

The Lessons @ MoneyChords.com

By Richard Scott

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8-Bar Blues Progressions

(I-IV-I-V-I)

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. Below is an example of a proto typical progression in the key of C followed by several common variations.

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

Example 1

I	I	IV	IV	
I	V	I	I	

Example 2

I	I7	IV7	IV7	
I	V7	I	I	

Example 3

I	I7	IV	IV ^o	
I	V7	I	V7	

Example 4

I	V7	IV	IV	
I	V7	I	I	

16-Bar Blues Progressions

(I-IV-I-V-I)

The 16-bar blues progression is similar to the 12-bar traditional blues progression except the first four bars of “I” chord are doubled in length to eight bars. Below is an example of a proto typical progression in the key of C followed by several examples of common variations.

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

Example 1

I	I	I	I	
I	I	I	I	
IV	IV	I	I	
V	V	I	I	

Example 2

I	I	I	I	
I	I	I	I	
IV	IV	I	I	
V	IV	I	I	

Example 3

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

Example 4

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

Example 5

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

Example 6

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 Progressions

(I-IV-I-V-I)

The 24-bar blues progression is similar to a 12-bar traditional blues progression except each chord is doubled in duration. The turnaround is the last four bars of the progression. Below is an example of a proto typical progression in the key of C.

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

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

Hear a midi of the I-ii-iii-IV diatonic chord stream by clicking [here](#). The Beatles used this progression to create the verse for their *Here, There, and Everywhere*.

Barre Chords

Barre Chords are movable chord shapes, with no open string notes, that can be played in any position on the fretboard. They are characterized by the use of the index finger to press down more than one string at a time like a capo. Barre Chords, like all movable chord shapes, get their chord name from their Root note. Barre Chords are more easily played on electric guitars and most frequently encountered in Rock Music. The fingerings for the two most common Barre Chords are presented below.

"G" Barre Chord ("E" form)

```

E | | --- | --- | -1- | --- | --- | --- | --- | --
B | | --- | --- | -1- | --- | --- | --- | --- | --
G | | --- | --- | --- | -2- | --- | --- | --- | --
D | | --- | --- | --- | --- | -4- | --- | --- | --
A | | --- | --- | --- | --- | -3- | --- | --- | --
E | | --- | --- | -1- | --- | --- | --- | --- | --
  
```

"D5" Power Chord ("A" form)

```

E | | --- | --- | --- | --- | -1- | --- | --- | --
B | | --- | --- | --- | --- | --- | --- | -4- | --
G | | --- | --- | --- | --- | --- | --- | -3- | --
D | | --- | --- | --- | --- | --- | --- | -2- | --
A | | --- | --- | --- | --- | -1- | --- | --- | --
E | | --- | --- | --- | --- | -x- | --- | --- | --
  
```

[1=Index; 2=Middle; 3=Ring; 4=Pinky
x=Don't Play; If No x,1,2,3,4=Play Open String]

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 ///

Beatles Endings

Below is a look at Beatle song Endings which have been transposed to the key of “E” to permit easier analysis. These guys did an unusually good job of ending their songs, which is probably a result of their years of live performance.

Songs that end with an “E” (“I”) chord:

E-	Eadd9-Esus4-	E	I Need You
E-	G-	E7-	E The Night Before
	E-	F7-	E Oh! Darling
		G-	E She Came In Through The Bathroom Window
		A-	E I Want To Hold Your Hand
	D-	A-	E Your Going To Lose That Girl
A/C#-	B-	A-	E Let It Be
G-	C-	B-	E Please Please Me
A-	G-	B/F#-	E Something
		F#m7-B7-	E I Will
E-	G-	B7-	E You Like Me Too Much
		C7-	B7- E Honey Pie
C#m-	C7-	B7-	E Tell Me Why
		B11-	E The Long And Winding Road
	C-	D-	E P.S. I Love You
			With A Little Help From My Freinds
D/F#-	G#m-	D/F#-	E Lady Madonna

Songs that end with an “E6” (“I6”) chord:

		E6	Dizzy Miss Lizzy
			Matchbox
			She Loves You
	B7-	E-	E6 Ballad Of John And Yoko
	C#m-	E-	E6 Help
	E-	F6-	E6 Revolution
G#m7-	A6-	B6-	E6 I’m Happy Just To Dance With You

Songs that end with an “EM7” (“IM7”) chord:

			EM7	Julia
E-	C9-	E-	EM7	Til There Was You
G6-	F#7-	FM7-	EM7	It Won’t Be Long

Songs that end with an “Eadd9” (“Iadd9”) chord:

Eadd9-	F#/E-A6/E-	Eadd9	Eight Days A Week
--------	------------	-------	-------------------

Songs that end with an “E6/9” (“I6/9”) chord:

	E6/9	No Reply
E-	E6/9	Devil In Her Heart

Songs that end with an “E7” (“I7”) chord:

	E7	Roll Over Beethoven
		You’ve Really Got A Hold On Me
		Bad Boy
		Everybody’s Trying To Be My Baby
		Rock And Roll Music
		I Saw Her Standing There
E-	Em7- A/E-	E7 Mother Nature’s Son

Songs that end with an “E9” (“I9”) chord:

	E9	Long Tall Sally
		Slow Down
B-	E9	Twist And Shout

Songs that end with a “G” (“bIII”) chord:

A/G-	Bb-	C-	G	The End
------	-----	----	---	---------

Songs that end with a “G#m7” (“iii7”) chord:

G#m7	Ask Me Why
------	------------

Songs that end with a “C#m” (“vi”) chord:

C#m	Eleanor Rigby
-----	---------------

Songs that end with a “C#” (“VI”) chord:

C#	And I Love Her
	A Day In The Life

Looking an the above list of Beatle Endings, it’s clear that they preferred to end their songs with the “I” chord including “I6”, “IM7”, “I7”, “I6/9”, “I7”, and “I9” chord qualities. My Personal favorite is the "G6-F#7-FM7-EM7" [bIII6-II7-bIIM7-IM7] *It Won’t Be Long* Ending. A great take off of this type of Ending is “E-F#m7-F7-E” [I-ii7-bII-I] progression.

Beatles Introductions

To learn more about the use of Introductions, let's look at the Beatles' song portfolio. The first thing you notice about Introductions when reviewing the songs found in *The Beatles Complete Scores* is that many songs do not include an Introduction. The songs simply jump immediately into the verse or, in some cases, the chorus.

No Introduction

Examples of songs with No Intros that start right into the verse include *We Can Work It Out*, *Hey Jude*, *Penny Lane*, *Nowhere Man*, and *The Long And Winding Road* while songs beginning with the chorus include *Can't Buy Me Love*. Another twist on the No Intro approach is to include a count such as in *Yer Blues* where Ringo is heard counting "two, three" leading directly into the verse. Classic examples of this type of Intro include the *Good Lovin'* "one, two, three" and the *Wooly Bully* bilingual "uno, dos, one, two, tres, quatro" countoff.

Vocal Introductions

The Beatles, especially in their earlier songs, made effective use of unique Vocal Intros. The Four Seasons employed these Vocal Intros in most all of their early string of hits.

Several examples of Vocal Intro chord progressions, all transposed to the Key of "E" to permit easier comparison, are shown below.

E-G#m-G-F#m-B7 => E verse progression
Here, There And Everywhere

Em-Am-Em-G-F-B => E verse progression
Do You Want To Know A Secret

Fm-E-Eb-Cm-Fm-E-F#m7-B7 => E verse progression
If I Fell

A-Co-E (3x) E-B-E => E verse progression
P.S. I Love You

C#m-F#7-A-E => E verse progression
She Loves You

Instrumental Introductions

The Beatles frequently created Instrumental Intros by using the following techniques:

(1) Use the beginning chord of the ensuing verse or chorus. On *Yesterday*, Paul McCartney's two bar "F" chord Intro, played on an acoustic guitar, leading to the "F" (I) chord of the opening verse is simple but created an instantly recognizable Intro. This technique was also used on *I Saw Her Standing There* where The Beatles simply played an "E7" chord for four bars leading into the verse progression that begins with an "E7" (I7) chord for two bars.

(2) Use a dramatic Opening Chord such as the "D7sus4" (V7sus4) that begins *A Hard Day's Night*. Other examples of this technique include the "E7" (V7) to start *Rock And Roll Music*, the "E+7" (V+7) to kickoff

Oh! Darling, and the "A" (V) chord in *She Came In Through The Bathroom Window*. The use of a "V+7" was definitely inspired by various Chuck Berry song Intros.

(3) Restate, in whole or part, the verse, chorus, bridge, or turnaround. In *Let It Be* the Intro was created by playing the first four bars of the opening verse without vocal accompaniment. On *Please Please Me* the first two bars of the opening verse were repeated with the melody played on harmonica. *Twist And Shout* begins with the first four bars of the opening verse played without vocals or melody. On *I'm Happy Just To Dance With You* The Beatles created a four bar Introduction by repeating the first two bars of the verse progression (C#m-F#m-G#7). An example of using a Turnaround as an Introduction is the one bar descending bass line "F-Eb-G/D" (IV-bIII-V/5th) progression used in *Something* leading into the verse progression that begins with a "C" (I) chord.

(4) Create an Introduction that is unique from the other parts of the song such as the instantly recognizable "Dadd9-E/D-G6/D-Dadd9" (Iadd9-II/b7th-IV6/5th-Iadd9) Intro to *Eight Days A Week* which was also used as it's Ending. Another example is the "C-D (3x) D7" Intro to *I Want To Hold Your Hand*. Other unique Intros are created by the use of freestyle arpeggios or lead solos, usually without the full band. *Revolution* was created using a Chuck-Berry-on-acid guitar solo. This guitar solo approach was also used on *Drive My Car*. For other variations, check out the Trumpet/Brass Intro on *Got To Get You Into My Life* and the clarinet solo on *When I'm Sixty Four*.

With the above techniques you should be able to spice up and improve your song Intros.

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-IIIm7-IIIm7-bIIIm7-IIIm7-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-IIIm7-IIIm7-bIIIm7-IIIm7-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

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 Construction

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 rock scene of the fifties 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, IIIm-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 ///

Chord Synonyms

Chord synonyms are chord equivalents, essentially the same chords that have different names. These chords share all the same notes. An example is the "C6" chord that is constructed from the "C-E-G-A" notes and it's chord synonym the "Am7" chord which is formed from the "A-C-E-G" notes. A good understanding of chord synonyms can greatly enhance your ability to make chord substitutions. The first chord synonyms to recognize are the enharmonics Bb=A#, Db=C#, Eb=D#, Gb=F#, and Ab=G#. Below is a listing of common chord synonyms. Although the examples are provided in the key of C, each can and should be transposed, played, and learned in all keys.

C6 = Am7

Cmaj7 = Am9(no root)

Cmaj9 = Am11(no root)

Cm6 = Am7b5 = F9(no root) = B7b9(no root)

Cm7 = Eb6

C7b5 = Gb7b5 = D9+(no root) = Ab9+(no root)

C7b9(no root) = Eb7b9(no root) = Gb7b9(no root) = A7b9(no root)

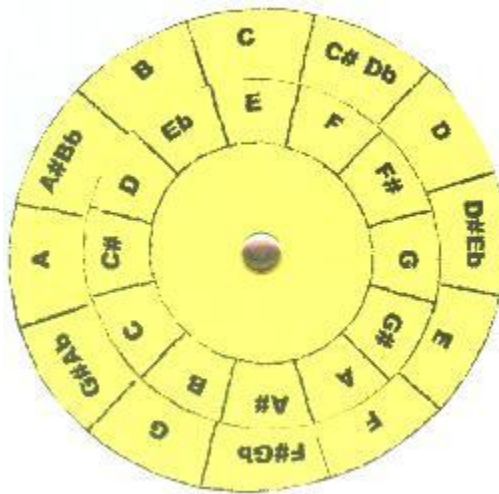
C7b9(no root) = Go7 = Bbo7 = Dbo7 = Eo7

Co7 = Ebo7 = Gbo7 = Ao7

C+ = E+ = G#+

Chord Transposer Wheel

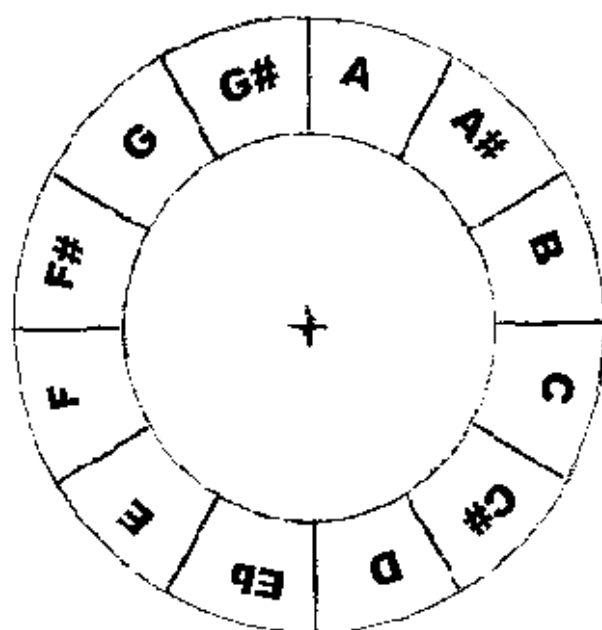
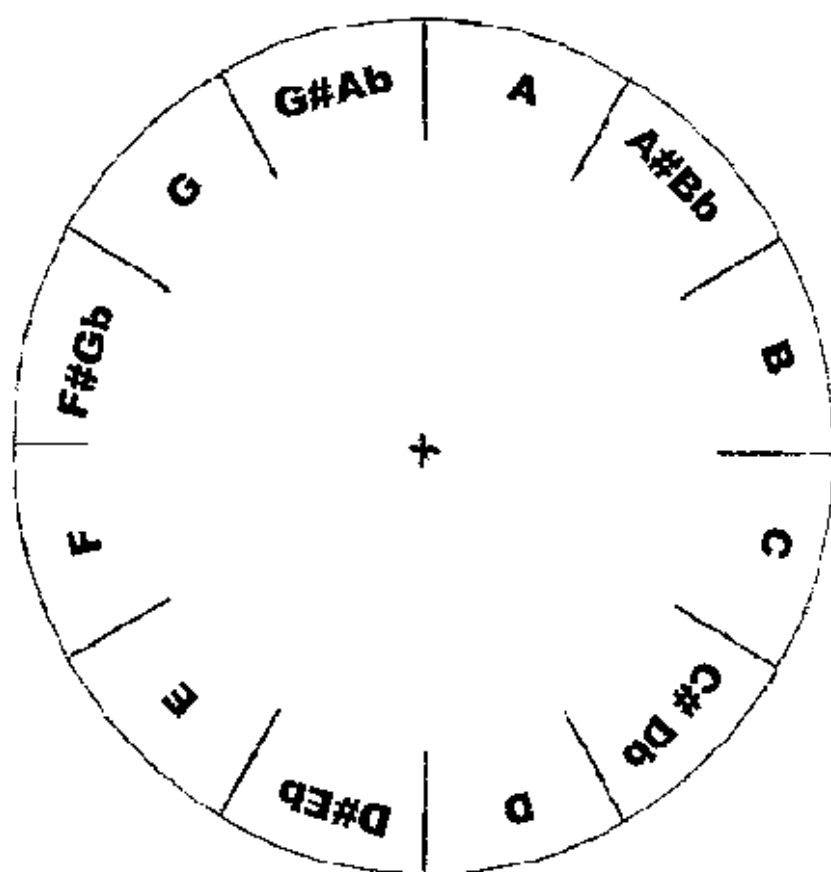
This lesson will show you how to make the Chord Transposer Wheel shown below that will allow you to quickly transpose any song's chords to another key.



Click on "Print-friendly version of wheel" link to the left and print the wheels on card stock paper.

Cut out the two wheels and make a hole through the middle of each wheel. Place a butterfly clip through the hole in the middle of the wheels, print side up, with the larger wheel on the bottom.

The larger, outer wheel shows the Original Key while the smaller, inside wheel will show the New Key. For example, if you wanted to transpose a song in the key of "C" to the key of "E", find the "C" on the outer wheel and align it with the "E" on the inner wheel [As shown below]. All the chords are then shown at correct intervals. "C" chords would become "E" chords. "Am" chords would become "C#m" chords. "F" and "G7" chords would convert to "A" and "B7" chords respectively.



