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# Chord Progressions For Songwriters



## Synopsis

Each chapter of Chord Progressions For Songwriters provides a comprehensive self-contained lesson on one of twenty-one popular chord progressions that every songwriter should know inside and out. Lessons cover ascending, basic (I-IV), blues, circle (VI-II-V-I), classic rock (I-bVII-IV), combination, descending, doo-wop (I-VIm-IV-V), ending, flamenco (Im-bVII-bVI-V), folk (I-V), introduction, jazz (IIIm-V-I), minor blues, one-chord, pedal point, rock and roll (I-IV-V), standard (I-VIm-IIIm-V), and turnaround progressions as well as rhythm and Coltrane changes. You will learn how key, duration, substitution, variation (adding or subtracting chords), and displacement (rearranged chord orders) are used to vary the sound of each progression. You will also take a look at the authors songwriters notebook and work through exercises to reinforce key chapter concepts and get you started building your own progressions.

## Book Information

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## Customer Reviews

Harmonic progression is (often) the first thing that comes in the songwriting process. If it's not the first thing and if your song is not based on a riff, you'll have to put chords somewhere in the process anyway. To me, this book has a big advantage on all others "chords progression" books : it puts each chord progression in one of the 21 kinds that are referenced. So you know all kinds of progressions, all the variations you can make and on what hits it has been used. A great thing too : the book distinguishes the different inversions or pedal that are used on the progressions. I am an arranger and building a interesting bass line over a progression can really refresh that classic

progression that people already heard one million times. You won't "discover THE music secret" thanks to this book or write hit songs just by using one of the chords progression (and if you think that a book like this exists, I have some very bad news for you :) ) but you will have all the basic material for harmony in songwriting, at the same place. There is nothing more to look at, it's all there. I also bought this book just to give me new ideas and change my habits. Check yourself, you might always use the same progressions ... I did and this book teaches me new ones (no big discovery but even if I know these chords, I don't really use them in that order), and gives me a new approach on the harmonic analysis of the progressions I frequently use. to finish with, sorry for my poor english ...

I wish I would have had this book ten years ago! After spending hundreds (yikes probably more) on music lessons, books, and dvd's for about ten years now- I bought this two weeks ago and the improvement in my understanding is immense. Suddenly the hours and hours of scales and chord inversions make sense! Hurray! I don't read written music (well, very poorly) and having a book that explains how songs (of all sorts) are put together means never having to buy a fake book again. So, he gives you the progression in roman numerals and then in C, then he lists quite a few songs (from diverse genre's) that use that progression- (yeah! Immediate application!) so while you practice the progression in various keys you are learning a quantity of songs at a time- AND becoming so familiar with that progression that you can HEAR it elsewhere. It makes "practicing" fun because you are playing songs instead of exercises, and developing an understand of how song patterns are repeated, which is the key to playing with other folks. If you have your basic theory down (know your major & minor chords, scales, basic transposing, and maybe some chord inversions) you can't go wrong with this book (and even if you don't, he has handy charts in the back). I wish I would have had this years sooner, but am so so glad to have it now. Quite possibly the most useful music book I've ever come across.

If you are a songwriter, it is of crucial importance to have as many tools in your toolbelt as possible. This book is an aid to avoid being a one trick pony in terms of songwriting style, structure, or overall tone. Looking to improve your improvisational skills? This book is a fantastic resource. "Chord Progressions" clearly defines the chord progressions used for various different styles of music. Regardless of whether or not you play jazz, or by the Nashville charts, understanding the lessons of this book are crucial to the art. Regarding the above reviews, there was no promise that this is any way a fake book or "encyclopedia of chord progressions" as the first reviewer states (if you are

looking for a great book that is in that area by this author, try Money Chords, or the website MoneyChords.com, as the second review mentioned). At the same time, I don't agree with the third reviewer either. If I could find a product that could do this, I would certainly be willing to pay more than \$30 so I could collect my millions. I hope this review helps sort out some issues, because this book is an essential tool and resource. On a personal note, should disallow reviews from anyone who has not purchased the book directly from the site (especially to curb the effect of editorials not related directly to the work being reviewed).

This is the chord progression book I've wanted since I was a teenager tinkering around with compositions some 45 years ago. It was apparent to me even back then that nearly all popular songs fell into categories based on basic chord progressions with variations/substitutions. But I didn't have a source that explained what these were. I understood the circle of fifths from the smidgen of music theory I got with my piano lessons, and I picked out some of the more obvious common progressions such as the I-IV-V and I-VIm-IV-V, but nowhere could I find a comprehensive description of chord progressions. When I began listening to groups like Chicago and Steely Dan that used rock/jazz chords, I figured there would never be a book that covered it all. In the late 70s Making Changes: A Practical Guide to Vernacular Harmony by Eric Salzman and Michael Sahl came approached what I was looking for. But a lot of the space in that book was devoted to scores containing examples of what they wrote about, and the book did not feel complete. Finally, I discovered the Richard Scott book one day when I was writing a song and wondering how I might classify a progression I just wrote and compare it to similar songs. A search of the Internet turned up a description of Scott's book, and upon buying the book I found it to be everything I wanted plus more. Scott's taxonomy of chord progressions represents the universe of progressions admirably in my judgment. Most of the examples he provides are immediately familiar to me, and I can "hear" the progression he writes about easily. The book also contains a nice appendix that reviews how to represent chords (Oh, so that chord is C7#5#9!), chord substitution, modulation, and transposing. I finally have the only reference book I have ever needed on chord progressions.

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