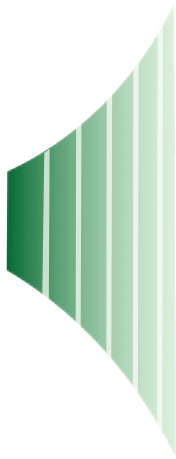


CHAPTER 14

6th, m6, aug, & dim7 CHORDS and LINE CLICHES

Essential Concepts / Skills covered in chapter 14



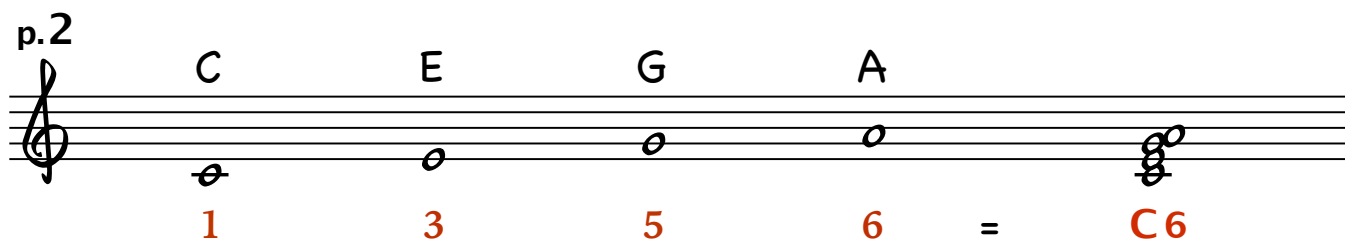
- 6th chord, m6, aug triad, and 7#5 chords
- 5, #5, 6 line cliches
- Descending line cliches from a major chord
- Descending line cliches from a minor chord
- Dim7 chords : dominant function, chromatic function, and minor key VII^{dim7}
- Songwriting devices for creating focal points
- Ear training: 6th, m6, aug, 7#5, dim7, line cliches

6th Chord

A sixth chord is created by adding the **6th degree to the major triad**. For example, a C6 consists of the C major triad (C, E, and G) with an added A note (6th degree figured from the root C).



For AUDIO, see “Theory Examples” on top-right sidebar, click on “Show List” button, then click on Ex. 1 in the pop-out menu.



The formula 1, 3, 5, 6 remains the same for all 6th chords. Therefore, a D6 would be spelled D, F#, A, B - representing 1, 3, 5, 6 figured from the D root, and an E6 would be spelled E, G#, B, C# (1, 3, 5, 6 figured from E), etc.

I6 or IV6

In pop & rock music, sixth chords are often used as “color” variations of the I or the IV chords. Our first song example features both the **I6** and the **IV6** chords, as shown below.

START LISTENING AT **0:48**

“Inside Out” — Spoon — 2014

C major



For AUDIO, see the “Song Examples” playlist in the right sidebar, and click on track 1 song title. To navigate within the audio track, slide the progress bar forward to the desired starting point.

4/4

IVmaj7	IV6	I6	IVmaj7	IV6	V
Fmaj7	F6	C6	Fmaj7	F6	G

0:48 VERSE

IV6	IV	V	IV6	IV	IVmaj7	I6
F6	F	G	F6	F	Fmaj7	C6

The following song by The Black Keys is an example of the IV6 chord in a **mixo-lydian key**. The guitar is actually playing a D triad for the I chord. However, it is labeled as D(7) because there is a strong b7 note sung in the vocal melody, providing the mixolydian flavor.

"Sit Around and Miss You" - The Black Keys - 2019

D mixo



4/4

I **IV6**

D(7) **G6**

0:08 VERSE

I **V** **bVII** **I**

D(7) **A** **C** **D**

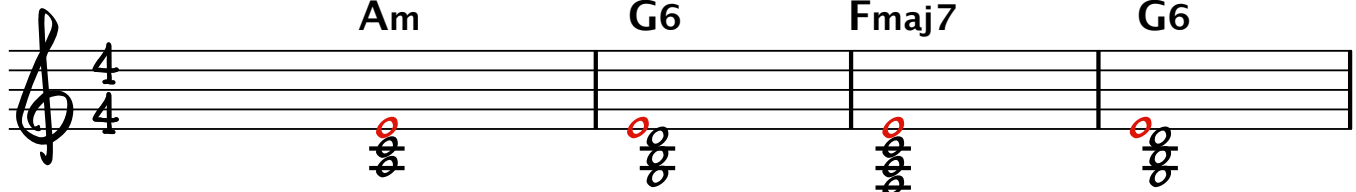
bVII6 in MINOR KEY

The next example by Halsey is in a minor key, featuring the common **stair-step progression** (Im - bVII - bVI) discussed in Chapter Three. You will notice that the bVII is actually a **bVII6** (G 6) chord, with the sixth degree (E note) as the highest voice. This creates a droning E note when combined with the other two chords in the progression, as shown below. START LISTENING AT **0:43**

Im - bVII6 - bVImaj7  ex.2

Im **bVII6** **bVImaj7** **bVII6**

Am **G6** **Fmaj7** **G6**



notes — **A, C, E** **G, B, D, E** **F, A, C, E** **G, B, D, E**

"Haunting" - Halsey - 2015

A minor



Im **bVII6** **bVImaj7** **bVII6**

Am **G6** **Fmaj7** **G6**

4/4

||: :||

0:43 VERSE & CHORUS

Here's another example based on the stair-step progression with a $bVII6$ chord. However, in this case, a $V7/3$ chord ($G7/B$) is inserted after the I_m , creating a compelling **chromatic descent** through the bass notes C, B, and Bb.

"Borderline" - Tame Impala - 2019

C minor



4/4

I_m	$V7/3$	$bVII6$	bVI_{maj7}
Cm	G7/B	Bb6	Abmaj7

0:05 VERSE

The next example by Capital Cities is also in a minor key. Like the previous song, it has a $bVII6$, but it also features a brief **bIII6** chord.

"Patience Gets Us Nowhere Fast" - Capital Cities - 2014

G# minor



4/4

I_m	$bIII6$	$bVII6$	V_{m7}
G#m	B6	F#6	D#m7

0:00 INTRO & VERSE

bVI_{maj7}	I_m	V_{m7}
Emaj7	G#m	D#m7

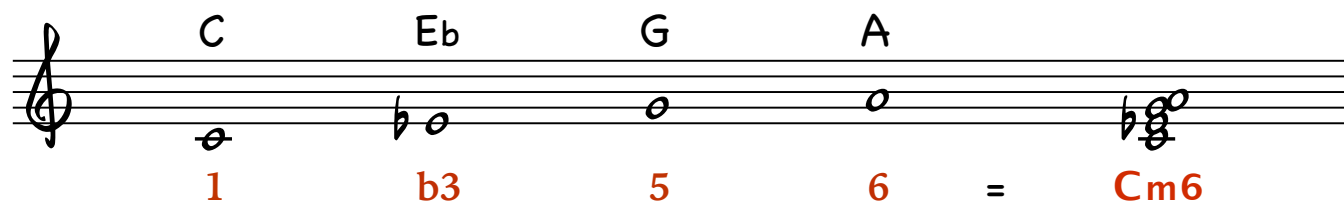
Additional songs with PROMINENT 6th CHORD

1957	<i>Wonderful Wonderful</i>	Johnny Mathis	Bb major
1961	<i>Amor</i>	Ben E. King	Bb major
1973	<i>Love Train</i>	O'Jays	C major
1976	<i>Tequila Sunrise</i>	Eagles	G major
1996	<i>That's Right (You're Not from Texas)</i>	Lyle Lovett	Bb major
2003	<i>Doin' Fine</i>	Jewel	D major
2017	<i>Talk Too Much</i>	COIN	E major

m6 Chord

To create a m6 chord, we add the **6th degree to the minor triad**. For example, a Cm6 consists of the C minor triad (C, Eb, and G) with an added A note (6th degree figured from the root C).

 ex.3



C Eb G A

1 b3 5 6 = Cm6

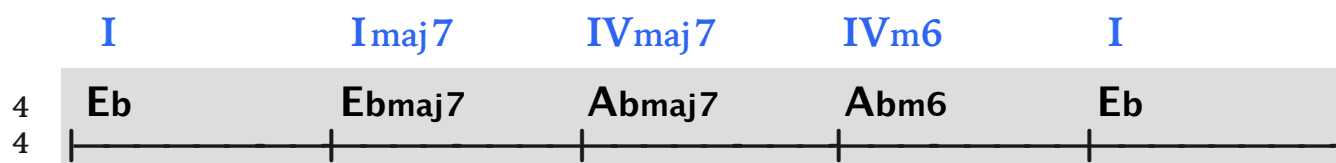
All other m6 chords are built the same way, so a Dm6 would be spelled D, F, A, B - representing 1, b3, 5, 6 figured from the D root, and an Em6 would be spelled E, G, B, C# (1, b3, 5, 6 figured from E), etc.

MODAL INTERCHANGE IVm6 CHORD

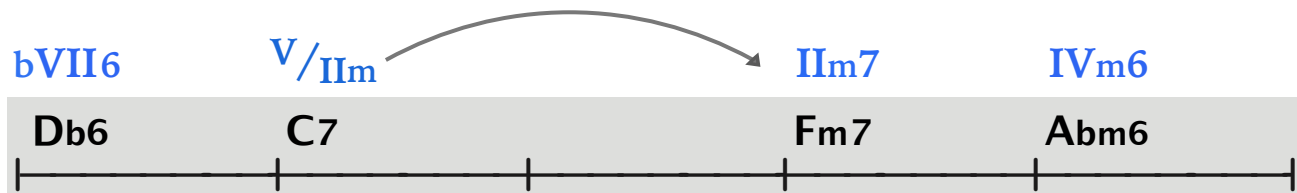
Major key pop & rock songs sometimes use the m6 chord as a color variation of the modal interchange IVm. This **IVm6** chord can be heard on the chorus of the Bee Gees' 1977 hit "How Deep Is Your Love," immediately following the diatonic IVmaj7. Also notice the **modal interchange bVII6** chord on the second line, and another IVm6 at the end of the line. START LISTENING AT **0:49**

"How Deep Is Your Love" — Bee Gees — 1977

Eb major



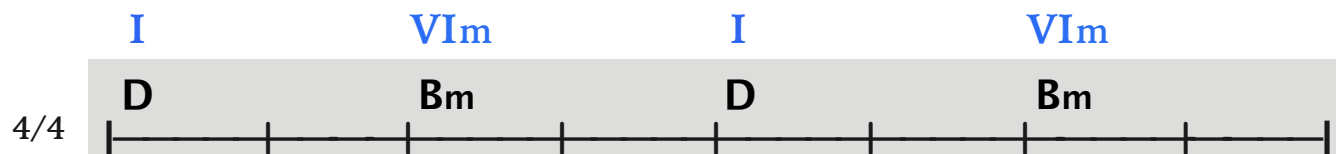
0:49 CHORUS



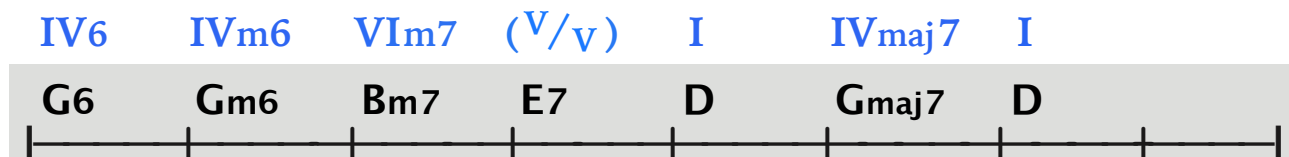
The next example from the Alan Parsons Project features both a diatonic IV6 and the modal interchange IVm6 on the second line. START LISTENING AT **0:17**

"Eye in the Sky" — Alan Parsons Project — 1982

D major



0:17 VERSE



Additional songs with IVm6th CHORD

1987	<i>You Got It All</i>	Jets	Db, D, Eb major
1999	<i>Spend My Life with You</i>	Eric Benet & Tamia	Ab major
2006	<i>Stop This Train</i>	John Mayer	D major

Im6 CHORD

In songs with a dorian tonality, the m6 chord can occur diatonically as a color variation of the tonic Im chord. This **Im6** chord has a much more distinctive or arresting sound than the more generic minor triad. On songs like Natalie Imbruglia's "Leave Me Alone," it adds a feeling of suspense and mystery, like the soundtrack to a film noir thriller.