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	IV ^o	
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	#IV _o	I	I	
ii	IV	I IV	I V7	

I7	I7	I7	I7	
I7	I7	I7	v7 I7	
IV7	#IV _o	I7	iii7b5 VI7	
ii7	V7	I7 IV7	I7 V7	

I7	IV7	I7	v7 I7	
IV7	#IV _o	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
<i>Johnny B. Goode; Mabellene; School Days; No Particular Place To Go</i>											
E	E	E	E	A	A	E	E	B	B	E	E
<i>In The Mood</i>											
E	E	E	E	A	A	E	E	B7	B7	E-A6	C7-B7
<i>Oh Boy; Shake Rattle And Roll; Everybody's Trying To Be My Baby</i>											
E	E	E	E	A	A	E	E	B7	A	E	E
<i>Hound Dog; Honey Don't; Be Bop A Lula; Jail House Rock</i>											
E	E	E	E	A7	A7	E	E	B7	A7	E	E
<i>Rock Around The Clock; Blue Suede Shoes</i>											
E	E	E	E	A9	A9	E	E	B9	B9	E	E
<i>Boogie Woogie Bugle Boy</i>											
E	E	E	E7	A	A	E	E	B7	A7	E	E

Tutti Frutti; 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 Beethoven											
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

Comparative Minor Blues Progressions

Minor blues are constructed primarily around minor chords that give a more dark, mournful sound than major blues. Below are examples of the three main types of minor blues. The "i-iv-v" type where all three chords are minor. The second is the "i-iv-V" type where the "V" chord is a dominant with the other two minor. The last is the "i-IV-V" where only the "i" chord is a minor with the other two dominant. You will find that the minor blues progression translates well into rock. Although not a strict minor blues, you will want to check out *Black Magic Woman* which is a great example of a "Pop Blues" progression

Bar:											
1	2	3	4	5	6	7	8	9	10	11	12
<i>All Your Love (I Miss Loving)</i>											
C#m	C#m	C#m	C#m	F#m	F#m	C#m	C#m	G#m	F#m	C#m	C#m
<i>Killing Floor</i>											
C#m 7	C#m 7	C#m7	C#m7	F#m 7	F#m7	C#m7	C#m7	G#m 7	F#m7	C#m7	G#7#9
<i>The Thrill Is Gone</i>											
C#m	C#m	C#m	C#m	F#m	F#m	C#m	C#m	AM7	G#7	C#m	C#m
<i>Double Trouble</i>											
C#m	C#m	C#m	C#m	F#m	F#m	C#m	C#m	G#7	F#m7	C#m	C#m
<i>Long Train Runnin'</i>											
C#m 7	C#m 7	C#m7	C#m7	F#m 7	F#m6	C#m7	C#m7	A7	C#m/G# - G#7	C#m7	C#m7
<i>All Your Love</i>											
C#m	C#m	C#m	C#m	F#7	F#7	C#m	C#m	G#9	F#9	C#m	A7-G#7

Chitlins Con Carne

C#m 7	C#m 7	C#m7	C#m7	F#7	F#7	C#m7	C#m7	G#m 7	F#7	C#m7	C#m7
----------	----------	------	------	-----	-----	------	------	----------	-----	------	------

Since I've Been Loving You

C#m	F#m	C#m	C#m	F#m	F#m	C#m	C#m	G#m	A	C#m/E- G#7/D# - C#m- E7	D#7- DM7
-----	-----	-----	-----	-----	-----	-----	-----	-----	---	-------------------------------------	-------------

Backcycled Substitution

C#m 7	C#m 7	C#m7	C#m7	F#m 7	D#m7b5 - G#7	C#m7	C#m7	A7	G#7	C#m7	D#m7b5 - G#7
----------	----------	------	------	----------	--------------------	------	------	----	-----	------	--------------------

Descending Minor Cliche Substitution

C#m	F#m	C#m- C#m(M7)	C#m7 - C#m6	F#m- G#m	F#m- A	C#m- C#m(M7)	C#m7 - C#m6	G#m	F#m- A	C#m- F#m	A- G#7
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Creating Chord-Melody Arrangements

Typically, guitarists either play chord accompaniment or melody (lead). Chord-melody, however, is an approach to guitar playing where both the chord and melody are played at the same time creating a complete orchestration. Although chord-melodies are usually played fingerstyle, my arrangements are designed to be played with a pick.

The first step in creating a chord-melody arrangement is to obtain a fake book lead sheet (containing melody, chord symbols, and lyrics) or sheet music for the song you want to arrange and become familiar with the melody. At this point I usually notate the melody on tab paper as I did with the eight-bar A1 section to Hoagy Carmichael's 1930 standard *Georgia On My Mind* as shown below. I find that the standards and particularly Christmas carols are a good source of songs that lend themselves to this type of chord-melody arrangement.

Melody tabbed from sheet music (key of F)

F	A7	Dm	Gm	Bbm
E-----	-----	-----	-----	-----
B-----1---	-----	-----3---	-----	-----
G--2-----	---2--0---	---2-----2---	---0-----0---	-----
D-----	-----	-----	-----3-----	-----
A-----	-----	-----	-----	-----
E-----	-----	-----	-----	-----
1	2	3	4	

F	E7	Gm	G9 C7	F F#o	Gm7	C7+
E-----0---	-----	-----	-----	-----	-----	-----
B-----1---3---	-----3-----	-----	-1-----	---3-3-3-3---	-----	-----
G--2-----	---3-----2--0---	-----	-----	-----1---	-----	-----
D-----	-----	-----	-----	-----	-----	-----
A-----	-----	-----	-----	-----	-----	-----
E-----	-----	-----	-----	-----	-----	-----
5	6	7	8			

The next step is to transpose the melody up an octave so that notes fall on the B (2nd) and high E strings as shown in our example below. Ideally, the melody notes should fall between the open B (2nd) and the 12th fret of the high E string.

Melody transposed an octave higher

F	A7	Dm	Gm	Bbm
E---5--8---	---5--3---	---5--10--5---	---3---1--3---	-----
B-----	-----	-----	-----	-----
G-----	-----	-----	-----	-----
D-----	-----	-----	-----	-----
A-----	-----	-----	-----	-----
E-----	-----	-----	-----	-----
1	2	3	4	

F	E7	Gm	G9 C7	F F#o	Gm7	C7+
E-5--8--12-10-	-6-10--5--3-	-8----	--10-10-10-10--4-			
B-----	-----	-----	-----			
G-----	-----	-----	-----			
D-----	-----	-----	-----			
A-----	-----	-----	-----			
E-----	-----	-----	-----			
5	6	7	8			

Sometimes the melody will layout on the fretboard better if changed to another key. The best guitar keys are C, A, G, E, and D. As can be seen in the above example, the melody notes occur exclusively on the high E string with the highest too far up the fretboard to be comfortably played on an acoustic guitar. By transposing the melody to the key of C as shown below, the melody is played on both the B (2nd) and high E strings with the highest melody note falling on the seventh fret which should allow for the use of more open strings.

Melody transposed to the key of C

C	E7	Am	Dm Fm
E---0--3---	---0-----	---0--5-0---	-----
B-----	-----3---	-----	---3--1--3---
G-----	-----	-----	-----
D-----	-----	-----	-----
A-----	-----	-----	-----
E-----	-----	-----	-----
1	2	3	4

C	B7	Dm	D9 G7	C C#o	Dm7	G7+
E-0--3--7--5--	-1--5--0----	-3----	--5--5--5--5----			
B-----	-----3-	-----	-----4--			
G-----	-----	-----	-----			
D-----	-----	-----	-----			
A-----	-----	-----	-----			
E-----	-----	-----	-----			
5	6	7	8			

The next step is to add the lead sheet chords to the melody notes that land on the first beat of each measure. Keep in mind that the the melody is always the highest note in the chord. Harmonizing of other melody notes is a matter of personal choice and what sounds better. I also try to harmonize all melody notes where there is a chord change. I find it helpful to have my *Mel Bay's Deluxe Encyclopedia of Guitar Chords* handy to refer to when I have trouble finding the right chord fingerings. This chord dictionary is unique in that it shows only the best voicings and separates melody, inside, rhythm, and bottom 4 string chords. Look closely at how I harmonized our example below.

🎵 Melody harmonized using sheet music chord progression

C	E7	Am	Dm Fm
E---0---3---	---0-----	-----5-----	-----1-----
B---1-----	---0---3---	---5-----5---	---3---1---3---
G---0-----	---1-----	---5-----	---2---1-----
D---2-----	---0-----	---7-----	---0---3-----
A---3-----	---2-----	---7-----	-----3-----
E-----	---0-----	---5-----	-----1-----
1	2	3	4

C	B7	Dm	D9	G7	C	C#o	Dm7	G7+
E-0--3--7----	-----5-----	---3--3-	---5--5--5--5----					
B-1-----7--10-	---6-----5--3-	---1--2-	---6-----4--					
G-0-----6-----	---5-----5--4-	---0--3-	---5-----4--					
D-2-----7-----	---7-----4--3-	---2--2-	---7-----3--					
A-3-----9-----	---5-----5--5-	---3-----	---5-----					
E-----7-----	-----3-	-----	-----3--					
5	6	7	8					

The last step is to add chord substitutions to your basic chord-melody arrangement. If you are not proficient in the art of chord substitution, you can borrow the substitutions as I did from the *[Old] Real Book* lead sheet or other similar fake books. When I'm working on a chord-melody arrangement I often find it helpful to look at several other arrangements before I make my final chord substitution choices.

🎵 Chord-melody with chord substitutions added

A1

Cmaj7	Bm7b5	E7	Am	Am/G	D/F#	Fm7	Bb7/F
E---0---3---	-----	---0---5-----	-----		---	---	---
B---0-----	---5--3---	---1--5-5---	---	---	---	---	---
G---0-----	---2--1---	---2--5-----	---	---	---	---	---
D---2-----	---3--0---	---2--5-----	---	---	---	---	---
A---3-----	---2--2---	---0-----	---	---	---	---	---
E-----	---0---	---3-----	---	---	---	---	---
1	2	3			4		

Cmaj7/E	A13	A7	Dm7	G6	Em7	A7	Dm7	G7+
E-0--3--7--5--	-----5-----	---3--3-	---5-5-5-5----					
B-0-----7--5--	---6-----5--3-	---3--2-	---6-----4--					
G-0-----6--6--	---5-----4-----	---0--0-	---5-----4--					
D-2-----5--5--	---7-----3-----	---0--2-	---7-----3--					
A-3-----7--	---5-----5-----	---2--0-	---5-----					
E-0-----5--5--	-----3-----	---0----	-----3--					
5	6	7	8					

I typically leave my chord-melody in this type of sketch arrangement that allows plenty of room to improvise both rhythmically and harmonically when playing a song.

🎵 Your Assignment

Your assignment now is to obtain the sheet music for *Georgia On My Mind* and try your hand at creating a chord-melody sketch arrangement for the eight-bar A2, A3, and B sections.

Here's how I did it. You will notice that the A2 and A3 sections are the same. This gives you the opportunity to use different substitutions on the same passage the second time through. Again I used the *[Old] Real Book* chord substitutions for both the A2 and B sections. I did, however, leave the "Bb9" chord in the A2 section turnaround from the original lead sheet and I substituted the "A7b9" for the "Eb7" in the B section turnaround. I also added a walking bass line to the A2 section turnaround.

A2

Cmaj7	Bm7b5 E7	Am	Am/G	D/F#	Fm7	Bb7/F
E---0--3---	-----	---0--5-----	-----	-----	-----	-----
B---0-----	-5---3---	---1--5-5---	---3---1--3---	---	---	---
G---0-----	-2---1---	---2--5-----	---2---1--1---	---	---	---
D---2-----	-3---0---	---2--5-----	---0---1--3---	---	---	---
A---3-----	-2---2---	---0-----	-----3--1---	---	---	---
E-----	-----0---	-----3-----	---2---1--1---	---	---	---
9	10	11	12			

Cmaj7/E	A13 A7	Dm7	G7b9	C	Bb9	Bm7 E7
E-0---3---7---5--	-1-----	-----	-----	-----	-----	-----
B-0-----7---5--	-1-----5--5-	---1---1--	---	---	---	---
G-0-----6---6--	-2--2--4---	---0---1--	---2---1--	---	---	---
D-2-----5---5--	-0-----3---	---2---0--	---0---0--	---	---	---
A-3-----7---	-----	-0-3-2-1--	-1-2---2--	---	---	---
E-0-----5---5--	-----4---	-----	-----1-0--	---	---	---
13	14	15	16			

B

Am	Dm6	Am7	F7	Am	Dm6	Am7	D7
e-----0--	-----	-----	-----	-----0--	---3--0--2-		
B-----1--3---	--1-----1-	-----1--3---	--1-----1-				
G--2-----2---	--0--2--2-	--2-----2---	--0-----2-				
D--2-----3---	--2-----1-	--2-----3---	--2-----0-				
A--0-----	--0-----3-	--0-----	--0-----				
E-----	-----1-	-----	-----				
17	18	19	20				

Am	Am (M7)	Am7	F#m7 B7	Em7	A7b9	Dm9	Db7
e-----0--	--3--5---7--5--	--3--0--3--3--	-----				
B---1--3---	--1--5---5--4--	--3-----2-----	--5--3--				
G--2---1---	--0--5---5--4--	--0-----3-----	--5--4--				
D--2---2---	--2--5---4--4--	--0-----2-----	--3--3--				
A--0---0---	--0-----0--0--	--2-----0-----	--5--4--				
E-----	-----	--0-----	-----				
21	22	23	24				

Although mastering this form of guitar playing is challenging, a well-rounded guitarist should have at least a basic understanding of this guitar style. You will find that the more you practice arranging in the chord-melody style, the better you will become. Also, the next time someone asks you to play something on your guitar you'll actually be able to play a song or two.

Dameron Turnaround

(IMaj7-bIIIMaj7-bVIMaj7-bIIIMaj7)

The progression for this turnaround was first used by Tadd Dameron in his 1947 jazz standard *Lady Bird*. The chord progression for *Lady Bird* is shown below in the original key of C. The last two bars of this sixteen-chord progression is referred to as the Dameron Turnaround.

CMaj7 ///	////	Fm7 ///	Bb7 ///
CMaj7 ///	////	Bbm7 ///	Eb7 ///
AbMaj7 ///	////	Am7 ///	D7 ///
Dm7 ///	G7 ///	CMaj7 / EbMaj7 /	AbMaj7 / DbMaj7 /

The Dameron Turnaround can be created from the Standard (I-vi-ii-V) Progression by applying the chord quality and tritone substitutions as shown below.

CMaj7	Am7	Dm7	G7	-Original Standard Progression
CMaj7	A7	Dm7	G7	-Quality Substitution: Dominant for Minor
CMaj7	A7	D7	G7	-Quality Substitution: Dominant for Minor
CMaj7	Eb7	Ab7	Db7	-Tritone Substitution
CMaj7	EbMaj7	AbMaj7	DbMaj7	-Quality Substitution: Major for Dominant

The opening four bars (shown below) to Jimmy Van Heusen and Johnny Burke's 1949 standard *Here's That Rainy Day* is built around the Dameron Turnaround.

CMaj7 ///	EbMaj7 ///	AbMaj7 ///	DbMaj7 ///
Dm7 ///	G7 ///	CMaj7 ///	Gm7 / C7 /

JazzStandards.com puts it this way: "Van Heusen's original harmonic progression over section "A" corresponds to what jazz musicians often call "Lady Bird" or "Half Nelson" changes – I – bIIIma7 – bVIIma7 (in the original, Fmaj7 - Ab maj7 – Dbmaj7), with one chord per measure. Some players perform this starting in the parallel minor and then follow a descending bass line. In the original key, this is: Fm7 – C7/E – Ebm6 – Dm7(b5) – Dbmaj7. This is not necessarily an improvement over the original; however, it is a bone of contention between the more rabid players. In either case, the Dbmaj7 skips down two minor thirds to ii7 (Bbm7 to Gm7), proceeding to V7 – I."

You will want to try substituting the Dameron Turnaround for the Standard Progression in other tunes.

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. Descending 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 //
------	--------	-------	--------

Descending Minor Cliche

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

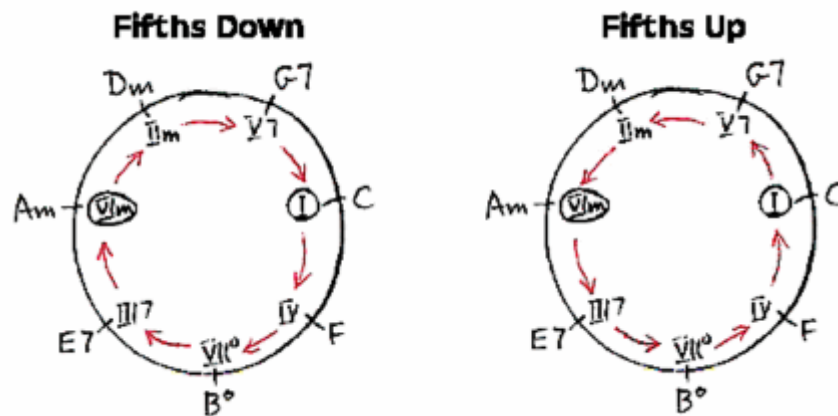
Another example of a minor cliché with a descending bass line is the 1969 *What Are You Doing The Rest Of Your Life*. If you add chord substitutions to minor cliché with a descending bass line you get the 1972 rock classic *Stairway To Heaven* opening verse which is shown below which substitutes the “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

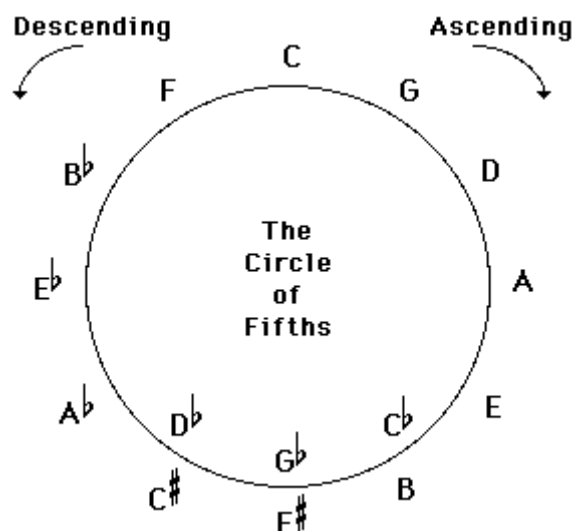
Try inventing your own minor cliché progressions. I like playing the following progression over the *My Funny Valentine*: Am-E7/G#-C/G-F#m7b5.

