Creating New Standards:

Jazz Arrangements Of Pop Songs

A thesis presented as partial fulfillment of the requirements for the degree of
Master of Music
in Jazz Performance

New Zealand School of Music,
Auckland New Zealand

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2009

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Abstract

This study involves the research, analysis, and performance of existing arrangements of songs that have been played and recorded by jazz musicians, and are identifiable as pop songs of the last thirty years. This project will discuss the development of these songs as new repertoire in the jazz idiom. In particular it will examine transcriptions of arrangements by Herbie Hancock, Dianne Reeves, Brad Meldau, Charlie Hunter, Christian McBride, and Bob Belden. The analysis of these transcriptions will consider the techniques these musicians used in their arrangements including reharmonisation, melodic interpretation, rhythm, and restructuring of the form of the original song. Further, the techniques identified in the analyses will be applied in the creation of new arrangements of similar songs from that era for jazz ensemble of various sizes.

Acknowledgements

I would like to thank the following people whose encouragement and support helped this project come to fruition.

Thank you to the staff at New Zealand School of Music, in particular the practical advice and enthusiasm of Phil Broadhurst and Donald Maurice, and to Norman Meehan for his scholarly wisdom in guiding me with writing this thesis.

Thanks also to my friends and colleagues for giving me time in their busy schedules to share their practical knowledge, and for their continuous support throughout this project particularly Kevin Field, Alan Brown, Larry Koonse and Pete France for their harmonic enthusiasm, and also Stephen Morton-Jones, Dixon Nacey, Susan De Jong and Rodger Fox who provided valuable suggestions.

Thanks also to all of the musicians who performed for their high level of expertise, attention to detail and energy in the performance of the arrangements and transcriptions.

A very large thank you is extended to all of my friends and family for their tireless support, endless enthusiasm and patience, and for my absence during the writing preparing and performing of this topic.

General Introduction

“So this is jazz.... that peculiar word”

- Henry Osgood¹

This thesis examines the expansion of jazz repertoire by introducing contemporary pop music into jazz repertoire. It is presented in three parts and the first begins with a background section involving discussion of how jazz is defined. This includes identifying features of jazz such as texture, rhythm, harmony, and the definitions of jazz standards, jazz pop, jazz-fusion and acid jazz, with further explanation in the Appendices. There will also be a discussion of the influence jazz artists such as Miles Davis, Herbie Hancock, Bob Belden and the effectual incorporation of pop songs into their repertoire.

Part Two of this study will examine a selection of transcriptions of arrangements of pop songs as recorded by jazz artists. These artists include Herbie Hancock, Dianne Reeves, Brad Meldau, Charlie Hunter, Christian McBride, Lisa Bassenge, Michelle Nicolle and Bob Belden. Analysis of these transcriptions will identify and discuss the incorporation jazz elements used in the arrangements such as melody, rhythm, texture, structure and harmony, in comparison with the original song.

The third part of this study involves analyses and application of techniques found in the transcriptions and used in new arrangements of a selection of pop songs from the same era. Discussion of these arrangements will also examine jazz elements under the headings of melody, harmony, rhythm, texture, and structure in comparison to the original songs.

Copies of all of the originals scores, transcriptions of the new versions, scores of the new arrangements as well as audio recordings of all original songs and transcriptions, will be included in the Appendices.

The final section is a conclusion, which will discuss findings made in this study.

¹ Andrew Clark, *Riffs and Choruses*, London: Continuum, 2001 pp.16

PART ONE – Background

1.1 Jazz Definitions

“The history of jazz shows, that it is a melting pot of music”²

The definition of jazz is contentious, and it has become a symbol of American culture and pace and embraces it's moving spirit. It is a broad term that is applied and includes a large family of music, not just a specific style. Eclectic in nature, it incorporates a variety of styles and draws influence from Afro-American blues and spirituals, as well as marches, popular song, ragtime and European Art music. Jazz is widely considered to be an art-music.

As with any art form the artists will always be reluctant to define their craft. There will always be controversy as to what is seen as “true” jazz, and to what the definition is as the art form evolves. Traditional jazz enthusiasts will always have an opinion, yet the art form must be able to transform and absorb new influences in order to develop.

There has been much discussion surrounding both the origins of the word Jazz and the art form itself. Although use of this term came into wide usage from 1913-1915, theories about the derivation of the word jazz are varied and controversial. While some definitions suggest that it comes from the ‘jasper’, meaning to chat or to gossip, other speculative interpretations intimate an injection of energy and excitement, while others a step further and derive it from black slang literally meaning “sexual intercourse”.

Attempts to define jazz must attempt to include both musicological and social factors. It is important to understand that factors such as politics, society and race give context to an art form, and have shaped jazz history and sound. The United States of America have gone as far as declaring jazz to be a cultural and truly American art form.

² Stuart Nicholson, *Is Jazz dead (or has it moved to a new address)* Routledge 2005 pp 131

*On September 23rd, 1987, the House of Representatives passed a bill proposed by Democratic Representative John Conyers, Jr. to define jazz as a unique form of American music stating, among other things, "...that jazz is hereby designated as a rare and valuable national American treasure to which we should devote our attention, support and resources to make certain it is preserved, understood and promulgated." It passed the Senate on November 4th, 1987"*³

The particular feel or spirit of jazz is a result of its technical properties. It is essentially melodic and rhythmic improvisation that could be described as spontaneous composition on a standardised form or structure.

"Jazz trumpeter Wynton Marsalis describes jazz as "a series of blues based melodies".⁴

"Jazz melody is inherently in jazz improvisation itself"⁵

Generally the musical elements of jazz include:

- **Improvisation** - The major distinguishing factor in the style of music. It can take place individually and collectively within the group performance, at various points in the format of the song. The level of improvisation can inspire interaction, energetic response and emotional colour, making each performance unique and different.
- **Structure** - Jazz has developed certain specific musical forms including twelve bar blues, popular songs of the day mostly of a thirty-two bar form, and especially composed pieces.

³ Jazz From Wikipedia, the free encyclopedia, 1980s–2000s, <http://en.wikipedia.org/wiki/Jazz> accessed October 2nd 2008

⁴ Robert O'Meally, *The Jazz Cadence Of American Culture*, Columbia University Press, New York 1998 pp 449

⁵ Andrew Clark, *Riffs and Choruses*, London: Continuum, 2001 pp. 14

- **Ensemble** - The jazz ensemble is also an identifying feature of jazz. There is no limit to the size of the ensemble, ranging from duo to big band.
- **Rhythm** is one of the most significant characteristics of jazz is it's rhythm. Swing-feel refers to the tripletised feel of the quaver beat, with the emphasis on the 'off beats' and the strongest beats being 2 and 4, as opposed to classical music. See appendix 1 for jazz definitions for further explanation. There is also much use of syncopation and polyrhythms are derived from African influences.
- **Harmony** in jazz is based on a blend of blues and European traditions. It is derived generally from classical or Western Art Music but gains its unique quality with how it is blended with African rhythms. As with American culture, jazz is a fusion of many cultures, which influence it's sound, though the majority of the harmony is based on the European tempered major/minor tonal system.⁶

⁶ Ed Byrne Theory: History of Jazz Harmony <http://ezinearticles.com/Jazz-Theory:-History-of-Jazz-Harmony&id=247269Jazz>

1.2 The Development of Jazz Repertoire

Jazz repertoire is vast and diverse. It includes many varieties and styles of songs from numerous cultures that provide platforms for improvisation.

1.2.1 Jazz Standards

As discussed, jazz musicians have drawn on repertoire from blues, cultural influences roots, dances, marches and composed much of their own material. They also drew on identifiable popular tunes, such as music from Broadway shows and Tin Pan Alley, and also from films. The quality of the compositions was enhanced by the content of the lyrics and together established the public popularity of the songs. These became improvisation platforms for jazz musicians, and began to be performed more often, helping to add popularity to the song.

This repertoire has proved so popular with jazz musicians that it has been notated and catalogued, and much of it is still performed regularly today. They are instantly recognisable as part of the standard jazz repertoire, hence they are referred to as jazz standards.

American standards are defined as popular music and enduring songs written after World War One, predating the rock and roll era of the 1950s. The "Great American Songbook" is a term that encompasses these songs, by composers and lyricists such as Irving Berlin, Harold Arlen, Jerome Kern, George Gershwin and Ira Gershwin, Richard Rodgers, Lorenz Hart, Oscar Hammerstein, Johnny Mercer, Dorothy Fields, Hoagy Carmichael, Cole Porter, and a host of others. Big band leaders such as Tommy Dorsey, Cab Calloway, Benny Goodman, and Count Basie also helped further develop the genre of "pop standards" by incorporating arrangements of popular songs of the time into their repertoire. Vocalists from the big band era, including Frank Sinatra, Doris Day, Ella Fitzgerald, and Dinah Shore enjoyed huge success as a result.

1.3 Adoption of Pop and Modern Music

"The great tone is the tone that goes beyond all usual imagination".⁷

From the late 1960s artists such as Miles Davis and Tony Williams again moved away from the comfort zones and confines of the label of "jazz". They were also aware of the restrictions and subsequent categorization maintained and controlled by record companies.

Their interest spread to many other musical genres and combined the influences of African and Indian cultures, as well as the music of popular black music such as that of Jimi Hendrix and Sly and The Family Stone. The resulting sound evolved from technical accomplishment of the musicians, an appropriation of the other styles, combined with a creative freedom for the performers. Fusion was born.

"The ongoing debate between those who draw on inspiration on jazz's historical past...and the continuous revolution of the avant-garde and the commercial orientation of fusion"⁸

1.3.1 Jazz Pop

Jazz pop was a term developed and made famous by pianist Ramsey Lewis and his Trio, who became well known for his reinterpretations of popular hit songs of the 1960s and 1970s. There has been some inclusion into the jazz repertoire of songs from some popular rock bands of the 1960s and 1970s that work well as a basis for reinterpretation and improvisation. These include composers from popular and rock bands, such as Sir Paul McCartney and the late John Lennon from The Beatles. There are many recorded examples of versions of their songs including leading jazz musicians such as Herbie Hancock, and Nils Henning-Orsted-Pederson. Similarly, songs from the Motown era by composers such as

⁷ Stuart Nicholson, *Jazz rock: a history*, New York: Schirmer Books 1998 pp ix

⁸ Stuart Nicholson, *Is Jazz dead (or has it moved to a new address)* Routledge 2005 pp x

Stevie Wonder are also played, recorded and reinterpreted often by jazz musicians.

Jazz has had its share of traditional contemporary performers such as Wynton Marsalis who want to retain the neo-classical sound of the 1960s. However it has also embraced new technology in sound and recording techniques. New technology has also become part of jazz vocabulary. In the 1990s the sound of jazz began to include sequencing, programming, DJ's and other assorted electronica. Part of the reason for adoption is because the cost of new technology has diminished considerably. The other part is because jazz artists have also used this to not only broaden their appeal, but because of the musical and exploratory possibilities while also absorbing the colour of contemporary youth.

1.3.2 Miles Davis

Miles Davis not only recorded and performed contemporary songs; he also toured the world with sell out performances as a jazz artist. He embraced the contemporary popular cultures of the day and included number one hits on several of his albums, released only a few years after the release of the original song.

“He wanted to make popular or ‘folk’ music. The fact that he wasn’t afraid to cover popular songs throughout his life-whether *Some Day My Prince Will Come* or *Time After Time* is an expression of this.”⁹

Unlike many great artists in the past who became famous posthumously, Miles Davis was a highly successful jazz artist during his lifetime. As well as composing many jazz tunes in the jazz, trumpeter Miles Davis also incorporated best selling popular songs of the 1980s on his albums.

⁹ Paul Tingen, *Miles Beyond* pp99

In 1984 Miles recorded a number of pop hits, with the idea that arranger Gil Evans could arrange an album of them. These included Chaka Khan's *Through the Fire*, Tina Turner's *What's Love Got To Do With It*, Dionne Warwick's *Deja Vu*, Cindy Lauper's *Time After Time*, and various other tracks by Toto and Nick Kershaw, and some of them were later performed live.¹⁰

Miles' version of *Time After Time*, was included on the 1995 album 'You're Under Arrest'. *Time After Time* was Cindy Lauper's number one hit, from her debut album 'She's So Unusual', which sold over five million copies. Miles and Cindy Lauper became friends, as she cherished his version of her song. He even composed a tune for her entitled *I Can't Stay Away From You*, and did an instrumental version called *Morrissine* for an upcoming tour.

"Miles versions of *Time After Time* and *Human Nature* were incredibly successful and became hits in various countries.....'You're Under Arrest' went on to become one of his best selling albums, selling more than 100,000 copies within weeks of its release. The recordings marked Miles's breaking out of the jazz market and into the worldwide youth market, and the beginning of his final years as an international celebrity and superstar"¹¹

The success of these jazz renditions of these pop songs does not necessarily equate to good to music. They also developed dubious notoriety amongst more traditional jazz musicians and fans, as they came to be played on smooth jazz radio stations and muzak tapes in shopping malls, cafes and restaurants.¹²

These instrumental versions recorded versions are not particularly innovative. They have basically been presented in a pop style but played by jazz artists and

¹⁰ Paul Tingen, *Miles Beyond: The Electric Years of Miles Davis 1969-1991*, Billboard Books, New York 2001 pp 217

¹¹ Paul Tingen, *Miles Beyond: The Electric Years of Miles Davis 1969-1991*, Billboard Books, New York 2001 pp 219

¹² Paul Tingen, *Miles Beyond: The Electric Years of Miles Davis 1969-1991*, Billboard Books, New York 2001 pp 219

they are very similar to the original renditions. The backings played by the band are very similar to the original versions, with the trumpet following the original ballad style of the melody in a similar fashion. There is little in the way of improvisation, and rearrangement as such. However, Miles did include these two tunes in his live sets, and did recompose them more. Live versions of *Human Nature* became a showcase for Alto Saxophonist Kenny Garrett, whose solo over the Milestones chord progression, transformed the song from its original format.¹³ 'Perfect Way' was the planned title of the album 'Tutu'. Recorded in 1986 'Tutu', Miles released a version of the 1980s pop hit by Scritti Politti, *Perfect Way*. This version was laden with drum programming, leaving Miles very little space to interpret the song, as he had in the style of *Time After Time* or *Human Nature*. However, this album was also successful as a crossover between jazz and the popular and rock genres, earning Miles another Grammy, this time for Best Jazz Instrumental Performance, and Best Recording Packaging.

There have been many 'smooth jazz' renditions of popular songs. Smooth jazz is a genre of jazz that grew out of fusion. The resulting 'slick' or more contemporary sound of smooth jazz is generally not as focused on improvisation but on a combination of commercial production techniques as well as rhythms and grooves. Synthesized or electronic instruments were added into the arrangements, the melody often played by soprano or alto saxophones, the harmony commonly covered midi-guitar, and light funk grooves in the rhythm section. Though these versions tend to have a melodic emphasis, the result often having a lighter appeal than the versions that use a more acoustic and traditional jazz flavour.

Some critics such as Stuart Nicholson have dismissed the smooth jazz concept.

¹³ Paul Tingen, *Miles Beyond: The Electric Years of Miles Davis 1969-1991*, Billboard Books, New York 2001 pp 260

*"Smooth jazz radio stations demanded music with a catchy melodic hook, a bright and breezy theme, a contagious backbeat, and tunes that lasted no more than four minutes"*¹⁴

Commercial forces exert pressure to build audience size and inevitably prospects of profitability, creating a tension as it would for any art form.

1.3.3 Herbie Hancock

Herbie Hancock's album *'The New Standard'* was released in 1995. Produced by Bob Belden, the album comprised of his versions of contemporary pop songs by artists such as Prince, Stevie Wonder, The Beatles, Peter Gabriel, Kurt Cobain, Paul Simon and Don Henley. Musical devices used in these rearrangements included reharmonisation, the addition of vamps, changes of tempi, as well as different instrumental textures.

Reviewer Scott Yanow described the album:

*"Hancock was able to transform the potentially unrewarding music into creative jazz and the results are often quite hard-swinging and certainly never predictable...Herbie Hancock has successfully created a memorable set of "new" music."*¹⁵

In a similar vein, Hancock's album *Possibilities* was released ten years later in 2005. This project not only included songs by pop artists, it also utilized pop singers such as Christina Aguilera, John Mayer, Jonny Lang, Joss Stone, Sting, and Annie Lennox, Santana and Paul Simon in the performances. Although there is a wide range of songs, beautiful reharmonisations, creating a range of styles and moods on this album, jazz listeners were less than convinced. Some say the result was a jazz album done in a pop style rather than an album of arranged pop songs, performed by a unique collaboration of jazz and pop artists. However, it

¹⁴ Stuart Nicholson, *Is Jazz dead (or has it moved to a new address)* Routledge group 2005, pp 11

¹⁵ Scott Yanow, *The New Standard Overview*, All Music guide, accessed November 16th 2008

remains an example of a 'pop-jazz' album that created much interest, especially for the listener who hasn't listened to much jazz.¹⁶

1.3.4 Acid Jazz

In the late 1980s, a group of English DJ's created the term Acid Jazz. This referred to an instrumental jazz funk, where they played entire jazz album tracks for the dance crowds in dance culture.¹⁷ One of the most significant Albums created of this time was DJ Geoff Wilkinson's was best selling album *Hand on the Torch*. The single from this album entitled "Cantaloop (Flip Fantasia)", was released in 1993. It used a repeated sample of the funky piano riff, and a trumpet solo on Herbie Hancock's "Canteloupe Island" from 1964. This remained popular in the dance scene for two years. Miles Davis' 1991 album 'Doo Bop' is laced with hip hop, an excellent example of and presented in the style of the English acid jazz scene.

The next part of this thesis examines how contemporary jazz artists have appropriated pop material as repertoire for their jazz performances and recordings.

¹⁶ Thom Jurek, Possibilities: Overview All Music guide, accessed November 16th 2008

¹⁷ Stuart Nicholson, *Is Jazz dead (or has it moved to a new address)* Routledge 2005, pp 141

PART TWO – ANALYSIS OF EXISTING ARRANGEMENTS

This section analyses arrangements by jazz artists, of a selection of pop songs from the last thirty years, and consider the adaptation of melody, the changes in structure in the song, changes in instrumentation, and the application of jazz harmony.

This section includes songs originally written by popular artists such as Don Henley, Kurt Cobain, Peter Gabriel, Prince, Madonna, Sting, as well as the bands Radiohead and Simple Minds. Each of these tunes has been recorded as a jazz arrangement, by jazz musicians including Brad Mehldau, Billy Childs, Charlie Hunter, Bob Belden, Herbie Hancock, Lisa Bassenge, Christian Mc Bride and Michelle Nicolle.

2.1 Melody

The melody is one of the most important defining features of a song. The lyrics also play a role in recognition of the tune though there will be limited discussion of the impact in relation to other musical elements of these in this research. For contemporary popular songs the melody often makes them recognisable to a large audience. Norman David expressed the importance melodic treatment:

“The manner in which an arranger works with melodies is crucial to the eventual impact and success of an arrangement”.¹⁸

The melody can be adapted and enhanced by a jazz arranger while taking into consideration other musical elements such as rhythm, harmony, structure and instrumentation.

A vocalist is not always a prerequisite of a jazz ensemble and these pop songs can also be performed as instrumental versions yet still function melodically and emotionally.

2.1.1 Adapting the melody

The original version of Don Henley’s *New York Minute* is a repeated note melody based mostly on two notes D and Eb with a crotchet chordal vamp played by the piano. As we can see in figure 1, the range of notes is extended slightly in bars 17 and 18, up to the G and down to the Bb at the end of the verse.

¹⁸ Norman David, *Jazz Arranging*, Ardsley House, Publishers, 1998 p53

Don Henley: *New York Minute*, bars 11-18 – 0.54”

11 VOICE VERSE 1 & 2
HAR - EY GOT UP DRESSED IN BLACK SMILE SMILE

12 VOICE
WENT DOWN TO THE STAT - TION AND HE'S NEV - ER COM - IN BACK.

13 VOICE
THEY FOUND HIS CLOTH - ING, SCAT - TERED HALF WAY DOWN THE TRACK AND HE

14 VOICE
WONT BE DOWN WALL STREET AN - Y MORE.

Figure 1

In Bob Belden’s arrangement of *New York Minute* from Herbie Hancock’s 1995 album ‘The New Standard’, the melody has been adapted to be played at a much faster tempo. The band plays a two bar vamp line, while the melody is played in unison by tenor saxophone and guitar.

The melody has been simplified with less repeated notes, and adapted to the new tempo which is now twice as fast as before; the bar length has doubled (figure 2). It has also been rhythmically altered to off- beat quavers resolving onto the first beat of the next bar. As we can see in figure 2, the melody is cut up at bar 26 by an extra eight bar section of the vamp, before returning at bar 42 with a similar vamp but in the new key of Ab.

Bob Belden: *New York Minute* bars 18-49 - 0.18”

18 TEN. SAX
E. Gtr.
PNO.
BASS
DR.

22 Cmaj11 D7/C

TEN. SAX.

E. GTR.

26 Cmaj9 CARRY ON SAME GROOVE D7alt/C Gmi7/C D7/C

PNO.

BASS

42 8 A#7 A#13 A#7

TEN. SAX.

E. GTR.

Figure 2

Very few pop songs are non-vocal or instrumental arrangements. The musical style of Prince is very much vocal-based, and can be summed up as wild fusion of funk, rock, new wave, and soul; each album he releases reveals musical diversity and growth, but with a willingness to experiment and explore different sounds, textures, and genres. The album '1999' sold over three million copies and was released in 1983. The single itself is an end-of-the-millennium anthem, and is constructed almost entirely on synthesizers played by Prince himself.

As we can see in figure 3 below the melody of the original version of 'Prince's' *1999*, is built on two bar repeated note phrases within a small range of pitch. Each phrase is altered slightly in pitch, the second one is a third lower than previous phase, the next a third higher. At bar 25 the melody returns to the same pitch as the beginning in bar 13.

Prince: 1999 bars 13-28

VERSE

13 **A** F Gm/F F Gm/F F Gm/F F Gm/F F

DREAM-IN WHEN I WROTE THIS FOR - GIVE ME IF IT GOES A-STRAY. BUT WHEN I

17 F Gm/F F Gm/F F Gm/F F Gm/F F

WOKE UP THIS MORN ING COULD-VE SWORN IT WAS JUDGE-MENT DAY - THE

Figure 3

The melody has been adapted to fit electric guitar in Bob Belden's version of Prince's *1999*. As we can see in figure 4 the guitarist plays the melody in octaves. The melodic shape is essentially retained but with some alternating notes at the end of each phrase. The melody also has an impact on the instrumentation with the added impact of being played in the octaves on guitar to cut above the large ensemble that fills out the harmony.

Bob Belden: *1999* bars 10-25

Figure 4

2.2 Rhythm

Rhythm is a very mutable element in writing a jazz arrangement. Many rhythmic decisions can be made and manipulated within the jazz arrangement, including the choice of tempo, time signature, as well as the general feel or groove.

New arrangements of pop songs played or recorded by other artists, are often slowed down and performed as ballads, or have completely different time signatures or grooves added to them, often based on a vamp, as the basis of a new texture.

As you would expect with jazz performers, the interaction or intensity of the musicians in the band may change, sometimes resulting in the different tempo for each performance.

2.2.1 Changing The Groove

There are several ways that a jazz feel can be achieved in a jazz arrangement of a pop song. Changing the type of groove or feel from the original song, is one way in which to achieve this. The obvious way to add a jazz feel to a pop song would be to add a jazz swing quaver feel. However there are many other types of grooves that can be used, many of which come from the influence of world music.

In 1984 vocalist and bass player Sting from 'The Police', began a solo career and maintained a healthy preoccupation with expanding the boundaries of pop music, and incorporated elements of jazz, classical, and world beat into his music.

‘Sting’s’ *Sister Moon* (fig 5) already has a 12/8 feel, and the bass line is almost in a swing feel, reminiscent of Gershwin’s *It Aint Necessarily So* from ‘Porgy and Bess’. We then see the melody of the original version in figure 6 below.

Sting: *Sister Moon*, Introduction

Figure 5

Sting: *Sister Moon*, melody bars 6-10

Figure 6

In 2005 Herbie Hancock released the twice Grammy nominated album ‘Possibilities’, an album which included a collaboration with many pop artists including Sting and others and contained a wide range of songs, styles, and moods. Sting had suggested *Sister Moon*, and Hancock had called on West African guitarist Lionel Loueke, member of the student band of the Thelonious Monk Institute of jazz in Paris, to come up with ideas for an arrangement of this song.

The new arrangement of *Sister Moon* is influenced by guitarist Lionel Loueke's African rhythm. The arrangement is based on an African- style vamp played in unison by Fender Rhodes and bass, with drums and percussion reinforcing the twelve quaver beats, and emphasising the second and fourth beats of the bar. At bar 3 a contrasting yet complementary rhythmic guitar line is layered on top of this groove, outlining more notes in the chord, which we can see in figure 7 below.

Herbie Hancock: *Sister Moon* bars 3-7

The musical score for Herbie Hancock's *Sister Moon* bars 3-7 is presented in a multi-staff format. The staves are labeled as follows:

- E. GTR.:** Electric guitar, featuring a complex rhythmic line with triplets and sixteenth notes.
- PNO.:** Piano, providing a harmonic foundation with chords like $F\sharp M11b9$ and $C\sharp 7sus$.
- BASS:** Bass line, featuring a steady eighth-note pattern.
- DR.:** Drums, providing a consistent African-style groove.
- PERC.:** Percussion, reinforcing the groove.
- VOICE:** Vocal line, including the lyrics "SISTER MOON. WILL BE MY GUIDE IN YOUR BLUE BLUE SHADOWS."

The score is written in 4/4 time and features a key signature of one sharp (F#). The guitar part is particularly complex, with a line that outlines more notes in the chord, as mentioned in the text. The piano part uses a variety of chords, including $F\sharp M11b9$ and $C\sharp 7sus$. The bass line is a steady eighth-note pattern. The drums and percussion provide a consistent African-style groove. The vocal line includes the lyrics "SISTER MOON. WILL BE MY GUIDE IN YOUR BLUE BLUE SHADOWS."

Figure 7

Hancock said about playing his groove:

” It was something that took us pro’s a while to really grasp the heart of it. It wasn’t that we couldn’t play it, but to really own it, it took a while.” ¹⁹

The initial groove continues underneath the floating melody until bar 13, the next section where the band plays the chords in a definite rhythmic pattern, which adds another rhythmic jazz influence (Fig 8). These hits give a definite uniformity to the harmonic progression.

