

We are young featuring janelle monae

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As the name suggests, it was common in the 1950s and early 1960s and is especially associated with doo-wop. It was also called Heart and Soul, Stand by Me, doo-wop progression and ice cream changes. The first song widely used in the sequence could have been Blue Moon, written in 1933 by Richard Rogers and first released, with lyrics by Lorenz Hart, in 1934. (not tested in the body) Theory In Western classical music during the period of normal practice, chords are used to structure the musical composition. The purpose of chords is known as cadence, or two chords, which mean the end or extension of a musical phrase. The most convincing and allowing cadences return to the tonic or chord I; following the circle of the fifth, the most appropriate chord preceding the chord I is the V chord. This particular cadence, V-I, is known as the original cadence. However, as I-V-I progression is repeated and misses Circle five, it is common practice to precede a dominant chord with a suitable prevailing chord, such as an IV chord or ii chord (mostly) in order to retain interest. In this case, the progression of the 1950s uses an IV chord, leading to a ubiquitous progression of I-IV-V-I. Vi chord to IV chord in this progression (creation of I-vi-IV-V-I) is used as a means to extend the tonic chord, as vi or submediant chord is commonly used as a substitute for a tonic chord, and facilitate the voice leading the bass line; in the I-vi-IV-V-I progression (without any chord inversion) the bass is coming down in the main chord. Variations As in any other chord progression, there are many possible variations, such as the transformation of dominant or V7, or repeated I-vi progression followed by a single IV-V progression. A very common variation is the presence of ii replacement subdominant, IV, creating the progression of I-vi-ii-V (circle progression variant) and thus the turn of ii-V-I. Variations include switching vi and IV chords to create I-IV-vi-V, as used in Boston's More Than Feeling and Fine Young Cannibals' She Drives Me Crazy. It's also similar to the I-V-vi-IV progression. The harmonic rhythm, or the tempo with which the chords occur, can be varied including two beats (half measurements) per chord (Play (help)), four (play (help)) (full measure or bar), eight (play (help)) (two dimensions), and eight beats per chord, except IV and V (7) that receive four (Play). Sleep Walk by Santo and Johnny uses a similar progression, with IV replaced by its parallel minor iv for the overall progression of I-vi-iv-V. Citation Needed Examples in the popular music Home article: A list of songs containing 50s progression Famous examples include Penguins Angel of the Earth (1954), Ben E. King's Stand By Me and Gene Chandler Duke Earle (1962). Other examples include Sam Cooke's Lovable and other material from that era. A modern example can be found in Green Day's Jesus Suburb. There are many later examples, such as Neutral Milk's In the Plane Over the Sea. Progression is also the basis for the 1989 hit The Bangles Eternal Flame. Madonna's 1986 single True Blue was written in the 1950s. More notable recent examples include Dri's What About Now, Sean Kingston's Beautiful Girls, Rebecca Black's Friday and Ed Sheeran's Perfect (2017). The A-section of the song Heart and Soul is often simplified as a repetitive I-vi-ii-V or I-vi-IV-V progression (or even both versions, alternating) and is taught to start piano students as a lightweight two-handed duet. This (somewhat inaccurate) version of the song became widely known even to those who had never studied piano. (quote needed) (example Variations of the I-vi-ii-V progression of the 50s are also used quite often. Examples include bohemian Rhapsody and Sheena Easton Morning Train (nine to five). Walter Everett argues that despite the unusual superficial harmonic progressions in Strawberry Fields Forever (1967), the structural basis of the song is I-Vi-IV-V-I. The Beatles' Happiness Is a Warm Gun is an example of the progression of the fifties. In the musical Grease, progression is evoked for the purpose of self-odiaf in the song Those Magic Changes. The chorus includes a backup vocal line with the texts C-C-C-C-/ A-A-A-A-minor / F-F-F-F/FF/G-G-seven (repeat). The 1950s progression is also widely used in reggae, including Rocksteady and Brand New Second Hand by Peter Tosh. Although progression is less commonly used in modern pop music, in 2019 it has been used in Taylor Swift's hit Me!, where it appears in both poetry and all choirs. Examples in classical music Copies of I-vi-IV-V progression date back to the 17th century, such as the ostinato bass line Dieterich Buxtehude setting psalm 42, Kem admodium desiderat cervus, BuxWV 92: Buxtehude, Psalm 42 Kem ad modum desiderat cervus Buxtehude, Psalm 42 Kem ad modm desiderat cervus Opening Cantata J. S. Bach Wachtet Auf: J. S. Bach Cantata BWV140, orchestral introduction to the introductory choir of J. S. Bach Cantata BWV140, an orchestral introduction to the introductory choir progression is often found in Mozart's works such as his minor piano sonata: Mozart, from the sonata to piano K310, Mozart's first movement, from the first Movement of piano sonata in C minor K310 Opening of his piano concerto 22. K482 expands progression in a particularly subtle way, using pendants: Mozart piano concerto K482, opening bars Mozart piano concerto K482 , the opening bars of Eric Blom (1935, p. 227) hears this passage as the height of the cunning contrivance resulting in what seems to be a rather simple and obvious, but something that could have happened to no one else. Cm. also a list of songs containing 50s progression of the chord progression of Doo-Wop Pachelbel in Canon I-V-vi-iv-V progression of Roman number analysis Sources - Moore, Allan (May 1995). The so-called Flat Seventh in Rock. Popular music. Cambridge University Press. 14 (2): 185–201. doi:10.1017/s0261114300007431. ISSN 0261-1430. Cole, Clay (2009). Sh-Boom!: The Explosion of Rock and Roll (1953-1968). Garden City, Ny: Morgan James. page 56. ISBN 1-60037-638-X. a b c d Scott, Richard (2003). A chord of progression for songwriters. New York: Writers' Club Press. ISBN 0-595-26384-4. Austin, D.; Peterik, D.; Lynn, C. (2010). 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Tell me why: The Beatles: Album after album, Song after Song, Sixties and Beyond. Cambridge, Massachusetts: Da Capo Press. page 269. ISBN 0-306-81120-0. Blom, E. (1935, p.227) Mozart. London, Dent. Extracted from the we are young fun. featuring janelle monae. lyrics we are young fun. featuring janelle monae

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