Diatonic Circle Progressions

Diatonic Circle Progressions are a form of Circle Progression that is constructed using only those chords from the diatonic scale. The Diatonic Circle Of Fifths, shown below in the key of C, includes only the members of the respective diatonic scale. Dominic Pedler in his book "The Songwriting Secrets of The Beatles" talks about the diatonic circle of fifths like this: "If there is one winning formula at the 'poppy' end of popular music, it is those progressions whose roots follow a predetermined movement descending in intervals of a fifth... Applicable to jazz and classical music as well as to pop, the cycle is an unashamedly formulaic system for exploiting the natural tendency of diatonic chords to follow this predetermined path. It provides a very simple way of appreciating how generations of classic pop songs actually work in practice..."



Comparing the diaonic circle of fifths to the complete circle of fifths below, you can see that all non-diatonic members have been removed.



Many great songs have been written using Diatonic Circle Progressions. Several well-known examples are shown below. You should compare these to the diatonic circle of fifths above.

***All The Things You Are* A section - Key of C (1939)**

K. J. McElrath, Musicologist for JazzStandards.com, explains it this way: "The harmonic progression in the first five measures is identical to that of (the latter written) *Fly Me To The Moon*. However, where the latter piece returns to its initial key by way of a viiø7 going to V7, this one uses the clever device of a "common-tone" chord to modulate to an entirely new key and then goes on to do this three more times."

Am7	/	/	/	Dm7	/	/	/	G7	/	/	/	CM7	/	/	/	
FM7	/	/	/	B7	/	/	/	EM7	/	/	/		/	/	/	
Em7	/	/	/	Am7	/	/	/	D7	/	/	/	GM7	/	/	/	
CM7	/	/	/	F#7	/	/	/	BM7	/	/	/		/	/	/	

***Autumn Leaves* A section - Key of C / Am (1946)**

K. J. McElrath comments that "[the] chord progression makes use of the circle of fifths, but in a way quite different than most tunes. The initial progression is ii7- V7- I, followed by a IV chord (similar to *All the Things You Are*), but then it uses a viiø7 in order to modulate to the relative minor (the viiø7 begins a iiø7-V7 in E minor)."

Dm7	/	/	/	G7	/	/	/	CM7	/	/	/	FM7	/	/	/	
Bm7b5	/	/	/	E7	/	/	/	Am7	/	/	/		/	/	/	

***The Shadow of Your Smile* A section - Key of C (1965)**

Bm7	/	/	/	E7	/	/	/	Am7	/	/	/		/	/	/	
Dm7	/	/	/	G7	/	/	/	CM7	/	/	/		/	/	/	

Other examples of Diatonic Circle Progressions include *Fly Me To The Moon* (1954), *Yesterday When I Was Young* (1969), *I Will Survive* (1979), and *Still Got The Blues* (1990).

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 possible 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 Progressions*.

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 Time* 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.

Folk Progressions

The “E-B7” (I-V7) Folk Chord Progression, which follows the Circle of Fifths movement, is the was used in countless folk songs such as *Three Blind Mice*, *Skip To My Lou*, *Buffalo Girls*, and *Alouette*. Interest in folk songs grew in the 19th century and since the 1950’s, has been a significant source of popular music particularly by artists such as John Denver, James Taylor, Crosby, Stills, & Nash, and Joni Mitchell.

Over the years, songwriters have used various tools to breath new life into this well worn progression such as Chord Quality Changes, Chord Substitutions, Reverses, Static Bass Lines, and Combinations. The most frequently encountered Chord Quality Changes are listed below with a well-known song example.

Chord Quality Changes

E-B *Theme from “Cheers”* – verse (1982)
E-B7 *Detroit City* – verse (1963)
E-B7#5 *Cabaret* – verse (1966)
E-B11 *Help Me Rhonda* – verse (1965)
E-Bm7 *Ferry Cross The Mersy* – verse (1964)

The most common Folk Progression Chord Substitutions are the “C#m” chord for the “E” chord and the “G#m” chord for the “B7” chord. Popular examples include:

Chord Substitutions

C#m-G#m *Losing My Religion* – verse (1991)
C#m-G#7 *Paint It Black* – verse (1966)

If the Folk changes are reversed, the “B7-E” (V7-I) progression is created. Songwriters will sometimes begin a verse, chorus, or bridge with a “B” Chord Progression to differentiate and contrast it with a corresponding verse, chorus, or bridge built around an “E” Chord Progression. The classic example of the “B7-E” is the 1946 show tune *Anything You Can Do*.

Static Bass Lines are another tool used by many songwriters to create interesting and memorable progressions often in combination with other tools such as Chord Quality Changes. Several examples are of this technique are listed below.

Static Bass Lines

E-B/E *Jack And Diane* – intro (1982)
B/E-E (Reverse) *Never Be The Same* – verse (1980)
E-Bm/E *Taxi* – verse (1972)

Lastly, songwriters often combine two or more chord progressions to create new and different progressions. The most common **Combination Progression** that starts with a Folk Progression is the “E-B7-E-A” (I-V7-I-IV) progression. This progression has been used since at least the early 1700’s. The oldest songs I found using this progression were the verses of the 1711 *Auld Lang Syne* and the 1818 *Silent Night*. A more recent example is The Drifters’ 1964 hit *Under the Boardwalk* verse.

Guitar Chord Chart

The chord fingerings shown below are for a Standard (EADGBE) Tuned guitar and are notated in a system commonly used by guitarists on the Web. The numbers indicate the fret on each string that you need to finger in order to make each chord. An "x" is used to indicate a string that is not to be played while an "0" is used to indicate that an open string is to be played. For example, the common first position "C" chord fingering would be notated as "x32010". Remember that the Ab & G#, Bb & A#, Db & C#, Eb & D#, and Gb & F# are the same chords.

EADGBE	EADGBE	EADGBE	EADGBE	EADGBE	EADGBE
Ab 466544	Abm 466444	Ab7 464544	Abm7 4x4444	Ab6 4x354x	Abmaj7 4x554x
Abm6 4x3444	Abdim 4x343x	Abaug xx6554	A x02220	Am x02210	A7 x02020
Am7 x02010	A6 x02222	Amaj7 x02120	Am6 x02212	Adim x01212	Aaug x03221
Bb x1333x	Bbm x13321	Bb7 x13131	Bbm7 x13121	Bb6 x13333	Bbmaj7 x13231
Bbm6 x1x021	Bbdim x1202x	Bbaug x1x332	B x2444x	Bm x24432	B7 x21202
Bm7 x24232	B6 x24444	Bmaj7 x24342	Bm6 x2x132	Bdim x2313x	Baug x2100x
C x32010	Cm x35543	C7 x32310	Cm7 x35343	C6 x35555	Cmaj7 x32000
Cm6 x3x243	Cdim x3424x	Caug x3211x	Db x4666x	Dbm x46654	Db7 x4342x
Dbm7 x46454	Db6 x46666	Dbmaj7 x46564	Dbm6 x4x354	Dbdim x4535x	Dbaug x4322x
D xx0232	Dm xx0231	D7 xx0212	Dm7 xx0211	D6 xx0202	Dmaj7 xx0222
Dm6 xx0201	Ddim xx0101	Daug xx0332	Eb x6888x	Ebm x68876	Eb7 x6564x
Ebm7 x68676	Eb6 x68888	Ebmaj7 x65333	Ebm6 x6x576	Ebdim xx1212	Ebaug x6544x
E 022100	Em 022000	E7 020100	Em7 020000	E6 022120	Emaj7 022444
Em6 022020	Edim 0x2323	Eaug 03211x	F 133211	Fm 133111	F7 131211
Fm7 1x1111	F6 1x021x	Fmaj7 1x221x	Fm6 1x0111	Fdim 1x010x	Faug xx3221
Gb 244322	Gbm 244222	Gb7 242322	Gbm7 2x2222	Gb6 2x132x	Gbmaj7 2x332x
Gbm6 2x1222	Gbdim 2x121x	Gbaug xx4332	G 355433	Gm 133111	G7 353433
Gm7 3x3333	G6 3x243x	Gmaj7 3x443x	Gm6 3x2333	Gdim 3x232x	Gaug xx5443

Guitar Pedal Points

In this lesson we will look at examples of the use of guitar pedal points in popular hit songs.

The first example is the main verse and chorus progression to Nickleback's 2005 hit "Photograph." The chord fingerings for each chord are shown below in tab. Here the guitar pedals on the high open "E" and "B" notes while playing a "I-V-bVII-IV" Classic Rock progression.

Chord Progression:

```
| E5      / / / | Badd4 / / / |
| D6add9 / / / | Aadd2 / / / |
```

Chord Fingerings:

E5	Badd4	D6add9	Aadd2
E---0---	---0---	---0---	---0---
B---0---	---0---	---0---	---0---
G---9---	---8---	--11---	---6---
D---9---	---9---	--12---	---7---
A---7---	---9---	--12---	---7---
E---0---	---7---	--10---	---5---

The next example is the first 16 bars of The Who's 1967 hit *I Can See for Miles*. Again, the chord fingerings for each chord are shown below in tab. Here the guitar pedals on both the high and low open "E" notes as well as the open "B" string while playing a "I-bIII-IV" Classic Rock progression. Pete Townshend was a master at creating great rock songs using pedal points and his music is a good place to study their use.

Chord Progression:

```
| E      / / / | G6/E / Aadd2/E / |
| E      / / / | G6/E / Aadd2/E / |
| E      / / / | G6/E / Aadd2/E / |
| E      / / / |      / /      / / |
| G6/E    / / / | Aadd2/E /      / / |
| CMaj/E  / / / | D6add9/E /      / / |
| E      / / / |      / /      / / |
| E      / / / |      / /      / / |
```

Chord Fingering:

E	G6/E	Aadd2/E	CMaj7/E	D6add9/E
E---0---	---0---	---0---	---0---	---0---
B---0---	---0---	---0---	---0---	---0---
G---1---	---4---	---6---	---9---	---11---
D---2---	---5---	---7---	---10---	---12---
A---2---	---5---	---7---	---10---	---12---
E---0---	---0---	---0---	---0---	---0---

In the next example is the intro and chorus progression to The Who's 1966 *Substitute*. Here the guitar pedals on the open "D" string while playing a "I-V-IV-I" Rock and Roll progression variation. Again, the chord fingerings for each chord are shown below in tab. The first D chord fingering is used on the first beat and the second fingering (D1) is used at all other times.

Chord Progression:

```
| D D1 A/D / | G/D / D / |  
| D D1 A/D / | G/D / D / |
```

Chord Fingerings:

D	D1	A/D	G/D
E---5---	---2---	---5---	---3---
B---7---	---3---	---5---	---3---
G---7---	---2---	---6---	---4---
D---0---	---0---	---0---	---0---
A-----	-----	-----	-----
E-----	-----	-----	-----

The last example is the intro progression to The Who's 1969 hit *Pinball Wizard* from the rock opera "Tommy." The guitar pedals on the fretted "F#" bass note and is fingered as follows:

Chord Progression:

```
| Bm/F# / / / | Bmadd4/F# / / / | F#7sus4 / / / | F#7 / / / |  
| F#m7 / / / | GM6/7 / / / |
```

Chord Fingerings:

Bm/F#	Bmadd4/F#	F#7sus4
E--2-----	---0-----	---0-----
B--3-----	---3-----	---2-----
G--4-----	---4-----	---4-----
D--4-4-4-4-4-4-4-4--	---4-4-4-4-4-4-4-4--	---4-4-4-4-4-4-4-4--
A-----	-----	-----
E-----	-----	-----

F#7	F#m7	GM6/7
E--0-----	--0-----	-0-----
B--2-----	--2-----	-0-----
G--3-----	--2-----	-0-----
D--4-4-4-4-4-4-4-4-----	--4-4-4-4-4-4-4-4-----	-4-4-4-4-4-4-4-4-----
A-----	-----	-----
E-----	-----	-----

Pete Townshend said "The chordal structure for the intro was inspired by [*English Baroque composer*] Henry Purcell, who did this very short piece called "Symphony Upon One Note." It's a very plaintive piece, almost like the [*20th-century U.S. composer*] Samuel Barber composition 'Adagio for String' - only the Purcell piece was written in 1600 or something. A single bowed note runs throughout that whole piece. I found that a stunning thing to call upon while I was in the process of writing 'Pinball Wizard.' I analyzed every single chord in the piece and found ways to play them on guitar."

We have barely scatched the surface of what has been and can be done with Pedal Points. *Money Chords - A Sourcebook of Popular Chord Progressions* lists nine pages of Static Bass Line Progressions alone. That book would be another place to continue to study of these progressions as well as the lessons below. Also *Acoustic Guitar* magazines October 2000 issue has a great article on this subject entitled "Pedal Points and Chords."

Harmony Shuffle

The chord diagrams for the three-note "E" and "A" Chord Harmony Shuffles are shown below. They are two bar progressions where each diagramed chord is played for two beats. They sound great played with your fingers or a pick. The Harmony Shuffle which grew out of Blues music, was taken uptown for the verse to Eric Clapton's 1996 hit *Change The World*.

Other examples of the three-note "E" and "A" chord harmony shuffle can be found in Steppenwolf's cover of Hoyt Axton's *The Pusher*. The progression goes this way: "E7-E7sus4/6-E7(no3rd)-E7sus4/6". All that's different is that the open "D" string is played, not muted. Another example is Cream's *Swlabr*. The verse progression is as follows: "E-E7sus4/6-E-A-G". There's lots of places that you can use these harmony shuffles. For example, I play my version of *C.C. Rider* creating a shuffle progression by going back and forth between only the first two diagrams ["E-A/E-E-E-A/E"].

"E" Chord Harmony Shuffle

"E" Chord

```
E | | -x- | --- | --- | --- | --- | --
B | | -x- | --- | --- | --- | --- | --
G | | -1- | --- | --- | --- | --- | --
D | | --- | -x- | --- | --- | --- | --
A | | --- | -2- | --- | --- | --- | --
E | | --- | --- | --- | --- | --- | --
```

"A/E" Chord

```
E | | --- | -x- | --- | --- | --- | --
B | | --- | -x- | --- | --- | --- | --
G | | --- | -1- | --- | --- | --- | --
D | | --- | --- | --- | --- | -x- | --
A | | --- | --- | --- | --- | -3- | --
E | | --- | --- | --- | --- | --- | --
```

"E7 (no3rd) " Chord

```
E | | --- | --- | --- | -x- | --- | --
B | | --- | --- | --- | -x- | --- | --
G | | --- | --- | --- | -1- | --- | --
D | | --- | --- | --- | --- | -x- | --
A | | --- | --- | --- | --- | -2- | --
E | | --- | --- | --- | --- | --- | --
```

"A/E" Chord

```
E | | --- | -x- | --- | --- | --- | --
B | | --- | -x- | --- | --- | --- | --
G | | --- | -1- | --- | --- | --- | --
D | | --- | --- | --- | --- | -x- | --
A | | --- | --- | --- | --- | -3- | --
E | | --- | --- | --- | --- | --- | --
```

"A" Chord Harmony Shuffle

"A" Chord

```
E | | --- | -x- | --- | --- | --- | --  
B | | --- | -3- | --- | --- | --- | --  
G | | --- | -x- | --- | --- | --- | --  
D | | --- | -2- | --- | --- | --- | --  
A | | --- | --- | --- | --- | --- | --  
E | | --- | -x- | --- | --- | --- | --
```

"D/A" Chord

```
E | | --- | --- | -x- | --- | --- | --  
B | | --- | --- | -1- | --- | --- | --  
G | | --- | --- | --- | -x- | --- | --  
D | | --- | --- | --- | -2- | --- | --  
A | | --- | --- | --- | --- | --- | --  
E | | --- | --- | --- | -x- | --- | --
```

"A7(no3rd)" Chord

```
E | | --- | --- | --- | --- | --- | --  
B | | --- | --- | --- | --- | -3- | --  
G | | --- | --- | --- | --- | -x- | --  
D | | --- | --- | --- | --- | -2- | --  
A | | --- | --- | --- | --- | --- | --  
E | | --- | --- | --- | --- | -x- | --
```

"D/A" Chord

```
E | | --- | --- | -x- | --- | --- | --  
B | | --- | --- | -1- | --- | --- | --  
G | | --- | --- | --- | -x- | --- | --  
D | | --- | --- | --- | -2- | --- | --  
A | | --- | --- | --- | --- | --- | --  
E | | --- | --- | --- | -x- | --- | --
```

Jazz/Standard Turnarounds

A Turnaround is a series of chords that lead back to a repeated section of a song. Jazz/Standard Turnarounds are usually the last two bars of each eight bar section of a typical 32-bar AABA form song. These versatile progressions can double as Engings by adding an appropriate "I" chord (i.e., "I", "I6", "IM7", "IM9", "I7", "I6/9", and "I9"). Below you will find numerous examples of Jazz/Standard Turnarounds. Each chord is generally played for two beats. Although the Turnaround examples are shown in the Key of "E" to permit easier analysis, they can be transposed to any key. Below are examples of Jazz/Standard Turnarounds that begin with "E" ("I") chords.

