Chord Progressions

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Introduction

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

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

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

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

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

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

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

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

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

***Laughing* verse:**

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

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

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

***Stand Tall* verse:**

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

***Maybe This Time* verse:**

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

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

Ascending Bass Lines

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

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

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

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

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

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

Cadd9 / Cmaj7/E /	Fmaj7 / G11 /

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*.

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

Lessons

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

Song Examples

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

Backdoor progression

(From Wikipedia)

In jazz and jazz harmony, the chord progression from iv^7 to I, or flat-VII^7 (♭VII) to I has been nicknamed the **backdoor progression** or the **backdoor ii-V**. This name derives from an assumption that the normal progression to the tonic (V^7 to I, or the authentic cadence) is, by inference, the front door. *Backdoor ii-V* refers to ♭VII serving as a substitute for V in the ii-V-I turnaround.

The backdoor ii-V is considered a "bluesy" cadence and IV-♭VII-I is used repeatedly as a chord substitution, along with tritone substitution, in "Lazy Bird", John Coltrane's arrangement of Tadd Dameron's "Lady Bird".

The backdoor progression can be found in popular jazz standards in such places as measures 9 and 11 of "My Romance" or measures 10 and 28 of "There Will Never Be Another You", as well as Beatles songs like "In My Life" and "If I Fell". It can be considered a minor plagal cadence in traditional theory.

The flat-VII^7 chord, a pivot chord borrowed from the parallel minor of the current key, is a dominant seventh. Therefore it can resolve to I; it is commonly preceded by IV going to iv, then flat-VII^7, then I.

Basic Progressions
(I-IV)

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

Midnigt Hour (Wilson Pickett - 1965) verse progression

C / F /	C / F /

Glory Days (Bruce Springsteen - 1985) verse progression

C / / /	F / / /	C / / /	F / / /

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

C / / /	/ / / /	F / / /	/ / / /

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

Lessons

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

Song Examples

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

Basie Blues Changes

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

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

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

Lessons

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

Song Examples

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

Blues Progressions

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

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

Origins

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

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

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

Lyrics

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

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

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

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

Musical style

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

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

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

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

In this example, F is the subdominant. Note that much of the time, every chord is played in the dominant seventh (7th) form. Frequently, the last chord is the dominant (V or in this case C) turnaround making the transition to the beginning of the next progression.

The lyrics generally end on the last beat of the tenth bar or the first beat of the eleventh bar, and the final two bars are given to the instrumentalist as a break; the harmony of this two-bar break, the turnaround, can be extremely complex, sometimes consisting of single notes that defy analysis in terms of chords. The final beat, however, is almost always strongly grounded in the dominant seventh (V7), to provide tension for the next verse. Musicians sometimes refer to twelve-bar blues as "B-flat" blues because it is the traditional pitch of the tenor sax, trumpet/cornet, clarinet and trombone.

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

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

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

Blues has evolved from the spare music of poor black laborers into a wide variety of complex styles and subgenres, spawning regional variations across the United States and, later, Europe, Africa and elsewhere. What is now considered "blues" as well as modern "country music" arose at approximately the same time and place during the nineteenth century in the southern United States. Recorded blues and country can be found from as far back as the 1920s, when the popular record industry developed and created marketing categories called "race music" and "hillbilly music" to sell music by and for blacks and whites, respectively. At the time, there was no clear musical division between "blues" and "country," except for the race of the performer, and even that sometimes was documented incorrectly by record companies. While blues emerged from the culture of African-Americans, blues musicians have since emerged world-wide. Studies have situated the origin of "black" spiritual music inside slaves' exposure to

their masters' Hebridean-originated gospels. African-American economist and historian Thomas Sowell also notes that the southern, black, ex-slave population was acculturated to a considerable degree by and among their Scots-Irish "redneck" neighbors. However, the findings of Kubik and others also clearly attest to the essential Africanness of many essential aspects of blues expression.

Much has been speculated about the social and economical reasons for the appearance of the blues. The first appearance of the blues is not well defined and is often dated between 1870 and 1900. This period coincides with the emancipation of the slaves and the transition from slavery to sharecropping and small-scale agricultural production in the southern United States. Several scholars characterize the development, which appeared at the turn of the century, as a move from group performances to a more individualized style. They argue that the development of the blues is strongly related to the newly acquired freedom of the slaves. According to Lawrence Levine, "there was a direct relationship between the national ideological emphasis upon the individual, the popularity of Booker T. Washington's teachings, and the rise of the blues. Psychologically, socially, and economically, Negroes were being acculturated in a way that would have been impossible during slavery, and it is hardly surprising that their secular music reflected this as much as their religious music did."

Prewar blues

Flush with the success of appropriating the ragtime craze for commercial gain, the American sheet music publishing industry wasted no time in pursuing similar commercial success with the blues. In 1912, three popular blues-like compositions were published, precipitating the Tin Pan Alley adoption of blues elements: "Baby Seals' Blues" by Arthur Seals, "Dallas Blues" by Hart Wand and "Memphis Blues" by W. C. Handy. Handy, a formally trained musician, composer and arranger was a key popularizer of blues. Handy was one of the first to transcribe and then orchestrate blues in an almost symphonic style, with bands and singers. He went on to become a very popular composer, and billed himself as the "Father of the Blues", though it can be debated whether his compositions are blues at all; they can be described as a fusion of blues with ragtime and jazz, a merger facilitated using the Latin habanera rhythm that had long been a part of ragtime. Extremely prolific over his long life, Handy's signature work was the *St. Louis Blues.*

In the 1920s, the blues became a major element of African American and American popular music in general, reaching "white" audience via Handy's work and the classic female blues performers. It evolved from informal performances to entertainment in theaters, for instance within the Theater Owners Bookers Association, in nightclubs, such as the Cotton Club, and juke joints, for example along Beale Street in Memphis. This evolution led to a notable diversification of the styles and to a clearer cut between blues and jazz. Several record companies, such as the American Record Corporation, Okeh Records, and Paramount Records, began to record African American music. As the recording industry grew, so did, in the African American community, the popularity of country blues performers like Leadbelly, Blind Lemon Jefferson, Lonnie Johnson, Son House and Blind Blake. Jefferson was one of the few country blues performers to record widely, and may have been the first to record the slide guitar style, in which a guitar is fretted with a knife blade, the sawed-off neck of a liquor bottle, or other implement. The slide guitar went on to become an important part of the Delta blues. When blues recordings were first made, in the 1920s, there were two major divisions: a traditional, rural country blues, and a diverse set of more polished city or urban blues.

Country blues performers were often unaccompanied, or performed with only a banjo or guitar, and were often improvised. There were many regional styles of country blues in the early 20th century, a few especially important. The (Mississippi) Delta blues was a rootsy style, often accompanied by slide guitar and harmonica, and characterized by a spare style and passionate vocals. The most influential performer of this style is usually said to be Robert Johnson, who was little recorded but combined elements of both urban and rural blues in a unique manner. Along with Robert Johnson, major artists of this style were his predecessors Charley Patton and Son House. The southeastern "delicate and lyrical" Piedmont blues tradition, based on an elaborated fingerpicking guitar technique, was represented by singers like Blind Willie McTell and Blind Boy Fuller. The lively Memphis blues style, which developed in the '20s and '30s

around Memphis, Tennessee, was mostly influenced by jug bands, such as the Memphis Jug Band or the Gus Cannon's Jug Stompers. They used a large variety of unusual instruments such as washboard, fiddle, ">kazoo or mandolin. Representative artists in this style include Sleepy John Estes, Robert Wilkins, Joe McCoy and Memphis Minnie. Memphis Minnie was a major female blues artist of this time. She was famous for her virtuoso guitar style. The pianist Memphis Slim also began his career in Memphis, but his quite distinct style was smoother and contained some swing elements. Many blues musicians based in Memphis moved to Chicago in the late thirties or early forties and participated in the urban blues movement, straddling the border between the country and electric blues.

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

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

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

Early Postwar Blues

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

Chicago became a blues center in the early fifties. The Chicago blues is influenced to a large extent by the Mississippi blues style, because most artists of this period were migrants from the Mississippi region: Howlin' Wolf, Muddy Waters, Willie Dixon, and Jimmy Reed were all born in Mississippi. Their style is characterized by the use of electric guitar, sometimes slide guitar, harmonica, traditional bass and drums. Nevertheless, some musicians of the same artistic movement, such as Elmore James or J. B. Lenoir, also used saxophones but more as a rhythm support than as solo instruments. Though Little Walter and Sonny Boy Williamson (Rice Miller) are the best known harp musicians of the early Chicago blues scene, others such as Big Walter Horton and Sonny Boy Williamson, who had already begun their careers before the war, also had tremendous influence. Muddy Waters and Elmore James were known for their innovative use of slide electric guitar. However, B. B. King and Freddy King did not use slide guitars and

were perhaps the most influential guitarists of the Chicago blues style. Howling Wolf and Muddy Waters were famous for their deep voices. Howling Wolf is particularly acknowledged for distorting his voice with a special use of the microphone. Willie Dixon played a major role on the Chicago scene. He was a bassist, but his fame came from his composing and writing of most standard blues numbers of the period. He wrote "Hoochie Coochie Man" and "I Just Want to Make Love to You" for Muddy Waters, "Wang Dang Doodle" for Koko Taylor, and "Back Door Man" for Howlin' Wolf, and many others. Most artists of this style recorded for the Chicago-based Chess Records label.

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

Blues in the '60s and '70s

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

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

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

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

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

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

Blues from the 1980s to the present

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

Around this time blues publications such as *Living Blues* and *Blues Revue* began appearing at newsstands, major cities began forming blues societies and outdoor blues festivals became more common. More nightclubs and venues emerged. In the 1990s and today blues performers are found touching elements from almost every musical genre, as can be seen, for example, from the broad array of nominees of the yearly Blues Music Awards, previously named W. C. Handy Awards Contemporary blues music is nurtured by several well-known blues labels such as Alligator Records, Blind Pig Records, Chess Records (MCA), Delmark Records, and Vanguard Records (Artemis Records). Some labels are famous for their rediscovering and remastering of blues rarities such as Arhoolie Records, Smithsonian Folkways Recordings (heir of Folkways Records), and Yazoo Records (Shanachie Records). (Courtesy of Wikipedia)

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

Classic Blues in the key of C

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

Quick Change Blues in the key of C

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

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

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

- 8, 16, and 24 Bar Blues (Olav Torvund)
- 12 Bar Blues (Guitar Lesson World)
- 12-Bar Blues (Pete Thomas)
- 12-bar Jazz Blues Comping Chart (ChordMelody)
- A Blues Substitution Exercise (MoneyChords)
- Basic 12-Bar Blues (Olav Torvund)
- Blues Chord Progressions (MoneyChords)
- Blues Chord Progressions & Variations (jazzguitar.be)
- Blues Chord Substitutions (MoneyChords)
- Blues In Depth (UltimateGuitar)
- Blues Progression (Kevin Downing's Guitar School)
- Blues Style (MoneyChords)
- Blues To Jazz (Dan's Guitar Stuff)

- Blues Primer (Jazclass)
- Common Blues Forms (MoneyChords)
- Comparative Major Blues Progressions (MoneyChords)
- The Evolution of the 12 Bar Blues Progression (Bob Brozman)
- Jazz Blues in all 12 Keys (PlayJazzNow)
    - The Blues (Tomas Karlsson)

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 / / /

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Bridge Progressions

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

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

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

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

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

Cadences

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

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

- Authentic cadence: V to I. The phrase *perfect cadence* is sometimes used as a synonym for *authentic cadence*, but can also have a more precise meaning:
  - Perfect authentic cadences: V to I, the chords must be in root position, that is the root of the chords must be in the bass, and the root of I must be in the highest voice also
  - Imperfect authentic cadences: V to I, one or more of the chords are inverted or not in root position or the root of the I is not in the highest voice
- Half (or imperfect) cadence: any cadence ending on V, whether preceded by ii, IV, or I, or any other chord
  - Phrygian cadence: a half cadence from IV^6 to V in minor, so named because the half-step motion in the bass mimics that of the cadences in medieval music in Phrygian mode
- Plagal cadence: IV to I, known as the "Amen cadence"
- Deceptive (or interrupted) cadence: V to any chord except I (typically vi)

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

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

- Aeolian cadences, etc. (MoneyChords)
- Cadences (Songtrellis)
- Cadences (Theory On The Web)
- Cadences (WholeNote)
- Cadential Progressions (Tonal Center)
- Minor Plagal Cadences (pdf)

Canons

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

History

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

Types of canons

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

How voices in a canon are named

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

Number of voices

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

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

Interval

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

Contrapuntal derivations

The follower may be a contrapuntal derivation of the leader.

