

“The Click and the Fizz” by the High Llamas

Transcription by Steve Clay

A)

4	2	2	
ii	vii	I	
Fm7	D°7/Ab	Eb/G	(x2)
4	4	4	4
I	V/IV	IV	I
DM7	D7	GM7	Bb/F
4	4	4	
ii	I	V/vi	
Cm7	Bb/F	D7/F#	

B)

G/D	C#m7b5/B	
I	vii/V	
The drum beat up ahead.		
Cm7	B9 (13)	Bbm7
ii	Vsub	i
The crowd broke	into	song.
Cm7 (11)	F9	Bbm7
ii	V	I
The bridge street step was on.		

C)

Bm7	AM7
ii	I
1. Dulcet is	the click and fizz,
2. Autumn spills	on palace hills.

F#/A#	E (9) /G#	/F#	
??	??		
1.	fine beyond compare.		
2.	Summer makes its way.		
Am7	D9	Bm7	E (9)
ii	V	ii	V
1.	Draw the bow both true and slow instead of fine and fair.		
Am7	Am6	Bm7	F7
ii		ii	??
2.	Copper gleam has turned to green to settle with the grey.		

Remarks

At the end of (A), the D7/F# leads to a deceptive cadence of G major instead of the expected Gm.

The line “the crowd broke into song”, starts two **ii - V - I** turnarounds in Bb with vocal melody [A Bb D C F], but the first line has been altered: The F7 has been replaced with its tritone substitution (B7), so the D and C of the melody end up flat: [A Bb C# B F]. We also land on an unsatisfying borrowed Bbm chord. When a crowd breaks into song (as the lyrics say) it often starts not quite right on the first pass and these two substitutions right next to each other give that exact feel to the music. The second pass cleans up the chords and melody, and yields a feeling of success.

The F# major in section (C) could’ve acted like a secondary dominant leading to Bm, and indeed the melody works over [F#7 Bm], but instead we slide down with parallel harmony to E, making the key ambiguous here.

(C) ends with F7, signaling a modulation into Bb, but that doesn’t come; instead F7 becomes Fm7 of the (A) section.