CHAPTER 13

Essential Concepts / Skills covered in chapter 13



Modal interchange chords in the following categories:

- Borrowed from minor (IIm7b5, IVm, bIII, bVI, bVII)
- Borrowed from mixolydian (Vm, bVIImaj7)
- IV borrowed from dorian (while in a minor key)
- Songwriting devices for creating focal points
- Ear training: modal interchange chords listed above

The secondary, extended, and substitute dominants discussed in Chapter Twelve represent a group of chords that are **non-diatonic**. This means that they contain at least one note outside the key, and therefore were not included on the various diatonic chord charts introduced in earlier chapters (see chord charts in Chapters 2, 3, 5, 6, 7, and 8).

This chapter will introduce another group of chords that are outside the key, called **modal interchange** or **modal mixture** chords. These are chords borrowed from a parallel key (same letter name for the tonic) that are "mixed in" with the diatonic chords, expanding the harmonic possibilities even further. For example, a song in the key of C major may briefly use an Fm chord borrowed from the parallel C minor key, or a Bb chord borrowed from parallel C mixolydian.

Of course we have already seen limited use of this idea in previous chapters when the Vm chord was sometimes altered to a V <u>major</u> triad in the minor, mixolydian, and dorian keys (Chapters 6, 7, and 8). In these situations, the V could be considered "borrowed" as follows:

MINOR KEY — V was sometimes borrowed from parallel harmonic minor.

MIXOLYDIAN KEY — V was sometimes borrowed from parallel major.

DORIAN KEY — V was sometimes borrowed from parallel harmonic minor.

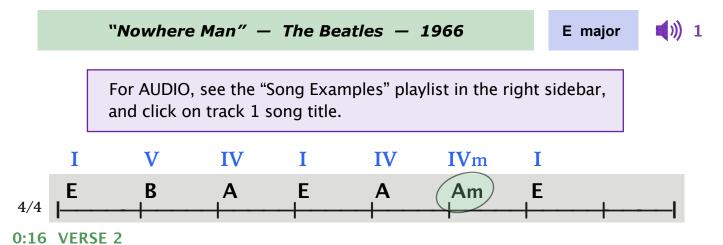
In one sense, you could consider that all three situations represent a borrowing of the V from major. But with minor and dorian, the overall sound is still of a minor tonality, and referencing the V from harmonic minor is more appropriate, especially for improvisation (for more on improv scales, see the accompanying workbooks).

Modal Int. **IV**m Chord

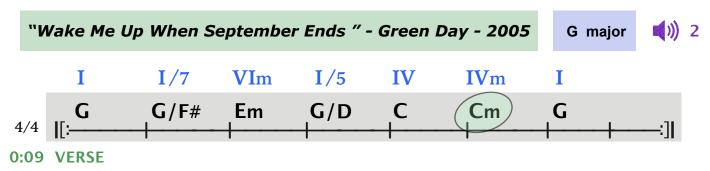
One of the most common modal interchange chords is the <u>IVm</u>, used in a major key song. In this situation, the IVm is borrowed from the parallel minor key and like the secondary dominants, it could be thought of as a very brief modulation to an outside tonality.

IVm - Preceded by IV

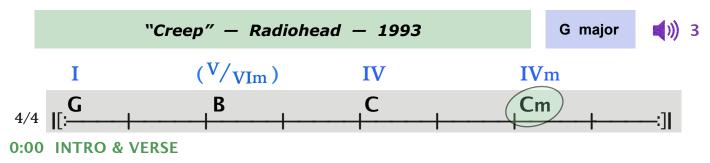
When in the major key, the modal interchange IVm is often preceded by the "regular" (diatonic) **IV chord**. This is seen in our first song example, the Beatles' "Nowhere Man," where an Am (IVm) is preceded by the diatonic A chord in the verse:



The 2005 song "Wake Me Up When September Ends" offers another example of the IV chord "changing color" to the IVm. Also notice the familiar <u>descending bass progression I - I /7 - VIm - I /5</u>, first heard in Chapter Five.

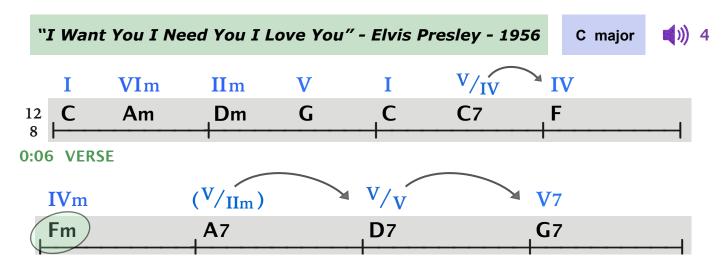


Radiohead's "Creep" provides one more example of the IV to IVm chord. Note the deceptive V / VIm chord on the third measure.



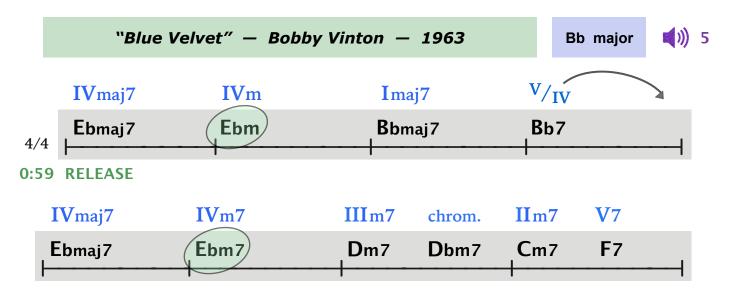
IVm - Preceded by V/IV to IV

Sometimes the modal interchange IVm is preceded by not only the IV chord, but also the **secondary dom V / IV**. This is heard on the following Elvis Presley song from 1956. You will notice additional secondary dominants V / IIm and V / V on the second line.



Bobby Vinton's "Blue Velvet" also has the V/IV - IV - IVm sequence. Looking at the second line, you will see four m7 chords in a row — three are diatonic, but the Dbm7 is not. The only function for the Dbm7 is as a **chromatic passing chord** between IIIm7 and IIm7, so it is just labeled with the word "chromatic." START LISTENING AT **0:59**

To navigate within an audio track, first click on the song title, then slide the progress bar forward to the desired starting point.

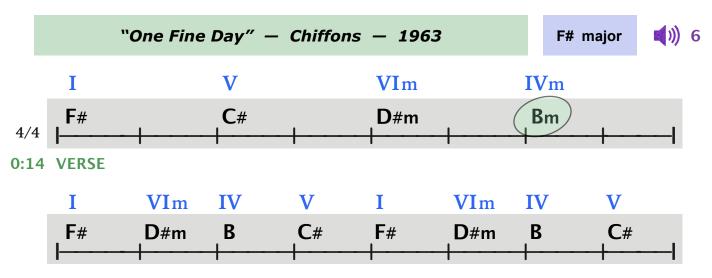


Additional songs with MODAL INTERCHANGE IVm preceded by IV

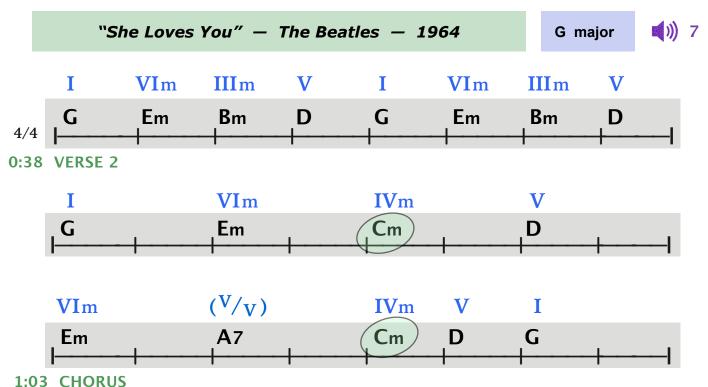
1958	Lonesome Town	Rick Nelson	B major
1958	Twilight Time	Platters	A major
1959	Chipmunk Song	David Seville	Ab major, Bb major
1963	It's Up to You	Rick Nelson	D major
1982	Eye in the Sky	Alan Parsons Project	D major
1991	It's So Hard to Say Goodbye to Yesterday	Boyz II Men	E major
2006	Irreplaceable	Beyonce	Bb major
2009	December	Norah Jones	E major