- Inverse

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

- Retrograde

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

Mensuration and tempo canons

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

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

- Other types of canons

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

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

Contemporary canons

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

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

Anatomy of a Canon

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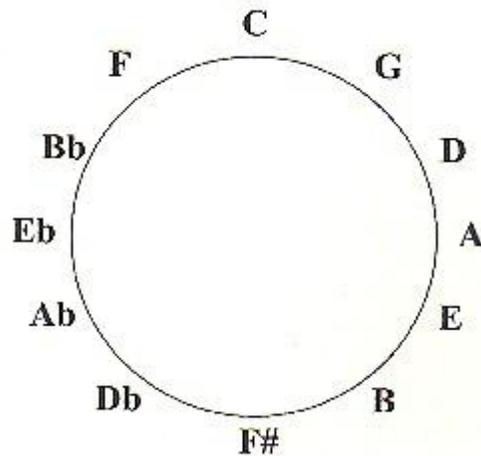
"The Circle of Fifths [above] shows the most logical, natural movement of one chord to another in Western music. You can start with any chord on the wheel, move in any direction, and use as much or as little as you like to produce new progressions....The possible progression combinations that can be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

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

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

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

Lessons

- A salty dog at Alice's Restaurant (Olav Torvund)
- Circle Of Fifths (Guitar Lesson World)
- Circle Of Fifths (Olav Torvund)
- Circle Progressions (MoneyChords)
- Diatonic Circle Progressions (MoneyChords)
- The Circle of Keys - Major (PlayPiano.com)
- The Circle of Minor Keys (PlayPiano.com)

Song Examples

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

Classic Rock Progressions
(I-bVII-IV)

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

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

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

Lessons

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

Resources

- Classic Rock (About.com)

Coltrane Changes

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

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

Influences

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

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

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

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

The Major Thirds Cycle

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

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

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

"Tune Up" and "Countdown"

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

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

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

Coltrane modified it into "Countdown", which appears to be much more complex. The ii and I remain, but in between are placed the other two chords from the major thirds cycle centered around each I (*). Preceding each is its V chord. (Courtesy of Wikipedia)

The Coltrane Changes are named after the jazz sax great John Coltrane (pictured above) and refers to progressions he used featuring movement by major thirds in such songs as *Giant Steps*. Click below for the best in free Coltrane Changes lessons available on the web.

Lessons

- Coltrane Changes (A Jazz Improvisation Primer)

- Coltrane Changes (WholeNote)

- Extending The Coltrane Changes (Lucas Pickford)

- Giant Steps : Chord Melody (WholeNote)

- The *Giant Steps* Progression (pdf/Dan Adler)

- Implications Of Trane Changes (Just Jazz)

- Mastering John Coltrane's Giant Steps (Jack Grasse)

  - Trane's Changes (Guitarology)

Combination Progressions
(I-IV-I-V)

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

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

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

Lessons

Basic & Folk Progressions (Olav Torvund)

Song Example

Suite: Judy Blue Eyes
(MoneyChords)

Constant Structure Progression

A Constant Structure Progression is a chord progression consisting of three or more chords of the same quality. These types of progressions were explored by Herbie Hancock and Bill Evans in the 1960s to create an interesting combination of functional and nonfunctional sounds.

CMaj7   B♭Maj7   A♭Maj7   G♭Maj7   E♮Maj7   E♭7   D−7   G7

Major seventh chords with stepwise descending root motion.

Counterpoint

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

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

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

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

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

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

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

The form or compositional genre known as fugue is perhaps the most complex contrapuntal convention. Other examples include the round (familiar in folk traditions) and the canon.

In musical composition, counterpoint is an essential means for the generation of musical *ironies*; a melodic fragment, heard alone, may make a particular impression, but when it is heard simultaneously with other melodic ideas, or combined in unexpected ways with itself, as in a canon or fugue, surprising new facets of meaning are revealed. This is a means for bringing about *development* of a musical idea, revealing it to the listener as conceptually more profound than a merely pleasing melody.

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

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

- Counterpoint (A Jazz Improvisation Primer)

- Principles of Counterpoint (Alan Belkin)

Descending Bass Lines

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

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

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

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

Lessons

- Descending Minor Cliche Progression (MoneyChords)

- Minor Line Cliche (Django Books)

- The Minor Walk (Olav Torvund)

Song Examples

- *Cat's In The Cradle* (MoneyChords)

- *Georgia On My Mind* (MoneyChords)

- *God Bless The Child* (MoneyChords)

- *Hotel California* (MoneyChords)

- *In My Life* (MoneyChords)

- *My Funny Valentine* (MoneyChords)

- *Night And Day* (MoneyChords)

- *One Note Samba* (MoneyChords)

- *Piano Man* (MoneyChords)

- *Turn, Turn, Turn* (MoneyChords)

- *While My Guitar Gently Weeps* (MoneyChords)

Descending Minor Cliche

by Rich Scott

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

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

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

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

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

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

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

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

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

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

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

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

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

Line Cliches (pdf/Berklee Music)

Minor Line Cliche (Django Books)

- The Line Cliche (JazzGuitar.be)

- The Minor Walk (Olav Torvund)

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..."
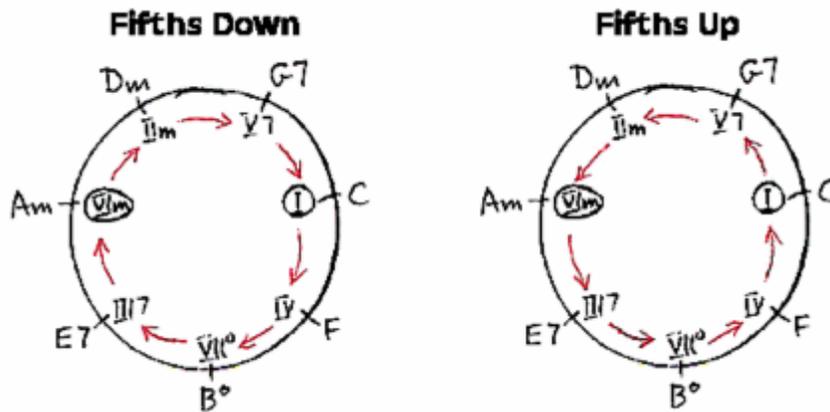
Comparing the diaonic circle of fifths to the complete circle of fifths below, you can see that all non-diatonic members have been removed.
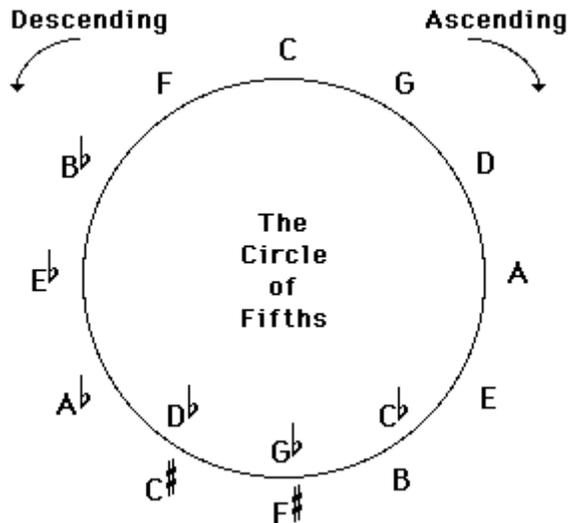
Many great songs have been written using Diatonic Circle Progressions. Several well-known examples are shown below. You should compare these to the diatonic circle of fifths above.

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).

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

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

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

The box below shows other examples of this type of bass line progression. This is a good progression to evoke that 1940s Christmas feeling. Before you think that this progression has no modern application, take a look at the *For Once In My Life* example and the "Dm7-G7-C-C#o7" displacement used to write the opening verse progression to *Bennie And The Jets* (Elton John - 1974), the "Dm7-G11-Cmaj7-C#o7" opening verse progression to *My Eyes Adored You* (Frankie Valli – 1975), and the "Dm9-G13sus-C-C#o7" main verse progression to *Don't Let Me Be Lonely Tonight* (James Taylor – 1972). Earlier, the "Dm7-G9-C6-C#o7" displacement was used to write the opening A section progression to Bob Hope's theme song *Thanks For The Memories in 1937."*

Cmaj7	C#o7	Dm7	G7	*Sheik Of Araby* A section (Standard - 1921), *It's Only A Paper Moon* A section (Standard - 1933), *Solo Flight* A section (Charlie Christian – 1944), *Let It Snow! Let It Snow! Let It Snow!* B section (Standard – 1945), *Hello Young Lovers* A section (from "The King And I" –1951), and *I Could Have Danced All Night* A section (from "My Fair Lady" – 1956)
C	C#o7-Eo7	Dm7	G7	*My Sweet Lord* chorus (George Harrison - 1970
C-C6-Cmaj7	C#o7	Dm7	G7	*Mame* verse (from "Mame" - 1966)
C-Cmaj7-C6	C#o7	Dm7	G7	*Little Saint Nick* verse (Beach Boys – 1963)
C-Cmaj7-C6-Cmaj7	C#o7	Dm7	G7	*Jingle Bell Rock* verse (Bobby Helms – 1957)

C-C+-C6	C#o7	Dm7	Bb-G7	*For Once In My Life* verse (Stevie Wonder – 1968)
C6	C#o7	Dm7	G7	*Lullaby Of Broadway* A section (Standard – 1935)
C6	C#o7	Dm11	G13	*'S Wonderful* A section (Standard - 1927)
C6	C#o7	Dm7-Fm6/Ab	G7	*Kissing A Fool* verse (George Michael - 1988)
Cmaj7	C#o7	Dm7	G13	*Deep Purple* A section (Standard - 1934)
Cmaj7	C#o7	Dm11	G7	*Winter Wonderland* A section (Standard – 1934)

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

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

🪵 Diminished Chords (MoneyChords)

Double tonic

A double tonic is a chord progression, melodic motion, or shift of level consisting of a "regular back-and-forth motion", in melody similar to Bruno Nettl's pendulum type though it uses small intervals, most often a whole tone though may be almost a semitone to a minor third (see pendular thirds).

It is extremely common in African music ("Mkwaze mmodzi"), Asian music, and European music, including:

- European Middle Ages music such as "Sumer is Icumen in"
- Elizabethan popular music such as "The Woods so Wild" and "Dargason"
- Classical music featuring the regular alternation of tonic-dominant
- alternating 'discords' such as in Debussy or Stravinsky
- "Scottish" and European music such as "Donald MacGillavry"
- work songs such as "Roun' de Corn, Sally" and "Shallow Brown", and in football chants such as:
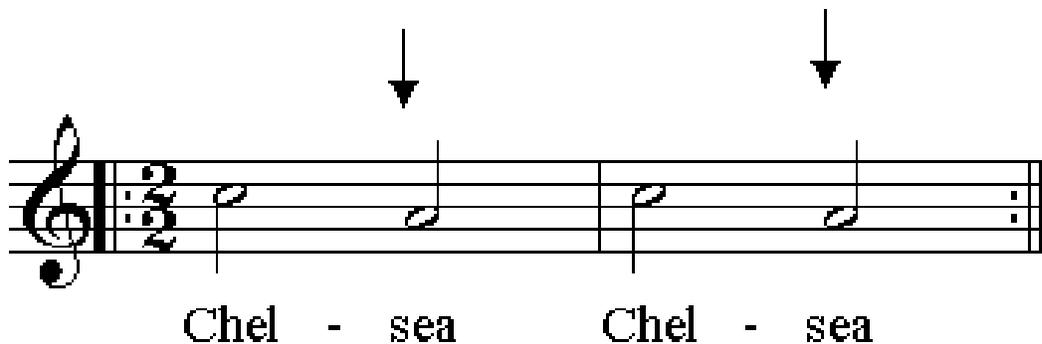
In American music, a rare example of a double-tonic is the spiritual "Rock my Soul" though American popular music began to use the double tonic commonly in the last half of the 1900s, including Beck's "Puttin It Down".

Double tonic patterns may be classified as beginning on the lower ("Sumer is Icumen in", "The Woods so Wild", "The Irish Washerwoman") or upper (most Scottish tunes, passamezzo antico, "Roun' de Corn, Sally", "Shallow Brown", "Mkwaze mmodzi") note and may repeat open endedly, though they are often closed through a tonic close, as in:

`Am|G|Am—G|Am||`

They are also often varied through a binary scheme ending on the dominant then tonic, as in:

`Am|G|Am|E||  Am|G|Am—G|Am||`

or,

Am | G | Am | E | | Am | G | Am−E | Am | |

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

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

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

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

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

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

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

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

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

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

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

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

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

Stay (Maurice Williams - 1960) main verse progression

C / Am /	F / G7 /

Wonderful World (Sam Cook - 1960) main verse progression

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

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

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

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

Lessons

🟤 The 50's cliche Part 1: I-vi-IV-V7-I (Olav Torvund)

🟤 The 50s Cliche - Part 2: Relations between chords (Olav Torvund)

🟤 Building a mystery (Ger Tillekens)

🟤 Doo-Wop Progressions Part 1 (MoneyChords)

🦴 vi - Relative minor (Submediant) - Chord (Olav Torvund)

Song Examples

🦴 *Let It Be* (MoneyChords)

🦴 *My Sweet Lord* (MoneyChords)

8-Bar Blues Progressions
(I-IV-I-V-I)

An eight bar blues is a typical blues chord progression, taking eight 4/4 bars to the verse. *Heartbreak Hotel*, <u>How Long Blues</u>, *Trouble in Mind*, *Ain't Nobody's Business* and *Cherry Red* are all eight-bar blues standards. One variant using this progression is to couple one eight-bar blues melody with a different eight-bar blues bridge to create a blues variant of the standard 32-bar song. *Walking By Myself*, *I Want a Little Girl* and *(Romancing) In The Dark* are examples of this form.