Herbie Hancock: *Sister Moon* bars 13-15

13

VOICE

GAZE, AT YOUR FACE. THE WHOLE NIGHT THROUGH. I'D GO OUT OF MY MIND

E. GTR.

PNO.

BASS

Dr.

PERC.

Chords: C#7#9#11, D#9#11, BMA7/D#, E7sus, D#M7, D13#11, Aadd9/C#, B/C

Figure 8

Other examples of groove changes in the music from these transcriptions to consider include Charlie Hunter's faster version of *Come As You Are* in a swing

¹⁹ Herbie Hancock, transcription by Trudy Lile of *Possibilities* DVD, Magnolia, 10060, 2006

five feel, and Christian McBride's contrastingly slow and haunting arrangement of *Walking On The Moon*, which originally had a reggae feel. Also mentioned already are the modal arrangement of *New York Minute*, which was originally a rock ballad, and the funk sixteenth Motown feel of Bob Belden's arrangement of *1999*, formerly played with a rock feel.

2.2.2 Changes of tempo

Bob Belden's arrangement of '*New York Minute*' from Herbie Hancock's 'The New Standard' is much faster than Don Henley's original version. A fast up-tempo swing feel is retained throughout the song, perhaps reflecting the fast hectic pace of life in the Big Apple.

The original ballad version of this song has a crotchet pulse throughout the verse, see figure 9. The intensity of the chorus section of the song is enhanced by the addition of drums.

Don Henley: *New York Minute* bars 11-12

The musical score for Don Henley's 'New York Minute' bars 11-12 is shown. It is a two-staff score for Voice and Piano (PND.). The key signature is B-flat major (two flats). The time signature is 4/4. The music is in 2/2 time, with a crotchet pulse. The lyrics are: 'HAR - RY GOT UP DRESSED IN BLACK SMILE'. The piano part features a two-bar vamp with chord alterations.

Figure 9

The new arrangement has a groove that is based on a two bar vamp, see figure 10 below, which the bass anticipates with a syncopated rhythm and the piano plays a chord on the anticipation of the second beat, with chord alterations each time.

Herbie Hancock: *New York Minute* bars 18-21

Figure 10

This continues through the form of the tune until bar 59, where there is a more open modal feel in F minor, which allows the band to play and interact more spontaneously in a jazz style underneath the melody. This open feel continues through the chord changes at the end, at bars 76 to 79.

2.2.3 Changes Of Meter

For additional rhythmic variety an arrangement can be in a different time signature than 4/4, and it can also contain several different meter changes. How the different meters are linked in terms of pulse is vital to the effectiveness of this concept.

Described as pop punk rock superstar band of the 1980s, 'The Police' released the album '*Reggatta de Blanc*' in 1979. This album contained two anthemic hit singles *Message in a Bottle* and *Walking On The Moon*.

As we can see in figure 11 the chorus section in the original version of *Walking On The Moon* is a simple but effective four-bar pattern repeated four times with different lyrics each time.

Sting: Walking On The Moon, chorus

The image shows a musical score for the chorus of 'Walking On The Moon' by Sting. It consists of four staves of music, each with a key signature of one flat (Bb) and a common time signature (C). The lyrics are written below the notes. The score includes a guitar part with a 'B' in a box at the beginning of the first staff. The lyrics are: 'SOME. MAY SAY. I'M WISH - IN MY DAYS A WAY. NO WAY. AND THIS IS THE PRICE I PAY SOME SAY. TO - MOR - ROWS A - NO - THER DAY. TO STAY. I MAY AS WELL PLAY. BASS START GROOVE FROM INTRO'. The score ends with a double bar line and the text 'DS AL CODA'.

Figure 11

Jazz bassist Christian Mc Bride established himself as one of the most popular bass players of the 1990s, and played and toured with Sting amongst others. His album 'Sci-Fi' was released in 2000, which incorporates some of the pop, funk and fusion styles he grew up with.

In the chorus section of his instrumental version of *Walking On The Moon*, the time signature is changed from 4/4 to three in a bar, see figure 12 below. The melody played by bass clarinet is adapted to the new time signature for sixteen bars beginning at bar 21, and the drums provide the consistent crotchet pulse beneath. This definitely adds to the overall eerie free quality achieved in the arrangement.

Christian McBride: *Walking On The Moon* bars 22-37

Figure 12

Don't You forget About Me by 'Simple Minds' is an excellent example of the New-Wave era and can be regarded as an anthem of the mid 1980s. This hugely successful single was released on the sound track to the movie "Pretty in Pink" in 1985, as well as on the band's album "Glittering Prize 81/92". It has been described:

This is a pretty terrific pop single, appealingly dramatic in a teen-angsty kind of way, with a great tension-and-release chorus and a classic iteration of the old "bass and drum breakdown swelling into an anthemic final chorus" trick that uses Michael Mac Neil's symphonic synthesizer style to its fullest.²⁰

The beginning of the song features synthesisers and guitars playing strong dotted rhythms spelling out a two-chord vamp with vocal fills in alternate bars. When the verse begins at bar 9 the bass plays a driving repeated note rhythm over a harmonically simple, four bar pattern, see figure 13 below.

Simple Minds: Don't You Forget About Me, bars 1-16

²⁰ Stewart Mason, Don't You Forget About Me; Song Review, All Music, accessed January 9th 2009

DON'T YOU FORGET ABOUT ME CHIFF/FORSEY (AS PLAYED BY SIMPLE MINDS)

MEDIUM UP ROCK FEEL 112

INTRO

IMPROVISED VOCAL INTRO

VOICE

HEY, HEY, HEY, HEY

OOO...

ELEC. GUITAR

5

VOICE

OOH

PNO.

VERSE 1

VOICE

WON'T YOU. COME SEE A-BOUT ME. I'LL BE A- LONE. DAN- CING, YOU KNOW IT SA- BY.

PNO.

SYNTH

13

VOICE

TELL ME YOUR TROUS-LES AND DOUBTS. GIV- IN IT EV- Y-THING IN- SIDE AND OUT

Figure 13

Celebrated Australian jazz vocalist Michelle Nicolle released a version of this song on her album 'The Crying Game' in 2003, a collection of songs that have appeared in films or on sound tracks.

Nicolle's stripped back arrangement of this song is slower and less cluttered than the original version and contains several seamless changes of meter. It begins in 6/8 with a two bar opening dotted rhythmic phrase played by piano followed by a repeated note, answering phrase played by flugelhorn that anticipates the beat. This develops rhythmically until the beginning of the verse, where the piano sets up the verse at bar 13 with a triplet figured that is sustained for the bar, underneath the vocal entry. The melody line further establishes the change of

meter to 4/4, where the dotted crotchet pulse becomes the slow crotchet pulse of the new time signature, see figure 14 below.

Michelle Nicolle: *Don't You About Me* Introduction

DONT YOU FORGET ABOUT ME

SPARSE SALLAD STYLE = 60 SIMPLE MINDS

The musical score is for the introduction of the song 'Don't You Forget About Me' by Simple Minds. It is written in 4/4 time and features three main parts: Flugelhorn, Piano, and Voice. The Flugelhorn part begins with a dotted crotchet pulse, which is noted as 'SPARSE SALLAD STYLE = 60'. The Piano part provides harmonic support with sustained chords, noted as 'SUSTAINED APPROPRIATE CHORDS, SALLAD STYLE'. The Voice part enters at bar 13 with the lyrics: 'WONT YOU COME SEE ABOUT ME. DON'T YOU TRY AND PRETEND. I'LL BE ALONE. IT'S MY BEGINNING. DANCING YOU KNOW IT ENDS. WE'LL WIN IN THE TELL ME WHEN YOU OR'. The score includes various musical notations such as notes, rests, and chord symbols (GMA7, E7MA7, DMA7). The tempo is marked as 60 beats per minute.

Figure 14

There is another change of meter from 4/4 to 6/8 at the bridge section in bar 37. From there the piano outlines the chords sparsely with occasional quaver movement. In figure 15 below, the harmonising backing line that the flugelhorn plays at bar 31, is the same rhythm as the opening of the vocal phrase at the chorus and this adds fullness and rhythmic support to the change of section.

Michelle Nicolle: *Don't You About Me* bars 13-16

BRIDGE + SOLO SECTION

37 **C** **B^bMA7#11** **FMA7** **CMA7** **GMA7** DS AL CODA

VOICE: WILL YOU STAND A-... -SOVE ME? LOOK MY WAY FOREVER LOVE ME. CALL MY NAME, OR WALK ON SY... RAIN KEEPS FALLING DOWN

FLUG.: **B^bMA7#11** **FMA7** **CMA7** **GMA7**

PNO.: **C** **B^bMA7#11** **FMA7** **CMA7** **GMA7**

Figure 15

After the flugelhorn solo the meter changes back to 4/4 for the verse in the same manner with the piano playing the dotted triplet figure as seen in figure 14. The song continues through to the chorus section as before but has one more time signature change in the coda section at bar 56 where it changes to and remains in 6/8 until the end.

Michelle Nicolle: *Don't You About Me* 53-end

53 **Dma7** **CMA7** **Emi7**

VOICE: DON'T...YOU. FORGET ABOUT ME. I'LL BE ALONE

PNO.: **Dma7** **CMA7** **Emi7**

56 **B^bMA7#11** **B^bMA7#11** REPEAT FADE TO END

VOICE: DANCIN' YOU KNOW IT BASE. AS YOU WALK ON SY... WILL YOU CALL MY NAME

FLUG.: **B^bMA7#11** **B^bMA7#11** IMPROVISES IN SIMILAR MANNER REPEAT FADE TO END

PNO.: **B^bMA7#11** **B^bMA7#11** REPEAT FADE TO END

Figure 16

2.3 Instrumentation And Texture

2.3.1 Size of the group

The instrumentation used by bands from the 1980s featured heavy use of new technology of the day. Synthesisers and guitars appeared everywhere, sometimes playing the bass lines, combined often with the use of synthesised drums and primitive drum machines.

The line up for 'Simple Minds' was typical for a band of this time when they made hit single *Don't You Forget About Me*, with vocals, electric guitars, synthesisers or keyboards, bass and drums, (often electric drums). See figure 17.

Simple Minds: Don't You Forget About Me, bars 1-8

MEDIUM UP ROCK FEEL 112

DON'T YOU FORGET ABOUT ME CHIFF/FORSEY (AS PLAYED BY SIMPLE MINDS)

INTRO D⁵ E⁵ IMPROVISED VOCAL INTRO D⁵ E⁵ C⁵ D⁵

VOICE HEY, HEY, HEY, HEY OOO...

ELEC. GUITAR

5 VOICE OOH

PNO.

Figure 17

2.3.1.1 Jazz Duo

Michelle Nicolle released her album 'The Crying Game' in 2003, which is a collection of songs that have appeared in films or on sound tracks. Her version of *Don't you forget about me* has been stripped down to vocalist playing piano, with opening melodic and backing lines played by flugelhorn, see figure 18.

Michelle Nicolle: *Don't You Forget About Me*, Introduction

The musical score for the introduction of 'Don't You Forget About Me' is written for Flugelhorn and Piano. It begins with a tempo of 60 and a 'SPARSE BALLAD STYLE' marking. The Flugelhorn part features a melodic line with a 'LEGATO' marking. The Piano part provides harmonic support with chords and a bass line. The score is divided into two systems, with the second system starting at measure 5.

Figure 18

As well as the opening conversation between piano and flugelhorn, the flugelhorn also plays a backing line to the vocals at the bridge then continues with a solo on the same bridge section, which we can see in figure 19.

Michelle Nicolle: *Don't You About Me* bars 13-16

The musical score for the bridge and solo section of 'Don't You About Me' is written for Voice, Flugelhorn, and Piano. It starts at measure 37 and includes lyrics. The Flugelhorn part features a backing line to the vocals. The Piano part provides harmonic support with chords and a bass line. The score is divided into two systems, with the second system starting at measure 41.

Figure 19

There is less density in the texture than the original version, which allows the listener the opportunity to hear every word of this sad but beautiful love song. This uncluttered and sparse environment of this jazz duo, allows the vocalist much more freedom and a more effective lyric interpretation as a result. The slower tempo and the small ensemble means that the vocalist can be more

liberal with the phrasing of the melody, and can colour individual words without disrupting the ensemble.

Radiohead's 1997 album 'OK Computer' helped established them as one of the most inventive modern rock bands of the 1990's. Their instrumentation is of guitars, electronic rhythms, eerie keyboards sounds, odd time signatures, and complex syncopations.

Their song *Exit Music (For A Film)* features finger style acoustic guitar lines over the chord changes providing a platform for the powerful yet tortured drone of Thom Yorke's vocals, see figure 20 below. More dynamic building is created throughout the song with extra keyboards and rhythm section support, providing increased tension until the wind down of the journey at the end of the song.

Radiohead: *Exit Music (For A Film)* Introduction

EXIT MUSIC (FOR A FILM)
YORKE/C GREENWOOD/SELWAY/T GREENWOOD/O'BRIEN

The musical score for the introduction of 'Exit Music (For A Film)' is presented in three systems. The first system shows the guitar line with chords: Bm1, Bsus2, Bsus4, Bm1, Bsus2, Bsus4. The second system shows the vocal line with lyrics: 'WAKE FROM YOUR SLEEP THE DRY - ING OF YOUR TEARS TO'. The third system shows the guitar line with chords: Bm1, F#, Bsus4, B. The lyrics continue: 'DAY WE ES - CAPE WE ES - CAPE'. The score includes a key signature of one sharp (F#) and a common time signature (C).

Figure 20

2.3.1.2 Jazz piano trio

The trio of piano, bass and drums is a popular combination in jazz, and can produce a wide range of colours and dynamics. Jazz pianist Brad Meldau is another jazz artist introducing pop songs into his repertoire. He recorded two versions of *Exit Music (For A Film)*, one of them a live recording, but both in piano trio format.

The arrangement begins with an adaptation an almost classical sounding of the original guitar riff on piano. The melody begins at bar 3 in figure 21, and is voiced above this accompanying vamp.

Brad Mehldau: *Exit Music (For A Film)* bars 5-12 – 0.13”

The musical score for Brad Mehldau's *Exit Music (For A Film)* bars 5-12 is presented in three systems. The first system (bars 5-8) shows the piano (PNO.) part with a melody in the right hand and a vamp in the left hand. The second system (bars 9-12) continues the piano part. The third system (bars 13-16) shows the piano part continuing, with the drums (DR.) entering at bar 13 with a sixteenth note feel on the high hat. The score includes chord symbols: BmI, F#7sus/B, F#7/B, D/A, Ema7/Q#, F#7sus, F#7, F#7sus/B, BmI, F#7sus/B, and F#7/B. A '16TH NOTE SYMBOL' is indicated for the drum part starting at bar 13.

Figure 21

Although there are more sustained notes at the ends of the short phrases, the melodic treatment is very similar to that of the original version by Radiohead, in Mehldau's version. As we can see in figure 21 the drums enter for the second verse at bar 13 with an insistent sixteenth note feel on high hat, with bass entering at the beginning of the next section (bar 28), with a relaxed two feel.

22

CHORUS

VOICE

LIKE A VIR - GIN

TOUCHED FOR THE VE-RY FIRST TIME

LIKE A

KBD.

Figure 22

2.3.1.3 Jazz vocal trio

A trio of vocalist with piano and bass is also a common line up for a jazz ensemble. German jazz vocalist Lisa Bassenge's arrangement of *Like a Virgin*, allows fluidity and breathing space. From her 2001 album 'Going Home' it begins with what sounds like a freely improvised foundation of plucked sounds. This is created by one hand plucking the strings inside the piano, while the other hand mutes the strings that are being played, with plucked sympathetic double bass lines. The melody line soars above this pizzicato-like, 'colla voce' texture with the entry of the first verse.

Lisa Bassenge: *Like A Virgin*, Introduction

STRAIGHT FEEL Q = 88

LIKE A VIRGIN

MADONNA

5

DM7

STRINGS MUTED BY HAND OVER STRINGS INSIDE PIANO

PIZZICATO OPEN STRINGS

SAMPLE BASS LINE

I MADE IT

Figure 23

In the following chorus section the piano and bass follow a more supportive homophonic role with the melody, but is much more organic in it's accompaniment than the original.

The classic rock line up vocals, guitar bass, and drums was the basis of the huge sound of 1990's 'grunge' band 'Nirvana'. The dark undercurrents of Nirvana's sound are both fiery and melodic, with a wall of distorted guitars, and pop melodies merged with post-industrial white noise.

Their song *Come As You Are* from the album highly successful second album 'Nevermind' begins with a repeated guitar riff, which continues underneath the melody line when it enters at bar 4 until the chorus at bar 10 in figure 24.

COME AS YOU ARE

CORBAIN

MED ROCK GUITAR

2ND TIME ADD BASS UNIS AND DRUMS

4 **A** VERSE 1

COME, AS YOU ARE... AS A FRIEND AS I WANT YOU TO BE AS A FRIEND AS A FRIEND AS A KNOWN ME-MO RY.

8

ME - MO - RY.

2ND VERSE

COME DOWSED IN MUD, SEARED IN BLEACH.
AS A TRAMP, AS A FRIEND.
AS A KNOWN MEMORY.....ETC.

This riff continues at bar 14 at the end of the chorus before repeating back to bar 4 for the second verse.

Charlie Hunter's unusual style of guitar involves playing an extra string on his instrument to create his own bass lines. This means that he can function as a bass-less self-sufficient keyboard-less trio with tenor saxophone and drums. This allows for a special arrangement for this trio of 'Nirvana's' *Come as You Are*, from the 1995 album 'Bing, Bing, Bing' which begins cheekily with the guitar riff from Nirvana's other highly successful rock Anthem from the same album *Smells Like Teen Spirit*.

WHOLE BAND UNISON WITH DISTORTED GUITAR

3 F^5 G^5 A^5 B^5 DRUMS SET UP FILL

F^5 G^5 A^5 B^5 DRUMS SET UP FILL

42

In figure 26 we see that this opening riff from *Smells Like Teen Spirit* is then layered over the top of the bass line playing the original guitar riff, now in the new time signature of 6/4, while the drums steam ahead with a straight ahead jazz feel.

Charlie Hunter: *Come As You Are*, Introduction

ROCK FEEL

COME AS YOU ARE

KURT COBAIN - ARR. BY CHARLIE HUNTER

ELECTRIC GUITAR

EM A G C EM A G C

TEN. SAX.

5

EM A G C EM A G C

E. GTR.

EM A G C EM A G C

B.S.

EM A G C EM A G C

Figure 26

The melody of the song is shared between guitar and tenor saxophone, while occasionally the saxophone plays a supporting long note line in the solo section to enhance the bass line.

In your Eyes has been described as Peter Gabriel's greatest love song, and although it had a similar 1980s lineup of vocals, synthesizers or keyboards, bass and drums, it also demonstrates Gabriel's ability to combine strong song writing with his interest in African percussion. The underlying texture of the song has a keyboard-based riff that continues with through the chord changes, with the same rhythm throughout.

Peter Gabriel: *In Your Eyes*, bars 3-7

Figure 27

An acoustic arpeggiated guitar line helps to build tension just before the chorus, which we can see in figure 28.

Peter Gabriel: *In Your Eyes*, bars 3-719-22

Figure 28

2.3.1.5 Jazz quintet

A quintet comprising of vocalist or other frontline instrumentalist, guitar, piano bass and drums is a standard lineup for a contemporary jazz ensemble. With the addition of percussion this is the arrangement for Billy Childs version of *In Your Eyes* released on American jazz vocalist Dianne Reeves album 'Bridges' in 1999.

The texture of this arrangement is light and acoustic, and features unison lines played by piano guitar and bass and percussion beneath the vocal line, and has

many syncopated hits creating tension and release underneath the melody, which we can observe in figure 29.

Billy Childs: *In Your Eyes*, bars 5-8

5 **A** $Dm7$ $Gm9/F\sharp$ $A\flat Ma7\sharp11$ $Em9$ $Fm9$ $G2\sharp4\sharp5$ $A\flat Ma7\sharp11$

VOICE
1. LOVE. I GET SO LOST SOMETIMES.
2. LOVE. I DONT LIKE TO FEEL SO MUCH PAIN.

E. GTR. $Dm7$ $Gm9/F\sharp$ $A\flat Ma7\sharp11$ $Em9$ $Fm9$ $G2\sharp4\sharp5$ $A\flat Ma7\sharp11$

PNO.

BASS

DR.

PERC.

Figure 29

There is a similar but busier arpeggiated guitar line in bar 21 of the new arrangement, compared to bar 19 of the original version (Fig 30). This adds rhythmic drama leading to the chorus.

Billy Childs: *In Your Eyes*, bars 21 -22

21 **C** $B\flat Ma9\sharp11$

VOICE
ALL MY INSTINCTS MAY RETURN

E. GTR. $B\flat Ma9\sharp11$

PNO. $B\flat Ma9\sharp11$

BASS $B\flat Ma9\sharp11$

DR. **C**

Figure 30

2.3.1.6 Large ensemble

The song *1999* is constructed almost entirely on synthesizers played by Prince himself. In figure 31 we can see the simple two-chord vamp over top of a repeated note bass line.

Prince: *1999* bars 9-20

9

F Gm/F F Gm/F F Gm/F F Gm/F F I WAS

KYBOS/BASS CONTINUE SAME

VERSE

13 A F Gm/F F Gm/F F Gm/F F Gm/F F

DREAM-ING WHEN I WROTE THIS FOR - GIVE ME IF IT GOES A-STRAY. BUT WHEN I

17 F Gm/F F Gm/F F Gm/F F Gm/F F

WOKE UP THIS MORN ING COULD-VE SWORN IT WAS JUDGE-MENT DAY... THE

Figure 31

Bob Belden's thoughts on arranging this song were:

Absorbing all of this pop orchestration stuff and I had these pop tunes that I could kind of reconstruct like turning "1999" into James Brown or turning "Diamonds and Pearls" into the Motown stuff from Marvin Gaye.....We're supposed to look for things to bring into jazz and we're supposed to look for things to bring jazz into. Jazz to me is an attitude. It is not anything that you can write down²¹

Bob Belden's exuberant up-tempo arrangement of *1999* sounds like a 'Tower of Power'-inspired organ trio with a large horn section and bass lines, and strong funk drum support. The harmony is filled out in the large ensemble with short stabs and melodic and rhythmic riffs, spread through the horn section.

²¹ Robin Tolleson Bob Belden: JAZZ MEETS POP Accessed August 7th 2008

Bob Belden: 1999 Introduction

The musical score for the introduction of '1999' is written for three instruments: Keyboard, Bass Guitar, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'q = 120'. The Keyboard part starts with a 'STRAIGHT 16TH PUNK FEEL' and a 'DRUM FILL' in the first measure, followed by a series of chords. The Bass Guitar part also starts with a 'STRAIGHT 16TH PUNK FEEL' and a 'DRUM FILL' in the first measure, followed by a series of eighth notes. The Drums part starts with a 'STRAIGHT 16TH PUNK FEEL' and a 'DRUM FILL' in the first measure, followed by a series of eighth notes. The Drums part also includes a '16TH ON TAMBOURINE' and a 'FILL AD LIB.' in the final measure.

Figure 32

2.3.2 Adding background lines

Adding background lines, rhythmic hits and stabs, can add or relax rhythmic intensity in an arrangement.

A full horn section in Belden's arrangement of *1999* with trumpets, saxophones and trombones plays cheeky riffs behind the melody, and the soloist, while baritone saxophone doubles the bass line in places. Guitar enters at bar 26, figure 33, playing the melody in octaves, and the horn section play harmonically supportive dotted note stabs.

Bob Belden: 1999 bars 26-30

The musical score for bars 26-30 of '1999' is written for a full horn section (Trumpets, Alto Sax, Tenor Sax, Baritone Sax, Trombone) and Keyboard. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'q = 120'. The horn section plays a series of dotted note stabs in the first measure, followed by a series of eighth notes. The Keyboard part starts with a 'STRAIGHT 16TH PUNK FEEL' and a 'DRUM FILL' in the first measure, followed by a series of chords. The Keyboard part also includes a '16TH ON TAMBOURINE' and a 'FILL AD LIB.' in the final measure.

Figure 33

More of these horn lines appear throughout the solos, and help to build in rhythmic intensity. A good example is in bars 62 – 71, figure 34, where they play a harmonised offbeat semiquaver riff that is a third higher in the second eight bars.

Bob Belden: 1999 bars 62-71

The musical score for Figure 34 shows five staves for the horn section: TPT. (Trumpet), TPT. (Trumpet), ALTO SAX. (Alto Saxophone), T. SAX. (Tenor Saxophone), and TEN. (Trombone). The key signature is one sharp (F#) and the time signature is 4/4. The score covers bars 62 to 71. A first ending bracket is shown above the first staff, spanning from bar 62 to bar 71. The music consists of a harmonised offbeat semiquaver riff that is a third higher in the second eight bars.

Figure 34

The trombones start playing long notes in the second solo at bar 88 that are expanded throughout the horn section by bar 95. A new syncopated one bar riff is added at bar 96, with baritone saxophone doubling the first part of the bass line.

Bob Belden: 1999 bars 96-97

The musical score for Figure 35 shows five staves for the horn section: TPT. (Trumpet), TPT. (Trumpet), ALTO SAX. (Alto Saxophone), T. SAX. (Tenor Saxophone), and TEN. (Trombone). The key signature is one sharp (F#) and the time signature is 4/4. The score covers bars 96 to 97. A first ending bracket is shown above the first staff, spanning from bar 96 to bar 97. The music features long notes and a syncopated one bar riff.

Figure 35

At bar 105 in figure 36 a repeated note riff is harmonised by the horn section, that also builds in pitch and intensity until the loud note with a big fall off at bar 117, where the drum solo begins.

Bob Belden: 1999 bars 105-106

The musical score for Figure 36 shows six staves for a horn section. The top two staves are labeled 'TPT.' (Trumpet). The third staff is labeled 'LTO SAX.' (Low Trumpet Saxophone). The fourth staff is labeled 'T. SAX.' (Trumpet Saxophone). The fifth staff is labeled 'TBN.' (Trumpet). The bottom staff is labeled 'S. SAX.' (Saxophone). The music is in a key with one sharp (F#). The score shows a repeated note riff that builds in pitch and intensity, culminating in a loud note with a big fall off at bar 117.

Figure 36

In figure 37 the short repeated stabs at bar 118, signal the end of the return of the whole band, which then sets up the initial groove again. This time with the return of the melody, a background line of an alternating note riff played by the saxophones adds intensity to what the rhythm section is playing. This riff is gradually adopted by the whole horn section, and helps the song to end in excitement.

