

# **BEATLE BRIDGES**

## **AND MORE**

**HOW THE BEST COMPOSERS WROTE THEIR BRIDGES AND  
HOW YOU CAN WRITE YOURS**

**A PRACTICAL GUIDE TO COMPOSING THE BRIDGE FOR YOUR SONG**

**TOM COLE**



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# INTRODUCTION

## There and Back Again

The best composers have had trouble finding the bridge for a song. I remember Paul McCartney on TV saying that it was great to have a musical partner because he'd start out a song and "get stuck." A partner (in this case John Lennon) could write the missing B-part of a song.

It is said that John did this on songs like "Michelle" and "We Can Work It Out." You can easily see where the sticking part is on either of those; without a new musical place to go, Paul would be repeating his A parts: "These are words that go together well, my Michelle..." and "We can work it out... We can work it out..." forever and a day. John's bridges for these songs made the composition complete. Without them, the songs just aren't finished.

This book gives you 100 places to find the perfect and *original* bridge for your song. Within these pages is a way to find that bridge, go to it musically, and come back to where you started.

## Keeping It Simple

When I began to study musical bridges in preparation to write this book, I found that I was learning a good deal more about them than I cared to know! I mean to say by this that my interest was simply to try and help myself and others solve the problem we all have when the A-Part of a song comes easily and we're stuck for a bridge. But there was so much *detail* written about them—and I only wanted a simple approach.

John Lennon more than once talked of the "middle eight," the common bridge that has eight measures—and that's mostly what this book is about.

Of the middle eight bridge, Wikipedia says:

A typical song structure employing a middle 8 is:

Intro-{Verse-Chorus} {Verse-Chorus}-Middle 8-{Chorus}-{Chorus}-(Outro)

This is interesting, and it's certainly worth knowing. However, attention to such detail, to my mind at least, would make a practical composition book unnecessarily complicated. Thus, I won't spend any time on references to verses, choruses, prechoruses and the like—and I wouldn't even if I could say I was very familiar with what the terms actually mean! I have every faith that your chorus and the rest will come to you naturally. It's the *bridge* that gets you stuck, and so in this book I'll just say "the B Part" to mean the bridge and "the A Part" to mean the part you don't need any help on.

## An Original Song

You can't copyright a song title. Similarly, chord progressions belong to no one. You can write any 12-bar blues song you want and no one will sue you—even though the chord progression is always virtually identical. Minor blues seem the same to me. Similarly, the chord progressions that are typically used in the B Part of a song cannot be copyrighted.

Now, of course, this is not to say that you won't get sued if you steal the melody AND the progression. It does mean, however, that your original melody over a common chord progression constitutes your original song.

# HOW TO USE THIS BOOK

## How do I use these Beatle bridges to compose my own?

To put it simply, you sing/compose your own melody over these progressions and see if the progression you have chosen might be the right B-part for your song.

First play the progression and find in your musical ear the familiar Beatle melody. That way, you can better understand what's going on with the chord progression. Then forget about the Beatles and sing your *own* melody and lyrics over the progression. Change the progression if you find that your melody and your lyrics work better that way. Try more than one of the progressions! So many times I've found that I had composed a bridge that worked musically but wasn't the one that was meant to be. In the end, I was glad I had abandoned it. Yes, friend, *there is a bridge that was meant to be*. And when you find it, you'll also find that lyrics and melodies you were once madly in love with have quickly become absolutely forgettable.

## How do I find “in my musical ear” the melody for the Beatle bridge?

One advantage of using Beatle songs as examples is that so many people know them by heart. Musicians will most always be familiar with the melodies. If you don't know the melody or where the B Part begins, a quick listen to the preview in iTunes or a 99-cent purchase there will get that for you.

But you don't actually *need* to know the melody or the starting point of the bridge at all! You're writing your *own* song and the chord progressions work fine with or without knowing the Beatle melody. Perhaps that's even better; if you don't know the melody, you won't inadvertently copy the one the Beatles wrote. I have also added to the list a number of favorite bridges that are from songs you may not know. Once you strum them, however, you'll see (or hear) how they work musically and can see if they are the right fit for your song.

## How do I know which bridge progression to try out?

There are three general ways to decide.

**Method 1.** You can think of a Beatle (or other) song whose Part B you admire and go for it. That is fairly easy to decide upon; the sound of the B Part for “Yesterday,” for example, should be handy in any music lover's mind. So, you could give that a try. The nice minor chord that begins Part B of “And I Love Her” might strike you as the place you want to take your song.

**Method 2.** You can also use the book to adjust your in-progress Part B. Let's say you're playing in the Key of G and have been trying to work out the B Part by starting with a D seventh chord—the No. 5 chord. (There's a chart if you don't know the number.) Then, just go to the Appendix to find *Bridges that Start with the No. 5 Chord*. If your song is in the key of G and you think a B minor might take you somewhere, look for songs in the index that begin that way: *Bridges that Start with the No. 3 minor chord*. Again, there's an easy number system to find the chord with the matching number.

**Method 3.** You can also just open the book and try a progression whether it's one by the Beatles or not. There's nothing wrong with that approach. In fact, it may be the preferred way for everyone knows there is magic in serendipity.



## What if my song is in another key?

Heck, that's what the numbers are for! You just look in the Chords for Songs Chart and adjust the progression to fit your key. You do this after looking at the chart:

### BEATLE SONG IN THE KEY OF G CORRECTED TO PLAY IN C



(The No. 5 chord in the key of C is **G**, the No. 4 chord is **F**, and the No. 1 chord is **C**.)

Here's a simple chart that includes most of the chords one usually needs when playing in the CAGED guitar keys. A complete chart for all keys is in the back of the book. You'll likely prefer that one as you have everything you need there. But this simple view is useful as it will help newcomers to the system to more easily catch the idea.

You will see that I have used Arabic numerals rather than Roman numerals. Traditionally, upper case Roman numerals are used for songs in major keys while lower case Roman numerals are used for minor keys. To me, our comfortably familiar Arabic numbers just seem clearer and so I use them in the book without apology.

## Chord Chart for Songs in CAGED Keys

(Look in the Appendix for the complete chart for all keys.)

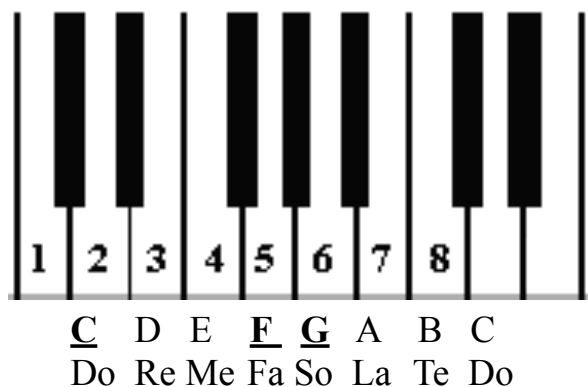
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>C</b>	D	E	F	G	A	B
<b>A</b>	B	C#	D	E	F#	G#
<b>G</b>	A	B	C	D	E	F#
<b>E</b>	F#	G#	A	B	C#	D#
<b>D</b>	E	F#	G	A	B	C#

In the key of C, then, 1=C, 4=F, and 5=G

# A SHORT RAP ON THE NUMBERS

You can skip this part entirely if you know the Nashville Number System and get to work on the chord progressions that follow. I include this short study of my version of the system because for beginners the practice it provides will make changing the progressions to different keys easier and it should take all the mystery out of this simple yet very useful view of music. Here's how it works:

You can use the "Doe a Deer Scale" to write a kind of musical notation. As everyone knows, there are eight notes in the scale (or really seven as the first note and eighth note are the same). We can give the notes a "doe a deer" name, a letter name, or a number. This is clear when we illustrate by using a piano keyboard.



The scale above begins with the note C and so the scale is the key of C. In the key of C, then, notes No. 1, 4, and 5 are C, F, and G. No. 1 stands for the tonic chord, 4 the subdominate, and 5 the dominate in songs. All of the other keys work the same way and have the same numbers for the same note in their scales. In the key of D, for example, the No. 1 chord is D, the No. 4 chord is G, and the No. 5 is A.

Here's the public domain "Red River Valley" with the letters and numbers written the way the progressions in the book are all done. Try changing to different keys by using the Chord Chart.

## RED RIVER VALLEY

1            5            1  
 (C)        (G)        (C)  
 From this valley they say you are going.

5    2<sup>7</sup>   5  
 (G) (D7) (G)

We will miss your bright eyes and sweet smile,  
 1            1<sup>7</sup>            4            1dim  
 (C)        (C7)        (F)        (Cdim)

For they say you are taking the sunshine  
 1            5            1  
 (C)        (G)        (C)

That has brightened our pathway a while.

I usually prefer numbers to letters because if I write numbers over lyrics, the musical notation is automatically written in EVERY key at the same time. I can play the song in any key. It really doesn't take much time to look at lyrics with numbers and switch keys automatically.

# BEATLE BRIDGE PROGRESSIONS

## 1. BRIDGE PROGRESSION IN THE STYLE OF "A HARD DAY'S NIGHT" AND OTHER SONGS

### KEY OF G

The chord progression for the bridge begins with a B minor seventh, the No. 3 chord.

