
10 *Song Analysis, Example III*

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EXAMPLE III: *THE LOW DOWN*

The Low Down is a tune that combines elements of the Blues with the major scale-type chord progressions. The key is basically "C" Major, but liberties have been taken.

Here is a look at how the normal members of the major scale chord family have been modified; as well as the new scale sources from which these chords are built:

<u>Normal</u>	<u>Modified</u>	<u>Scale Source</u>
I = "C" Ma. 7	"C7"	"F" Major scale
II = "D" mi. 7	"D7"	"G" Major scale
III = "E" mi. 7	"E7"	"A" Major scale
IV = "F" Ma. 7	"F7"	"B ^b " Major scale
V = "G7"	"G+7"	"G" Whole tone
VI = "A" mi. 7	(not)	"C" Major scale
VII = "B"mi.7(^b 5)	(not used here)	(could be sub for "G7")
	^b VII = "B ^b 7"	"E ^b " Major scale

Also several passing chords are used:

+IV = F [#] 7	F [#] Diminished scale
VII = B	

They move by so quickly that they do not have much effect on the key center of the song.



The Low Down

MM70 12/8 Feel

G7 F7 C C/E F F^o7 C/G G+7

1 on cue... 2 3 4

(verse) C E F B^b7 C6 A mi. 7 D9 G7 G+7

A

C E7 F Ma. 9 B^b13 C6 A mi. 9 D13 G7 G+7

C C9 F F^o7 C/G E/G# A mi. F7

B

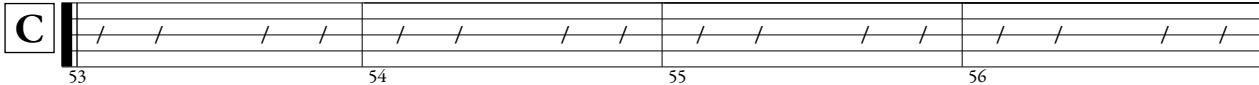
C/E A mi. D9 G13 C B^b/D B/D# C/E Csus/F C/G C7

(refrain) F F^o7 C C9 F F^o7 C C9

C

F F^o7 C/E A mi. D9/F# G9/F 1. C/E G7 G+7 2. C B^b/D B/D# C/E

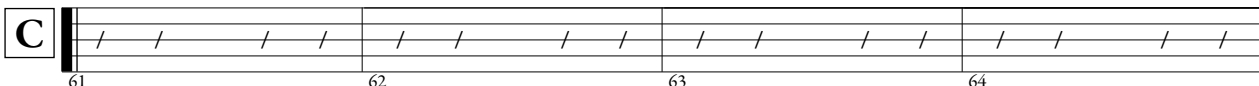
(refrain) F F[♯]7 C C9 F F[♯]7 C6 C13

C 

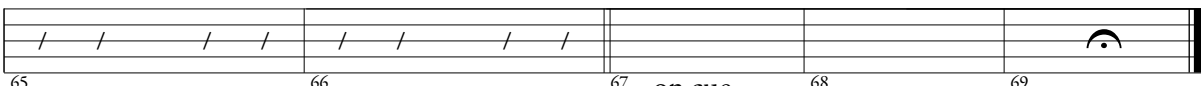
F F[♯]7 C/E A mi. D9/F[♯] G9/F C B^b/D B/D[♯] C/E



(solo) F F[♯]7 C6 C13 F F[♯]7 C C9

C 

F F[♯]7 C/E A mi. D9 G7 C



65 66 67 on cue... 68 69



Chords for *The Low Down*

	G7	F7	C	C/E	F
	Rt. X ♭7 3 5 X	Rt. (3) ♭7 3 5 X	X Rt. 5 Rt. 3 X	X 3 5 Rt. 3 X	X Rt. 5 Rt. 3 X
	Bar 1	Bar 2		Bar 3	
	◇	◇	/	/	/

	F#°7	C/G	G+7	C	E
	X Rt. ♭5 ♭7 ♭3 X	X 5 Rt. 3 5 X	X Rt. 3 +5 Rt. X	X Rt. 5 Rt. 3 X	X Rt. 5 Rt. 3 X
	Bar 3	Bar 4		Bar 5	
	/	//	//	//	//

