

2. A kit to build a dream on

For new cadence bricks named in this book, see Section 4.

Launching

- **Launcher:** Any II- V7 (or variants through substitution such as II- bII7, see cadence approaches for possibilities in Section 4) that launches you at a particular home (IΔ). Often used at the end of a section to get you where you need to be for the start of the next section.
- **Slow Launcher:** This is a brick that is very commonly found at the end of a section and can take various forms, but the basic form is II7 V7. Often the harmonic rhythm slows to one chord every two measures giving the feeling of treading water before starting again. It is also commonly seen in broken-down form, VI- II7 II- V7 which contains the *Dogleg* join (see above) and so is sometimes known as the *Dogleg Slow Launcher*.
- **Approach chords:** While we are on this subject, this is my term for the chords in a cadence that precede the final chord, e.g. a *Rainy Approach* is III- bIIIo II- V7.

Turnarounds

Turnarounds bring you back where you started:

- **POT:** The Plain Old Turnaround, IΔ VI7 II- V7 (IΔ).
- **SPOT:** The Suspended POT, III- VI7 II- V7 (IΔ).
- **Foggy Turnaround:** A variant on the POT, IΔ bIII7 II- V7 (IΔ).
- **Ladybird Turnaround:** The ‘Bebop turnaround’ found in the song *Ladybird*, IΔ bIII7 bVIΔ bII7 (IΔ).
- **Multi-subbed SPOT:** This is what I call *side slipping* in this book. II- V7 pairs descend chromatically,

e.g. B- E7 Bb- Eb7 A- D7 Ab- Db7 (CΔ). See Section 6.

- **Rhythm Turnaround:** Named after a jazz interpretation of the opening of *I’ve Got Rhythm*, this is a variant on the POT, IΔ #Io II- #IIo (IΔ/III).
- **Pennies Turnaround:** Named after the opening of *Pennies from Heaven*, I did not find this to be very commonly used in the songs that I analysed, but I did use it, IΔ II- III- bIIIo II- V7.

For new turnaround bricks named in this book, see Section 4.

Big Bricks

Some songs share large chunks of changes. In this book, I refer to them as ‘metabricks’ (bricks of bricks, see Section 16). Here are the metabricks defined previously that I use in my analysis:

- **Donna Lee Opening:** a common sequence, IΔ | % | II7 | % | II- | V7 | IΔ, that is made up of two *Hovers* (at IΔ and II7 respectively) and a regular *Cadence*. Note that I define the chords to *Donna Lee* as slightly more complex in this book. You might prefer to think of this brick as the ‘A’ *Train Opening*. It can be found in the following songs:
 - (Take the) ‘A’ Train
 - Cherokee
 - Exactly Like You
 - Girl From Ipanema
 - Jersey Bounce
 - Watch What Happens
- **Pennies Ending:** Named after *Pennies from Heaven*. See Section 10 for a detailed discussion.
- **Rhythm Changes Bridge:** Named after *I’ve Got Rhythm*, this is broken-down (*doglegged*) dominants round the cycle from III7 to V7, VII- III7 III- VI7 VI- II7 II- V7.