E	E7	A	Am
E	E7	A	A#o
E	Fo	F#m7	B7
E	F#m7	F#7	B7
E	F#7	F#m7	B7
E	F#7	A7	B7
E	GM7	CM7	FM7
E	G7	F#m7	B7
E	G7	C7	B7
E	Go	F#m7	B7
E	G#7#5	AM7	B7
E	G#m7	AM7	B7
E	C9	F13	B13
E	C7	F#m7	B7
E	C#7	F#m7	B7
E	C#7	F#7	B7

E	C#7b9	F#m7	B7b9
E	C#13	C13	B+7#9
E	C#m7	F#m7	B7
E/G#	Go	F#m7	B9
E/D	E/D	A/C#	Am6/C

Below are examples of Jazz/Standard Turnarounds that begin with "E6" ("I6") and "EM7" ("IM7") chords.

E6	E6	F#m7	B7
E6	Fo	F#m7	B7(#5/b9)
E6	Fo	F#7	F7
E6	G13	F#m7	B7
E6	C#m	F#m7	B7b5
EM7	EM7	B7	B7
EM7	EM7	F#m7	B7
EM7	E6	F#m7	B7b5
EM7	E7	F#m7	B7
EM7	Fo	F#m7	B7
EM7	GM7	CM7	B7
EM7	GM7	CM7	B7#9
EM7	G7	F#m11	F7b5
EM7	G7	CM7	FM7

EM7	G13	F#13	F13
EM7	G13	CM7	B13
EM7	C#m7	F#m7	F#m6
EM7	C#m7	F#m7	B7
EM7	C#m7	F#m7	B7b9
EM7	C#m7	F#m7	B11
EM7	C#m7	F#m9	B7
EM7	C#m7	Am9	B
EM7	C#m7	C7	B7
EM7	C#7	F#m9	F7b9
EM7	C#7	F#7	B7
EM7	C#7#5	F#m9	B7#5
EM7	C#7#9	F#m7	B7+
EM7	C#7#9	F#m7	B7b9
EM7	C#7b9	F#m7	B7b9
EM7	Dm6	F#m9/C#	B13

Below are examples of Jazz/Standard Turnarounds that begin with "E7" ("I7"), "E13" ("I13"), "FM7" ("bIIIM7"), and "GM7" ("bIIIM7") chords.

E7	E7	B7#9	B7#9
E7	G#7#9	F#m7	B7b9
E7	A7	F#7	B7

E7	C7	F7	B7
E7	C#7	F#m7	B7
E7	C#7#9	F#m7	B7b9
E7	D7	A7	B7
E7	D7	C7	B7
E13	C#7#9	F#13	B7#9
E13	C#7#9	F#13	B11
FM7	CM7	F#m7	B7
F#7	C7	F#m7	B7
GM7	CM7	F#m7b5	B7

Several examples of longer, more complex Turnarounds are presented below.

EM7	F#13b9/G	F#m7	F#m6
EM7	F#13b9/G	F#m7	[F#m6-F7#9]
EM7	[G#m7-Gm7]	F#m7	[F#m6-F7#9]
EM7	B7	EM7	[F#m7-B7]
EM7	C#m7	F#m7	[F#m6-F7#9]
[A#m7b5-A7]	[G#7+-G13]	F#m7	B7/F

Try creating your own Turnarounds by mixing and matching chords from each of the four columns in the table above.

Michelle Chord

The second chord played in the verse section of Paul McCartney's 1965 hit *Michelle* is the "F7#9" chord shown below. In a 2004 interview, McCartney says that "I learned that chord from Jim Gretty, a salesman at Hassy's music shop in Liverpool. All the guys who worked in that store when we were kids were jazz guys. They had to play jazz well if they wanted to hold down their jobs. Gretty showed us jazz chords... I remember George and I were in the guitar shop when Gretty played it, and we said, Wow, what was that, man? And he answered, It's just basically an "F," but you barre the top two strings at the fourth fret with your little finger." In Dominic Pedler's book, "The Songwriting Secrets of The Beatles," he refers to this as the Gretty Chord.

The Michelle "F7#9" Chord

```
E | | --- | --- | --- | -4- | --- | --- | --- | --
B | | --- | --- | --- | -4- | --- | --- | --- | --
G | | --- | -2- | --- | --- | --- | --- | --- | --
D | | --- | --- | --- | --- | --- | --- | --- | --
A | | --- | --- | -3- | --- | --- | --- | --- | --
E | | -1- | --- | --- | --- | --- | --- | --- | --
```

[1=Index; 2=Middle; 3=Ring; 4=Pinky
x=Don't Play; If No x,1,2,3,4=Play Open String]

Verse Progression (Capo on fifth fret):

```
| C / / / | F7#9 / / / | Bb6 / / / | Ao7 / / / |
| G / Ao7 / | G / / / ||
```

Minor Blues Progressions

(i-iv-i-v-i)

The 12-bar minor blues progression is similar to a 12-bar traditional blues progression except that the minor tonality is used in place of the major. Below is an example of a proto typical progression in the key of Am followed by several common variations.

Am ///	////	////	////
Dm ///	////	Am ///	////
Em ///	Dm ///	Am ///	////

Variation #1

Am ///	Dm ///	Am ///	////
Dm ///	////	Am ///	////
Em ///	Dm ///	Am ///	////

Variation #2

Am ///	Dm ///	Am ///	////
Dm ///	////	Am ///	////
E7 ///	////	Am ///	////

Variation #3

Am ///	////	////	////
Dm ///	////	Am ///	////
Bm7b5 ///	E7 ///	Am ///	////

Variation #4

Am ///	////	////	////
Dm ///	////	Am ///	////
F7 ///	E7 ///	Am ///	////

Like the 12-bar major blues, the last two bars of a 12-bar minor blues progression is the turnaround. Below are several possible minor blues turnarounds.

Am /	/ /	/ / / /
Am /	/ /	E7 / / /
Am /	/ /	Bm7b5 / E7 /
Am / F#m7b5 /		Bm7b5 / E7 /
Am /	/ /	F7 / E7 /
Am / Am/G / /		F7 / E7 /
Am / F#m7b5 /		F7 / E7 /
Am Abm Gm Gbm		F7 / E7 /
Am / Dm	/	Am / E7 /

Movable Open-String Chords

A great guitar trick is to take a simple open-string first position chord and move it up and down the fretboard creating exciting new and interesting chords. This lesson will introduce common movable open-string chords on the open A, D, E, and G strings.

🎵 Open "A" String

If you move the first position "Am" chord up the fingerboard two frets continuing to play the open "A" string, you have the "Bm/A" chord. If you push the "Am" fingering up another two frets you create the "C#m/A" chord. The possible chords available using the first position "Am" chord in this manner are shown in the first example below. The second example shows the possible chords created by moving the first position "A" chord up the fingerboard continuing to play the open "A" string. You will also want to try playing these chords including both the open "A" and 1st string "E". The use of these chords to create progressions automatically produces great sounding Pedal Points.

Am	Bm/A	C#m/A	Dm/A	Em/A	F#m/A	G/A
E-----x-----x-----x-----x-----x-----x-----x-----						
B-----1-----3-----5-----6-----8-----10-----11-----						
G-----2-----4-----6-----7-----9-----11-----12-----						
D-----2-----4-----6-----7-----9-----11-----12-----						
A-----0-----0-----0-----0-----0-----0-----0-----						
E-----x-----x-----x-----x-----x-----x-----x-----						

A	B/A	C/A	D/A	E/A	F/A	G/A
E-----x-----x-----x-----x-----x-----x-----x-----						
B-----2-----4-----5-----7-----9-----10-----12-----						
G-----2-----4-----5-----7-----9-----10-----12-----						
D-----2-----4-----5-----7-----9-----10-----12-----						
A-----0-----0-----0-----0-----0-----0-----0-----						
E-----x-----x-----x-----x-----x-----x-----x-----						

These chords were used to create The Association's 1966 *Along Comes Mary* verse progression shown below. This progression popped up again on Crosby, Stills, and Nash's 1968 *Long Time Gone* verse, The Allman Brothers' 1970 *Whipping Post* verse, REO Speedwagon's 1973 *Ridin' The Storm Out* verse, Steely Dan's 1974 *Pretzel Logic* verse, Barbra Streisand's 1977 *Evergreen* verse, Tom Petty's 1979 *Here Comes My Girl* verse, and Michael Jackson's 1983 hit *Billie Jean* verse. Note that the "C/A" chord is the same as the "Am7" chord.

***Along Comes Mary* verse progression:**

Am	Bm/A	Am7	Bm/A
/ / / /	/ / / /	/ / / /	/ / / /

Am=x0221x Bm/A=x0443x Am7=x0555x Bm/A=x0443x

Long Time Gone verse progression:
Ridin' The Storm Out verse progression:
Billie Jean verse progression:

Am Bm/A Am7 Bm/A Am Bm/A Am7 Bm/A
 / / / / / / / / / / / / / /

Am=x0221x Bm/A=x0443x Am7=x0555x Bm/A=x0443x

Try substituting this progression when you run across "vi-vii" ("Am-Bm") progressions such as The Animals' 1968 *Monterey* verse.

Pretzel Logic verse progression:

Bm/A Am7 Bm/A Am7 Bm/A Am7 Bm/A Am7
 / / / / / / / / / / / / / /

Am=x0221x Bm/A=x0443x

The Allman Brothers substituted an "A" chord for the "Am" chord to pen their *Whipping Post* verse progression below. Note the similarity between this progression and the "A" Chord Harmony Shuffle.

Whipping Post verse progression:

A Bm/A Am7 Bm/A A Bm/A Am7 Bm/A
 / / / / / / / / / / / / / /

A=x0222x Bm/A=x0443x Am7=x0555x Bm/A=x0443x

Here Comes My Girl verse progression:

A B/A A1 B/A
 / / / / / / / / / / / /

A=x0222x B/A=x0444x A1=x0765x B/A=x0444x

Evergreen verse progression:

A B/A
 / / / / / / / / / / / /

Bm/A A A/G#
 / / / / / / / / / / / /

A=x0222x B/A=x0444x Bm/A=x0443x A=x0222x A/G#=4x222x

🍌 Open "D" String

If you move the first position "D" chord up the fingerboard two frets continuing to play the open "D" string, you have the "E/D" (aka "E7/D") chord. If you push the "D" fingering up another fret you create the "F/D" (aka "F6/D" or "Dm7") chord. The possible chords available using the first position "D" chord in this manner are shown in the first example below. The second example shows the possible chords created by moving the first position "Dm7" chord fingering in the same manner as above. The last example takes you through possible chords from moving the first position "Bb/D" chord.

	D	E/D	F/D	G/D	A/D	Bb/D	C/D
E	2	4	5	7	9	10	0
B	3	5	6	8	10	11	1
G	2	4	5	7	9	10	0
D	0	0	0	0	0	0	0
A	x	x	x	x	x	x	x
E	x	x	x	x	x	x	x

E	10	0	1	3	5	6	8
B	10	0	1	3	5	6	8
G	9	1	2	4	6	7	9
D	0	0	0	0	0	0	0
A	x	x	x	x	x	x	x
E	x	x	x	x	x	x	x

E	5	7	8	10	0	1	3
B	7	9	10	12	2	3	5
G	7	9	10	12	2	3	5
D	0	0	0	0	0	0	0
A	x	x	x	x	x	x	x
E	x	x	x	x	x	x	x

These chords were also used to create the chorus progression to Chicago's 1974 hit *Wishing You Were Here* shown below.

***Wishing You Were Here* chorus progression:**

F/D	E/D	Eb/D	Dmi
/ / / /	/ / / /	/ / / /	/ / / /

F/D=xx0565 E/D=xx0454 Eb/D=xx0343 Dmi=xx0231

The Beatles' used both an open "D" string and an open 1st string "E" to create their unique intro/outro to their 1965 number one hit *Eight Days A Week* shown below. Harry Chapin's 1972 *Taxi* verse also uses these open "D" string and open 1st string "E" to create his unique verse progression.

***Eight Days A Week* intro/outro progression:**

Dadd9	E7/D	G6/D	Dadd9 (1)
/ / / /	/ / / /	/ / / /	/ / / /

Dad9=xx0ba0 E7/D=xx0990 G6/D=xx0780 Dadd9 (1)=xx0770
[a=10th fret; b=11th fret; c=12th fret; etc.]

***Taxi* Verse progression:**

D	Am/D	D	Am/D
/ / / /	/ / / /	/ / / /	/ / / /

D=xx0232 Am/D=xx0210

The Beatles' 1968 White Album songs, *Dear Prudence* and *Mother Nature's Son*, are great studies in these Movable Open "D" String chords. Note how well the Drop-D tuning works with these Open "D" String Chords on *Dear Prudence*.

Open "E" String

If you move the second position "F#m7add11/E" chord up the fingerboard two frets while continuing to play the open strings, you have the "Emaj7" (aka "G#m6/E") chord. The possible chords available using the second position "F#m7add11/E" chord in this manner are shown in the example below.

Em	F#m7 add11	Emaj	Am add9	Bm add9	C#m7	Dm6/9
E-----0-----0-----0-----0-----0-----0-----						
B-----0-----0-----0-----0-----0-----0-----						
G-----0-----2-----4-----5-----7-----9-----10-----						
D-----2-----4-----6-----7-----9-----11-----12-----						
A-----2-----4-----6-----7-----9-----11-----12-----						
E-----0-----0-----0-----0-----x-----x-----x-----						

These chords were used to create the Allman Brothers' 1968 *Melissa* verse progression shown below.

Melissa verse progression:

E F#m11/E Emaj7 F#m11/E
/ / / / / / / / / / / / / / / /

E=022100 F#m11/E=044200 Emaj7=066400 F#m11/E=044200

David Gates and Bread also used these chords to pen their 1970 hit *Make It With You* verse progression below.

Make It With You verse progression:

Emaj7 F#m11/E Emaj7 F#m11/E
/ / / / / / / / / / / / / / / /

Emaj7=066400 F#m11/E=044200

If you move the first position "F/E" (aka "Fmaj7/E") chord up the fingerboard two frets while continuing to play the open strings, you have the "G/E" (aka "G6/E") chord. If you push the "F/E" fingering up another two frets you create the "A/E" chord. The possible chords available using the first position "F/E" chord in this manner are shown in the first example below. The second examples are variations created by moving the first position "Fmaj7#11" chord in the same manner. The last example shows variation obtained by moving the first position "E" chord. These chord variations can generally be used in place of each other.

E	F/E	F#m7/E	G/E	A/E	B/E	C/E	D/E
E-----0-----0-----0-----0-----0-----0-----0-----							
B-----0-----1-----2-----3-----5-----7-----8-----10-----							
G-----1-----2-----3-----4-----6-----8-----9-----11-----							
D-----2-----3-----4-----5-----7-----9-----10-----12-----							
A-----2-----3-----4-----5-----7-----9-----10-----12-----							
E-----0-----0-----0-----0-----0-----0-----0-----0-----							

E	Fmaj7 #11	F#7 add4	G6	Aadd9	Badd4	Cmaj7	D6/9
E-----0-----0-----0-----0-----0-----0-----0-----0-----0-----							
B-----0-----0-----0-----0-----0-----0-----0-----0-----0-----							
G-----1-----2-----3-----4-----6-----8-----9-----11-----							
D-----2-----3-----4-----5-----7-----9-----10-----12-----							
A-----2-----3-----4-----5-----7-----9-----10-----12-----							
E-----0-----1-----2-----3-----5-----7-----8-----10-----							
E-----0-----0-----0-----0-----0-----0-----0-----0-----0-----							
B-----0-----0-----0-----0-----0-----0-----0-----0-----0-----							
G-----1-----2-----3-----4-----6-----8-----9-----11-----							
D-----2-----3-----4-----5-----7-----9-----10-----12-----							
A-----2-----3-----4-----5-----7-----9-----10-----12-----							
E-----0-----0-----0-----0-----0-----0-----0-----0-----0-----							

These chords were used to create The Temptations's 1966 *(I Know) I'm Losing You* chorus progression shown below. Note that the "G/E" chord is the same as a "Em7" chord. To play along the record place a capo on the eighth fret of your guitar.

***(I Know) I'm Losing You* chorus progression:**

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

E=022100 G/E=055430 A/E=077650 G/E=055430

Alice Cooper substituted an "Em" chord for the "E" chord to pen his 1972 *School's Out* chorus below. To play along the record, place a capo on the third fret of your guitar.