Bob Belden: 1999 bars 118-122

Figure 37 is a musical score for a jazz ensemble, covering bars 118 to 122. The score is written for the following instruments: TPT. (Trumpet), TPT. (Trumpet), ALTO SAX. (Alto Saxophone), T. SAX. (Tenor Saxophone), TEN. (Tenor), S. SAX. (Soprano Saxophone), GTR. (Guitar), KEYS. (Keys), BASS, and DR. (Drum). The key signature is one sharp (F#), and the time signature is 4/4. The score begins at bar 118, marked with a box containing the letter 'N'. The TPT. parts play a melodic line, while the ALTO SAX. and T. SAX. parts play a rhythmic pattern. The TEN. part plays a melodic line. The S. SAX. part plays a rhythmic pattern. The GTR. part plays a melodic line, with a chord change from A7 ALT to D9 at bar 119. The KEYS. part plays a melodic line, with a chord change from A7 ALT to D9 at bar 119. The BASS part plays a melodic line, with a chord change from A7 ALT to D9 at bar 119. The DR. part plays a rhythmic pattern, with a note 'N' at bar 118. The score ends at bar 122, with the text '16TH FUNK PATTERN CONTINUES' at the bottom.

Figure 37

2.4 Structure

Determining the overall structure of the song is important when considering new arrangements of pop songs in a jazz style. The structure can be enhanced and provide an opportunity for the jazz artist to individually reinterpret the song as well as a platform to improvise a solo at some point during the arrangement. It is possible to create a new introduction or ending, add extra sections and can choose how much of the form of the song to improvise on.

The standard structure for jazz improvisation for many songs played or recorded by jazz musicians, is to add an introduction, then play the melody (the in-head), then to start improvising over the chords from where the melody started, which becomes what we refer to as 'the form'. Then after each soloist has finished, the melody is repeated once more, the 'out-head'. Often there follows a short coda or 'tag', where two to four bars are repeated a few times, usually with a standard cadential progression, finishing with a chord in the tonic key, thus ending the song. Pop songs are generally shorter in length than jazz arrangements, and don't necessarily follow this structure because there is very little improvisation, if any at all. Jazz performers have several options with what part of the song (whether it is the whole or only part of it) over which they can improvise and also whether there is more than one soloist, or even whether it is one soloist at a time.

2.4.1 Introductions

Adding an introduction to an arrangement gives the listener (and the musicians) an opportunity to get into the mood or the style of the song. As previously mentioned the introduction can also help to establish the texture as well as preview of the original song. It can also surprise the listener, as is often the case in the reworking of popular songs played by jazz performers.

'The Police' released *Walking On Moon* the 1979 album '*Reggatta de Blanc*' which can be translated literally as white reggae, which may help describe the original feel of this song. As we can see in figure 38 below, this song starts as a spacious trio, with drums playing light reggae feel with a continuous pulse provided by the drummer playing swing feel on the hi hat, and bass and guitar playing lines based on sparse fills, under a floating vocal melody.

Sting: *Walking On The Moon*, Introduction bars 1-14

WALKING ON THE MOON

STING (AS ON REGATTA DE BLANC)

SWING REGGAE FEEL Q = 138

HH CLOSED, LIGHT

3 **Dm¹¹** **C⁷SUS** 4 TIMES

4 TIMES

CONT. SAME GROOVE

7 **A⁷Dm¹¹** **C⁷SUS** **C**

GI - ANT STEPS ARE WHAT YOU TAKE. WALK - IN ON THE MOON.

11 **Dm¹¹** **C⁷SUS** **C**

I HOPE MY LEG DON'T BREAK. WALK - IN ON THE MOON.

Figure 38

2.4.1.1 Introductions in free time

A common way to start a jazz arrangement is to add an introduction in free time with little or no pulse.

The beginning of Christian McBride's arrangement of *Walking On The Moon* features a 'colla voce' introduction with a spacious melodic conversation between bass clarinet and double bass, one of the highlights of this version. The tempo is slower than the original and has a spacious quality. This is achieved by a slow four in a bar feel as well as the instrumentation, which helps to give an overall oneiric effect. There is light sparse comping by piano, occasional strummed chords played by acoustic guitar, and the accompanying drums playing mallet cymbals rolls and crashes with a light crotchet pulse played as a rim shot.

Christian McBride: *Walking On The Moon*, Introduction

WALKING ON THE MOON STING ARRANG. CHRISTIAN MC BRIDE

SLOW, STRAIGHT 8 FEEL

BASS CLARINET IN Bb: INTRO - BASS CLARINET IMPROVISES E_{mi}⁹

BASS GUITAR: INTRO - ALTO FLUTE IMPROVISES E_{mi}⁹

GUITAR: INTRO - ALTO FLUTE IMPROVISES E_{mi}⁹

PIANO: INTRO - ALTO FLUTE IMPROVISES E_{mi}⁹

ACOUSTIC BASS: INTRO - ALTO FLUTE IMPROVISES E_{mi}⁹

DRUM KIT: INTRO - ALTO FLUTE IMPROVISES HH PEDAL ONLY MALLET/SPACIAL OPEN SNARE

3

B. CL. D^9_{sus} Em^9 D^9_{sus}

BASS D^9_{sus} Em^9 D^9_{sus}

GTR. D^9_{sus} Em^9 D^9_{sus}

PNO. D^9_{sus} Em^9 D^9_{sus}

A. BASS D^9_{sus} Em^9 D^9_{sus}

DR. D^9_{sus} Em^9 D^9_{sus}

Figure 39

In figure 40 we can see that electric bass plays the melody in harmonics in the verse section, while the bass line role, is played by another bass player on double bass.

Christian McBride: *Walking On The Moon*, bars

The musical score for Figure 40 is a sixteen-bar verse starting at bar 10. It features five staves: Bass Clarinet (B. CL.), Bass (BASS), Guitar (GTR.), Piano (PNO.), and Double Bass (A. BASS). The key signature is one sharp (F#). The verse is marked with a box 'A' at the beginning. The notation includes various chords (Emi9, D9sus) and melodic lines with triplets and slurs. A drum staff (Dr.) is also present, showing a simple rhythmic pattern.

Figure 40

The sixteen bar verse which starts at bar 10, has an additional four bars added at the end, allowing more bass clarinet lines and double bass interaction. The chorus remains sixteen bars in length but in triple time. Bass clarinet takes the first solo from the beginning of the verse at bar 10, with electric bass joining in the improvisation at bar 22, the chorus, while bass clarinet plays a secondary solo behind it. There is no repeat of the melody at the end of this arrangement; improvisation develops between the two soloists during the outro with the conversation taking full flight until it fades away.

2.4.2 Endings

A common ending for many pop songs from the last thirty years is to repeat and fade out on the last few bars of the song, often with some form of improvisation. In this collection of pop songs, most of the jazz arrangements have also taken this approach.

An example of this is the original version of *In Your Eyes* by Peter Gabriel, which ends on a four bar repeated section. As we can see in figure 41 below the guitar continues to play an arpeggiated line, and the two bar vamp from the chorus section also remains. After a few repeats a wailing vocalist improvises in African style above this texture, and the song fades to nothing.

Peter Gabriel: In Your Eyes, ending

The musical score for the ending of Peter Gabriel's 'In Your Eyes' is presented in three staves. The top staff is the vocal line, starting with a 'CODA' symbol and a key signature of one sharp (F#). The lyrics are: 'THE LIGHT THE HEAT, I AM COMPLETE, I SEE THE DOORWAY, OF THOUSAND CHURCHES.' The middle staff is the guitar line, featuring an arpeggiated pattern. The bottom staff is the bass line, providing a steady accompaniment. Chord symbols (D/F#, A/C#, D, E) are written above the vocal line and below the guitar line. A note above the final vocal phrase reads: 'REPEAT TO FADE WITH VOCAL IMPROV IN AFRICAN STYLE OVER TOP'.

Figure 41

Billy Child's version of *In Your Eyes* has a variation to this as the chorus section has been extended to an eight bar repeat rather than the four bar section as in the original. We can see in figure 42 that the band maintains the unison hits from the chorus section and the vocalist improvises after the first repeat, but in jazz scat style, which eventually fades out.

Billy Childs: In Your Eyes, ending

Figure 42 is a musical score for a song, featuring vocal and instrumental parts. The score is divided into two systems, each with five staves: Voice, E. Gtr., PNO., Bass, and Dr. The first system (measures 51-54) includes the lyrics: "YES THE LIGHT THE HEAT I AM COMPLETE. IN YOUR EYES. I SEE THE DOOR WAY OF A THOUSAND CHURCHES". The second system (measures 55-58) includes the lyrics: "YOUR EYES THE RESOLUTION OF ALL MY FRUITLESS SEARCHING OH I SEE THE LIGHT AND THE HEAT". The score includes various musical notations such as notes, rests, and bar lines. Chord annotations are provided above the staves, including F⁹Qm⁹/D, C⁹m⁷/D, E^m7, F⁹m⁹, E^m11/A, D⁹sus, E^m9, and B⁹m⁷#11. The score also includes the instruction "VOCAL SCAT + GUITAR SOLO" and "REPEAT TO FADE".

Figure 42

2.4.3 Solos Sections and Improvisation Platforms

Where, how much and how many performers can improvise in an arrangement is a big factor in making structural decisions. There are many choices; the solo could cover the whole form of the song, part of the form, the introduction or the ending, or sections can also be added to the structure.

The structure of the original version of Peter Gabriel's *In Your Eyes* song is retained in the new version with only slight alteration. The main addition to the structure is that of a repeated two bar vamp solo section at bar 45 after the chorus section and before the second verse, which can be seen in figure 43. This is a very brief 8 bar piano solo and over a two chord vamp, and is harmonically simple considering the reharmonisation earlier in the arrangement.

Billy Childs: *In Your Eyes* bars 45-46

45 **E** A TEMPO Dm9 A13sus D5 AL CODA

VOICE

E. GTR.

PNO.

BASS

DR.

Figure 43

Brad Mehldau's arrangement of Radiohead's *Exit Music (For A Film)* also retains the structure of the original song but at bar 44 a repeated eight bar improvisation section has been added which we can see in figure 44 below. This piano solo starts slowly and is repeated many times, building into a big frenzy.

Brad Mehldau: *Exit Music (For A Film)* bar 44-51

SOLOS Bm7 C#7b9 F#7b9 Gma7

PNO.

PNO.

Figure 44

Harmonically it moves between the tonal centers of B minor, G major and C major which provides an angular twist to the harmonic movement.

Near the end of the solo Mehldau quotes the melody from bar 46 of the original tune, which leads to the last verse of the original version of the song, which becomes the out-head in the arrangement, ending very similarly to the original.

2.4.4 Vamps

Adding a vamp to an arrangement is a way to make it have a contemporary feel. The texture created by vamps can also have simultaneous rhythmic, harmonic and implications.

Vamps have been used in writing many pop songs and Prince's *1999* is a good example of one. Below in figure 45 we can see the introduction to the original song, which is a four bar brassy sounding keyboard vamp over an urgent repeated note bass line.

Prince: *1999* bars 9-20

Figure 45

Bob Belden's arrangement of Prince's *1999* also begins with a vamp, and a two bar organ trio vamp to help establish the funky Motown sound that Belden intended in the new arrangement, see figure 46. The new tempo and the groove are both established by this new vamp.

Bob Belden: *1999* Introduction

Figure 46

After a melodic introduction, Don Henley's original version of *New York Minute* goes into a crochet vamp at the beginning of the verse, which is played by electric piano and has a calming effect on the mood of the music, see figure 47 below.

Don Henley: *New York Minute*, bars 11-18 – 0.54”

The image shows a musical score for Don Henley's 'New York Minute'. It features two staves: VOICE and PNO. The VOICE staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It contains the lyrics 'HAR - ry GOT UP DRESSED IN BLACK'. The PNO staff is in bass clef with the same key signature and time signature. It features a vamp with the word 'SMILE' repeated. The score is labeled 'VERSE 1 & 2' and '11'.

Figure 47

Bob Belden's arrangement of *New York Minute* also has a vamp but this time it is two bars long with four different chords in eight bar sections. This is based on a syncopated bass figure followed by an anticipated piano chord and helps to establish a sense of urgency with the up-tempo modal swing feel. One reviewer has this to say about this:

By adding vamps, reharmonising the chord structures, sometimes quickly discarding the melodies and utilizing an all-star band, Hancock was able to transform the potentially unrewarding music into creative jazz.²²

Bob Belden: *New York Minute*, Introduction vamp

The image shows a musical score for Bob Belden's 'New York Minute'. It features three staves: PIANO, BASS, and DRUMS. The PIANO staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It contains the lyrics 'SMILE'. The BASS staff is in bass clef with the same key signature and time signature. It features a syncopated bass figure. The DRUMS staff is in bass clef with the same key signature and time signature. It features a syncopated drum figure. The score is labeled 'NEW YORK MINUTE' and 'DON HENLEY ARROD HERBIE HANCOCK THE NEW STANDARDS'.

²² Scott Yanow, *The New Standard; Overview*, All Music accessed January 13th 2009

6 *Cut!* *b7/c*

PNO.

BASS

DR.

Figure 48

2.5 – Harmony

Reharmonisation is an obvious tool when rearranging any tune to add a jazz flavour. It can be subtle by modulating to another key within the arrangement or adding sevenths and extensions to the existing chords; or complex by substituting different harmony. This can add many different colours to the mood of the lyrics and the song itself.

2.5.1 Modulation

Modulating to a different key has been used in many pop songs and jazz arrangements, often to add intensity near the end of the song.

This is the case for the first modulation that takes place in Lisa Bassenge's arrangement of *Like A Virgin* at bar 68, which is the start of the last verse. As we can see in figure 49 there is a brief break at bar 67, the vocalist enters with the melody of the three pick up notes a semitone higher. The verse continues in the new key of F# major, and the previous harmony used in the verse and the beginning of the chorus is transposed up to the new key.

Lisa Bassenge: *Like A Virgin* bars 61-69

The musical score for Lisa Bassenge's arrangement of "Like A Virgin" (bars 61-69) is shown. The score is in treble clef and includes lyrics. The key signature changes from D major to F# major at bar 68. The chords are labeled as follows: EMI7, A7(b9), DMI9, G7(b9/b7), EMI7, A7(b9), DMI9, NC, F#MA7, BMA7, F#MA7, BMA7. The lyrics are: "Ooh", "Ooh", "YOUR SO FINE", "AND YOUR MINE", "I'LL BE YOURS", "TIL THE END OF TIME", "COS YOU".

Figure 49

At bar 84 in the middle of the last chorus, there is another clever but abrupt modulation, using the pivot note F in the melody which becomes the third of the next chord D mi7, as we can observe in figure 50.

Lisa Bassenge: *Like A Virgin* bars 77-87

Figure 50

Here it modulates back down a semitone to the relative minor tonality of D minor. Both of these modulations are abrupt but the second one adds an element of surprise for the listener, as well as drawing on the technical and aural skill of the vocalist.

2.5.2 Seventh Chords and Extensions

Most of the harmony used in pop songs is triadic although there is the occasional dominant seventh chord.

The original harmony in Prince's *1999* is based on diatonic triads. As we can see in figure 51, in the chorus section he uses the chords of Bb and D minor, then it returns to the original vamp of F alternating with Gmi7/F.

Prince: 1999, bars 29-36

29 8 Dm^7 F Gm/F F Gm/F F

THOUS-AND ZE-RO ZE-RO PAR-TY OV-ER OOPS; OUT OF TIME SO TO -

33 Dm^7 F Gm/F F Gm/F F F Gm/F F

NIGHT I'M GON-NA PAR TY LIKE IT'S NINE-TEEN NINE - TY NINE. I WAS

BACK FOR VERSE 2.

Figure 51

In his arrangement of the same song Bob Belden's has replaced the triads with dominant thirteenth chords to create a Motown style sound of funky Hammond trio, see figure 52.

Bob Belden: 1999 bars 26-33

Gtr. G^{13} G^{b13} D^9

Keys G^{13} G^{b13} D^9

Bass G^{13} G^{b13} D^7

Dr. G^{13} G^{b13} D^9

Figure 52

2.5.3 Harmonic Substitution

2.5.3.1 Turnarounds

The original harmony used in the verse of Sting's *Sister Moon* is based on a two chord vamp of F#mi/ma7 and B7 which is repeated for the 8 bar verse.

Sting: *Sister Moon* bars 6-9

6 **A** F#mi/ma7 B7 F#mi/ma7 B7
VOICE SIS - TER MOON. WILL BE MY GUIDE.
8 F#mi/ma7 B7 F#mi/ma7 B7
VOICE IN YOUR BLUE BLUE SHAD OWS I WOULD HIDE.

Figure 53

Herbie Hancock's arrangement retains most the harmony in the first section of the verse of Sting's song *Sister Moon*. As we can see in figure 54 he retains the F#mi/ma7 chord but adds a juicy suspended sound to the C#7sus chord.

However the Hancock surprise comes as a form of chordal turnaround at bar 15-16. Although there several slash chords used in the original harmony, Hancock uses more harmonic substitutions of them and creates more angst in the music.

Sting: *Sister Moon* bars 14-17

14 **B** C#7 Dma7 Bma7/D# E F# D#mi E/G# C#7
VOICE GAZE AT YOUR FACE THE WHOLE NIGHT THROUGH. I'D GO OUT OF MY MIND. BUT FOR
17 F#mi/ma7 B7 D#mi E/G# C#7
VOICE YOU I'D GO OUT OF MY MIND BUT FOR

Figure 54

Like to the original version there is an upwardly moving bass line but the resolution to an ambiguous polychord B/C creates much tension (Fig 55). By

combining the two chords, he cleverly resolves onto Bbma7#5 in bar 16. A melodic pedal point is created when the melody note is sustained over the augmented Bbma7 chord, and then bar 15 is repeated but resolves harmonically to Gma7#11 second time. In bar 18 this chord is a substitution a tri-tone away from Gma7#11 for the C#9sus, leading back to F# minor which follows in the next section.

Herbie Hancock: *Sister Moon* bars 13- 18

13 8 C#7#9#11 D9#11 Bma7/D# E7sus EbM7 D13#11 Aadd9/C# S/C

VOICE GAZE, AT YOUR FACE, THE WHOLE NIGHT THROUGH, I'D GO OUT OF MY MIND

E. GTR. C#7#9#11 D9#11 Bma7/D# E7sus EbM7 D13#11 Aadd9/C# S/C

16 BbMa7#5 EbM7 D13#11 Aadd9/C# S/C GMA13#11

VOICE I'D GO OUT OF MY MIND, BUT FOR YOU.

E. GTR. BbMa7#5 EbM7 D13#11 Aadd9/C# S/C GMA13#11

Figure 55

As with the original version, there is modulation in the next verse up to Bb minor in bar 37. At bar 41 in figure 56, there is another crunchy turnaround that starts in the tonic, and this time has a chromatically downward moving bass movement. This abruptly modulates back to the original key in bars 43 and 44, as it did previously in bars 17-18. At bar 45 the last two bars of the verse return to the original key two bars earlier before the piano solo.

Herbie Hancock: *Sister Moon* bars 41-46

Figure 56 shows a musical score for a song. The score is divided into two systems, G and H. System G (measures 41-44) features a Voice staff with lyrics: "TO HOWL AT THE MOON, THE WHOLE NIGHT THROUGH, AND THEY REALLY DONT CARE." The E. Gtr. staff has chords: B^bM⁷, B^bM⁷A⁷/A, A^bM⁹, E^b/G, F[#]M⁷, G^M7, F[#]7[#]11, D^badd9/F, E^b/E. System H (measures 45-48) features a Voice staff with lyrics: "TO GO OUT OF MY MIND BUT FOR YOU." The E. Gtr. staff has chords: E^bM⁷, D¹³[#]11, A^{add}9/C[#], B/C, G^MA¹³[#]11. The PNO. staff has chords: E^bM⁷, D¹³[#]11, A^{add}9/C[#], B/C, G^MA¹³[#]11.

Figure 56

2.5.3.2 Diatonic and Tritone Substitution

A diatonic substitution is a simple chord substitution that can be made when there are two different seventh chords that have three notes in common.

Although these two chords will sound similar it allows a different bass note as well as the option of more extension notes.

The original version of 'Simple Minds' *Don't you Forget About Me* is based on a four bar pattern of primary chords I V IV V.

Simple Minds: *Don't You Forget About Me*, verse

The musical score for 'Simple Minds: Don't You Forget About Me, verse' shows a four-bar pattern. The Voice staff has lyrics: "WON'T YOU. COME SEE A-BOUT ME. I'LL BE A- LONE. DAN- CING, YOU KNOW IT SA-SY." The E. Gtr. staff has chords: E, D, A, D. The PNO. staff has chords: E, D, A, D. The score is marked with 'VERSE 1' and 'SIMILE'.

Figure 57

Michelle Nicolle's reharmonisation of *Don't you Forget About Me* uses four bar blocks with diatonic and tritone substitution. The first happens in bar 16, where Ebma7 a tritone substitution of the dominant chord has been used, as we can see in figure 58.

Michelle Nicolle: *Don't You Forget About Me* bars 13-16

13 WONT YOU COME SEE ABOUT ME. I'LL BE ALONE. DANCING YOU KNOW IT BARE. I WONT
DON'T YOU TRY AND PRETEND. IT'S MY BEGINNING WE'LL WIN IN THE END

17 TELL ME YOUR TROUBLES AND DOUBTS. GIVING ME EVERYTHING. INSIDE AND OUT. NOW BABY
HARM YOU. OR TOUCH YOUR DEFENCES. VANITY. AND SECURITY

21 LOVES STRANGE. SO REAL IN THE DARK. THINK OF THE TENDER THINGS. THAT WE'VE BEEN WORKIN ON.
DONT YOU FORGET ABOUT ME I'LL BE ALONE DANCING YOU KNOW IT BARE.

25 SLOW CHANGE MAY PULL US APART. WHEN THE LIGHT GETS INTO YOUR HEART. NOW BABY.
GOING TO TAKE YOU APART I'LL PUT US BACK TOGETHER AT HEART. NOW BABY.

Chords: Ebma7, A, Gma7, Ebma7, Dma7, Ami7, G, C, D, C, Emi, C, Bmi7, Ami7, Emi, Bbma7#11

Piano: SUSTAINED ARPEGGIATED CHORDS, BALLAD STYLE

Figure 58

In the next four bar block, a more colourful Ami7 has been used, a diatonic replacement for the original C chord, giving a different bass note. Similarly, in bar 22 an Emi7 has been used in place of the original G chord. The last four bar set of bars 25 – 28, are all reharmonised; the original D chord has been replaced by Bmi7, the C in the next bar by Ami7, the next has Emi7 instead of G, and the richness of Bbma7#11, at the end of the verse. This reharmonisation helps to create more expression in the music, enhancing the lyrics and melody.

2.5.3.3 Melody Notes As Extensions Of The Chord

Careful inspection of what the melody notes are in relationship to the chord played with them can give insight to other harmonic possibilities. Most pop songs are built in triad choices and very rarely use seventh degrees on the scale.

In the original version of *Walking On The Moon* this is indeed the case, see figure 59. The first note of the chorus in bar 33 is the third degree of Bb, the C is the fifth of F, and E is the third of C. Unusually the F is the seventh of Gmi in bar 36 but it does add more colour to the melody.

Sting: *Walking On The Moon*, bars 33-44

29 8

33

37

41

DS AL CODA

Figure 59

In the chorus section of the new arrangement of *Walking On The Moon*, Christian Mc Bride's has reharmonised the originally simple four bar chord repeated sequence in a non-diatonic fashion with melody notes falling on the some of the most colourful notes in the chords. As we can see in figure 60, the melody sits on the D, which is the sharpened fifth degree of F#7alt in bar 23. Another example is the F# which is the sharp 9th of the Eb7#9 in bar 24, and the G which is the eleventh degree in bar 25.

The passing chords in the fourth bars of the sequences are particularly colourful. An example in figure 60 is in bar 25 where the Dmi11 and the C#mi11 resolve

onto Bbma7#11 which is a secondary dominant of the starting Ami11.

Christian Mc Bride: *Walking On The Moon* bars 22-37

The musical score is for Soprano Clarinet (S. CL.) in 3/4 time, spanning bars 22 to 37. The key signature has one sharp (F#). The melody is reharmonised with the following chords:

- Bar 22: A_{mi}^9 , $C\sharp_{mi}^{11}$, $F\sharp^7_{ALT}$, $E\flat^7\sharp^9$, D_{mi}^{11} , $C\sharp_{mi}^{11}$
- Bar 26: $B\flat_{MA}^7\sharp^{11}$, A_{mi}^{11} , E^7_{SUS} , $C_{MA}^7\sharp^{11}$, B_{mi}^{11}
- Bar 30: F_{MA}^7 , E_{mi}^{11} , A_{mi}^7 , B^7_{ALT} , A^{13}_{SUS}
- Bar 34: $G\sharp^7_{ALT}$, A_{mi}^{11} , $C\sharp_{mi}^{11}$, $F\sharp^7_{SUS}$

Figure 60

This reharmonisation of this melody is rich and interesting and further enhances the eerie quality of this arrangement.

PART THREE - The Tool Box

“All arranging is really the art of being able to conceive a musical effect and then transfer it to paper so that the particular effect comes alive.”²³

There are many techniques to consider when making jazz treatment of a pop song, including treatment of the melodic line, the harmony, the rhythm, the form and the instrumentation. One of the tasks of the arranger is to be aware of the intended effect on the listener in how the material is presented.

This section discusses techniques, ideas and principles I applied in arrangements of pop songs for jazz ensemble. The songs chosen for these arrangements are from the same era as those in the previous section, and are songs composed in the last thirty years.

²³ Dick Grove, *Arranging Concepts Complete; The ultimate arranging course of today's music*, Alfred Publishing Co, Inc, 1989, page iv

3.1 Melody

3.1 Adapting the melody

3.1.1 Jazz Feel

The melody of a pop song is one of its most recognisable features and can be adapted to have a jazz feel. As discussed previously in Part Two the adaptation can involve other musical elements simultaneously such as rhythm and instrumentation.

New Zealand band Stellar* features the talents singer/songwriter and guitarist Boh Runga. The top 20 hit *Violent* was released in 1999 on the Tom Bailey produced debut album 'Mix'. Described by reviewer Kelvin Hayes as “pleasant, slightly alternative pop/rock”.²⁴

The melody from the chorus of the original version of *Violent* was already rhythmically exciting (figure 61); there are two four bar phrases and with the exception of the first few notes the melody is predominantly syncopated.