"Leave Me Alone" — Natalie Imbruglia — 1998

G# dorian



4/4

Im6	V7	Im6	V7
G#m6	D#7	G#m6	D#7

||: ————— :||

0:00 INTRO

Im6	V7	bVIImaj7	IV7	V7
G#m6	D#7	Emaj7	C#7	D#7

||: ————— :||

0:21 VERSE

Here's another example of the Im6 in a dorian key, but this time the mood is decidedly more upbeat. With its driving guitar groove, En Vogue's funky 1992 hit "My Lovin" coasts on the Im6 for over 90% of the tune. Since this is essentially a **one-chord song**, there is really no need to write out the progression. However, take note of the stellar production. With judicious use of flute riffs, background vocals, and synth horn hits, this one-chord song is anything but boring.

"My Lovin (You're Never Gonna Get It)" - En Vogue - 1992

Bb dorian



Augmented 5th Chords

THE AUGMENTED TRIAD

The major triad can be altered by raising the fifth degree one half step, creating an **augmented triad**. This chord consists of scale degrees 1, 3, and #5, and is written with the word “aug” or the “+” symbol after the letter name. For example, the C_{aug} chord would be spelled with the notes C, E, and G_#, as follows.

 ex.4



C E G_#

1 3 #5 = C_{aug} or C₊

V_{aug} CHORD

In practice, the augmented triad is sometimes used as a color variation of the **V chord**, as seen on the chorus of the song “Livin’ Thing” by the Electric Light Orchestra. START LISTENING AT **0:53**

“Livin’ Thing” — Electric Light Orchestra — 1977

C major

 10

	I	VI _m	IV	II _m	V _{aug}	I	VI _m	IV	II _m	V _{aug}
4	C	A _m	F	D _m	G _{aug}	C	A _m	F	D _m	G _{aug}
4	-----									

0:53 CHORUS

V7_{#5} CHORD

The 5th degree is also sometimes raised on the V7 chord. This chord can be written as either **V7₊₅** or **V7_{#5}**.

 ex.5



C E G_# B_b

1 3 #5 b7 = C7₊₅ or C7_{#5}

Stone Temple Pilots' 1996 song "Daisy" offers a great example of the **V7#5**, placing the regular V7 and V7#5 back to back for easy comparison.

"Daisy" — Stone Temple Pilots — 1996

E minor



4 **Im7** **V7** **Im7** **V7** **bVIImaj7** **IVm6** **V7** **V7#5**

4 **Em7** **B7** **Em7** **B7** **Cmaj7** **Am6** **B7** **B7#5**

4 ||[:—|—|—|—|—|—|—|:]||

0:03 VERSE

Here's another example with the V7#5 preceded by the regular V7. START LISTENING AT **0:53**

"You Belong to Me" — Carly Simon — 1978

ver - C minor,
chor - F minor



4 **IVm7** **Im** **IVm7** **V7** **V7#5**

4 **Bbm7** **Fm** **Bbm7** **C7** **C7#5**

4 |—|—|—|—|—|—|—|

0:53 CHORUS

On Norah Jones' "Sinkin' Soon," the distinctive sound of the V7#5 chord on the last bar of the verse highlights the song's title phrase. START LISTENING AT **0:41**

"Sinkin' Soon" — Norah Jones — 2007

E minor



4 **Im** **bVII7** **V7#5**

4 **Em** **D7** **B7#5**

4 |—|—|—|—|—|—|—|

0:41 VERSE 2

Additional songs with 7#5 CHORD

1955	Mr. Sandman	Chordettes	A major, D major
1960	Carolina Moon	Connie Francis	Eb major, E major

WRITTEN EXERCISE

Use **Exercise 14.1** (see “Textbook Contents”/ “Volume 2”/ “Written Exercises”) to practice spelling some common m6, 6, aug, and 7#5 chords.


5, #5, 6 Line Cliches

Sometimes the chords in a short sequence will share mostly the same chord tones, and only one voice (usually in either the treble or the bass) will change from chord to chord. These chord sequences are called “**line cliches**.” In this situation, the changing notes tend to stand out, creating a descending, ascending, or “circular” line across the progression. Several types of line cliches will be discussed in this chapter, starting with cliches that use the 5, #5, and 6 degrees of the key.

CIRCULAR MAJOR 5, #5, 6, #5

We just heard an example of the aug triad as a V chord. However, a more common usage of the triad would be as part of a line cliché, such as the progression **I - I aug - IV - IVm**, shown below in Roy Orbison’s “Crying” (end of line 2). The treble notes create the line **5, #5, 6, #5**, and with the return back home to the I chord (on line 3), the overall effect could be described as “circular.” You will notice in the following score that the final treble voice of the Gm chord is actually spelled enharmonically as a Bb note (b6) instead of A# (#5). This preserves the correct chord spelling for the individual Gm chord (1, 5, 1, b3 figured from the low root G).

Circular Major I – I aug – IV – IVm ex.6

	I	I aug	IV	IVm
	D	D aug	G	Gm
				
scale degree in treble –	5	#5	6	#5 (b6)
	D, F#, A	D, F#, A#	G, D, G, B	G, D, G, Bb

In Orbison's song, the arresting sound of the cliché helps highlight the song's title, which is sung four times during the sequence — once for each chord in the cliché. START LISTENING AT **0:33**

"Crying" — Roy Orbison — 1961

D major



4/4

I	VI _m	I	VI _m	IV	V
D	F# _m	D	F# _m	G	A

0:33 CHORUS

IV	V	I	I _{aug}	IV	IV _m
G	A	D	D _{aug}	G	G _m

I	V ₇	I
D	A ₇	D

Whitney Houston's 1986 song "Greatest Love of All" also features the 5, #5, 6, #5 line cliché. The cliché occurs on bars three and four of the verse, but this time the sequence is built on the **IV** chord (D in the key of A major) and the chords are slightly different, moving **IV - IV_{aug} - IV₆ - IV_{aug}**.

Circular Major IV - IV_{aug} - IV₆ - IV_{aug}



IV	IV _{aug}	IV ₆	IV _{aug}
D	D _{aug}	D ₆	D _{aug}

scale degree treble notes — 5 #5 6 #5


D, F#, A	D, F#, A#	G, D, G, B	D, F#, A#
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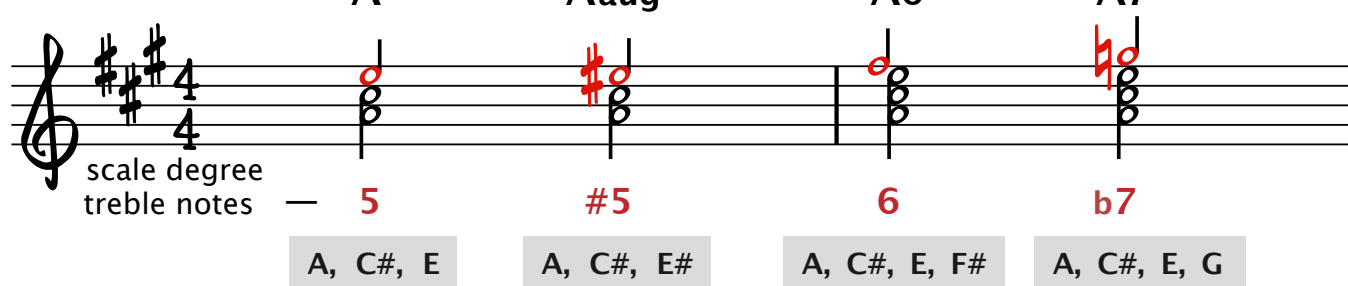
Additional songs with CIRCULAR MAJOR 5 - #5 - 6 - #5 CLICHE

1961	<i>Gee Whiz</i>	Carla Thomas	F major
1964	<i>Mr. Lonely</i>	Bobby Vinton	E major
1988	<i>Handle with Care</i>	Traveling Wilburys	D mixo / G major

ASCENDING MAJOR 5, #5, 6, b7

The verse on “Greatest Love of All” actually starts with yet another variation of the cliché, with the treble line ascending 5, #5, 6, b7 from the I chord (A) using the chords I - I aug - I 6 - V/IV as shown below.

 ex.8




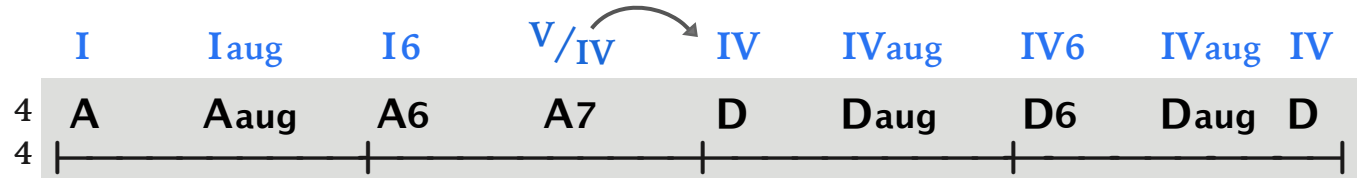
scale degree
treble notes — 5 #5 6 b7

I A I aug A aug I 6 A 6 V/IV A 7

A, C#, E A, C#, E# A, C#, E, F# A, C#, E, G

We'll start listening at the start of verse two, since the chord changes are a little clearer than on the first verse. Shown below are the first four bars of verse two. **START LISTENING AT 0:54**

"Greatest Love of All" — Whitney Houston — 1986 A major, D major  15



I I aug I 6 V/IV IV IV aug IV 6 IV aug IV

A A aug A 6 A 7 D D aug D 6 D aug D

0:54 VERSE 2

The next ballad from the Dave Clark Five features all four of the previous uses of the augmented triad, as listed below.

line 1 (intro) — **circular I - Iaug - I6 - Iaug** (like “Greatest Love” but on I chord)

line 2 (verse) — **ascending I - Iaug - I6 - V/IV** (like “Greatest Love”)

line 3 — **color variation of V** (like “Livin’ Thing”)

line 4 — **I - Iaug - IV - IVm** (like “Crying”)