OTHER IVm

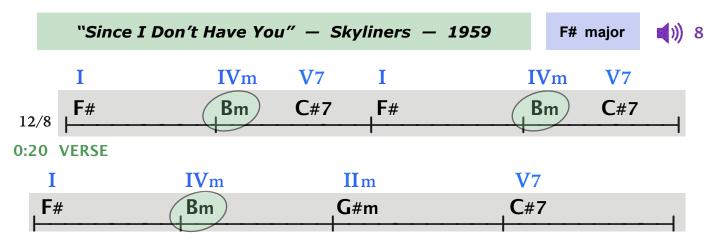
The following Chiffons hit "One Fine Day" features the modal interchange IVm preceded by the VIm chord. On the second line you will recognize the familiar **doowop progression** first heard in Chapter Two. START LISTENING AT **0:14**



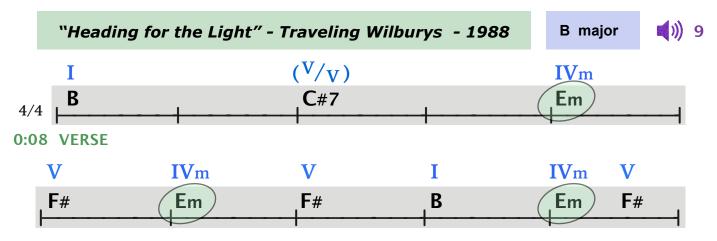
The verse of The Beatles' 1964 hit "She Loves You" contains two modal interchange IVm chords — one preceded by the VIm and one preceded by the V / V chord. START LISTENING AT **0:38**



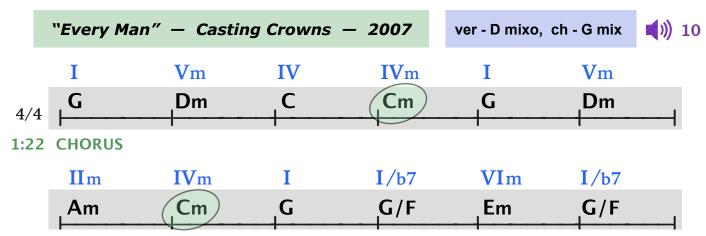
Our next example features the IVm approached by the I chord. START AT 0:20



On the 1988 song "Heading for the Light," the I - V/V - IV - I chord sequence discussed in Chapter 12 is altered to include a modal interchange IVm in place of the IV chord:



Here's an example of the modal interchange IVm chord being used in a <u>mixolydian</u> <u>key</u>. START LISTENING AT **1:22**

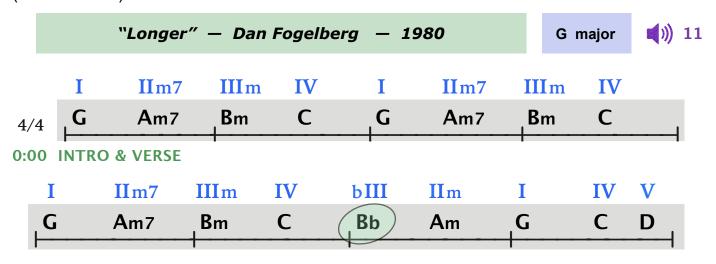


Additional songs with MODAL INTERCHANGE IVm

1962	The Stripper	David Rose	F major
1965	Crying in the Chapel	Elvis Presley	B major
1992	Go Away	Gloria Estefan	G major
2018	Stay	Post Malone	C major

Modal Int. bIII (maj7) Chord

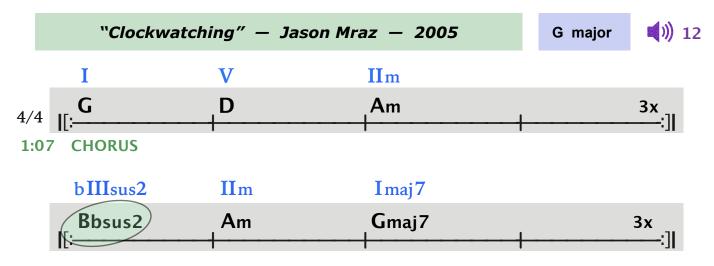
Another common usage of modal interchange is the inclusion of the **bill or billmaj7** chord while in a major key. This chord is also borrowed from the parallel minor key. For example, a bill chord (Bb) is used in the 1980 song "Longer," which is in the key of G major (shown below).



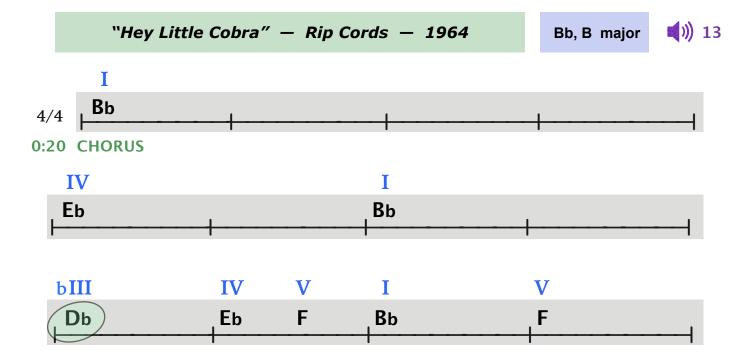
Unlike the modal interchange IVm, the interchange bIII has a non-diatonic root. If used sparingly in an isolated situation — like in the progression on "Longer" — the sound of the borrowed bIII can be quite arresting. Also notice that the descending sequence bIII - IIm - I has a somewhat bluesy sound, even on a decidedly non-blues song like "Longer." This is not surprising when you remember that a hallmark of the blues sound is the inclusion of both the b3 and natural 3 scale degrees in close proximity. On this chord sequence the b3

note is of course present as the root of the Bb chord. However, only two bars later the progression settles on the sweet sound of the major I chord (G) containing the natural 3rd degree (B note).

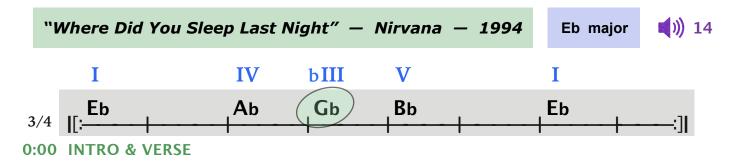
The next song example by Jason Mraz has a similar descending chord sequence on the second line of the chorus with a bIIIsus2 - IIm - Imaj7 progression repeated three times. Of course the chord color is slightly different, using a sus2 and a maj7 in the mix. START LISTENING AT **1:07**



On the chorus of The Rip Cords' "Hey Little Cobra" the interchange bIII has an even more overt blues connotation since the chorus uses a variation of the <u>12-bar blues form</u>. However, this time the sequence ascends bIII - IV - V. START LISTENING AT **0:20**



The following 1994 Nirvana song features a more unusual setting, as the interchange bill chord occurs between the IV and V chords.

