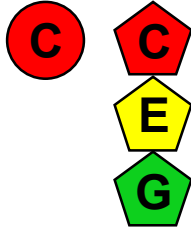


Heart and Soul

(Bass Notes)

PLACE OCTAVE SWITCH IN LOW KEYS POSITION FOR BEST BASS IN A DUET.

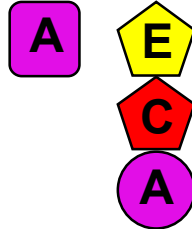
START



HEART AND SOUL,
HEART AND SOUL,
MADLY
AND STOLE

HEART AND SOUL,
LOST CONTROL,
GLADLY
THERE

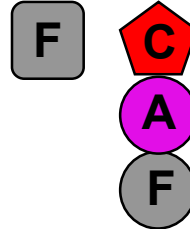
BUT NOW I SEE,
LOOK AT ME,
MADLY
HELD ALL



I FELL
THE WAY
BECAUSE
A KISS

I BEGGED
AND
THAT MAGIC
IN THE

WHAT ONE
IT'S GOT ME
THAT LITTLE
MY HEART

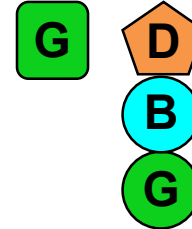


IN LOVE
A FOOL
YOU HELD
IN THE

TO BE
TUMBLLED
NIGHT WE
MOON

EMBRACE
LOVING
KISS YOU
AND

REPEAT



WITH YOU
WOULD DO,
ME TIGHT
NIGHT

ADORED
OVERBOARD,
KISSED
MIST

CAN DO
YOU
STOLE
SOUL

History and Origin

The '50s progression is a chord progression and turnaround used in Western popular music.

The progression, represented in Roman numeral analysis, is: I–vi–IV–V.

For example, in C major:

C–Am–F–G.

As the name implies, it was common in the 1950s and early 1960s and is particularly associated with doo-wop.

It has also been called:

- the "Heart and Soul" chords
- the "Stand by Me" changes
- the doo-wop progression
- the "ice cream changes"

The first song to use the sequence extensively might have been "Blue Moon", written in 1933 by Richard Rodgers, and first released, with lyrics by Lorenz Hart, in 1934.