“Because” — Dave Clark Five — 1964

G major



4/4

I	Iaug	I6	Iaug
G	Gaug	G6	Gaug

0:00 INTRO

I	Iaug	I6	(V/IV)
G	Gaug	G6	G7

0:08 VERSE

IIm	V	Vaug
Am	D	Daug

I	Iaug	IV	IVm
G	Gaug	C	Cm

I	IIm	V	I
G	Am	D	G

The last example in this section, “Alone Again Naturally,” is a nice summary of the last three chapters, featuring all of the following:

- Two secondary dominants (V/II_m and V/III_m)
- Three modal interchange chords (II_m7b5, IV_m and V_m)
- I6 chord and a 5, #5, 6 line cliché (I - I_{aug} - I6)

You will notice that the secondary dominant V/II_m is used three times, with a different approach chord preceding it each time. START LISTENING AT **0:11**

"Alone Again Naturally" — Gilbert O'Sullivan — 1972

F# major



4/4

I _{maj} 7	I6	III _m	V _m	V/II _m	
F#maj7	F#6	A#m	C#m	A#m7b5	D#7

0:11 VERSE

II _m	II _m 7b5	I	I _{aug}	I6	V/III _m
G#m	G#m7b5	F#	F#aug	F#6	E#7

III _m	V _m	V/II _m	II _m	IV _m
A#m	C#m	D#7	G#m	Bm

I _{maj} 7	I6	III _m	V/II _m	II _m	V7	I
F#maj7	F#6	A#m	D#7	G#m	C#7	F#

CIRCULAR MINOR 5, #5, 6, #5

The circular 5, #5, 6, #5 line cliché is probably best known in its **minor key** version, starting on the I_m chord. This is due mostly to its use as the famous James Bond movie theme — an instrumental riff that has become synonymous with spy thrillers for decades.

The original James Bond theme (as recorded by John Barry) featured the changing bass notes B, C, C#, C (scale degrees 5, #5, 6, #5 in the key of E minor), alternating with a tonic E drone, as follows:



ex.9

scale degree – 5 1 #5 1 6 1 #5 1

note name – B E C E C# E C E

If the cliché was fleshed out with complete chords, it could be written as Em/B, C, C#m7b5, and C, or some similar version. Here is the original chart hit by the John Barry Orchestra from 1963:

"James Bond Theme" – John Barry Orchestra – 1963

E minor



18

Many pop music fans also know this circular minor cliché from the 1966 Johnny Rivers hit "Secret Agent Man," which featured the following opening guitar riff:

"Secret Agent Man" – Johnny Rivers – 1966

E minor



19

0:00 INTRO

Additional songs with CIRCULAR MINOR 5 - #5 - 6 - #5 CLICHE

1960	<i>Georgia on My Mind</i> (release at 1:17)	Ray Charles	ver- G major, release - E minor
1961	<i>Surrender</i>	Elvis Presley	Eb minor, Eb major
1971	<i>Undun</i>	Guess Who	E minor
1989	<i>Judgement Day</i>	Whitesnake	A minor


EAR TRAINING EXERCISES

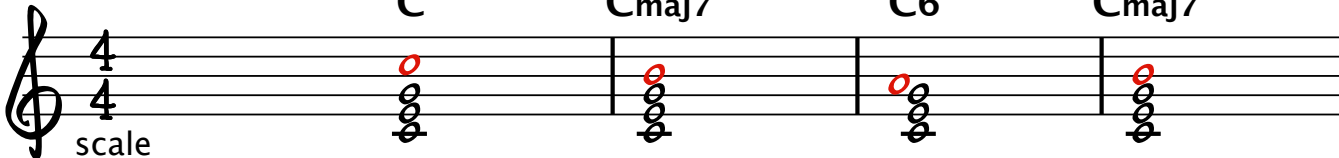
For practice identifying by ear the new types of chords presented so far in this chapter, go to **Exercises 14.1e – 14.9e** (see “Textbook Contents”/ “Volume 2”/ “Ear Training Exercises”)

Additional Line Cliches from Major Chord

CIRCULAR MAJOR 1, 7, 6, 7

Earlier we heard a circular major cliché with changing scale degrees 5, #5, 6, #5. Another type of circular major cliché uses a changing line of 1, 7, 6, 7 notes in the progression **I - Imaj7 - I6 - Imaj7**, as shown below:

 **ex.10**

	I	Imaj7	I6	Imaj7
	C	Cmaj7	C6	Cmaj7
	1	7	6	7
scale degree in treble –				
	C, E, G, C	C, E, G, B	C, E, G, A	C, E, G, B


This is really just an embellishment of four bars on a C chord, but songwriters can use this cliché to add some interest and movement to an otherwise static harmony. Here's a song example from Hall & Oates that uses the cliché as the centerpiece of the chorus.

START LISTENING AT **1:00**

"One on One" – Hall & Oates – 1983

C major

 **20**

	I	Imaj7	I6	Imaj7	IV	I	Imaj7	I6	Imaj7
	C	Cmaj7	C6	Cmaj7	F	C	Cmaj7	C6	Cmaj7
									

1:00 CHORUS

This circular cliché can also be used on the **IV** chord, as heard on the release section of the following 1963 classic from The Drifters. Notice that the order of the chords is slightly different this time, moving IV - IV6 - IVmaj7 - IV6. START LISTENING AT **0:21**

"Up on the Roof" — Drifters — 1963

Ab major



4/4

I	VIIm	IV	IIIm	V7	I
Ab	Fm	Db	Bbm	Eb7	Ab

0:21 VERSE

IV	IV6	IVmaj7	IV6	I	VIIm	IV	V
Db	Db6	Dbmaj7	Db6	Ab	Fm	Db	Eb

0:33 RELEASE

MAJOR DESCENDING 1, 7, 6, 5

A **descending** version of the previous cliché, containing the sequence **I - Imaj7 - I6 - I** is also sometimes used. The bass and other lower voices remain constant and the changing line in the treble descends through scale degrees **1, 7, 6, 5** (C, B, A, G notes) shown below:

ex.11

	I	Imaj7	I6	I
Chord	C	Cmaj7	C6	C
Scale degree in treble	1	7	6	5
Notes	C, E, G, C	C, E, G, B	C, E, G, A	C, E, G

This descending cliché is heard on the following 2008 song by Jack Johnson:

"Adrift" — Jack Johnson — 2008

C major



4/4

I	Imaj7	I6	I	IV		I	Imaj7	I6	I
C	Cmaj7	C6	C	F		C	Cmaj7	C6	C

0:24 VERSE

IV		I	Imaj7	I6	I	V
F		C	Cmaj7	C6	C	G

VI _m	V	IV	I	V	I	Imaj7	I6	I
Am	G	F	C	G	C	Cmaj7	C6	C

MAJOR DESCENDING 1, b7, 6, b6

Descending clichés from a major chord can feature other combinations of changing notes, such as the sequence **1, b7, 6, b6**. This descending line is the result of the common chord progression **I - V/IV - IV - IV_m**, scored below in the key of F major (key of our next two song examples).

ex.12

	I	V/IV	IV	IV _m
	F	F7	Bb	Bbm
scale degree	1	b7	6	b6
treble notes -	1	b7	6	b6
	F, A, C, F	F, A, C, Eb	Bb, F, Bb, D	Bb, F, Bb, Db

This chord progression was actually heard on two songs in the previous chapter when introducing the modal interchange IV_m chord, but the descending 1, b7, 6, b6 line was not highlighted at that time. The cliché does not feature as many droning notes as previous

cliches, linking the chords across the progression. However, this sequence occurs so often as a four-chord package and the descending line is so compelling that we will consider it a line cliché and include it here.

The cliché can be heard on the second line of the verse in the 1961 song “Take Good Care of My Baby,” recorded by Bobby Vee. START LISTENING AT **0:16**

“Take Good Care of My Baby” - Bobby Vee - 1961

F, F# major



4 I VI_m IV V I VI_m IV V

4 F D_m B_b C F D_m B_b C

0:16 VERSE

I V/IV IV IV_m I VI_m IV V

F F7 B_b B_bm F D_m B_b C

Here’s another example of the descending 1, b7, 6, b6 cliché. Notice that this song also has a **V7#5** chord on measure eight. START LISTENING AT **0:17**

“You’re Gonna Miss Me” — Connie Francis — 1960

F major



12 I V/IV IV IV_m I V7 I V7#5

8 F F7 B_b B_bm F C7 F C7#5

0:17 VERSE

The following Gloria Estefan song features a **droning E bass note** across all four chords in the cliché. START LISTENING AT **0:46**

“Coming Out of the Dark” — Gloria Estefan — 1991

ver - E mixo
chor - E major



4 I V/IV IV/5 IV_m/5 I VI_m IV V

4 E E7 A/E A_m/E E C#_m A B

0:46 CHORUS

The previous line cliché is sometimes heard in a slightly different context on songs in a mixolydian tonality. The descending line may still be 1, b7, 6, b6, but the second chord with the b7 degree does not function as a secondary dom V/IV.

On our next example, the second chord is a **bVII₁sus2** chord, within the chord progression **I - bVII₁sus2 - IV/3 - IVm6/b3**. The main guitar picking pattern is scored below.

"The Lonely One" - Dave Mason - 1973

ver - D mix, ch - A mixo
release - D major



0:00 INTRO

I
D

bVII₁sus2
Csus2

IV/3
G/B

IVm6/b3
Gm6/Bb

The next example from Blind Faith has very similar chords, but the sequence starts on the bVII rather than the I.

"Can't Find My Way Home" — Blind Faith — 1969

D blues rock



bVII₁sus2 **IV/3** **IVm6/b3** **I/5** **IV** **V** **I**

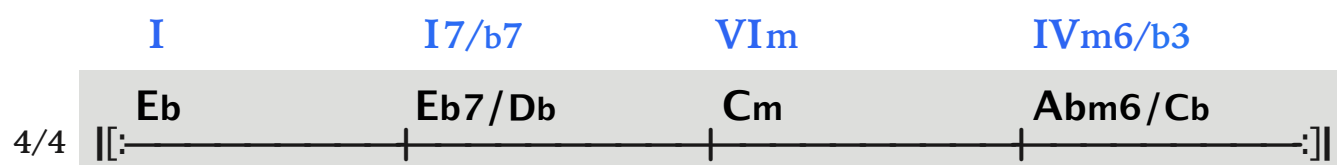
Csus2 **G/B** **Gm6/Bb** **D/A** **F** **G** **D**

0:00 INTRO

On Christina Aguilera's "Beautiful," some may analyze the second chord Eb7 as a deceptive secondary dominant V7 / IV. However, it could be argued that the sheer repetition of the four-chord package (repeated several times throughout the intro and verse) conditions our ears to hear the Eb7 as simply a part of the compelling descending cliché, with the second chord (Eb7) functioning more as just the diatonic I 7 chord in the key of Eb mixolydian.