Eight bar blues progressions have more variations than the more rigidly defined twelve bar format. The move to the IV chord usually happens at bar 3 (as opposed to 5 in twelve bar.)

Worried Life Blues (probably the most common eight bar blues progression):

```
I  I  IV    IV
I  V  I-IV  I-V
```

Play eight bar blues progression in C

Key to the Highway (variation with the V at bar 2):

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

Walking By Myself (somewhat unorthodox example of the form):

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

(The same chord progression can also be called a sixteen bar blues, if each symbol above is taken to be a half note in 2/2 or 4/4 time -- blues has not traditionally been associated with notation, so its form becomes a bit slippery when written down.) Ray Charles's original instrumental *Sweet Sixteen Bars* is an example. (Courtesy of Wikipedia)

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        | IVo       |
| I         | V7        | I         | V7        |


                    Example 4

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

Endings

Endings provide a strong sence of finality and can be as short as one chord or longer multi-bar extended tags. One of my favorite ending progressions is shown below in the key of E.

G6 / F#7 /	Fmaj7 / Emaj7 /

Click below for the best in free Endings lessons available on the web, including one of our own.

- 10 Jazz Guitar Endings (www.jazzguitar.be)

- IV-I - Plagal Cadence - Ending (Olav Torvund)

- Beatles Endings (MoneyChords)

- Blues Endings In E (WholeNote)

- Ending Ideas (pdf/Kevin Downing)

- Endings

- Picardy Third (MoneyChords)

- Song Endings (Guitar Made Simple)

Flamenco Progressions
(i-bVII-bVI-V)

Flamenco is a song, music and dance style which is strongly influenced by the Gitanos, but which has its deeper roots in Moorish and Jewish musical traditions.

Flamenco culture originated in Andalusia (Spain), but has since become one of the icons of Spanish music and even Spanish culture in general.

According to Blas Infante in his book "Orígenes de lo flamenco y secreto del cante jondo", etymologically, the word Flamenco comes from Hispano-Arabic fellah mengu, "Peasant without Land". This hypothesis has no basis in historical documents, but Infante connects it to the huge amount of Ethnic Andalusians who decided to stay and mix with the Gypsy newcomers instead of abandoning their lands because of their religious beliefs (Moriscos). After the Castilian conquest of Andalusia, the Reconquista, most of the land was expropiated and given to warlords and mercenaries who had helped the Castilian kings enterprise against Al-Andalus. When the Castilians later ordered the expulsion or forceful conversion of the Andalusian Moriscos, many of them took refuge among the Gypsies, becoming fellahmengu in order to avoid death, persecution, or forced deportation. Posing as Gypsies they managed to return to their cultural practices and ceremonies including the singing.

Other hypotheses concerning the term's etymology include connections with Flanders, the flameante (arduous) execution by the performers, or the flamingos.

Originally, flamenco consisted of unaccompanied singing (cante). Later the songs were accompanied by flamenco guitar (toque), rhythmic hand clapping (palmas), rhythmic feet stomping (zapateado) and dance (baile). The toque and baile are also often found without the cante, although the song remains at the heart of the flamenco tradition. More recently other instruments like the cajón (a wooden box used as a percussion instrument) and castanets (castañuelas) have been introduced.

"Nuevo Flamenco", or New Flamenco, is a recent variant of Flamenco which has been influenced by modern musical genres, like rumba, salsa, pop, rock and jazz. (Courtesy of Wikipedia)

"The "i-bVII-bVI-V" [Flamenco] Money Chords Progression was borrowed from Spanish Flamenco music. "The "C#m-B-A-G#" [Flamenco] Money Chords Progression, which is based on a great Descending Bass Line, was so named [by studio musicians] because these sequence of chords were used to produce so many huge hit songs during the 1960s. The Venture's 1960 *Walk Don't Run*, Del Shannon's 1961 *Runaway*, Ray Charles' 1961 *Hit The Road Jack*, The Beach Boy's 1966 *Good Vibrations*, The Turtles' 1967 *Happy Together*, Zager & Evans' 1969 *In The Year 2525*, and Dire Straits' 1979 *Sultans Of Swing* among others are examples of songs written primarily around these Money Chords." (Excerpt from *Money Chords - A Songwriter's Sourcebook of Popular Chord Progressions* © 2000 by Richard J. Scott) Two great examples of flamenco progressions are shown below in the key of Am.

Walk, Don't Run (Ventures - 1960) main verse progression

Am / G /	F / E /

Feels Like The First Time (Foreigner - 1977) main bridge progression

Am / / /	G / / /	F / / /	E / / /

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

- Andalusian Cadence (Wikipedia)

- Dorian, but not Grey (Olav Torvund)

- Flamenco Chord Progressions (WholeNote)

- Marks of the Dorian family (Ger Tillekens)

- Walk, Don't Run to Spain For a Meeting with Mark Knophler (Olav Torvund)

- The i - VIIb - VIb progression "Half Spanish" (Olav Torvund)

Folk Progressions
(I-V)

Folk Music, in the original sense of the term, is music by and of the common people.

Folk music arose, and best survives, in societies not yet affected by mass communication and the commercialization of culture. It normally was shared by the entire community (and its performance not strictly limited to a special class of expert performers), and was transmitted by word of mouth.

During the 20th and 21st century, the term folk music took on a second meaning: it describes a particular kind of popular music which is culturally descended from or otherwise influenced by traditional folk music. Like other popular music, this kind of folk music is most often performed by experts and is transmitted in organized performances and commercially distributed recordings. However, popular music has filled some of the roles and purposes of the folk music it has replaced.

Folk music is somewhat synonymous with traditional music. Both terms are used semi-interchangeably amongst the general population; however, some musical communities that actively play living folkloric musics (see Irish traditional music for a specific example), have adopted the term traditional music as a means of distinguishing their music from the popular music called "folk music," especially the post-1960s "singer-songwriter" genre. (Courtesy of Wikipedia)

"The "E-B7" Folk Progression, which follows the Circle of Fifths movement, has been employed to write many folk songs dating back over a hundred years. *Camptown Races*, *Alouette*, and *The Mexican Hat Dance* as well as more recent hits such as The Beatles' 1966 *Yellow Submarine*, Linda Ronstadt's 1977 *Blue Bayou* and Elvis Presley's 1977 *Way Down* were created around the Folk Progression." (Excerpt from *Money Chords - A Songwriter's Sourcebook of Popular Chord Progressions* © 2000 by Richard J. Scott) Three great examples of folk progressions are shown below in the key of C.

Theme from Cheers (from "Cheers" - 1982) opening verse progression

C / G7 /	C / G7 /

Something To Talk About (Bonnie Raitt - 1991) opening chorus progression

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

Summer Of '69 (Bryan Adams - 1985) opening verse progression

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

Click below for the best in free Folk Progressions lessons available on the web, including one of our own.

Lessons

- Folk (I-V7) Progressions (Money Chords)

- Folk Guitar (MoneyChords)

- The harmonic stronghold: The V7-I progression(Olav Torvund)

General Chord Progression Lessons

A chord progression (also chord sequence and harmonic progression or sequence), as its name implies, is a series of chords played in an order. Part and parcel of this action is the idea that the chords relate to each other in some way, whether closely or distantly, and as a whole become an entity in themselves. Chord progressions are central to most modern European-influenced music and create cyclic or sectional musical forms. Compare to a simultaneity succession.

A chord change is a movement from one chord to another and may be thought of as either the most basic chord progression or as a portion of longer chord progressions which involve more than two chords (see shift of level). Generally, successive chords in a chord progression share some notes. This provides harmonic continuity within the progression (see voice leading).

The most common chord progressions in Western classical and pop music are based on the first, fourth, and fifth scale degrees (tonic, subdominant and dominant); see three chord song, eight bar blues, and twelve bar blues. The chord based on the second scale degree is used in the most common chord progression in Jazz, ii-V-I.

Chord progressions are usually associated with a scale and the notes of each chord are usually taken from that scale. Melodies and other parts usually comply with the chord changes in that their notes are usually taken from the chord currently playing. Notes which are not taken from the chord are called nonchord tones and usually resolve quickly to a chord tone.

The "circle progression" is generally regarded as the most common progression of the common practice period. A circle progression is a progression of descending perfect fifths, and derives its name from circle of fifths. Circle progressions, in practice, often occur in their inversion, an ascending perfect fourth. Circle progressions make up many of the most commonly used progressions, such as ii, V, I in major keys, and the strong pull of a circle progression is a large part of the reason the dominant chord (V - if functioning as a dominant chord will be a major triad or a dominant seventh chord, even in minor keys) "leads" to tonic (I, or i).

In music of the common practice period, generally only certain chord progressions are used. Many of the other unused progressions are not traditionally considered tonal. It should be noted, however, that in most styles of music, chord progressions are resultant from voice leading patterns; thus the preceding observations are merely generalizations.

Table of Common Progressions			
I, i	May progress to any other triad. May interrupt any progression.		
Major keys		*Minor keys*	
ii	ii-V, ii-vii$_6$°	ii$_6$°	ii$_6$°-V
		ii*	ii-V, ii-vii$_6$°
iii	iii-ii$_6$, iii-IV, iii-V, iii-vi	III	III-ii$_6$°, III-iv, III-VI

		iv	iv-i, iv-ii$_6$°, iv-V, iv-VII
IV	IV-I, IV-ii, IV-V, IV-vii$_6$°	IV*	IV-V, IV-vii$_6$°
V	V-I, V-vi	V	V-i, V-VI
		v*	v-VI
vi	vi-ii, vi-IV, vi-V, vi-iii-IV	VI	VI-ii$_6$°, VI-iv, VI-V, VI-III-iv
vii$_6$°	vii$_6$°-I, VII$_6$°-V	vii$_6$°/VII	vii$_6$°-i/VII-III
* ii and IV in minor used with an ascending #6; v in minor used with a descending 7.			

Rewrite rules

Steedman (1984) has proposed a set of recursive "rewrite rules" which generate all well-formed transformations of jazz, basic I-IV-I-V-I twelve bar blues chord sequences, and, slightly modified, non-twelve-bar blues I-IV-V sequences ("I Got Rhythm"). Important transformations include:

replacement or substitution of a chord by its dominant or subdominant, example:

```
1 2  3 4   5 6   7    8   9  10 11 12
I/IV/I/I7//IV/VII7/III7/VI7//II7/V7/I/I//
```
use of chromatic passing chords, example:

```
...7   8    9...
...III7/bIII7/II7...
```

```
1       2        3 4 5          6      7 8 9         10      11 12
bVi, bIII/bVII, IV/I/I//bVI, bIII/bVII, IV/I/I//bVI, bIII/bVII, IV/I/I//
```

These often result in Aeolian harmony and lack perfect cadences (V-I). Middleton (1990, p.198) suggests that both modal and fourth-oriented structures, rather than being "distortions or surface transformations of Schenker's favoured V-I kernel, it is more likely that both are branches of a deeper principle, that of tonic/not-tonic differentiation. (Courtesy of Wikipedia)

Click below for the best in free general Chord Progression lessons available on the web.

🔸 12 Essential Songs (Whole Note)

🔸 Chord Keys - Which chords sound right together (Irene Jackson)

🔸 Chord Progressions (Kyle's)

- Creating Chord Progressions (Acoustic Guitar)

- Expanding Your Chord Vocabulary (Acoustic Guitar)

- Harmony.org.uk

- *Hearin' The Changes* Summary

- How Chord Progressions Work (Maximum Musician)

- How do I make chord progressions - Part 1 (WholeNote)

- Progressions (Guitar Theory Resources)

- Structural Chord Progressions (Guitar Nine Records)

- TonalityGuide.com

- Tunes Categorized by Tonal Center (Platt)

- Untangling Chord Progressions (Guitar Noise)

- Writing Around A Chord Progression (About.com)

- Writing Chord Progressions (Guitar)

- Writing In Minor Keys (About.com)

Gospel Progression

Let's spell it out to make it clear. Pretend you're in the Key of C. The I chord is C -- correct? And the IV chord is F -- correct? Now -- what chord is a perfect 4th higher than F? Just count up the F scale 4 notes - F, G, A, Bb. So the answer is Bb. That's the IV of the IV chord. So the progression in the Key of C would be: Bb to F to C.

