

**Lego Field Guide** (page 1)

Bob Keller, Corrected Draft. Please see Acknowledgment and Disclaimer on last page.  
8 July 2008

<b>Term</b>	<b>Type</b>	<b>Meaning</b>	<b>Etymology</b>	<b>Root step, when applicable (half-steps up)</b>	<b>Tonality step, when applicable (half-steps up)</b>	<b>Example Changes</b>	<b>Example Tunes</b>	<b>Loosely Similar Concepts</b>	<b>Opposite Species</b>	<b>Pages in NHLB (2004 ed.)</b>
<b>Amen</b>	<b>Cadence</b>	IV I cadence	Used in church hymns.				"Moanin'" call and response part.			129, 149
<b>Approach chord</b>	<b>Concept</b>	Chords other than the chord of resolution in a cadence.						Nearly There, Further Away	There	51
<b>Backslider</b>	<b>Join</b>	A step backward around the cycle, as in IIm7 V7 I   VIIm7 II7 V (or just I to V?).	Going up a fifth rather than down, the latter being more common.	-3 (down minor 3rd)	-5 (down 4th)	Dm7 G7 C Am7 D7 G	"What is This Thing Called Love", 2nd four		Bootstrap	67, 186, 191, 193, 286, 296, 298
<b>Bauble</b>	<b>Join</b>	Cadences separated by a major third up.	From "Baubles, Bangles, and Beads".	6 (up tritone)	4 (up major 3rd)	Dm7 G7 C   F#m7 B7 E	"Baubles, Bangles, and Beads"		Half Nelson	57, 60, 67, 188, 309
<b>Bootstrap</b>	<b>Join</b>	Transition upward a fifth.	To start a key a fourth higher, as on many bridges.	7 (up fifth)	5 (up fourth)		"Confirmation" transition to Bridge		Backslider	58-60, 285
<b>Breakdown</b>	<b>Concept</b>	Replacing a dominant with the corresponding II followed by the dominant.	Breaking down the progression into more gradual transitions.			G7 C becomes Dm7 G7 C		Dogleg, Multi-sub		134
<b>Brick</b>	<b>Concept</b>	A sequence of chords, such as a cadence or turnaround.								50, 62-63
<b>Cadence</b>	<b>Concept</b>	Changes toward a stable chord.	From classical music theory.			See Straight and Sad.				50-53

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<b>Cherokee</b>	<b>Join</b>	Transition upward three half-steps, e.g. I to bIII	From "Cherokee" bridge, I being the last chord in the "A" section.	3 (up minor 3rd)	1 (up half-step)	C   Ebm7	"Cherokee", transition to bridge, "Recorda Me"		Downwinder	66, 183-184, 186, 286
<b>Coltrane</b>	<b>Substitution</b>	IIm7 bIII7 bVI VII7 III V7 I	Used by John Coltrane.			Dm7 Eb7 Ab B7 E G7 C	"Countdown"			147, 308
<b>Compact</b>	<b>Cadence</b>	Cadence in which the II-V fits in one measure.	obvious				"what's New", bars 2-3			52
<b>Diminished resolutions</b>	<b>Concept</b>	How diminished chords resolve								126
<b>Dogleg</b>	<b>Concept</b>	Stepping through the cycle of dominants by dominant to parallel minor 7 transitions.	One note of the tritone of the dominant changes before the other, in angular form, similar to the angle of a dog's leg (Golf terminology).	0 (same root)	-7 (Not the usual offset because the reference is to a V rather than I)	Am7 D7 Dm7 G7	"I Got Rhythm", with bridge broken down	"Stablemates"		201
<b>Dominant Substitution</b>	<b>Substitution</b>	IIm7 bII7 I	Tritone substitution, bII7 substituting for V7.			Dm7 Db7 C				305
<b>Donna Lee</b>	<b>Opening</b>	I   /   II7   /   IIm7   V7   I   /	First 8 bars of "Donna Lee".			C   /   D7   /   Dm7   G7   C   /	"Donna Lee", "Take the 'A' Train"			41, 199
<b>Doo Wop</b>	<b>Turnaround</b>	I VIm Ivm V7 I [What about with IV instead of Ivm too?]	Tunes from the "doo wop" rock era.			C Am7 Fm7 G7 C	"I Will Always Love You"	POT		155
<b>Downwinder</b>	<b>Join</b>	I bIIIm7 bV7 VII	Transition downward a half-step.	1 (up half-step)	-1 (down half-step)	C #m7F#7 B	"Day Dream" bridge		Cherokee	66, 186, 287, 299
<b>Extended</b>	<b>Cadence</b>	VIm7 IIm7 V7 I	Extends the basic cadences by one chord on the front.			Fm7 Bbm7 Eb7 Ab	Start of "All the Things You Are"	Long cadence		140, 297

