APP EXTRA
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"YOU MAY HAVE HEARD MUSICIANS TALKING ABOUT NUMBERS AS OPPOSED TO CHORD NAMES, SUCH AS I, IV OR V CHORDS. ALL THIS MEANS IS THAT EACH CHORD IN A PARTICULAR KEY IS ALLOCATED A NUMBER"

Beginners' guru Ellen takes us further into chordal territory

Hey, bass buddies! Last month we looked chords derived from the harmonised major scale, and how these are placed in various orders to create chord progressions. Most pop and rock songs are built from chord progressions, so it helps us to learn lots of songs quickly or get through a gig if we know how to jot this info down. We also took a look at how to create chord charts for contemporary pop or rock songs.

We can also use roman numerals to identify what chord comes next in a particular key. This way you can transpose (change the key of) a song from its original key to any other major key. For example, if you're in the key of F major, your I (1) chord is F maj7, your II (2) is G min7 and so on.

The 1 chord	**I**	**maj7**
The 2 chord	**II**	**min7**
The 3 chord	**III**	**min7**
The 4 chord	**IV**	**maj7**
The 5 chord	**V**	**7**
The 6 chord	**VI**	**min7**
The 7 chord	**VII**	**min7b5**

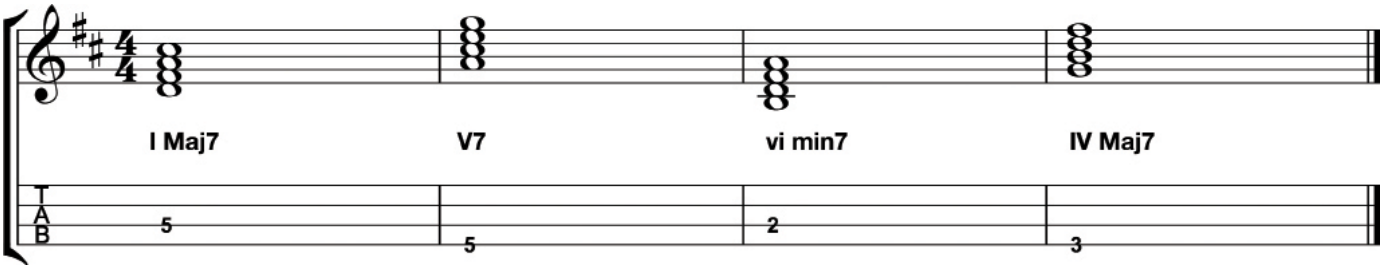
You may have heard musicians talking about numbers as opposed to chord names, such as I, IV or V chords. All this means is that each chord in a particular key is allocated a number. The I, IV and V chords in the key of G would be G maj7, C maj7 and D7, and if you were in the key of B they would be B maj7, E maj7 and F#7. Try using this method to find out all the chords for all the major key signatures, giving them a roman numeral from 1 to 7 and then placing them in different orders to create your own chord progressions.

Roman numerals are also very handy when you're in a jam setting: a musician may call out, "A blues I, IV, V in E." You'll then know that the chords they want you to play under are E maj7, A maj7 and B7. If they call out for a I, V, VI, IV in D, you would play D maj7, A7, B min7 and G maj7.

A very popular chord progression is I, V, VI, IV, which in the key of D major becomes similar to a U2 classic, 'With Or Without You'.

Verse and Chorus:
||: D Maj7 | A7 | B min7 | G Maj7 :|| *repeat till end*

In this example I've written the chord qualities, meaning if they are major or minor. You can see the basic chord in the example on the stave with the bass root notes in tab below. Try playing along with this progression by highlighting the roots: be sure to play while either tapping your foot or using a metronome to count out each of the bars. Then expand on the bass-line by adding passing notes between the chords or by changing the rhythm slightly. In the key of D major you have two sharps, F# and C#, so be sure to play those notes and not the natural F and C.

Create your own bass-line for this progression using triads, arpeggios and pentatonic scales – have fun!

EXAMPLE 1