**3m<sup>7</sup>**                      **6m**                      **3m<sup>7</sup>**  
**(Bm7)**                      **(Em)**                      **(Bm7)**



**1**                              **6m**                      **2m7**                      **5<sup>7</sup>**  
**(G)**                              **(Em)**                      **(Am7)**                      **(D7)**



The No. 5 chord D7 leads to the tonic No. 1 chord G.

## 2. BRIDGE PROGRESSION IN THE STYLE OF "ALL MY LOVING" AND OTHER SONGS

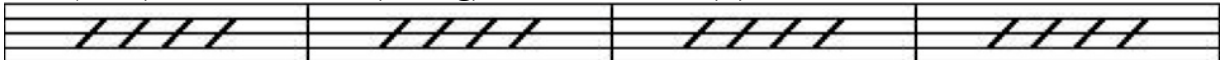
### KEY OF E

**Going there**—The chord progression for the bridge begins with a D7th, the No. 6 chord.

**6m**                              **3aug**                      **1**  
**(C#m)**                              **(G#aug)**                      **(E)**



**6m**                              **3aug**                      **1**  
**(C#m)**                              **(G#aug)**                      **(E)**



### 3. BRIDGE PROGRESSION IN THE STYLE OF "AND I LOVE HER" AND OTHER SONGS

**Note on key:**

The Beatles began this song in the key of F#. After the bridge, they made a sudden key change to G when George played the instrumental on the classical guitar. Many guitar players have found it easy to play the little four-note riff in the beginning of the song (which George composed) by playing the song in F.

**KEY OF F**

**Going there**—The chord progression for the bridge begins with a Dm, the No. 6 minor chord.

5m (Cm)	5 (Bb)	2m (Cm)	2m (Gm)
5m (Cm)	2m (Gm)	5 (BB)	5 <sup>7</sup> (Bb7)

### 4. BRIDGE PROGRESSION IN THE STYLE OF "AND YOUR BIRD CAN SING" AND OTHER SONGS

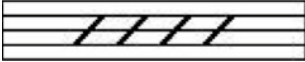
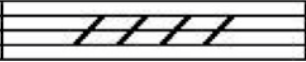
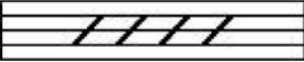
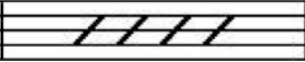
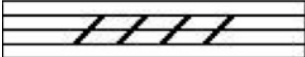
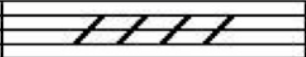
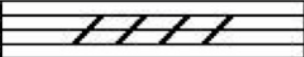
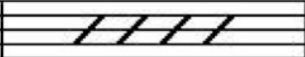
**KEY OF D**

The chord progression for the bridge begins with an F# minor, the No. 3 minor chord.

3m (F#m)	3m Maj <sup>7</sup> (F#m Maj <sup>7</sup> )	3m (F#m <sup>7</sup> )	6 <sup>7</sup> (B <sup>7</sup> )
1 (D)	2m (Em)	5 (A)	

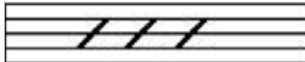
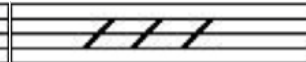
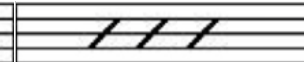
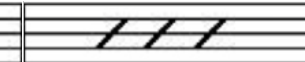
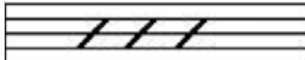
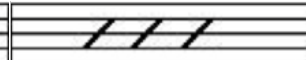
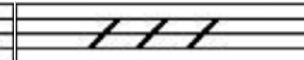
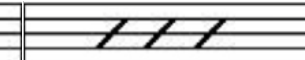
## 5. BRIDGE PROGRESSION IN THE STYLE OF "ANOTHER GIRL" AND OTHER SONGS KEY OF A

**Going there**—The chord progression for the bridge begins with a C, the No. #2 chord.

<b>#2</b> (C)	<b>#6</b> (G)	<b>#2</b> (C)	<b>#6</b> (G)
			
<b>#2</b> (C)	<b>5<sup>7</sup></b> (E <sup>7</sup> )	<b>1</b> (A)	<b>5<sup>7</sup></b> (E <sup>7</sup> )
			

## 6. BRIDGE PROGRESSION IN THE STYLE OF "BABY'S IN BLACK" AND OTHER SONGS KEY OF A

**Going there**—The chord progression for the bridge begins with an F#m, the No. 6 chord.

<b>6m</b> (F#m)		<b>2<sup>7</sup></b> (B <sup>7</sup> )	
			
<b>4</b> (D)		<b>5<sup>7</sup></b> (E <sup>7</sup> )	
			

## 7. BRIDGE PROGRESSION IN THE STYLE OF "CAN'T BUY ME LOVE " AND OTHER SONGS

### KEY OF C

The chord progression for the bridge begins with a Em, the No. 3 chord.

<b>3m</b> <b>(Em)</b>	<b>6m</b> <b>(Am)</b>	<b>1</b> <b>(C)</b>	
//	//	//	//
<b>3m</b> <b>(Em)</b>	<b>6m</b> <b>(Am)</b>	<b>2m</b> <b>(Dm)</b>	<b>5<sup>7</sup></b> <b>(G<sup>7</sup>)</b>
//	//	//	//

## 8. BRIDGE PROGRESSION IN THE STYLE OF "EIGHT DAYS A WEEK" AND OTHER SONGS

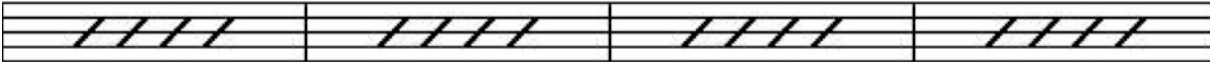
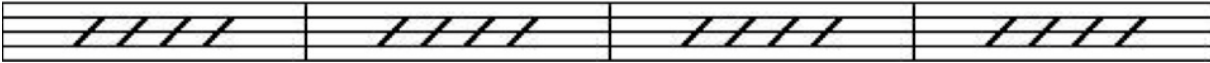
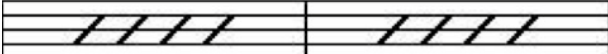
### KEY OF D

The chord progression for the bridge begins with an A, the No. 5 chord.

<b>5</b> <b>(A)</b>		<b>6m</b> <b>(Bm)</b>	
//	//	//	//
<b>2<sup>7</sup></b> <b>(E<sup>7</sup>)</b>		<b>4</b> <b>(G)</b>	<b>7</b> <b>(A)</b>
//	//	//	//


## 9. BRIDGE PROGRESSION IN THE STYLE OF "FOR NO ONE" AND OTHER SONGS KEY OF B

The chord progression for the bridge begins with a C#m, the No. 2 chord

<b>2m</b> (C#m)	<b>67</b> (Ab7)	<b>2m</b> (C#m)	<b>2m 67</b> (Ab7)
			
<b>2m</b> (C#m)	<b>67</b> (Ab7)	<b>2m</b> (C#m)	<b>2m 67</b> (Ab7)
			
<b>2m</b> (C#m)	<b>5sus4 57</b> (F#sus4)(F#7)		
			

## 10. Bridge Progression in the Style OF "From Me to You" and Other Songs. KEY OF C

**Going there**—The chord progression for the bridge begins with a Gm7 the No. 5 chord.

<b>5m7</b> (Gm7)	<b>17</b> (C7)	<b>4</b> (F)	
			
<b>27</b> (D7)		<b>5</b> (G)	<b>5aug</b> (Gaug) Back Again →
			

G, the number 5 chord is enough to take you back to the tonic (C) again, but the augmented gives it an extra push.



# 11. BRIDGE PROGRESSION IN THE STYLE OF "HERE, THERE, AND EVERYWHERE" AND OTHER SONGS

## KEY OF G

Chord that leads to the bridge is #6<sup>7</sup> the F#<sup>7</sup> chord. The chord progression of the bridge begins with a Bb, the No. #2 chord.

Bb (#2)	1m (Gm)	4m (Cm)	5 <sup>7</sup> (D <sup>7</sup> )	1m (Gm)	4m Cm	5 <sup>7</sup> D <sup>7</sup>
1m G		2m Am		3m Bm		4 C

# 12. BRIDGE PROGRESSION IN THE STYLE OF "I CALL YOUR NAME" AND OTHER SONGS

## KEY OF G

Going there—The chord progression for the bridge begins with a C, the No. 4 chord.