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<b>Foggy</b>	<b>Turnaround</b>	I bIII7 IIm7 V7 I	First part of "A Foggy Day".	C Eb7 Dm7 G7 C			"A Foggy Day"	Dominant substitution		154
<b>Four-square</b>	<b>Cadence</b>	A cadence that lasts four bars, in the form II   V7   I   I   occurring in the first or last four bars of an eight-bar section.							Offset cadence	136
<b>Further away</b>	<b>Chord</b>	Chord that approaches the tension producing chord in a cadence.	e.g. the II in a II V I.			Dm7 in Dm7 G7 C			There, Nearly There	51
<b>GDS</b>	<b>Cadence</b>	II7 bIIM7 I	GDS = "Green Dolphin Street".			D7/C, DbM7/C, C	"Green Dolphin Street"			144, 193, 306
<b>Groovin'</b>	<b>Turnaround</b>	IIIIm7 bII7 IIm7 V7	The end of the first section of "Groovin' High".			Gm7 Gb7 Fm7 Bb7	"Groovin' High".	Dominant substitution, Extended turnaround		207
<b>Half Nelson</b>	<b>Join</b>	Cadences separated by a major third down	From "Half Nelson".	-2 (down whole step)	-4 (down major 3rd)	C   Bbm7 Eb7 Ab	"Ladybird"		Bauble	67, 293
<b>Highjump</b>	<b>Join</b>	Where the end of one cadence jumps a fourth to the start of another.	A fourth is considered "high" if the highest is a fifth.	5 (up a fourth)	3 (up a minor 3rd)	Dm7 G7 C   Fm7 Bb7 Eb	"Green Dolphin Street", bars 23-13, "I'll Remember April" transition to bridge	Yardbird	Sidewinder	59, 66, 185, 189, 298
<b>Homer</b>	<b>Join</b>	To return to the home key.	To return to where you started following a cadence.	2 (up a whole step)	0 (no change)	C   Dm7   G7   C	"All the Things You Are" start of bridge		Retake	60, 65, 296
<b>Hover</b>	<b>Concept</b>	To stay one one chord for a few bars.	obvious				"So What", "Invitation", start of "I'll Remember April"	Homer	Cadence	69, 185

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<b>IV 'n Back</b>	<b>Brick</b>	Transition to IV via I7 or Vm7 I7, with some kind of transition back, such as #IVo7.	obvious	0	5 (up a fourth)	C C7 F F#o7 C, or C Gm7 C7 F F#o7 C	Bebop blues form, "Cherokee", first eight			151, 192, 204
<b>Join</b>	<b>Concept</b>	The transition between two tonalities	p59 recognisable joins between cadences; p 62 there are only 12.							59, 62, 63
<b>Ladybird</b>	<b>Turnaround</b>	I bIII7 bVI bII7	Final turnaround in "Ladybird".			C Eb7 Ab Db7 C	"Ladybird", "Half Nelson"	Dominant substitution		154
<b>Launcher</b>	<b>Cadence function</b>	To anticipate a change in tonality by cadential chords.	Launching a new tonality in the next section by a cadence in the previous.			Any cadence	"Confirmation" end of the bridge, to launch the "A" section	Slow Launcher		137
<b>Long</b>	<b>Cadence</b>	IIIIm7 VI7 IIm7 V7 I	A straight cadence with additional lead-in.			Em7 A7 Dm7 G7 C	"Green Dolphin Street", "Donna Lee" endings	Extended cadence		141, 193, 199, 298
<b>Multi-subbed</b>	<b>Turnaround</b>	Turnaround in which the IIm7 and V7 lines each descend chromatically	Can be constructed from a SPOT by tritone substitutions and breakdowns.			Em7 A7 Ebm7 Ab7 Dm7 G7 C	"I Can't Get Started"	Dominant substitution, Stablemates cadence, SPOT		154-155, 203
<b>Nearly there</b>	<b>Chord</b>	Chord that creates the tension in a cadence.				Db7 in Dm7 Db7 C		Dominant substitution, There, Further Away		144
<b>New Horizon</b>	<b>Join</b>	Cadences separated by a whole step down. Note the major-minor transitions.	The "horizon" (I) changes (lowers). [On page 60, the book seems to be suggesting it raises?]	0 (same root)	-2 (down a whole step)	G   Gm7 C7 F	"How High the Moon", "Cherokee" bridge, "Tune Up"		Woody	60, 65, 183, 188, 289
<b>Night and Day</b>	<b>Cadence</b>	bVI V7 I	From "Night and Day".			Ab G7 C	"Night and Day"			144, 307

