

SLOWLY, WITH FEELING

ONE - FOUR

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Much of what many of us love in the area of music dealing with **CHORDS**, we inherited from Europe. The two most important chords in the history of Western music, are distinctly European in origin. But **FOUR** is American chord. Not that Bach & Beethoven & Debussy & Mahler never used FOUR chords. They did... alot. It's just that we use them so much more. If you listen to music of this century that is truly American in flavor such as that of Aaron Copland, George Gershwin, Chuck Berry and Jimmy Reed to name four, this starts to become clear. The great film Composers early on, were largely Europeans who had moved here, or sons of immigrants and yet all of them adopted the FOUR chord as a prime ingredient in depicting American life. Fascinating stuff.

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Diagram 1 shows two rows of guitar chord diagrams. The first row contains: D $\Delta$ 7, G/9, D $\Delta$ 7, G/9, B $\flat$  $\Delta$ 7, E $\flat$ /9, B $\flat$  $\Delta$ 7, E $\flat$ /9. The second row contains: F $\sharp$  $\Delta$ 7, B/9, F $\sharp$  $\Delta$ 7, B $\Delta$ 9, B $\flat$ /9, followed by two empty grids. Fingering numbers are provided for the first five chords in each row.

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Diagram 2 shows two rows of guitar chord diagrams. The first row contains: D/9, G $\Delta$ 9, D, G/9, B $\flat$ , E $\flat$  $\Delta$ 7, B $\flat$ , E $\flat$ /9. The second row contains: F $\sharp$ , B $\Delta$ 9, F $\sharp$ , B $\Delta$ 9, D, D/9, G $\Delta$ 9, E $\flat$ 11. Fingering numbers are provided for most chords. A wavy line connects the D chord to the D/9 chord, with the word "optional continuation" and a dashed arrow pointing to the right.

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Diagram 3 shows two rows of guitar chord diagrams. The first row contains: E $\flat$ /9, E $\flat$ /9, A $\flat$  $\Delta$ 9, A $\flat$ /9, B/9, B/9, E $\Delta$ 9, E/9. The second row contains: G, G/9, C $\Delta$ 9, E $\flat$ m, B, C $\sharp$ m, D $\sharp$ m, C $\sharp$ m. Fingering numbers are provided for most chords. A wavy line connects the G chord to the G/9 chord, and another wavy line connects the C $\sharp$ m chord to the D $\sharp$ m chord.

Much of what many of us love in the area of music dealing with chords we inherited from Europe. The two most important chords in the history of Western music are distinctly European in origin (ONE and FIVE). But FOUR is America's chord. Not that Bach and Beethoven and Debussy and Mahler never used Four chords. They did...a lot. It's just that we use them *so* much more. If you listen to music of this century that is truly American in flavor, such as that of Aaron Copland, George Gershwin, Chuck Berry, and Jimmy Reed to name a few, this starts to become clear. The great film composers early on, were largely Europeans who had moved here, or sons of immigrants, and yet all of them adopted the Four chord as a prime ingredient in depicting American life. Fascinating stuff.