Time notation: ◇ = four beats

/ = one beat

Chords for *The Low Down*

	F	B^b7	C6	A mi. 7	D9
	X X	X X	X X	X	X
Fret 8		Fret 6		Fret 5	Fret 5
	X R _{t.} 5 R _{t.} 3 X	R _{t.} X ^b 7 3 5 X	R _{t.} X 6 3 5 X	R _{t.} 5 ^b 7 ^b 3 5 R _{t.}	X R _{t.} 3 ^b 7 9 5
	Bar 6	Bar 7	Bar 8		
	//	//	//	//	//

	G7	G+7	C	E7	
	X X	X X	X X	X X	
Fret 3		Fret 3	Fret 3	Fret 7	
	R _{t.} X ^b 7 3 5 X	R _{t.} X ^b 7 3 +5	X ^b 7 5 R _{t.} 3 X	X R _{t.} 3 ^b 7 R _{t.} X	
	Bar 8	Bar 9			
	/	/	//	//	

Chords for *The Low Down*

	F Ma. 9	B^b13	C6	A mi. 9	D13
	X	X	X	X	X
	Rt. 3 7 9	Rt. X ^b 7 3 13 9	Rt. X 6 3 5	Rt. X ^b 7 ^b 3 5 9	X Rt. 3 ^b 7 9 13
	Bar 10		Bar 11		Bar 12
	//	//	//	//	//

	G7	G+7	C	C9	
	X	X	X	X	
	Rt. X ^b 7 3 5	Rt. X ^b 7 3 +5	X Rt. 5 Rt. 3 X	X Rt. 3 ^b 7 9	
	Bar 12		Bar 13		
	/	/	//	//	

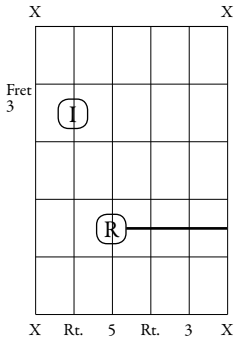
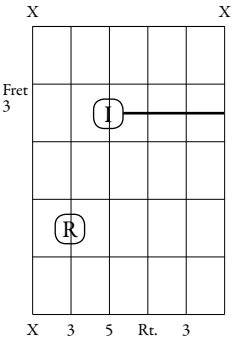
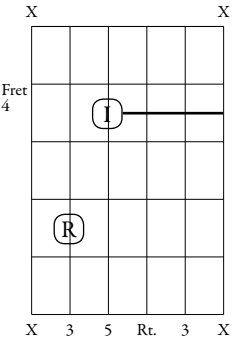
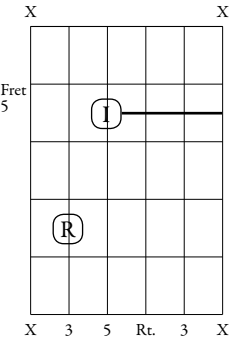
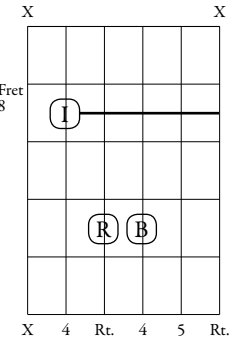
B *section starts here.*

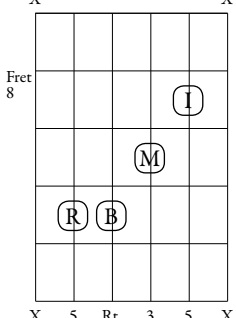
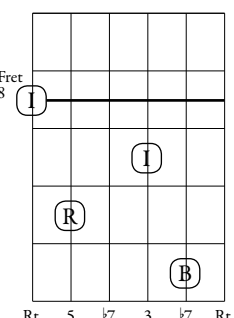
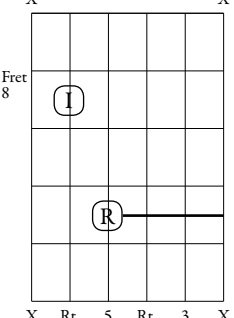
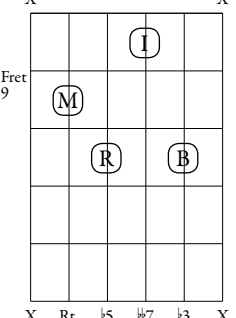
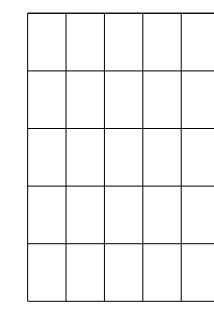
Chords for *The Low Down*