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<b>Nowhere</b>	<b>Chord</b>	Tonality a major third away from home (Up or Down) [John says only down.]	"Out of Nowhere"				"Out of Nowhere", "Invitation" bridge, "Polkadots and Moonbeams"			61, 194, 206
<b>Offset</b>	<b>Cadence Position</b>	A cadence that straddles the middle of an eight-bar section.					"How High the Moon", first part		Four-square cadence	137, 197
<b>On-Off</b>	<b>Concept</b>	Change back and forth between two tonalities. The "On" is usually Home. The "Off" can be a number of different things.					"Groovin' High", "Ladybird"			43, 198
<b>On-Off+Dropback</b>	<b>Brick</b>	[John says it's a VIm7 to I brick. The book seems very unclear.]	Dropping back into familiar territory.							43, 207
<b>Passacaglia</b>	<b>Turnaround</b>	I bVII7 bVI7 V7	Descending bass line			C Bb7 Ab7 G7	"Flying Home"			155-156
<b>Pennies</b>	<b>Ending</b>	IV bVII7 IIIIm7 VI7 IIm7 V7 I [Never actually defined in the book?]	Ending of "Pennies from Heaven".			F Bb7 Em7 A7 Dm7 G7 C				40, 195
<b>Pennies</b>	<b>Turnaround</b>	I IIm7 IIIIm7 bIIIo7 IIm7 V7	Opening of "Pennies from Heaven".			C Dm7 Em7 Ebo7 Dm7 G7	Start of "Pennies from Heaven"			153, 304
<b>POT (Plain Ol' Turnaround)</b>	<b>Turnaround</b>	I Vim IIm V I.	The most common turnaround in popular music.			C Am7Dm7 G7 C	"Blue Moon", "I Got Rhythm"			149-150
<b>Pullback</b>	<b>Cadence part</b>	IIm7 V7 IIIIm7 VI7	The second pair of chords "pulls back" away from the apparent target I.		2	Dm7 G7 Em7 A7	"Satin Doll"	Woody	Long Cadence	56, 139, 295

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<b>Quick</b>	<b>Cadence</b>	Apparently used to mean a Launcher cadence in which the chords change two per bar (vs. Slow Launcher).						Launcher		137
<b>Rainbow</b>	<b>Cadence</b>	IIIIm7 or III7 to IV.	From an interpretation of "Over the Rainbow".	1		C Em7 F	"Some Day My Prince Will Come", bars 2-3			129, 148, 310
<b>Rainy</b>	<b>Cadence</b>	IIIIm7 bIIIo7 IIm7 V7 I	From an interpretation of "Here's That Rainy Day".			Em7 Ebo7 Dm7 G7 C	"Here's That Rainy Day"			141, 298
<b>Remote Off</b>	<b>Chord</b>	A tonality far from from home, such as Nowhere or others.						Nowhere		43
<b>Retake</b>	<b>Concept</b>	Repeating a cadence following its resolution.	obvious				"I'll Remember April", first part of the bridge.	Homer, Pullback		56, 60, 65
<b>Rhythm</b>	<b>Turnaround</b>	I #Io7 IIm7 #IIo7	From a jazz interpretation of "I Got Rhythm".			C C#o7 Dm7 D#o7	"Oleo", jazz interpretation of "I Got Rhythm"			151, 303
<b>Sad</b>	<b>Cadence</b>	A cadence of minor tonality (opposite of "straight"). IIm7b5 V7b9 I	Minor tonality sounds "sadder" than major.			Dm7b5 G7b9 Cm	"What is This Thing Called Love"			51, 122-124
<b>Sidewinder</b>	<b>Join</b>	A transition from I to III7, via VIIIm7b5 (which is V of IIIIm).	Maybe thinking of IIIIm as being to the "side" of I?	-1 (down a half-step)	-3 (minor 3rd down) (often to dominant minor 3rd up)	F Em7b5 A7	"Confirmation"		Highjump	67, 185, 291
<b>Slow Launcher</b>	<b>Cadence</b>	II7 IIm7 V7 I	Extending the cadence by placing a II7 before the IIm7.			D7 Dm7 G7 C	Bridge of "Take the 'A' Train"	Dogleg		138