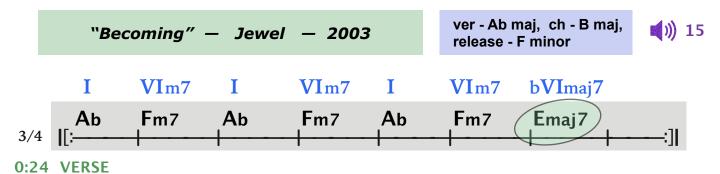


Additional songs with MODAL INTERCHANGE bIII

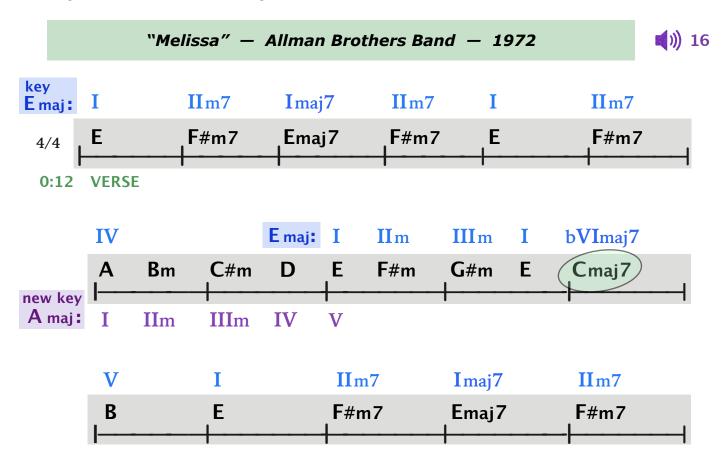
1967	Happy Together	Turtles	F# min ver, F# mixo chor
1983	Shame on the Moon	Bob Seger	A major
1991	Steel Bars	Michael Bolton	Ab major, A major
2002	Tortured, Tangled Hearts	Dixie Chicks	E major

Modal Int. **bVI** (maj**7**) Chord

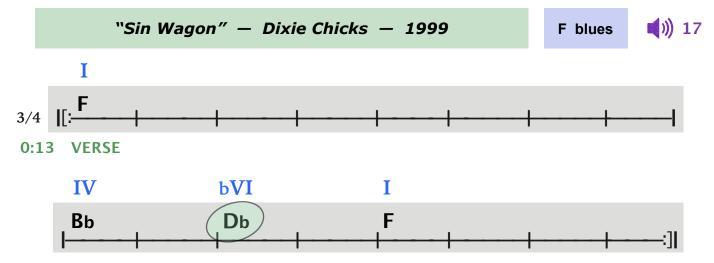
The **bVI or bVImaj7** is yet another modal interchange chord that can be borrowed from parallel minor. On the verse of Jewel's 2003 song "Becoming" a major tonality is firmly established with alternating I and VIm7 chords on the first six bars. Then on bars seven and eight the progression dips briefly to parallel minor on the bVImaj7 before returning to the I - VIm7 alternation. START LISTENING AT **0:24**



The next example by The Allman Brothers features a modal interchange bVImaj7 moving to the V before returning to the I chord.



Here's an example from The Dixie Chicks of the interchange bVI chord used with a blues tonality.



Additional	songs	with	MODAL	INTERCHAN	NGE bVImaj7

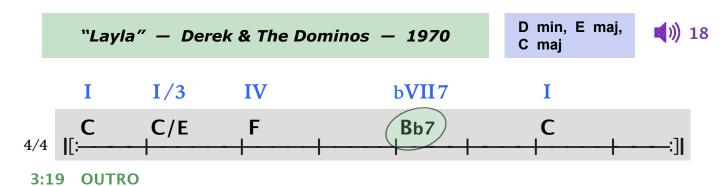
1970	Celebrate	Three Dog Night	A mixo
1971	Let's Stay Together	Al Green	F major
1976	The Boys Are Back in Town	Thin Lizzy	G# major
2009	This Tornado Loves You	Neko Case	D major

Modal Int. bVII 7 Chord

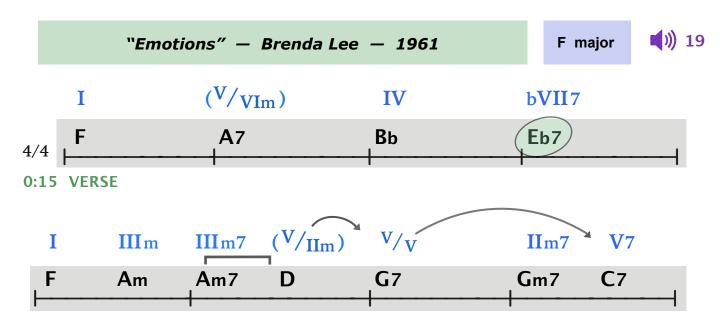
Quite often the **bVII7** is used as a modal interchange chord, once again borrowed from parallel minor. Usually the interchange bVII7 goes to the tonic I, functioning as a substitute for the V chord. When this happens the bVII7 is often **preceded by the IV chord**.

bVII7 - Preceded by IV

Our first example of the interchange bVII7 preceded by IV comes from the outro to Eric Clapton's 1970 classic "Layla," shown below. START LISTENING AT **3:19**

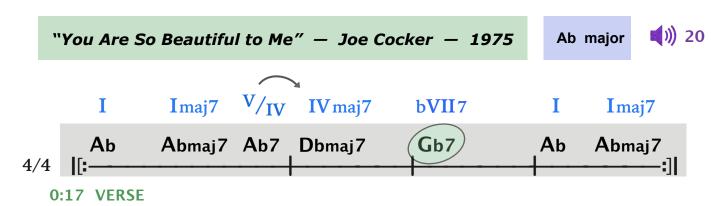


The same IV - bVII7 - I sequence can be heard on Brenda Lee's 1961 hit "Emotions." Also notice the <u>numerous secondary doms</u> (V/VIm, V/IIm, V/V) and the <u>interpolated</u> <u>IIm7</u> (Gm7) on the second line.

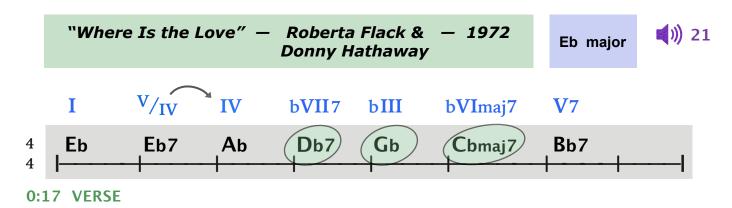


bVII7 - Preceded by V/IV to IV

The IV - bVII7 - I sequence may be prepared by a **secondary dominant V/IV**, as seen on the following Joe Cocker song. START LISTENING AT **0:17**



On the next song, the V/IV - IV - bVII7 sequence moves to the **modal interchange bIII** chord instead of the tonic I. Also notice the **interchange bVImaj7**, creating three interchange chords in a row. This number of consecutive interchange chords pushes the limit, almost creating a true modulation to the parallel minor. START LISTENING AT **0:17**