Here's what it would look like in each key:

Key of C	Key of Eb	Key of D	Key of F#
Bb to F to C	Db to Ab to Eb	C to G to D	E to B to F#
Key of F	Key of Ab	Key of A	Key of B
Eb to Bb to F	Gb to Db to Ab	G to D to A	A to E to B
Key of Bb	Key of Db	Key of E	Key of Bb
Ab to Eb to Bb	Cb to Gb to Db	D to A to E	Ab to Eb to Bb

But here's the key to giving it a "gospel sound" -- use the 1st inversion of the first chord (the IV chord of the IV chord), the 2nd inversion of the 2nd chord (the IV chord), and the root position of the last chord (I). You can either use the root of each chord as your left hand low note, or you can use the root of the I chord as an ostinato (constant low note).

It's also fine to embed a 7th in any or all of the chords -- the "bluesier" the better!

This time we will demonstrate another gospel technique, which builds on this technique, but turns it into a rock or jazz riff. We'll call it the "walk on up" chord progression, because it "walks up a 4th" to the next chord, and then uses the "IV of IV" chord progression for a bluesy feel.

Introductions

In music, the introduction is a passage or section which opens a movement or a separate piece. In popular music this is often called an intro. The introduction establishes melodic, harmonic, and/or rhythmic material related to the main body of a piece (Pease 2003, p.172).

Introductions may be an ostinato that is used in the following music, an important chord or progression that establishes the tonality and groove for the following music, important but disguised or out of context motivic or thematic material (ibid). As such the introduction may be the first statement of primary or other important material, may be related to but different from the primary or other important material, or may bear little relation to any other material. (Courtesy of Wikipedia)

Introductions or Intros, which occur at the beginning of a song, are short (usually only several bars) and are used to establish a songs mood, tempo, and key. If a song's initial chord progression starts with the "I" chord (as most songs do), you can use any Turnaround to create an Introduction.

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

- A Closer Look At Writing Intro's (Rein Menke)

- Beatles Introductions (Money Chords)

- Intros & Endings

- Intros & Endings (Just Jazz)

- Jazzy Guitar Intros (Vision Music)

- Quick Intro (WholeNote)

- Vamps (MoneyChords)

Jazz Progressions
(ii-V-I)

The "ii-V-I" Jazz Progression is the most common chord progression in jazz. Two examples of the use of jazz progressions in popular songs are shown below in the key of C.

I'd Really Love To See You Tonight (England Dan & John Ford Coley - 1976) verse progression

Dm7 / G7 /	C / / /

It Never Rains In Southern California (Albert Hammond - 1972) verse/chorus progression

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

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

- The ii-V Progression (Jazz Guitar Online)

- Bopping around in ii-V7-I turns (Olav Torvund)

- Harmony - The ii - V - I Chord Progression (Chris Juergensen)

- Jazz Chord Progressions (Kevin Downing's Guitar School)

- Jazz Progressions (Guitar Lesson World)

- Jazz Stlye (MoneyChords)

- The II-V-I Progression (Tomas Karlsson)

- The Versatile ii-V-I Progression (MelBay)

La Folia

La Folia is one of the oldest European musical themes. Over the course of three centuries, more than 150 composers have used it in their works. The first publications of this theme date from the middle of the 17th century, but it is probably much older.

Jean-Baptiste Lully in 1672, Arcangelo Corelli in 1700, Alessandro Scarlatti in 1710, Antonio Vivaldi in his Orlando Furioso of 1727, Johann Sebastian Bach in his Peasants' Cantata of 1742 have all used this repeating theme.

It disappeared in the 19th century only to reappear during the 1930s with Sergei Rachmaninov in his Variations on a theme by Corelli in 1931 and Manuel María Ponce and his Variations on "Spanish Folia" and Fugue for guitar. Since then, it has been frequently used by various composers, such as by Vangelis for the film Conquest of Paradise. (Courtesy of Wikipedia)

```
A typical 16-bar La Folia is shown below in the key of A minor.

| Am / / / | E7 / / / | Am /  / / | G  / / / |
| C  / / / | G  / / / | Am /  / / | E7 / / / |
| Am / / / | E7 / / / | Am /  / / | G  / / / |
| C  / / / | G  / / / | Am / E7 / | Am / / / |
```

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

- La Folia (Olav Torvund's Guitar Pages)

- La Folia - A Musical Cathedral

- La Folia - Online Music Review

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 / ||
```

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

Lessons

- 12-Bar Minor Blues (VT Music Dictionary)

- Comparative Minor Blues (Money Chords)

- Minor Blues (Torvund)

- Minor Blues (PDF - Fender Players Club)

- Minor Progressions (Everything2)

- Minor Blues (WholeNote)

- Minor Blues Chord Progressions (Guitarology)

Song Examples

- Minor Blues Chart

- Minor Blues for Band-In-A-Box
- Minor Blues Practice Loops (Jazz Practice Loops)

Minor Plagal Cadences
(IV-vi-I)

In jazz music theory, the cadential chord progression from iv7 to I, or flat-VII7 to I has been nicknamed the backdoor progression. This name derives from an assumption that the normal progression to the tonic (V7 to I, or the authentic cadence) is, by inference, the front door. It can be found in popular jazz standards in such places as measures 9 and 11 of *My Romance* or measures 10 and 28 of *There Will Never Be Another You*, as well as Beatles songs like *In My Life* and *If I Fell*. It can be considered a minor plagal cadence in traditional theory.

The flat-VII7 chord, a pivot chord borrowed from the parallel minor of the current key, is a dominant seventh. Therefore it can resolve to I; it is commonly preceded by IV going to iv, then flat-VII7, then I. (Courtesy of Wikipedia)

In My Life: (verse / key of A)

```
|A / E /|F#m / A7/G /|D / Dm /|A / / /|
                      IV->iv-->I
```

Dominic Pedler in his *Songwriting Secrets Of The Beatles* explains it this way: "A favourite Beatles manoeuvre gleaned from a strong songwriting tradition was to play a IV chord - but switch it from a major to a minor triad before returning to I. The same root movement applies but now the progression is F-Fm-C. This idea dates back most famously to Cole Porter's claassic *Evertime We Say Goodbye*, where this hybrid cadence is even cued by the immortal line: How strange the change from major to minor..."

Everytime We Say Goodbye: (A secton / key of Eb)

```
|Eb / Ebo /|Abm6 Bb7 / /|Eb7 / Ab7 /|Abm / / /|
                          IV--> iv------>

|Eb / C7 / |F7 / Ab Bb7 |Eb7 / Ebo /|/ / Bb7 /|
 I
```

Click below for the best in free Minor Plagal Cadence lessons available on the web.

🐚 Minor Plagal Cadences (pdf)

🐚 Minor plagal cadence and other theory sources (Just Jazz)

Modulation

In music, modulation is most commonly the act or process of changing from one key (tonic, or tonal center) to another. This may or may not be accompanied by a change in key signature. Modulations articulate or create the structure or form of many pieces, as well as add interest.

Types Of Modulation

There are several different types of modulation -- (these) modulations may be prepared or unprepared, smooth or abrupt. It is smoother to modulate to more closely related keys than to keys further away. Closeness is determined by the number of notes in common between keys, which provides more possible pivot chords, and their closeness on the circle of fifths. A modulation is often completed by a cadence in the new key, which helps to establish it. Brief modulations are often considered tonicizations.

(1) Common Chord Modulation

Common chord modulation moves from the original key to the destination key (usually a closely related key) by way of a chord both keys share. For example, G major and D major share 4 chords in common: GMaj, Bmin, DMaj, Emin. This can be easily determined by a chart similar to the one below, which compares chord qualities. The I chord in G Major—a G major chord—is also the IV chord in D major, so I in G major and IV in D major are aligned on the chart.

GM:	I	II	III	IV	V	VI	VII°			
DM:	IV	V	VI	VII°	I	II	III			

Any chord with the same root note and chord quality can be used as the "pivot chord." However, chords that are not generally found in the style of the piece (for example, major VII chords in a Bach-style chorale) are also not likely to be chosen as the pivot chord. The most common pivot chords are the predominant chords (ii and IV) in the new key. When analyzing a piece that uses this style of modulation, the common chord is labeled with its function in both the original and the destination keys, as it can be seen either way.

(2) Enharmonic Modulation

An enharmonic modulation is when one treats a chord as if it were spelled enharmonically as a functional chord in the destination key, and then proceeds in the destination key. There are two main types of enharmonic modulations: dominant seventh/augmented sixth, and diminished seventh -- by respelling the notes, any dominant seventh can be reinterpreted as a German or Italian sixth (depending on whether or not the fifth is present), and any diminished seventh chord can be respelled in multiple other ways to form other diminished seventh chords.

(Examples: C-E-G-Bb, a dominant 7th, becomes C-E-G-A#, a German sixth. C#-E-G-Bb, a C# diminished seventh, can also be spelled as E-G-Bb-Db, an E diminished seventh, G-Bb-Db-Fb, a G diminished seventh, and Bb-Db-Fb-Abb, a Bb diminished seventh.)

This type of modulation is particularly common in Romantic music, in which chromaticism rose to prominence.

(3) Common-tone Modulation

Common-tone modulation uses a sustained or repeated pitch from the old key as a bridge between it and the new key. Usually, this pitch will be held alone before the music continues in the new key. For example, a held F from a section in Bb major could be used to transition to F major.

(4) Chromatic Modulation

A chromatic modulation is so named because a secondary dominant or other chromatically altered chord is used to lead one voice chromatically up or down on the way to the new key. (In standard four-part chorale-style writing, this chromatic line will be in one voice.) For example, a chromatic modulation from C major to d minor:

CM:	IV	V/ii	ii	
Dm:			i	(...)

In this case, the IV chord, FM, would be spelled F-A-C, V/ii, AM, A-C#-E, and the ii chord, dm, D-F-A. Thus the chromaticism, C-C#-D, along the three chords; this could easily be partwritten so those notes all occurred in one voice.

(5) Phrase (Direct, Abrupt) Modulation

Phrase (also called direct or abrupt) modulation is a modulation in which one phrase ends with a cadence in the original key, and begins the next phrase in the destination key without any transition material linking the two keys. This type of modulation is frequently done to a closely related key -- particularly the dominant or the relative major/minor key. A common device in popular music, the "truck driver's gear change," is an abrupt modulation, usually to the key a semitone above, typically used to provide an "emotionally uplifting" finale.

Abrupt modulation is also common in forms with sharply delineated sections, such as theme and variations and many dance forms.

(6) Sequential Modulation (Rosalia)

It is also possible to modulate by way of a sequence. The sequential passage will begin in the home key, and may move either diatonically or chromatically; harmonic function is generally disregarded in a sequence, or, at least, it is far less important than the sequential motion. For this reason, a sequence may end at a point that suggests a different tonality than the home key, and the composition may continue naturally in that key.

A sequence does not have to modulate; a modulating sequence is known as a rosalia.

Common Modulations

The most common modulations are to closely related keys. Modulation to the dominant or the subdominant is relatively easy as they are adjacent steps on the circle of fifths. Modulations to the relative major or minor are also easy, as these keys share all pitches in common. Modulation to distantly related keys will often be done smoothly through successive related keys, such as through the circle of fifths, the entirety of which may be used:

C - G - D - A - E - B - F# - C# - G# - D# - A# (Bb) - F - C

Significance Of Modulation

In certain classical music forms, a modulation can have structural significance. In sonata form, for example, a modulation divides the first subject from the second subject. Frequent changes of key characterize the development section of sonatas. Moving to the subdominant is a standard practice in the trio section of a march in a major key, while a minor march will move to the relative major.

Changes of key may also represent changes in mood; many composers associate certain keys with specific emotional content, but in general, major keys are cheerful or heroic, while minors are sad and somber. Moving from a lower key to a higher often indicates an increase in energy.

Change of key is not possible in the full chromatic or the twelve tone technique, as the modulatory space is completely filled; i.e., if every pitch is equal and ubiquitous there is nowhere else to go. Thus other differentiating methods are used, most importantly ordering and permutation. However, certain pitch formations may be used as a "tonic" or home area.

Other Types Of Modulation

Though modulation generally refers to changes of key, any parameter may be modulated, particularly in music of the 20th and 21st century. Metric modulation (known also as tempo modulation) is the most common, while timbral modulation (gradual changes in tone color), and spatial modulation (changing the location from which sound occurs) are also used.

Modulation may also occur from a single tonality to a polytonality, often by beginning with a duplicated tonic chord and modulating the chords in contrary motion until the desired polytonality is reached. (Courtesy of Wikipedia)

Modulation is the process of changing from one key to another. Click below for the best free Modulation lessons and resources available on the web.

- a muso's introduction (The truck driver's gear change)

- Ch-Ch-Ch-Ch- Changes... (Guitar Noise)

- Lowering The Ladder (The Muse's Muse)

- Modulation (The Tone Center)

- Modulation (Olav Torvund)

- Modulation (Theory on the Web)

- Modulation (WholeNote)

- Songs With Modulation (Olav Torvund)

Using Modulation To Create Contrast In Your Songs (MoneyChords)

Omnibus Progression

The omnibus progression is a harmonic sequence that is primarily characterized by chromatic lines moving in opposite directions. Examples in music include Schubert's Piano Sonata in A minor, Op. 42, first movement, mm. 32-39, and Brahms' Opus 116, No. 3. Although Paula Telesco has established that it has its origins in the various Baroque harmonizations of the "lament bass," the origin of the term "omnibus" to describe this particular sequence is unclear.

The progression can feature a fully chromatic descending octave in the bass, and chromatic ascending tetrachords in the soprano, tenor and alto and again finally soprano to complete the structure, although other voicings are quite possible.

In the following example, the omnibus expands Dominant harmony (in C major) first by filling the space between the leading tone and the dominant in the bass with chromatic passing tones, then by putting a unique chord above each of those bass notes. To complete the omnibus' identity, an upper voice would move chromatically in the opposite direction, from the dominant note up to the leading tone, and on to the tonic. | C | G7(6/5) | Bb7 | Dm(6/4) | Bb7(4/2) | G7 | C |

A more complete expression of the omnibus would be as follows: | C | G7(6/5) | Bb7 | Dm(6/4) | Bb7(4/2) | G7 | Bm(6/4) | G7(4/2) | E7 | G#m(6/4) | E7(4/2) | C#7 | Fm(6/4) | C#7(4/2) | Bb7 | Dm(6/4) | Bb7(4/2) | G7 | C |

In this example the brackets indicate complete rotations of the three harmonies that make up the omnibus pattern. The sequence effectively divides the octave into 4 equal parts, labelled A through D. After four rotations the sequence automatically returns to the chords of the original rotation, one octave lower, noted with the reappearance at the second 'A'. For the purposes of

composition, the pattern may be halted at any point in the sequence, facilitating modulation to keys other than the original.

One-Chord Progressions

As the name implies, One-Chord Progressions use just one chord for an entire verse and/or chorus of a song. These progressions are not very common. Songwriters have used various unique bass lines, guitar riffs, and driving rhythms as well as chord quality substitutions to overcome the inevitable boredom of a single chord verse or chorus. The "I" and the "Im" chords are most commonly used. The sixteen-bar verse progression to Steely Dan's 1972 hit *Do It Again* is shown below.

Am7 / / /	/ / / /	/ / / /	/ / / /
Am7 / / /	/ / / /	/ / / /	/ / / /
Am7 / / /	/ / / /	/ / / /	/ / / /
Am7 / / /	/ / / /	/ / / /	/ / / /

Click below for the best in free One-Chord Progressions lessons available on the web.

- "E" Only Chord Progressions (MoneyChords / pdf)

- One-Chord Boogie Grooves (Classic Internet Guitar Lessons)

- One Chord Grooves (Kevin Downing's Guitar School)

- One-Chord Songs (Guitar Pedagogy)

Parker Blues Changes

As the Blues form evolved during the Bebop Era, sophisticated backcycled substitutions surfaced. Charlie Parker used this type of substution 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 /

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

Lessons

- Bird Blues Discussion(JustJazz.com)

- Blues Chord Progressions & Variations (JazzGuitar.be)

- Playing Changes (A Jazz Improvisation Primer)

Song Examples

- *Blues For Alice*

- Parker Blues Chart

    - Parker Blues for Band-In A-Box

Passamezzo Moderno Progression

The Gregory Walker or passamezzo moderno ("modern half step"; also quadran, quadrant, or quadro pavan) was "one of the most popular harmonic formulae in the Renaissance period, divid[ing] into two complementary strains thus:"

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

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

For example, in C major the progression is as follows:

```
| C | F | C | G |

| C | F | C-G | C |
```
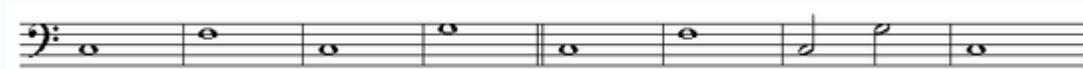

The progression or ground bass, the major mode variation of the passamezzo antico, originated in Italian and French dance music during the first half of the 1500s, where it was often used with a contrasting progression or section known as *ripresi*. Though one of Thomas Morley's characters in *Plaine and Easie Introduction to Practicall Musicke* denigrates the Gregory Walker, comparing unskilled singing to its sound, it was popular in both pop/popular/folk and classical musics through 1700. Its popularity was revived in the mid nineteenth century, and the American variant (below) evolved into the twelve bar blues.

○

Examples

Listed in Peter van der Merwe, *Origins of the Popular Style: The Antecedents of Twentieth-Century Popular Music*, Oxford: Clarendon Press, 1989, pp. 198-201:

- several in *The Fitzwilliam Virginal Book*
- "Up and Ware Them A Willie"
- "Jimmie Rose"
- "Darling Nelly Gray"
- "Wreck of the Old 97"
- Woody Guthrie's "There is a House in This Old Town"
- Irving Berlin's "Alexander's Ragtime Band"
- The Rolling Stones' "Honky Tonk Women" (1969)
- Carole King's "You've Got a Friend" (1971)

Others:

- Hans Neusidler Gassenhawer, Nuremberg 1536
- Diego Ortiz 3 Pieces "Recercada Prima / Segunda / Tercera sobre el Passamezzo Moderno", in: Tratado de Glosas sobre cláusulas y Otros Generos de Puntos en la Música de Violones (1553).
- Oxstedter Mühle Folkdance from Lower Saxony / Germany, 2nd part of the tune.

(Source: Anna Helms / Otto Ilmbrecht / Heinrich Dieckelmann, Die Tanzkette, Frankfurt am Main: Hoffmeister Verlag, [1954])

- "Bile Them Cabbage Down", American folk-song
- Stephen Foster's "Swanee River" (verses)
- "Home on the Range" (verses)
- Bill Withers' "Lean on Me" (1972) (verses and A chorus)
- Iron & Wine's "A History of Lovers"[2] (2005) (verses; chorus and interludes follow *ripresi* IV-I-IV-V progression)

American Gregory Walker

The American Gregory Walker, popular in parlour music, is a variation in which the subdominant (IV) chords become the progression IV-I.[3]

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

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

(Middleton 1990, p. 117)

For example, in C major this variation is as follows:

```
| C | F-C | C | G |

| C | F-C | C-G | C |
```


Examples

Listed in Peter van der Merwe, *Origins of the Popular Style: The Antecedents of Twentieth-Century Popular Music*, Oxford: Clarendon Press, 1989, pp. 201-202:

- "Jesse James"
- "The Titanic"
- "My Little Old Sod Shanty"
- "Cottonfields"

- "Gus Cannon's "Walk Right In" (1929)

Others:

- "New Britain," best-known melody for "Amazing Grace" (first attestation 1829) (basic setting; many variations *a*) replace I at start of one or each strain with I-I7 and/or *b*) replace I at start of one or each strain's second half with vi)

Other variations

- Bluegrass variation: The first strain's change from I to IV and back is omitted, the second strain's first I often becomes I-I7 (for a stronger "lead-in" to the upcoming IV), and the second strain sometimes progresses from IV directly to a full measure of V, displacing its second (half-measure) I. The resulting progression is `||| I | I | I | V || I(-I7) | IV | (I-)V | I |||`; examples include:
    - "She'll Be Comin' 'Round the Mountain" (traditional)[4]
    - "Yakety Sax" (*The Benny Hill Show* theme) by Boots Randolph and James Q. "Spider" Rich
    - "Free Little Bird" (David Holt and Doc and Merle Watson; not to be confused with Lynyrd Skynyrd's "Free Bird")[5]
- Miscellaneous:
    - Second strain's second I is omitted:
        - "Kiss The Girl" (Alan Menken and Howard Ashman, 1989) from Disney's *The Little Mermaid* (chorus; verses follow standard 12-bar pattern)
    - Vamp/ostinato of first strain until closing line of song:
        - "Mbube" (Solomon Linda, 1939), imported into English as "Wimoweh [*uyimbube*]"/"The Lion Sleeps Tonight"
    - American variant's IV-I is reversed, becoming I-IV or I7-IV:
        - "Tennessee Waltz" (Redd Stewart and Pee Wee King) (verse and second strain of chorus)

Pedal Points

Pedal point (also pedal tone, organ point, or just pedal) is a musical term describing any sustained or repeated note, usually in the bass, with changing harmonies in the other voices. The technique is often found near the end of a fugue or other polyphonic composition. Usually a pedal point is either the tonic or the dominant note, typically with some of the harmonies played above the pedal being dissonant with the pedal note. The pedal tone is considered a chord tone in the original harmony, then a nonchord tone during the intervening dissonant harmonies, and then a chord tone again when the harmony resolves. A dissonant pedal point may go against all harmonies present during its duration, being almost more like an added tone than a nonchord tone, or pedal points may serve as atonal pitch centers.

The term comes from the organ for its ability to sustain a note indefinitely and the tendency for such notes to be played on a pedal division.

A double pedal is two pedal tones played simultaneously.

An inverted pedal is a pedal that is not in the bass (and often is the highest part.) Mozart included numerous inverted pedals in his works, particularly in the solo parts of his concertos.

An internal pedal is a pedal that is similar to the inverted pedal, except that it is played in the middle register between the bass and the upper voices.

Pedal points are somewhat problematic on the harpsichord or piano, which have only a limited sustain capability. Often the pedal note is simply repeated at intervals. A pedal tone can also be realized with a trill; this is particularly common with inverted pedals.

A drone differs from a pedal point in degree or quality. A pedal point may be a nonchord tone and thus required to resolve, unlike a drone, or a pedal point may simply be a shorter drone, a drone being a longer pedal point. (Courtesy of Wikipedia)

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

Lessons

- Advancing The Power Chord - The Use Of Pedaling (Rodgoelz.com)

- Chord Pedal Points (Guitar Noise)

- Pedal Notes (WholeNote)

- Pedal Point (A Jazz Improvisation Primer)

- Pedal Rock (pdf - Sheet Music Magazine)

- Peddling Pedals (WholeNote)

- Guitar Pedal Points (MoneyChords)

- Sustained Tones: An Animated Discussion (Guitar Noise)

Song Examples

- *Got To Get You Into My Life* (MoneyChords)

- *Leaving, On A Jet Plane* (MoneyChords)

- *Something* (MoneyChords)

- *Tiny Dancer* (MoneyChords)

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 Poultant & 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 <u>Notes on ... Series</u>. "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 <u>Notes on ... Series</u>)

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).

Click below for the best in free Pop-Rock Lydian II lessons available on the web as well as links to several song examples.

- *Eight Days A Week* (Alan W. Pollack's Notes on ... Series)

- *Sgt. Pepper's Lonely Hearts Club Band* (Alan W. Pollack's Notes on ... Series)

- *You Won't See Me* (Alan W. Pollack's Notes on ... Series)

Ragtime Progressions
(I-VI7-II7-V7)

Ragtime is an American musical genre, enjoying its peak popularity around the years 1900 to 1918. Ragtime is a dance form written in 2/4 or 4/4 time, with bass notes played on the odd-numbered beats and chords played on the even-numbered beats. Many ragtime pieces contain four distinct themes. Ragtime music is syncopated, with rhythmic accents on the weak beats.

The etymology of the word *ragtime* is not known with certainty. One theory is that the "ragged time" associated with the walking bass set against the melodic line gives the genre its name.

Historical context

Ragtime originated in African-American musical communities, in the late 19th century, and descended from the jigs and marches played by all-black bands common in all Northern cities with black populations (van der Merwe 1989, p.63). By the start of the 20th century it became widely popular throughout North America and was listened and danced to, performed, and written by people of many different subcultures. A distinctly American musical style, ragtime may be considered a synthesis of African-American syncopation and European classical music, though this description is oversimplified.

Some early piano rags are entitled marches, and "jig" and "rag" were used interchangeably in the mid 1890s (ibid.) and ragtime was also preceded by its close relative the Cakewalk. However, the emergence of mature ragtime is usually dated to 1897, the year in which several important early rags were published. In 1899 Scott Joplin's *Maple Leaf Rag* was published, which became a great hit and demonstrated more depth and sophistication than earlier ragtime. Ragtime was one of the main influences on the early development of jazz (along with the blues). Some artists, like Jelly Roll Morton, were present and performed both ragtime and jazz styles during the period the two genres overlapped. Jazz largely surpassed ragtime in mainstream popularity in the early 1920s, although ragtime compositions continue to be written up to the present, and periodic revivals of popular interest in ragtime occurred in the 1950s and the 1970s.

Some authorities consider ragtime to be a form of classical music. The heyday of ragtime predated the widespread availability of sound recording. Like classical music, and unlike jazz, classical ragtime was and is primarily a written tradition, being distributed in sheet music rather than through recordings or by imitation of live performances. Ragtime music was also distributed via piano rolls for player pianos. A folk ragtime tradition also existed before and during the period of classical ragtime (a designation largely created by Scott Joplin's publisher John Stark), manifesting itself mostly through string bands, banjo and mandolin clubs (which experienced a burst of popularity during the early 20th Century), and the like.

A form known as novelty piano (or novelty ragtime) emerged as the traditional rag was fading in popularity. Where traditional ragtime depended on amateur pianists and sheet music sales, the novelty rag took advantage of new advances in piano-roll technology and the phonograph record to permit a

more complex, pyrotechnic, performance-oriented style of rag to be heard. Chief among the novelty rag composers is Zez Confrey, whose "Kitten on the Keys" popularized the style in 1921.

Ragtime also served as the roots for stride piano, a more improvisational piano style popular in the 1920s and 1930s. Elements of ragtime found their way into much of the American popular music of the early 20th century.

Although most ragtime was composed for piano, transcriptions for other instruments and ensembles are common, notably including Gunther Schuller's arrangements of Joplin's rags. Occasionally ragtime was originally scored for ensembles (particularly dance bands and brass bands), or as songs. Joplin had long-standing ambitions for a synthesis of the worlds of ragtime and opera, to which end the ragtime opera *Treemonisha* was written; it is still performed today. An earlier opera by Joplin, *A Guest of Honor*, has been lost.

Styles of ragtime

Ragtime pieces came in a number of different styles during the years of its popularity and appeared under a number of different descriptive names. It is related to several earlier styles of music, has close ties with later styles of music, and was associated with a few musical "fads" of the period such as the foxtrot. Many of the terms associated with ragtime have inexact definitions, and are defined differently by different experts; the definitions are muddled further by the fact that publishers often labelled pieces for the fad of the moment rather than the true style of the composition. There is even disagreement about the term "ragtime" itself; experts such as David Jasen and Trebor Tichenor choose to exclude ragtime songs from the definition but include novelty piano and stride piano (a modern perspective), while Edward A. Berlin includes ragtime songs and excludes the later styles (which is closer to how ragtime was viewed originally). The terms below should not be considered exact, but merely an attempt to pin down the general meaning of the concept.

- *Cakewalk* - A pre-ragtime dance form popular until about 1904. The music is intended to be representative of an African-American dance contest in which the prize is a cake. Many early rags are cakewalks.
- *Characteristic March* - A pre-ragtime dance form popular until about 1908. A march incorporating idiomatic touches (such as syncopation) supposedly characteristic of the race of their subject, which is usually African-Americans. Many early rags are characteristic marches.
- *Two-Step* - A pre-ragtime dance form popular until about 1911. A large number of rags are two-steps.
- *Slow Drag* - Another dance form associated with early ragtime. A modest number of rags are slow drags.
- *Coon Song* - A pre-ragtime vocal form popular until about 1901. A song with crude, racist lyrics often sung by white performers in blackface. Gradually died out in favor of the ragtime song. Strongly associated with ragtime in its day, it is one of the things that gave ragtime a bad name.
- *Ragtime Song* - The vocal form of ragtime, more generic in theme than the coon song. Though this was the form of music most commonly considered "ragtime" in its day, many people today prefer to put it in the "popular music" category. Irving Berlin was a famous composer and Gene Greene was a famous singer in this style.
- *Folk Rag* - A name often used to describe ragtime that originated from small towns or assembled from folk strains, or at least sounded as if they did. Folk rags often have unusual chromatic features typical of composers with non-standard training.
- *Classic Rag* - A name used to describe the Missouri-style ragtime popularized by Scott Joplin, Tom Turpin, and others.
- *Fox-Trot* - A dance fad which began in 1913. Fox-trots contain a dotted-note rhythm different from that of ragtime, but which nonetheless was incorporated into many late rags.
- *Novelty Piano* - A piano composition emphasizing speed and complexity which emerged after World War I. It is almost exclusively the domain of white composers.

- *Stride Piano* - A style of piano which emerged after World War I, developed by and dominated by black East coast pianists. Together with novelty piano, it may be considered a successor to ragtime, but is not considered by all to be "genuine" ragtime.

Ragtime revivals

In the early 1940s many jazz bands began to include ragtime in their repertoire and put out ragtime recordings on 78 RPM records. Old numbers written for piano were rescored for jazz instruments by jazz musicians, which gave the old style a new sound. The most famous recording of this period is Pee Wee Hunt's version of Euday L. Bowman's *Twelfth Street Rag*.

A more significant revival occurred in the 1950s. A wider variety of ragtime styles of the past were made available on records, and new rags were composed, published, and recorded. Much of the ragtime recorded in this period is presented in a light-hearted novelty style, looked to with nostalgia as the product of a supposedly more innocent time. A number of popular recordings featured "prepared pianos," playing rags on pianos with tacks on the keys and the instrument deliberately somewhat out of tune, supposedly to simulate the sound of a piano in an old honky tonk.

Three events brought forward a different kind of ragtime revival in the 1970s. First, pianist Joshua Rifkin brought out a compilation of Scott Joplin's work on Nonesuch records, winning a Grammy in the classical music category. This reintroduced Joplin's music to the public in the manner the composer had intended, not as a nostalgic stereotype but as serious, respectable music. Second, the New York Public Library released a two-volume set of "The Collected Works of Scott Joplin," which renewed interest in Joplin among musicians and prompted new stagings of Joplin's opera *Treemonisha*. Finally, with the release of the motion picture *The Sting* in 1974, which had a Marvin Hamlisch soundtrack of Joplin tunes, ragtime was brought to a wide audience. Hamlisch's rendering of Joplin's 1902 rag *The Entertainer* was a top 40 hit in 1974.

Ragtime composers

The most famous ragtime composer was Scott Joplin [pictured above]. Joseph Lamb and James Scott are, together with Joplin, acknowledged as the three most sophisticated ragtime composers. Some rank Artie Matthews as belonging with this distinguished company. Other notable ragtime composers included May Aufderheide, Eubie Blake, George Botsford, Zez Confrey, Ben Harney, Charles L. Johnson, Luckey Roberts, Paul Sarebresole, Wilber Sweatman, and Tom Turpin. Modern ragtime composers include William Bolcom, David Thomas Roberts, Frank French, Trebor Tichenor and Mark Birnbaum. (Courtesy of Wikipedia)

"The "E-C#7-F#7-B7" Ragtime Progression was popular in the early 1900s. The Ragtime Progression follows the Circle of Fifths movement and is similar to the Standard Changes except the "C#m" and "F#m" chords are substituted for their respective Dominant 7th Chord Qualities to create a harder bouncier sounding progression. Bruce Channel's 1962 hit *Hey! Baby*, the Rooftop Singers' 1963 *Walk Right In*, and Arlo Guthrie's 1967 *Alice's Restaurant* employed this turn of the century chord sequence.....The "E-G#7-C#7-F#7-B7" Five Chord Ragtime Progression, which follows the Circle of Fifths through four changes, was used primarily in the 1920s. Where Blues Progressions tend to be twelve bars, in Ragtime Progressions various sequence lengths are popular. The most popular examples of Five Chord Ragtime are the 1923 *Charleston* and the 1925 *Five Foot Two, Eyes Of Blue*." (Excerpt from *Money Chords - A Songwriter's Sourcebook of Popular Chord Progressions* © 2000 by Richard J. Scott.

Alice's Restaurant (Arlo Guthrie - 1967) in the key of C

C / / /	A7 / / /	D7 / G7 /	C / / /
C / / /	A7 / / /	D7 / / /	G7 / / /
C / / /	C7 / / /	F / / /	F#o7 / / /
C / / /	A7 / / /	D7 / G7 /	C / / /

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

Lessons

🟤 Ragtime Fingerpicking (WholeNote)

Resources