"Beautiful" — Christina Aguilera — 2002

Eb mixo




0:02 INTRO & VERSE

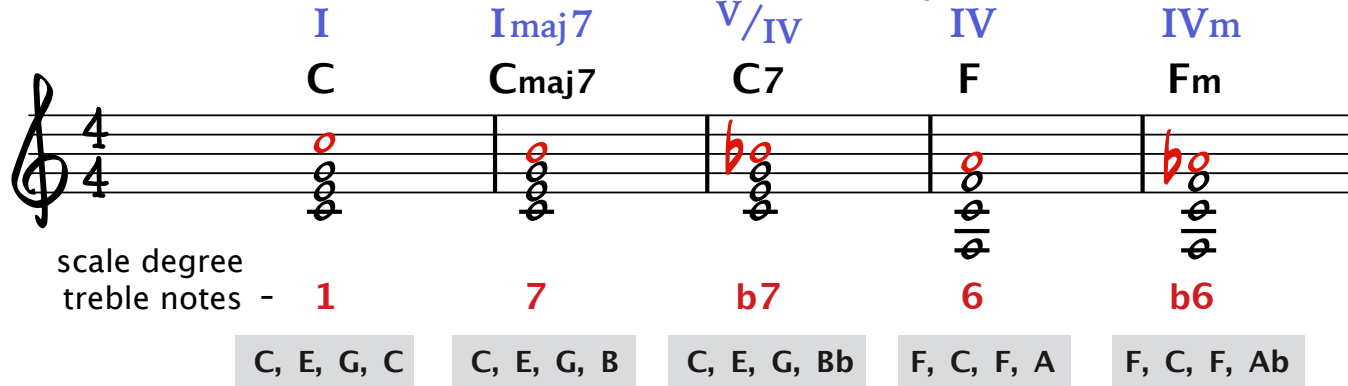
**Additional songs with
MAJOR DESCENDING 1 - b7 - 6 - b6 CLICHE**

1963	<i>Surfer Girl</i>	Beach Boys	D, Eb major
1972	<i>Needle and the Damage Done</i>	Neil Young	D mixo
1974	<i>Take the Highway</i>	Marshall Tucker Band	D mixo, D dorian
1976	<i>Desperado</i>	Eagles	G major
1995	<i>Take a Bow</i>	Madonna	Ab major
2003	<i>God Is a DJ</i>	Pink	ver - G mixo chor - G bl rock
2005	<i>Unwritten</i>	Natasha Bedingfield	ver - F mixo chor - D major

MAJOR CHROMATIC DESCENDING

Sometimes an additional half step is added to the descending line 1, b7, 6, b6 by including the **natural 7th degree** between the 1 and the b7 notes. This creates a continuous chromatic descent through degrees **1, 7, b7, 6, and b6** (shown below with descending line in the treble voices).

 ex.13




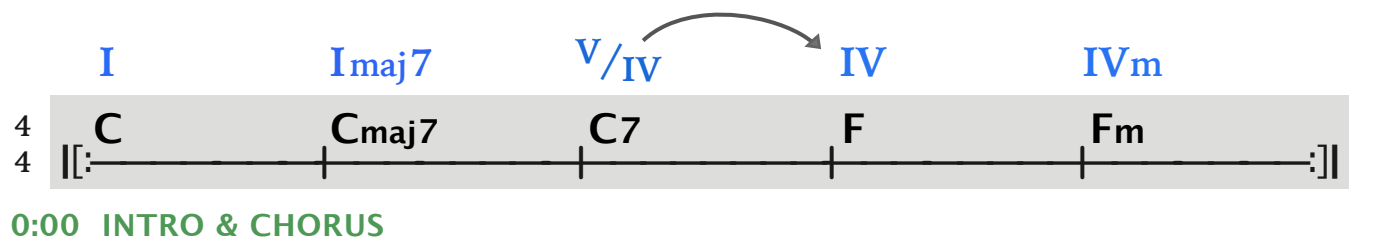
scale degree
treble notes -

1 **7** **b7** **6** **b6**

C, E, G, C C, E, G, B C, E, G, Bb F, C, F, A F, C, F, Ab


This descending chromatic cliché is clearly heard in the chorus of Alicia Bridges 1978 disco hit “I Love the Nightlife,” shown below.

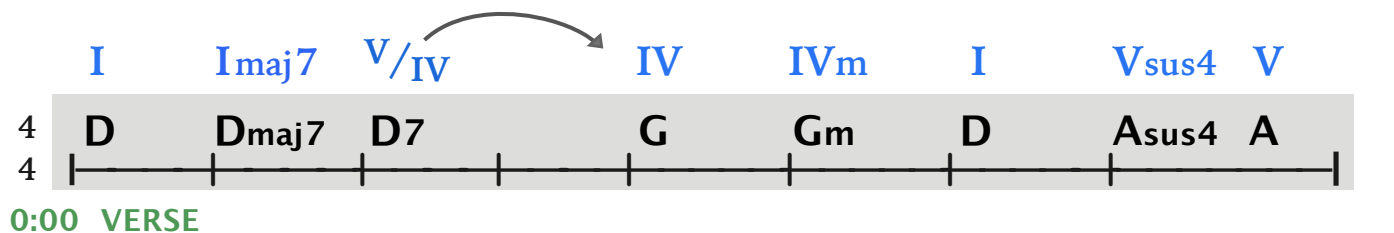
“I Love the Nightlife” — Alicia Bridges — 1978 C, D major  29



0:00 INTRO & CHORUS


Here's the cliché stretched out over eight bars in the key of D major.


“Sad Caper” — Hootie & The Blowfish — 1996 D major  30



0:00 VERSE


The next example by the Beach Boys features a variation of the major chromatic descending cliché, with a **modal interchange Vm** as the third chord of the progression.


"Kokomo" — Beach Boys — 1988 C major  31

	I	Imaj7	Vm	IV	IVm	I	V/V 	V7
4	C	Cmaj7	Gm	F	Fm	C	D7	G7
4								

0:18 VERSE

The following Lenny Kravitz song features two versions of the major chromatic cliché. On the intro and chorus, the descending line is in the **treble** voices as shown below.

"It Ain't Over Til It's Over" — Lenny Kravitz — 1991 C# major  32

	I	Imaj7	V/IV 	IV6	IVm6/b3
4	C#	C#maj7	C#7	F#6	F#m6/A
4					

0:01 INTRO & CHORUS

However, during the verse the descending line starts in the **bass** with the chords C#, E#m/B#, C#7/B before jumping to the treble again on the last two chords F#6 and F#m6.

Additional songs with MAJOR CHROMATIC DESCENDING CLICHE

1983	<i>Always Something There to Remind Me</i>	Naked Eyes	D major
1999	<i>What a Girl Wants</i>	Christina Aguilera	ver - A minor chor - C major
2007	<i>Real Girl</i>	Mutya Buena	E major
2010	<i>They Try (chorus)</i>	Rascal Flatts	Db major
2018	<i>Let's Make It Last</i>	Ray LaMontagne	Eb major

MAJOR CHROMATIC DESCENDING using I - V - bVII - IV

A common variation of the major chromatic descending uses the I - V - bVII - IV progression, as heard on the 1983 hit “Overkill” by Men At Work. In this song the descending line is in the bass in the key of E major, as follows.

“Overkill” — Men At Work — 1983

ver - E major
chor - C# minor



4/4

I	V/3	bVII	IV/3
E	B/D#	D	A/C#

0:15 VERSE

This 1966 song by the Left Banke extends the descending bass for two more chords, creating the sequence I - V/3 - bVII - IV/3 - IVm/b3 - I/5.

“Walk Away Renee” — Left Banke — 1966

A major



4/4

I	V/3	bVII	IV/3
A	E/G#	G	D/F#

0:06 VERSE

IVm/b3	I/5	IV/3	I/5	IV	I/3	V/v
Dm/F	A/E	D/F#	A/E	D	A/C#	B

The I - V - bVII - IV progression on “Never My Love” by the Association features the descending 1, 7, b7, 6 line in the treble, provided by the background singers.

“Never My Love” — Association — 1967

Db major



4/4

I	V	bVII	IV	I	VIIm	I	IV	I
Db	Ab	Cb	Gb	Db	Bbm	Db	Gb	Db

0:12 VERSE

Additional songs with MAJOR CHROMATIC DESCENDING CLICHE using I – V – bVII – IV

1967	<i>A Natural Woman</i>	Aretha Franklin	C major
1998	<i>Show Me Love</i>	Robyn	E major
2003	<i>Why Don't You and I</i>	Santana w. Alex Vann	Bb major
2012	<i>Amaryllis</i>	Shinedown	Db major


WRITTEN EXERCISE

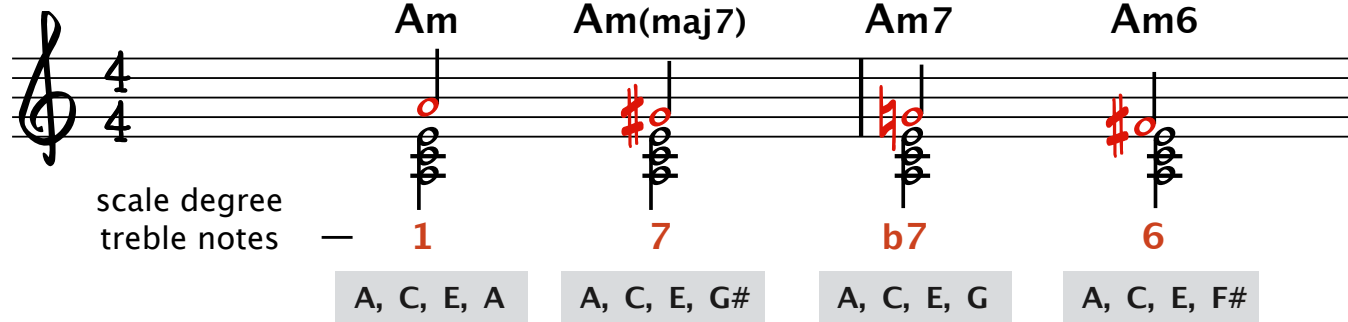
To review the line cliches discussed so far, complete **Exercise 14.2** (main menu / “Exercises” tab / “Written Exercises”).

Descending Line Cliches from Minor Chord

MINOR CHROMATIC DESCENDING using Im(maj7)

The 1, 7, b7, 6 descending line can also occur in a minor key or from a minor chord. In the key of A minor, the chord progression would look like this if all other chord tones remain stationary and the descending line moves only in the treble voices.


 **ex.14**

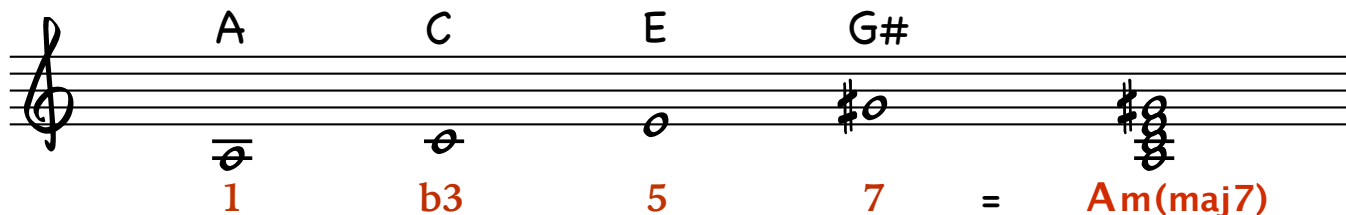


	Im Am	Im(maj7) Am(maj7)	Im7 Am7	Im6 Am6
scale degree	1	7	b7	6
treble notes	A, C, E, A	A, C, E, G#	A, C, E, G	A, C, E, F#

THE m(maj7) CHORD

You will note that the second chord, **Am(maj7)**, is a new type of chord with the following formula.

