

# Blue Moon

Here are the fingerings that I use to play a jazz chord-melody arrangement of Richard Rodgers and Lorenz Hart's 1934 standard *Blue Moon*. The "A" section relies on repeated I-vi-ii-V Standard progressions while the "B" section on repeated ii-V-I Jazz progressions. I play it in the guitar-friendly key of C not the original key of Eb. The song is played in a medium (or ballad) 4/4 time. The song was written in an AABA form.

K. J. McElrath, Musicologist for JazzStandards.com, explains: "The harmonic progression here – I – vi – ii7 – V7—is reminiscent of (*Heart And Soul*, *Perfidia*, *These Foolish Things*, *Shangri-La*, the first four measures of *I Got Rhythm*, et. al., etc.) It is one of the most (ab) used chord progressions in history (one even hears it in at least two Mozart symphonies – the first movement of K.29 in A Major and the fourth movement of K.36 ["Linz"] in C Major).

The beauty is in the rarely heard verse (which has a descending minor progression with a modulation into the relative major that is the epitome of subtlety) and in the "B" section of the chorus. The first eight measures of "B" are simply ii – V7 – I, although the melody note actually makes the V7 a V13. Then, the composer surprises us with a iv chord, moving the progression into another ii – V7 – I in the bIII key (Gb in the original). In context, this is quite exotic and refreshing to hear. Rodgers follows this with a direct common tone modulation to the V of the original tonic (this chord is Bb in the original version), but the listener actually hears this as a I chord in Bb. This "I chord of the moment" is followed by its own V7 (F7 in the original), which turns minor and adds the 11th, thus becoming the pivot chord for the original tonic key (Eb) at the last possible moment.

It is at this point that the Marcels demonstrated a complete lack of musical sophistication, as their version completely changes these last eight measures. Instead of going to iv as Rodgers composed it, they chose to repeat the ii – V7 – I progression an additional time, then used a II7 – V7 turnaround leading into the last "A". If one listens to the recording carefully, one can almost hear the slightest hesitation at this point –the awkwardness of uncertainty. This sort of modulation to a distant key is often difficult for the novice. The best strategy is to listen carefully for the harmonic direction and that of the inner voices – and trust one's ear."

**A**

G7#5 CM7 Am7 Dm7 Dm11 G7 Em7 Am7 Ab7b5 Ab13 G6 G7

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E-3- |-----|-----5-3-3---|-----|-----|
B-4- |--8--8--|--6-8---3--6--|--8--8--|--3-5-6--5-5-3-|
G-4- |--9--5--|--5-5---4--4--|--7--5--|--5---5--4--4-|
D-3- |--9--5--|--7-7---3--3--|--5--5--|--4---4-----3-|
A--- |-----7--|--5-5---5--5--|--7--7--|-----5---5-|
E-3- |--8--5--|-----3--3--|-----5--|--4---4--3---3-|
1.          2.          3.          4.

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Bb7b5 Am7 Ab7 G11 C6 Am7 Dm7 G7#5

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E-----|-----0-----|-----|-----3---| |
B---5---5---|---3---1-1-1---|---1-----|-----4---| |
G---7---5---|--5-----2---2---|---2---5---|---5---4---| |
D---6---5---|--4-----3---3---|---2---5---|---3---3---| |
A-----|-----|---3-----|---5-----| |
E---6---5---|--4-----3---3---|-----5---|-----3---| |
5.          6.          7.          8.

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**A**

CM7 Am7 Dm7 Dm11 G7 Db7 CM7 Am7 Dm7 G13 Abo G7

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E-----|-----5--3-3---|-----|-----|
B--8---8--|--6-8---3--6--|--8---8--|--3-5-6-5--5-3-|
G--9---5--|--5-5---4--4--|--9---5--|--5-----4--4--4-|
D--9---5--|--7-7---3--6--|--9---5--|--3-----3--3--3-|
A-----7--|--5-5---5--4--|-----7--|--5-----5-|
E--8---5--|-----3-----|--8---5--|-----3--4--3-|
9.          10.          11.          12.

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E+ Bbo Ab7 G11 C6 Fm6 C6 Am7

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E-----|-----0-----|-----|-----| |
B---5---5---|---3---1-1-1---|---1---1---|---1-----| |
G---5---6---|--5-----2---2---|---2---1---|---2--5-5-5-| |
D---6---5---|--4-----3---3---|---2---0---|---2--5---| |
A--7-----|-----|---3-----|---3-----| |
E-----6---|--4-----3---3---|-----1---|---5-----| |
13.          14.          15.          16.

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**B**

Gm7 Gb7b5 FM7 F6 Gm7 Gb7b5 FM7 F6

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E-----|0-0-|-----|-----|0-0-|-----|
B-3-3-3-3-1---|-1-1-1-1-1-|-3-3-3-3-1---|-1--1-1-1-|-
G-3-----3---|-2---2-----|-3-----3---|-2--2-----|-
D-3-----2---|-2---0-----|-3-----2---|-2--0-----|-
A-----|-----|-----|-----|-----|
E-3-----2---|-1--1-----|-3-----2---|-1--2-----|-
17.          18.          19.          20.

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Fm7	E7	Eb	Cm7	Am9	Ab7b5	G7sus	G7#5
E-----	-----	-----	-----	-----	-----	-----	-----
B-1-1-1-1-3-3-	-----	-----	-----	0-0-0-0-3-3-	-----	-----	-----
G-1-----1---	3-3-3-3-3-	-----	-----	5-----5---	-----	-----	-----
D-1-----0---	5---1-----	-----	-----	5-----4----	-----	-----	-----
A-3-----2---	6---3-----	-----	-----	-----	-----	-----	-----
E-1-----0---	-----	-----	-----	5-----4----	-----	-----	-----
21.	22.	23.	24.				

**A**

CM7	Em7	Ebm7	Dm7	Dm11	G7	Bo	Em7	Am7	Dm7	G13	Abo	G7
E-----	-----	-----	5--3-3---	-----	-----	-----	-----	-----	-----	-----	-----	-----
B-8--8--7-	6-8--3--6--	-----	-----	8--8--	3-5-6-5--5--3-	-----	-----	-----	-----	-----	-----	-----
G-9--7--6-	5-5--4--7--	-----	-----	7--5--	5--4--4--4-	-----	-----	-----	-----	-----	-----	-----
D-9--9--8-	7-7--3--6--	-----	-----	5--5--	3--3--3-	-----	-----	-----	-----	-----	-----	-----
A---7--6-	5-5--5--	-----	-----	7--7--	5--	-----	-----	-----	-----	-----	-----	-----
E-8-----	-----	3--7--	-----	5--	3--4--3-	-----	-----	-----	-----	-----	-----	-----
25.	26.	27.	28.									

E+	Am7	D7	D9	Fm6	C6 ( Am7	Dm7	G7 )
E-----	-----	-----	-----	-----	-----	-----	-----
B--5--5--	-----	3-5-1-1-1--	-----	-----	1-----	-----	-----
G--5--5--	-----	5--5-1--1--	-----	-----	2-----	-----	-----
D--6--5--	-----	4--4-0--0--	-----	-----	2-----	-----	-----
A--7--7--	-----	5--5--	-----	-----	3-----	-----	-----
E-----	5--	-----	1--1--	-----	-----	-----	-----
29.	30.	31.	32.				