4 (C)	6m (Em)		
2 <sup>7</sup> (A <sup>7</sup> )	4 (C)	5 (D)	

# 13. BRIDGE PROGRESSION IN THE STYLE OF "I FEEL FINE" AND OTHER SONGS

## KEY OF G

**Going there**—The chord progression for the bridge begins with a G, the No. 1 chord

1 (G)	3m (Bm)	4 (C)	5 (D)
1 (G)	3m (Bm)	2m (Am)	5 (D)

# 14. Bridge Progression in the Style of "I Should Have Known Better" and Other Songs

**Going there**—The chord progression for the bridge begins with an E minor seventh, the No. 6 chord.

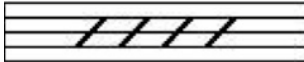
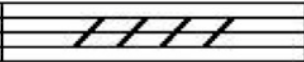
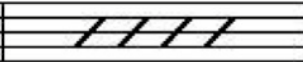
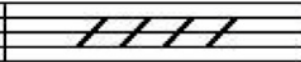
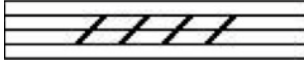
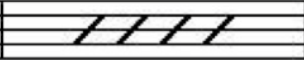
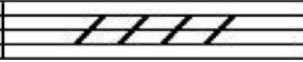
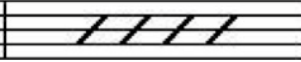




## KEY OF G

6m (Em)	4 (C)	1 (G)	3 <sup>7</sup> (B7)
6m (Em)	4 (C)	1 (G)	1 <sup>7</sup> (G7)
4 (C)	5 <sup>7</sup> (D7)	1 (G)	6m <sup>7</sup> (Em)
4	5 <sup>7</sup>	1 5 <sup>7</sup>	1 5 <sup>7</sup>

## 15 . Bridge Progression in the Style of "I Want to Hold Your Hand" and Other Songs

### KEY OF G

**Going there**—The chord progression for the bridge begins with a D7th, the No. 5 chord.

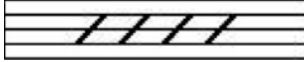
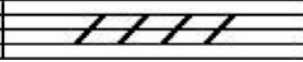
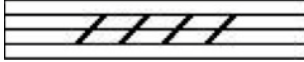
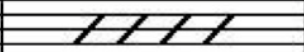
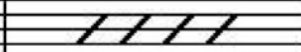
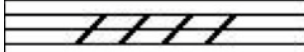
<b>5m</b> <b>(Dm)</b>	<b>1<sup>7</sup></b> <b>(G7)</b>	<b>4</b> <b>(C)</b>	<b>2m</b> <b>(Am)</b>
			
<b>5m</b> <b>(Dm)</b>	<b>1<sup>7</sup></b> <b>(G7)</b>	<b>4</b> <b>(C)</b>	<b>5<sup>7</sup></b> <b>(D7)</b>
			
<b>5<sup>7</sup></b> <b>(D7)</b>	<b>4</b> <b>(C)</b>	<b>5<sup>7</sup></b> <b>(D7)</b>	<b>Back Again → 1</b> <b>(G)</b>
			

The No. 5 chord as a seventh D7 naturally leads back to the tonic, G.

## 16. BRIDGE PROGRESSION IN THE STYLE OF "I WILL" AND OTHER SONGS

### KEY OF F

**Going there**—The chord progression for the bridge begins with a XX, the No. X chord

<b>4</b> <b>(Bb)</b>	<b>5</b> <b>(C)</b>	<b>6m</b> <b>(Dm)</b>	<b>4</b> <b>(Bb)</b>	<b>5</b> <b>(C)</b>	<b>1</b> <b>(F)</b>
					
<b>4</b> <b>(Bb)</b>	<b>5</b> <b>(C)</b>	<b>6m</b> <b>(Dm)</b>	<b>2<sup>7</sup></b> <b>(G7)</b>	<b>5<sup>7</sup></b> <b>(C7)</b>	
					

## 17. BRIDGE PROGRESSION IN THE STYLE OF "I'LL BE BACK" AND OTHER SONGS

### KEY OF A

**Going there**—The chord progression for the bridge begins with a B minor, the No. 2 minor chord.

<b>2m</b> <b>(Bm)</b>		<b>3m</b> <b>(C#m)</b>	
<b>6m</b> <b>(F#m)</b>	<b>2<sup>7</sup></b> <b>(B<sup>7</sup>)</b>	<b>2m</b> <b>(Bm)</b>	<b>5<sup>7</sup></b> <b>(E<sup>7</sup>)</b>

## 18. BRIDGE PROGRESSION IN THE STYLE OF "I'LL CRY INSTEAD" AND OTHER SONGS

### KEY OF G

*this bridge doesn't make a lot of sense*

### NOT A VERY USEFUL BRIDGE

**Going there**—The chord progression for the bridge begins with a XX, the No. X chord

<b>3m</b> <b>(Bm)</b>		<b>2<sup>7</sup></b> <b>(A<sup>7</sup>)</b>	
<b>D</b> <b>(5)</b>		<b>6<sup>7</sup></b> <b>(E<sup>7</sup>)</b>	<b>2<sup>7</sup></b> <b>A<sup>7</sup></b> <b>D</b>

## 19. BRIDGE PROGRESSION IN THE STYLE OF "I'LL FOLLOW THE SUN" AND OTHER SONGS

### KEY OF C

**Going there**—The chord progression for the bridge begins with a XX, the No. X chord

<b>4</b> <b>(F)</b>	<b>4m</b> <b>(Fm)</b>	<b>1</b> <b>(C)</b>	
<b>4</b> <b>(F)</b>	<b>4m</b> <b>(Fm)</b>	<b>1</b> <b>(C)</b>	<b>2m</b> <b>(Dm)</b>

## 20. BRIDGE PROGRESSION IN THE STYLE OF "I'M HAPPY JUST TO DANCE WITH YOU" AND OTHER SONGS

### KEY OF E

**Going there**—The chord progression for the bridge begins with a XX, the No. X chord

<b>6m</b> <b>(C#m)</b>	<b>2m 3<sup>7</sup></b> <b>(F#m) (Ab<sup>7</sup>)</b>	<b>6m</b> <b>(C#m)</b>	<b>2m 3<sup>7</sup></b> <b>(F#m) (Ab<sup>7</sup>)</b>
<b>6m</b> <b>(C#m)</b>	<b>2m 3<sup>7</sup></b> <b>(F#m) (Ab<sup>7</sup>)</b>	<b>2m<sup>7</sup> 5<sup>7</sup></b> <b>(F#m<sup>7</sup>)(B<sup>7</sup>)</b>	<b>1</b> <b>(E)</b>

## 21. BRIDGE PROGRESSION IN THE STYLE OF "I'M ONLY SLEEPING" AND OTHER SONGS

### NOT A VERY USEFUL BRIDGE

KEY OF X

**Going there**—The chord progression for the bridge begins with a XX, the No. X chord

X (X)		4 (X)	1 (X)
X (X)		X (X)	X (X)

## 22. BRIDGE PROGRESSION IN THE STYLE OF "IT WON'T BE LONG" AND OTHER SONGS

KEY OF X

**Going there**—The chord progression for the bridge begins with a XX, the No. X chord.

X (X)		4 (X)	1 (X)
X (X)		X (X)	X (X)

## 23. BRIDGE PROGRESSION IN THE STYLE OF "JULIA" AND OTHER SONGS

### KEY OF X

**Going there**—The chord progression for the bridge begins with a XX, the No. X chord

X (X)	4 (X)	1 (X)	
X (X)	X (X)	X (X)	

## 24. BRIDGE PROGRESSION IN THE STYLE OF "LOVE ME DO" AND OTHER SONGS

### KEY OF G

**Going there**—The chord progression for the bridge begins with a D7th, the No. 5 chord

5 <sup>7</sup> (D7)	4 (C)	1 (G)	
5 <sup>7</sup> (D7)	4 (C)	1 (G)	Back Again → (G)

A simple 4 to 1 (C to G) amen cadence brings you back to Part A.

## 25. BRIDGE PROGRESSION IN THE STYLE OF "MARTHA MY DEAR" AND OTHER SONGS

### KEY OF X

**Going there**—The chord progression for the bridge begins with a XX, the No. X chord

X (X)		4 (X)	1 (X)
X (X)		X (X)	X (X)

## 26. BRIDGE PROGRESSION IN THE STYLE OF "MICHELLE" AND OTHER SONGS

### KEY OF X

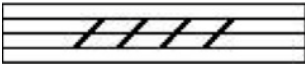
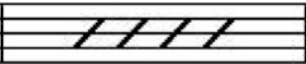
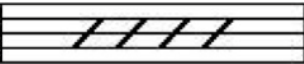
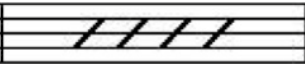
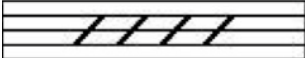
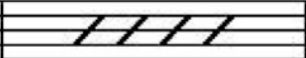
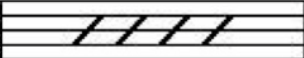
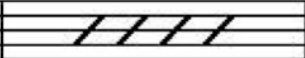
**Going there**—The chord progression for the bridge begins with a XX, the No. X chord

X (X)		4 (X)	1 (X)
X (X)		X (X)	X (X)