Stellar: *Violent*, chorus section bars 52-59

Figure 61

This melody can be adapted to have more of a jazz feel. My arrangement of this tune for big band starts with the melody of the chorus section, which is doubled on many instruments including flute, saxophones, trumpets, and rhythm section;

²⁴ Kelvin Hayes: Album review, *All Music* Accessed 19th November 2008

the listener is introduced to the song with a high level of energy and a full sound not to mention a loud dynamic. See the score in figure 62 below.

Trudy Lile: *Violent*, Introduction

The musical score for 'Violent' by Trudy Lile, Introduction, is a full orchestration for a large ensemble. The score is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'LIVELY HIP HOP SWING FUNK' with a quarter note equal to 200. The score is divided into four measures. The first measure is marked 'ff' (fortissimo). The second measure is marked 'VIOLENT'. The third measure is marked 'STELLAR'. The fourth measure is marked 'LIVELY HIP HOP SWING FUNK'. The instruments included are Flute, Alto Saxophone (2), Tenor Saxophone (2), Baritone Saxophone, Trumpet in Bb (4), Trombone (4), Electric Guitar, Fender Rhodes, Electric Bass, and Drums. The score is a full orchestration, with each instrument having a part to play. The first measure is marked 'ff' (fortissimo). The second measure is marked 'VIOLENT'. The third measure is marked 'STELLAR'. The fourth measure is marked 'LIVELY HIP HOP SWING FUNK'.

Figure 62

In the new arrangement a swing feel has also been added, to give a jazz rhythmic feel to the melody. Anticipation and slight changes of emphasis have also been added to enhance this effect. An example of this is in figure 63 below

where the notes of the second bar are on the beat and not syncopated, with the exception of the last beat where the anticipation into the next bar remains.

Trudy Lile: *Violent*, chorus section bars 37-44

Figure 63

In places melodies from the original tune are used in the arrangement as leading melodic or backing-lines. This adds an element of recognition and cohesion for the listener. In the new arrangement the tenor saxophones and trombone section balance out the texture by playing a harmonized syncopated line that was a guitar riff from the original song.

Trudy Lile: *Violent*, chorus section bars 37-38

The image shows a full orchestral arrangement of the chorus section of 'Violent' by Trudy Lile, bars 37-38. The notation is in 4/4 time and features a complex texture with multiple instruments. The instruments listed on the left are Flute (FL), Alto Sax (ALTO SAX), Tenor Sax (TEN. SAX), Baritone Sax (BAR. SAX), Trumpet (TRP.), Trombone (TBN.), Euphonium (E. QTR.), Double Bass (E. BASS), and Double Bass (DB). The notation includes various rhythmic values, accidentals, and chord symbols (C13, F13, Gb13). The arrangement is designed to balance the texture by playing a harmonized syncopated line that was a guitar riff from the original song.

Figure 64

In the new arrangement the horns enter with a melodic riff at bar 14, which is a melodic fragment from the original version of the song. See the original version of the melody from the bridge section below in figure 65, and how it is used in the new arrangement in figure 66.

Stellar: *Violent*, chorus section bars 43-50

Figure 65

Trudy Lile: *Violent*, chorus section bars 37-38

Figure 66

The new arrangement finishes in a similar fashion using this melodic figure. This time it is repeated three times, and has been extended melodically at the end of each phrase. The arrangement finishes loudly with a similarly big impact as in the introduction. See figure 67 below.

Trudy Lile: *Violent*, Coda section

Figure 67

3.2 Melodic pedal points

Sections of the melody can be emphasised by elongating them and pedal points can be generated. This creates a suspended effect and can highlight important lyrics or parts of the melody.

Fragile is song from Sting's album 'Nothing like the sun' released 1987, and several jazz artists including pianist Billy Childs and vocalist Cassandra Wilson have recorded jazz versions of it.

The original chorus of *Fragile* is simple and features a repeated four bar phrase that moves by step in a downward direction repeated (figure 68).

Sting: *Fragile*, Chorus section

CHORUS

21 **C⁶** **B⁷ALT** **Em⁹**

ON AND ON THE RAIN WILL FALL. LIKE TEARS FROM A STAR. LIKE TEARS FROM A STAR.

25 **C⁶** **B⁷ALT** **Em⁹** DS AL CODA - GUITAR IMPROVISES OVER MELODY A SECTION REPEATED

ON AND ON THE RAIN WILL SAY. HOW FRA-GILE WE ARE. HOW FRA-GILE WE ARE.

Figure 68

In my arrangement of *Fragile* for big band, the melody has been doubled in length at the chorus section. In figure 69 below, we can see that the melody in bar 37 has been adapted to the new time signature of 6/8, adding a rhythmic element, and the first two bars have been extended to be a four bar phrase. This helps to give the illusion of the music being half the tempo.

Trudy Lile: *Fragile*, chorus section

33 **F#m7#11** **E⁷ALT**

ON AND ON THE RAIN WILL FALL LIKE

41 **Dm¹¹** **F#m7/A** **Bbm7#11**

TEARS FROM A STAR. LIKE TEARS FROM A STAR.

Figure 69

This manipulation of melody was observed in the transcription of Herbie Hancock's *Sister Moon*, where the last two bars of the melody were repeated in the bridge section. In my arrangement of *Fragile* the second four bar phrase of the chorus section is not repeated, as seen in figure 69.

The next section will look at rhythmic elements used in the new arrangements.

3.2 Rhythm

A range of tempi are available to arrange songs, and consequently a variety of rhythmic possibilities are available to jazz arrangers. However specific ideas and instructions written into the score can influence the performance.

Many tunes are often played at a different tempo to the original. In the standard jazz repertoire, songs are performed in a variety of tempi and many slow tunes can be performed at faster tempi. In contrast to this, and particularly with the development of smooth jazz, it has been more common for arrangements of pop tunes by jazz artists to be played slower than the original songs.

3.2.1 Groove

Another consideration when arranging pop songs is to change to the type of feel or groove of the song. This can be done in several ways, from adapting the song to a new time signature or by applying a new feel or groove at the same speed. The most obvious choice would be to add a jazz swing feel but there are many “World” grooves such as those of South American styles of music that can also be used. These include Bossa Nova, Samba, Salsa and Cha-Cha-Cha and Calypso just to name a few.

The song *Rock With You* was released on the 1979 breakthrough album ‘Off the Wall’, which helped establish Michael Jackson “as an artist of astonishing talent”.²⁵ Produced by Quincy Jones, the music is clean, mainstream pop, featuring disco beats, and funk guitars.

The new arrangement of *Rock With You* has been written at the same tempo but this time with the groove of Cha-Cha-Cha. The feel is established by the rhythm

²⁵ Stephen Thomas Erlewine: Album review, All Music, accessed November 19th 2008

section in the introduction and features a piano montuno, as shown in figure 70 below.

Trudy Lile: *Rock With You*, Introduction

The musical score for the introduction of 'Rock With You' by Trudy Lile is presented for Piano, Bass Guitar, and Drums. The Piano part is in the treble clef and features a montuno rhythm with chords Em7, A/B, B7sus, and D7sus. The Bass Guitar part is in the bass clef and provides a steady rhythmic foundation. The Drums part is in the bass clef and features a steady rhythmic pattern.

Figure 70

This feel is maintained throughout the piece and the big band is featured with various rhythmic elements of the Cha-Cha-Cha in the arrangement. The shout chorus (bar 54), features another type of piano montuno. Syncopated alternating quavers are scored in the trombone and trumpet sections of the big band (figure 71).

Trudy Lile: *Rock With You*, Shout Chorus bars 54-61

The musical score for the shout chorus of 'Rock With You' by Trudy Lile, bars 54-61, is presented for a big band. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Sax, Trumpet 1-4, Trombone 1-3, Bass Trombone, Voice, Guitar, Piano, Bass, and Drums. The Piano part features a montuno rhythm with chords Em7, A, B7sus, and B7alt. The big band sections feature syncopated alternating quavers.

Figure 71

3.2.2 Changes of Tempo

Changing the tempo of the new arrangement can have an impact on many musical elements at once, which can encourage a change of intensity in the performance. By slowing the tempo of the song there is more space for lyric interpretation, and by speeding up the tempo, the melody can be adapted and rephrased more simply. It is also possible to play slightly ahead of or behind the beat, and this instruction can be included in the score of the arrangement. “The effect is a kind of pressure to play faster or slower without actually changing the tempo”²⁶ Playing slightly behind the beat creates a calm, lazy, spacious feel to the music. By contrast playing ahead of the beat helps to create a sense of urgency or energy.

Cyndi Lauper’s poignant love song *Time After Time* was released on her highly successful album of the new wave era ‘She’s so unusual’ in 1984. It has been played and recorded by several jazz artists, most notably Miles Davis, Cassandra Wilson and Tuck and Patti. The rhythmic feel of the original song is of a rock ballad: a straight feel with instrumentation that is typical of a song from that era. Repeated notes are played by guitar, with a triadic keyboard vamp, as seen in figure 72.

Cyndi Lauper: *Time After Time*, Introduction

ROCK FEEL Q = 132

TIME AFTER TIME

CYNDI LAUPER (FROM 'SHE'S SO UNUSUAL')

F SHAKER

KEYBO/SYNTH

ADD ELECTRIC GUITAR 2ND TIME

VERSE 1. 2. 3

Dm/C C Dm/C C Dm/C C Dm/C C

LYIN IN MY BED HERE THE CLOCK TICK AND THINK OF YOU

CONT. SAME

Figure 72

²⁶ Paul Rinzler, *Jazz Arranging and Performance Practice; A guide for small ensembles*, Scarecrow Press, Maryland, 1999, pp58

My arrangement of this song starts with a freely improvised introduction and a swing-feel at a slower tempo than the original from bar 17, the chorus section. The band is directed to play with a lazy 'two' feel as well as 'behind the beat', to retain the intended relaxed mood of the arrangement. See figure 73 compared to the new version in figure 74 below.

Cyndi Lauper: *Time After Time*, bar 13

13 **B** F G EMI F F G EMI
FLASH BACK ONE NIGHT AL - MOST LEFT BE - HIND

Figure 73

Trudy Lile: *Time After Time*, bar 17

17 **C** GMA7 A7sus Dma7 C#7ALT swing feel C69 EMI7 F#7ALT GMA7
A. Fl. swing feel
Pno. swing feel
Bass swing 2 feel
Dr. swing 2 feel

Figure 74

In figure 74 we can also observe the rhythmic impact on the melody in the new arrangement. Bars 13 and 14 of the original song are now played in a 3/2 bar in bar 17 of the new version. A melodic pedal point is created in bar 18 of the new arrangement, where the last note of the phrase is sustained for an extra bar (figure 74). This creates a feeling of suspension in the song after which the melody continues in the next bar.

As with Herbie Hancock's arrangement of 'Sting's' *Sister Moon*, specific rhythmic hits have been added for chords written in the score during the chorus section, with some chords anticipated in a jazz style, though similar to the original, see figure 75 and figure 76.

Cyndi Lauper: *Time After Time*, bar 13

CHORUS 22 **C**
 AND YOU LOOK... AND YOU WILL FIND ME... F TIME AF - TER TIME IF YOU FALL.
 26 G Am F G C
 I WILL CATCH YOU I'LL BE WAIT - ING TIME AF - TER TIME

Figure 75

Trudy Lile: *Time After Time*, bar 17

26 **D** F#7ALT E7SUS DMA7 C#7SUS
 A. Fl. I WILL CATCH YOU I'LL BE WAIT - ING TIME AF - TER TIME
 Pno. F#7ALT E7SUS DMA7 C#7SUS
 Bass F#7ALT E7SUS DMA7 C#7SUS
 Dr. to CODA last time only
 30 Bm7 Bbm7#11 GMA7 E7SUS D7#5
 A. Fl. I WILL CATCH YOU I'LL BE WAIT - ING TIME AF - TER TIME
 Pno. Bm7 Bbm7#11 GMA7 GMA7 E7SUS D7#5 to CODA last time only
 Bass Bm7 Bbm7#11 GMA7 GMA7 E7SUS D7#5 to CODA last time only
 Dr. to CODA last time only

Figure 76 is a musical score snippet for a jazz arrangement. It features four staves: A. Fl. (Alto Flute), Pno. (Piano), Bass, and Dr. (Drums). The key signature is one sharp (F#). The chords indicated are EMI7, F#7ALT, and G#9SUS. The score includes a 'DS for solos' marking, indicating a double bar line and a repeat sign for a solo section. The drum part shows a rhythmic pattern with eighth notes and a steady beat.

Figure 76

These hits help to control where the rhythmic harmony is placed in the arrangement, and lead back to the original vamp used in the introduction in bars 35 to 38 (figure 76).

3.2.3 Changes Of Meter

As with most pop music, 4/4 is also the most common time signature in jazz. Another dimension can be added by changing the melody to fit with the new time signature. This rhythmic change will mean that the melody and other musical factors also have to be modified.

Kurt Cobain's *Smells Like Teen Spirit* is a single from the highly successful 1991 album 'Nevermind' by pop grunge band 'Nirvana'. The song is built on melodic and rhythmic ideas that are repeated with the same four chords of throughout, as we can see in figure 77 below.

Nirvana: *Smells Like Teen Spirit*, bars 9 – 28

Figure 77 is a musical score snippet for Nirvana's 'Smells Like Teen Spirit', bars 9-28. It shows the melody and lyrics. The key signature is one flat (Bb). The chords indicated are F5, Bb, Ab, Db, Fm1, and Bb. The lyrics are: 'LOAD UP ON GUNS, BRING YOUR FRIENDS, IT'S FUN TO LOSE, AND TO PRE-TEND, SHE'S ON - ER DRUGS, MY-SELF AS-SURED, I KNOW, I KNOW, A DIR - TY WORLD.' The score includes a 'DS for solos' marking, indicating a double bar line and a repeat sign for a solo section.

Figure 77

My instrumental arrangement of Cobain's *Smells like Teen Spirit* has been adapted to the new time signature of 5/8. It is preceded by an introduction in 4/4 with material from another Nirvana song, *Lithium*, an idea used in Charlie Hunter's arrangement of *Come As You Are*. Then there is a complete change to a faster tempo in the new time signature set up by a two bar vamp. As we can see in figure 76 below, the bar is subdivided with an uneven pulse of three plus two, under the rhythmically altered melody. The rhythm section continues in the same rhythmic manner as the vamp in the verse but with altered harmony. Changing the time signature gives a new and fresh sound to a very well-known rock grunge song.

Trudy Lile: *Smells Like Teen Spirit*, introduction vamp

SMELLS LIKE TEEN SPIRIT

♩ = 100 STRONG ROCK FEEL

KURT COBAIN ARGO, TRUDY LILE

ELECTRIC GUITAR *QUINTAS TRO*

BASS *QUINTAS TRO*

DRUMS *♩ = 100 STRONG ROCK FEEL*

The musical score for 'Message to My Girl' by Spilt Enz is presented across eight staves. The top staff is for Rhodes, followed by Bass (B.), Drums (DR.), Flute (FL.), Electric Guitar (E. GTR.), and another Rhodes staff. The score is in 8/8 time, with a tempo marking of 8TH = 200. The key signature has one sharp (F#). The score is divided into two systems. The first system covers measures 5 to 12, and the second system covers measures 13 to 20. Chord symbols are written above the staves, including Dma7/E, Emi7/A, Gma7, B9sus, Dma7/E, Emi7/A, Gma7, B9sus, C#7#9#11, and Cma7. The Flute staff has a box around measure 9. The Electric Guitar staff has a box around measure 10. The Drums staff has a box around measure 10. The score ends with a double bar line at measure 20.

Figure 76

The emotionally tender love song *Message to My Girl* first appeared on Spilt Enz 'Conflicting Emotions' album in 1983. As we can see in figure 77 below, it starts with a typical rock ballad set up on drums, which continues and is followed by a keyboard melody. This goes into a crotchet pulsed vamp on keyboards at bar 3 and the supporting rhythm from the band is sparse throughout the song.

Split Enz: *Message To My Girl*, introduction and verse

MESSAGE TO MY GIRL

STEADY ROCK BALLAD Q=100 NEIL FINN

DRUM INTRO

VOICE

PNO.

E. BASS

DRUMS CONTINUE THIS GROOVE

3

$D^{\flat 7}_{SUS}$ $D^{\flat 7}$ $D^{\flat 7}_{SUS}$ $D^{\flat 7}$

PIANO

7

$D^{\flat 7}_{SUS}$ $D^{\flat 7}$

VOICE

I DON'T WAN-NA SAY I LOVE YOU.
I DON'T WANT TO SAY I WANT YOU.

PNO.

11

$B^{\flat}_{MI}$ A^0 $A^{\flat}$ A^0

VOICE

HIP TO BE DE-TACHED AND PRE-CIOUS
IT'S WRAPPED UP IN CON VER SA TION.

PNO.

9

$D^{\flat 7}_{SUS}$ $D^{\flat 7}$

VOICE

THAT WOULD GIVE AW - AY TOO MUCH
EV EN THOUGH I WANT YOU SO MUCH...

PNO.

Figure 77

My arrangement of this song uses several changes of time signature similar to those observed in the Michelle Nicolle's arrangement of *Don't You Forget About Me*. Some of these changes are in conjunction with structural changes, and instrumental sections have been added to provide solo platforms. As we can see in figure 78 below, the *colla voce* introduction is freely improvised in 6/8. This changes to 4/4 at the beginning of the verse (bar 13) led by the vocalist and the quaver pulse is in common with both time signatures.

Trudy Lile: *Message To My Girl*, Introduction and Verse

MESSAGE TO MY GIRL

SLOWISH STRAIGHT FEEL. WITH SPACE NEIL FINN

The musical score for 'Message To My Girl' is written for Alto Flute, Piano, A. Fl., PNO., Voice, and PNO. The tempo is 'SLOWISH STRAIGHT FEEL. WITH SPACE' and the composer is 'NEIL FINN'. The score is in 6/8 time. The key signature has one flat (Bb). The score includes the following parts:

- ALTO FLUTE:** Starts with a whole note rest, followed by a half note G4, and then a series of eighth notes. Chords: AbMA7#11, Gmi7.
- PIANO:** Starts with a whole note rest, followed by a half note G4, and then a series of eighth notes. Chords: AbMA7#11, Gmi7.
- A. FL.:** Starts with a whole note rest, followed by a half note G4, and then a series of eighth notes. Chords: AbMA7#11, Gmi7.
- PNO.:** Starts with a whole note rest, followed by a half note G4, and then a series of eighth notes. Chords: AbMA7#11, Gmi7.
- VOICE:** Starts with a whole note rest, followed by a half note G4, and then a series of eighth notes. Chords: AbMA7#11, Gmi7.
- PNO.:** Starts with a whole note rest, followed by a half note G4, and then a series of eighth notes. Chords: AbMA7#11, Gmi7.

The score includes the following lyrics:

I DON'T WAN-NA SAY I LOVE YOU.
I DON'T WANT TO SAY I WANT YOU.

Figure 78

The lilting 6/8 time signature returns in bar 21 just before the entry of the chorus, producing a lift to the feel. In figure 79 we can see that it changes back to 4/4 at bar 27, which is reinforced by supporting crotchet line in the piano part, and the energy previously built by the 6/8 appears to be released.

Trudy Lile: *Message To My Girl*, bar 19 into chorus section

The musical score for 'Message To My Girl' shows the transition from bar 19 into the chorus section. The score is in 6/8 time. The key signature has one flat (Bb). The score includes the following parts:

- VOICE:** Starts with a whole note rest, followed by a half note G4, and then a series of eighth notes. Chords: CMA7, D7sus.
- PNO.:** Starts with a whole note rest, followed by a half note G4, and then a series of eighth notes. Chords: CMA7, D7sus.

The score includes the following lyrics:

EVE-RY THING YOU FEEL IS VISC-IOUS.
WHISP ERED. IN A HUSH.

The musical score for Figure 79 is divided into four systems, each with a voice part and a piano accompaniment part. The first system (bars 21-22) is in 6/8 time, with the voice part singing "FRIGHT ENED BY THE WORDS. ITS TIME THAT IT WAS HEARD. NO MORE" and the piano part playing a simple accompaniment. The second system (bars 23-24) is also in 6/8 time, with the voice part singing "EMP - TY SELF POSS - ESS - ION. VIS SIONSWEPT UN - DER. THE MAT. IT'S NO" and the piano part playing a simple accompaniment. The third system (bars 27-28) is in 4/4 time, with the voice part singing "E - NEW YEARS RE - SO - LU - TION. IT'S MORE THAN THAT" and the piano part playing a simple accompaniment. The fourth system (bars 29-30) is in 6/8 time, with the voice part singing "PLAY ANSWERING FILLS BASED ON THIS" and the piano part playing a simple accompaniment. The score includes various chord changes and time signature changes, as well as a section for improvisation.

21 $B^b_{sus}4-3$ $G_{sus}4-3$

VOICE $B^b_{sus}4-3$ $G_{sus}4-3$

PNO. $B^b_{sus}4-3$ $G_{sus}4-3$

23 $C_{MA}7$ $B^b_{MA}\#11/C$ $C_{MA}7$ $G_{MI}7$

VOICE $C_{MA}7$ $B^b_{MA}\#11/C$ $C_{MA}7$ $G_{MI}7$

PNO. $C_{MA}7$ $B^b_{MA}\#11/C$ $C_{MA}7$ $G_{MI}7$

27 $E^b_{MA}7\#11$ F^7_{sus}

VOICE $E^b_{MA}7\#11$ F^7_{sus}

PNO. $E^b_{MA}7\#11$ F^7_{sus}

29 $A^b_{MA}7\#11$ $G_{MI}7$

A. FL. $A^b_{MA}7\#11$ $G_{MI}7$

PNO. $A^b_{MA}7\#11$ $G_{MI}7$

Figure 79

We can also see that the interlude section at bar 29 changes back to the original time signature of 6/8 for a small instrumental improvisation section that has been added before the third verse. These time signature changes help to highlight the various sections of the song, as well as provide tension and release that draws attention to the lyrics.

3.3 Instrumentation and Texture

3.3.1 Size of the group

By varying the size of the ensemble a variety of musical colours can be achieved; from the acoustic sound of a duo or trio to the full force of a big band.

Often the opportunity for individual lyric interpretation can be enhanced by the space available in a smaller ensemble, yet the opportunity to build an energetic improvisation can also be supported by the energy of a large ensemble.

3.3.1.1 Jazz Duo

The instrumentation of the original version of *Message To My Girl* by Split Enz was similar to other bands of the time, vocals with electric piano, keyboards, guitar, bass, and drums. It was played at a moderate tempo with a straight feel, with a moderate amount of intensity that lifted slightly during the chorus section.

The new arrangement of *Message to My Girl* is in a ballad style, as a vocal duo with piano, and the vocalist doubling on alto flute for the improvising sections, though this would also work as a trio with the addition of a different instrument for the solos.

The sparse nature of the duo texture allows the vocalist to have more space to interpret more freely in an uncluttered environment. In addition, the slower speed allows plenty room for individual interpretation of the melody and interactional improvising between the piano and flute. The pianist can fill out the harmony while retaining a spacious feel. This allows freedom for the vocalist to reinterpret and rephrase the melodic line, and for the pianist to interact with it.

In figure 80 we can see that there is a suggestion of melodic riff and harmony in the score of the introduction in free *colla voce* time, to encourage melodic improvised interaction between alto flute and piano.

Trudy Lile: Message to my Girl, Introduction

MESSAGE TO MY GIRL NEIL FINN

SLOWISH STRAIGHT FEEL, WITH SPACE

ALTO FLUTE

PIANO

PLAY ANSWERING FILLS BASED ON THIS

Figure 80

This happens again in the Interlude between verse two and three at bar 29 but with slightly more feeling of pulse. As discussed previously there are supporting lines written into the piano that help to establish the changes of time signature in the chorus, and there is a solo section at the end of the song.

3.3.1.2 Jazz quintet

The band line-up for the original version of 'Roxy Music's' *More Than This* was also typical of the 1980s with vocals, guitars, synthesisers, bass and drums, and the song has an energetic feel throughout.

My arrangement of this song is for quintet of vocalist, acoustic guitar, piano, bass and drums. The new feel is a slightly slower Bossa Nova style, and part of the guitarist's role is to maintain this groove throughout the song, with the support of the rhythm section, this gives the tune a light Brazilian flavour.

Writing a unison line for a group that is complementary to the style or groove that is being created can establish the groove as well as grab the attention of the audience. As we can see in figure 81, this arrangement begins and ends with a

syncopated unison line played in unison by alto-flute, guitar, piano, and bass and with the instruction to build the dynamic on each of the four repeats. The bass line continues this into the next section where the guitar starts the bossa nova groove.

Trudy Lile: *More Than This*, Introduction

MORE THAN THIS BRIAN FERREY

The musical score for the introduction of 'More Than This' by Brian Ferry is presented for four instruments: Alto Flute, Voice, Piano, and Bass. The key signature is B-flat major (two flats) and the time signature is 4/4. The introduction is marked 'INTRO GENTLE BOSSA GROOVE'. The Alto Flute and Voice parts feature a melodic line, while the Piano and Bass parts play a syncopated unison line. The score is divided into two systems. The first system contains the first four measures. The second system starts at measure 5 and includes harmonic markings: Dm9, G13, and Fm9. The Piano part in the second system is marked 'GUITAR PLAY GENTLE BOSSA GROOVE'.

Figure 81

The arrangement is symmetrical: exactly the same material used in the introduction is used in the ending of this arrangement, but in reverse. The unison line finishes the song, which is preceded by the eight bars from bar 5 – 12. The texture diminishes and the arrangement finishes by fading away with the unison line.

3.3.1.3 Large ensemble

When writing an arrangement of a pop song for larger ensemble, the addition of background lines can add intensity and energy to the texture of the song. As well as utilising the instruments in the ensemble, complementary background lines can be added behind improvisation solos and important sections of the song, and for sections that require melodic support. Background lines can range from being a few sustained notes, short melodic and rhythmic fragments, to melodic counterpoint behind the soloist.

The original version of Sting's *Fragile* was played by a relatively small ensemble; vocals with acoustic guitar, keyboards, bass and drums. The Latin sounding texture was achieved with a syncopated guitar line that shifts around the chord changes, as we can see in figure 82 below.