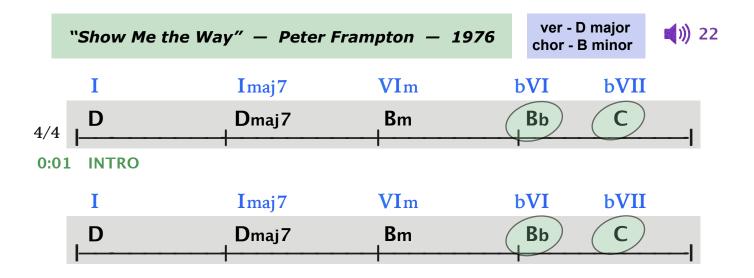


bVI - bVII COMBO

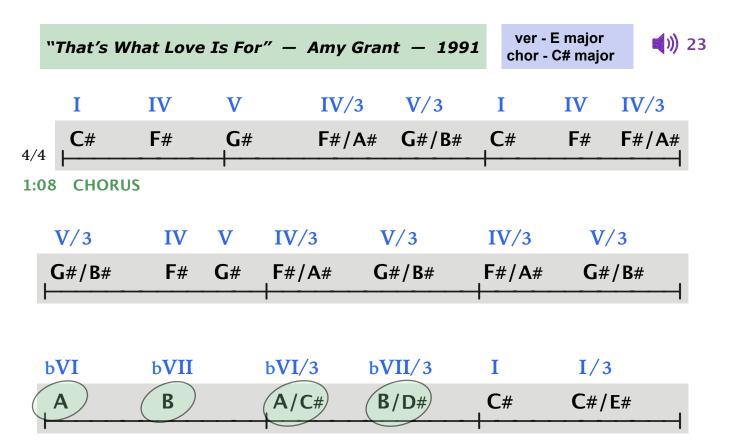
We have heard the modal interchange bVI and bVII7 in separate situations, but quite often these two interchange chords are seen together, resolving to the tonic I in the sequence **bVI - bVII - I**. This sequence is basically like the common **stair-step progres-sion** first heard in Chapter Three, but with the resolution on a **major** rather than a minor I chord.

You will recall that the stair-step to major I progression was further discussed in Chapter Ten, where the bVI - bVII - I sequence was used with multiple repetitions, creating an overall blues rock tonality. In this chapter, we will hear <u>isolated</u> uses of the stair-step to I, where the bVI and bVII sound like they are modal interchange chords — temporarily borrowed from the parallel minor while in an <u>overall major key</u>. Also note that in this interchange sequence, the bVII is in triad form (just bVII) rather than the four-note seventh form (interchange bVII7) heard in previous examples.

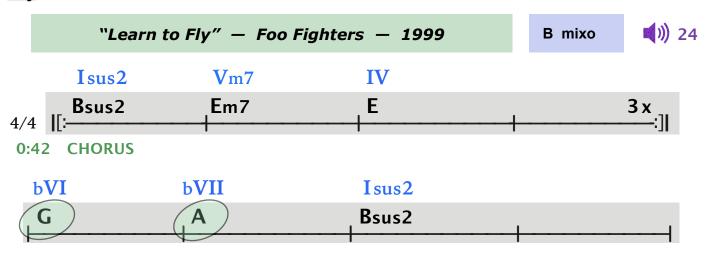
Our first song with the interchange bVI - bVII combo comes from Peter Frampton and his 1976 song "Show Me the Way," shown below. In this progression, the major key is firmly established by the first three chords. Then the bVI and bVII dip briefly to the parallel minor before climbing back up to the major I to re-establish the major tonality.



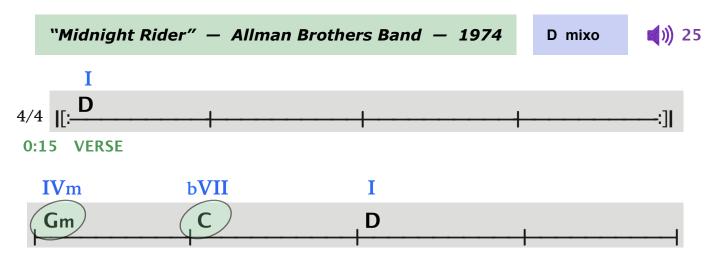
The next example from Amy Grant features extensive use of <u>first inversion chords</u> (with third degree in the bass). On the last line of the chorus, the modal interchange bVI - bVII combo is also heard in first inversion before eventually landing on the I chord. START LISTENING AT **1:08**



Here's an example of the interchange bVI - bVII being used while in a **mixolydian key**. START LISTENING AT **0:42**

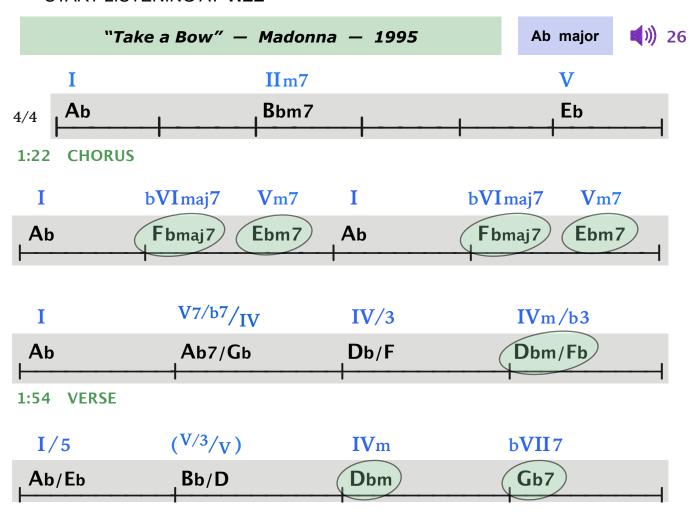


This example is also in mixolydian, but it has a variation of the bVI - bVII combo, substituting an **interchange IVm** for the bVII.



Madonna's 1995 song "Take a Bow" (shown below) features <u>four different modal</u> <u>interchange chords</u> borrowed from parallel minor — the IVm, Vm, bVI, and bVII. On the second line of the chorus there is a variation of the bVI - bVII combo, this time substituting an interchange Vm7 for the bVII chord. The verse has two interchange IVm chords (one in first inversion), and the very last chord of the verse is an interchange bVII7. Also be sure to listen for the striking bass line in the verse. It descends chromatically through five different chords in various inversions, including two secondary dominants.

START LISTENING AT 1:22



Additional songs with MODAL INTERCHANGE bVI - bVII COMBO

1970	Lola	Kinks	Eb mixo
1974	You Ain't Seen Nothin' Yet	Bachman Turner Overdrive	A mixo ver, A maj chorus
1989	Have a Heart	Bonnie Raitt	Ab major
1995	You Gotta Be	Desree	C major
2003	The Trouble With Love Is	Kelly Clarkson	F major
2012	Magnificent Obsession	Steven Curtis Chapman	Eb major
2021	Hallucinate	Dua Lipa	Bb mixo

WRITTEN EXERCISES

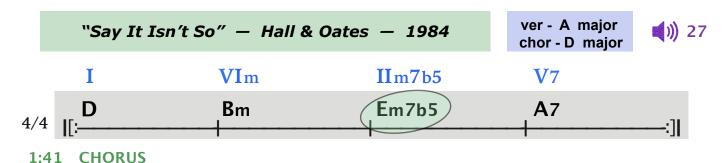
To review the modal interchange chords discussed so far, complete **Exercise 13.1** (see "Textbook Contents"/ "Volume 2"/ "Written Exercises"). Also take a moment to review your knowledge of diatonic 7th chords (discussed previously in Chapters 5 & 6) by completing **Exercise 13.2.**