🟤 Ragtime Timeline (Minnesota Public Radio)

Song Examples

🟤 *Keep On Truckin' Mama* (pdf/Fender Players Club)

Relative Minor Vamps
(I-vi-I-vi)

"Omitting the "F" and "G" chords in the "C-Am-F-G" doo-wop progression creates the "C-Am" relative minor vamp. This vamp moves back and forth between the tonic and relative minor, alternating between major (happy) and minor (sad) confusing our sense of key. The relative minor vamp is sometimes repeated before moving to the "F" and "G" chords creating an extended doo-wop progression. An example of this variation is the opening verse progression to Jan & Dean's 1963 hit *Surf City* shown below.

C / / /	Am / / /	C / / /	Am / / /

The box below shows other examples of this type of variation. A jazzy tritone substitution for the "C-Am" relative minor vamp is the "Cmaj7-Eb13" progression. The last four examples are "Am-C" displacements created by simply reversing the order of the two chords in the "C-Am" vamp." (Excerpt from *Chord Progressions For Songwriters* © 2003 by Richard J. Scott).

C	Am	-	*Maybe Baby* verse (Crickets – 1958), *Dream Lover* verse (Bobby Darin – 1959), *('Til) I Kissed You* verse (Everly Brothers – 1959), *He Don't Love You* chorus (Jerry Butler – 1960), *Travelin' Man* verse (Ricky Nelson – 1961), *Calendar Girl* verse/chorus (Neil Sedaka – 1961), *Runaway* bridge (Del Shannon - 1961), *His Latest Flame* verse (Elvis Presley - 1961), *Shout* verse (Joey Dee & The Starliters – 1962), *Locomotion* verse (Little Eva – 1962), *Baby It's You* intro/outro (Shirelles – 1962), *Having A Party* verse (Sam Cooke - 1962), *Johnny Get Angry* chorus (Joanie Sommers – 1962), *Anna Go To Him* verse (Beatles – 1963), *From Me To You* intro (Beatles – 1963), *You've Really Got A Hold On Me* verse (Miracles - 1963), *Not A Second Time* verse (Beatles – 1963), *Sukiyaki* verse (Kyu Sakamoto – 1963), *I Only Want To Be With You* verse (Dusty Springfield – 1964), *Any Way You Want It* verse/chorus (Dave Clark Five – 1964), *Needles And Pins* verse (Searchers – 1964), *I Go To Pieces* chorus (Peter & Gordon - 1965), *Catch Us If You Can* verse (Dave Clark Five – 1965), *Run For Your Life* verse (Beatles – 1965), *At The Zoo* verse (Simon & Garfunkel – 1967), *It's Cold Outside* verse (Choir – 1967), *Itchycoo Park* chorus (Small Faces – 1968), *Nobody But Me* verse (Human Beinz – 1968), *Mrs. Robinson* chorus (Simon & Garfunkel – 1968), *My Sweet Lord* chorus (George Harrison – 1970), *Signed, Sealed, Delivered I'm Yours* verse (Stevie Wonder – 1970), *Doctor My Eyes* chorus (Jackson Browne – 1972), *Love's Theme* verse (Love Unlimited Orchestra – 1974), *Heartache Tonight* verse (Eagles – 1979), *Shake It Up* verse (Cars – 1982), *Shame On The Moon* verse (Bob Seger – 1982), *I'm On Fire* intro (Bruce Springsteen - 1985), *A Matter Of Trust* verse (Billy Joel – 1986), and *Fantasy* verse/chorus (Mariah Carey - 1995)

C	[E7]-Am	-	*Viva Las Vegas* verse (Elvis Presley – 1964)
C-C/B	Am	-	*A Well Respected Man* verse/chorus (Kinks – 1966) and *Instant Karma* verse (John Ono Lennon – 1970)
C-C+ (3x)	Am	-	*Strange Magic* verse (Electric Light Orchestra – 1976)
C	Am7-Am7/G	-	*On And On* verse (Stephen Bishop – 1977)
C	A	-	*(Sittin' On) The Dock Of The Bay* chorus (Otis Redding – 1968)
C [B5-Bb5]	A [Bb5-B5]	-	*One Way Or Another* verse (Blondie – 1979)
Cmaj7	Am7	-	*Buttons And Bows* A section (from "Paleface" – 1948) and *What's Going On* verse/chorus (Marvin Gaye – 1971)
Cadd9	Am	-	*Can't Get It Out Of My Head* verse (Electric Light Orchestra –1975)
Cadd9-C (2x)	Am9	-	*Eye In The Sky* verse (Alan Parsons –1982)
C-Cmaj7-C7	Am-A7	-	*Let's Stay Together* chorus (Al Green – 1971)
C – [G/B]	Am – [G]	C	*America* verse (Neil Diamond – 1981)
C	A-Am	C	*Heart Of Glass* verse (Blondie – 1979)
-	Am	C	*When Johnny Comes Marching Home* verse (Folk – 1898), *(Ghost) Riders In The Sky* verse (Ramrods - 1961), *Soldier Of Love* chorus (Arthur Alexander – 1962), *Greenback Dollar* verse (Kingston Trio – 1963), *It Won't Be Long* chorus (Beatles – 1963), *All I've Got To Do* verse (Beatles – 1963), *Let's Live For Today* verse (Grass Roots – 1967), *El Condor Pasa* verse (Simon & Garfunkel – 1970), *I'm On Fire* outro (Bruce Springsteen - 1985), and *Bad Boys* (Inner Circle – 1994)
-	Am	C+ -	*All My Loving* chorus (Beatles – 1964)

		C	
-	Am	C-[Bm]	*Leader Of The Pack* recitation (Shangri-Las – 1964)
-	Am7	C	*Wish You Were Here* intro (Pink Floyd – 1975) and *Da Ya Think I'm Sexy?* chorus (Rod Stewart – 1978)
-	Am/E	C11	*Wouldn't It Be Nice* chorus (Beach Boys – 1966)

If you want to learn more about chord progressions containing the vi submediant chord, take a look at the following lessons:

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

- Standard I-vi-ii-V Progressions (MoneyChords)

- The vi-chord - relative minor (Olav Torvund)

Rhythm Changes

In In jazz, rhythm changes are a modified form of the chord progression of George Gershwin's song "I Got Rhythm", which form the basis of countless (usually uptempo) jazz compositions. Rhythm changes were popular with swing-era musicians – they are used in "Shoe Shine Boy" (Lester Young's 1929 breakout recording with Count Basie) and "Cottontail" (Ellington, 1940), for instance. But their enduring popularity is largely due to their extensive use by early bebop musicians. "I Got Rhythm" was already a popular jazz standard, and by writing a new song over its chord changes (a type of composition known as a contrafact), the tune could be copyrighted to the artist instead of requiring that royalties be paid to the Gershwin estate.

"Rhythm changes" are a thirty-two-bar form. In Roman numeral shorthand, the actual chords used in the "A" section are I-vi/ii-V (tonic-submediant-supertonic-dominant) repeated twice, then I-I7/IV-#iv(dim)/I-V/I (or I-I7/IV-iv, which is what Gershwin originally wrote). In C major, for example, these chords would be C-Am/Dm-G (twice), then C-C7/F-F#dim/C-G/C (or C-C7-F-Fm). The "bridge" consists of a series of dominant sevenths that follow the circle of fifths, sustained for longer intervals and thus conveying the sense of a shifting key center. In our example, we begin with an E7, followed by an A7, then D7 and finally G7, bringing us back to the original key for a final reprise of the A section. A two-bar "tag" at the end of the Gershwin tune is generally omitted. While rhythm changes can be played in any key, they are most commonly played in concert B-flat and sometimes E-flat.

Variant versions of the A section changes are legion: often the beboppers, for instance, would superimpose series of "two-fives" (passing sequences of minor-7th and dominant-7th chords) on the A section in order to make things interesting for themselves (and in order to discourage lesser musicians from sitting in on the bandstand).

The component A and B sections of rhythm changes were also sometimes used for other tunes: for instance, Charlie Parker's "Scrapple from the Apple" uses the chord changes of "Honeysuckle Rose" for the A section, but replaces the B section with "Rhythm"'s III7-VI7-II7-V7 bridge. Other tunes, such as Sonny Stitt's "The Eternal Triangle", or "the Muppet Show Theme", use the A section of "Rhythm" but have a different bridge. Often in rhythm changes tunes, the B section is left free for improvisation even during the head (e.g. in Sonny Rollins' "Oleo").

Examples of Rhythm Changes Tunes

Here are copious Rhythm Changes tunes. This list is adapted from
http://abel.hive.no/oj/musikk/trompet/tpin/rhytm-changes.html

Allen's Alley (AKA Wee) by Denzil Best
Almost by David Baker
Anthropology (AKA Thrivin' From a Riff) by Charlie Parker/Dizzy Gillespie
Apple Honey by Woody Herman
Bop Kick by Nat Cole
Boppin' a Riff by Sonny Stitt
Brown Gold by Art Pepper
Bud's Bubble by Bud Powell
Call the Police by Nat Cole
Calling Dr. Jazz by Eddie "Lockjaw" Davis
Celerity by Charlie Parker
Chant of the Groove by Coleman Hawkins
Chasin' the Bird by Charlie Parker
Cheers by Charlie Parker
Constellation by Charlie Parker
Coolie Rini by Howard McGhee
Coppin' the Bop by J.J. Johnson
Cottontail by Duke Ellington
Delerium by Tadd Dameron
Dexter's Deck by Dexter Gordon
Dexterity by Charlie Parker
Don't Be That Way by Edgar Sampson
Dorothy by Howard McGhee
The Duel by Dexter Gordon
Eb Pob by Fats Navarro/Leo Parker
Fat Girl by Fats Navarro
Father Steps In by Dixon/Randall/Hines/Fox
Fifty Second Street Theme by Thelonius Monk
The Flintstones by Hoyt Curtain
Fox Hunt by J.J. Johnson
Goin' To Minton's by Fats Navarro
Good Queen Bess by Duke Ellington
The Goof and I by Al Cohn
Hamp's Paws by Hampton Hawes
Harlem Swing by Nat Cole
Hollerin' and Screamin' by Eddie Davis
I'm an Errand Boy for Rhythm by Nat Cole
In Walked Horace by J.J. Johnson
Jay Jay by J.J. Johnson
Jaybird by J.J. Johnson
The Jeep is Jumpin' by Duke Ellington
Jug Handle by Gene Ammons
Juggernaut by Gene Ammons
Juggin' Around by Frank Foster
Jumpin' at the Woodside by Count Basie
Lemon Drop by George Wallington
Lester Leaps In by Lester Young
Lila Mae by Nat Cole
The Little Man on the White Keys by Nat Cole
Miss Thing by Count Basie
Moody Speaks (original version) by James Moody /Dave Burns
Moody's Got Rhythm by James Moody
Moose the Mooche by Charlie Parker
Mop, Mop by Gaillard/Stewert/Tatum
Newk's Fadeway by Sonny Rollins
No Moe by Sonny Rollins

Northwest Passage by Herman/Jackson/Burns
O Go Mo by Sonny Rollins
Oleo by Sonny Rollins
On the Scene by Gillespie/Fuller/Roberts
One Bass Hit by Dizzy Gillespie
Opp-Bop-Sha-Bam by Dizzy Gillespie
An Oscar for Treadwell by Dizzy Gillespie
Ow by Charlie Greenlea
Passport by Charlie Parker
Raid the Joint by Erskine Hawkins
Red Cross by Charlie Parker
Rhythm in a Riff by Billy Eckstine
Rhythm Sam by Nat Cole
Rhythm-a-ning by Thelonius Monk
Salt Peanuts by Dizzy Gillespie
Seven Come Eleven by Charlie Christian
Shag by Sidney Bechet
Shaw Nuff by Dizzy Gillespie
Shoo Shoo Baby by Phil Moore
Solid Potato Salad by DePaul/Prince/Raye
Sonnyside by Sonny Stitt
Squatty Roo by Johnny Hodges
Stay On It by Tadd Dameron
Steeplechase by Charlie Parker
Straighten Up and Fly Right by Nat Cole
The Street Beat by C. Thompson / Robert Mellin
Strictly Confidential by Bud Powell
Swedish Schnapps by Charlie Shavers
Swing Spring by J.J. Johnson
Swingin' With Diane by Art Pepper
Syntax by J.J. Johnson
Ta-de-ah by Nat Cole
The Theme by Miles Davis
Tiptoe by Thad Jones
Turnpike by J.J. Johnson
Wail by Bud Powell
Webb City by Bud Powell
Wee (AKA Allen's Alley) by Dizzy Gillespie
Who's Who by Art Farmer
Wire Brush Stomp by Gene Krupa
XYZ by Budd Johnson
Yeah Man by J. Russel Robinson

(Courtesy of Wikipedia)

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.

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

Lessons

- Rhythm Changes (A Jazz Improvisation Primer)

- Rhythym Changes

- Rhythm Changes (jazzguitar.be)

- Rhythm Changes (Peter Thomas)

- Rhythm Changes (Tomas Karlsson)

- Rhythm Changes (WholeNote)

- Working The Changes (WholeNote)

Song Examples

- *I Got Rhythm* (MoneyChords)

- Rhythm Changes Chart #1

- Rhythm Changes Chart #2

Rock and Roll Progressions
(I-IV-V)

"The infamous three-chord "E-A-B7" Rock [and Roll] Progression is a staple of Rock 'N' Roll. Whereas the "E-C#m-A-B7" [Doo-Wop] Rock Ballad Progression substituted the harder sounding "A" chord for the softer "F#m" chord in the Standard ["E-C#m-F#m-B7"] Changes, the Rock [and Roll] Progression omitted the softer sounding "C#m" chord to create a harder rock sound. Although the quality of the chords in Rock [and Roll] Progressions are not usually changed, sometimes the "A" chord is changed to an "A6" and the "B7" is changed to a "B" or "B11". Common Rock [and Roll]Progression variations include the "E-A-B-E" and "E-A-B-A" Progressions. An inventive combination of the Rock [and Rol] Progression with an Ascending "E-G#-A-B" Bass Line was used to produce Wing's 1978 number one *With A Little Luck* and Billy Joel's 1979 *My Life*." (Excerpt from *Money Chords - A Songwriter's Sourcebook of Popular Chord Progressions* © 2000 by Richard J. Scott) Three great examples of rock and roll progressions are shown below in the key of C.

Twist And Shout (Beatles - 1964) verse progression

C / F /	G / / /

Do You Love Me (Contours - 1962) verse progression

C / / /	F / G /

Mr. Jones (Counting Crows - 1993) chorus progression

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

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

Lessons

🥔 I-IV-V -- the One-Four-Five Chord Progression

🥔 Rock (I-IV-V) Progression (MoneyChords)

🥔 Rock (I-IV-V) Progressions (WholeNote/Rich Scott)

🥔 Rock Progression Songs (MoneyChords)

The Music Matters: An analysis of early rock and roll (Joe Burns)

The Three-Chord Trick: I-IV-V Progression (Olav Torvund)

Song Examples

I Still Haven't Found What I'm Looking For (MoneyChords)

Like A Rolling Stone (MoneyChords)

Maggie May (MoneyChords)

Rock Ballad Progressions
(I-iii-IV-V)

"The root notes of the last three chords in the "C-Em-F-G" rock ballad progression form a "3-4-5" ascending diatonic bass line. The use of the mediant ("Em") in the rock ballad progression was a welcome change from the over-used "C-Am-F-G" doo-wop progression that was popular at the time. Paul McCartney commenting on the Beatles' use of the mediant ("IIIm") chord said, "It was a bit of a formula. We knew if you went from "E" ("I") to "G#m" ("IIIm") you could always make a song with those chords…that change pretty much always excited you." Listen to the chorus of their 1964 hit *I Feel Fine*. A more recent example of this type of bass line is the main verse progression to Rod Stewart's 1989 *Have I Told You Lately* shown below.

C / Em7 /	F / G11 /

The box below shows other examples of this type of ascending bass line.

C	Em	F	G	-	*True Love Ways* verse (Buddy Holly – 1959), *A Summer Song* verse (Chad & Jeremy - 1964), *Fun, Fun, Fun* chorus (Beach Boys - 1964), *Mister Lonely* verse (Bobby Vinton - 1964), *A Lover's Concerto* verse (Toys – 1965), *I Go To Pieces* verse (Peter & Gordon – 1965), *You Baby* verse (Turtles - 1966), *Georgy Girl* verse (Seekers - 1967), *Different Drum* verse (Stone Poneys - 1967), *Hurdy Gurdy Man* verse (Donovan - 1968), *Woman, Woman* verse (Union Gap - 1968), *Jean* (Oliver - 1969), *I Started A Joke* verse (Bee Gees - 1969), *Sooner Or Later* chorus (Grass Roots - 1971), *Crocodile Rock* verse (Elton John – 1972), *Ziggie Stardust* verse (David Bowie - 1972), *Nice To Be With You* verse (Gallery - 1972), *Bright Side Of The Road* verse (Van Morrison – 1979), *Every Time You Go Away* verse (Paul Young - 1980), and *Heaven* verse (Warrant - 1989)
C	Em/B	F	G	-	*Take My Breath Away* chorus (Berlin – 1986)
C	Em/B	Dm/A	G11	-	*Midnight Train To Georgia* verse (Gladys Knight & The Pips – 1973)
C	Em	F	G7-G7b9	-	*Live And Let Die* verse (Wings - 1973)
C	Em	F	Dm7-G7	C	*I Knew You When* chorus (Billy Joe Royal – 1965)
C	Em	F	G7sus	-	*I Can Love You Like That* verse (All-For-One - 1995)

C	Em	F	G11	-	*You Didn't Have To Be So Nice* verse (Lovin' Spoonful - 1966) and Key Largo chorus (Bertie Higgins – 1982)
C	Em	Fmaj7	G	-	*Weekend In New England* verse (Barry Manilow - 1976)
C	Em	Fm	G7	-	*I Don't Want To See You Again* verse (Peter & Gordon – 1964)
C-Cmaj9	Em	F	G	Am-G-F	*Time Passages* verse (Al Stewart – 1978)
C	Em7	F	G	F	*Changes* verse (David Bowie – 1971)
C	Em7	F	G/B	-	*Love Of A Lifetime* chorus (Firehouse - 1991)
C	Em7	F	G11	-	*The Right Time Of The Night* chorus (Jennifer Warnes - 1977)

If you insert the "Am7" chord between the "C" and "Em7" chords in a rock ballad progression you create the "C-Am7-Em7-F-G" chorus progression to All-4-One's 1994 hit *I Swear*." (Excerpt from *Chord Progressions For Songwriters* © 2003 by Richard J. Scott).

If you want to learn more about chord progressions containing the mediant chord, take a look at the following lesson:

- The iii-chord - Mediant (Olav Torvund)

- Chord Stream - I-ii-iii Progression (Olav Torvund)

- Chord Stream - I-ii-iii-IV Progression (Olav Torvund)

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  |
```