Sting: *Fragile*, bars 9-14

9

13

A

EMI⁹ AMI⁷ B⁷ EMI⁷ IF BLOOD WOULD FLOW, AND FLESH AND STEEL ARE ONE. DRY -

CONTINUE THIS GROOVE FOR VERSES

Figure 82

A rhythmic layering approach is used to create a different texture in the new arrangement of *Fragile*. The instrumentation is big band with no trumpet section, to create a darker texture overall. The introduction begins with a four bar Afro-inspired unison vamp played by piano and rhythm section, with the guitar playing a clave above it. In figure 83 we can see layers of instruments playing background lines to support the vocal entry in the verse from bar 11. Muted

trombones and tenor saxophones play a syncopated line that fills out the harmony as well as providing another rhythmic layer.

Trudy Lile: *Fragile*, verse bars 11-18

The musical score is a big band arrangement for Trudy Lile's 'Fragile', specifically the verse bars 11-18. It is divided into two pages. The left page contains measures 11-14, and the right page contains measures 15-18. The instruments listed on the left are Flute (FL), Alto Saxophone (ALTO SAX), Tenor Saxophone (TEN SAX), Trombone (TBN), Tenor Trombone (S. TBN), Voice (VOICE), Alto Guitar (A. GTR), Rhodes, Electric Bass (E. SASS), and Drums (DR). The vocal parts are for Verse 1-2 and Verse 2. The instrumental parts for saxophones and trombones provide harmonic support and rhythmic texture. The score includes lyrics for the vocal parts and chord symbols above the staves.

Figure 83

Background lines can be shared and alternated within the arrangement. They can have the supportive effect of backing vocal lines that fill out the harmony underneath the melody. They can also offer counterpoint with rhythmic figures.

In the big band arrangement of Michael Jackson's *Rock With You*, several of these features occur simultaneously. In figure 84 the saxophone section plays a line that harmonises with the melody in alternating bars. The trombone section also fills out the harmony in these bars similar to the original backing vocal line. The background lines written in the trumpet section provide counterpoint with a semiquaver line from the introduction of the arrangement.

Trudy Lile: *Rock With You*, Chorus section

The musical score for the chorus section of "Rock With You" by Trudy Lile is presented in two systems. The first system begins at measure 29, marked with a box containing the letter 'E'. The second system begins at measure 33. The score is arranged for a large ensemble, including two altos, two tenors, a soprano, four trumpets, three tenors, a sub-tenor, a lead voice, guitar, piano, bass, and drums. The music is in 4/4 time and features a mix of vocal harmonies, instrumental riffs, and a driving bass line. The lyrics "WITH YOU ALL S BRIGHT ROCK WITH YOU IN THE SUN - LIGHT" are written under the vocal staves.

Figure 84

3.4 Structure

When making an arrangement for jazz ensemble, manipulation of the structure requires careful consideration. When arranging for jazz ensemble sections can be added to or extended within the structure of the original song such as introductions, interludes and endings. The arranger can also choose whereabouts in the form of the song improvisation can take place, and whether to add new sections for this.

3.4.1 Introductions

Adding an introduction to an arrangement gives the listener an opportunity to get into the mood or the style of the song. There are many ways to do this. The introduction can be a preview of the arrangement or can also help to establish the groove and the harmony.

3.4. 1.1 Introductions in free time

Often in pop songs the introduction sets up the groove and mood of the song. They can vamp ideas as well as set the mood and tempo of the song.

This is the case with Bob Marley's love song *Is This Love*, released on 'The Wailers' live album 'Babylon By Bus' (1978), and described as "arguably the most influential live reggae album ever"²⁷. The song starts with the establishment of the reggae groove featuring a bass-line played in unison with guitar as seen in figure 85, and clavinet playing an off-beat 'skank' above it.

²⁷ Lindsay Planer: Album Review, All Music, Accessed November 20th 2008

Bob Marley: *Is This Love* Introduction

IS THIS LOVE

BOB MARLEY

SWING REGGAE FEEL

KEYS - CLAVINET F#MI 7 KYSD SKANK WITH DELAY

UNISON GUITAR AND BASS F#MI

ELECTRIC BASS

VOICE

PNO.

E. BASS

1. D C#MI

5 A G#MI

WAN - NA

Figure 85

Melodic material from the original song adds cohesion in the new version as well as familiarity, and this can make a great introduction to an arrangement. In the new arrangement of *Is This Love* for jazz quintet, a section has been added with the melody from bar 43, the last four bars of the original song, to be played in free or rubato time by flute and piano. There are three two-bar phrases with two extra bars added between each phrase to create a suspended feeling. This makes a twelve bar section that ends on a pause in the melody with a four-chord turnaround before the melody starts, see figure 86 and 87.

Bob Marley: *Is This Love*, bars 43-50

43 C#MI B MI

VOICE

AM WIL-LING AND AB- LE. AND

47 F#MI 7 E D C# B

VOICE

PUT MY CARDS ON YOUR TAB- LE WAN- NA

DS TWICE THEN CODA

Figure 86

Trudy Lile: *Is This Love*, Introduction

IS THIS LOVE

BOB MARLEY

COLLA VOCE INTRO - RUBATO SWING FEEL

FLUTE $C\sharp MI^7$ DMA^7 $FMA^7\sharp 11$ $F\sharp 7_{ALT}$

VOICE

COLLA VOCE INTRO - RUBATO SWING FEEL

PIANO $C\sharp MI^7$ DMA^7 $FMA^7\sharp 11$ $F\sharp 7_{ALT}$

5 $FMA^7\sharp 5$ $GMA^7\sharp 11$ EMI^7 $C\sharp 9_{SUS}$

VOICE

PIANO $FMA^7\sharp 5$ $GMA^7\sharp 11$ EMI^7 $C\sharp 9_{SUS}$

9 A/G $BMA^9\sharp 11$ $E\flat MA^7$ $Cadd9/E$ F^9_{SUS}

VOICE

PIANO A/G $BMA^9\sharp 11$ $E\flat MA^7$ $Cadd9/E$ F^9_{SUS}

13 SWING FEEL IN 7 $F\sharp MI^7$ DMA^7 $C\sharp 7_{SUS}$ REPEAT TIL READY

VOICE

SWING FEEL IN 7 $F\sharp MI^7$ DMA^7 $C\sharp 7_{SUS}$ WAN-NA

PIANO

BASS AND DRUMS ONLY 1ST THEN ADD PIANO

SWING FEEL IN 7 $F\sharp MI^7$ DMA^7 $C\sharp 7_{SUS}$

BASS

BASS AND DRUMS ONLY 1ST THEN ADD PIANO

SWING FEEL IN 7 $F\sharp MI^7$ DMA^7 $C\sharp 7_{SUS}$

DR.

BASS AND DRUMS ONLY 1ST THEN ADD PIANO

Figure 87

The introduction then goes into a groove section in the new time signature of 7/4, with an adapted bass line based on the original, and layers of rich new harmony set up by a piano vamp. This continues underneath the melody in the verse section that follows, as it does in the original version of the song.

An introduction in free time can also depend be without any rhythmic pulse. The success of this type of introduction will rely somewhat on the amount of rehearsal and the rapport of the performers within the ensemble. For continuity in the

arrangement a few directions can be offered in the score to the performers, but much is left to their discretion and collaboration.

Cyndi Lauper's poignant song *Time After Time* was released on her highly successful album 'She's so unusual' in 1984.

"One of the great new wave/early MTV records, *She's So Unusual* is a giddy mix of self-confidence, effervescent popcraft, unabashed sentimentality, subversiveness, and clever humor."²⁸

As we can see in figure 88 below, the original song starts with a brief yet rhythmically strong introduction, typical for pop songs of this era. There is a repeated note line played by synthesisers, with guitar fills over held chords played on another keyboard. When the verse starts at bar 5 the melody is accompanied by a dotted note keyboard vamp and drum machine rhythms.

Cyndi Lauper: *Time After Time*, Introduction bars 1- 16

ROCK FEEL Q = 132

TIME AFTER TIME

CYNDI LAUPER (FROM 'SHE'S SO UNUSUAL')

CONT. SAME

F SHAKER

KYBD/SYNTH

ADD ELECTRIC GUITAR 2ND TIME

VERSE 1. 2. 3

LYIN IN MY BED HEAR THE CLOCK TICK AND THINK OF YOU

FLASH BACK ONE NIGHT ALMOST LEFT BEHIND

Figure 88

²⁸ Stephen Thomas Erlewine: Album Review. All Music, Accessed November 19th 2008

My arrangement of *Time After Time* is much longer than the original, and starts freely with improvised introduction with no pulse. It is scored for jazz quartet of alto flute, piano, bass and drums. This introduction is reminiscent of the one in Christian McBride's *Walking On The Moon*, and has been written to encourage improvisational conversation between the musicians.

The score has a voicing for a quartal vamp to be played by piano reminiscent of a clock chime reinforcing the temporal theme, with long pedal notes in the bass, leaving the drums free to colour with mallets on cymbals, toms and open snare. This introduction is of indefinite length but has two sections; when the second section is cued the vamp becomes two bars in length for increased intensity, see figure 89. This blends into the next section of the song when the flute player chooses to start playing the melody rhythmically freely over the same vamp.

Trudy Lile: *Time After Time*, Introduction
time after time

Cyndi Lauper arrgd Trudy Lile

$\text{♩} = 69$ Freely improvise, no time, longer phrases

Alto Flute

Piano

Bass

Drums

$\text{♩} = 69$ Freely improvise, no time, longer phrases

$\text{♩} = 69$ Freely improvise using mallets, toms, snare off, HH muted

5 **A** Freely improvise 2 bar phrases

A. Fl. Bm^9 A^9sus Bm^9 A^9sus

Pno. Bm^9 A^9sus Bm^9 A^9sus

Bass Bm^9 A^9sus Bm^9 A^9sus

Dr. Freely improvise 2 bar phrases

9 **B** 1st time colla voce/rubato, 2nd time swing feels continues

A. Fl. Bm^9 A^9sus Bm^9 A^9sus

Pno. Bm^9 1st time colla voce/rubato, 2nd time swing feels continues A^9sus

Bass Bm^9 1st time colla voce/rubato, 2nd time swing feels continues A^9sus

Dr. 1st time colla voce/rubato, 2nd time swing feels continues

Figure 89

3.4.2 Endings

As mentioned earlier many pop songs end with a 'repeat to fade' section. This can also be used when arranging for jazz ensemble and can act as an improvisation section.

This concept is used in my arrangement of *Message To My Girl*. Rather than improvising over the whole form of the song, after the third verse a four bar repeated section has been added as the improvisation section for alto flute and piano, with piano once again providing the harmonic and rhythmic support. This provides a more manageable solo section for the duo that is rhythmically strong with a simpler harmonic framework for the accompanying pianist. This is similar to the arrangement by Michelle Nicolle of *Don't You Forget About Me*, where the eight bar improvisation section was added after the bridge for flugelhorn and piano.

Trudy Lile: *Message To My Girl*, Ending

Figure 89 shows the ending of the song "Message To My Girl" by Trudy Lile. The score is in 4/4 time and features four staves: VOICE, PNO. (Piano), A. FL. (Alto Flute), and PNO. (Piano). The key signature has one flat (B-flat). The melody in the voice and piano parts is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The lyrics are: "NEW YEARS RE - SO - LU - TION. IT'S MORE THAN THAT". The harmony consists of chords: E^bMA7#11 (measures 55-56), F7^{SUS} (measures 57-58), and E^bMA7#11 (measure 59). The alto flute part has a "FLUTE SOLO" section starting at measure 57, with chords: CMA7, GMI7, E^bMA7#11, and F7^{SUS} REPEAT TO FADE TO END. The piano part has chords: CMA7, GMI7, E^bMA7#11, and F7^{SUS}.

Figure 89

Adding a tag is a very common ending for a jazz arrangement. It is where a small phrase is repeated several times, and sometimes the harmony is altered on the repeats.

In the arrangement of *Smells Like Teen Spirit*, I have introduced a standard jazz ending. As we can see in figure 90 the last four bars from bars 35 to 38 are repeated three more times as a coda section to end the song.

Trudy Lile: *Smells Like Teen Spirit*, Coda section

Figure 90 shows the coda section of the song "Smells Like Teen Spirit" by Trudy Lile. The score is in 4/4 time and features five staves: FL. (Flute), E. GTR. (Electric Guitar), RHODES, B.S. (Bass), and DR. (Drums). The key signature has one sharp (F-sharp). The melody in the flute part is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The lyrics are: "THREE TIMES. LAST ONE SLOW". The harmony consists of chords: F7^{SUS} (measures 43-44), B^bMA9#11 (measures 45-46), A⁹SUS (measures 47-48), and B7^{ALT} (measures 49-50). The electric guitar, Rhodes, and bass parts have a "CODA LAST TIME ONLY" section starting at measure 43, with chords: F7^{SUS}, B^bMA9#11, A⁹SUS, and B7^{ALT}. The drums part has a "CODA LAST TIME ONLY" section starting at measure 43, with a pattern of eighth notes.

Figure 90

The repeat to fade ending doesn't work as effectively when arranging for a large ensemble. A set ending has been used in the arrangement of Sting's *Fragile* for big band. In figure 91 we can see a four bar tag based on the end of the chorus section is repeated three times, with solo melodic fills. After this there is a three bar harmonised ending played by the whole big band, based on strong rhythmic line that superimposes three beats in a bar over the 6/8 time signature.

Trudy Lile: *Fragile*, Coda

Figure 91

3.4.3 Solos Sections and Improvisation Platforms

Determining the overall structure of the song is important in writing new arrangement of pop songs in a jazz style. Obviously when, and how many performers can improvise is a factor for jazz arrangements.

There are many choices; solos could be over the whole form of the song, part of the form, the introduction or the ending, or sections can also be added to the structure.

3.4.3.1 Cycles

Familiar harmonic progressions can be added to the reharmonisation of a song, or in the case of *Violent*, can be inserted into the solo section as a something more interesting to improvise over. This section is based on the Coltrane Matrix, which is built on a series of major thirds preceded by the dominant chord of each.

Chord // Ima7 bIII7 / bVI7ma7 VII7 / IIIma7 V7 / Ima7 //

Key of C// Cma7 Eb7 / Abma7 B7 / Ema7 G7 / Cma7 //

Trudy Lile: *Violent*, Solo section

Figure 92

The repeated eight bar section at bar 50 of *Violent* finishes on G7 for the last two bars. The solo continues to bar 58 to finish at bar 69 where background lines are played by the rest of the big band on cue.

3.4.4 Vamps

Vamps have been used in pops songs for many years and can be used in a variety of ways in an arrangement. They can facilitate changes of texture, meter, harmony, and can be platforms for improvisation.

The original version of the song *High And Dry* by Radiohead was released on the 1995 album 'The Bends'. It begins with a strummed guitar vamp based on three chords over four bars. As we can see in figure 93, this continues as the melody begins at bar 6 until the chorus section where there is a change of texture as more intensity appears with angst-ridden lyrics.

Radiohead: *High And Dry*, Introduction

HIGH AND DRY YORKE/O'BRIEN/C GREENWOOD/J GREENWOOD/SELWAY

$\text{♩} = 86$

4

6

8

10 VERSE **A** $F\#_{M11}$ *A adds* E

TWO LUMP IN A WEEK I SET. YOU THINK THAT RET TYCLE -VER DONT YOU BOY?

14 $F\#_{M11}$ *A adds* E

FLY-IN ON YOUR MOT-OR CY-CLE. WATCH-IN ALL THE GROUND BE- NEATH YOU DROP YOU'D KILL

SIMILE

Figure 93

By using a vamp section into the introduction the arranger can help to establish a new time feel or groove for the song. Specific chord voicings and rhythms can be written for these.

A major feature of my arrangement of *High And Dry* is a two bar vamp to be played by the pianist and bassist, see figure 94. It also appears throughout the arrangement to add cohesion. This vamp first appears in the introduction, then again in between verses, after the solo section and as the ending.

Trudy Lile: *High And Dry*, Intro

HIGH AND DRY

RADIOHEAD ARGO. TRUDY LILE

The musical score for the introduction of 'High And Dry' is written for Piano, Bass, and Drums. The Piano and Bass parts play a two-bar vamp consisting of G major 7 and Bb major 7 #11 chords. The Drums part plays a straight 8th note pattern with cross sticks. The vamp is repeated 4 times.

Figure 94

Also of structural note in this arrangement, a section has been added for improvisation. As we can observe in figure 95, it is a repeated eight bar section and with rich harmony that ends with the same chords as the vamp. Both the vamp and the reharmonisation add a contemporary jazz flavour to the arrangement. This is similar to Brad Mehldau's version of *Exit Music For A Film*, where he added an eight bar section for piano solo, also with harmonic variation from the original.

Trudy Lile: *High And Dry*, solo section bars 18-

18

FL. SOLOS **C** B^b7^{ALT} B^bm7 A7^{ALT} B^bm7

PNO. SOLOS B^b7^{ALT} B^bm7 A7^{ALT} B^bm7

BS. SOLOS B^b7^{ALT} B^bm7 A7^{ALT} B^bm7

25 DR. SOLOS **C** B^b7^{ALT}

22

FL. F7^b9[#]11 E7^{ALT} E^bMA7 F[#]MA7^b9[#]11 GMA7 B^bm7[#]11

PNO. F7^b9[#]11 E7^{ALT} E^bMA7 F[#]MA7^b9[#]11 GMA7 B^bm7[#]11

BS. F7^b9[#]11 E7^{ALT} E^bMA7 F[#]MA7^b9[#]11 GMA7 B^bm7[#]11

DR. E^bMA7 F[#]MA7^b9[#]11 GMA7 B^bm7[#]11

Figure 95

3.5 Reharmonisation

The application of jazz harmony is a colourful tool when making jazz arrangements of pop songs. Often the harmony of the original song is fairly straightforward, with few chords, most of them triads.

When making an arrangement for jazz ensemble, the harmony can be manipulated in many ways. These include modulation, adding sevenths and extensions to the triads, creating turnarounds, using familiar jazz progressions, as well as harmonic substitutions and slash chords. Sometimes harmonic variety can provide a more challenging platform the performers to improvise upon.

3.5.1 Modulation

Modulating to another key has been used in many pop songs and is a useful tool for arrangement purposes. In the new arrangement of *High and Dry*, a sudden unexpected modulation takes place at bar 36, (as seen in the arrangement of *Like A Virgin* by Lisa Bassenge). As we can observe in figure 96 this takes place with no harmonic preparation and is lead by the vocalist who sings the next phrase a semitone higher.

Trudy Lile: *High And Dry*, bars 34-40

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of two staves. The first staff (bars 34-36) has the following chords: CMA7 (bar 34), EbMA7 (bar 35), and GMA7 (bar 36). The lyrics are: "BEST THING THAT YOU EV-ER EV-ER HAD IT'S THE BEST". The second staff (bars 37-40) has the following chords: BbMA7 (bar 37), DbMA7 (bar 38), AbMA7 (bar 39), and a whole rest (bar 40). The lyrics are: "THING THAT YOU EV-ER HAD. THE BEST THING THAT YOU EV-ER EV-ER HAD". The modulation from C major to D major occurs at bar 36, where the GMA7 chord is introduced.

Figure 95

Another sudden modulation back to the original key occurs at bar 48, where the vocalist holds a long note while the band stops completely. The pick up notes of the melody in the next phrase, are transposed down a semitone and the band rejoins at bar 48 with the next chord.

Trudy Lile: *High And Dry*, bars 34-40

The musical score for Trudy Lile's 'High And Dry' (bars 34-40) is shown in two systems. The first system (bars 44-47) is in E-flat major and features the lyrics 'DON'T LEAVE ME HIGH DON'T LEAVE ME DRY'. The second system (bars 48-51) shows a modulation back to E-flat major at bar 48, indicated by a 'STOP NC' (No Chord) and a 'Dm11' chord. The lyrics continue 'DON'T LEAVE ME HIGH DON'T LEAVE ME DRY'. The score includes various chord extensions: F7ALT, EbM11, D7ALT, Dm11, A13#11, and Ab7ALT.

Figure 96

The effect of this stop and break is that of a fake ending, and the vocalist is left high and dry, the title of the song.

3.5.2 Seventh Chords and Extensions

Most harmony in pop or rock music uses triads and the occasional dominant seventh chord. Sometimes in the case of grunge rock guitarists, there are not even triads, instead there are open intervals known as power chords where they play only the tonic and the fifth. An example of this can be heard in the opening riff of Nirvana's *Smells Like Teen Spirit* (figure 97).

Nirvana: *Smells Like Teen Spirit*, introduction

The musical score for Nirvana's 'Smells Like Teen Spirit' introduction shows the whole band unison with distorted guitar. The score is in E-flat major and features the lyrics 'SMELLS LIKE TEEN SPIRIT'. The introduction consists of a single measure with a triplet of eighth notes. The chords are F5, B5, Ab5, and D5. The score includes a 'DRUMS SET UP FILL' instruction.

Figure 97

Jazz harmony can be added to the arrangement with the addition of sevenths and other extensions to major and minor triads. The original version of *Violent* (figure 98), has triadic harmony throughout, mostly using the primary triads of chord I, IV and V (C, F and G).

Stellar: *Violent*, Chorus Section

Figure 98

Trudy Lile: *Violent*, Chorus Section

Figure 99

The new arrangement of *Violent* replaces these triads with dominant thirteenth chords, see figure 99. It doesn't have more chords than the original but the voicing of the chords by the keyboard player is richer, giving a contemporary jazz blues flavour.

3.5.3 Harmonic Substitution

After examination of the existing harmony and notes of the melody there are many harmonic substitutions that can be added to an arrangement. Depending on the arrangement and also the size of the ensemble there are various harmonic substitution options available.

3.5.3.1 Turnarounds

Adding a turnaround to a song helps to prepare the listener for a return to the tonic at the top of the form and can also help to end the song effectively. Most commonly, a turnaround is usually a two or four bar chord progression found at the end of an eight bar phrase, or at the end of section. It is usually based on the cycle of fourths and various substitutions of, so that it harmonically establishes the tonic of the next section.

However the harmony for turnarounds may be substituted further, as is the case with the turnaround added in bars 9 and 10 of the new arrangement of Bob Marley's *Is this love*. This is harmonically rich providing a dramatic approach to the next section. The bass line moves in an upward motion even though the melody is descending, see figure 100.

Trudy Lile: *Is This Love*, bars 9-11

The musical score for bars 9-11 of 'Is This Love' is presented in two staves: VOICE and PNO. (Piano). The key signature is A major (three sharps). The time signature is 4/4. The score shows a turnaround progression starting in bar 9. The VOICE part has a descending melody, while the PNO. part has an ascending bass line. The chords are as follows:

Bar	VOICE Chords	PNO. Chords
9	A/G	A/G
10	B ⁹ MA ⁹ #11, E ^b MA ⁷	B ⁹ MA ⁹ #11, E ^b MA ⁷
11	Cadd ⁹ /E, F ⁹ SUS	Cadd ⁹ /E, F ⁹ SUS

Figure 100

3.5.3.2 Diatonic Substitution

As discussed in the analysis section, harmonic substitutions can be made diatonically, where chords have notes in common, and also by substituting chords a tri-tone away from the original chord.

My arrangement of 'Radiohead's' *High And Dry* uses both of these techniques in the reharmonisation of the chorus section. In figure 101 a chord sequence is created that starts with a substitution of the original chord $A_{mi}7$, a chord built on a note a tri-tone away from it's original root (as did the arrangement of *Like A Virgin*, discussed in the harmony section of the transcriptions). There is another similar substitution in bar 10 where $C\sharp7_{alt}$ replaces the $G_{ma}7$. These bars alternate with a passing chord of $D_{mi}11$ in bars 9 and 11. In bar 12 the tonality is changed to a crunchy dominant chord of $A13\sharp11$. In the next bar by $A\flat7_{alt}$, which is a tri-tone substitution for dominant chord preceding $G_{ma}7$ in bar 14.

Trudy Lile: *High And Dry*, chorus

The musical score for the chorus of 'High And Dry' is presented across two systems of staves. The first system covers measures 8 through 11, and the second system covers measures 12 through 14. The staves are labeled FL (Flute), PNO (Piano), BS (Bass), and DR (Drums). The key signature is one flat (B-flat major / D minor). The melody in the flute part includes the lyrics: 'HIGH DON'T LEAVE ME DRY. DON'T LEAVE ME HIGH...'. Chord annotations above the staves indicate the following sequence: Measure 8: $E\flat7_{alt}$ (labeled CHORUS); Measure 9: $D_{mi}11$; Measure 10: $C\sharp7_{alt}$; Measure 11: $D_{mi}11$. The second system begins at measure 12 with $A13\sharp11$ (labeled CHORUS), followed by $A\flat7_{alt}$ in measure 13, and then a sequence of $G_{ma}7$ and $B\flat_{ma}7\sharp11$ in measure 14, which is marked with a repeat sign and the instruction 'PIANO FILLS'. The piano part provides harmonic support with chords corresponding to these annotations.

Figure 101

3.5.3.3 Melody Notes As Extensions Of The Chord

After careful examination of the melody in relationship to the original harmony, choices can be made as to what other chords also fit with these notes. Often in the original version of the song, the melody notes are notes within the triad or dominant seventh chord; it is rare that they are extensions of these chords. In figure 102 we can see the melody notes in the original version of chorus of *Time After Time*, at the beginning of each chord are the root notes of a the first two chords G and Ami, the major seventh of F, and the major sixth of the G, and then the major third of the C chord in bar 37.

Cyndi Lauper: *Time After Time*, chorus section

Figure 102

In the chorus section of the new version of this song, the melody notes at the beginning of each chord are now the flattened ninth of the F#7alt, the fourth of the E7sus, the major third of Dma7, and the fourth of C#7sus. This is similar to the reharmonisation used in the chorus section of Christian Mc Bride's arrangement of *Walking On The Moon*.

Trudy Lile: *Time After Time*, chorus section

Figure 103

Slash Chords

Slash chords are triads or seventh chords over bass notes, and often imply a specific voicing to be played by the chord player.

The original version of *Smells Like Teen Spirit* is based on a simple two bar four-chord groove.

Nirvana: *Smells Like Teen Spirit*, Bar 5-8

Figure 103

Slash chords have been substituted into the groove at bars 5 to 8 of the new arrangement of this song. In figure 103 Dma7/E has been used in place of the E and Emi7/A in place of the A. In the next bar what would have originally been a C major chord transposed into the new key, has been substituted with a B9sus. The voicings of these chords as well as the reharmonisation give the arrangement a contemporary jazz flavour.

8TH = 200

5

8TH = 200

RHODES

8B.

DR.