	F	F#°7	C/G	E/G#	A mi.
	Bar 14	Bar 14	Bar 15	Bar 15	Bar 16
	//	//	//	//	//

	F7	C/E	A mi.	D9	G13
	Bar 16	Bar 17	Bar 17	Bar 18	Bar 18
	//	//	//	//	//

Chords for *The Low Down*

	C	B^b/D	B/D[#]	C/E	C sus./F (or just play F)
					
	X Rt. 5 Rt. 3 X	X 3 5 Rt. 3 X	X 3 5 Rt. 3 X	X 3 5 Rt. 3 X	X 4 Rt. 4 5 Rt. X
		Bar 19		Bar 20	
	//	/	/	/	/

C/G	C7	F	F[#]7	
				
X 5 Rt. 3 5 X	Rt. 5 b7 3 b7 Rt.	X Rt. 5 Rt. 3 X	X Rt. b5 b7 b3 X	
Bar 20		Bar 21		
/	/	//	//	

C *refrain starts here.*

Chords for *The Low Down*

<p>C</p> <p style="text-align: center;">X Rt. 5 Rt. 3 X</p>	<p>C9</p> <p style="text-align: center;">X Rt. 3 ♭7 9 5</p>	<p>F</p> <p style="text-align: center;">X Rt. 5 Rt. 3 X</p>	<p>F♯7</p> <p style="text-align: center;">Rt. ♭5 ♭♭7 ♭3</p>	<p>C</p> <p style="text-align: center;">X Rt. 5 Rt. 3 X</p>
Bar 22	Bar 23	Bar 24	Bar 25	Bar 26
//	//	//	//	//

<p>C9</p> <p style="text-align: center;">X Rt. 3 ♭7 9 5</p>	<p>F</p> <p style="text-align: center;">X X Rt. 3 5 Rt.</p>	<p>F♯7</p> <p style="text-align: center;">Rt. ♭5 ♭♭7 ♭3</p>	<p>C/E</p> <p style="text-align: center;">X 3 5 Rt. 5 X</p>	<p>A mi.</p> <p style="text-align: center;">Rt. 5 Rt. ♭3 5 Rt.</p>
Bar 24	Bar 25	Bar 26	Bar 27	Bar 28
//	//	//	//	//

Chords for *The Low Down*

1.

	D9/F# (F# mi. b5)	G9/F	C/E	G7	G+7
X	X	X	X	X	X
Fret 9	Fret 8	Fret 7	Fret 3	Fret 3	Fret 3
X 3 b7 9 5 X	X b7 3 b7 9 (13)	X 3 5 Rt. 5 X	Rt. X b7 3 5 X	Rt. X b7 3 +5 X	
Bar 27			Bar 28 *		
//			/		

2.

C	B^b/D	B/D#	C/E	
X	X	X	X	X
Fret 3	Fret 3	Fret 4	Fret 5	
X Rt. 5 Rt. 3 X	X 3 5 Rt. 5 X	X 3 5 Rt. 5 X	X 3 5 Rt. 5 X	
Bar 52 **				
/				

* Go back to the **C** of the chart for the second verse.

** This leads into the last chorus.

CHORD CHART ANALYSIS: *THE LOW DOWN*



How the chart breaks down:

MM70 Set metronome at MM70.

12/8 Feel Count: “1, 2, 3; 2, 2, 3; 3, 2, 3; 4, 2, 3” beats per bar.

Bar 1 $\frac{4}{4}$ means four beats per bar.

“on cue” indicates that someone in the band will direct the changes.

“●” is a whole note; hit the chord once and let it ring.

“>” is a hard accent.

“G7” is V7 in “C”.

Bar 2 “F7” is IV7; the “B^b” Major scale is the source.

Bar 3 “C”, “C/E”, “F”, F[#]7 form an ascending bass line (isolate and learn).

Bar 4 “C/G” (second inversion); “G” note in bass completes ascending line.

“G+7” has an augmented 5th (“D[#]”), which leads into a “C” chord.