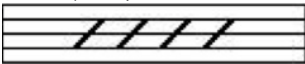
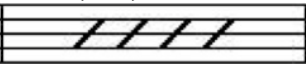
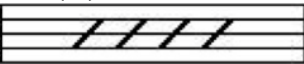
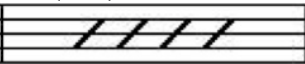
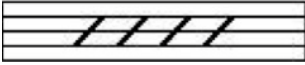
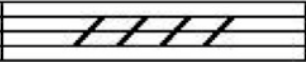
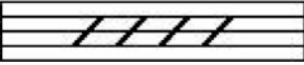
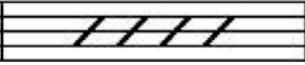
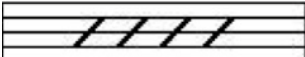
## 27. BRIDGE PROGRESSION IN THE STYLE OF "NO REPLY" AND OTHER SONGS KEY OF X

**Going there**—The chord progression for the bridge begins with a XX, the No. X chord

<b>X</b> <b>(X)</b>	<b>4</b> <b>(X)</b>	<b>1</b> <b>(X)</b>	
			
<b>X</b> <b>(X)</b>	<b>X</b> <b>(X)</b>	<b>X</b> <b>(X)</b>	
			

## 28. BRIDGE PROGRESSION IN THE STYLE OF "NOT A SECOND TIME" AND OTHER SONGS KEY OF G

**Going there**—The chord progression for the bridge begins with an A minor, the No. 2 minor chord.

<b>2m</b> <b>(Am)</b>	<b>3m</b> <b>(Bm)</b>	<b>1</b> <b>(G)</b>	<b>6m</b> <b>(Em)</b>
			
<b>2m</b> <b>(Am)</b>	<b>3m</b> <b>(Bm)</b>	<b>57</b> <b>(D7)</b>	
			
<b>6m</b> <b>(Em)</b>			
			

## 29. BRIDGE PROGRESSION IN THE STYLE OF "NOWHERE MAN" AND OTHER SONGS

KEY OF E

**Going there**—The chord progression for the bridge begins with a XX, the No. X chord

<b>3m</b> (Abm)	<b>4</b> (A)	<b>3m</b> (Abm)	<b>4</b> (A)
<b>3m</b> (Abm)	<b>4</b> (A)	<b>57</b> (B)	

## 30. BRIDGE PROGRESSION IN THE STYLE OF "PLEASE PLEASE ME" AND OTHER SONGS

KEY OF E

**Going there**—The chord progression for the bridge begins with an A, the No. 4 chord. The chord just before the bridge is chord No. 1 (E).

<b>4</b> (A)	<b>5</b> (B)	<b>1</b> (E)	
<b>4</b> (A)	<b>5</b> (B)	<b>1</b> (E)	<b>4 5</b> (A) (B)
<b>1</b> (E)			

## 31. BRIDGE PROGRESSION IN THE STYLE OF "SEXY SADIE" AND OTHER SONGS

### KEY OF X

**Going there**—The chord progression for the bridge begins with a XX, the No. X chord.

X (X)	4 (X)	1 (X)	
X (X)	X (X)	X (X)	

## 32. BRIDGE PROGRESSION IN THE STYLE OF "TELL ME WHY" AND OTHER SONGS

**Note on the 1, 6, 4, 5 Song Pattern:**

The A part of this song is a good illustration of how a solid melody can make a very tired old chord progression work well. Lennon simply wrote an upbeat tune over the old 1, 6m, 4, 5 sequence of "Big Girls Don't Cry," "Sherry Baby," and countless other songs.

Dolly Parton's "I Will Always Love You" uses the same pattern although I think Lennon's melody sparkles a lot more. I've always liked the sound of this bridge, which begins with the No. 4 chord as a seventh.

**Going there**—The chord progression for the bridge begins with the tonic, a D7th, the No. 4 chord.

1 <sup>7</sup> (D7)			
KEY OF D			
4 <sup>7</sup> (G7)	5 <sup>7</sup> (A7)		
6m (Bm)	2m7 (EM7)	5 <sup>7</sup> Back Again → 1 (A7)	(D)

The No. 5 chord as a seventh, here A7, naturally leads back to the tonic, D.

### 33. BRIDGE PROGRESSION IN THE STYLE OF "THE FOOL ON THE HILL" AND OTHER SONGS

#### KEY OF X

**Going there**—The chord progression for the bridge begins with a XX, the No. X chord.

X (X)		4 (X)		1 (X)
X (X)		X (X)		X (X)

### 34. BRIDGE PROGRESSION IN THE STYLE OF "THE LONG AND WINDING ROAD" AND OTHER SONGS

#### KEY OF Eb

**Going there**—The chord progression for the bridge begins with an Eb, the No. 1 chord. The chord just before the bridge is 1 (Eb).

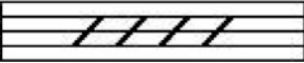
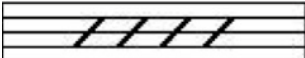
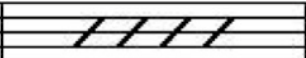
1 (Eb)	4 (Ab)	1 (Eb)	2m (Fm)	5 (Bb)	1 (Eb)	4 (Ab)	1 (Eb)	2m (Fm)	5 (Bb)

2-5 return

## 35. BRIDGE PROGRESSION IN THE STYLE OF "THE NIGHT BEFORE" AND OTHER SONGS

### KEY OF D

**Going there**—The chord progression for the bridge begins with an Am, the No. 5 chord.

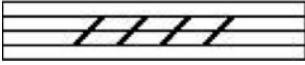
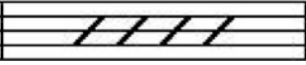
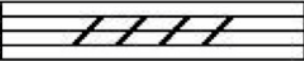
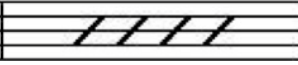
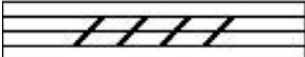
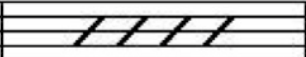
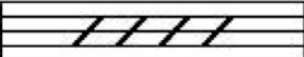
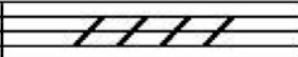
<b>5m</b> (Am)	<b>1</b> (D <sup>7</sup> )	<b>4</b> (G)	
			
<b>6m</b> (Bm)	<b>2<sup>7</sup></b> (E <sup>7</sup> )	<b>5<sup>7</sup></b> (A <sup>7</sup> )	
			

5<sup>7</sup> goes to the No. 1 chord.

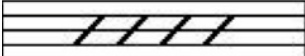
## 36. BRIDGE PROGRESSION IN THE STYLE OF "THERE'S A PLACE" AND OTHER SONGS

### KEY OF E

**Going there**—The chord progression for the bridge begins with a C#m, the No. 6 chord.

<b>6m</b> (C#m)	<b>2<sup>7</sup></b> (F# <sup>7</sup> )	<b>1</b> (E)	<b>3<sup>7</sup></b> (G# <sup>7</sup> )
			
<b>6m</b> (C#m)	<b>2<sup>7</sup></b> (F# <sup>7</sup> )	<b>1</b> (E)	<b>3<sup>7</sup></b> (G# <sup>7</sup> )
			

A ninth measure with the dominate chord (No. 5/B<sup>7</sup>) can lead back to the tonic (No. 1) chord, E:

<b>5<sup>7</sup></b> (B <sup>7</sup> )	<b>1</b> (E)
	

### 37. BRIDGE PROGRESSION IN THE STYLE OF "THINGS WE SAID TODAY" AND OTHER SONGS

KEY OF A

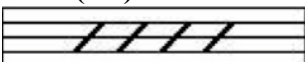
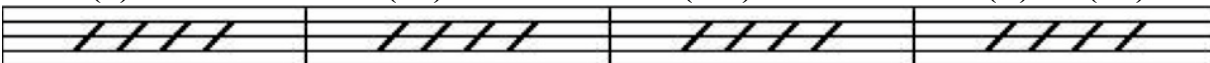
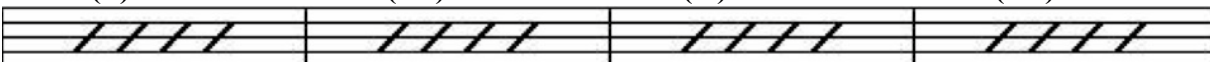
**Going there**—The chord progression for the bridge begins with an A, the No. 1 chord.

<b>1</b> (A)	<b>4</b> (D)	<b>#2</b> (B <sup>7</sup> )	<b>#5<sup>7</sup></b> (E <sup>7</sup> )
			
<b>1</b> (A)	<b>4</b> (D)	<b>#2</b> (B <sup>7</sup> )	<b>#1<sup>7</sup></b> (Bb <sup>7</sup> )
			

### 38. BRIDGE PROGRESSION IN THE STYLE OF "THIS BOY" AND OTHER SONGS

KEY OF C

**Going there**—In the A Part of the song a C<sup>7</sup> is played as a natural lead-in to F. The chord progression for the bridge begins with an F, the No. 4 chord.