RIDE CYMBAL

8TH = 200

Dma7/E Emi7/A Qma7 8°sus Dma7/E Emi7/A Qma7 8°sus

The image shows a musical score for three instruments: Rhodes, 8B. (8 Bass), and Dr. (Drum). The Rhodes part is in treble clef with a key signature of one sharp (F#) and a 5/8 time signature. It features a sequence of chords: Dma7/E, Emi7/A, Qma7, 8°sus, Dma7/E, Emi7/A, Qma7, and 8°sus. The 8B. part is in bass clef with the same key signature and time signature, playing a simple bass line. The Dr. part is in treble clef with a key signature of one sharp and a 5/8 time signature, playing a rhythmic pattern on the ride cymbal. The tempo is marked as 8TH = 200.

Split Enz: *Message To My Girl*, verse section

7

A

VOICE

$D^{\flat}7_{sus}$ $D^{\flat}7$

I DON'T WAN-NA SAY I LOVE YOU.
I DON'T WANT TO SAY I WANT YOU.

PNO.

9

VOICE

$D^{\flat}7_{sus}$ $D^{\flat}7$

THAT WOULD GIVE AW - AY TOO MUCH
EV EN THOUGH I WANT YOU SO MUCH.

PNO.

114

Trudy Lile: *Message To My Girl*, verse section

The image shows a musical score for the verse section of 'Message To My Girl' by Trudy Lile. The score is written in 4/4 time, with a tempo marking of 13 = 72. The key signature has one flat (B-flat). The first staff (measures 13-14) contains the lyrics 'I DON'T WAN - NA SAY I LOVE YOU.' and 'I DON'T WANT TO SAY I WANT YOU.' The second staff (measures 15-16) contains the lyrics 'THAT WOULD GIVE AW - AY TOO MUCH' and 'EV EN THOUGH I WANT YOU SO MUCH'. The score includes various chord symbols: A, Bbm7/C, E/C, D/C, Bbm7/C, E/C, and B7ALT. The lyrics are written below the notes, with some words underlined.

Figure 106

This makes the harmony sound more edgy, adding tension and release to the song, painting the words more colourfully than in the original version.

Conclusion

As a result of this study several factors have become clear to me. A good arrangement can encourage further freedom and spontaneity that is expected from jazz performers and various arrangement tools can be used to create stylish jazz versions of pop songs from the last thirty years. The melodies of these songs can be enhanced musically by incorporating various jazz elements. Often jazz arrangers and performers have relied on their reharmonisation skills to present new repertoire but there are other effective arrangement skills that can be explored. These include rhythmic, structural, textural and harmonic changes and often they can occur simultaneously.

Rhythmic manipulation such as performing the songs at completely different tempi definitely have an effect on the reinterpretation: songs that had been arranged to be performed at slower tempi, had more space for the individual performer to re-phrase the melody and draw attention to certain lyrics for example.

Arrangements that made songs faster were also effective if other aspects of the arrangement worked in conjunction, such as the harmony and structural elements.

Changes of meter also provide interesting opportunities to approach melodic phrasing. Using odd time signatures adds a challenge as well as a fresh perspective to the performers. Changes of meter within the arrangement also offer exciting tools for performers.

Presenting the songs with different grooves also provides a new viewpoint. There are many types of rhythmic grooves from world music and other genres to be explored when arranging for jazz ensemble. These can be used successfully without necessarily changing the tempo of the original song.

Changes of groove can have textural impact on the arrangement. Experimenting with the texture can provide colour to the original song. The type of groove will sometimes be dependent as to the size of the ensemble and will provide challenges for the arranger on how it can be most effectively used in the arrangement. Writing clear directions for the rhythm section including rhythmic hits and chordal voicings gives clear direction to the performers resulting in an effective arrangement. Melodic hooks from the original song can be used as background lines in the arrangement and supply even more cohesion in the new version.

Structural changes can be made to the original song. Introductions can set up the style of the new arrangement and can be added using material from the original song in free time. Platforms for improvisation need to be considered and can be added in the middle or at the end of the song, although the whole form of the song can be improvised over too. A variety of endings can be considered to conclude the song. Many of the transcriptions considered in this study finished with repeat to fade endings, with improvisation over the top of them.

Creating chordal vamps provides a contemporary feel to the song. They have rhythmic, textural and harmonic effects on the arrangement. Vamps can be used to establish tempo and time signature changes, or used as improvisation sections, introductions, interludes and endings.

Pedal points are another colourful way of altering the melody. Stops and pauses can be added into the melody creating drama for the audience as well as the performer. The melody line can even be elongated at certain points. This has the effect of highlighting certain lyrics and works well in conjunction with reharmonisation techniques such as chord substitution and even abrupt modulations.

There are many ways of adding jazz harmony to a pop song. Harmonic alteration generally considers the melody. This can include adding sevenths and other

extensions to the existing chords, diatonic substitution, inserting turnaround progressions, tri-tone substitution, and with melody notes becoming unusual extensions of the chords.

Ultimately the success of the arrangement is dependent on the interpretation by the jazz performers. A lot of Information can be provided within the arrangement though the interaction and collaboration of the performers is necessary.

Developing successful jazz arrangements of songs from the last thirty years can help to broaden the appeal of jazz to non-jazz audiences. Jazz listeners can appreciate the range of skills used in the arrangement and the resulting musical performance. Non-jazz audiences will recognise the songs being presented in a style in which they may not have heard previously. By adding songs that are familiar to a wider audience into the jazz repertoire it is hoped that this is a positive step toward developing a wider audience for jazz while retaining the artistic integrity of the jazz artists.

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Appendix 1 - Discography

New York Minute - Don Henley 'The End of the Innocence' 1989 Geffen 2-2421

- Herbie Hancock 'The New Standard' 1995 Verve

1999 - '1999' Prince 1983 Warner Bros 23720

- Bob Belden 'When the Doves Cry: The Music of Prince' 1993 Metro Blue
7243

Sister Moon - Sting, 'Nothing like the sun' 1987, A&M

- Herbie Hancock, Possibilities 2005 Vector/Hancock 70013

Walking On The Moon – 'The Police', Reggatta de Blanc 1979 A&M 4792

- Christian Mc Bride 'Sci-Fi ' 2000, Verve 543915

Don't You Forget About Me - Simple Minds, 'The Breakfast Club' 1985,

- Michelle Nicolle, 'The Crying Game' 2003ABC JAZZ/Universal

Exit Music (For A Film) - Radiohead 'OK Computer' 1997 Capitol 55229

- Brad Meldau, The Art of the Trio, Vol. 3: Songs 1998 Warner Bros

- Brad Meldau, The Art of the Trio, Vol. 4: Back at the Vanguard, 1999
Warner Bros

Like A Virgin – Madonna, 'Like a Virgin' 1984 CD Sire 2-25157

- Lisa Bassenge 'Going Home', 2001 Minor Music 801091

- Lisa Bassenge 'Reprise-Jazz meets Pop' 2005 Nova 3108252

Come As You Are – Nirvana, 'Nevermind' 1991 DMG 24425

- Charlie Hunter, 'Bing, Bing, Bing' 1995, Blue Note 31809

In Your Eyes - Peter Gabriel, 'So' 1986, Geffen

- Dianne Reeves, 'Bridges' May 4, 1999, Blue Note 33060

Violent – Stellar, 'Mix' 1999 Sony

Fragile – Sting, 'Nothing Like The Sun' 1987 A&M

Rock With You - Michael Jackson, 'Off the wall' 1979 Epic EK-35745

Time After Time – Cyndi Lauper, 'She's so unusual' 1984 Portrait 9R9-39610

Smells Like Teen Spirit – Nirvana, 'Nevermind' 1991 DMG 24425

Message To My Girl - Split Enz 'Conflicting Emotions' 1983 Mushroom

Is this love – Bob Marley and The Wailers, 'Babylon By Bus', 1978 Tuff Gong 11

More Than This – Roxy Music, 'Avalon' Roxy Music 1982 Virgin

High And Dry – Radiohead, 'The Bends' 1995 Capitol 29626

Appendix 2

Scores of Original Songs – Part Two

NEW YORK MINUTE

HENLEY/KORTCHMAR/WINDING

ROCK BALLAD a=56

SUSTAINED STRINGS ON MELODY AND BLUES PIANO FILLS

INTRO

PIANO

4 Fm1 /E^b Dmin7^{b5} G7^{b9}

PNO.

WITH DRUMS IN 4 AND BASS PEDAL C 2ND TIME

7

PNO.

11: [A] VERSE 1 & 2

VOICE

HAR - DY GOT UP DRESSED IN BLACK

PNO.

13

VOICE

WENT DOWN TO THE STAT - TION AND HE'S NEV - ER COM - IN BACK.

15

VOICE

THEY FOUND HIS CLOTH - ING, SCAT - TERED HALF WAY DOWN THE TRACK AND HE

17

VOICE

WONT BE DOWN WALL STREET AN - Y MORE.

VERSE 2

HE HAD A HOME, LOVE OF A GIRL, BUT MEN GET LOST SOMETIMES, AS YEARS UNFURL.

ONE DAY HE CROSSED THE LINE, AND HE WAS TOO MUCH IN THIS WORLD, BUT I GUESS IT DOESN'T MATTER ANYMORE.

7 [2.] CHORUS

VOICE

MORE. IN A NEW YORK MIN-UTE OO EV - RY - THING CAN CHANGE IN A

VOICE

NEW YORK MIN-UTE THINGS GET A LIT - LE STRANGE IN A NEW YORK MIN-UTE OO

VOICE
 EV-RY-THING CAN CHANGE IN A NEW YORK MIN-UTE

VERSE 3
 LYING IN THE DARK-NESS HEAR THE SIRENS WAIL, SOME SO-DY GOIN TO EM-ER-GEN-CY

VOICE
 SOME SO-DY GOIN TO JAIL YOU FIND SOME-SO-DY TO LOVE YOU BET-TER

VOICE
 HANG ON - TO THE NAIL... THE WOLF IS AL-WAYS AT THE DOOR.

CHORUS
 NEW YORK MIN-UTE EV-RY-THING CAN CHANGE IN A NEW YORK MIN-UTE

VOICE
 THINGS GET A LIT - LE STRANGE IN A NEW YORK MIN-UTE

VOICE
 EV-RY-THING CAN CHANGE IN A NEW YORK MIN-UTE

BRIDGE
 IN THESE DAYS WHEN DARK-NESS FALLS EAR-LY AND PEOP-LE RUSH HOME TO THE ONES THEY LOVE

VOICE
 YOU BET-TER TAKE A FOOL'S AD-VICE AND TAKE CARE OF YOUR OWN ONE DAY THEY'RE HERE... NEXT DAY THEY'RE

TRUMPET SOLO
 GONE DS FOR VERSE 4 & 5 THEN CODA

VOICE
 GONE

PNO.
 BASS PEDAL C DS FOR VERSE 4 & 5 THEN CODA

3

CODA

VOICE

E^b/G A^b B^b A^b B^b C

NEW YORK MIN-UTE OO EV - EY-THING CAN CHANGE IN A

E^b/G A^b B^b A^b B^b C REPEAT TO FADE

VOICE

NEW YORK MIN-UTE OO THINGS GET A LIT - LE STRANGE IN A

VERSE 4

I pulled my coat around my shoulders
 And took a walk down through the park
 The leaves were falling around me
 The groaning city in the gathering dark
 On some solitary rock
 A desperate lover left his mark,
 "Baby, I've changed. Please come back.

VERSE 5

"What the head makes cloudy
 The heart makes very clear
 The days were so much brighter
 In the time when she was here
 But I know there's somebody somewhere
 Make these dark clouds disappear
 Until that day, I have to believe
 I believe, I believe

EXIT MUSIC (FOR A FILM)

YORKE/C GREENWOOD/SELWAY/J GREENWOOD/O'BRIEN

♩ = 61 **BMI** **Bsus²** **Bsus⁴BMI** **Bsus²** **Bsus⁴**

5 **BMI** **BMI**

7 **A** **BMI** **F#** **D/A** **Eadd9/Q#**
 WAKE FROM YOUR SLEEP THE DRY - ING OF YOUR TEARS TO-
 GUITAR CONTINUES SIMILAR

11 **BMI** **F#** **Bsus⁴** **B**
 DAY WE ES - CAPE WE ES - CAPE

15 **BMI** **F#** **D/A** **Eadd9/Q#** **Emadd9/Q#**
 PACK AND GET DRESSED BE - FORE YOUR FAT - HER HEARS US BE - FORE

19 **BMI** **F#** **Bsus⁴** **B**
 AL HELL BREAKS LOOSE

23 **B** **Ami¹¹** **E/Q#** **Bsus²** **B**
 BREATHE KEEP BREATH - ING DON'T LOSE

27 **Bsus²** **Bsus⁴** **BMI** **F#sus**
 YOUR NERVE

30 **Ami¹¹** **E/Q#** **Bsus²** **B**
 BREATHE KEEP BREATH - ING CAN'T DO THIS

34 **Bsus²** **Bsus⁴** **BMI** **F#sus** **F#**
 A - LONE

2

38 **C** **Bm** **F#** **D/A** **Eadd9/Q#**
 SING US A SONG_ A SONG_ TO KEEP_ US WARM,____

42 **Bm** **F#** **Bsus4** **B**
 THERE'S SUCH A CHILL_ SUCH A CHILL_ AND

46 **D** **Bm** **C#** **F#** **G**
 YOU CAN LAUGH_ A SPINE - LESS LAUGH WE

50 **G** **C** **F#**
 HOPE YOUR RULES AND WIS - DOM CHOKE YOU AND

54 **E** **Bm** **F#** **D/A** **Eadd9/Q#** **SAND TREMOLO CHORDS**
 NOW WE ARE ONE,____ IN EV - ER LAST - TING PEACE____ WE HOPE

58 **Bm** **F#** **Bsus4** **B**
 _ THAT YOU CHOKE... THAT YOU CHOKE... WE HOPE

62 **Bm** **F#** **Bsus4** **B**
 _ THAT YOU CHOKE... THAT YOU CHOKE... WE HOPE

66 **Bm** **F#** **Bsus4** **B**
 _ THAT YOU CHOKE... THAT YOU CHOKE... (3)

MEDIUM UP ROCK FEEL 112

DON'T YOU FORGET ABOUT ME

CHIFF/FORSEY (AS PLAYED BY SIMPLE MINDS)

INTRO

VOICE: D⁵ E⁵ IMPROVISED VOCAL INTRO D⁵ E⁵ C⁵ D⁵

HEY, HEY, HEY, HEY OOO.

ELEC. GUITAR: D⁵ E⁵ D⁵ E⁵ C⁵ D⁵

5 VOICE: D⁵ E⁵ D⁵ E⁵ C⁵ D⁵

OOH

PNO.: D⁵ E⁵ D⁵ E⁵ C⁵ D⁵

VERSE 1

VOICE: E D A D

WON'T YOU, COME SEE A-BOU ME I'LL BE A- LONE, DAN-CING, YOU KNOW IT SA-SY.

SYNTH. SIMILE

PNO. SIMILE SIMILE

13 VOICE: E D A D

TELL ME YOUR TROUB-LES AND DOUBTS, GIV-IN IT EV-RY-THING IN-SIDE AND OUT

17 VOICE: E D A D₃

LOVE'S STRANGE SO REAL IN THE DARK. THINK OF THE TEN-DER THINGS, THAT WE'VE BEEN WORK-IN ON.

21 VOICE: E D A D

SLOW CHANGE MAY PULL US AP-ART WON-DER THAT GETS IN TO YOUR HEART SA-SY.

CHORUS

25 VOICE: E D A D

DON'T YOU, FOR-GET A-BOU ME DON'T DON'T. DON'T DON'T

PNO. E SYNTH D A D

2 29 E D A

VOICE E DON'T YOU, SYNTH D FOR-GET A-BOUT ME A

PNO.

33 BRIDGE C G

VOICE WILL YOU STAND A-BOVE ME, LOOK MY WAY OR NEV-ER LOVE ME,

37

VOICE RAIN KEEPS FAL-LING RAIN KEEPS FAL-LING DOWN DOWN DOWN

41 C G

VOICE WILL YOU RE-COQ-NISE ME, CALL MY NAME OR WALK ON BY

45

VOICE RAIN KEEPS FAL-LING RAIN KEEPS FAL-LING DOWN DOWN DOWN

CODA

49 E D A D

VOICE AS YOU WALK ON BY WILL YOU CALL MY NAME

53 E D A D

VOICE AS YOU WALK ON BY WILL YOU CALL MY NAME REPEAT TO FADE

57 E D A D

VOICE AS YOU WALK A-WAY WILL YOU CALL MY NAME

VERSE 2

DON'T YOU, TRY AND PRETEND, IT'S MY BEGINNING WE'LL WIN IN THE END.
 I WON'T HARM YOU, OR TOUCH YOUR DEFENCES, VANITY AND SECURITY.
 DON'T YOU FORGET ABOUT ME, GOIN TO TAKE YU APART.
 I'LL PUT US BACK TOGETHER AT HEART, BABY.

COME AS YOU ARE

COBAIN

MED ROCK GUITAR 2ND TIME ADD BASS UNIS AND DRUMS

A VERSE 1

4 COME, AS YOU ARE... AS A FRIEND... AS I WANT YOU TO BE AS A FRIEND AS A FRIEND AS A KNOWN ME-MO-RY

8 ME - MO - RY

2ND VERSE
COME DOWSED IN MUD, SEARED IN BLEACH,
AS A TRAMP, AS A FRIEND,
AS A KNOWN MEMORY.....ETC.

B BRIDGE

10 WHEN I SWEAR THAT I DONT HAVE A GUN... THAT I DONT HAVE A GUN... DONT HAVE A GUN...
SAME STYLE REPEATED 16THS

C GUITAR SOLO

14 ME-MO-RY

18 ME-MO-RY ME-MO-RY ME-MO-RY

D BRIDGE

22 WHEN I SWEAR THAT I DONT HAVE A GUN... THAT I DONT HAVE A GUN...
REPEAT TO FADE ON RIFF

25 DONT HAVE A GUN

MODERATE ROCK FEEL ♩ = 100

IN YOUR EYES

PETER GABRIEL (AS ON THE ALBUM "SO")

4 TIMES, 1ST. PIANO ONLY/ AFRICAN PERC. 2ND TIME ADD BASS

ONLY TWICE ON THE DS

3

1. LOVE. I GET SO LOST SOME - TIMES...
2. LOVE. I DONT LIKE TO SO SEE MUCH PAIN.

7

DAYS SO PASS MUCH WASTED AND THIS EMP- TI NESS FILLS MY HEART.
AND THIS MOMENT KEEPS SLIPPING AWAY

11

WHEN I WANT TO RUN AWAY, I DRIVE OFF IN MY CAR
I GET SO TIRED OF WORKING SO HARD FOR OUR SURVIVAL.

15

BUT WHICH EVER WAY I GO I COME BACK TO THE PACE YOU ARE.
I LOOK TO THE TIME WITH YOU. TO KEEP ME AWAKE AND ALIVE.

19 **A** **Bm** **D/F#** **G** **A** **Bm** **D/F#** **G**
 ALL MY INSTINCTS MAY RETURN AND THE GRAND FACADE SO SOON WILL BURN

23 **A** **Bm** **D/F#** **G** **A** **Bm** **G**
 WITHOUT A NOISE, WITHOUT MY PRIDE I REACH OUT FROM THE INSIDE
 OH.

27 **G** **G** **G** IN YOUR
 OH.

30 **E** **D/F#** **A/C#** **D** **E** **D/F#** **A/C#** **D**
 EYES THE LIGHT THE HEAT, AM COMPLETE, SEE THE DOOR WAY, OF A THOUSAND CHURCHES.
 CONTINUE SAME FOR CHORUS

34 **E** **D/F#** **A/C#** **D** **E** **D/F#** **A/C#** **D**
 THE RESOLUTION, OF ALL MY FRUITLESS SEARCHES OH, I SEE THE LIGHT AND THE

38 **E** **D/F#** **A/C#** **D** **E** **D/F#** **A/C#** **D**
 HEAT. OH, I WANNA BE THAT COMPLETE. I WANNA TOUCH THE LIGHT THE HEAT I SEE IN

42

43 YOUR EYES. DS AL CODA

CODA

47 REPEAT TO FADE WITH VOCAL IMPROV IN AFRICAN STYLE OVER TOP

WALKING ON THE MOON

STING (AS ON REGATTA DE BLANC)

SWING REGGAE FEEL Q = 138

HH CLOSED, LIGHT

3 **Dm¹¹** **C7sus** 4 TIMES

4 TIMES
CONT. SAME GROOVE

7 **A** **Dm¹¹** **C7sus** **C**

GI - ANT STEPS ARE WHAT YOU TAKE, WALK - IN ON THE MOON.
GUITAR SKANK

11 **Dm¹¹** **C7sus** **C**

I HOPE MY LEG DON'T BREAK, WALK - IN ON THE MOON.

15 **Dm¹¹** **C7sus** **C**

WE COULD WALK FOR EV - ER, WALK - IN ON TE MOON.

19 **Dm¹¹** **C7sus** **C**

WE COULD LIVE TO - GE - THER WALK - IN ON, WALK - IN ON THE MOON

23 **Dm¹¹** **C7sus**

2

VERSE 2 - WALKIN BACK FROM YOUR HOUSE, WALKIN ON THE MOON.
 WALKIN BACK FROM YOUR HOUSE, WALKIN ON THE MOON.
 WE CAN HARDLY TOUCH THE GROUND, WALKIN ON THE MOON.
 WE DON'T HARDLY MAKE NO SOUND, WALKIN ON, WALKIN ON THE MOON.

27 **2** **Dm**
 MOON _____ **BASS FILL**

29 **B** **F** **C** **Gm**
 SOME, MAY SAY, I'M WISH - IN MY DAYS A

33 **B** **F** **C** **Gm** **DS AL CODA**
 WAY. NO WAY, AND THIS IS THE PRICE I

37 **B** **F** **C** **Gm**
 PAY SOME SAY, TO - MOR - ROWS A - NO - THER

41 **B** **F** **C** **DS AL CODA**
 DAY, TO STAY, I MAY AS WELL PLAY. **BASS START GROOVE FROM INTRO**

START WITH BASS LINE AND GROOVE FROM INTRO, THEN ADD VOCAL LINES ON REPEATS

45 **Dm** **C7sus** **C**
 (KEEP IT UP) OH E YO YO YO YO (KEEP IT UP) OH E YO YO YO YO

49 **Dm** **C7sus** **C** **REPEAT TO FADE**
 (KEEP IT UP) OH E YO YO YO YO (KEEP IT UP) OH E YO YO YO YO

SISTER MOON

SOPEANO SAX INTRO **ELECTRIC BASS** **STING**

SAMPLE BASS LINE **CONTINUE SAME**

3 **F#MIMA7** **87** **F#MIMA7** **87** **F#MIMA7** **87**

6 **A** **F#MIMA7** **87** **F#MIMA7** **87**

VOICE **SIS - TER MOON,** **WILL BE MY GUIDE__**

8 **F#MIMA7** **87** **F#MIMA7** **87**

VOICE **IN YOUR BLUE BLUE SHAD OWS** **I WOULD HIDE__**

10 **F#MIMA7** **87** **F#MIMA7** **87**

VOICE **ALL GOOD PEO - PLE** **AS - LEEP TO - NIGHT**

12 **F#MIMA7** **87** **F#MIMA7** **87**

VOICE **I'M ALL BY MY-SELF** **IN YOUR SIL VER LIGHT** **I WOULD**

14 **B** **C#7** **DMA7** **BMA7/D#** **E** **F0** **D#MI** **E/G#** **C#7**

VOICE **GAZE AT YOUR FACE** **THE WHOLE NIGHT THROUGH,** **I'D GO OUT OF MY MIND, BUT FOR__**

17 **F#MIMA7** **87** **D#MI** **E/G#** **C#7**

VOICE **YOU** **I'D GO OUT OF MY MIND BUT FOR__**

19 **F#MIMA7** **87** **F#MIMA7** **87** **F#MIMA7** **87** **F#MIMA7** **87**

VOICE **WATCH EVERY NIGHT, YOU DON'T CARE WHAT I DO'D GO OUT OF MY MIND BUT FOR YOU, I'D GO OUT OF MY MIND BUT FOR YOU**

REPEAT FOR VERSE 2

VERSE 3 C

VOICE 23 B^b_{MI} F^7 $B^b_{MI}7$ F^9 B^b_{MI} F^7 $B^b_{MI}7$ F^9

MY MISTRESS EYES, ARE NOTHING LIKE THE SUN. MY HUNGER FOR HER EXPLAINS EVERYTHING I DONE TO

VOICE 27 $E^b_{MI}7$ F_{MI} $G^b_{MA}7$ $B_{MA}7$

HOWL_____ AT THE MOON THE WHOLE NIGHT THROUGH AND THEY

VOICE 29 $G^{\sharp}_{MI}7$ A $C^{\sharp}7$ $D^{\sharp}_{MI}7$ $G^{\sharp}7$ $G^{\sharp}_{MI}7$ A $C^{\sharp}7$

REAL - LY DONT CARE IF I DO_____ I'D GO OUT OF MY MIND BUT FOR_____

VOICE 32 $F^{\sharp}_{MI}ma7$ B^7 $F^{\sharp}_{MI}ma7$ B^7 $F^{\sharp}_{MI}ma7$ B^7 $F^{\sharp}_{MI}ma7$ B^7 REPEAT TO FADE

YOU SIS - TER MOON

MODERATELY WITH A BEAT ♩ = 120

1999

PRINCE

F/C Qm1/C F/C Qm1/C F/C Qm1/C F/C Qm1/CF/C

5 F Qm1/F F Qm1/F F Qm1/F F Qm1/F F

BASS 8VA BASSA

9 F Qm1/F F Qm1/F F Qm1/F F Qm1/F F I WAS

KYBDS/BASS CONTINUE SAME

VERSE 13 [A] F Qm1/F F Qm1/F F Qm1/F F Qm1/F F

DREAM-IN WHEN I WROTE THIS FOR - GIVE ME IF IT GOES A-STRAY. BUT WHEN I

17 F Qm1/F F Qm1/F F Qm1/F F Qm1/F F

WOKE UP THIS MORN-ING COULD-VE SWORN IT WAS JUDGE-MENT DAY... THE

21 F Qm1/F F Qm1/F F Qm1/F F Qm1/F F

SKY WAS ALL...PUR-PLE THERE WERE PEO-PLE RUN-IN EV - RY - WHERE, TRY-IN TO

25 F Qm1/F F Qm1/F F Qm1/F F Qm1/F F

RUN FROM THE DES-TRUC-TION YOU KNOW I DID-NT EV - EN CARE. THEY SAY TWO

29 **B** $\flat$ Dm^7 F Gm/F F Gm/F F

THOUS-AND ZE - RO ZE - RO PAR - TY OV - ER OOPS; OUT OF TIME SO TO -

33 $\flat$ Dm^7 F Gm/F ¹ F Gm/F F BACK FOR VERSE 2

NIGHT I'M GON-NA PAR TY LIKE IT'S NINE - TEEN NINE - TY NINE. I WAS

37 ² F Gm/F F BACK FOR VERSE 3 ³ F Gm/F F TWO

YEAH, YEAH

C $\flat$ Dm^7 F Gm/F F Gm/F F

$\flat$ Dm^7 F Gm/F F Gm/F F

NINE - TEEN - NINE - TY NINE

F Gm/F F Gm/F F

DONT YOU WAN - NA GO? NINE - TEEN - NINE - TY NINE.

