

## Creating Intros and Turnarounds

**Intros** are a composed or improvised piece of music that *introduces*—*sets the stage for*— a song or composition. Introductions, or *intro* for short, are used in all types of music. In this **Ukulele Workshop**, the focus is on introductions in contemporary music.

**Intros** can be various lengths but are typically four measures long. They are mainly harmonic in nature, using chords without a melody. Single notes and intervals can be added for melodic color.

**Intros** can be any of the following:

- Derived from an existing section of the song.
- Separately composed and part of the song, (e.g., *Brown Eyed Girl*, *Margritaville*, *Sunshine of Your Life*, *Black Orpheus*)
- Rubato, lacking a defined tempo.
- A vamp or a repeated figure. (e.g., *Wave*, *Moondance*)

**Turnarounds** are similar to intros but typically two measures in length. Sometimes called “*turnbacks*,” these musical passages “turn” you back to a previous section of music just played, usually the beginning of the song.

### Creating an Intro

To create an intro—or a turnaround you need to know the first chord of the song.

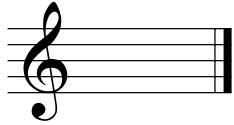
### Determining a Songs Starting Key

All Chords and chord progressions come from scales. Chords are built from the notes of a scale. The most common scales used for creating chord progressions are the major and minor scales.

A song will give some clues to help determine its starting or overall key.

## Major & Minor Key Signatures

A *key signature* is the collection of sharps and flats that are at the beginning of a line of a song or chord progressions.



**C & Am**



**F & Dm**



**Bb & Gm**



**Eb & Cm**



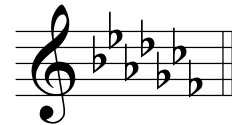
**Ab & Fm**



**Db & Bbm**



**Gb & Ebm**



**Cb & Abm**



**G & Em**



**D & Bm**



**A & F#m**



**E & C#m**



**B & A#m**



**F# & D#m**



**C# and A#m**



## Parts of an Introduction

Staff 1: C, F, F, G, C

Staff 2: C<sub>MAJ</sub><sup>7</sup>, F<sup>9</sup>, E<sub>M</sub><sup>7b5</sup>, A<sup>7#5</sup>, D<sub>M</sub><sup>7</sup> G<sup>7</sup>

Measures 1 and 2 are in the key of the song or progression. Measures 3 and 4 lead to the first chord of the song. In the examples above measures 1 and 2 are in the key of C and measures 3 and 4 lead the first chord of the song.

## The Basic I\* V Intro

If there are only two chords in a song or progression chances are they are the I (one) and V (five) chords. For C major that would C and G or G7. For a C minor song or progression, Cm and G or G7 would be the two chords.

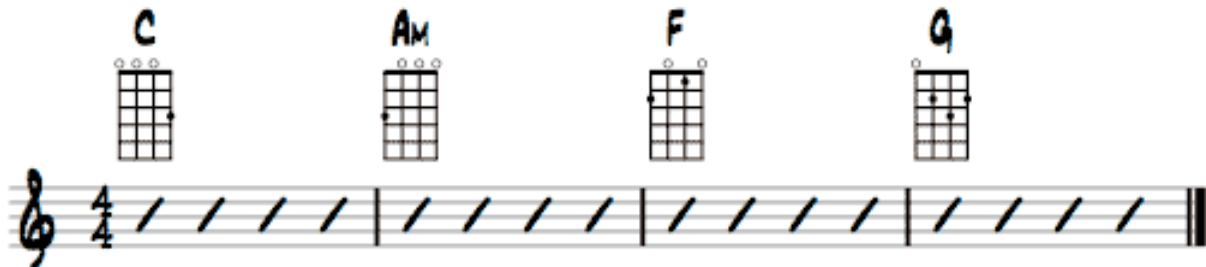
Chord diagrams: C, G<sup>7</sup>

A song like He's Got the Whole World in His Hands can be played using C and G7 or G.

\* These roman numerals refer to the chord's harmonic function with in a sequence of chords, a chord progression or song.

## I VI IV V - Classic 50's Hit Song Progression

This is a classic chord progression and the basis for countless songs. Songs like, Blue Moon, Stand By Me, Every Breadth You Take, Sleep walk, Earth Angle, Runaround Sue, Crocodile Rock and many more.

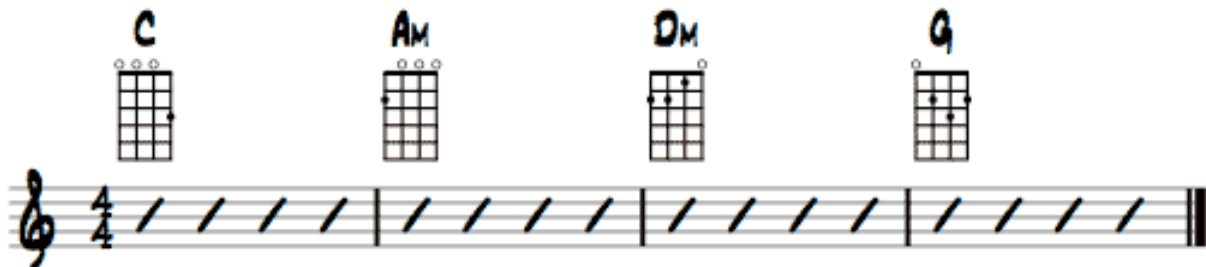


Chord diagrams for the I VI IV V progression:

- C**: C major (x0232)
- Am**: A minor (x0202)
- F**: F major (1321)
- G**: G major (0232)

## I VI II V - Another Classic Hit Song Progression

Another classic chord progression and a variation of the I VI II V. The II can be considered and is a substitute for the IV chord of the I VI IV V progression.