 **ex.15**



A C E G#

1 b3 5 7 = **Am(maj7)**

This minor descending cliché can be heard on the 1968 hit “Summer Rain” by Johnny Rivers, with one slight variation — the descending 1, 7, b7, 6 notes are in the **bass**. This creates the chord sequence **Im - Im(maj7)/7 - Im7/b7 - Im6/6** as shown below.

START LISTENING AT **0:29**

“Summer Rain” — Johnny Rivers — 1968

A minor

 36

4/4

Im	Im(maj7)/7	Im7/b7	Im6/6
Am	Am(maj7)/G#	Am7/G	Am6/F#

||[: ————— :||

0:29 VERSE

NOTE: In the above progression the Am6/F# (Im6/6) chord could be written as F#m7b5 (VIm7b5) if notes are figured from the F#, since these two chords contain the same four notes A, C, E, and F#.

scale degree from root - 1 b3 5 6
note name - a c e f# = Am6

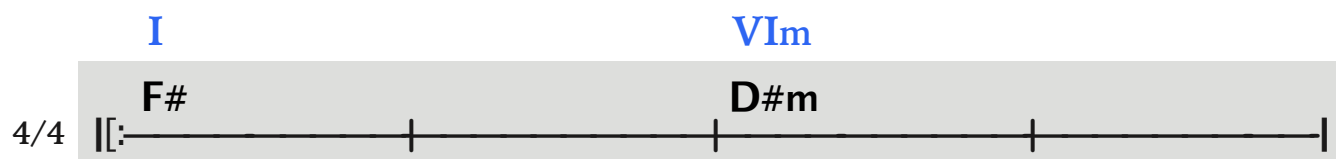
note name - f# a c e = F#m7b5
scale degree from root - 1 b3 b5 b7

However, the first three chords in the progression were figured from the tonic root A, so it probably makes the relationship between all four chords a little clearer to write the chord as Am6/F#.

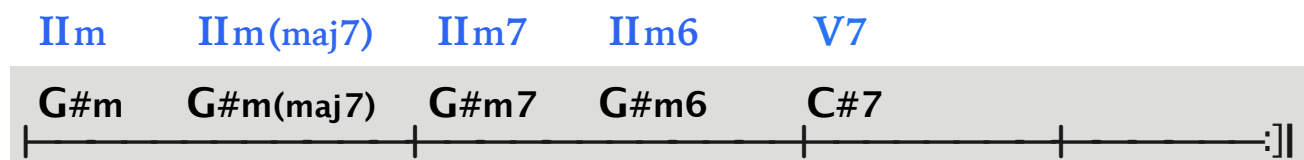
The minor descending cliché does not always have to start on the tonic I_m chord. For example, the 1978 hit “Y.M.C.A.” by the Village People is actually in a major key (F# major), and the cliché is used on the **I_m chord** (G#m) as shown below. Also note that the descending line is in the **treble** voices instead of the bass. START LISTENING AT **0:45**

"Y.M.C.A." — Village People — 1978

F# major



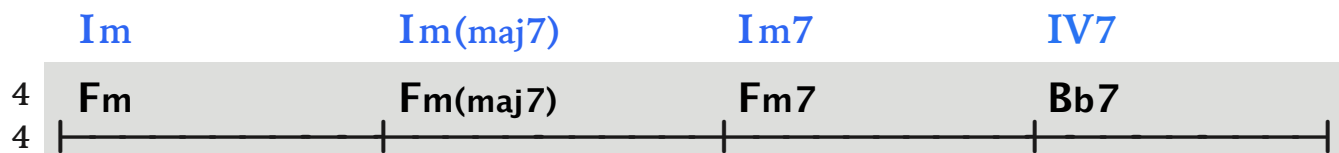
0:45 CHORUS



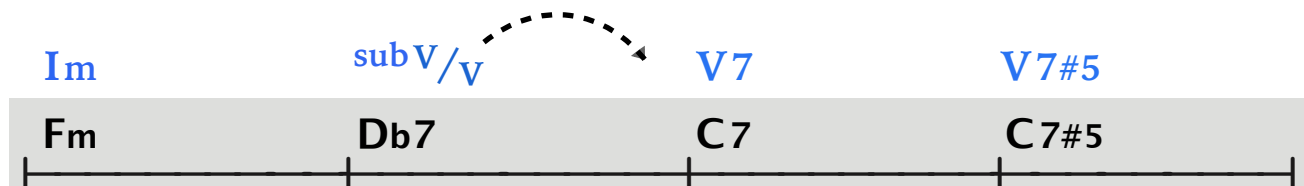
Here's a variation of the minor cliché from George Benson with a **IV 7** as the fourth chord. Also notice on the second line the **subV/V** chord (Db7) and the **V7#5** (C7#5). START LISTENING AT **0:26**

"This Masquerade" — George Benson — 1976

**F minor,
Db maj, C maj**



0:26 VERSE



This variation of the minor cliché has a **bVII_{sus2}** as the third chord in the progression. Notice that the descending line is back in the **bass**.

"Angel and the Fool" — Broken Bells — 2013

G minor



	I_m	I_m(maj7)/7	bVII_{sus2}	IV/3
4/4	G_m	G_m(maj7)/F[#]	F_{sus2}	C/E

||: ————— | ————— :||

0:06 INTRO

The following Jim Croce classic, "Time in a Bottle," carries the descending bass line one step further, adding a **IV_{m6/b3}** chord to the sequence. You will note that once again the m6 chord (G_{m6}/B_b) could have been written with the equivalent m7b5 name (E_{m7b5}/B_b), but since the previous chord in the progression was G₇/B, the chord was written as G_{m6}/B_b to make the chord movement a little clearer.

"Time in a Bottle" — Jim Croce — 1973

ver - D minor
chor - D major



	I_m	I_m(maj7)/7	I_{m7}/b7	IV₇/3
3 4	D_m	D_m(maj7)/C[#]	D_{m7}/C	G₇/B

| ————— | ————— | ————— | ————— |

0:12 VERSE

IV_{m6/b3}	V₇
G_{m6}/B_b	A₇


| ————— | ————— | ————— |

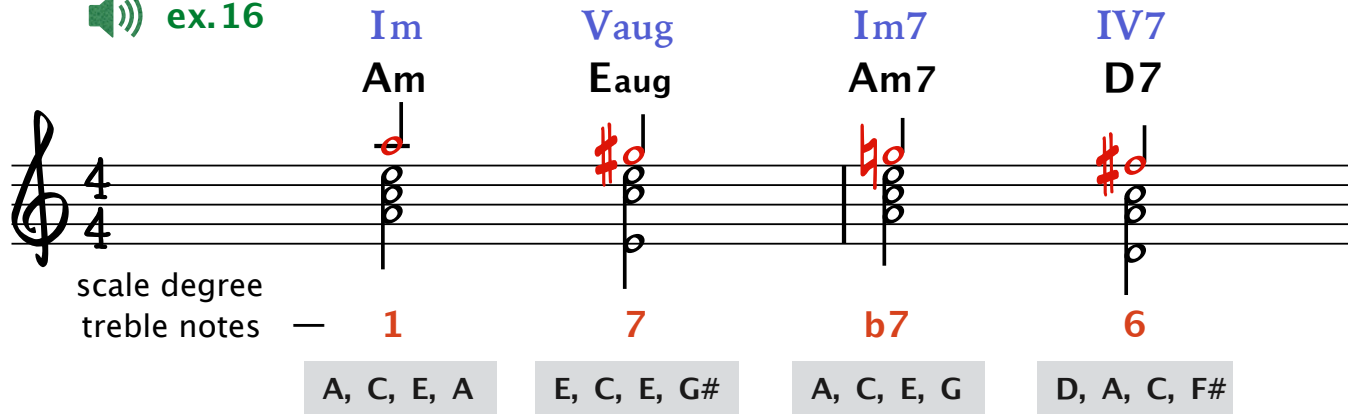
Additional songs with MINOR CHROMATIC DESCENDING CLICHE using Im(maj7)

1968	<i>Gentle on My Mind</i>	Glen Campbell	Eb major
1972	<i>Guitar Man (release)</i>	Bread	ver - G major release - A minor
1976	<i>You Should Be Dancing</i>	Bee Gees	G dorian, G minor
1977	<i>I'll Write a Song For You (outro)</i>	Earth, Wind, & Fire	A major
2007	<i>Pain</i>	Three Days Grace	E minor

MINOR CHROMATIC DESCENDING using V (aug)

On some songs the descending minor cliché has a **V or V aug** as the second chord in the progression. Shown below is an example in the key of A minor, using the V aug (E aug).

 ex. 16



Chord	Scale Degree	Treble Notes
Im Am	1	A, C, E, A
Vaug Eaug	7	E, C, E, G#
Im7 Am7	b7	A, C, E, G
IV7 D7	6	D, A, C, F#

You will notice that the sound of the E aug is very similar to the Am(maj7) chord (analyzed as Im(maj7) in previous songs like “Summer Rain”). Both chords have the notes E, C, and G#, but the E aug lacks the A note found in the Am(maj7). Thus, the Eaug does not have the dissonant sound of the clashing A and G# notes like the Am(maj7).

Our first example of the minor cliché with the V aug chord is “Don’t You Worry Bout a Thing” by Stevie Wonder, in the key of Eb minor. Also notice the **secondary dominant** **IIIm - V** combination (Dbm - Gb7) after the cliché. START LISTENING AT **0:38**

“Don’t You Worry Bout a Thing” - Stevie Wonder - 1973

Eb minor



	Im	Vaug	Im7	IV7	V/bVI	bVIImaj7	Vaug
4	Ebm	Bbaug	Ebm7	Ab7	Dbm	Gb7	Cbmaj7
4	----- ----- ----- ----- ----- ----- -----						

0:38 VERSE

The classic example of this version of the minor cliché is the iconic rock anthem “Stairway to Heaven.” However, the descending line on “Stairway” is in the bass, so the chord symbols require inversions as shown below. Also note that the third chord is a **bIII/5** instead of the Im7.