***School's Out* chorus progression:**

Em		G/E	A/E	D	Em
/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /

Em=022000 G/E=055430 A/E=077650 D=xx0232 Em=022000

Open "G" String

There are two great songs that employ movable open "G" string chords to create their songs. The first is Tracy Chapman's 1988 hit *Fast Car* verse progression shown below. To play along with the record, capo your guitar at the second fret.

***Fast Car* verse progression:**

Cmaj7	C		Cmaj7	G		Em7	D
/	/	/	/	/	/	/	/

Cmaj7=x3200x C=x3201x G=3x003x Em7=x7x08x D=x5x07x

The second song is The Beatles' 1968 *Blackbird*. The opening verse progression is below. It is well worth your time to learn the entire song.

Blackbird verse progression:

G Am7 G/B G1
/ / / / / /

C A7/C# D B7/D# Em7 Emaj7/Eb
/ / / / / /

G=3xx00x Am7=x0x01x G/B=x2x03x G1=xax0cx
C=x3x05x A7/C#=x4x0x3 D=x5x07x B7/D#=x6x0x5 Em7=x7x08x Emaj7/Eb=x6x08x
[a=10th fret; b=11th fret; c=12th fret; etc.]

Peter Frampton's 1976 hit *Show Me The Way* also used open "G" string chords. The opening intro progression is shown below.

Show Me The Way intro progression:

D Dmaj7 Bm Bb6 C
/ / / / / / / / / / / / / / / /

D=xx0775 Dmaj7=xx0675 Bm=xx4432 Bb6=x1303x C=x3505x

Favorite Moving Open-String Chord Songs

Two of my favorite Moving Open-String Chord songs include Emerson, Lake & Palmer's 1972 hit *From The Beginning* verse and Crosby, Stills, and Nash's 1969 *Wooden Ships* verse.

From The Beginning verse progression:

Am9 Dadd4/A C G/B Fadd9
/ / / / / / / / / / / / / / / /

G Dm7
/ / / / / / / / / / / /

Am9=x0ac00 Dadd4/A=x0403x C=x32013 G/B=x20033
Fadd9=xx3213 G=3x0033 Dm7=xx0565
[a=10th fret; b=11th fret; c=12th fret; etc.]

Wooden Ships verse progression:

Em7 Am9 F6/A Em7 Am9 F6/A
/ / / / / / / / / / / / / / / /

Em7=0acc00 Am9=x0acc0 F/A=x0aaa0
[a=10th fret; b=11th fret; c=12th fret; etc.]

Your Assignment

We have only scratched the surface of what can be done with these great moveable open-string chords. Your assignment now is to try create your own Moveable Open-String Chords using what you learned from this lesson. To get you started, see what you can do with the following chord fingerings:

C	[x32013]	Gm/D	[xx0333]	Dmi	[xx0231]
Bm/D	[xx0432]	C#m	[x46650]	Amaj7	[x02120]
F#m11	[2x2200]	G6	[355400]	Badd4	[x24400]

Parker Blues Changes

As the Blues form evolved during the Bebop Era, sophisticated backcycled substitutions surfaced. Charlie Parker used this type of substitution on tunes such as his *Blues For Alice* which uses descending root movement coupled with a cycle of fourths (upward). This type of progression came to be known as Parker or Bird Blues. Below is an example of the Bird Blues Changes in the key of C.

CMaj7 / / /	Bm7 / E7b9 /	Am7 / D7b9 /	Gm7 / C7 /
FMaj7 / / /	Fm7 / Bb7 /	Em7 / A7 /	Ebm7 / Ab7 /
Dm7 / / /	G7alt. / / /	CMaj7 / Am7 /	Dm7 / G7 /

Picardy Third

Picardy third is a French word meaning sharp or pointed. It refers to the practice from the 16th century Baroque era of ending a composition with a major chord, when the rest of the composition is in a minor key, thus giving the composition a sense of finality. For example, a minor key song ends with the major version of the tonic (an A minor piece ends with an A major chord).

An example is the ending to The Beatles' *And I Love Her*, as shown below, that ends on the D major chord while the song is in the key of D minor.

F6 ///	Gm ///	////	F6 ///
////	Gm ///	////	D ///

Power Chords

Power Chords are movable chord shapes that can be played in any position on the fretboard. They are usually created by playing just the bottom three strings of a Barre Chord. Power Chords consist of only two notes, the root and the fifth scale notes. By omitting the third scale note, Power Chords are not major or minor. They are most frequently encountered in Hard Rock and Heavy Metal Music as these chords sound particularly good when distorted. The fingerings for several common Power Chords are presented below.

"E5" Power Chord

```

E | | --- | -x- | --- | --- | --- | --- | --- |
B | | --- | -x- | --- | --- | --- | --- | --- |
G | | --- | -x- | --- | --- | --- | --- | --- |
D | | --- | -3- | --- | --- | --- | --- | --- |
A | | --- | -2- | --- | --- | --- | --- | --- |
E | | --- | --- | --- | --- | --- | --- | --- |
  
```

"A5" Power Chord

```

E | | --- | --- | --- | --- | -x- | --- | --- |
B | | --- | --- | --- | --- | -x- | --- | --- |
G | | --- | --- | --- | --- | -x- | --- | --- |
D | | --- | --- | --- | --- | --- | --- | -4- |
A | | --- | --- | --- | --- | --- | --- | -3- |
E | | --- | --- | --- | --- | -1- | --- | --- |
  
```

"D5" Power Chord

```

E | | --- | --- | --- | --- | --- | --- | -x- |
B | | --- | --- | --- | --- | --- | --- | -x- |
G | | --- | --- | --- | --- | --- | --- | -4- |
D | | --- | --- | --- | --- | --- | --- | -3- |
A | | --- | --- | --- | --- | -1- | --- | --- |
E | | --- | --- | --- | --- | -x- | --- | --- |
  
```

[1=Index; 2=Middle; 3=Ring; 4=Pinky
 x=Don't Play; If No x,1,2,3,4=Play Open String]

Pop-Rock Lydian II Progressions

(I-II-IV-I)

The "I-II-IV-I" Pop-Rock Lydian II Progression gets its name from the harmonized Lydian scale where both the "C" and "D" major chords occur naturally. Notice that this progression moves from the "II" to the "IV" chord as opposed to the expected circle of fifths movement to the "V" ending the sequece with a Plagal cadence. The Beatles were the first songwriters to capitalize on this progression beginning with the verse to their 1965 hit *Eight Days A Week*. For at least a hundred years prior, songwriters followed the "II" chord with the "V-I" authentic cadence creating the "I-II-V-I" progression. The "I-II-V-I" progression was used to write songs such as *Aura Lee* verse (George Poulant & W. Fosdick - 1864), *(I'm A) Yankee Doodle Dandy* chorus (Standard - 1904), *By The Light Of The Silvery Moon* verse (Standard - 1909), *I'm Looking Over A Four Leaf Clover* verse (Standard - 1927), *Salty Dog* verse (Flatt & Scruggs - 1950), *Hey, Good Lookin'* A section (Hank Williams - 1951), *Love Me Tender* verse (Elvis Presley - 1956), *Those Hazy Crazy Days Of Summer* verse (Nat King Cole - 1963), and *Mr. Tambourine Man* verse (Byrds - 1965).

Several examples of the Pop-Rock Lydian II Progression are shown below in the key of C.

Eight Days A Week (Beatles - 1965) verse progression
You Won't See Me (Beatles - 1965) verse progression

C ///	D ///	F ///	C ///
-------	-------	-------	-------

Sgt. Pepper's Lonely Hearts Club Band (Beatles - 1967) verse progression

C / D /	F / C /	C / D /	F / C /
---------	---------	---------	---------

Alan W. Pollack talks about the progression this way in his Notes on ... Series. "Harmonically, the song is heavily based upon one of the archetypal Beatles' chord progression; the I -> V-of-V -> IV -> I one first heard back in "Eight Days A Week". The hallmark of this progression is the combined chromatic cross-relation and psychological feeling of deferred gratification created by following V-of-V (with its C#) by IV (with its C-natural). I strongly suspect that this chord progression is the original property of Lennon and McCartney though in terms of pure scholarship I unfortunately cannot vouch for it 100%. I'll tell you this, though: if anyone out there can point me to an example of this progression appearing in a pop song prior to the Beatles, you can call or e-mail me just about any time of the day or night." (Excerpt from Notes on ... Series)

Other examples of the Pop-Rock Lydian II progression include *Sgt. Pepper's Lonely Hearts Club Band* verse (Beatles - 1967), *To Sir With Love* verse (Lulu - 1967), *Ride Captain Ride* verse (Blues Image - 1970), *Stay With Me* verse/chorus (Faces - 1972), *You Won't See Me* verse (Anne Murray - 1974), *The Boys Are Back In Town* chorus (Thin Lizzy - 1975), and *All Around The World* chorus (Oasis - 1997).

Quartal Harmony

Quartal Harmony is that harmony based upon the interval of a fourth. Most Western music is based on the interval of a third (tertian harmony). Quartal harmony has been used in some twentieth-century music and in jazz by McCoy Tyner of the John Coltrane Quartet in the 1960s. Quartal voicings result from stacking fourths. The box below shows the C Major Scale with every fourth note shown in red. If you start with C, you create the following harmony: C-F-B-E-A.

1	2	3	4	5	6	7	8	9	10	11	12	13
C	D	E	F	G	A	B	C	D	E	F	G	A

Guitar fingerings for the C Major Scale harmonized in fourths are shown below. Notice that most of the notes are located across from the same fret. These quartal voicings can be used as substitutes in the ii-V-I Jazz Progression.

On The Top Four Strings

```

E---1---3---5---7---8---10---12---13---15---17---||
B---1---3---5---6---8---10---12---13---15---17---||
G---0---2---4---5---7---9---10---12---14---16---||
D---0---2---3---5---7---9---10---12---14---15---||
A-----||
E-----||

```

On The Middle Four Strings

```

E-----||
B---1---3---5---6---8---10---12---13---15---17---||
G---0---2---4---5---7---9---10---12---14---16---||
D---0---2---3---5---7---9---10---12---14---15---||
A---0---2---3---5---7---8---10---12---14---15---||
E-----||

```

On Bottom Four Strings

```

E-----||
B-----||
G---0---2---4---5---7---9---10---12---14---16---||
D---0---2---3---5---7---9---10---12---14---15---||
A---0---2---3---5---7---8---10---12---14---15---||
E---0---1---3---5---7---8---10---12---13---15---||

```

Below is a Chord-Melody arrangement of Richard Rodgers' 1935 standard *My Romance*. The first four bars use quartal voicings. This is another option to add greater interest to your solo guitar work.

	CM7	FM7		Em7	Am7		Dm7	G7
E	-----		-----		5--7--8--		8--7--5--	
B	5--6--		8--5--6--		8--5--6--8--		8--6--5--	
G	4--5--		7--4--5--		7--4--5--7--		7--5--4--	
D	3--5--		7--3--5--		7--4--5--7--		7--5--4--	
A	3--5--		7--3--5--		7-----		-----	
E	-----		-----		-----		-----	
			1.		2.		3.	

	CM7	E7		Am	Am (M7)		Am7	A7		Dm7	G7
E	3-----		0-----		0-1--3-5--		5--3-1--				
B	3--1--3--		1--1--3--		1--2----		6--0----				
G	2--0--2--		2--1-----		0--0----		5--0----				
D	2--0--2--		2--2-----		2--2-----		0--3----				
A	-----0--2--		0--0-----		0--0-----		-----2----				
E	-----		-----		-----		-----3----				
			4.		5.		6.		7.		

Rhythm Changes

The Rhythm Changes consist of a 32-bar harmonic structure following the A-A-B-A song form. The standard rhythm changes are shown below in the key of C.

A section

C / Am7 /	Dm7 / G7 /	C / Am7 /	Dm7 / G7 /
C / C7 /	F / F#o7 /	C / G7 /	C ///

B section

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

Hear a midi of a typical *Rhythm Changes* progression by clicking [here](#).

Rock and Roll Progressions

(I-IV-V)

🎵 Introduction

Rock is a hybrid of both Black and White American music forms including Blues, R&B, Gospel, and Country & Western that emerged in the USA in the 1950's. The "I-IV-V" Rock and the Blues progressions were the basic building blocks of early Rock And Roll. The "I-IV-V" progression has that raw sound that helped define Rock And Roll. The Rock Progression, which is as simple as it is effective, has been used to write countless songs since Rock 'n' Roll began.

As the classic "I-IV-V" Rock Progression became over used, songwriters soon found ways to breath new life into this progression by embellishing the three basic chords, using chord substitutions, chord quality changes, and various chord inversions as well as by changing the order the chords are played. Three-chord progressions allow six possible combinations if you Reverse and/or put the Middle Chords First. The chart below shows the six possible combinations for the Rock Progression with examples transposed to the Key of "E" to permit easier comparison and analysis. All of the examples cited in this lesson were taken from the book *Money Chords : A Songwriter's Sourcebook of Popular Chord Progressions* .

I-IV-V	I-V-IV	IV-V-I	V-IV-I	IV-I-V	V-I-IV
E-A-B	E-B-A	A-B-E	B-A-E	A-E-B	B-E-A

🎵 The I-IV-V Progression

Whereas the I-vi-IV-V7 Rock Ballad (Doo-Wop) Progression substituted the harder sounding "IV" chord for the softer "ii" chord of the I-vi-ii-V7 Standard Changes, the Rock Progression also omitted the softer sounding "vi" chord to create an even harder rock sound.

Examples of the classic I-IV-V Rock Progression include *La Bamba* verse (1959), *Time Is On My Side* chorus (1964), *Like A Rolling Stone* chorus (1965), *Come And Get It* verse (1970), *Guitar Man* verse (1972), *Born To Run* verse (1975), *Rock And Roll All Nite* chorus (1976), *Two Tickets To Paradise*) chorus (1978), *The River Of Dreams* verse (1993), *Mr. Jones* chorus (1993), and *I'll Be There For You* chorus (1995)

Below is the opening verse progression to Bruce Springsteen's 1975 hit *Born To Run*.

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

Chord Substitutions:

The general Chord Substitution Rule holds that chords that share two or more notes in common can be readily substituted for each other. Below are several well-known songs created by using chord

substitutions and inversions which use notes other than the Root as the bass note. The I-IV-V and the I-IV-V7 progressions are essentially interchangeable and the latter is presented below for purposes of analysis. The same holds true for the I5-IV5-V5 progression. These Power Chord substitutions are most frequently encountered in Hard Rock and Heavy Metal Music as these chords sound particularly good when distorted.

E-A-B6 = *Mr. Big Stuff* chorus (1971)

E-A-B7 = *Everyday* verse (1957) and *Do You Love Me* verse (1962), *Twist And Shout* verse (1964), *Lucy In The Sky With Diamonds* chorus (1967)

E-A-Bsus4-B-Bsus2-B = *You've Got To Hide Your Love Away* chorus (1965)

E-A-B7-B7sus4-B7 = *Here Comes The Sun* verse (1971)

E-A-B7b9 = *Hey Nineteen* verse (1980)

E-A6-B = *Na, Na, Hey, Hey, Kiss Him Goodbye* verse (1969)

E-Amaj7-B = *Lady In Red* verse (1987) and *I Will Remember You* verse (1995)

E-Esus4-E-A/C#-Bsus4 = *Born To Run* intro (1975)

Eadd9-Aadd9-B7sus = *Missing You* verse (1984)

E5-A5-B5 = *I Love Rock 'N Roll* chorus (1982)

C#m-A-B = *I'm Eighteen* verse (1971), *Crazy On You* chorus (1976).

The following chart shows a comparison of these progressions:

E-	A-	B6	
E-	A-	Bsus4-B-	Bsus2-B
E-	A-	B7	
E-	A-	B7-	B7sus4-B7
E-	A-	B7b9	
E-	A6-	B	
E-	Amaj7-	B	
E-Esus4-	E-A/C#-	Bsus4	
Eadd9-	Aadd9-	B7sus	
E5-	A5-	B5	
C#m-	A-	B	

Steely Dan's verse to *Hey Nineteen* takes the I-IV-V Rock Progression and substitutes a "V7b9" chord for the typical "V" chord, creating the unique chord progression below.

E	A	B7b9
////	//	//

The "C#m-A-B-C#m" progression is a slight variation on the "C#m-A-B" progression. This variation was used to create the *Eye Of The Tiger* verse (1982) and the *I'm So Excited* chorus (1984).

Alice Cooper's *I'm Eighteen* takes the I-IV-V Rock Progression and substitutes a "vi" chord for the typical "I" chord, creating the chord progression below. As the "C#m" and "E" chords share the "E" and "G#" notes, they can be readily substituted for each other.

C#m	A	B
////	//	//

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", "1-2-4-5", or "1-3-4-5" note bass lines. Ascending Bass Line Progressions are popular with songwriters wishing to create a bright

sound. Below are several well-known songs that created Ascending Bass Line Progressions by using chord substitutions and inversions which use notes other than the Root as the bass note.