<b>5<sup>7</sup></b> (C <sup>7</sup> )			
			
<b>4</b> (F)	<b>3<sup>7</sup></b> (E <sup>7</sup> )	<b>6m</b> (Am)	<b>1</b> <b>1<sup>7</sup></b> (C)    (C <sup>7</sup> )
			
<b>4</b> (F)	<b>2<sup>7</sup></b> (D <sup>7</sup> )	<b>5</b> (G)	<b>5<sup>7</sup></b> (G <sup>7</sup> )
			

### 39. BRIDGE PROGRESSION IN THE STYLE OF "WAIT" AND OTHER SONGS

KEY OF X

**Going there**—The chord progression for the bridge begins with a XX, the No. X chord

<b>4</b>	<b>7</b>	<b>1</b>	<b>1</b>
<b>(Am)</b>		<b>(X)</b>	<b>(X)</b>
<b>X</b>		<b>X</b>	<b>X</b>
<b>(X)</b>		<b>(X)</b>	<b>(X)</b>

### 40. BRIDGE PROGRESSION IN THE STYLE OF "WHAT YOU'RE DOING" AND OTHER SONGS

KEY OF D

**Going there**—The chord progression for the bridge begins with an F, the No. 4 chord.

<b>4</b>	<b>6m</b>	<b>4</b>	<b>6m</b>
<b>(G)</b>	<b>(Bm)</b>	<b>(G)</b>	<b>(Bm)</b>
<b>2<sup>7</sup></b>		<b>5<sup>7</sup></b>	
<b>(E<sup>7</sup>)</b>		<b>(A<sup>7</sup>)</b>	

## 41. BRIDGE PROGRESSION IN THE STYLE OF "WHEN I GET HOME" AND OTHER SONGS

### KEY OF X

**Going there**—The chord progression for the bridge begins with a XX, the No. X chord.

X (X)		4 (X)	1 (X)
X (X)		X (X)	X (X)

## 42. BRIDGE PROGRESSION IN THE STYLE OF "WHEN I'M SIXTY-FOUR" AND OTHER SONGS

### KEY OF X

**Going there**—The chord progression for the bridge begins with a XX, the No. X chord

X (X)		4 (X)	1 (X)
X (X)		X (X)	X (X)



## 43. BRIDGE PROGRESSION IN THE STYLE OF "WHILE MY GUITAR GENTLY WEEPS" AND OTHER SONGS

### KEY OF A

**Going there**—The chord progression for the bridge begins with a XX, the No. X chord

<b>1</b> (A)	<b>3m</b> (C#m)	<b>6m</b> (F#m)	<b>3m</b> (C#m)
<b>2m</b> (Bm)		<b>5</b> (E)	
<b>1</b> (A)	<b>3m</b> (C#m)	<b>6m</b> (F#m)	<b>3m</b> (C#m)
<b>2m</b> (Bm)		<b>5</b> (E)	

## 44. BRIDGE PROGRESSION IN THE STYLE OF "WITH A LITTLE HELP FROM MY FRIENDS" AND OTHER SONGS

### KEY OF E

**Going there**—The chord progression for the bridge begins with a C#m, the No. 6 chord.

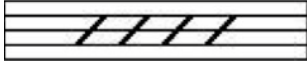



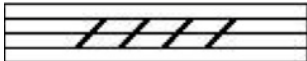
<b>6m</b> (C#m)	<b>2<sup>7</sup></b> (F# <sup>7</sup> )	<b>1 #6</b> (E) (D)	<b>4</b> (A)
<b>6m</b> (C#m)	<b>2<sup>7</sup></b> (F# <sup>7</sup> )	<b>1 #6</b> (E) (D)	<b>4</b> (A)

The No. 4 chord, A, leads to the No. 1 chord, E.

## 45. BRIDGE PROGRESSION IN THE STYLE OF "YES IT IS" AND OTHER SONGS

### KEY OF E

**Going there**—The chord progression for the bridge begins with a F#m, the No. 2 minor chord.

<b>2m</b> (F#m)	<b>1</b> (E)	<b>4</b> (A)	<b>2m</b> (F#m)	<b>5m</b> (Bm)	<b>1</b> (E)	<b>6m</b> (C#m)
						
<b>2<sup>7</sup></b> (F#m)	<b>5<sup>7</sup></b> (B7)				<b>X</b>	<b>X</b>
						

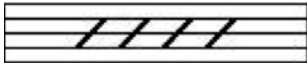
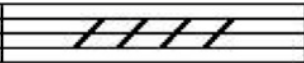

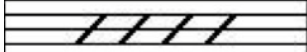
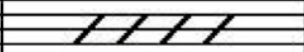
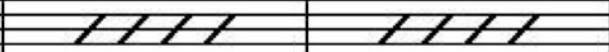
## 46. BRIDGE PROGRESSION IN THE STYLE OF "YESTERDAY" AND OTHER SONGS

### Note on tuning and chords:

You can look at the Ed Sullivan video of McCartney playing this song. You'll find that the song is in the key of F and Paul has his guitar tuned a full step down so he can play out of a G shape and still hit the high notes when he sings. To help guitarists and some singers out, the bridge progression here will be written out in G.

**Going there**—The chord progression for the bridge begins with an F# minor seventh, the No. 7 chord.

### KEY OF G

<b>7m<sup>7</sup></b> (F#m7)	<b>3<sup>7</sup></b> (B7)	<b>6m</b> <b>5</b> <b>4</b> (Em) (D) (C)	<b>5</b> (D)	<b>1</b> (G)
				
<b>7m<sup>7</sup></b> (F#m7)	<b>3<sup>7</sup></b> (B7)	<b>6m</b> <b>5</b> <b>4</b> (Em) (D) (C)	<b>5</b> (D)	<b>1</b> (G)
				

## 47. BRIDGE PROGRESSION IN THE STYLE OF “YOU CAN’T DO THAT” AND OTHER SONGS

The chord progression for the bridge begins with an B seventh, the No. 4 chord.

### KEY OF G

<b>3<sup>7</sup></b> <b>(B7)</b>	<b>6<sup>m</sup></b> <b>(Em)</b>	<b>4</b> <b>(C)</b>	<b>5</b> <b>(D)</b>	<b>1</b> <b>(G)</b>
//	//	//	//	//
<b>3<sup>7</sup></b> <b>(B7)</b>	<b>6<sup>m</sup></b> <b>(Em)</b>	<b>4</b> <b>(C)</b>	<b>5</b> <b>(D)</b>	
//	//	//	//	

## 48. BRIDGE PROGRESSION IN THE STYLE OF "YOU WON'T SEE ME" AND OTHER SONGS NOT SUCH A GOOD BRIDGE

### KEY OF X

**Going there**—The chord progression for the bridge begins with a chord

<b>X</b> <b>(X)</b>		<b>4</b> <b>(X)</b>	<b>1</b> <b>(X)</b>
//	//	//	//
<b>X</b> <b>(X)</b>		<b>X</b> <b>(X)</b>	<b>X</b> <b>(X)</b>
//	//	//	//

**49. BRIDGE PROGRESSION IN THE STYLE OF "HERE THERE AND EVERYWHERE" AND OTHER SONGS**  
KEY OF X

**50. BRIDGE PROGRESSION IN THE STYLE OF "YOU'RE GOING TO LOSE THAT GIRL" AND OTHER SONGS**

KEY OF E

Going there—The chord progression for the bridge begins with a G, the No. #2 chord.

#2 (G)	#5 (C)	#2 (G)	
//	//	//	
	#5 (C)	#1 (F)	
//	//	//	//

**51. BRIDGE PROGRESSION IN THE STYLE OF "STARS FELL OVER ALABAMA" AND OTHER SONGS**  
KEY OF C

The chord just before the bridge is chord No. 1 (C).

The chord progression for the bridge begins with a Dm<sup>7</sup>, the minor seventh No. 2 chord.

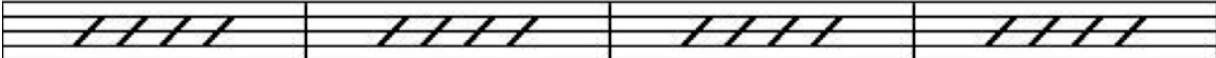

2m <sup>7</sup> (Dm <sup>7</sup> )	5 <sup>7</sup> (G <sup>7</sup> )	1Maj <sup>7</sup> (CMaj <sup>7</sup> )	6dim (Adim)
//	//	//	//
2m <sup>7</sup> (Dm <sup>7</sup> )	5 <sup>7</sup> (G <sup>7</sup> )	1Maj <sup>7</sup> (CMaj <sup>7</sup> )	
//	//	//	//
6m	#5 (Am)	#4m <sup>7</sup> b5 (Ab)	7 (F#m <sup>7</sup> b5)
//	//	//	//
		3Maj <sup>7</sup> (EMaj <sup>7</sup> )	5 <sup>7</sup> (G <sup>7</sup> )
//	//	//	//

## 52. BRIDGE PROGRESSION IN THE STYLE OF "ROSETTA" AND OTHER SONGS

### KEY OF Eb

The chord just before the bridge is chord No. 1 (Eb).

The chord progression for the bridge begins with a Gm, the minor No. 3 chord.

<b>3m</b> <b>(Gm)</b>	<b>6<sup>7</sup></b> <b>(D7)</b>	<b>3m 6<sup>7</sup></b> <b>(Gm) (D7)</b>	<b>3m</b> <b>(Gm)</b>
			
<b>5</b> <b>(Bb)</b>	<b>2<sup>7</sup></b> <b>(F7)</b>	<b>5</b> <b>(Bb)</b>	<b>5<sup>7</sup></b> <b>(Bb7)</b>
			

## 53. BRIDGE PROGRESSION IN THE STYLE OF "BLUE MONTANA SKIES" AND OTHER SONGS

### KEY OF A

The chord just before the bridge is chord No. 1 (A).