“Stairway to Heaven” — Led Zeppelin — 1971

A minor,
A dorian



	Im	Vaug/3	bIII/5	IV/3	bVIImaj7	Im
4	Am	Eaug/G#	C/G	D/F#	Fmaj7	Am
4	----- ----- ----- ----- ----- -----					

0:00 INTRO

Eric Clapton’s 1974 recording “Let It Grow” also has the bIII/5, but this time the V chord is not augmented. START LISTENING AT **0:51**

“Let It Grow” — Eric Clapton — 1974

ver - B minor
chor - B major



	Im	V7/3	bIII/5	IV/3	bVI	bVII
4/4	Bm	F#7/A#	D/A	E/G#	G	A
	[:----- ----- ----- ----- ----- ----- :]					

0:51 VERSE

Our last example in this section, “Don’t You Care” by the Buckingham, has an abbreviated version of the minor cliché, with only the 1, 7, b7 as descending notes (omitting the 6th degree). Also notice the major key **I - I aug - IV - IVm cliché** when the song modulates to Ab major on the second line. START LISTENING AT **1:02**

“Don’t You Care” — Buckingham — 1967

ver - E major,
rel - F# min, A maj



key

F#min:

I_m

V_{aug/3}

bIII/5

V7

I_m

4/4

F#m

C#_{aug}/E#

A/E

C#7

F#m

1:02 RELEASE

IV7

bVII

bVII_{aug}

B7

E

E_{aug}

A

A_{aug}

new key A maj:

I

I_{aug}

D

D_m

A

A_{sus4}

A

IV

IV_m

I

I_{sus4}

I

**Additional songs with
MINOR CHROMATIC DESCENDING CLICHE using V(aug)**

1965	<i>Michelle</i>	Beatles	F minor
1966	<i>And Your Bird Can Sing</i>	Beatles	E major
1968	<i>For Once in My Life</i>	Stevie Wonder	F, F# major
1969	<i>Something</i>	Beatles	C major, A major
1977	<i>Rain in Spain</i>	Sea Level	E dorian, E minor, G major, D mixo
1994	<i>Interstate Love Song</i>	Stone Temple Pilots	C# minor, E major
1998	<i>When the Lights Go Out</i>	Five	D minor
2008	<i>In Her Music Box</i>	Atmosphere	C minor

MINOR DESCENDING 1, b7, 6, b6

Another variation of the minor cliché omits the 7th degree from the descending line, moving through the **1, b7, 6, and b6** notes. This version also uses a **bVI** as the fourth chord in the progression. The cliché can be heard on the 1966 hit “Summer in the City” in the key of C minor, with a brief V chord added at the end (shown below). Notice that inversions are required in the chord symbols because the descending line is in the bass.

“Summer in the City” — Lovin’ Spoonful — 1966

C minor,
F major,
D dorian



	I_m	I_m7/b7	I_m6/6	bVI_maj7	V
2	C_m	C_m7/B_b	C_m6/A	A_bmaj7	G
4					

0:09 VERSE

“Sunny Afternoon” by The Kinks starts exactly the same as “Summer in the City,” but then **continues descending** in the bass with a V7 - V7/b7 - bIII_{aug} - V/5 sequence.

“Sunny Afternoon” — Kinks — 1966

D minor



	I_m	I_m7/b7	I_m6/6	bVI_maj7
4	D_m	D_m7/C	D_m6/B	B_bmaj7
4				

0:00 INTRO

	V7	V7/b7	bIII_{aug}	V/5
	A7	A7/G	F_{aug}	A/E

The next example has the descending 1, b7, 6, b6 line in the treble voices and a **droning tonic E** in the bass. Also note that the progression starts on the Im7, but since the sequence repeats, the full cliché is still heard. START LISTENING AT **0:31**

"Eleanor Rigby" — Beatles — 1966

E minor



4/4

Im7	Im6	bVI/3	Im
Em7	Em6	C/E	Em

[[:—|—|—|—:]]

0:31 REFRAIN

On the 1975 song "Suite Madame Blue," a variation of this cliché is heard, featuring a **bIII/5** as the second chord and a **IV7/3** as the third chord.

"Suite Madame Blue" — Styx — 1975

B minor



4/4

Im	bIII/5	IV7/3	bVIImaj7	V
Bm	D/A	E7/G#	Gmaj7	F#

4|—|—|—|—|

0:00 INTRO & VERSE

Here's one more variation, featuring a **bVII** as the second chord, and a **VIIm7b5** as the third.

"Secret" — Madonna — 1995

Eb minor



4/4

Im7	bVII	VIIm7b5	bVI
Ebm7	Db	Cm7b5	Cb

4|—|—|—|

0:05 VERSE

Additional songs with MINOR DESCENDING 1 - b7 - 6 - b6 CLICHE

1961	<i>Moon River</i>	Henry Mancini	F major, D major
1970	<i>25 or 6 to 4</i>	Chicago	ver - A minor chor - C major
1970	<i>Your Song</i>	Elton John	Eb major
1973	<i>All in Love Is Fair</i>	Stevie Wonder	C# minor, brief E major
1973	<i>Wildflower</i>	Skylark	ver - D minor chor - F major
2001	<i>Let Me Blow Ya Mind</i>	Eve & Gwen Stefani	Ab minor
2003	<i>Leave the Lights On</i>	Jewel	G minor
2010	<i>Funky Jesus Music</i>	tobyMac	A dorian
2012	<i>Money Make Her Smile</i>	Bruno Mars	E minor

WRITTEN EXERCISES

Try **Exercises 14.3, 14.4, and 14.5** (see “Textbook Contents”/ “Volume 2”/ “Written Exercises”) to review some of the previous line cliches in this chapter.

EAR TRAINING EXERCISES

For more practice identifying line cliches by ear, go to **Exercises 14.10e – 14.17e** (see “Textbook Contents”/ “Volume 2”/ “Ear Training Exercises”).

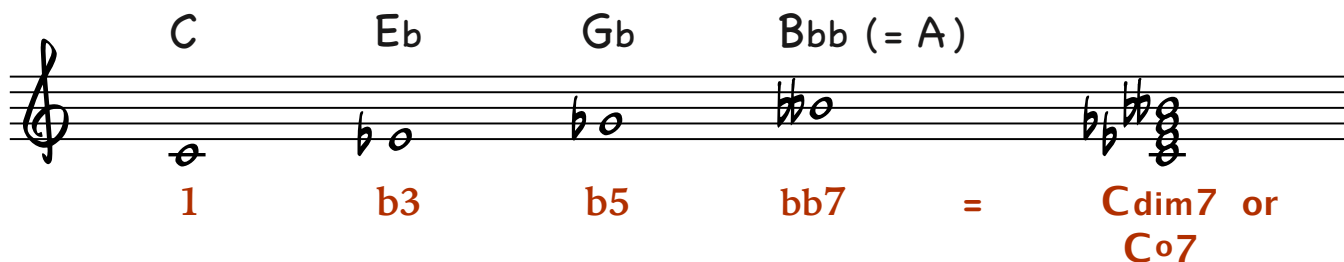
dim7 Chords

THE dim7 CHORD

We were introduced to the dim triad back in Chapter Two, as part of the seven diatonic triads in the major key. The dim triad was also mentioned in Chapter Three as part of the minor key diatonic triads. We noted that these dim triads are very rare in pop and rock music, and indeed we have not encountered them in succeeding chapters.

However, there is a four-note **diminished seventh chord** (written either “**dim7**” or “**o7**”) that is found occasionally in pop, and it is even more prominent in jazz - especially older “standards” from the 1910’s to 1940’s. The formula for the dim7 chord is shown below:

 ex.17



C Eb Gb Bbb (= A)

1 b3 b5 bb7 = Cdim7 or Co7

You will notice that the bb7 degree (Bbb) could be written as an “A,” but naming convention in music theory dictates that “Bbb” is the proper way to spell this note when describing a dim7 chord.

DIMINISHED CHORD PATTERNS

Dim7 chords usually move by **half step** either up or down to the next chord. If the dim7 chord is also preceded by a half step, the movement is called a “**prepared approach**” to the dim7, as shown below.

Prepared Approach — Em7 → Ebdim7 → Dm7

Unprepared Approach — C → Ebdim7 → Dm7

When the dim7 is both preceded and followed by a half step, it is said to be a “**passing dim7 chord**,” much like passing notes in a chromatic melody line.

DOMINANT FUNCTION

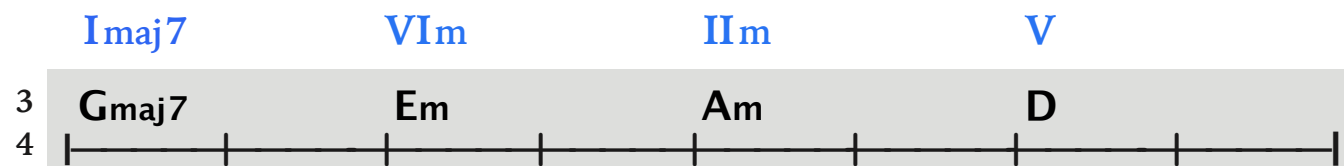
Many diminished chords have a **dominant function**, meaning they are substituting for a V chord or a secondary dominant. These dim7 chords resolve up a half step to a diatonic target. The two most common patterns in pop & rock for dominant function diminished chords are # I dim7 to II m7, and # V dim7 to VI m7.

#I dim7 to II m7

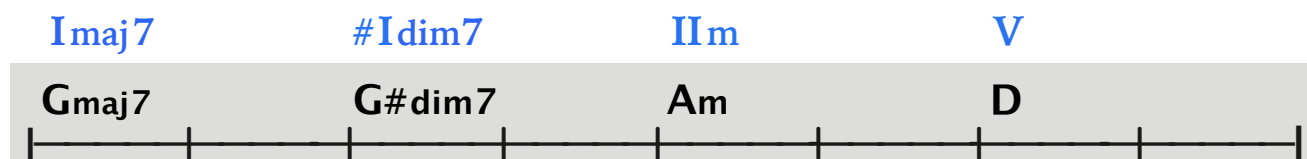
Our first example of the # I dim7 chord comes from Alicia Keys and her 2004 hit “If I Ain’t Got You.” Notice that the first line is a basic I - VIm - II m - V doowop progression (Gmaj7 - Em - Am - D in the key of G major). On the second line, the Em is replaced by a G#dim7 chord, which functions like a secondary dominant E7 (V/II m) going to the target Am. Try playing an E7 before the Am on your guitar or keyboard and you will hear the similarity to the G#dim7 (we will explore this idea a bit further in the next chapter). This G#dim7 is said to be a passing diminished chord, chromatically linking the Gmaj7 and Am chords. START LISTENING AT **0:23**

“If I Ain’t Got You” — Alicia Keys — 2004

G major



0:23 VERSE



The 2009 song “You Never Know” by Wilco also features a passing # I dim7 with a dominant function. START LISTENING AT **0:52**

"You Never Know" — Wilco — 2009ver - E major
chor - D major

4 I V I #Idim7 IIIm7 V7 IIIm7 V7

4 D A D D#dim7 Em7 A7 Em7 A7

4 ||: ————— :||

0:52 CHORUS

Here's an example of the passing #I dim7 chord from country-pop star Garth Brooks, hitting the charts in 1992:

"Friends in Low Places" — Garth Brooks — 1992

A major



4 I #Idim7 IIIm7 V7 I

4 A A#dim7 Bm7 E7 A

4 | ————— |

0:09 VERSE

Additional songs with #Idim7 CHORD

1957	<i>My Special Angel</i>	Bobby Helms	Db major
1960	<i>I'm Sorry</i>	Brenda Lee	Bb major
2012	<i>Be Honest</i>	Jason Mraz feat. Inara George	D major

#Vdim7 to VIm

The #Vdim7 to VIm sequence is heard on the 1975 hit "Dance with Me" by Orleans. Once again this dim7 is a passing chord with a prepared approach. START LISTENING AT 0:58