E-E/G#-A-B = *Expressway To Your Heart* verse (1967) & *My Life* verse (1979)

E-E/G#-A-[E/B]-B = *You're The Inspiration* chorus (1985)

E-E/G#-A-B11 = *With A Little Luck* verse (1978)

Eadd9-Emaj7/G#-Amaj7-B11 = *Somewhere Out There* verse (1987)

The following chart shows a comparison of these progressions:

E-	E/G#-	A-	B
E-	E/G#-	A-[E/B]-	B
E-	E/G#-	A-	B11
Eadd9-	Emaj7/G#-	Amaj7-	B11

On Linda Ronstadt & James Ingram's hit *Somewhere Out There* verse shown below, a great "1-3-4-5" note Ascending Bass Line was created by using both chord quality change substitutions and inversions. This process was used by both Billy Joel on his *My Life* verse and Paul McCartney on his *With A Little Luck* verse.

Eadd9	Emaj7/G#	Amaj7	B11
/ /	/ /	/ /	/ /

I-IV-V-I Variations:

This progression is similar to the Classic I-IV-V Progression except that the "I" chord is tagged on to the end in order to complete a musical thought or phrase. Examples of the I-IV-V-I progression are *Words of Love* verse (1957), *Summertime Blues* verse (1958), *King Of The Road* verse (1965), *Little Bit O'Soul* verse (1967), *Me And Julio Down By The Schoolyard* verse (1972), *Lay Down Sally* chorus (1978), *Old Time Rock and Roll* (1979), and *Give Me One Reason* verse (1996).

Chord Substitutions:

Below are several well-known songs created by applying chord substitutions to the I-IV-V-I Variation Progression.

E-A6-A-B7-E = *Good Time Charlie's Got The Blues* verse (1972)

E-A7-B7-E = *Heartbreak Hotel* verse (1956), and *All Shook Up* verse (1957)

E-E/F#-E/G#-E-Asus2-B-E = *To Be With You* chorus (1992)

E-E7-A-B-E = *That's All Right, Mama* verse (1954)

E-E7-A-B7-E = *Your Cheatin' Heart* verse (1952) and *If You Wanna Be Happy* chorus (1963)

Em7-Am9-B7-Em7 = *Elenore* verse (1968)

The following chart shows a comparison of these progressions:

E-	A6-A-	B7-E
E-	A7-	B7-E
E-E7-	A-	B- E
E-E7-	A-	B7-E
E-E/F#-E/G#-E-	Asus2-B-	E
Em7-	Am9-	B7-Em7

The Turtles' verse to *Elenore* takes the I-IV-V-I Variation and substitutes a "i7" chord for the "I" chord and a "iv9" chord for the "IV" chord, creating the chord progression below. [Note the effective use of the "bVI-V7" one bar Turnaround.] The substitution of a Minor for a Major chord is a great way to add interest to a well-worn progression. This approach was used to write the verse to the 1959 *Sleep Walk* where the "IV" chord of the Rock Ballad Progression was substituted by the "iv" chord.

```

Em7                               Am9
/ / / /   / / / /   / / / /   / / / /

B7                               Em7       C       B7
/ / / /   / / / /   / / / /   / / / /

```

Static Bass Lines/Pedal Points:

Static Bass Line/Pedal Point Progressions occur when the same bass note is sustained through a series of chord changes. A great Static Bass Line Progression is created by playing the "I-IV-V-I" progression over the unchanging bass note of the "I" chord. Below are several popular songs that used this approach followed by progression chord diagrams.

E-A/E-B/E-E = *Downtown* verse (1965), *Goodbye To Love* verse (1972), *Closer To You* chorus (1976), and *Sometimes When We Touch* verse (1978)
 E-A/E-B7/E-E = *You Needed Me* verse (1978)

E=022100 A/E=0x222x B/E=0x444x E=022100

I-IV-V-IV Variations:

This progression launched a thousand bands. Songs written with the I-IV-V-IV progression include *Get Off Of My Cloud* (See Tab) verse (1965), *Hang On Sloopy* verse (1965), *Game Of Love* verse (1965), *Good Lovin'* verse (1966), *You Baby* verse (1966), (You're My) Soul And Inspiration bridge (1966), *Wild Thing* (See Tab) verse (1966), *Angel Of The Morning* verse (1968), *Piece Of My Heart* (See Tab) verse (1968), and *The Joker* (Hear Song - RealPlayer / See Tab) verse (1974).

A further variation is the "I-IV-V-IV-V" Progression used to write the *You've Lost That Lovin' Feelin'* bridge (1965), *Angel Of The Morning* chorus (1968), *Still The One* verse (1976), and *Lido Shuffle* verse (1977).

The Troggs' verse to *Wild Thing* takes the I-IV-V Rock Progression and adds an additional "IV" chord after the "V" chord, creating the chord progression below.

```

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

```

Chord Substitutions:

E- A- Bm-A = *Louie Louie* verse (1963)
 E- A7-B7-A7- E = *Great Balls Of Fire* verse (1958)
 E5-A- B- A-A7-E = *Truckin'* chorus (1971)

The Kingsmens' 1963 hit *Louie, Louie* takes the "I-IV-V-IV" Rock Progression Variation and substitutes the "v" chord for the "V" chord, creating the chord progression below. This is another great Major to Minor substitution.

Static Bass Lines/Pedal Points:

Another great Static Bass Line Progression is created by playing the "I-IV-V-IV" progression over the unchanging bass note of the "I" chord. Below are a couple of popular songs that used this approach.

E-A/E-B/E-A/E = *Your Song* intro (1970)

E-A/E-B/E-A/E-Am/E = *Up Where We Belong* verse (1982)

E A Bm A
/ / / / / / / /

🎵 The I-V-IV Progression

The I-V-IV progression, which reverses the "IV" and the "V" chords, was used to write such songs as The Eagles' *Take It Easy* verse (1972).

Chord Substitutions:

Below is a well-crafted song created by applying chord substitutions to the "I-V-IV" Progression.

E-B-Aadd9 = *Heart Of The Matter* verse (1990)

I-V-IV-I Variations:

Examples of the "I-V-IV-I" variation include *Can't You Hear My Heartbeat* verse (1965), *To Love Somebody* chorus (1967), *Green Tambourine* verse (1968), *Fortunate Son* chorus (1969), *And It Stoned Me* verse (1969), *Go Your Own Way* verse (1977), and *I Think We're Alone Now* chorus (1987).

Tommy James' chorus to *I Think We're Alone* takes the "I-V-IV" Rock Progression and adds an additional "I" chord after the "V" chord, creating the chord progression below.

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

Chord Substitutions:

Below are several well-known songs created by using chord substitutions and inversions. Notice the use of the Major to Minor substitution.

E-B/F#-Aadd9-E = *Wedding Song (There Is Love)* verse (1971)

E-Bm7-A-E = *Fire And Rain* verse (1970)

E-Bm7-A9-E = *We Are Family* verse (1979)

E-Emaj7-Bm7-A-Am-E = *Kokomo* verse (1988)

The following chart shows a comparison of these progressions:

E-	B/F#-Aadd9-E
E-	Bm7- A- E
E-	Bm7- A9- E
E-Emaj7-Bm7-	A-Am- E

The Sister Sledge *We Are Family* verse takes the "I-V-IV-I" Rock Progression Variation and substitutes the "v7" chord for the "V" chord and a "IV9" chord for the "IV" chord, creating the unique chord progression below.

E Bm7 A9 E
/ / / / / / / / / / / /

Static Bass Lines/Pedal Points:

E-B/E-A/E-E = *Substitute* chorus (1966); *You Don't Bring Me Flowers* verse (1978)

The above songs created great Static Bass Line Progressions by playing the "I-V-IV-I" progression over the unchanging bass note of the "I" chord. The chord progression diagrams are presented below.

E=022100 B/E=0x444x A/E=0x222x E=022100

I-V-IV-V Variations:

Examples of the "I-V-IV-V" progression include *Wishin' And Hopin'* chorus (1964), *Baby's In Black* chorus (1964), *Crimson And Clover* outro (1969), *Games People Play* verse (1969), *Wild World* chorus (1971), *What Is Life* chorus (1971), *Nights Are Forever Without You* chorus (1976), *It's So Easy* chorus (1977), *First Cut Is The Deepest* chorus (1977), *The Rose* verse (1980), *Jack & Diane* verse (1982), and *My Heart Will Go On* verse (1999).

Chord Substitutions:

The "E-B7-Asus2-B7" *New Kid In Town* verse progression (1976) is an example of a song created by applying chord substitutions to the "I-V-IV-V" Progression.

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 "8-7-6-4", "8-7-6-5", "8-7-b7-6", "6-5-4-3", and "6-5-#4-4" bass note patterns. Descending Bass Line Progressions are popular with songwriters to create a romantic mood. Below are several examples of songs that created Descending Bass Line Progressions by using chord substitutions and inversions.

E-B/D#-A/C#- B = *Wonderful Tonight* verse (1978)
E-B/D#-A/C#-A-B = *All Out Of Love* chorus (1980)
E-B/D#-A/C#- B11-B7 = *He Ain't Heavy, He's My Brother* (1970)

John Cougar's verse to *Jack & Diane* takes the "I-V-IV" Rock Progression and adds an additional "V" chord after the "IV" chord, creating the chord progression below.

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

Static Bass Lines/Pedal Points:

E-B/E-A/E-B/E = *We've Got Tonight* verse (1978); *Can't Get You Out Of My Head* chorus (1975); *The One That You Love* chorus (1981)

The above songs created great Static Bass Line Progressions by playing the "I-V-IV-V" progression over the unchanging bass note of the "I" chord. The chord progression diagrams are presented below.

E=022100 B/E=0x444x A/E=0x222x B/E=0x444x

🍌 The IV-V-I Progression

The IV-V-I progression, which plays the "I" chord last, was used in the *Please Please Me* bridge (1964), the *Mother And Child Reunion* verse (1972), and *Cheeseburger In Paradise* chorus (1978).

Chord Substitutions:

Below are several well-known songs created by applying chord substitutions to the "IV-V-I" Progression.

A- B11-E = *How Sweet It Is* chorus (1965)
 A- B- E-Esus-E = *Light My Fire* chorus (1967)
 A- B- E-Esus4-E7 = *Margaritaville* chorus (1977)
 Amaj7-B11-Emaj7 = *How Much I Feel* chorus (1978)

Jimmy Buffett's *Cheeseburger In Paradise* chorus progression is shown below.

A B E
 / / / / / / / /

🍌 The V-IV-I Progression

The "V-IV-I" progression is the reverse of the classic Rock Progression. Examples of the V-IV-I progression are the *Ring Of Fire* chorus (1962), *Love Me Do* chorus (1964), *Magic Carpet Ride* verse (1969), *Maggie Mae* verse (1971), *Sweet Home Alabama* verse (1974), and *I Still Haven't Found What I'm Looking For* chorus (1987).

An example of a "V-IV-I-V" Variation is *Ramblin' Gamblin' Man* (1969).

Rod Stewart's verse to *Maggie Mae* takes the classic Rock Progression and reverses it, creating the chord progression below.

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

🍌 The IV-I-V Progression

The IV-I-V progression was used to write the choruses of *Oh Susanna* (1849), *Down By The River* (1969) and *Up Around The Bend* (1970).

IV-I-V-I Variations:

This progression is similar to the IV-I-V Progression except that the "I" chord is tagged on to the end in order to complete a musical thought or phrase. Examples of the IV-I-V-I progression include *All I Really Want To Do* verse (1965), *People Got To Be Free* chorus (1968), *Down On The Corner* chorus (1969),

Candida chorus (1970), *Knock Three Times* chorus (1970), *Me And Bobby McGee* chorus (1971), and *Changes In Latituded* verse (1977).

Below is an example of a IV-I-V-I Variation Progression that could be used to play Cher's 1965 hit cover of Bob Dylan's *All I Really Want To Do*.

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

🍷 The V-I-IV Progression

Although not used as often as the above combinations, the V-I-IV progression was used to begin the chorus of *Candle In The Wind* (1997).

Chord Substitution:

George Benson's Bridge to *This Masquerade* takes the V-I-IV Progression and substitutes a "v7" chord for the "V" chord, a "I7b9" chord for the "I" chord, and a IVmaj7" chord for the "IV" chord, creating the jazz progression below.

Bm7 E7b9 Amaj7
/ / / / / / / / / / / /

🍷 The I-V7-I-IV Progression

This progression adds an additional "I" chord to the I-V-IV progression between the "V" and "IV" chords. This progression, which has been around since the early 1700s, was used to write such songs as *Auld Lang Syne* (See Sheet Music) verse (1711), *Silent Night* (See Sheet Music) verse (1818), *Blue Tail Fly* "Jimmy Crack Corn" (See Sheet Music) chorus (1848), *Old Folks At Home* "Swanee River" (See Sheet Music) verse (1851), *Save The Last Dance For Me* (Hear Song - RealPlayer / See Tab) verse (1960), *Under The Boardwalk* (Hear Song - RealPlayer / See Tab) verse (1964), *Ob-La-Di Ob-La-Da* (See Tab) verse (1968).

Chord Substitutions:

Below are some well-known songs created by applying chord substitutions to the I-V7-I-IV progression. The most popular substitution is the "I7" chord for the second "I" chord.

E-B7-E-E7-A = *She'll Be Comming Round The Mountain* verse (1870), *Happy Birthday* verse (1935), *When The Saints Go Marching In* verse (1946), *Me And Bobby McGee* verse (1971), *Cover Of The Rolling Stone* verse (1973), and *Blue Bayou* chorus (1977)

E-B7-E-E7-A7 = *Muddy Water* verse (1966)

E-B7-E7-A = *Bring It On Home To Me* verse (1962)

E5-B7sus-E5-A = *Sundown* verse (1974)

Emaj7-Bm7-E7b9-Amaj7-A6 = *Misty* verse (1955)

Eadd9-E-Bm7-E9-Aadd9-A = *September Morn* verse (1980)

E7-B7-E-A7 = *Mockingbird* verse (1974)

The following chart shows a comparison of these substitutions:

E-	B7-	E-E7-A
E-	B7-	E-E7-A7

E-	B7-	E7-	A
E5-	B7sus-E5-	A	
Ema j7-	Bm7-	E7b9-Ama j7-A6	
Eadd9-E-Bm7-	E9-	Aadd9-A	
E7-	B7-	E-	A7

The opening verse progression to *Auld Lang Syne* is presented at the bottom of the page. I always use the following Standard I-vi-ii-V7 Progression substitution that can be used whenever you run across this type of I-V7-I-IV progression:

E	C#m7	F#m7	B7	E	C#m7	F#m7	B7
/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /
E		B7		E		A	
/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /

I-V-I-IV Variations:

This progression uses the "V" chord instead of the "V7" chord in the I-V7-I-IV progression. (The I-V7-I-IV and the I-V-I-IV progressions are essentially interchangeable and the latter is presented here for purposes of analysis.) Examples of the use of this progression include *Roll In My Sweet Baby's Arms* verse (1931), *Crying, Waiting, Hoping* chorus (1958), *Sloop John B* verse (1966), *Kentucky Rain* verse (1970), *Sunshine (Go Away Today)* verse (1971), and *Glory Of Love* verse (1986).

Chord Substitutions:

Below are some well-known songs written by applying chord substitutions to the I-V-I-IV progression variation.

E-B- E-E7-A = *Joy To The World* chorus (1971)
E-B-B7-E-E7-A = *Song Sung Blue* verse (1972)

The chorus progression to Three Dog Night's 1971 hit *Joy To The World* (Hear Song - RealPlayer / See Tab) is shown below.

E				B		E
/ / / /	/ / / /	/ / / /	/ / / /			
E E7 A C	E B7	E				
/ / / /	/ / / /	/ / / /				

🍌 The I-IV-I-V7 Progression

This progression adds an additional "I" chord to the I-IV-V progression between the "IV" and "V" chords. This progression, which has been around since the late 1700s, was used to write such songs as *Amazing Grace* (See Sheet Music) verse (1779), *On Top Of Old Smokey* (See Sheet Music) verse (1841), and *Dixie* (See Sheet Music) verse (1861). In the Rock era, the progression was used to write such songs as *Green, Green* (See Tab) chorus (1963), and *Mellow Yellow* (See Tab) verse (1966).

Chord Substitutions:

Below are some well-known songs created by applying chord substitutions to the I-IV-I-V7 progression.

E-A-E-[G-A]-B7 = *Please, Please Me* verse (1964)
E-A-E7-B7 = *Little Sister* chorus (1961)

E-A9-E-B7 = *Hi-De-Ho* verse (1970)
 E-E+-A-Am-E-B7 = *It's My Party* chorus (1963)
 E5-A-E5-B7 = *Bad Case Of Loving You* chorus (1979)
 E7-A7-E7-B7 = *I Saw Her Standing There* verse (1964) and *Pink Cadillac* verse (1988)
 E9-A-Am-E-B7 = *If I Fell* bridge (1964)

Below you will find the first eight bars of the traditional *Dixie* compared to Elvis Presley's cover of *An American Trilogy* (which starts out with *Dixie*). This is an interesting study in chord substitution and arrangement. Notice the use of an inversion to help create a great Ascending Bass Line followed by the Standard I-vi-ii-V7 Progression.

E		A	
E	E/G#	A	A#o
/ / / /	/ / / /	/ / / /	/ / / /

E		B7	E
E	C#m	F#m7 B7	E A
/ / / /	/ / / /	/ / / /	/ / / /

The traditional verse progression is shown at the bottom of the page.