The chord progression for the bridge begins with a E, the No. 5 chord.

<b>5</b> <b>(E)</b>	<b>2</b> <b>(B)</b>	<b>5</b> <b>(E)</b>	
			
<b>#2</b> <b>(C)</b>	<b>#6<sup>7</sup></b> <b>(G7)</b>	<b>#2</b> <b>(C)</b>	<b>5<sup>7</sup></b> <b>(E)</b>
			

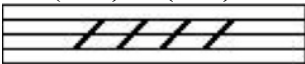
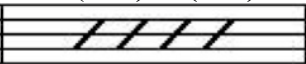
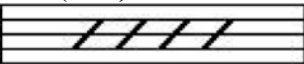
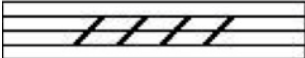
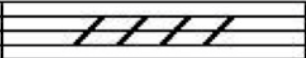
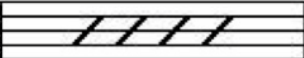
## 54. BRIDGE PROGRESSION IN THE STYLE OF "SEND IN THE CLOWNS" AND OTHER SONGS

KEY OF Eb

*THIS ISN'T GOING TO WORK*

The chord just before the bridge is chord No. 1 (Eb).

The chord progression for the bridge begins with a G minor the No. 3 minor chord.

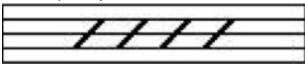
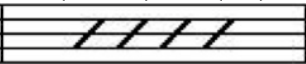
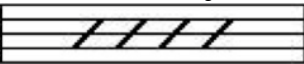
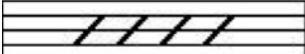
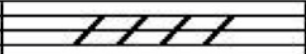
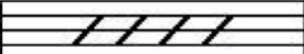
<b>3m</b> (Gm)	<b>2m</b> (Dm)	<b>3m</b> (Gm)	<b>2m</b> (Dm)	<b>3m</b> (Gm)	<b>6m<sup>7</sup></b> (Cm <sup>7</sup> )
					
<b>3</b> (G)	<b>1</b> (Eb)	<b>2<sup>7</sup></b> (F <sup>7</sup> )	<b>(Gsus<sup>4</sup>)</b> (Dm)	<b>3sus<sup>4</sup></b> (Fm <sup>7</sup> )	<b>2m<sup>7</sup></b> (E)
					

## 55. BRIDGE PROGRESSION IN THE STYLE OF "IF I DIDN'T HAVE YOU" AND OTHER SONGS

KEY OF F

The chord just before the bridge is chord No. 1 (F).

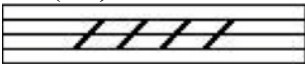
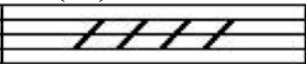
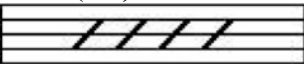
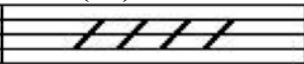
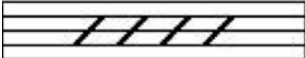
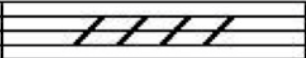
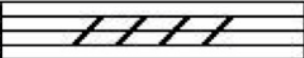
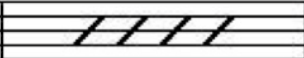
The chord progression for the bridge begins with a Bb, the No. 4 chord.

<b>4</b> (Bb)	<b>7<sup>7</sup>sus</b> (E7sus)	<b>7<sup>7</sup></b> (E7)	<b>3m</b> Am	<b>3maj<sup>7</sup></b> Amaj <sup>7</sup>	<b>3m<sup>7</sup></b> Am <sup>7</sup>
					
<b>3m</b> (Gm)	<b>3maj<sup>7</sup></b> (Gmaj <sup>7</sup> )	<b>3m<sup>7</sup></b> (Gm <sup>7</sup> )	<b>1</b> (F)	<b>5<sup>7</sup></b> (C <sup>7</sup> )	
					

## 56. BRIDGE PROGRESSION IN THE STYLE OF "DEEP WATER" AND OTHER SONGS KEY OF G

The chord just before the bridge is chord No. 1 (G).

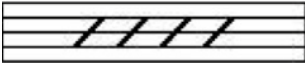


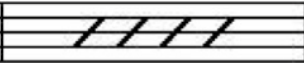
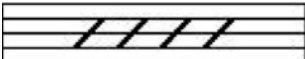
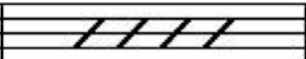
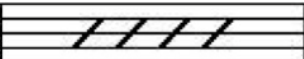
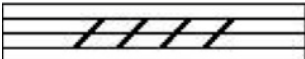
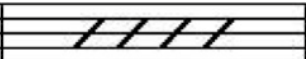
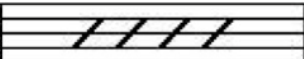
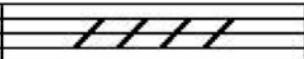
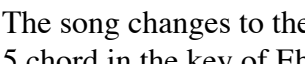
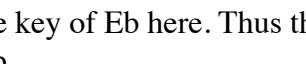
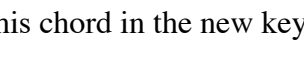
The chord progression for the bridge begins with a C sixth, the No. 4 sixth chord.

<b>4<sup>6</sup></b> (C6)	<b>2<sup>7</sup></b> (A <sup>7</sup> )	<b>4<sup>6</sup></b> (C6)	<b>2<sup>7</sup></b> (A <sup>7</sup> )
			
<b>4<sup>6</sup></b> (C6)	<b>2<sup>7</sup></b> (A <sup>7</sup> )	<b>5</b> (D)	<b>5<sup>7</sup></b> (D <sup>7</sup> )
			

## 50. BRIDGE PROGRESSION IN THE STYLE OF "SURFER GIRL" AND OTHER SONGS KEY OF D (Bridge leads to the key of Eb)

The chord just before the bridge is chord No. 1 (D).

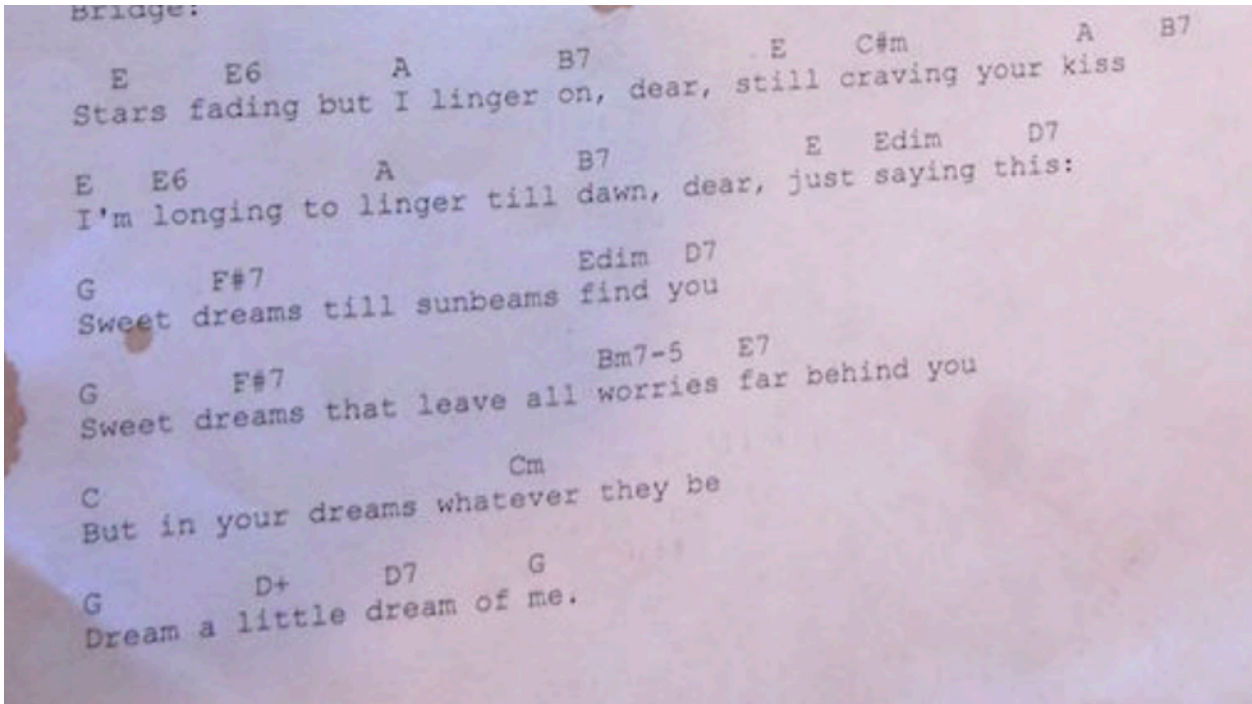
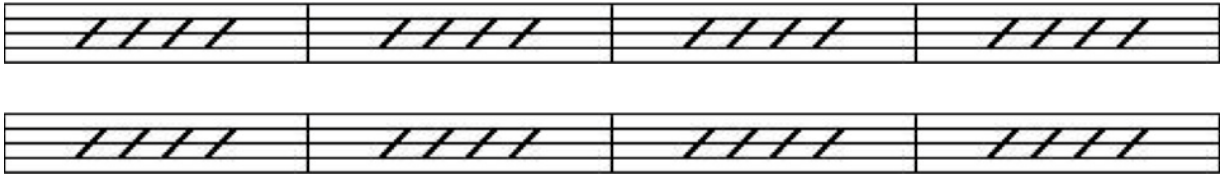
The chord progression for the bridge begins with a G, the No. 4 chord.