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<b>SPOT (Suspended POT)</b>	<b>Turnaround</b>	Starts with IIIIm7 instead of I: IIIIm7 V17 IIm7 V7 I				Em7 A7 Dm7 G7 C	"I Got Rhythm", 2nd turnaround	Long cadence, Pullback		150-151
<b>Stablemates</b>	<b>Cadence</b>	A pair of two-fives, with the first a half-step higher.	From the tune "Stablemates"			Gm7 C7   Gbm7 B7	"Stablemates", "You Stepped Out of a Dream"			145, 195, 307
<b>Starlight</b>	<b>Cadence</b>	#IVm7VII7 IIIIm7 V17 IIm7 V7 I	The last part of "Stella by Starlight" (although it uses "sad" variants.			F#m7 B7 Em7 A7 Dm7 G7 C	"Woody 'n You", "Stella by Starlight" last part, "Little Willie Leaps", last 8			42, 142, 208, 209, 299
<b>Stella</b>	<b>Join</b>	Transition down a major 3rd, e.g. IIm bVIIm	Stella By Starlight, bars 11-12 [except that it goes to a Yarbird rather than Straight cadence, so does not end up a tritone away].	-4 (down a major third)	6 (up, or down, a tritone)		"Central Park West", "Stella By Starlight", bars 11-12			68, 210, 297
<b>Straight</b>	<b>Cadence</b>	A cadence of major tonality (opposite of "sad"): IIm7 V7 I.	The most ordinary cadence.			Dm7 G7 C	"Blue Bossa" Ebm7 Ab7 DbM7			51, 120-122
<b>Substitutes</b>	<b>Concept</b>									129
<b>Super-Tension</b>	<b>Ending</b>	Ending on dominant with #11, which is more stable: IIm7 V7 I7#11	Dominant #11, which contains two tritones.			Dm7 G7 C7#11				125, 143, 302
<b>Surprise</b>	<b>Cadence variation</b>	When a sad half-cadence goes to a major chord, or a straight half-cadence goes to a minor.	The ending differs from expectations.			straight: Dm7b5 G7b9 C, sad: Dm7 G7 Cm	"How High the Moon", last 8			142-143, 197, 300
<b>Suspended resolution</b>							"You Stepped Out of a Dream"	Stablemates		195

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<b>Tension</b>	<b>Ending</b>	Ending on dominant, rather than major or minor tonic: IIm7 V7 I7	Dominant is regarded as "tense" rather than stable.			Dm7 G7 C7				142, 301
<b>There</b>	<b>Chord</b>	Chord that resolves tension in a cadence.						Nearly There		51, 144
<b>Turnaround</b>	<b>Concept</b>	A progression that returns to where it started.								69
<b>Two-Goes</b>	<b>Cadence part</b>	Half cadence of any type repeated twice.	obvious			Dm7 G7 Dm7 G7	"Satin Doll", first part			140, 296
<b>Woody</b>	<b>Join</b>	Cadences separated by a whole step up.	From "Woody 'n You" bridge.	4	2		"Woody 'n You" bridge		New Horizon	59, 60, 66, 288
<b>Yardbird</b>	<b>Cadence</b>	A cadence of the form (IVm7) bVII7 I. [Called a "backdoor" or "minor plagal" cadence elsewhere.	From the opening of "Yardbird Suite".			(Fm7) Bb7 C	"Yardbird Suite", "My Romance", end of "Groovin' High"	Straight Cadence to bIII.		146, 207, 309
<b>Acknowledgment:</b> John Elliott helped me greatly, but I alone take responsibility for the errors that remain. <b>Note this is the 2004 edition, not 2008.</b>										