VERSE 2

I WAS DREAMIN WHEN I WROTE THIS, SO SUE ME IF I GO TOO FAST.
 BUT LIFE IS LIKE A PARTY AND PARTIES AREN'T MEANT TO LAST.
 WAR IS ALL AROUND US MY MIND SAYS PREPARE TO FIGHT.
 SO IF I GOTTA DIE I'M GONNA LISTEN TO MY BODY TO NIGHT.
 (TO CHORUS)

VERSE 3

IF YOU DIDN'T COME TO PARTY SONT BOTHER KNOCKIN ON MY DOOR.
 I'VE GOT A LION IN MY POCKET AND BABY, HE'S READY TO ROAR.
 EV'RYBODYS GOT A BOMB, WE COULD ALL DIE ANY DAY,
 BUT BEFORE I'LL LET THAT HAPPEN, I'LL DANCE MY LIFE AWAY.

Appendix 3

Scores of Transcriptions – Part Two

DON HENLEY ARROG. HERBIE HANCOCK "THE NEW STANDARDS"

SCMI⁹

D7/C

144

22 C_{MI}^{11} B^b7/C

TEN. SAX. C_{MI}^{11} B^b7/C

E. GTR. C_{MI}^{11} B^b7/C

PNO. C_{MI}^{11} B^b7/C

BASS C_{MI}^{11} B^b7/C

Dr. B^b7/C

26 C_{MI}^9 CARRY ON SAME GROOVE D^7_{ALT}/C

PNO. C_{MI}^9 CARRY ON SAME GROOVE D^7_{ALT}/C

BASS C_{MI}^9 CARRY ON SAME GROOVE D^7_{ALT}/C

Dr. D^7_{ALT}/C

30 G_{MI}^7/C B^b7/C

PNO. G_{MI}^7/C B^b7/C

BASS G_{MI}^7/C B^b7/C

Dr. B^b7/C

34 A^b13 $A^b13\#11$

PNO. A^b13 $A^b13\#11$

BASS A^b13 $A^b13\#11$

Dr. $A^b13\#11$

38 A^b7 B^b/A^b13

PNO. A^b7 B^b/A^b13

BASS A^b7 B^b/A^b13

Dr. B^b/A^b13

42 8

TEN. SAX. $A^b7\#11$ A^b7

E. QTR. $A^b7\#11$ A^b7

PNO. $A^b7\#11$ A^b7

BASS $A^b7\#11$ A^b7

DR. $A^b7\#11$ A^b7

46 A^b13 A^b7

TEN. SAX. A^b13 A^b7

E. QTR. A^b13 A^b7

PNO. A^b13 A^b7

BASS A^b13 A^b7

DR. A^b13 A^b7

50 C $Cm1^9$ D^7_{ALT}/C

TEN. SAX. $Cm1^9$ D^7_{ALT}/C

E. QTR. $Cm1^9$ D^7_{ALT}/C

PNO. $Cm1^9$ D^7_{ALT}/C

BASS $Cm1^9$ D^7_{ALT}/C

DR. $Cm1^9$ D^7_{ALT}/C

4 54

TEN. SAX. G^{13}/C C^7_{ALT} LAST TIME REPEAT 2 TIMES C^7_{ALT} FINE

E. GTR. G^{13}/C C^7_{ALT} LAST TIME REPEAT 2 TIMES C^7_{ALT} FINE

PNO. G^{13}/C C^7_{ALT} LAST TIME REPEAT 2 TIMES C^7_{ALT} FINE

BASS G^{13}/C C^7_{ALT} LAST TIME REPEAT 2 TIMES C^7_{ALT} FINE

DR. LAST TIME REPEAT 2 TIMES FINE

59

TEN. SAX. Fm^7

E. GTR. Fm^7

PNO. Fm^7 GOES INTO SWING FEEL, COMP

BASS Fm^7 SWING FEEL, BASS WALKS

DR. Fm^7

63

TEN. SAX.

E. GTR.

PNO.

BASS

DR.

67 **E**

TEN. SAX. $Cm7$ $G7_{ALT}$

E. GTR. $Cm7$ $G7_{ALT}$

PNO. $Cm7$ PIANO SOLO BEGINS $G7_{ALT}$

BASS $Cm7$ $G7_{ALT}$

DR. E

71 $Cm7$ A^b7

TEN. SAX. $Cm7$ A^b7

E. GTR. $Cm7$ A^b7

PNO. $Cm7$ A^b7

BASS $Cm7$ A^b7

DR. $Cm7$ A^b7

75 $D7^{\#9}$ $G7_{ALT}$ DS

TEN. SAX. $D7^{\#9}$ $G7_{ALT}$ DS

E. GTR. $D7^{\#9}$ $G7_{ALT}$ DS

PNO. $D7^{\#9}$ $G7_{ALT}$ DS

BASS $D7^{\#9}$ $G7_{ALT}$ DS

DR. $D7^{\#9}$ $G7_{ALT}$ DS

EXIT MUSIC TO A FILM

RADIOHEAD (ARR. BY BRAD MEHLDAU)

STRAIGHT 8 FEEL

PIANO

5 **A** BmI $F\sharp7_{sus}/B$ $F\sharp7/B$ D/A $EmA7/Q\sharp$

9 BmI $F\sharp7_{sus}$ $F\sharp7$ $F\sharp7_{sus}/B$ BmA

13 BmI $F\sharp7_{sus}/B$ $F\sharp7/B$

16TH NOTE SYMBOL

Dr.

15 D/A $EmA7/Q\sharp$ EmI/Q

17 BmI $F\sharp7_{sus}$ $F\sharp7$ $F\sharp7_{sus}/B$ BmA

PNO.

Dr.

2

21 **B** $A_{MI}7$ $E_{MI}/G\sharp$

PNO.

BASS *SPARSE. BROKEN*

Dr.

24 $B_{MI}7$ $E_{MI}7$

PNO.

BASS

Dr.

26 D $F\sharp_{sus}7$

PNO.

BASS

Dr.

C 28 $A_{MI}7$ $E_{MI}/G\sharp$ $B_{MI}7$ $E_{MI}7$ D

PNO.

BASS

Dr.

34 $F\sharp_{\text{SUS}}7$ $F\sharp_{\text{SUS}}7/B$ $F\sharp7$ $F\sharp_{\text{SUS}}7/B$ B_{MI} $F\sharp_{\text{SUS}}7$ $F\sharp7$ D/A

PNO.

BASS

DR.

D

39 $E_{\text{MA}}/Q\sharp$ $E_{\text{MI}}7/Q$ B_{MI} $F\sharp_{\text{SUS}}7$ $F\sharp7$ $F\sharp_{\text{SUS}}7/B$ B_{MA}

PNO.

BASS

DR.

E

FILL AD LIB.

44 SOLOS = PIANO, FLUTE, BASS (WITH PIANO AND BASS)

$B_{\text{MI}}7$ $C\sharp7_{\text{b9}}$ $F\sharp7_{\text{b9}}$ $G_{\text{MA}}7$

PNO.

BASS

DR.

48 $G7_{\text{SUS}}$ $G7$ $C_{\text{MA}}7$ **F** $F\sharp_{\text{SUS}}7_{\text{b9}}$ $(F\sharp7)$

PNO.

BASS

DR.

F

4

OUTHEAD

52

PNO.

BASS

DR.

8MI

F#7sus/B

F#7/B

Q

D/A

Em7/Q#

Em/Q

56

PNO.

BASS

DR.

8MI

F#7sus

F#7

H

F#7sus/B

8MI

60

PNO.

BASS

DR.

8MI

F#7sus

F#7

MOLTO RIT. WITH RUBATO

SPARSE BALLAD STYLE
= 60

DONT YOU FORGET ABOUT ME

SIMPLE MINDS

FLUGELHORN

PIANO

5

FLUG.

PNO.

LEGATO

8^bMA 7#11

13

VOICE

FLUG.

PNO.

A

GMA7

E^bMA⁹₃

DMA7

WONT YOU COME SEE ABOUT ME. I'LL BE ALONE. DANCING YOU KNOW IT BABE. TELL ME YOUR
DON'T YOU TRY AND PRETEND. IT'S MY BEGINING WE'LL WIN IN THE END I WONT HARM YOU, OR

SUSTAINED ARPEGGIATED CHORDS, BALLAD STYLE

2

18 **Ami⁷** **G** **C**

VOICE

TROUBLES AND DOUBTS. GIVING ME EVERYTHING, INSIDE AND OUT, NOW BABY
TOUCH YOUR DEFENCES VANITY, AND SECURITY

PNO.

21 **D** **C** **Emi**

VOICE

LOVES STRANGE. SO REAL IN THE DARK, THINK OF THE TENDER THINGS,
DONT YOU FOR - GET A - BOUT ME I'LL BE ALONE

PNO.

24 **C** **Bmi** **Ami⁷** **Emi** **B^bMA⁷#11**

VOICE

THAT WE'VE BEEN WORKIN ON. SLOW CHANGE MAY PULL US APART. WHEN THE LIGHT GETS INTO YOUR HEART, NOW BABY,
DANCING YOU KNOW IT BABE, GOING TO TAKE YOU APART I'LL PUT US BACK TOGETHER AT HEART, NOW BABY.

PNO.

29 **B** **DMA⁷** **Bmi** **B^b69** **E^bMA⁷**

VOICE

DONT YOU. FORGET ABOUT ME. DONT... DONT... DONT...

FLUG.

PNO.

33 **Bmi⁷** **G#13** **GMA⁷**

VOICE

DONT YOU. FORGET ABOUT ME.

FLUG.

PNO.

BRIDGE + SOLO SECTION

3

37 **C** $B^bMA7\#11$ $FMA7$ $CMA7$ $GMA7$ **DS AL CODA**

VOICE *WILL YOU STAND A-BOVE ME? LOOK MY WAY FOREVER LOVE ME, RAIN KEEPS FALLING DOWN*
WILL YOU RECOGNISE ME, CALL MY NAME, OR WALK ON BY__

FLUG.

PNO.

45 **CODA - CHORUS** B^bMA7 E^bMA7

VOICE *DON'T YOU FORGET ABOUT ME, DONT-, DONT-, DONT-,*

PNO.

49 $Bmi7$ $Ami7$ G $CMA7$

VOICE *DONT YOU, FORGET ABOUT ME. DONT-, DONT-, DONT.*

PNO.

53 $DMA7$ $CMA7$ $Emi7$

VOICE *DONT__YOU, FORGET ABOUT ME. I'LL BE ALONE*

PNO.

56 $B^bMA7\#11$ $B^bMA7\#11$ **REPEAT FADE TO END**

VOICE *DANCIN YOU KNOW IT BABE. AS YOU WALK ON BY__, WILL YOU CALL MY NAME*

FLUG. *IMPROVISES IN SIMILAR MANNER*

PNO.

ROCK FEEL **COME AS YOU ARE** KURT COBAIN - ARROGD CHARLIE HUNTER

ELECTRIC GUITAR

EMI A G C EMI A G C

JAZZ WALTZ SWING FEEL INTERLUDE

TEN. SAX.

E. GTR.

BS.

EMI A G C EMI A G C

E. GTR.

BS.

9

A EMI D EMI D

E. GTR.

BS.

13

EMI D EMI D

TEN. SAX.

BS.

17

EMI G EMI G

TEN. SAX.

E. GTR.

BS.

21

C AMI CMA7 AMI CMA7

2

25 **A**MI **C**MA7 **A**MI **C**MA7

TEN. SAX.

E. QTR.

Bs.

29 **D** **C**MA7

TEN. SAX.

pp CRESC.

E. QTR.

Bs.

31 **E** **E**MI **D** **E**MI **D** REPEAT 4 TIMES

TEN. SAX.

E. QTR.

Bs.

35 **A**MI **C**MA7 **A**MI **C**MA7

TEN. SAX.

E. QTR.

Bs.

39 **C**MA7

TEN. SAX.

E. QTR.

Bs.

41 **F** BACKGROUND LINES 3RD AND 4TH TIME ONLY
EMI D EMI D REPEAT 4 TIMES

TEN. SAX.

E. GTR.

BS.

45 AMI CMA7 AMI CMA7

TEN. SAX.

E. GTR.

BS.

49 **G** EMI A G C EMI A G C REPEAT 4 TIMES

TEN. SAX.

E. GTR.

BS.

53 AMI CMA7 AMI CMA7

TEN. SAX.

BS.

57 CMA7

TEN. SAX.

E. GTR.

BS.

59 **H** INTERLUDE
EMI **A** **G** **C** **EMI** **A** **G** **C**

TEN. SAX.

E. QTR.

B.S.

63 **EMI** OUTHEAD **D** **EMI** **D**

E. QTR.

B.S.

67 **EMI** **D** **EMI** **D**

E. QTR.

B.S.

71 **J** **EMI** **G** **EMI** **G**

TEN. SAX.

B.S.

75 **K** **AMI** **CMA7** **AMI** **CMA7**

E. QTR.

B.S.

79 **AMI** **CMA7** **AMI** **CMA7**

E. QTR.

B.S.

83 **AMI** **CMA7** **AMI** **CMA7**

E. QTR.

B.S.

87 **CMA⁷** 5

TEN. SAX. *pp* *CRESC.*

E. QTR.

Bs.

89 **L** INTERLUDE - OUTRO INTERACTIVE DRUM SOLO REPEAT TO FADE

TEN. SAX. **EMI A G C EMI A G C**

E. QTR.

Bs.

LIKE A VIRGIN

MADONNA

STRAIGHT FEEL Q = 88

4

DM7 STRINGS MUTED BY HAND OVER STRINGS INSIDE PIANO

PIZZICATO OPEN STRINGS

SAMPLE BASS LINE

5

I MADE IT

9 **A** THE MELODY IS APPROXIMATED IN TRANSCRIPTION FORM

THRU THE WILDERNESS, SOME-HOW I MADE IT THROUGH

PIANO AND BASS CONTINUE IN SAME MANNER

13

DIDN'T KNOW HOW LOST I WAS UNTIL I MET YOU - I WAS

17

BEAT IN COMPLETE I'D BEEN HAD, I'D BEEN ~~FA~~ AND BLUE ~~A7~~ ALT BUT YOU

21 G_{mi}^7 D_{mi}^7 $E_{mi}^7 \flat 5$ $A^7 \flat 9$ $E^{\flat} MA^7 \flat 11$

MADE ME FEEL BUT YOU MADE- ME FEEL, SHIN-EY AND NEW

UNISON HIT

25 $D^{\flat} 69 \flat 11$ C^7_{sus} B $B_{mi}^7 \flat 5$ $B^{\flat} MI^7$

LIKE A VIR - QIN TOUCHED FOR THE

29 A_{mi}^7 F/A $D^7 \flat 9$ $/C$ G_{mi}^7 $B^{\flat} MA^7$ G^7/B

VE - RY FIRST TIME LIKE A VIR - QIN, WHEN YOUR

33 $G_{mi}^7 \flat 5 / D^{\flat} D MA$ G_{mi}^7 C^7_{sus} C $F^{\flat} 69$ $B^{\flat} MA^7$

HEART BEATS NEXT TO - MINE QON - NA GIVE YOU ALL MY LOVE BOY MY FEAR IS

37 $B^b M7$ $E^b 13$ $A^b 9 \#11$ $G M7$ $C^7 \text{sus}$

FAD - INQ FAST QON - NA GIVE IT ALL TO YOU COS ON - LY

41 $F^b 9$ $C^7 \text{sus}$ $F M A^7 \#5$ $B^b M A^7$

LOVE CAN LAST YOUR SO FINE AND YOUR MINE

45 $F M A^7$ $B^b M A^7$ $B^b M^b$ $G M7$ $D M7$

MAKE ME STRONG YEAH YOU MAKE ME BOLD OH YOUR LOVE THAWED OUT OH YOU

49 $E M^b 7^b 5$ $A^7 \text{ALT}$ $E^b M A^7 \#11$ $D^b 6 9 \#11$ $C^7 \text{sus}$

LOVE THAWED OUT WHAT WAS GET COLD LIKE A

53 $B M^b 7^b 5$ $B^b M7$ $A M7$ $D^7 \#9$

VIR QIN TOUCHED FOR THE VER - Y FIRST TIME LIKE A

57 $Gm7$ B^bMA7 $G7/B$ $Gm7^b5/D^b$ DMA $Gm7$ $C7sus$

VIR _____ QIN _____ WHEN YOUR HEART BEATS _____ NEXT TO _____ MINE _____

61 $Em7$ $A7^b9$ $Dm9$ $B7^b5^b9$

_____ OOH _____ OOH _____

65 $Em7$ $A7^b9$ $Dm9$ NC

_____ OOH _____ YOUR SO FINE

69 E F^bMA7 $BMA7$ F^bMA7 $BMA7$

AND YOUR MINE I'LL BE YOURS TIL THE END OF TIME _____ COS YOU

73 $G^{\sharp}M7$ $D^{\sharp}M7$ $Fm7^{\sharp}5$ $B^{\flat}9_{ALT}$ $Em7^{\sharp}11$

MAKE ME FEEL _____ COS YOU MAKE _____ ME FEEL _____ I'VE NOTH-ING TO HIDE

77 $DMA7$ E/D $C^{\sharp}7_{sus}$ F $Cm7^{\flat}5$ $Bm7$

LIKE A VIR - GIN TOUCHED FOR THE

81 $B^{\flat}M7$ $D^{\sharp}7^{\flat}9$ $G^{\sharp}M7$ $B^{\flat}M7$

VE -RY FIRST TIME _____ LIKE A VIR _____ GIN WHEN YOUR

85 Dm $G7$ $E7^{\flat}9$ $A7^{\flat}9$

HEART BEATS NEXT TO _____ MINE _____ OOH, _____

89 $Dm7$ $G7$ $E7^{\flat}9$ $A7^{\flat}9$ REPEAT FOR SOLO/S AND FADE AFTER

IN YOUR EYES

PETER GABRIEL ARROD DIANNE REEVES

DOUBLE TIME FEEL = 88

VOICE

ELECTRIC GUITAR

PIANO

BASS

DRUMS

PERCUSSION

CHIMES

DOUBLE TIME FEEL = 88

Chords: $Gm^9/F\sharp$, B^bMa^9 , $D^bMa^7\sharp 11$

VOICE

E. GTR.

PNO.

BASS

DR.

PERC.

CHIMES

DOUBLE TIME FEEL = 88

Chords: Dm^{11} , $Gm^9/F\sharp$

FILL AD LIB.

2

5 **A** $Dm7$ $Gm9/F\sharp$ $A^{\flat}Ma7\sharp11$ $Em9$ $Fm9$ $G2(No2)$ $A^{\flat}Ma7\sharp11$

VOICE
1. LOVE,
2. LOVE,
I GET SO LOST
I DONT LIKE TO
SOMETIMES.
FEEL SO MUCH PAIN.

E. QTR.
PNO.
BASS
DR.
PERC.

9 $Dm11$ $Gm9/F\sharp$ $B^{\flat}Ma7$ $Am7$ $E^{\flat}Ma7\sharp11$ $C69$ $A^{\flat}Ma7\sharp11$

VOICE
DAYS
SO
PASS
MUCH WASTED
AND THIS EMPTINESS
AND THIS MOMENT KEEPS
FILLS MY HEART.
SLIPPING AWAY

E. QTR.
PNO.
BASS
DR.
PERC.

13 8

VOICE Gm11 D^bMA7#11 CMA6#11 Em7 F69 G2403 A^bMA7#11

WHEN I WANT TO RUN AWAY, I DRIVE OFF IN MY CAR
I GET SO TIRED OF WORKING SO HARD FOR OUR SURVIVAL.

E. QTR.

PNO.

BASS

DR. 8 FILL

17 Gm11 G^b69#11 E^b69#11 Am7 E^bMA7#11 C69 FMA7/A

BUT WHICH EVER WAY I GO, I COME BACK TO THE PACE YOU ARE.
I LOOK TO THE TIME WITH YOU, TO KEEP ME AWAKE AND ALIVE.

E. QTR.

PNO.

BASS

DR.

PERC.

4

21 **C** *B^bMA⁹#11*

VOICE

ALL MY INSTINCTS MAY RETURN

E. GTR.

PNO.

BASS

DR. **C**

23 *A[#]MA⁷#5*

VOICE

AND THE GRAND FACADE SO SOON WILL BURN

E. GTR.

PNO.

BASS

DR.

25 $Cm7/Q$ D/Q E^b/Q E^b/F $Cm7/E$ B^bM7/D

VOICE
WITHOUT A NOISE, WITHOUT MY PRIDE I REACH OUT FROM THE INSIDE

E. GTR.

PNO.

BASS

DR.

29 B^bM7/D

VOICE
OH, IN YOUR

E. GTR.

PNO.

BASS

DR.

31 **D** **GMA⁹/D** **CMA⁷/D**

VOICE
EYES THE LIGHT THE HEAT, I AM COMPLETE, IN

E. QTR.

PNO.

BASS

DR.

33 **Em⁷** **Fm⁹**

VOICE
YOUR EYES, I SEE THE DOOR WAY, OF A THOUSAND CHURCHES,

E. QTR.

PNO.

BASS

DR.

35 **Em¹¹/A** **D⁹SUS**

VOICE
YOUR EYES, THE RESOLUTION, OF ALL MY FRUITLESS

E. QTR.

PNO.

BASS

DR.

37 E_m^9 $B^b M^7 \sharp 11$

VOICE SEARCHIES OH, I SEE THE LIGHT AND THE

E. GTR.

PNO.

BASS

DR.

39 G^7/D $E^b M^7 \sharp 11$

VOICE HEAT. OH, I WANNA BE THAT COMPLETE.

E. GTR.

PNO.

BASS

DR.

41 E_m^9 C^7/E F/A E_m^7/Q F^b C^7/E

VOICE I WANNA TOUCH THE LIGHT THE HEAT I SEE IN

E. GTR.

PNO.

BASS

DR.

MOLTO RIT.

43 $E^b MA7\sharp 11$

VOICE YOUR EYES.

E. GTR. MOLTO RIT.

PNO.

BASS

DR. FILL AD LIB.

45 E A TEMPO DMi^9 $A13 SUS$ DS AL CODA

VOICE

E. GTR.

PNO.

BASS

DR. A TEMPO

47 CODA Emi^9 $CMA7/E$ I WANNA TOUCH THE LIGHT THE HEAT I SEE IN

VOICE -PLETE CODA

E. GTR.

PNO.

BASS

DR.

F/A Emi^7/G F^b $CMA7/E$

49 $E^bMA7\sharp11$

VOICE YOUR EYES OH- 3 IN YOUR

E. GTR.

PNO.

BASS

DR. FILL AD LIB.

51 **F** VOCAL SCAT + GUITAR SOLO GMA^9/D $CMA7/D$ $Emi7$ Fmi^9

VOICE EYES THE LIGHT THE HEAT I AM COMPLETE, IN YOUR EYES, I SEE THE DOOR WAY OF A THOUSAND CHURCHES

E. GTR.

PNO.

BASS

DR.

55 Emi^{11}/A D^9sus Emi^9 $B^bMA7\sharp11$ REPEAT TO FADE

VOICE YOUR EYES THE RESOLUTION OF ALL MY FRUITLESS SEARCHING OH I SEE THE LIGHT AND THE HEAT

E. GTR.

PNO.

BASS

DR.

WALKING ON THE MOON

STING ARROD CHRISTIAN MC BRIDE

STRAIGHT 8 FEEL
INTRO - BASS CLARINET IMPROVISES

BASS CLARINET IN B $\flat$

BASS GUITAR

GUITAR

PIANO

ACOUSTIC BASS

DRUM KIT

EM $\flat$ 9

MALLETS/SPECIAL

OPEN SNARE

HH PEDAL ONLY

3

D $\flat$ SUS

EM $\flat$ 9

D $\flat$ SUS

B. CL.

BASS

GTR.

PNO.

A. BASS

DR.

6 E_m^9 D^9sus

B. CL.

BASS

GTR.

PNO.

A. BASS

Dr.

8 E_m^9 D^9sus 5

B. CL.

BASS

GTR.

PNO.

A. BASS

Dr.

10 **A** **E^bm⁹** **D⁹sus** **E^bm⁹** **D⁹sus**

B. CL.

BASS MELODY IN HARMONICS - MELODY IS APPROXIMATED IN TRANSCRIPTION FORM

BASS

GTR.

PNO.

A. BASS

DR.

14 **E^bm⁹** **D⁹sus** **E^bm⁹** **D⁹sus**

B. CL.

BASS

GTR.

PNO.

A. BASS

DR.

4

18 **BASS CLARINET - SOLO FILLS**

B. CL. E_{MI}^9 D^9_{SUS} D^9_{SUS} D^9_{SUS}

BASS

GTR.

PNO.

A. BASS

DR.

8

22 A_{MI}^9 $C^{\sharp}_{MI}^{11}$ $F^{\sharp}7_{ALT}$ $E^{\flat}7^{\sharp}9$ D_{MI}^{11} $C^{\sharp}_{MI}^{11}$

B. CL.

BASS

GTR. **TASTEFULL ARPEGGIATED CHORDS**

PNO.

A. BASS

DR.

5

26 $B^bMA7\sharp11$ $Am11$ $E7sus$ $CMA7\sharp11$ $Bm11$

B. CL.

BASS

GTR.

PNO.

A. BASS

DR.

30 $FMA7$ $Em11$ $Am7$ $B7ALT$ $A13sus$

B. CL.

BASS

GTR.

PNO.

A. BASS

DR.