<b>4</b> (G)	<b>5</b> (A)	<b>1</b> (D)	<b>6m</b> (Bm)	<b>4</b> (G)	<b>5</b> (A)	<b>1</b> (D)
						
<b>4</b> (G)	<b>5</b> (A)	<b>1</b> (D)	<b>6m</b> (Bm)	<b>2<sup>7</sup></b> (E <sup>7</sup> )	<b>5</b> (A)	<b>#5*</b> (A#)
						

The song changes to the key of Eb here. Thus this chord in the new key is then A# (Bb), the No. 5 chord in the key of Eb.

## 57. BRIDGE PROGRESSION IN THE STYLE OF "DREAM A LITTLE DREAM OF ME

KEY OF D (Bridge leads to the key of Eb)



## 58. BRIDGE PROGRESSION IN THE STYLE OF "IF I HAD YOU" AND OTHER SONGS

KEY OF F

The chord just before the bridge is chord No. 7 (E7).

The chord progression for the bridge begins with an A minor, the No. 5 minor chord.

<b>5m</b> (Am)	<b>6m 7<sup>7</sup></b> (Dm) (E <sup>7</sup> )	<b>5m</b> (Am)	<b>6m 7<sup>7</sup></b> (Dm) (E <sup>7</sup> )
<b>5m</b>	<b>6m 7<sup>7</sup></b>	<b>5m</b>	<b>2m 5<sup>7</sup></b>



(Am)	(Dm) (E7)	(Am)	(Gm) (C7)

## 59. BRIDGE PROGRESSION IN THE STYLE OF "EVEYONE SAYS I LOVE YOU"

KEY OF C

The chord just before the bridge is chord No. 7<sup>7</sup> (B7).

The chord progression for the bridge begins with an E minor, the No. 3 minor chord.

3 <sup>m</sup> (Em)	7 <sup>7</sup> (B7)	5 <sup>m</sup> (Em)	6 <sup>7</sup> (A7)
5 (G)	2 <sup>7</sup> (D7)	5 (G)	2dim (Ddim)

## 50. BRIDGE PROGRESSION IN THE STYLE OF "YOU DARLING"

KEY OF C

The chord just before the bridge is chord No. 7<sup>7</sup> (B7).

The chord progression for the bridge begins with an E minor, the No. 3 minor chord.

3 <sup>m</sup> (Em)	7 <sup>7</sup> (B7)	5 <sup>m</sup> (Em)	6 <sup>7</sup> (A7)
2 <sup>m</sup> 6 <sup>aug</sup> (Dm) A <sup>aug</sup>	2 <sup>m7</sup> 6 <sup>aug</sup> (Dm7) (A <sup>aug</sup> )	2 <sup>7</sup> (D7)	5 (G)

# 60. BRIDGE PROGRESSION IN THE STYLE OF "I'M IN THE MOOD FOR LOVE" AND OTHER SONGS

## KEY OF Bb

The chord just before the bridge is chord No. 1 (Bb).

The chord progression for the bridge begins with a Cm<sup>7</sup>, the minor seventh No. 2 chord.

<b>2m<sup>7</sup></b> <b>(Cm<sup>7</sup>)</b>	<b>5<sup>7</sup></b> <b>(F<sup>7</sup>)</b>	<b>5m<sup>6</sup></b> <b>(Fm<sup>6</sup>)</b>	<b>6<sup>7</sup></b> <b>(G<sup>7</sup>)</b>	<b>2m<sup>7</sup></b> <b>(Cm<sup>7</sup>)</b>	<b>5<sup>7</sup></b> <b>(F<sup>7</sup>)</b>	<b>1</b> <b>(Bb)</b>
//		//		//		//
<b>6m<sup>6</sup> 7<sup>7</sup></b> <b>(Gm<sup>6</sup>) (A<sup>7</sup>)</b>	<b>3m</b> <b>(Dm)</b>	<b>3m<sup>7</sup></b> <b>(Dm<sup>7</sup>)</b>	<b>Cm<sup>6</sup></b> <b>(Cm<sup>6</sup>)</b>	<b>Cm<sup>7</sup></b> <b>(Cm<sup>7</sup>)</b>	<b>5<sup>7</sup></b> <b>(F<sup>7</sup>)</b>	
//		//		//		//

# APPENDIX

## More Complete Chord Chart for Songs in All Keys

1	2	3	4	5	6	7
<b>C</b>	D	E	F	G	A	D
<b>C#</b>	E <sup>b</sup>	F	F <sup>#</sup>	G <sup>#</sup>	B <sup>b</sup>	B <sup>#</sup>
<b>D</b>	E	F <sup>#</sup>	G	A	B	C <sup>#</sup>
<b>E<sup>b</sup></b>	F	G	G <sup>#</sup>	B <sup>b</sup>	C	D
<b>E</b>	F <sup>#</sup>	G <sup>#</sup>	A	B	C <sup>#</sup>	D <sup>#</sup>
<b>F</b>	G	A	B <sup>b</sup>	C	D	E
<b>F<sup>#</sup></b>	A <sup>b</sup>	B <sup>b</sup>	B	C <sup>#</sup>	E <sup>b</sup>	E <sup>#</sup>
<b>G</b>	A	B	C	D	E	F <sup>#</sup>
<b>G<sup>#</sup></b>	B <sup>b</sup>	C	C <sup>#</sup>	E <sup>b</sup>	F	F <sup>#</sup>
<b>A</b>	B	C <sup>#</sup>	D	E	F <sup>#</sup>	G <sup>#</sup>
<b>B<sup>b</sup></b>	C	D	E <sup>b</sup>	F	G	A
<b>B</b>	C <sup>#</sup>	E <sup>b</sup>	A	B	C <sup>#</sup>	A <sup>#</sup>

\*In the key of C, then, 1=C, 4=F, and 5=G

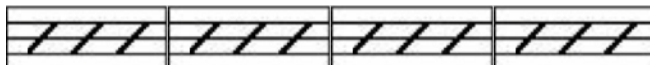
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## Major Scales and Number Substitution Table