E		A	
/ / / /	/ / / /	/ / / /	/ / / /
E		B7	E
/ / / /	/ / / /	/ / / /	/ / / /

👉 The I-IV-I-V7 Progression

I-IV-I-V Variations:

This progression uses the "V" chord instead of the "V7" chord in the I-IV-I-V7 progression. (The I-IV-I-V7 and the I-IV-I-V progressions are essentially interchangeable and the latter is presented here for purposes of analysis.) Examples of the use of this progression include *The Lion Sleeps Tonight* (See Tab) verse (1961), *Another Saturday Night* (See Tab) verse (1963), *Brown Eyed Girl* (Hear Song - RealPlayer / See Tab / Watch Video - RealPlayer) verse (1967), *Sweet Caroline* (See Tab) verse (1969), and *American Pie* (See Tab) chorus 1972.

Chord Substitutions:

Below are some well-known songs written by applying chord substitutions to the I-IV-I-V progression variation. The I-IV-I-V and the I5-IV-I5-V progressions are essentially interchangeable and the latter is presented here for purposes of analysis. These Power Chord substitutions are most frequently encountered in Hard Rock and Heavy Metal Music as these chords sound particularly good when distorted.

E-A-E-[F#m-G#m-A]-B = *The Cheater* verse (1966)
 E-A6-E-B = *Me And Julio Down By The School Yard* intro (1972)
 E-Asus2-E-Badd4 = *Free Fallin'* verse (1990)
 E5-A-E5-B = *Katmandu* verse (1974)
 E5-A5-E5-Bsus4 = *Suite: Judy Blue Eyes* verse 1 (1969)
 E5-Aadd9-E/G#-B5 = *You Shook Me All Night Long* chorus (1980)

The chord diagrams to play the verse to Tom Petty's 1990 hit *Free Fallin'* are shown below followed by the opening verse progression to Van Morrison's 1967 hit *Brown Eyed Girl*.

E=022100 Asus2=x02200 E=022100 Badd4=x24400

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

A further variation is the "I-IV-I-V-I" Progression used to write the (*The Lights Went Out In*) *Massachusetts* chorus (1967) and *Spirit In The Sky* verse (1970).

🍌 Your Assignment

I don't think we've seen the last of the Rock Progression and I assume clever songwriters will continue to find unique ways to resurrect this defining progression of Rock 'n' Roll. Many guitarists are exploring Alternate Tunings , in part, to find new voicing to these tried and true chords. Your assignment now is to try create your own Rock Progressions using what you learned from this lesson.

Table of Keys

In the two tables of keys below, the first column of each box shows the key. The second column shows the number of sharps (#) or flats (b). Subsequent columns indicate the notes that are sharp or flat.

Key	#s	Notes						
C	0#							
G	1#	F#						
D	2#	F#	C#					
A	3#	F#	C#	G#				
E	4#	F#	C#	G#	D#			
B	5#	F#	C#	G#	D#	A#		
F#	6#	F#	C#	G#	D#	A#	E#	
C#	7#	F#	C#	G#	D#	A#	E#	B#

Key	bs	Notes						
C	0b							
F	1b	Bb						
Bb	2b	Bb	Eb					
Eb	3b	Bb	Eb	Ab				
Ab	4b	Bb	Eb	Ab	Db			
Db	5b	Bb	Eb	Ab	Db	Gb		
Gb	6b	Bb	Eb	Ab	Db	Gb	Cb	
Cb	7b	Bb	Eb	Ab	Db	Gb	Cb	Fb

Transposing

An excerpt from *Money Chords - A Songwriter's Sourcebook of Popular Chord Progressions*.

In order to play a particular song in a different key it is necessary to transpose the individual chords in a progression from the key they are written in to the new key. An easy way to change chords from one key to another is to use the Transposing Chart shown below.

The first step in transposing is to determine the key of the song you want to change. All the chord progressions in this book are presented in the key of "E". Otherwise, to determine the key a song was written in you need to look at the beginning of the written music to determine the number of sharps (#) or flats (b) that are shown. The chart directly below tells you the key the song was written in by the number of sharps or flats shown in the sheet music. If there are no sharps or flats, the song is in the key of "C". If for example the written music shows two flats, the song is in the key of "Bb".

Key of F	one flat	Key of G	one Sharp
Key of Bb	two flats	Key of D	two sharps
Key of Eb	three flats	Key of A	three sharps
Key of Ab	four flats	Key of E	four sharps
Key of Db	five flats	Key of B	five sharps
Key of Gb	six flats	Key of F#	six sharps
Key of Cb	seven flats	Key of C#	seven sharps

By way of an example, let's transpose the Standard "E-C#m-F#m-B7" Changes in the key of "E" to the key of "C." First you need to find the "E" in the far left hand column [of the chart below]. This row lists all the chords in the key of "E." Now find the "C" in the same far left hand column. This row has all the corresponding chords in the key of "C." Now find the "E" chord in the key of "E" row and the corresponding chord in the same column in the key of "C" row. So, the "E" chord in the key of "E" is transposed to a "C" chord in the key of "C." Next find the "C#" in the key of "E" column and the corresponding chord in the key of "C" which is "A." So a "C#m" chord in the key of "E" transposes to an "Am" chord in the key of "C." Continuing the process you will see that the "E-C#m-F#m-B7" progression in the key of "E" transposes to the "C-Am-Dm-G7" progression in the key of "C".

1	2	3	4	5	6	7	8
A	B	C#/Db	D	E	F#/Gb	G#Ab	A
A#/Bb	C	D	D#/Eb	F	G	A	A#/Bb
B	C#/Db	D#/Eb	E	F#/Gb	G#/Ab	A#/Bb	B
C	D	E	F	G	A	B	C
C#/Db	D#/Eb	F	F#/Gb	G#/Ab	A#/Bb	C	C#/Db
D	E	F#/Gb	G	A	B	C#/Db	D
D#/Eb	F	G	G#/Ab	A#/Bb	C	D	D#/Eb
E	F#/Gb	G#/Ab	A	B	C#/Db	D#/Eb	E
F	G	A	A#/Bb	C	D	E	F
F#/Gb	G#/Ab	A#/Bb	B	C#/Db	D#/Eb	F	F#/Gb
G	A	B	C	D	E	F#/Gb	G
G#/Ab	A#/Bb	C	C#/Db	D#/Eb	F	G	G#/Ab

Turnarounds

Turnarounds are usually the last two bars of each eight bar section of a typical 32-bar AABA form song, the last two bars of a 12-bar Blues progression, or at the end of the chorus in a Verse/Chorus song form which sends you back to the beginning. Examples of commonly encountered jazz/standard turnarounds are shown below in the key of C.

Folk (I-V7) Progression Turnaround

C ///	G7 ///
-------	--------

Jazz (I-ii7-V7) Progression Turnaround

C ///	Dm7 / G7 /
-------	------------

Standard (I-vi7-ii7-V7) Progression Turnaround

C / Am7 /	Dm7 / G7 /
-----------	------------

Ragtime (I-VI7-II7-V7) Progression Turnaround

C / A7 /	D7 / G7 /
----------	-----------

Diminished Cliche (I-#Io7-ii7-V7) Progression Turnaround

C / C#o7 /	Dm7 / G7 /
------------	------------

Circle (iii7-vi7-ii7-V7) Progression Turnaround

Em7 / Am7 /	Dm7 / G7 /
-------------	------------

Circle (III7-VI7-II7-V7) Progression Turnaround

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

Dameron (IMaj7-bIIIMaj7-bVIMaj7-bIIMaj7) Turnaround

Cmaj7 / EbMaj7 /	AbMaj7 / DbMaj7 /
------------------	-------------------

Joe Henderson's 1964 *Isotope* (I7-VI7-bV7-bII7) Turnaround

C7 / A7 /	Gb7 / Eb7 /
-----------	-------------

Using Modulation To Create Contrast In Your Songs

Changing from one key to another within a particular song, referred to as modulation, is a technique used to contrast different song sections and create interest and energy in an arrangement. This technique has been around since the late 1400s and is a staple of symphonic and jazz music. Modulations are frequently used to give the feeling of change between the intro, verse, chorus, bridge, solo, or outro.

There are two ways in which modulations are accomplished. The first way is to use pivot chords to make the key change subtle and smooth. Pivot chords are usually common to both keys creating a "V-I" or "ii-V-I" progression in the new key. The second way, direct modulation, does not use pivot chords. Direct modulations, as a result, are dramatic and decisive.

I fully agree with Rikky Rooksby, author of *How To Write Songs On Guitar*, who writes that "currently modulation is the most neglected technique in popular song. It can take planning and a bit more trial-and-error with progressions, but a well-judged key change can greatly deepen a song." Below is a discussion of six types of modulation used to create contrast, interest and energy that every songwriter should know inside out.

Relative Minor/Major Switch

The relative minor/major switch refers to the movement from the relative minor key to the relative major key. In the key of Am that means that you would travel to the key of C (vi-I). It is based on the idea of the deceptive cadence (V to vi). Two examples of this type of modulation are presented below.

🎵 *Girl* (key of Am to C)

The verse and refrain section chord progressions to John Lennon and Paul McCartney's 1965 *Girl* are shown below. Notice that the "Am" is used as the pivot chord as it is common to both keys.

Verse

Am / E7 /	Am / Am7 /	Dm ///	C / E7 /
Am / E7 /	Am / Am7 /	Dm ///	Am ///

Refrain

C / Em /	Dm / G7 /	C / Em /	Dm / G7 /
----------	-----------	----------	-----------

🎵 *Wild World* (key of Am to C)

The verse and chorus section chord progressions to Cat Steven's 1971 hit *Wild World* are shown below. Here the "G7" is substituted for the "E" (common tone) chord to create a pivot chord.

Verse

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

Refrain

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

The reverse of the above modulation is the relative major/minor switch that refers to the movement from the relative major key to the relative minor key. In the key of C that means that you would travel to the key of Am (I-vi). Two examples of this type of modulation are presented below.

🎵 *The Man I Love* (key of C to Am)

The A2 and B section chord progressions to George and Ira Gershwin's 1924 standard *The Man I Love* are shown below. Here the "E7#5" chord is substituted for the "Em" (chord quality change) to create a pivot chord.

A2 section

C ///	Cm ///	Em7b5 ///	A7#5 ///
Dm7b5 ///	G13 ///	C / F /	C / E7#5 /

B section

Am / Am7 /	B7b9 / E7#9 /	Am ///	E7#5 ///
Am / Am7 /	B7b9 / E7#9 /	Am7 / A7#5 /	Dm7 / G7 /

🎵 *And I Love Her* (key of C to Am)

The verse and bridge section chord progressions to John Lennon and Paul McCartney's 1964 ballad *And I Love Her* are shown below. Notice that the "C" is used as the pivot chord as it is common to both keys.<

Verse

Dm ///	Am ///	Dm ///	Am ///
Dm ///	Am ///	F ///	G7 ///
C6 ///	////		

Bridge

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

🎵 *Something* (key of C to A)

The verse, turnaround to bridge, and bridge section chord progressions to George Harrison's 1969 hit ballad *Something* from The Beatles' "Abbey Road" album are shown below. Alan W. Pollack in his Notes on ... Series describes the key change in the bridge section as follows: "The pivot modulation here from C to A makes perfect sense on paper, with the G-Major chord serving both V and flat-VII in each respective key. What catches you off guard and sounds "abrupt" is the appearance of Eb and A-Major chords (a root separation of a tritone!) in such close proximity to each other."

Verse

C ///	Cmaj7 ///	C7 ///	F // C/E
D7/F# ///	G / Am7 G7/B	Am / Am(M7) /	Am7 / D9/F# /

Turnaround (to Bridge)

F / Eb G/D	A ///
------------	-------

Bridge

A / Amaj7 /	F#m / F#m/E /	D / G /	A ///
A / Amaj7 /	F#m / F#m/E /	D / G /	C ///

Parallel Minor/Major Switch

The parallel minor/major switch refers to the movement from the parallel minor key to the parallel major key. In the key of Am that means that you would travel to the key of A (i-I). Two examples of this type of modulation are presented below.

🎵 *Besame Mucho* (key of Am to A)

The A and B section chord progressions to Carlos Velazquez's 1941 standard *Besame Mucho* are shown below. Paul McCartney said "with *Besame Mucho* by The Coasters, it's a minor song...and where it changes to major is such a big moment musically." Here the "Am chord is substituted by the "A7" chord (chord quality change) to facilitate the modulation.

A section

Am ///	////	Dm ///	////
Dm ///	Dm / E7 /	Am ///	////

B section

A7 ///	////	Dm ///	////
Am ///	B7 / E7 /	Am ///	////

🎵 *While My Guitar Gently Weeps* (key of Am to A)

The A and B section chord progressions to George Harrison's 1968 *While My Guitar Gently Weeps* are shown below. The "E" chord is the dominant chord in both the key of Am and key of A making it an ideal pivot chord for this type of modulation. Other Beatles' examples of Im to I modulation include *Things We Said Today* (1964) and *I'll Be Back* (1964). Earlier, Del Shannon used this type of modulation in his 1961 hit *Runaway*. Notice that the "E" chord is dominant chord in both keys and as such makes a logical pivot chord when changing between these two keys.

A section

Am ///	Am/G ///	D9/F# ///	Fmaj7 ///
Am ///	G ///	D ///	E ///
Am ///	Am/G ///	D9/F# ///	Fmaj7 ///
Am ///	G ///	C ///	E ///

B section

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

The parallel major/minor switch refers to the movement from the parallel major key to the parallel minor key. In the key of A that means that you would travel to the key of Am (I-i). Two examples of this type of modulation are presented below.

🎵 *April In Portugal* (key of C to Cm)

The A and B section chord progressions to Raul Ferrao's 1947 standard *April In Portugal* are shown below. Here the "C" chord is substituted by the "Cm" chord (chord quality change) to facilitate the modulation.

A section

C ///	////	G7 ///	////
G7 ///	////	C ///	////
C ///	////	G7 ///	////
G7 ///	////	C ///	////

B section

Cm ///	Cm(M7) ///	Cm7 ///	Cm6 ///
Ab/C ///	Cm ///	G7 ///	////
G7 ///	G7b9 ///	G7 ///	////
G7 ///	G7#5 / G7 G7#5	C ///	////

🎵 *Norwegian Wood* (key of C to Cm)

The A and B section chord progressions to John Lennon and Paul McCartney's 1965 *Norwegian Wood (This Bird Has Flown)* are shown below. Here the "C" chord is substituted by the "Cm" chord (chord quality change) to facilitate the modulation.

A section

C //	///	///	///
///	Bbadd9 / F/A	C //	///
C //	///	///	///
///	Bbadd9 / F/A	C //	///

B section

Cm //	///	///	///
F //	///	///	///
Cm //	///	///	///
Dm7 //	///	G //	///

Truck Driver's Modulation

Shifting up a half-step in key from I to #I (C to C#) is referred to as truck driver's modulation because the song seems to change gears. It has been a pop music cliché since the 1950s.

🎵 *Glad All Over* (key of C to C#)

The bridge 2 and verse 4 section chord progressions to Dave Clark Five's 1964 hit *Glad All Over* are shown below. Here the modulation is accomplished by simply moving the "G" (V) chord up a half step creating the "V-I" in the new key.

Bridge 2

Ab ///	////	C / F /	C ///
F ///	////	G ///	G# ///

Verse 3

C# / F# /	C# / F# /	C# / F# /	C# / F# /
C# / F# /	C# / F# /	C# / F# /	C# ///

🎵 *Woman* (key of C to C#)

The chorus 2 and verse 3 section chord progressions to John Lennon's 1981 hit *Woman* are shown below. Here direct modulation is accomplished by simply moving from the "G" to the "C#" chord.

Chorus 2

Cmaj9 ///	Am7 ///	Dm7 ///	G6 ///
Cmaj9 ///	Am7 ///	Dm7 ///	G6 ///

Verse 3

C# / D#m7 /	C#/F / D#m7 /	C# / A#m /	D#m / G#sus4 G#
F# / D#m7 /	Fm ///	G#sus4 ///	G# ///

Whole Step Shift

🎵 *My Girl* (key of C to D)

The interlude and verse 3 chord progressions to William "Smokey" Robinson and Ronald White's 1965 hit *My Girl* are shown below. In this song a musical interlude is used to modulate from the key of C to the key of D in the bridge by creating a "ii-V-I" of the new key.

Interlude

C ///	F6 ///	C ///	F6 ///
Dm ///	G ///	Em ///	A ///

Verse 3

D ///	G6 ///	D ///	G6 ///
D ///	G6 ///	D ///	G6 ///

🎵 *Tune Up* (key of C to Bb to Ab)

The chord progression to Miles Davis's 1953 jazz standard *Tune Up* is shown below. In this progression, the tonic chord of one "IIm-V-I" sequences becomes the "IIm" chord for the subsequent "Im-V-I" progression descending by whole steps, using parallel major/minor substitutions that eventually return the song to the original key.