EAR TRAINING EXERCISES

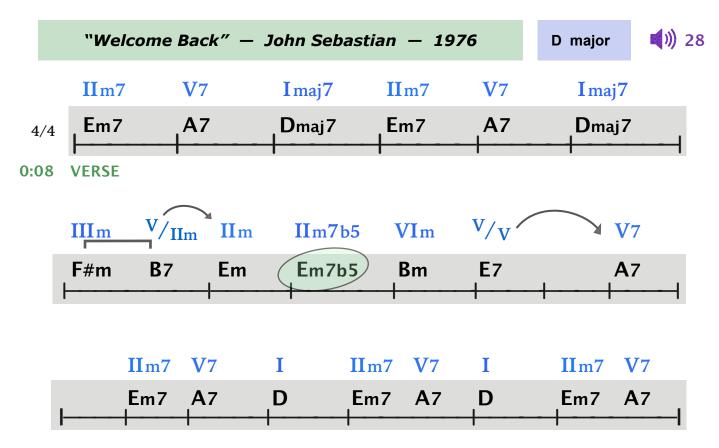
For practice identifying modal interchange chords by ear, go to **Exercises 13.1e -13.10e** (see "Textbook Contents"/ "Volume 2"/ "Ear Training Exercises").

Modal Int. IIm7b5 Chord

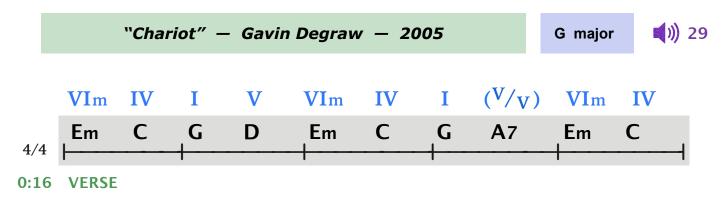
In Chapter Six we mentioned that the **IIm7b5** is rarely used as a diatonic chord in pop and rock minor key songs. However, this chord does show up occasionally as a modal interchange chord in major key songs. For example, on the 1984 Hall & Oates hit "Say It Isn't So," a IIm7b5 substitutes for a diatonic IIm7 in the common doowop progression I - VIm - IIm - V. START LISTENING AT **1:41**

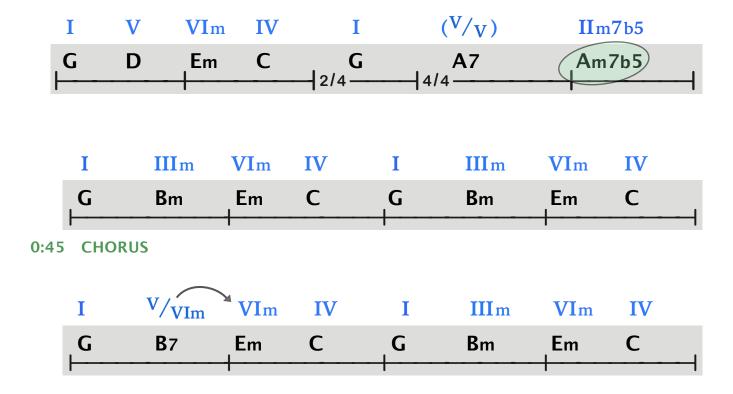


On the 1976 song "Welcome Back," the modal interchange IIm7b5 is preceded by the diatonic <u>IIm</u>. This creates a color change similar to earlier songs like "Creep" and "Nowhere Man" where the interchange IVm was preceded by the diatonic IV chord.

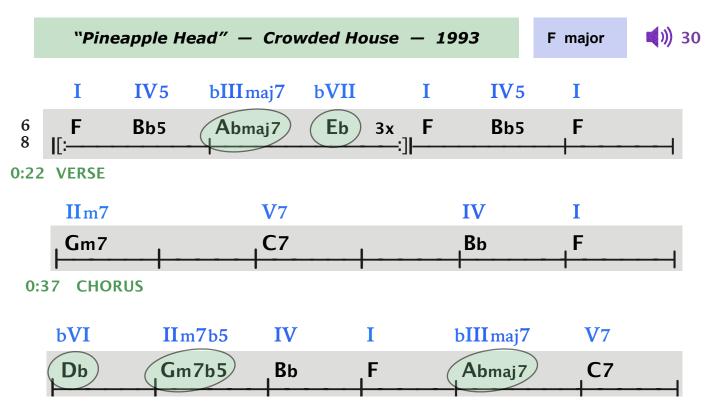


Another variation of this idea is found on Gavin Degraw's "Chariot." There is once again a color change with a common root note between two chords (see the A7 to Am7b5 on the second line). This time, however, the IIm7b5 is preceded by the secondary dominant $\underline{V/V}$ (the A7 chord). START LISTENING AT **0:16**





The next example has not only the interchange IIm7b5 chord (on the last line), but also an interchange <u>bIIImaj7</u> chord on lines one and three, a <u>bVII</u> on line one, and a <u>bVI</u> on line three. START LISTENING AT **0:22**



Additional songs with MODAL INTERCHANGE IIm7b5

1958	Who's Sorry Now	Connie Francis	Eb major, E major
1974	Top of the World	Carpenters	Bb major
1995	Crazy Cool	Paula Abdul	F# blues rock

bVII(maj**7**) Chord from Mixolydian

All modal interchange chords discussed so far in this chapter have been borrowed from the parallel minor key. Now we will look at a different type of interchange chord, the **bVII or bVIImaj7 borrowed from parallel mixolydian**. This brings up a point that probably needs some clarification regarding the modal interchange bVII triad, because this triad exists in **both the minor and mixolydian keys**. (Check the diatonic chord charts in Chapters Three and Seven.) When you see an interchange bVII triad in a song, how do you know if it is borrowed from parallel minor or parallel mixolydian? From a songwriter's perspective, it might not matter. However, this is an important distinction if you are improvising a solo.

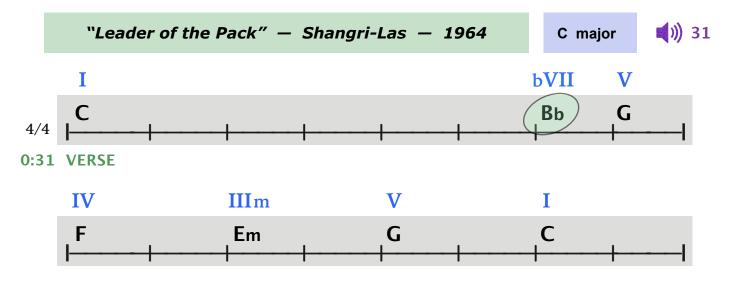
If the interchange bVII is preceded by another interchange chord from minor like the bVI or IVm, then it is considered to be borrowed from minor. We heard several examples like this previously, such as "Show Me the Way" (with a bVI to bVII), "Learn to Fly" (also bVI to bVII), and "Midnight Rider" (with a IVm to bVII). In fact, the last two songs were actually in the overall key of mixolydian where bVII is diatonic. However, when our ears are prepared by an interchange chord like the bVI or IVm from minor, we tend to hear the bVII as another interchange chord coming from minor.

If a song is in a major key and the interchange bVII is isolated (surrounded by otherwise diatonic chords), then it is considered borrowed from parallel **mixolydian**, not minor.