A

Bar 5

||: repeat mark.

“C” is I7; the “F” Major scale is the source.

“E” is III7; the “A” Major scale is the source.

- Bar 6 “F Ma. 7” or “Ma. 9” is IV Ma. 7; the “C” Major scale is the source.
 “B^b7” is ^bVII7; the “E^b” Major scale is the source.
- Bar 7 “C6” is I Ma. 7; Diatonic to the “C” Major scale.
 “A mi. 7” is VI mi. 7; Diatonic to the “C” Major scale.
- Bar 8 “D9” is II7; the “G” Major scale is the source.
 “G7” and “G+7”* are V7; the “C” Major scale is the source for “G7.”
- Bar 9 “C” is I7; the “F” Major scale is the source.
 “E7” is III7; the “A” Major scale is the source.
- Bar 10 “F Ma. 9” is IV Ma. 7; the “C” Major scale is the source.
 “B^b13” is ^bVII7; the “E^b” Major scale is the source.
- Bar 11 “C6” is I Ma. 7; Diatonic to the “C” Major scale.
 “A mi. 9” is VI mi. 7; Diatonic to the “C” Major scale.
- Bar 12 “D13” is II7; the “G” Major scale is the source.
 “G7” and “G+7”* are V7; the “C” Major scale is the source for “G7.”

* The possible scale sources and substitutes for “G+7” are:
 “G” Whole Tone scale = G+7, G+9, G7(⁺₅), G9(⁺₅)
 “G” 8 Note Dominant scale = G7(^b9), G7(+9), G7(⁺₉⁺₁₁)
 Mode VII of “A^b” Melodic Minor scale = G+7(^b9), G+7(+9), G+7(⁺₉⁺₁₁)
 Mode III (Phrygian) of “E^b” Major scale = G7(^b9), G7(+9), G7(^b₉⁺₁₃)
 (Contains no Major 3rd, but works in a pinch.)

- B** Bar 13 “C” is I Ma. 7.
 “C9” is I7 (helps set up move to “F”).
- Bar 14 “F” is IV Ma 7.
 “F[♯]7” is +IV dim. 7. } First part of ascending bass line.
- Bar 15 “C/G” (second inversion).
 “E/G[♯]” (first inversion). } More chromatic ascending line.
- Bar 16 “A mi. 7” is VI mi. 7; “end of the line.”
 “F7” is IV7.
- Bar 17 “C/E” is descending line from “F7.”
 “A mi.” is beginning of descending 4th bass line.
- Bar 18 “D9”
 “G13” } More 4th bass movement.
- Bar 19* “C” is I.
 “B[♭]/D” and “B/D[♯]” are the beginning of another ascending bass line.
- Bar 20* “C/E” & “C sus./F”; chromatic ascending bass line.
 “C/G” and “C7”; 4th movement. } One single chord inverted to produce a bass line.

* Isolate and learn Bars 19 and 20 as a “chord lick.”

C

Refrain.

Bar 21 “F” is IV Ma 7.
“F#°7” is +IV dim. 7. } This section leads off with a IV to I movement.

Bar 22 “C” is I Ma. 7.
“C9” is I7.

Bar 23 “F” is IV Ma 7.
“F#°7” is +IV dim. 7.

Bar 24 “C” is I Ma. 7.
“C9” is I7.

Bar 25 “F” is IV Ma 7.
“F#°7” is +IV dim. 7

Bar 26 “C/E” } Substitute for “C” & “C9” (like Bar 22), but has softer
“A mi.” } effect and different bass line.

Bar 27 “D9/F#” (first inversion). } Chromatic descending bass line.
“G9/F” (third inversion).

Bar 28 “C/E” is last of descending bass line.

“G7” & “G+7”; raised 5th (“D[#]”), lifts back to Bar 5, 29 for second verse.

1. This is referred to as a “first ending.”

Repeat back, in this case to **A**, to the top of the verse section.

Play **A**, **B**, and **C** again (Bars 29 through 51), skip the first

ending, jump to the second ending 2. (Bar 52)

and then play to the end of the tune.

Bar 52 “C”, “B^b/D”, “B/D[#]”, “C/E” are similar to Bars 19 and 20 — “lifts” into

C (Refrain).