Click below for the best in free 16-Bar Blues Progressions lessons available on the web as well as links to various examples.

Lessons

🟤 16-Bar Blues (Torvund)

🟤 16-Bar Blues (VT Music Dictionary)

🟤 Elijah Wald and 16-bar blues discussion (rec.music.country)

Song Examples

🟤 *Ballad Of John And Yoko* Tab

🟤 *Watermelon Man* (SongTrellis)

Standard Progressions
(I-vi-ii-V)

"The "E-C#m-F#m-B7" Standard Changes follow the Circle of Fifths movement. The Standard Changes were used extensively in songs written in the 1930s and 1940s [and frequently used as Turnarounds]. The progression was employed for the most frequently played and recognizable piano duet of all time, the 1938 *Heart and Soul*. Due to the pervasiveness of this progression in twentieth century popular songs, songwriters and performers alike have often employed techniques of Chord Substitution in order to disguise or dress up this musical staple... Several songs such as the 1930 *I Got Rhythm* and the 1960 *Try To Remember* had verses that were originally written as "E-F#m-B7", however, most performers now add the "missing" "C#m" chord when playing these songs." (Excerpt from *Money Chords - A Songwriter's Sourcebook of Popular Chord Progressions* © 2000 by Richard J. Scott) Two great examples of standard progressions are shown below in the key of C.

Have Yourself A Merry Little Christmas (Judy Garland - 1944) A section progression

Cmaj7 / Am7 /	Dm7 / G7 /

Without You (Nilsson - 1972) chorus progression

Cmaj7 / / /	Am7 / / /	Dm7 / / /	G7 / / /

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

Lessons

- I-vi-ii-V-I Progression (Olav Torvund)

- I-vi-ii-V-I Progression - Part 2 (Olav Torvund)

- The *Blue Moon* Chord Progression (PSR Tutorial)

- Ice Cream Changes (MoneyChords)

- Popular Chord Combinations (Guitar-Primer)

Song Examples

- *Blue Moon* (MoneyChords)

- *Heart and Soul* (MoneyChords)

- *Heart and Soul* Chart (MoneyChords)

- *I Got Rhythm* (MoneyChords)

- *Sleigh Ride* (MoneyChords)

Stomp Progression

In music and jazz harmony, the Stomp progression is an eight bar chord progression named for its use in the first strain of the composition *King Porter Stomp* (1923) by Jelly Roll Morton, later arranged by Fletcher Henderson. It is one of the most popular tunes of the swing era and the Stomp progression is often used.

The progression is first found in bars 9-15:

```
|I |VI7|ii |ii |IV-VII|I-VI7|ii7-V7 |I ||
```

In C this would be:

```
|C |A7 |Dm |Dm | F-B7 |C-A7 |Dm7-G7 |C ||
```

Many bands and composers have used the Stomp chord progression to write new compositions, writing new head tunes or melodies, but using the chord changes to, as Morton phrased it, "make great tunes of themselves". Examples include Benny Carter's *Everybody Shuffle* (1934). Other examples include: (1) Larry Clinton and Bunny Berigan's *Study in Brown*; (2) Cab Calloway's *At the Clambake Carnival*; (3) Harry James's *Jump Town* and *Call the Porter*; (4) Benny Goodman's *Slipped Disc*; (5) Duke Ellington's *Bojangles (A Portrait of Bill Robinson)* (1940) chorus riff; (6) Sy Oliver's *"Well, Git It!* for Tommy Dorsey's Orchestra(1942); and (7) Willie Bryant Orchestra's 1935 recording of George Gershwin's *Liza* eight-bar tag ending. (Courtesy of Wikipedia)

Chord Substitution

Chord substitution refers to the art of changing and/or adding chords to a progression in order to create harmony that is different and more interesting. "The general chord substitution rule holds that chords that share two or more notes in common can be readily substituted for each other" (*Money Chords*). Substitutions that share two or more notes in common are referred to as a common tone substitution. Any chord substitution must sound good and your ear is always the final arbiter of acceptability. The box below shows several examples of frequently used common tone substitutions. (Excerpt from *Chord Progressions For Songwriters*)

Original Chord	Substitute Chords	Original Chord	Substitute Chords
I	VIm; IIIm	C	Am; Em
IV	IIm; VIm	F	Dm; Am
V7	VIIo; IIIm; bII7	G7	Bo; Em; Db7

Click below for the best free Chord Substitution lessons available on the web.

MoneyChords Lessons
🍪 Bass Line Movement - Part I
🍪 Backcycling - Part II
🍪 Chord Quality Change - Part III
🍪 Diminished Seventh Substitution - Part IV
🍪 Dominant Seventh Substitution - Part V
🍪 Embellishments - Part VI
🍪 Half-Step Substitution - Part VII
🍪 IIm-V Substitution - Part VIII
🍪 Inversions - Part IX

🪵 Mediant and Relative Major/Minor Substitution - Part X
🪵 Scalewise Substitution - Part XI
🪵 Tritone Substitution - Part XII
🪵 Chord Synonyms - Part XIII
🪵 Quartal Harmony - Part XIV
Other Lessons
🪵 A Chord Substitution Primer (MaximumMusician)
🪵 Chord Substitution Generator (Changes '98)
🪵 Reharmonization (MoneyChords)
🪵 Substitution Rules (WholeNote)

Tritone Progressions
(The Mysterious Tritone Chord Progression)
by Duane Shinn

Just what is it about the tritone chord progression that makes it so mysterious? Perhaps it has to do with its dissonant, clashing sound. It may have something to do with its dubious history. Whatever it is, the tritone chord progression in music made a comeback in music after several centuries of bad publicity.

'Tritone" is defined as a musical interval that spans three whole tones. A tritone chord may also be called an augmented fourth or diminished fifth chord. The tritone sounds like a clash, or as a dissonant chord. For this reason, the tritone chord was often avoided during Medieval times through to the end of the Romantic era.

For hundreds of years musical styles were, in large part, dictated by the church. During Medieval times, the tritone was viewed as too dissonant for use in common liturgical services. In fact, the tritone chord progression came to represent the devil. Perhaps as early as the 18th century it was commonly known as "diabolus in musica" (the devil in music).

A great deal of superstition came to be associated with the tritone. Many church fathers adhered to the belief that it may even serve to invoke the power of the devil. Because of this superstition, the use of the tritone was banned by the church for liturgical use. Because of this negative association, even secular music produced during these centuries avoided it.

There is speculation that this chord may have been associated with the Devil for another reason. The tritone, as already mentioned, consists of three whole tones.

Three whole tones equal six semitones. This may have led the church fathers to associate the tritone with the Biblical "mark of the beast," or number of the devil: 666.

As with any widely held superstition, the tritone had a bad public image to overcome. Eventually some musicians cautiously experimented with the tritone, particularly during the Baroque and Classical music era. Finally, it seemed as though its stigma had been somewhat overcome during the Romantic period. Notable classical musicians like Vivaldi, Beethoven and Debussy inserted the tritone into various works.

When the equal temperament system of tuning came into general practice in Western music, the tritone began to make a comeback in contemporary songs. Still, it had remnants of its former reputation. The tritone began to appear in modern rock and roll, jazz and blues songs. Those with prudish natures denounced it, probably still subscribing to the old-fashioned church-propagated superstition. Despite some opposition, the tritone took hold. Today it's used regularly and without inhibition.

Many musicians are still aware of its diabolical history. In fact, the tritone is sometimes still used in contemporary media to signify, represent or "invoke" the devil. One example of this is the 1986 movie Crossroads. In it, the main character, in a showdown of guitar prowess, ends a guitar solo with a tritone chord because of its association with the devil. However, its relation to ancient superstitions has been largely forgotten by the general public. Today, the tritone is used artistically, just another color in the musical palette.

Turnarounds

In jazz, a turnaround is a passage at the end of a section which leads to the next section. This next section is most often the repetition of the previous section or the entire piece or song. The turnaround may lead back to this section either harmonically, as a chord progression, or melodically.

Typical turnarounds are:

- vi - ii - V - (I)
- V/ii - ii - V - (I)
- bIII^{o7} - ii - V - (I)
- vi - bVI$^{7\#11}$ - V - (I)

When used in a twelve bar blues pattern, the twelfth bar may end on the dominant (ibid) rather than the more conventional tonic. (Courtesy of Wikipedia)

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
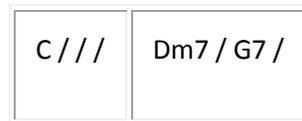
C / / /	Dm7 / G7 /

Standard (I-vi7-ii7-V7) Progression Turnaround
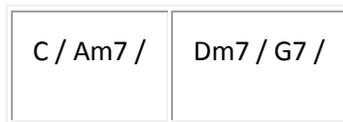
C / Am7 /	Dm7 / G7 /

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-bIII7) Turnaround

C7 / A7 /	Gb7 / Eb7 /

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

- Back Cycling Turnarounds (Guitar Made Simple)

- Blues Turnarounds (Torvund)

- Dameron Turnaround (MoneyChords)

- Jazz/Standard Turnarounds (MoneyChords)

- Learning Thy Turnarounds (WholeNote)

- Minor Turnarounds (MoneyChords)

- Turnarounds (All About Jazz)

- Turnarounds (JzzGuitar.be)

- Turn-Arounds (Tomas Karlsson)

- Turnarounds (Kevin Downing)

- Turnarounds (pdf / mattwarnockguitar.com)

- Turnarounds (Pete Thomas)

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 / / /	/ / / /	/ / / /	/ / / /

Click below for the best in free 24-Bar Blues Progressions lessons available on the web as well as links to various examples.

Lessons

🔸 8, 16, and 24 Bar Blues (Olav Torvund)

🔸 Common Blues Forms (MoneyChords)

Song Examples

🔸 *Bluesette*

🔸 *Folsom Prison Blues*

🔸 *She's A Woman*

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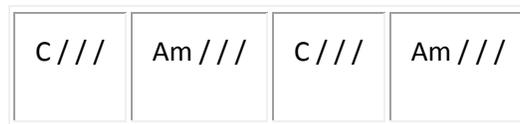
Monday, Monday (Mamas & Papas - 1966) opening verse progression
[suspension vamp]

C / Csus4 /	C / Csus4 /
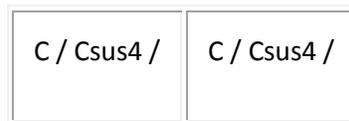
On Broadway (Drifters - 1963) opening verse progression
[classic rock vamp]

C / Bb /	C / Bb /
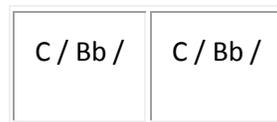
Click below for the best in free Vamp lessons available on the web as well as links to any song examples.

Lessons

🟤 Modal Harmony Vamps (Riddleworks)

🟤 Relative Minor Vamps (Money Chords)

- Vamps (Tomas Karlsson)

- The vi-chord - relative minor (Olav Torvund)

Song Examples

- *My Sweet Lord* (MoneyChords)

Vanilla Changes

Lester Young to piano players: "Just play the Vanilla Changes." These are the basic chord changes before embellishment and chord substitution.

About MoneyChords.com

The Best Free Guitar Lessons on the Web

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.