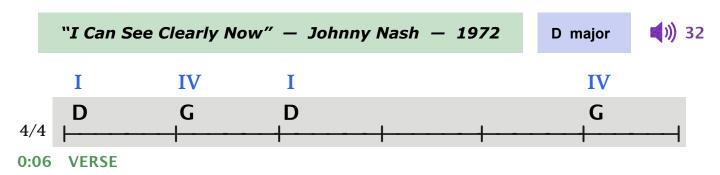
This is because mixolydian is much closer in sound to the major key (they both have a "major" flavor with a natural third in the scale). In this case, there is no bVI or IVm preceding the bVII to suggest a minor tonality.

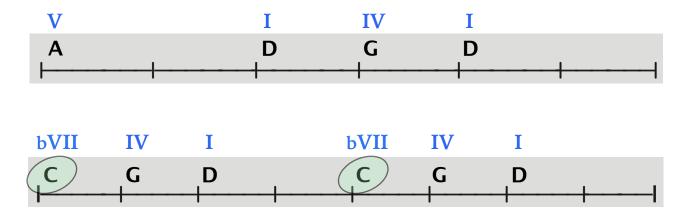
As mentioned earlier, recognizing where the interchange chord comes from is crucial if you are improvising a solo over the chord changes. Not surprisingly, improvisors will choose the parallel minor scale for an interchange bVII borrowed from minor and the parallel mixolydian scale for the bVII from mixolydian. If the interchange bVII appears in its fournote seventh form, then the choice is obvious — a bVII7 comes from parallel minor (see the chord chart in Chapter Six), and the bVIImaj7 comes from mixolydian (see the chord chart in Chapter Seven).

Our first example of the interchange bVII from mixolydian is found in the verse of The Shangri-Las' 1964 hit "Leader of the Pack," shown below. START LISTENING AT **0:31**



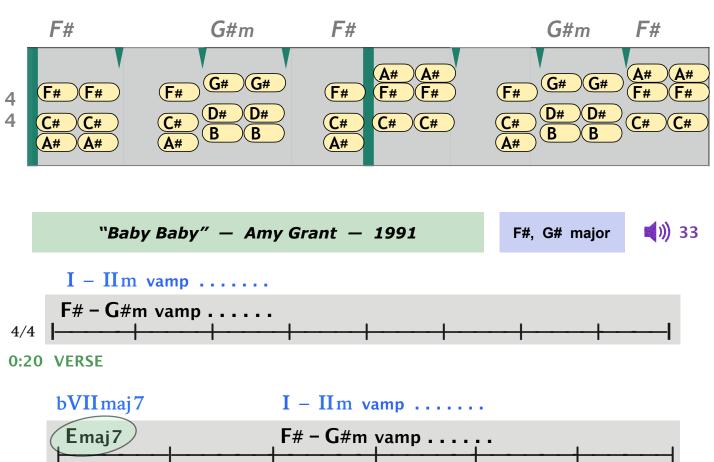
Here's another example of the interchange bVII from mixolydian, found in the Johnny Nash song "I Can See Clearly Now."





Amy Grant's "Baby Baby" features the maj7 version of the interchange bVII chord. The verse is constructed around a I - IIm vamp, scored below. Notice that when the bVIImaj7 chord breaks the spell of the repeated vamp, the arresting sound compliments the meaning of the lyrics. It is right at this point that Amy dramatically sings "STOP for a minute."

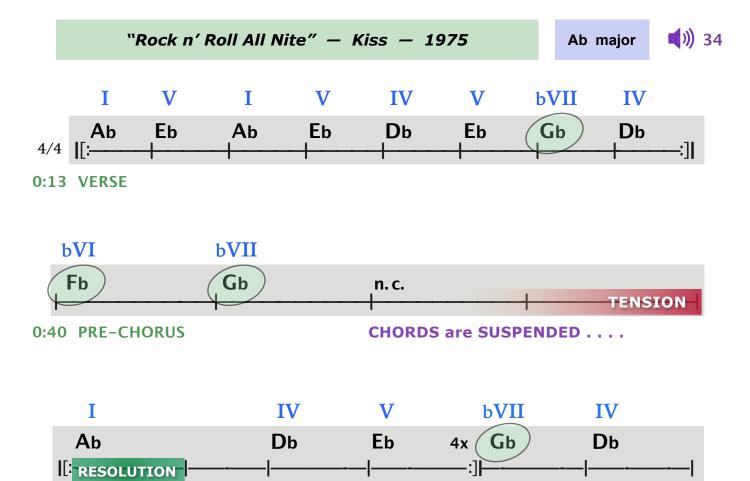
Two-bar F#-G#m Vamp



0:46 **CHORUS**

The 1975 song "Rock & Roll All Nite" has both kinds of interchange bVII chords — one from mixo and one from minor. In the verse, the bVII sounds borrowed from mixolydian, but in the pre-chorus, the bVII is preceded by a bVI and as a result, sounds more like it is borrowed from minor. One way to test this distinction is to try the four-note versions of the bVII to see which sounds best in each case. In the verse, the bVII sounds better as a bVIImaj7 (indicating mixo). In the pre-chorus, the bVII sounds better as a bVII7 chord (suggesting minor).

You will also notice that this song is yet another example of a <u>strong tension/</u>
<u>resolution focal point</u> leading into the chorus. Tension devices include the <u>suspension of</u>
<u>all chords and melody</u> at the end of the pre-chorus, and the <u>avoidance of the I chord</u> for nine bars before the chorus entrance.

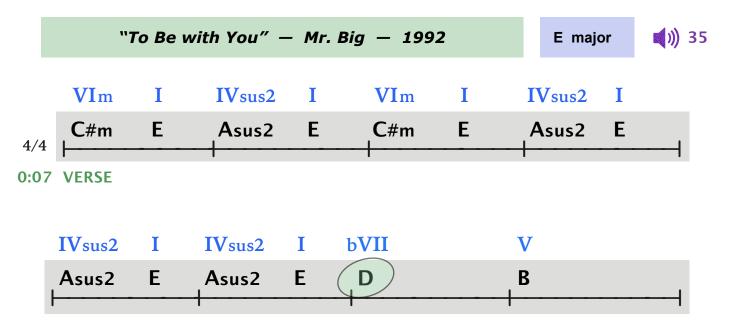


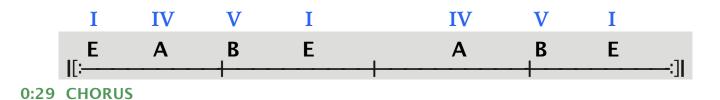
Additional songs with MODAL INTERCHANGE bVII (maj7) from MIXOLYDIAN

1983	True.	Spandau Ballet	G major
1989	Don't Wanna Lose You	Gloria Estefan	F major
1994	Allison Road	Gin Blossoms	A major
2004	Nineteen Eighty-Five	Bowling for Soup	B major
2009	Trouble	Ray LaMontagne	G major

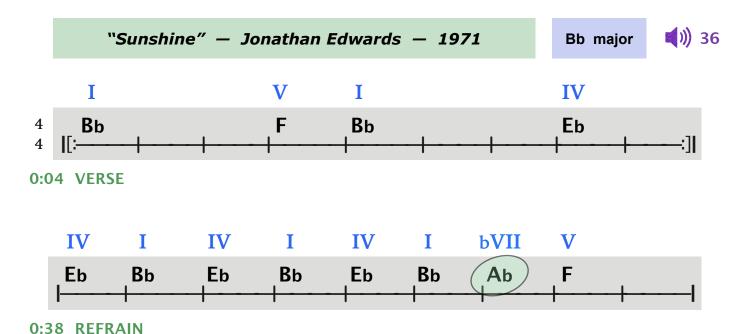
bVII - V - I SEQUENCE

Many times the interchange bVII from mixolydian will be part of a three-chord **bVII - V - I sequence**. This is heard on the 1992 song "To Be With You," where the bVII chord moves to the V at the end of the verse, followed by the resolution to the I chord at the entrance of the chorus.