Chord diagrams for the I VI II V progression:

- C**: C major (x0232)
- Am**: A minor (x0202)
- Dm**: D minor (xx0232)
- G**: G major (0232)



## I VI7 II V

If using 4-part chords, an A7b9 or A7#5 substitute for the A7 sounds really jazzy! Technically the A7 is a secondary dominant chord, a V of II.

Diagram showing four chord shapes: Cmaj7, A7, Dm7, and G7. Below the chords is a musical staff in 4/4 time with a treble clef. The staff contains four measures, each with a slash indicating a whole note chord. The chords correspond to the shapes above: Cmaj7, A7, Dm7, and G7.

## III VI7 II V

Diagram showing four chord shapes: Em7, A7, Dm7, and G7. Below the chords is a musical staff in 4/4 time with a treble clef. The staff contains four measures, each with a slash indicating a whole note chord. The chords correspond to the shapes above: Em7, A7, Dm7, and G7.

Notice all these intros are using chords from the table shown on page 10.



## III bIII7 II bII7

EM7      Eb7      DM7      Db7

## I Idim7 II V

C      Cdim7      DM      G

## I #Idim7 II V

C      C#dim7      DM      G



## I II7 V - Hawaiian Turnaround

## V IV I V - Blues Progression

## Summary

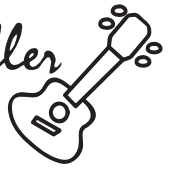
These are just a few of the possible combinations. With the right voice leading of the chords, they all have their place.

Further substitutions can be made as well as upper partials and alterations added, A common example would be Bb7 for G7.

For Pop, Rock, Country and Folk intros the chords will usually be the triads I, II, III, IV, V, and VI (C Dm Em F G G7 Am).

For Jazz the 4-part chords and chords with upper partials (9, 11 and 13) and alterations (b9 #9, #11, b5, #5, b13) are used on the I VI7 II V bIII7 bIII7.

Intros for Show tunes are the I Idim7 II V and I #Idim7 II V progressions. Typically, use 4-part chords.



## Major Keys

	I	II	III	IV	V	VI	VII
Triads	maj	mi	mi	maj	maj	mi	dim
4 part	maj7	m7	m7	maj7	7	m7	m7b5
C	C	D	E	F	G	A	B
G	G	A	B	C	D	E	F#
D	D	E	F#	G	A	B	C#
A	A	B	C#	D	E	F#	G#
E	E	F#	G#	A	B	C#	D#
B	B	C#	D#	E	F#	G#	A#
F#	F#	G#	A#	B	C#	D#	E#
C#	C#	D#	E#	F#	G#	A#	B#
F	F	G	A	Bb	C	D	E
Bb	Bb	C	D	Eb	F	G	A
Eb	Eb	F	G	Ab	Bb	C	D
Ab	Ab	Bb	C	Db	Eb	F	G
Db	Db	Eb	F	Gb	Ab	Bb	C
Gb	Gb	Ab	Bb	Cb	Db	Eb	F
Cb	Cb	Db	Eb	Fb	Gb	Ab	Bb



## Minor Keys

	I	II	III	IV	V	VI	VII
Triads	mi	dim	maj	mi	maj	maj	dim
4 part	m7	m7b5	maj7	mi7	7	maj7	dim7
Am	A	B	C	D	E	F	G#
Em	E	F#	G	A	B	C	D#
Bm	B	C#	D	E	F#	G	A#
F#m	F#	G#	A	B	C#	D	E#
C#m	C#	D#	E	F#	G#	A	B#
G#m	G#	A#	B	C#	D#	E	Fx
D#m	D#	E#	F#	G#	A#	B	Cx
A#m	A#	B#	C#	D#	E#	F#	Gx
Dm	D	E	F	G	A	Bb	C#
Gm	G	A	Bb	C	D	Eb	F#
Cm	C	D	Eb	F	G	Ab	B
Fm	F	G	Ab	Bb	C	Db	E
Bbm	Bb	C	Db	Eb	F	Gb	A
Ebm	Eb	F	Gb	Ab	Bb	Cb	D
Abm	Ab	Bb	Cb	Db	Eb	Fb	G

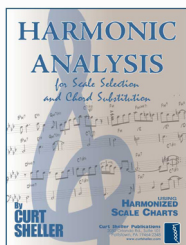


## Creating Your Own

Using the roman numeral notation common for identifying a chord function within a progression, here are a few common intros or turnarounds in the key of C.

Measure One	Measure Two	Measure Three	Measure Four
C, Cmaj7 or Em, Em7	C, Cmaj7 Em, Em7 Am, Am7 A7 Eb7 C#°7 C°7 F, Fmaj7	G, G7 Dm, Dm7 F, Fmaj7 Bm7b5	G, G7 Db7

Now get  
working!!!



### Harmonic Analysis for Scale Selection and Chord Substitution

Harmonic Analysis is the understanding of the functional sequence of chords. It is the process used to analyse the harmonic structure of a progression, song or composition. This analysis is then used to make scale selections for improvisation and chord substitution.

Applying harmonic analysis principles with harmonized scale charts for scale selection and chord substitution.

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