"Dance with Me" — Orleans — 1975

D major

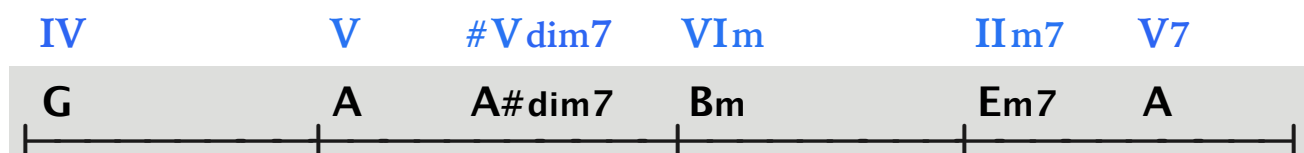


4 IVmaj7 V IVmaj7 (Vsus4/V V/V)

4 Gmaj7 A Gmaj7 Esus4 E

4 | ————— |

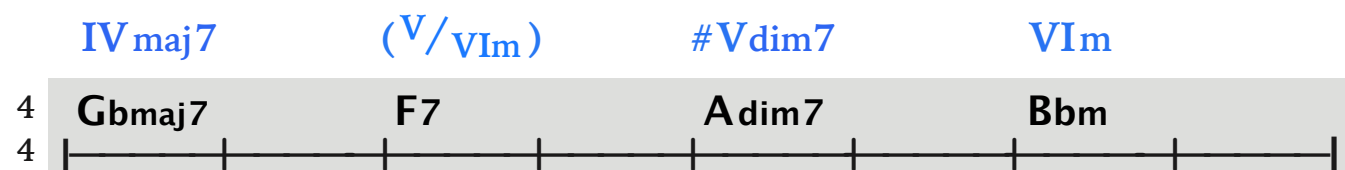
0:58 RELEASE



Robin Thicke's "Jus Right" also has the #Vdim7, but this time the diminished chord has an **unprepared** approach. START LISTENING AT **0:36**

"Jus Right" — Robin Thicke — 2009

Db major



0:36 RELEASE

CHROMATIC FUNCTION

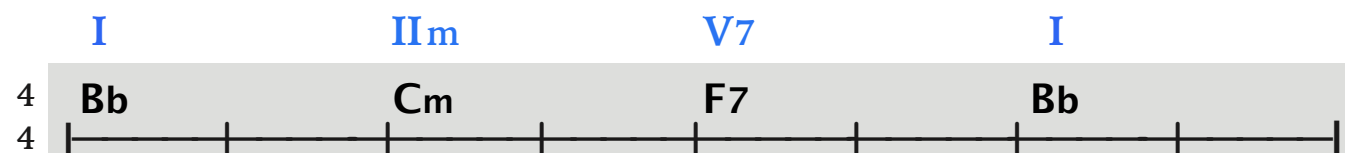
Dim7 chords can also have simply a **chromatic function**, rather than substituting for a dominant. In pop & rock these chromatic functioning chords are usually found in one of two patterns — either descending **bIIIdim7 to IIIm7**, or ascending **#IVdim7 to I/5**.

bIIIdim7 to IIIm7

The 1959 hit "Mack the Knife" features a passing **bIIIdim7** chord, as shown below on the second line of the verse.

"Mack the Knife" — Bobby Darin — 1959

Bb, B, C, D, Eb major



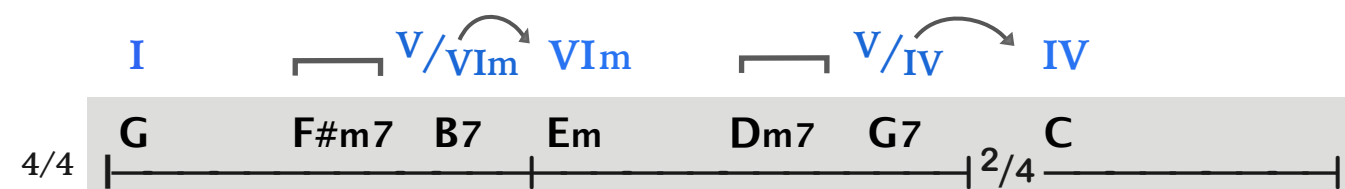
0:06 VERSE



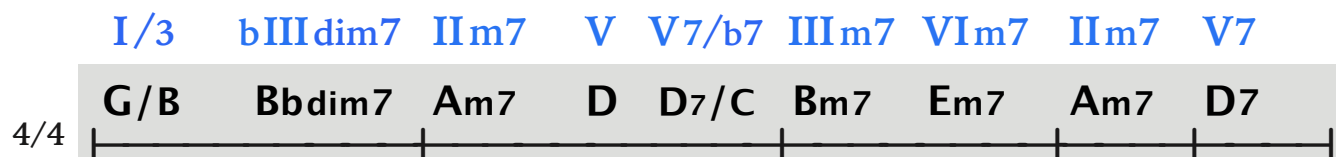
This 1977 song from Rita Coolidge also has a passing bIIIdim7, but this time the chord is preceded by a I/3 chord.

"We're All Alone" — Rita Coolidge — 1977

G major



0:08 VERSE



David Lee Roth's remake of "Just a Gigolo" uses an unprepared approach to the bIIIdim7, jumping from a G#6 to the Bdim7 in the key of G# major.

"Just a Gigolo" — David Lee Roth — 1985

G# major



0:08 VERSE

The next example also features the I - bIIIdim7 - II m7 sequence in the key of G#, but this time there is a tonic drone (G# note) in the bass across all three chords. This progression could be written as G# - Bdim7/G# - A#m7/G#. However, the second chord might also be written as G#dim7 because G#dim7 has the same four notes as a Bdim7, shown below.

scale degree from root - 1	b3	b5	bb7	
note name -	G#	B	D	F
				= G#dim7
note name -	B	D	F	G#
scale degree from root - 1	b3	b5	bb7	
				= Bdim7

From a player's standpoint, it's much easier to read the G#dim7 chord symbol instead of the Bdim7/G#, but since we are primarily discussing harmonic analysis in this book, we will keep the Bdim7/G# symbol to emphasize the chord's true function as a bIIIdim7 chord.

"Goodbye Stranger" — Supertramp — 1979

G# major



2/4

I	bIIIdim7/bb7	IIIm7/b7	I
G#	Bdim7/G#	A#m7/G#	G#

4/4

||[:—|—|—|—|:]||

0:08 VERSE

Wilco's "Hate It Here" is similar to the previous "Goodbye Stranger," except for the final target chord, which features a root position **IIIm7b5** instead of the IIIm7 with the tonic drone. START LISTENING AT **0:12**

"Hate It Here" — Wilco — 2007

A major



4

I	IV	IIIIm	IV	I	bIIIdim7/bb7	IIIm7b5	I
A	D	C#m	D	A	Cdim7/A	Bm7b5	A

4

||[:—|—|—|—|—|—|—|:]||

0:12 VERSE

Additional songs with bIII dim7 CHORD

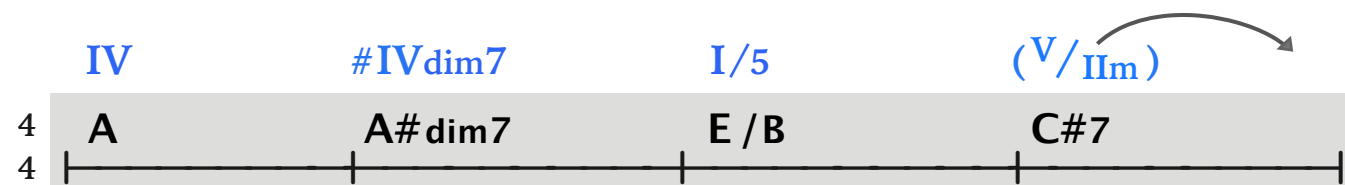
1965	<i>Let's Hang On</i>	Four Seasons	G major
1970	<i>Isn't It a Pity</i>	George Harrison	G major
1991	<i>When I First Kissed You</i>	Extreme	B major
1996	<i>Before You Walk Out of My Life</i>	Monica	Gb major

#IVdim7 to I, or I/5

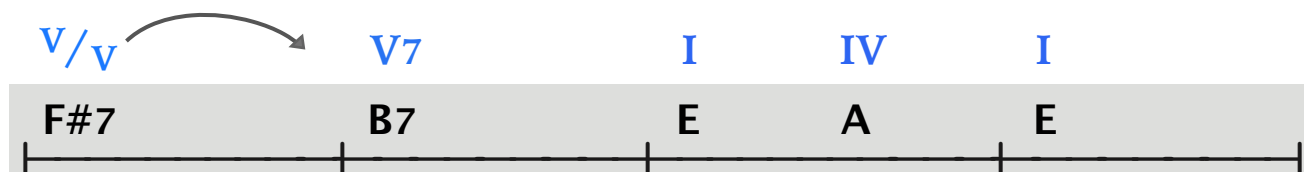
The ascending #IVdim7 to I/5 sequence is heard on the 1960 hit “Calendar Girl” by Neil Sedaka. START LISTENING AT **0:32**

“Calendar Girl” — Neil Sedaka — 1960

E major



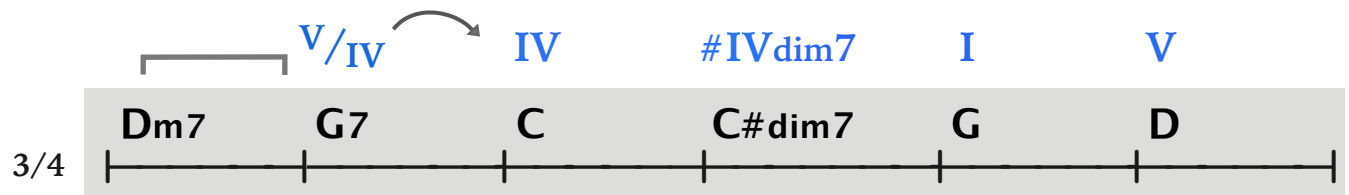
0:32 CHORUS



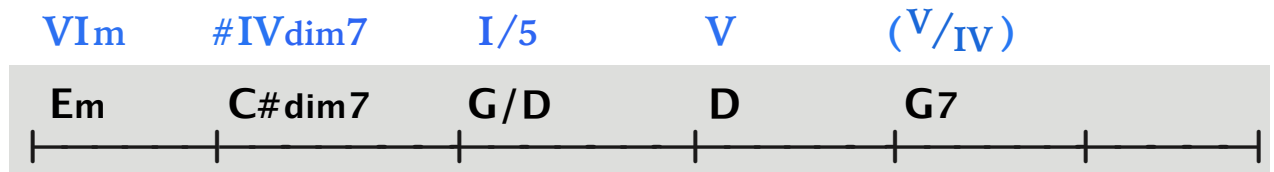
On the following Paul Simon song in G major, there are two variations of the #IVdim7 to I sequence. The first line has a **prepared** approach from IV to #IVdim7 (C to C#dim7), but the target is root position I (G) rather than I /5. On line two, the C#dim7 has an **unprepared** approach, but it does move by half step to the target I /5 (G/D). START LISTENING AT **1:03**