On the 1971 song "Sunshine," the bVII and V are at the end of the refrain, resolving to the I chord to start the next verse.



0:55 Repeat VERSE

Part of what gives the bVII - V - I progression its strong forward motion is a chromatic ascending line hidden in the chord voicings. We can score out the progression in the key of C major below, and put the ascending line (Bb, B, and C notes) in the treble voice of each chord as follows:

CHROMATIC ASCENDING LINE ■1) ex.1

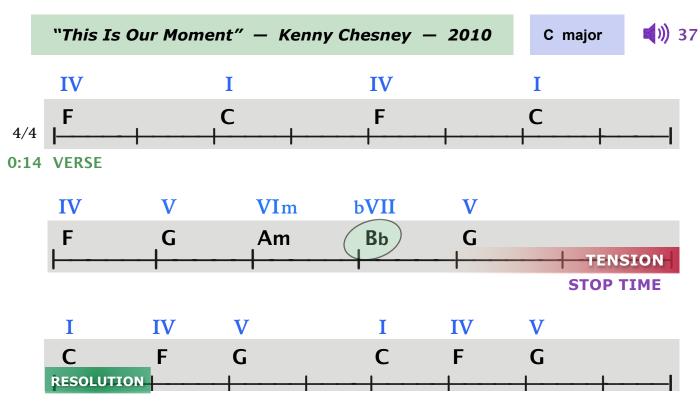
For AUDIO, see "Theory Examples" on top-right sidebar, and click on ex. 1

Bb G C

Bb G C

notes — Bb, D, F, Bb G, D, G, B C, E, G, C

On the Kenny Chesney song "This Is Our Moment," the bVII - V - I sequence helps create a strong tension/resolution focal point heading into the chorus. Notice that on the second line there is already an <u>ascending chord progression</u>, rising from IV to V to VIm. As the excitement builds, the ascending line within the voices of the bVII - V - I sequence take over, continuing the upward movement all the way to the chorus and the resolution on the I chord. Also note the two additional tension devices at the hook — the <u>stop time</u> <u>rhythm</u> and the <u>extension of the tension V chord</u> for two measures (double the length of the previous four chords).



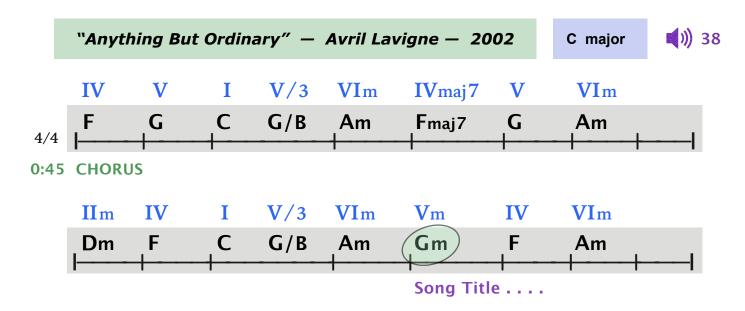
Additional songs with MODAL INTERCHANGE bVII (maj7) - V - I SEQUENCE

1964	I Get Around	Beach Boys	G major, A blues (inst), Ab major
1967	I Think We're Alone Now	Tommy James and The Shondells	A major
1973	Goodbye Yellow Brick Road	Elton John	F major, brief Ab maj
1973	Rocky Mountain High	John Denver	D major
1995	One Sweet Day	Mariah Carey w. Boyz II Men	Ab major, B major

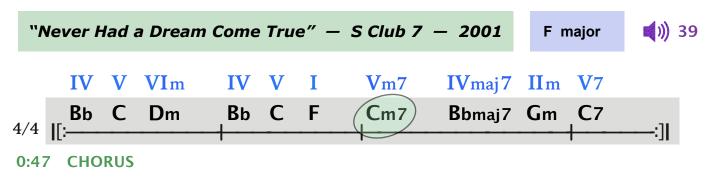
Vm(7) Chord from Mixolydian

The **Vm(7)** is another modal interchange chord often borrowed from parallel mixolydian while in a major key. Like the interchange bVII discussed previously, the Vm chord exists diatonically in both the minor and mixolydian keys. (Again, check the chord charts in Chapters Three and Seven.) So as before, the harmonic context will guide our ears, determining the source of the interchange Vm. If the Vm is preceded by another interchange chord from minor, then it is considered to be borrowed from **minor**. If the interchange Vm is isolated (surrounded by chords diatonic to the major key), then it is considered borrowed from parallel **mixolydian**.

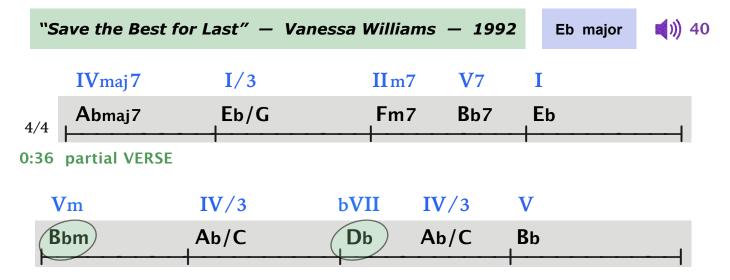
Our first song example by Avril Lavigne features only one isolated Vm chord, saved for the end of the chorus (shown below). This is significant because the arresting sound of the non-diatonic Vm chord helps highlight the **song's title** — also saved for this spot in the chorus. START LISTENING AT **0:45**



Here's another song featuring the modal interchange Vm chord. This time the interchange chord is in the four-note m7th form (Vm7). START LISTENING AT **0:47**



This Vanessa Williams song from 1992 features an interchange Vm and also an interchange bVII. START LISTENING AT **0:36**



Additional songs with MODAL INTERCHANGE Vm (7) from MIXOLYDIAN

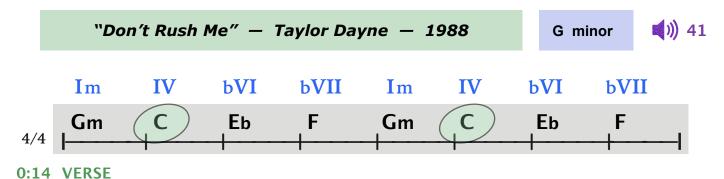
1972	Alone Again Naturally	Gilbert O'Sullivan	F# major
1984	Hold Me Now	Thompson Twins	D major
1988	Kokomo	Beach Boys	C major
1994	On Bended Knee	Boyz II Men	int - Ab maj ver, ch - Eb maj
1995	By Starlight	Smashing Pumpkins	C major

IV Chord from Dorian

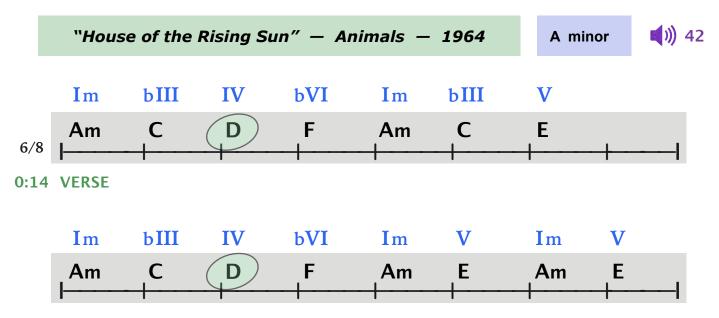
Our last example of modal interchange is the **IV chord**, borrowed from parallel **dorian** while in a minor key.