Key	Whole Step		Whole Step		Half Step		Whole Step		Whole Step		Half Step	
	1	2	3	4	5	6	7	1	2	3	4	5
A	A <sup>♯</sup> or B <sup>♭</sup>	B	B <sup>♯</sup> or C	C <sup>♯</sup>	D	D <sup>♯</sup> or E <sup>♭</sup>	E	E <sup>♯</sup> or F	F <sup>♯</sup>	F <sup>♯</sup> or G	G <sup>♯</sup>	A
A <sup>♯</sup>	A <sup>♯</sup> or B	B <sup>♯</sup>	B <sup>♯</sup> or C <sup>♯</sup>	C <sup>♯♯</sup>	D <sup>♯</sup>	D <sup>♯</sup> or E	E <sup>♯</sup>	E <sup>♯</sup> or F <sup>♯</sup>	F <sup>♯♯</sup>	F <sup>♯♯</sup> or G <sup>♯</sup>	G <sup>♯♯</sup>	A <sup>♯</sup>
B <sup>♭</sup>	B or C <sup>♭</sup>	C	C <sup>♭</sup> or D <sup>♭</sup>	D	E <sup>♭</sup>	E or F <sup>♭</sup>	F	F <sup>♭</sup> or G <sup>♭</sup>	G	G <sup>♭</sup> or A <sup>♭</sup>	A	B <sup>♭</sup>
B	B <sup>♯</sup> or C	C <sup>♯</sup>	C <sup>♯</sup> or D	D <sup>♯</sup>	E	E <sup>♯</sup> or F	F <sup>♯</sup>	F <sup>♯</sup> or G	G <sup>♯</sup>	G <sup>♯</sup> or A	A <sup>♯</sup>	B
C	C <sup>♭</sup> or D <sup>♭</sup>	D	D <sup>♭</sup> or E <sup>♭</sup>	E	F	F <sup>♭</sup> or G <sup>♭</sup>	G	G <sup>♭</sup> or A <sup>♭</sup>	A	A <sup>♭</sup> or B <sup>♭</sup>	B	C
C <sup>♯</sup>	C <sup>♯</sup> or D	D <sup>♯</sup>	D <sup>♯</sup> or E	E <sup>♯</sup>	F <sup>♯</sup>	F <sup>♯</sup> or G	G <sup>♯</sup>	G <sup>♯</sup> or A	A <sup>♯</sup>	A <sup>♯</sup> or B	B <sup>♯</sup>	C <sup>♯</sup>
D <sup>♭</sup>	D or E <sup>♭</sup>	E <sup>♭</sup>	E or F <sup>♭</sup>	F	G <sup>♭</sup>	G or A <sup>♭</sup>	A <sup>♭</sup>	A or B <sup>♭</sup>	B <sup>♭</sup>	B or C <sup>♭</sup>	C	D <sup>♭</sup>
D	D <sup>♯</sup> or E <sup>♭</sup>	E	E <sup>♯</sup> or F	F <sup>♯</sup>	G	G <sup>♯</sup> or A <sup>♭</sup>	A	A <sup>♯</sup> or B <sup>♭</sup>	B	B <sup>♯</sup> or C	C <sup>♯</sup>	D
D <sup>♯</sup>	D <sup>♯</sup> or E	E <sup>♯</sup>	E <sup>♯</sup> or F <sup>♯</sup>	F <sup>♯♯</sup>	G <sup>♯</sup>	G <sup>♯</sup> or A	A <sup>♯</sup>	A <sup>♯</sup> or B	B <sup>♯</sup>	B <sup>♯</sup> or C <sup>♯</sup>	C <sup>♯♯</sup>	D <sup>♯</sup>
E <sup>♭</sup>	E or F <sup>♭</sup>	F	F <sup>♭</sup> or G <sup>♭</sup>	G	A <sup>♭</sup>	A or B <sup>♭</sup>	B <sup>♭</sup>	B or C <sup>♭</sup>	C	C <sup>♭</sup> or D <sup>♭</sup>	D	E <sup>♭</sup>
E	E <sup>♯</sup> or F	F <sup>♯</sup>	F <sup>♯</sup> or G	G <sup>♯</sup>	A	A <sup>♯</sup> or B <sup>♭</sup>	B	B <sup>♯</sup> or C	C <sup>♯</sup>	C <sup>♯</sup> or D	D <sup>♯</sup>	E
F	F <sup>♭</sup> or G <sup>♭</sup>	G	G <sup>♭</sup> or A <sup>♭</sup>	A	B <sup>♭</sup>	B or C <sup>♭</sup>	C	C <sup>♭</sup> or D <sup>♭</sup>	D	D <sup>♭</sup> or E <sup>♭</sup>	E	F
F <sup>♯</sup>	F <sup>♯</sup> or G	G <sup>♯</sup>	G <sup>♯</sup> or A	A <sup>♯</sup>	B	B <sup>♯</sup> or C	C <sup>♯</sup>	C <sup>♯</sup> or D	D <sup>♯</sup>	D <sup>♯</sup> or E	E <sup>♯</sup>	F <sup>♯</sup>
G <sup>♭</sup>	G or A <sup>♭</sup>	A <sup>♭</sup>	A or B <sup>♭</sup>	B <sup>♭</sup>	C <sup>♭</sup>	C or D <sup>♭</sup>	D <sup>♭</sup>	D or E <sup>♭</sup>	E <sup>♭</sup>	E or F <sup>♭</sup>	F	G <sup>♭</sup>
G	G <sup>♯</sup> or A <sup>♭</sup>	A	A <sup>♯</sup> or B <sup>♭</sup>	B	C	C <sup>♭</sup> or D <sup>♭</sup>	D	D <sup>♯</sup> or E <sup>♭</sup>	E	E <sup>♯</sup> or F	F <sup>♯</sup>	G
G <sup>♯</sup>	G <sup>♯</sup> or A	A <sup>♯</sup>	A <sup>♯</sup> or B	B <sup>♯</sup>	C <sup>♯</sup>	C <sup>♯</sup> or D	D <sup>♯</sup>	D <sup>♯</sup> or E	E <sup>♯</sup>	E <sup>♯</sup> or F <sup>♯</sup>	F <sup>♯♯</sup>	G <sup>♯</sup>
A <sup>♭</sup>	A or B <sup>♭</sup>	B <sup>♭</sup>	B or C <sup>♭</sup>	C	D <sup>♭</sup>	D or E <sup>♭</sup>	E <sup>♭</sup>	E or F <sup>♭</sup>	F	F <sup>♭</sup> or G <sup>♭</sup>	G	A <sup>♭</sup>

# Index of Bridges

<p><b>Bridges That Start with the No. 3 Chord.</b>          Yesterday (3m<sup>7</sup>)          A Hard Day's Night (3m<sup>7</sup>)          You Can't Do That (3<sup>7</sup>)</p> <p><b>Bridges That Start with the No. 4 Chord.</b>          Tell Me Why (4<sup>7</sup>)          This Boy (4)</p> <p><b>Bridges That Start with the No. 5 Chord.</b>          Love Me Do (5<sup>7</sup>)          From Me to You (5m<sup>7</sup>)          I Want to Hold Your Hand (5m)</p>	<p><b>Bridges That Start with the No. 6 Chord.</b>          There's a Place (6m)</p> <p>All My Loving (6m)</p> <p><b>Bridges That Start with the No. 7 Chord.</b>          Yesterday (7m<sup>7</sup>)</p>
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## BEATLE SONGS

A Hard Day's Night  
 All my loving  
 And I Love Her  
 And Your Bird Can Sing  
 Another Girl  
 Baby's in Black  
 Can't Buy Me Love  
 Eight Days a Week  
 For No one  
 From me to you  
 Girl  
 Here There and Everywhere  
 I Call Your Name  
 I Feel Fine  
 I Should Have Known Better  
 I want to hold your Hand  
 I Will  
 I'll Be Back  
 I'll Cry Instead  
 I'll Follow the Sun  
 I'm Happy Just to Dance with You

I'm Only Sleeping  
 It Won't Be Long  
 Julia  
 Love me do  
 Martha My Dear  
 Michelle  
 No Reply  
 Not a Second Time  
 Nowhere Man  
 Oh! Darling  
 P.S. I I Love You  
 Please Please Me  
 Sexy Sadie  
 Tell Me Why  
 The Fool on the Hill  
 The Long and Winding Road  
 The Night Before  
 There's a place  
 Things We Said Today  
 This Boy  
 Ticket to Ride  
 Wait  
 What You're Doing

**When I Get Home**  
**When I'm SixtyFour**  
**While My Guitar Gently Weeps**  
**With a little help from my friends**  
**Yes It Is**  
**Yesterday**  
**You Can't Do That**  
**You Won't See Me**  
**You're Going to Lose that Girl**

**OLDER STANDARD BRIDGES JAZZY  
AND OTHERWISE**

**Rosetta**  
**Stars Fell Over Alabama**  
**All of Me**  
**Cherokee**  
**If I Had You**

**There'll Be Some Changes Made**  
**Without a Song**  
**Sleepy Time Down South**  
**Ain't Misbehavin'**  
**Sunny Side of the Street**  
**I'm in the Mood for Love**  
**It Don't Mean a Thing If It Ain't Got**  
**That Swing**  
**Pennies from Heaven**  
**You Don't Know Me**  
**You Darling**  
**I Can't Believe I'm in Love with You**  
**Lulu's Back in Town**  
**Tree in the Meadow**  
**If I Didn't Have You**  
**It's a Paper Moon**  
**Sheik of Araby**  
**Deep Water**  
**I'm in the Mood for Love**  
**L. O. V. E 1965 Key of G\***  
**I Can't Give You Anything But Love**  
**The Way You Look Tonight**  
**Write Myself a Letter**  
**Send in the Clowns**

When You're Smilin'  
Put on a Happy Face  
Glory of Love 1936 Key of C  
Sophisticated Lady  
Skylark  
Cry Me A River  
Georgia on My Mind

Just the Way You Are  
Don't Fence Me In  
Don't Think Twice It's All Right  
San Antonio Rose  
Raindrops Keep Falling on My Head

WESTERN COUNTRY POP FOLK  
STANDARDS

Blue Montana Sloes  
Crazy  
Prairie Serenade  
Arms of My Love  
Riding Down the Canyon  
You've Got a Friend In Me Key  
Everyone Says I Love You  
A Fool Such as I  
Dream a Little Dream of Me  
Breaking Up Is Hard to Do  
Old Man River  
Dixie  
Desperado  
Take Me out to the Ball Game  
King of the Road  
Old Folks at Home  
Let's Do It  
Ragtime Cowboy Joe

Hey Tom, sorry to be so tardy getting back to you. In the sixth bar of Alabama I play A minor then A minor over G, but it's one of those tunes where each arrangement is a bit different. I guess we'd have to go back to the original sheet music to be sure.

If you call it Ab it's a b6; if you call it G# it's a sharp 5. The A diminished in bar 2 is sometimes Eb diminished, but that's the same thing. Sometimes folks play E minor in the first part of that bar too. 6/8 versus 3/4 is pretty academic, unless it's Irish music or salsa or something! Another nice bridge is the old standard "I Remember You." And the inspiration for Coltrane's Giant Steps must have been the bridge of "Have You Met Miss Jones." You realize you could probably work on this book forever?!

Chat Conversation End

**http://  
www.tomhasc  
allcole.com/  
Good-bye,**