"Still Crazy After All These Years" - Paul Simon - 1975

G major



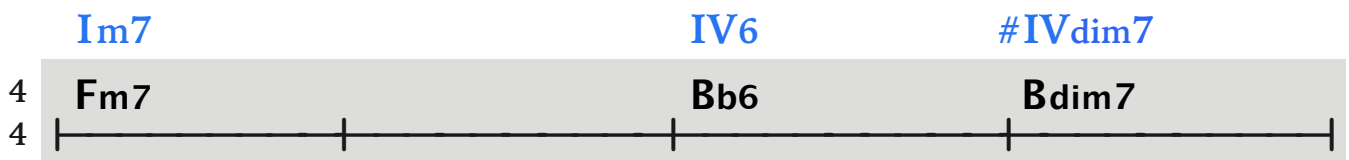
1:03 VERSE



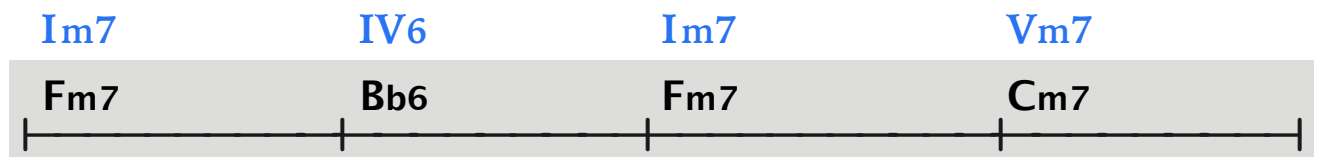
Here's another variation. The $\#IVdim7$ to I sequence is used in a **dorian** key, so the target is a minor chord (Fm7), rather than a major I . START LISTENING AT **0:27**

"Spooky" - Classics IV - 1968

F dorian



0:27 VERSE

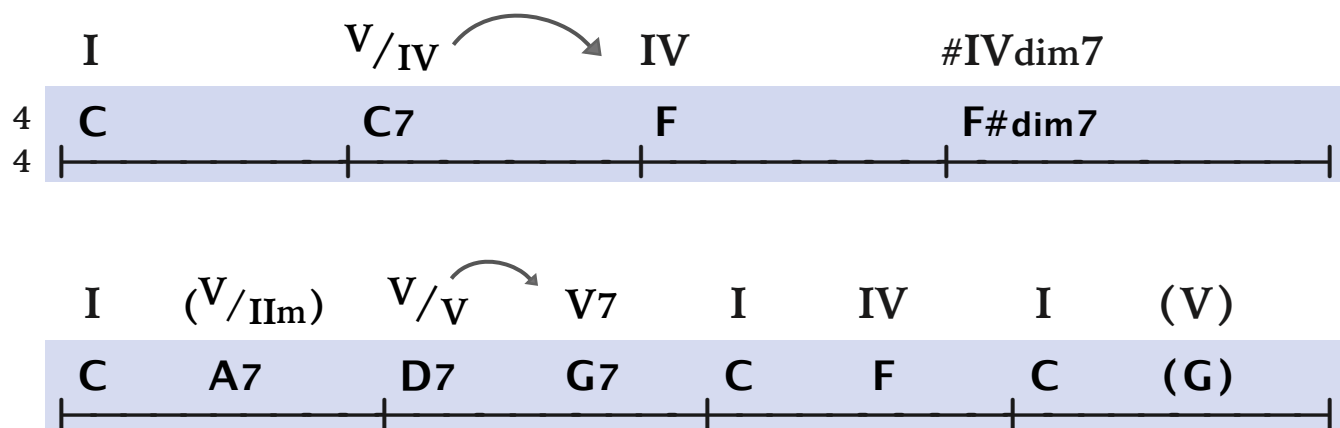


0:36 REFRAIN

#IVdim7 in 8-BAR BLUES FORM

In previous chapters we have heard dozens of songs based on the standard 12-bar blues form. In this section, we will look at a variation of this form known as the **8-bar blues**. The basic outline of this new form is shown below using key of C as an example.

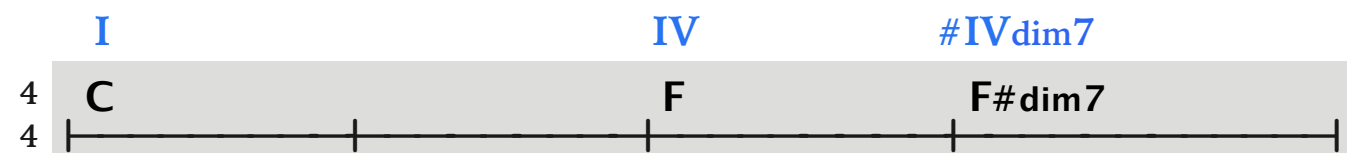
8-Bar Blues Form



You will notice the use of the #IVdim7 chord, and the presence of the **IV - #IVdim7 - I** sequence in bars 3, 4, and 5. This 8-bar blues form can be heard on the Allman Brothers' 1979 recording "Need Your Love So Bad," shown below. **START LISTENING AT 0:17**

"Need Your Love So Bad" — Allman Brothers — 1979

C major / blues

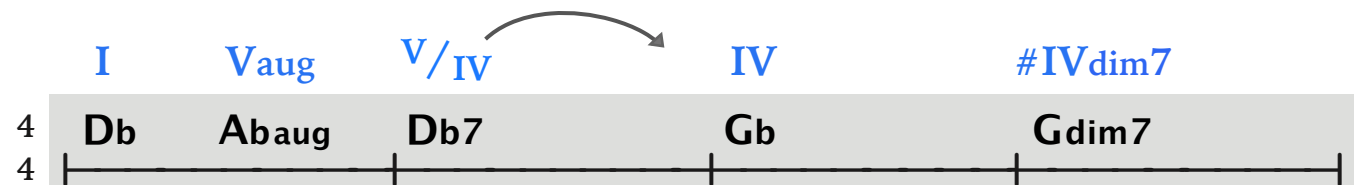


0:17 VERSE

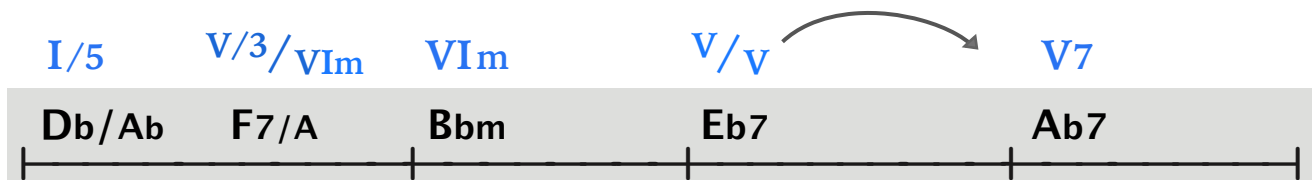
Another example of the 8-bar form comes from Ray Charles on his recording of Sonny Thompson's "Drown in My Own Tears." The song features a **passing #IVdim7** chord linking the IV and the I/5 (Gb - Gdim7 - Db/Ab in the key of Db).

"Drown in My Own Tears" — Ray Charles — 1960

Db major /
blues



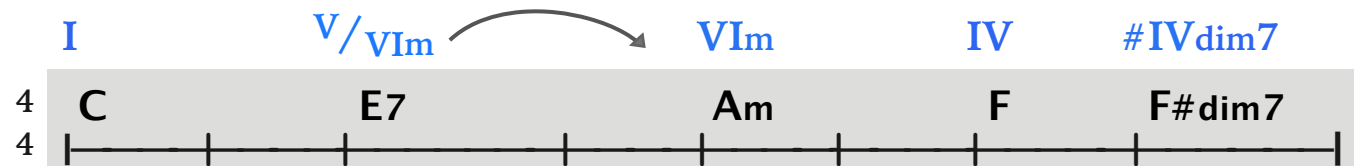
0:04 VERSE



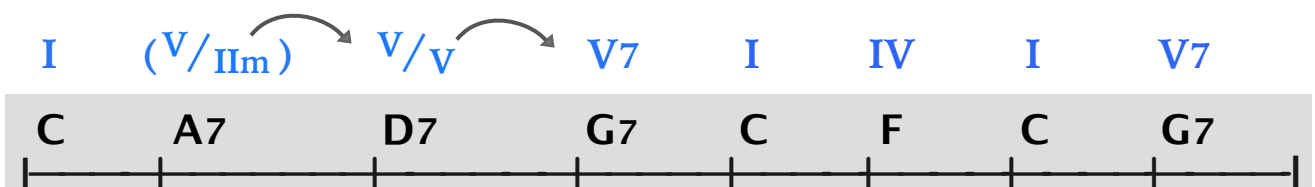
On Marshall Tucker's "Ramblin," the form is doubled to **16 bars** and a secondary dominant **V/VIm** (E7 in the key of C) is added after the opening I chord. START LISTENING AT 0:20

"Ramblin" — Marshall Tucker Band — 1973

C major /
blues



0:20 VERSE



Additional songs with #IVdim7 to I or I/5 CHORD

1959	<i>Smoke Gets in Your Eyes</i>	Platters	Eb major
1960	<i>Georgia on My Mind</i>	Ray Charles	G major / blues
1971	<i>Hallelujah (I Love Her So)</i>	Humble Pie (orig R. Charles '56)	D major / blues
1992	<i>Nobody Knows You When You're Down and Out</i>	Eric Clapton (orig. B. Smith '29))	C major / blues
1994	<i>Someday After Awhile</i>	Eric Clapton (orig. F. King '64))	D major / blues

WRITTEN EXERCISES

For practice spelling dim7 chords and identifying diminished chord patterns, try **Exercises 14.6, and 14.7** (see “Textbook Contents”/ “Volume 2”/ “Written Exercises”).

EAR TRAINING EXERCISES


To practice identifying dim7 chords by ear, go to **Exercises 14.18e – 14.22e** (see “Textbook Contents”/ “Volume 2”/ “Ear Training Exercises”).

VII dim7 IN MINOR KEY

Dim7 chords are sometimes seen in minor keys as a **VII dim7** chord. This chord is borrowed from the parallel harmonic minor, much like the minor key songs in Chapter Six that borrowed the V chord from harmonic minor. The following 2004 example from Ryan Cabrera is in the key of Ab minor, and uses both the VII dim7 and V7 chords (Gdim7 and Eb7, respectively). START LISTENING AT **0:23**

"Shame on Me" — Ryan Cabrera — 2004

Ab minor

 **66**

Im7 VII dim7 bIIIsus2 V7

4/4


4/4
||:
Abm7
Gdim7
Cbsus2
Eb7
:||

0:23 VERSE

Maroon 5's song "This Love" also uses the V and VII dim7, but this time both chords are **inverted** with a third in the bass.

"This Love" — Maroon 5 — 2004

C minor

 **67**

V/3 Im IVm VII dim7/3

4/4

4/4
||:
G/B
Cm
Fm
Bdim7/D
:||

0:20 VERSE

Songwriting Focal Points

The 2010 hit "They Try" from Rascal Flatts (written by Neil Thrasher, Tom Shapiro, and Jimmy Yeary) features both a strong focal point and several of the harmony topics covered in this chapter. "They Try" has two versions of the **chromatic descending cliché** 1, 7, b7, 6, b6 in a major key — one in the chorus (D - Dmaj7 - D7 - G - Gm), and another modified version in the verse (D - Dmaj7 - D7 - Gsus4 - G). You will also note that the song includes a prominent **6th chord** (A6) during the pre-chorus.

In terms of focal point elements, there are no new devices in this song, but three previous devices all work together to highlight the entrance of the chorus -

- **V to I TENSION - RESOLUTION** is featured as the pre-chorus transitions into the chorus.
- The **I CHORD is AVOIDED** for the entire pre-chorus, increasing tension.
- A **DRUM FILL** helps accent the focal point

"They Try" — Rascal Flatts — 2010

Db major