Dm7 ///	G7 ///	Cmaj7 ///	////
Cm7 ///	F7 ///	Bbmaj7 ///	////
Bbm7 ///	Eb7 ///	Abmaj7 ///	////
Dm7 ///	G7 ///	Cmaj7 ///	////

🍌 *Baby, I Need Your Loving* (key of C to Bb)

The verse and chorus chord progressions to Brian Holland, Lamont Dozier, and Eddie Holland's 1964 *Baby, I Need Your Loving* are shown below. In this song the verse is in the key of C while the chorus modulates to the key of Bb using the "F" as the pivot chord.

Verse

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

Chorus

Bb ///	Gm ///	F ///	Dm7 ///
Bb ///	Gm7 ///	F ///	Dm7 // F

🍌 *Penny Lane* (key of C to Bb)

The verse and chorus chord progressions to John Lennon and Paul McCartney's 1967 hit *Penny Lane* are shown below. In this song the verse is in the key of C while the chorus modulates to the key of Bb using the "F" as the pivot chord. Paul McCartney used this modulation in his 1974 solo hit *Band On The Run* and John Lennon used it on his 1980 solo hit (*Just Like*) *Starting Over*.

Verse 2

C / Am7 /	Dm7 / G7 /	C / Am7 /	Cm7 ///
Cm6/A ///	Abmaj7 ///	G7sus4 / G7 /	F ///

Chorus

Bb ///	Bb/D ///	Eb ///	////
Bb ///	Bb/D ///	Eb ///	G7 ///

Foreign-Key Modulation

Another way to create contrast is to shift to a totally new tonal center that is not part of the the original key. One of the more popular foreign key changes is from the I to bIII. This shift of a minor third was a favorite of The Beatles.

🎵 *Blue Moon* (key of C to Eb to G)

The A2 section and B section chord progressions to Richard Rodgers and Lorenz Hart's 1934 standard *Blue Moon* are shown below. Here the "Fm7" chord is substituted for the "F" chord to create a "ii-V-I" sequence in the new key.

A2 section

C / Am7 /	Dm7 / G7 /	C / Am7 /	Dm7 / G7 /
C / Am7 /	Dm7 / G7 /	C / F6 /	C ///

B section

Dm7 / G7 /	C / Am7 /	Dm7 / G7 /	C ///
Fm7 / Bb7 /	Eb ///	G / D7 /	Dm7 / G7 /

🎵 *Get Ready* (key of C to Eb)

The verse and chorus chord progressions to William "Smokey" Robinson's 1966 *Get Ready* are shown below. David Hodge, Columnist and Lead Editor for GuitarNoise.com, says "Sometimes a pivot chord does not have to be a part of the actual key of the song as long as it has been used and it has become "familiar" to the listener. The old Motown tune *Get Ready* uses a chord progression of C-F-Bb in its verses, firmly establishing itself in the key of C to our ears (part of this is owing to the repetition of F to Bb in the intro!)."

Verse

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

Chorus

Eb ///	Ab ///	Fm ///	Bb ///
Eb ///	Ab ///	Fm ///	Bb ///

***Lady Madonna* (key of C to Eb)**

The verse and bridge section chord progressions to John Lennon and Paul McCartney's 1968 hit *Lady Madonna* are shown below. Other Beatles' examples of I to bIII modulation include *Another Girl* (1965), *Here, There And Everywhere* (1966), *Birthday* (1968), and *Free Bird* (1995). Dominic Pedler, author of *The Songwriting Secrets of the Beatles*, suggests that that The Beatles' were inspired by Cole Porter's 1955 standard *True Love* and Roy Orbison's 1964 hit *Oh, Pretty Woman*. Paul McCartney said "I remember Roy Orbison playing *Pretty Woman* to us on the tour bus. We thought: Phew! Great song. We've got to write one as good as that." Neil Sedeka also used I-bIII modulation to create his 1975 hit *Laughter In The Rain*. To move from the key of G to the key of C all you need to do is change the chord quality of the "G" chord (I) in the key of G to the "G7" chord (V) in the key of C to create a pivot chord.

Verse

C / F /	C / F /	C / F /	Ab Bb C /
C / F /	C / F /	C / F /	Ab Bb C /

Bridge

Fm7 ///	Bb7 ///	Eb ///	Cm7 ///
Fm7 ///	Bb7 ///	Eb / Dm7 /	G7sus4 / G7 /

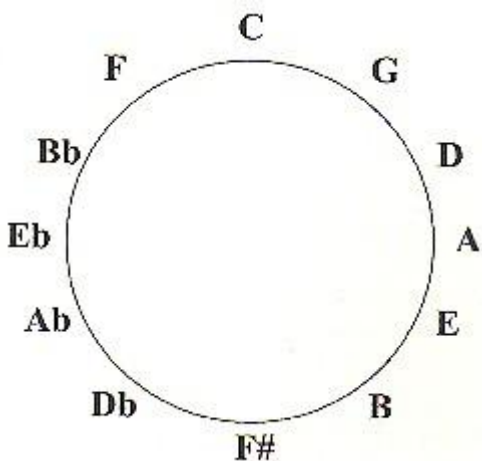
Near-Key Modulation

The easiest keys to modulate to are the near-related keys. The scales of near-related keys contain all but one of the same notes meaning that such keys share several chords in common that can be used as pivot chords. For example, the near-related keys to the key of C are F and G as shown below.

Key of C: C D E F G A B
Key of F: F G A Bb C D E

Key of C: C D E F G A B
Key of G: G A B C D E F#

On the circle of fifths the near-related keys are those on either side of a specific key.



***I Want To Hold Your Hand* (key of C to F)**

The verse and bridge chord progressions to John Lennon and Paul McCartney's 1963 hit *I Want To Hold Your Hand* are shown below. The key change in the bridge section is a textbook example of pivot modulation from the key of C to the key of F. Other Beatles' examples of I to IV modulation include *From Me To You* (1963) and *Octopus's Garden* (1969). Earlier, Buddy Holly's cover of Boudleau and Felice Bryant's 1959 *Raining In My Heart* used this type of modulation in his . This shift up a fourth is frequently used to create country music bridges.

Verse

C ///	G7 ///	Am ////	E7 ///
C ///	G7 ///	Am ///	E7 ///
F / G7 /	C / Am /	F / G7 /	C ///

Bridge

Gm7 ///	C7 ///	F ///	Dm ///
Gm7 ///	C7 ///	F / FFG	// FFG
G / FFG /	////	////	

👉 *I'll Cry Instead* (key of C to G)

The verse and bridge chord progressions to John Lennon and Paul McCartney's 1964 *I'll Cry Instead* are shown below. Alan W. Pollack in his *Notes on ... Series* describes the key change in the bridge section as follows: "The pivot modulation from C to G is somewhat ingenuously awkward. The move to the "Em" chord does not by itself signal the start of a key change, and

although the move from there down to "D" tells you something is afoot, it is a move which is more ambiguous than sure-footed. In truth, one does not regain a clear sense of key again in this section until near the end when the new key of G Major is firmly established by its own ii-V-I progression. And yet, just as this happens, we just as quickly scamper right back to the home key in the final measure of the section."

Verse

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

Bridge

Em ///	////	D ///	////
G ///	////	Am ///	D / G /

Vamps

In jazz, a vamp is simply a repeating musical figure or accompaniment (Corozine 2002, p.124). The equivalent in classical music would be an ostinato. A background vamp provides a performer, or perhaps the pianist's right hand, a harmonic framework upon which to improvise. A vamp often acts as a springboard at the opening of an improvisation.

Similarly, in musical theater, a vamp is a figure of one or two measures which the orchestra repeats during dialogue or stage business. Here the purpose of a vamp is to allow the singers as much time to prepare for the song or the next verse as is necessary, without either requiring the music to pause until the singers are ready or requiring the action on stage to be carefully synchronized with music of a fixed length. (Courtesy of [Wikipedia](#))

A vamp is a simple one- or two-bar chord progression that is repeated to create a song introduction or ending. The term "vamp till ready" means that the vamp sequence is repeated until the entrance of the singer or soloist. In the 1960s and 1970s, vamps were used instead of more complex chord sequences as verse and chorus progressions. Three great vamp examples are shown below in the key of C.

My Sweet Lord (George Harrison - 1970) opening chorus progression
[relative minor vamp]

C ///	Am ///	C ///	Am ///
-------	--------	-------	--------

Monday, Monday (Mamas & Papas - 1966) opening verse progression
[suspension vamp]

C / Csus4 /	C / Csus4 /
-------------	-------------

On Broadway (Drifters - 1963) opening verse progression
[classic rock vamp]

C / Bb /	C / Bb /
----------	----------

Walk, Don't Run

In 1965, the Ventures released the first in a series of instructional records and booklets that showed you how to play their hit songs using a system that they called Guitar Phonics, an early form of tab notation that diagrammed finger patterns and chords. In the first release The Ventures show you how to play lead, bass, and rhythm guitar for *Walk, Don't Run, Tequila, Raunchy*, and *Memphis*.

Here I have transcribed the instructions from the original booklet into tab and provided a link to the original audio for *Walk, Don't Run*, one of The Ventures biggest hits. Rare vintage footage of the original video from 1960 is presented below. The story goes as follows: In 1954 jazz guitarist Johnny Smith created a counter melody to the chord progressions of *Softly, As In The Morning Sunrise* (Sigmund Romberg 1929) and he named the song *Walk Don't Run* (10" LP Johnny Smith Quintet - vol.2 - Roost). In 1957 Chet Atkins recorded the instrumental for his LP album "Hi-Fi in Focus" (RCA). The Ventures couldn't reproduce the complicated guitar style of Chet Atkins, so they created their own arrangement which expanded upon certain parts of the original.

Rhythm

A Chord

```
E | --- | --- | --- | --- | -1- | --- | --- | --
B | --- | --- | --- | --- | -1- | --- | --- | --
G | --- | --- | --- | --- | --- | -2- | --- | --
D | --- | --- | --- | --- | --- | --- | -4- | --
A | --- | --- | --- | --- | --- | --- | -3- | --
E | --- | --- | --- | --- | -1- | --- | --- | --
```

G Chord

```
E | --- | --- | -1- | --- | --- | --- | --- | --
B | --- | --- | -1- | --- | --- | --- | --- | --
G | --- | --- | --- | -2- | --- | --- | --- | --
D | --- | --- | --- | --- | -4- | --- | --- | --
A | --- | --- | --- | --- | -3- | --- | --- | --
E | --- | --- | -1- | --- | --- | --- | --- | --
```

F Chord

```
E | -1- | --- | --- | --- | --- | --- | --- | --
B | -1- | --- | --- | --- | --- | --- | --- | --
G | --- | -2- | --- | --- | --- | --- | --- | --
D | --- | --- | -4- | --- | --- | --- | --- | --
A | --- | --- | -3- | --- | --- | --- | --- | --
E | -1- | --- | --- | --- | --- | --- | --- | --
```

E Chord

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

C Chord

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

C Chord (Alternate Position)

```
E | --- | --- | --- | --- | --- | --- | --- | -1- | --- | --- | --
B | --- | --- | --- | --- | --- | --- | --- | -1- | --- | --- | --
G | --- | --- | --- | --- | --- | --- | --- | -2- | --- | --- | --
D | --- | --- | --- | --- | --- | --- | --- | -4- | --- | --- | --
A | --- | --- | --- | --- | --- | --- | --- | -3- | --- | --- | --
E | --- | --- | --- | --- | --- | --- | --- | -1- | --- | --- | --
```

Am Chord

```
E | --- | --- | --- | --- | --- | --- | --- | --
B | -1- | --- | --- | --- | --- | --- | --- | --
G | --- | -3- | --- | --- | --- | --- | --- | --
D | --- | -2- | --- | --- | --- | --- | --- | --
A | --- | --- | --- | --- | --- | --- | --- | --
E | --- | -x- | --- | --- | --- | --- | --- | --
```

[1=Index; 2=Middle; 3=Ring; 4=Pinky
x=Don't Play; If No x,1,2,3,4=Play Open String]

Chord Chart:

```
|A/G/|F/E/|A/G/| F///|C///|G///|C/// |E///|
|A/G/|F/E/|A/G/| F///|C///|G///|C/F/ |C///|
|C///|/////|Am///|/////|F///|E///|Am///|E///|
|A/G/|F/E/|A/G/| F///|C///|G///|C/F/ |C///|
```

Lead

Diagram 1

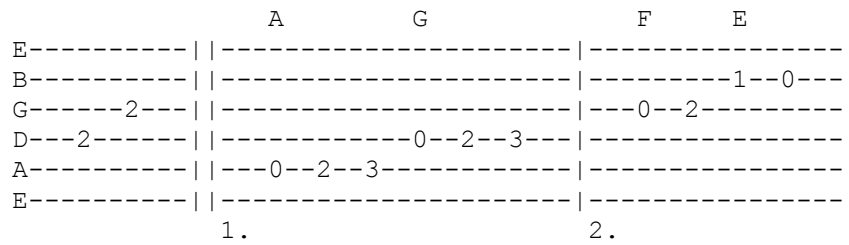


Diagram 2

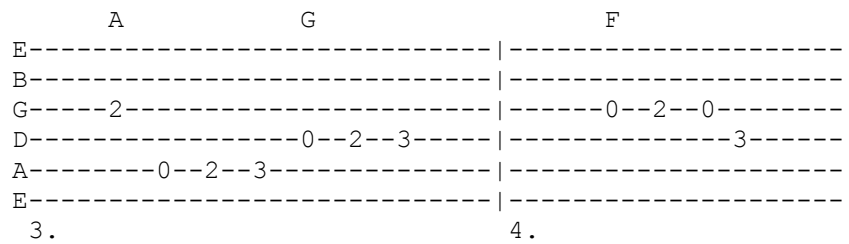
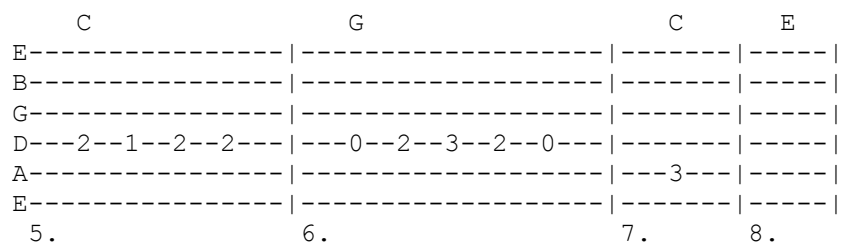


Diagram 3



Repeat Diagrams 1 through 3

Diagram 4

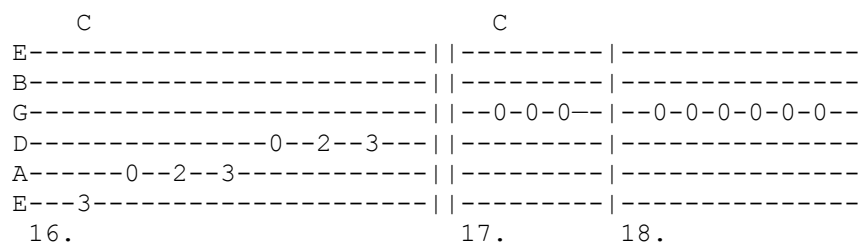


Diagram 5

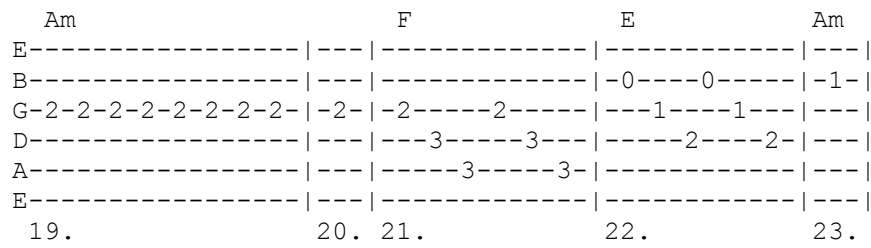
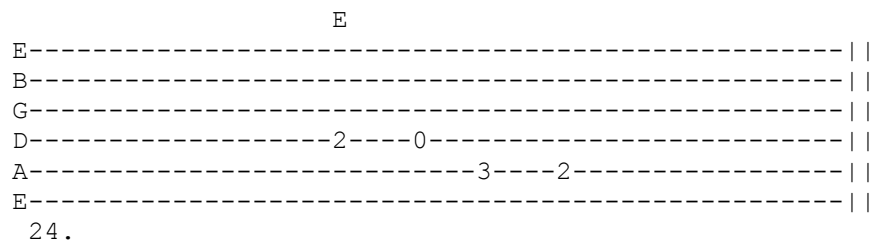


Diagram 6



Repeat Diagrams 1 through 3

MP3

Click on the album cover below to "Play Guitar with the Ventures."



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This site began May 2000 to be your one source for the best free guitar lessons available on the web. Today it is a large and growing collection of guitar and guitar chord lessons, chord progression studies, tablature, songwriting resources, and jazz/standard chord substitutions averaging over 70,000 page views per month. Your webmaster is Rich Scott, a guitarist/ songwriter and author of *Chord Progressions For Songwriters* and *Money Chords - A Songwriters Sourcebook of Popular Chord Progressions* both published by Writers Club Press and the arranger of *Christmas Chord-Melody Arrangements*. He has also contributed articles to Jazz Monkeys, Guitar Noise, WholeNote, Guitar Tricks, and Easy Song Writing.