IV - Followed by bVI

In pop & rock songs the interchange IV is often followed by a **bVI** chord. This is heard on Taylor Dayne's 1988 hit "Don't Rush Me," shown below. START LISTENING AT **0:14**

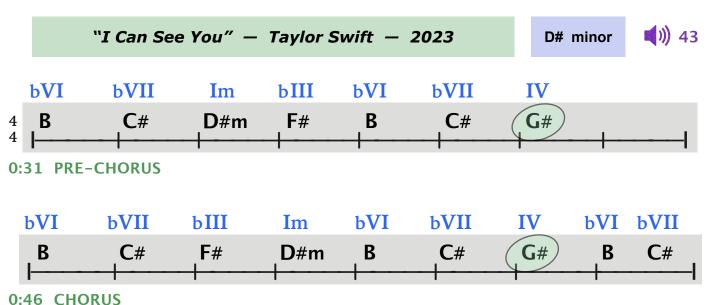


The Animals' "House of the Rising Sun" provides another good example of the interchange IV chord. START LISTENING AT **0:14.**

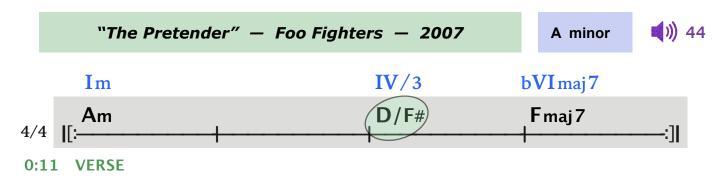


This Taylor Swift song features the interchange IV at the end of the pre-chorus. The arresting sound of the IV lingers for two bars, creating some **tension that highlights the chorus entrance**. Also note the IV chord at the end of the chorus. START LISTENING AT

0:31.

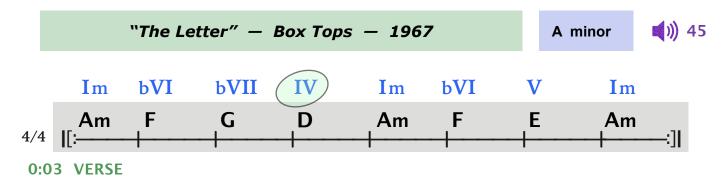


On the next example from The Foo Fighters, the interchange IV is heard in <u>first</u> <u>inversion</u> (third degree in the bass).

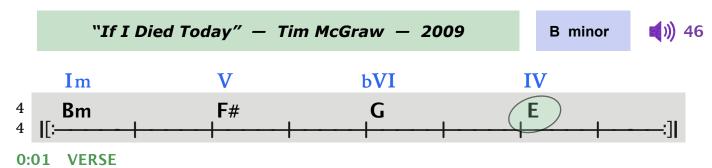


IV - Followed by Im

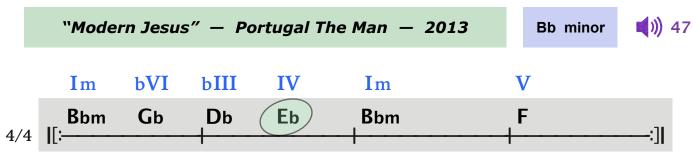
The interchange IV chord is also sometimes followed by the <u>Im</u>, as seen on The Box Tops' song "The Letter."



This Tim McGraw song provides another example of the interchange IV chord followed by Im.



Here's a more recent song with the interchange IV chord.



0:00 INTRO & VERSE

Additional songs with MODAL INTERCHANGE IV CHORD from DORIAN

1965	For Your Love	Yardbirds	E minor
1966	Paint It Black	Rolling Stones	F minor
1977	Hotel California	Eagles	B minor
1995	What I Can Do For You	Sheryl Crow	A minor
2008	Second Chance	Shinedown	C minor
2009	Ghosts 'n' Stuff	deadmau5 feat. Rob Swire	Bb minor
2009	How We Roll	Britt Nicole	C# minor
2011	I Need to Hear a Country Song	Toby Keith	A minor
2012	After the Fall	Norah Jones	Eb minor

WRITTEN EXERCISE

For further practice with modal interchange chords, complete **Exercise 13.3** (see "Textbook Contents"/ "Volume 2"/ "Written Exercises").

EAR TRAINING EXERCISES

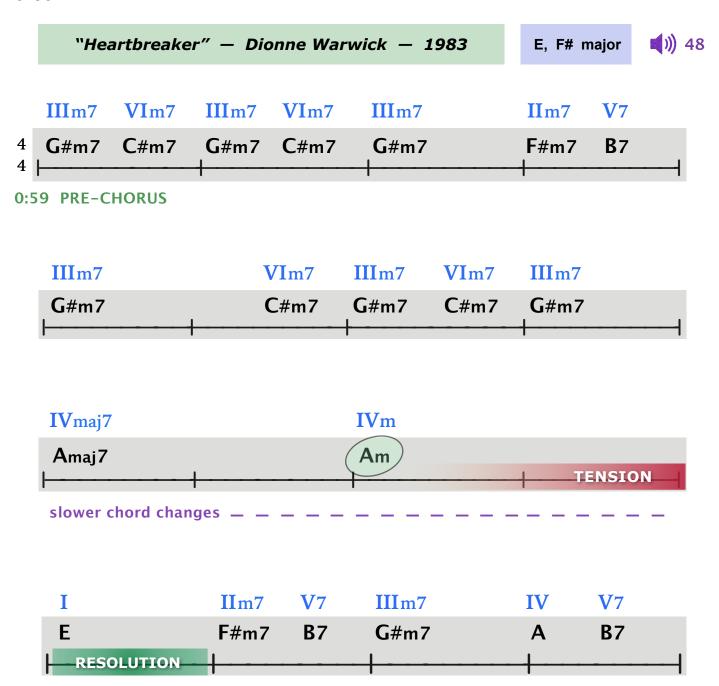
Use **Exercises 13.11e –13.16e** (see "Textbook Contents"/ "Volume 2"/ "Ear Training Exercises") to practice hearing chords borrowed from parallel mixolydian and dorian.

Songwriting Focal Points

Other Tension Chords

Up to now, the tension chord at most focal points has been the dominant V chord. However, other chords can also generate some tension besides the V. Sometimes a modal interchange chord will be used at the focal point. Since these chords are by definition outside the key, they can be quite striking if they are used sparingly — ie. isolated in only one spot of the form.

This is the case on Dionne Warwick's 1983 recording "Heartbreaker," (composed by Barry, Robin, and Maurice Gibb). You will notice below that the final chord before the chorus is a **modal interchange IVm chord** (Am in the key of E major). This arresting chord has not been heard anywhere in the previous bars of the verse or pre-chorus, so it functions as a kind of tension chord, focusing extra attention on the hook. START LISTENING AT **0:59.**



1:28 CHORUS

Two previously discussed focal point devices were also used on "Heartbreaker:"

- I CHORD IS AVOIDED throughout the entire pre-chorus (12 bars), adding more power to the chorus resolution.
- CONTRAST in HARMONIC RHYTHM SLOWER CHANGES In the first two lines of the pre-chorus, the chords usually change every two beats. Then during the pre-chorus the chords slow down, changing every eight beats. When the chords begin moving again at a faster pace in the chorus, there is a sense of movement and excitement.