6

34 $G\sharp 7_{ALT}$ A_{MI}^{11} $C\sharp_{MI}^{11}$ $D\sharp_{SUS}$ OS FOR SOLOS THEN TO CODA

B. CL. $\frac{4}{4}$

BASS $\frac{4}{4}$

GTR. $\frac{4}{4}$

PNO. $\frac{4}{4}$

A. BASS $\frac{4}{4}$

DR. $\frac{4}{4}$

38 CODA - AFTER SOLOS E_{MI}^9 D^9_{SUS} E_{MI}^9 D^9_{SUS}

B. CL. $\frac{4}{4}$

BASS $\frac{4}{4}$

GTR. $\frac{4}{4}$

PNO. $\frac{4}{4}$

A. BASS $\frac{4}{4}$

DR. $\frac{4}{4}$

1999

STRAIGHT 16TH FUNK FEEL
q = 120 DRUM FILL

PRINCE ARROGD BOB BELDEN

TRUMPET IN B $\flat$

TRUMPET IN B $\flat$

ALTO SAXOPHONE

TENOR SAXOPHONE

TROMBONE

BARITONE SAXOPHONE

KEYBOARD

BASS GUITAR

DRUMS

STRAIGHT 16TH FUNK FEEL
q = 120 DRUM FILL

16TH ON TAMBOURINE
CR

FILL AD LIB.

4

KEYS

BASS

Dr.

6

KEYS

BASS

Dr.

10 **A**

GTR.

KEYS

BASS

DR.

14

GTR.

KEYS

BASS

DR.

18

GTR.

KEYS

BASS

DR.

22

GTR.

KEYS

BASS

DR.

26

8

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

B. SAX.

GTR.

KEYS

BASS

DR.

CR

46 D 5

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

S. SAX.

QTR.

KEYS

BASS

DR.

50

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

S. SAX.

QTR.

KEYS

BASS

DR.

HOENS

54

E

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

S. SAX.

QTR.

KEYS

BASS

DR.

0749

65 1. 2. 9

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

B. SAX.

GTR.

KEYS

BASS

DR.

67

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

S. SAX.

QTR. ^{07#9}

KEYS

BASS

DR.

69

TPT.

TPT.

ALTO SAX.

T. SAX.

TEN.

B. SAX.

GTR. *D7#9*

KEYS

BASS

DR.

1

7/8 12. 12.

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

B. SAX.

GTR. Q^{13} $8b^{13}$

KEYS

BASS

DR. 12. CR

74

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

S. SAX.

GTR. D^9 G^{13}

KEYS

BASS

DR.

77

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

B. SAX.

GTR.

KEYS

BASS

Dr.

E_b^{13}

D^9

CR

80 **H** 2ND SOLO - TROMBONE

TBN. D^9

GTR.

KEYS

BASS

DR.

88 **I**

TBN.

S. SAX.

GTR. D^9

KEYS

BASS

DR.

90

TPT.

TPT.

T. SAX.

TBN.

B. SAX.

QTR.

KEYS

BASS

Dr.

94

TPT.

TPT.

T. SAX.

TBN.

B. SAX.

QTR.

KEYS

BASS

Dr.

96 **J**

TPT.

TPT.

ALTO SAX.

T. SAX.

TEN.

B. SAX.

D⁹

GTR.

KEYS

BASS

DR.

98

1

TPT.

TPT.

ALTO SAX.

T. SAX.

TEN.

S. SAX.

GTR.

KEYS

BASS

DR.

CR. FILL AD LIB.

19

100

2.

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

B. SAX.

GTR.

KEYS

BASS

DR.

CR

FILL AD LIB.

==

KD⁹

SOLO CONTINUES

TBN.

GTR.

KEYS

BASS

DR.

20

L

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

B. SAX.

QTR.

KEYS

BASS

DR.

21

TPT. *tr*

TPT. *tr*

ALTO SAX.

T. SAX.

TBN.

B. SAX.

QTR. *tr* *9*

KEYS

BASS

DR.

Detailed description: This is a musical score for page 21 of a document. It contains ten staves, each labeled with an instrument. The key signature is two sharps (F# and C#), and the time signature is 4/4. The first five staves (TPT., TPT., ALTO SAX., T. SAX., TBN.) have active notation in both measures. The TPT. staves feature eighth-note patterns with trills. The ALTO SAX. and T. SAX. staves have eighth-note patterns. The TBN. staff has eighth-note patterns. The B. SAX. staff has a few notes in the first measure and rests in the second. The QTR. staff has a whole note chord marked '9' in the first measure and rests in the second. The KEYS, BASS, and DR. staves have rests in both measures, with the DR. staff showing a drum pattern of eighth notes.

Musical score for page 22, featuring ten staves for various instruments: TPT., TPT., ALTO SAX., T. SAX., TBN., B. SAX., QTR., KEYS, BASS, and DR. The score is in 2/4 time with a key signature of one sharp (F#). The first two staves (TPT.) play a melodic line with eighth and sixteenth notes. The next three staves (ALTO SAX., T. SAX., TBN.) play a similar melodic line. The B. SAX. staff has a few notes in the first measure followed by rests. The QTR., KEYS, BASS, and DR. staves contain rhythmic slash marks indicating a steady beat.

23

Musical score for page 23, featuring a jazz ensemble. The score is written for the following instruments:

- TPT. (Trumpet)
- TPT. (Trumpet)
- ALTO SAX. (Alto Saxophone)
- T. SAX. (Tenor Saxophone)
- TBN. (Trombone)
- S. SAX. (Soprano Saxophone)
- PTE. (Piano)
- KEYS (Keys)
- BASS (Bass)
- DR. (Drums)

The score is in 4/4 time and features a key signature of one sharp (F#). The music is arranged in two systems, each containing two measures. The first system shows the saxophones and trombone playing a melodic line, while the piano, keys, bass, and drums provide harmonic support. The second system continues the melodic line, with the piano, keys, bass, and drums providing harmonic support.

24

Score for measures 1 and 2, page 24. The score includes parts for TPT. (Trumpet), ALTO SAX. (Alto Saxophone), T. SAX. (Tenor Saxophone), TEN. (Trombone), B. SAX. (Baritone Saxophone), GTR. (Guitar), KEYS (Keys), BASS, and DR. (Drum). The key signature is two sharps (F# and C#), and the time signature is 4/4. The TPT. and ALTO SAX. parts play a melodic line with eighth and sixteenth notes. The T. SAX. part plays a similar line. The TEN. part plays a line with eighth and sixteenth notes. The B. SAX. part plays a line with eighth and sixteenth notes. The GTR., KEYS, BASS, and DR. parts play a rhythmic pattern of eighth and sixteenth notes.

25

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

B. SAX.

QTR.

KEYS

BASS

DR.

26

M

OPEN DRUM SOLO

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

B. SAX.

QTR.

KEYS

BASS

DR.

OPEN DRUM SOLO

27

N

TPT.

TPT.

ALTO SAX.

T. SAX.

TEN.

S. SAX.

QTR.

KEYS.

BASS.

DR.

A⁷ALT

D⁹

A⁷ALT

N

16TH FUNK PATTERN CONTINUES

ALTO SAX. T. SAX. B. SAX. QTR. KEYS. BASS DR.

==

ALTO SAX. T. SAX. B. SAX. QTR. KEYS. BASS DR.

ALTO SAX. [2.] [Q]

T. SAX. [2.] [Q]

B. SAX. [2.] [Q]

QTR. [2.] [Q]

KEYS [2.] [Q]

BASS [2.] [Q]

DR. [2.] [Q]

B. SAX. [P]

QTR. [P]

KEYS [P]

BASS [P]

DR. [P]

QTR. [P]

KEYS [P]

BASS [P]

DR. [P]

The musical score is written for a jazz ensemble. The first system includes staves for Alto Sax, Tenor Sax, Baritone Sax, Trumpet, Keys, Bass, and Drums. The second system includes staves for Baritone Sax, Trumpet, Keys, Bass, and Drums. The third system includes staves for Trumpet, Keys, Bass, and Drums. The score features various musical notations, including eighth notes, quarter notes, and rests, as well as dynamic markings like [P] and [Q].

30

A

TPT.

TPT.

ALTO SAX.

T. SAX.

TEN.

B. SAX.

GTR.

KEYS

BASS

DR.

Chord symbols: G^{13} , B^b13 , D^9

31

TPT.

TPT.

ALTO SAX.

T. SAX.

TEN.

B. SAX.

GTR.

KEYS

BASS

DR.

13

13

C

TPT.

TPT.

ALTO SAX.

T. SAX.

TEN.

B. SAX.

GTR.

KEYS

BASS

DR.

2

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

S. SAX.

QTR.

KEYS

BASS

DR.

QTR. PLAYS SOLO FILLS TO FADE

The musical score is for a jazz ensemble. The instruments listed are TPT. (Trumpet), ALTO SAX., T. SAX. (Tenor Sax), TBN. (Tuba), S. SAX. (Soprano Sax), QTR. (Guitar), KEYS (Piano), BASS, and DR. (Drums). The key signature is two sharps (F# and C#). The time signature is 4/4. The guitar part has a solo fill to fade. The piano part has a melodic line. The bass part has a walking bass line. The drums part has a simple pattern.

REPEAT TO FADE

Musical score for page 34, measures 33-34. The score includes staves for TPT., ALTO SAX., T. SAX., TBN., GTR., KEYS, BASS, and DR. Measures 33 and 34 are repeated and fade out.

The score is written for a band. The first four staves (TPT., ALTO SAX., T. SAX., TBN.) are in treble clef with a key signature of one sharp (F#). The last four staves (GTR., KEYS, BASS, DR.) are in bass clef with a key signature of one sharp (F#). The music is in 4/4 time. Measures 33 and 34 are repeated and fade out.

The notation includes eighth notes, quarter notes, and half notes. The TPT. and ALTO SAX. parts have a slur over measures 33 and 34. The T. SAX. and TBN. parts have a slur over measures 33 and 34. The GTR., KEYS, BASS, and DR. parts have a slur over measures 33 and 34.

Appendix 4

Scores of Originals Songs - Part Three

SMELLS LIKE TEEN SPIRIT

HEAVY ROCK

KURT COBAIN (AS PLAYED ON "NEVERMIND")

QUITAR ONLY

WHOLE BAND UNISON WITH DISTORTED GUITAR

DRUMS SET UP FILL

5 **F5** **Bb5** **Ab5** **Db5** **F5** **Bb5** **Ab5** **Db5**

QUITAR

BASS STRAIGHT QUAVERS

9 **A** **F5** **Bb** **Ab** **Db** **Fmi** **Bb** **Ab** **Db**

LOAD UP ON GUNS, BRING YOUR FRIENDS, IT'S FUN TO LOSE, AND TO PRE-TEND.

13 **Fmi** **Bb** **Ab** **Db** **Fmi** **Bb** **Ab** **Db**

SHE'S OVERBOARD, MY SELF ASSURED, I KNOW, I KNOW, A DIRTY WORD.

17 **B** **Fmi** **Bb** **Ab** **Db** **Fmi** **Bb** **Ab** **Db**

HEL-LO HEL-LO HEL-LO HEL-LO HEL-LO HEL-LO HEL-LO HEL-LO

21 **Fmi** **Bb** **Ab** **Db** **Fmi** **Bb** **Ab** **Db**

HEL-LO HEL-LO HEL-LO HEL-LO HEL-LO HEL-LO HEL-LO WITH THE

25 **C** **Fmi** **Bb** **Ab** **Db** **Fmi** **Bb** **Ab** **Db**

LIGHTS OUT IT'S LESS DANCE-ROUS, HERE WE ARE NOW, EN-TER-TAIN US, I FEEL

29 **Fmi** **Bb** **Ab** **Db** **Fmi** **Bb** **Ab** **Db**

STU-PID, AND CON-TAG-IOUS, HERE WE ARE NOW EN-TER-TAIN US A MUL-

33 **Fmi** **Bb** **Ab** **Db** **Fmi** **Bb** **Ab** **Db**

LA-TO AN AL-BI NO, A MOS-QUI-TO, MY LI-BI DO. YEAH!

37

HEY!

HEY!

UNISON SVES BAND

41

D INSTRUMENTAL

FMI

QUITAR

45

FMI

Bb

Ab

Db

FMI

Bb

Ab

Db

49

E

FMI

Bb

Ab

Db

FMI

Bb

Ab

Db

53

FMI

Bb

Ab

Db

FMI

Bb

Ab

Db

57

FMI

QUITAR

Bb

Ab

Db

FMI

Bb

Ab

Db

DE AL CODA FOR 3RD VERSE

VERSE 2 - I'm worse at what I do best, And for this gift I feel blessed
Our little group has always been, And always will until the end
Hello.....

Verse 3 - And I forget Just what it takes And yet I guess it makes me smile,
I found it hard Its hard to find Oh well, whatever, nevermind
Hello.....

61

F

FMI

Bb

Ab

Db

FMI

Bb

Ab

Db

DAH DE DAH — YA, DAH DE DAH — YA DAH DE DAH — YAH, DAH DE DAH

65

FMI

Bb

Ab

Db

FMI

Bb

Ab

Db

— YA, DAH DE DAH — YAH, DAH DE DAH — YA, DAH DE DAH — YAH DAH DE DAH

69

FMI

YAH.

HIGH AND DRY

YORKE/O'BRIEN/C GREENWOOD/J GREENWOOD/SELWAY

$\text{♩} = 86$

F# **A**

E

F# **A**

E

VERSE **A** **F#M11** **Aadd9** **E**

TWO TUMPS IN A WEEK I BET... YOU THINK THAT PRETTY CYCLE - VER DONT... YOU BOY?

14 **F#M11** **Aadd9** **E**

FLY - IN ON... YOUR MOT - OR CY - CLE, WATCH - IN ALL THE GROUND BE - NEATH... YOU DROP YOU'D KILL

18 **F#M11** **Aadd9** **E**

YOUR - SELF FOR REC - OG - NI - TION KILL YOUR - SELF TO NEV - ER... EV - ER... STOP YOU BROKE

22 **F#M11** **Aadd9** **E** **E sus4** **E**

A - NOT - HER MIR - ROR YOU'RE TURN - IN - IN - TO SOME - THING YOU... ARE NOT... DONT LEAVE ME HIGH

26 **B** **F#M11** **Aadd9** **E**

DONT LEAVE ME DRY... DONT LEAVE ME HIGH...

2 30

VERSE 2

DRYING UP IN CONVERSATION, YOU WILL BE THE ONE WHO CANNOT TALK.
ALL YOUR INSIDES FALL TO PIECES, YOU JUST SIT THERE WISHING YOU COULD STILL MAKE LOVE.
THEY'RE THE ONES WHO'LL HURT YOU, WHEN YOU THINK YOU'VE GOT THE WORLD ALL SUSSSED OUT,
THEY'RE THE ONES WHO'LL SPIT AT YOU, YOU WILL BE THE ONE SCREAMIN OUT.

34

37

41

45

49

53

57

61

65

ROCK FEEL Q = 132

TIME AFTER TIME

CYNDI LAUPER (FROM "SHE'S SO UNUSUAL")

INTRO

F SHAKER Q EMI F CONT. SAME

8 KYBD/SYNTH ADD ELECTRIC GUITAR 2ND TIME

VERSE 1. 2. 3

5 **A** DMI/C C DMI/C C DMI/C C DMI/C C

LYIN IN MY BED HEAR THE CLOCK TICK AND THINK OF YOU.

9 DMI/C C DMI/C C DMI/C C DMI/C C

CAUGHT UP IN CIR - CLES CON - FUS - SION IS NOTH - ING NEW.

13 **B** F Q EMI F F Q EMI

FLASH BACK ONE NIGHT AL - MOST LEFT BE - HIND

17 **1** F Q EMI F F Q

PICT - CASE OF ME - MOR - RIES TIME AF - TER.

VERSE 2 - SOMETIMES YOU PICTURE ME, I'M WALKIN TOO FAR AHEAD. YOU'RE CALLING TO ME, I CAN'T HEAR WHAT YOU'VE SAID. YOU SAY GO SLOW.

VERSE 3 - AFTER MY PICTURE FADES, AND DARKNESS HAS TURNED TO GREY, WATCHIN THRU WINDOWS, YOU'RE WONDERING IF IM OK, SECRETS, STOLEN, FROM DEEP INSIDE, THE DRUM BEATS OUT OF TIME.

20 **2 3** F Q EMI F

THE SE - COND HAND ON - WINDS IF YOUR LOST.

2 CHORUS 22 **C**

AND YOU LOOK... AND YOU WILL FIND ME... TIME AF - TER TIME IF YOU FALL.

Ami F G C

26 **G**

I WILL CATCH YOU I'LL BE WAIT - ING . TIME AF - TER TIME .

Ami F G C

30 **D**

DS FOR VERSE 3 (NO REPEAT) TO CODA

CONT. SAME

GUITAR

RYBD/SYNTH

F G Emi F

34 CHORUS **E**

YOU CAN LOOK... AND YOU WILL FIND ME... TIME AF - TER TIME IF YOU FALL

Ami F G C

38 **G**

I WILL CATCH YOU I'LL BE WAIT - ING . TIME AF - TER TIME

Ami F G C

42 **F** INSTRUMENTAL SOLO GUITAR

CONT. SAME

RYBD/SYNTH

F G Emi F

46 **G** F G EMI F F G EMI

YOU SAY, GO SLOW, I FALL BE - HIND

50 F G EMI F

THE SEC - COND HAND ON - WINDS, IF YOU LOST

CHORUS 52 **H** **G** Ami F G C

YOU CAN LOOK, AND YOU WILL FIND ME, TIME AF - TER TIME IF YOU FALL

56 G Ami F G C

I WILL CATCH YOU I'LL BE WAIT - ING TIME AF - TER TIME

60 F G C REPEAT TO FADE, VOCALS FADE OUT BEFORE THE END

TIME AF - TER TIME

MESSAGE TO MY GIRL

NEIL FINN

STEADY ROCK BALLAD Q=100

DRUM INTRO

VOICE

DRUMS CONTINUE THIS GROOVE

PNO.

E. BASS

VOICE

A

I DONT WAN-NA SAY I LOVE YOU, THAT WOULD GIVE AW-AY TOO MUCH
I DONT WANT TO SAY I WANT YOU, EV EN THOUGH I WANT YOU SO

PNO.

VOICE

MUCH HIP TO BE DE-TACHED AND PRE-CIOUS
IT'S WRAPPED UP IN A WHISP ERED IN A VISC-IOUS

PNO.

VOICE

EVE-RY THING YOU FEEL IS VISC-IOUS.
WHISP ERED IN A

PNO.

El

8.

E

g)

34 G^b

VOICE G^b FRIGHT-ENED BY THE WORDS IT'S TIME THAT IT WAS HEARD, NO MORE

PNO. G^b A^b

36 D^b G^b D^b

VOICE D^b EMP - TY SELF POS - SE - SION, VIS - SIONS SWEEP UN - DER THE MAT

39 $A^b MI$ E G^b

VOICE $A^b MI$ IT'S NO NEW YEARS RE - SO - LU - TION, IT'S MORE THAN THAT -

42 D^7sus D^7 D^7sus D^7

VOICE D^7sus PIANO

PNO.

46 $B^b MI$ A^0 A^b A^0 $B^b MI$ D^b E^b

VOICE $B^b MI$ A^0 A^b A^0 $B^b MI$ D^b E^b

PNO. $B^b MI$ A^0 A^b A^0 $B^b MI$ D^b E^b

50

VOICE FRIGHT-ENED BY THE WORDS IT'S TIME THAT IT WAS HEARD, NO MORE

PNO.

52 E^b G^b D^b $A^b MI$

VOICE E^b EMP - TY SELF POS - SE - SION, VIS - SIONS SWEEP UN - DER THE MAT IT'S NO

56 **E** **G^b** **D^b7sus** **D^b**

VOICE

NEW YEARS RE— SO-LU - TION, IT'S MORE THAN THAT. NO THERE'S

60 **D^b** **G^b** **D^b**

VOICE

NOTH - ING QUITE AS RE - AL, AS A TOUCH OF YOUR SWEET HAND

63 **A^bMI** **E** **G^b**

VOICE

I COULD SPEND THE REST OF MY LIFE BUR-IED IN THE SAND .

66 **D^b7sus** **D^b7** **D^b7sus** **D^b7**

VOICE

SYNTH

PNO.

70 **D^b7sus** **D^b7** **D^b7sus** **D^b7**

VOICE

PIANO

PNO.

Q = 140
STRAIGHT ROCK FEEL

MORE THAN THIS

BRIAN FERRY (AS ON 'AVALON')

5

I COULD FEEL.

9 **A** F# 8 C#sus4 C#

AT THE TIME THERE WAS NO WAY OF KNOW - ING FAL - LEN LEAVES

13 F# 8 G#sus4 C#

IN THE SKY WHO CAN SAY WHERE THEY'RE BLOW - IN. AS FREE

17 F# 8 G#sus4 C#

AS THE WIND MAY - BE I'M LEARN - ING ING. WHY THE SEA

21 F# 8 G#sus4 C#

AND THE TIDE HAVE NO WAY OF TURN - ING.

25 C#

MORE THAN THIS

27 **B** F# 8

YOU KNOW THERE'S NOTH - ING MORE THAN THIS

31 **F#** **B**

TELL ME ONCE A - GAIN MORE THAN THIS

VERSE TWO - IT WAS FUN FOR AWHILE, THERE WAS NO WAY OF KNOWING, LIKE A DREAM IN THE NIGHT,
WHO CAN SAY WHERE WE'RE GOING, NO CARE IN THE WORLD, MAYBE I'M LEARNING, WHY THE SEA AND THE TIDE.....

35 **F#** **B**

NO THERE'S NO THING

39 **C#5** **B** 1

INSTRUMENTAL

IT WAS FUN

43 2

MORE THAN THIS

44 **F#** **B**

NO THING MORE THAN THIS.

48 **F#** **B**

NO THING MORE THAN THIS.

52 **F#** **B**

NO THING MORE THAN THIS.

56 **C#5** **B**

INSTRUMENTAL

60 **F#** **B** **G#sus4** **B**

IS THIS LOVE

BOB MARLEY

SWING REGGAE FEEL

KEYS - CLAVINET **F#MI** KYSD SKANK WITH DELAY

UNISON GUITAR AND BASS **F#MI**

ELECTRIC BASS

5

VOICE

PNO.

E. BASS

7

VOICE

E. BASS

11

VOICE

15

VOICE

19

VOICE

LOVE YA.

AND TREAT YOU RIGHT.

WAN - NA

LOVE YA.

EV - RY DAY AND EV - ER - Y NIGHT WE'LL BE TO - GE - THER

WITH A ROOF RIGHT OV - ER OUR HEADS, WE'LL SHARE THE SHEL - TER,

OF MY SIN - GLE BED WE'LL SHARE THE SAME ROOM,

BASS CONTINUE SAME UNTIL CHORUS

23 **F#MI** **D** **A** **G#MI**
 VOICE AND JAH PRO - VIDE THE BREAD IS THIS LOVE
 E. BASS

27 **B** **C#MI** **BMI**
 VOICE — IS THIS LOVE... IS THIS LOVE... IS THIS LOVE... THAT I'M FEEL - LING? IS THIS LOVE.

31 **C#MI** **BMI**
 VOICE — IS THIS LOVE... IS THIS LOVE... IS THIS LOVE... THAT I'M FEEL - LING?

35 **BAND UNISON** **BMI**
 VOICE I WAN-NA KNOW WAN-NA KNOW WAN-NA KNOW NOW.
 PNO.

39 **BAND UNISON** **C#MI**
 VOICE I WAN-NA KNOW, WAN-NA KNOW, WAN-NA KNOW NOW.
 PNO.

43 **C** **C#MI** **BMI**
 VOICE I AM WIL-LING AND AS - LE. AND

47 **F#MI7** **E** **D** **C#** **B**
 VOICE I PUT MY CARDS ON YOUR TAB - LE WAN - NA
 DS TWICE THEN CODA

51 **CODA** **D** **C#MI** **F#MI**
 VOICE ROOF RIGHT OV - ER OUR HEADS, WE'LL SHARE THE SHEL - TER.

55 **D** **C#MI** **F#MI** **B**
 VOICE OF MY SIN - GLE BED WE'LL SHARE THE SAME ROOM. REPEAT TO FADE
 WITH A

FREELY RUBATO

FRAGILE

STING (AS ON 'NOTHING LIKE THE SUN')

KYBD PAD SOUNDS ON CHORDS B^9 SUS

ACOUSTIC GUITAR ON MELODY

A TEMPO - STRAIGHT LATIN FEEL, Q= 108, LIGHTLY

VERSE 2 - PERHAPS THIS FINAL ACT WAS MEANT, TO CLINCH A LIFE TIMES ARQUEMENT.
NOTHING COMES FROM VIOLENCE AND NTHING EVER COULD,
FR ALL THOSE BORN BENEATH AN ANGRY STAR, LEAST WE FORGET HOW FRAGILE WE ARE.

CHORUS

DS AL CODA - GUITAR IMPROVISES OVER MELODY A SECTION REPEATED

29 CODA C⁶ B⁷ALT E^{mi}⁹

ON AND ON. THE RAIN WILL FALL, LIKE TEARS FROM A STAR. LIKE TEARS FROM A STAR.

33 C⁶ B⁷ALT E^{mi}⁹

ON AND ON. THE RAIN WILL SAY, HOW FRAG-ILE WE A RE, HOW FRAG-ILE WE A RE, HOW

37 E^{mi}⁹

FRAG - ILE WE ARE HOW FRAG - ILE WE ARE

FREELY RUBATO
39 KYBD PAD SOUNDS ON CHORDS E^{mi}⁹ B⁹SUS E^{mi}⁹ B⁹SUS

ACQUATIC GUITAR ON MELODY

VOICE

ROCK WITH YOU

MICHAEL JACKSON ARRA.D TRUDY LILE 2008

MODERATE DISCO ♩ = 108

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29 $E\flat m7$ $B\flat7(SUS4)$ $B\flat7$ $A\flat9(SUS4)$
 ROCK WITH YOU ALL NIGHT ROCK THE NIGHT AW AY__

2ND VERSE
 OUT ON THE FLOOR, THERE AIN'T NOBODY THERE BUT US,
 GIRL, WHEN YOU DANCE, THERE'S A MAGIC THAT MUST BE LOVE,
 JUST TAKE IT SLOW,
 COS WE GOT SO AFR TO GO,
 WHEN YOU FEEL THAT HEAT.... $E\flat7(SUS4)$

33 **E** BRIDGE $B\flat m7$
 AND WHEN THE GROOVE__ IS DEAD AND GONE... YOU KNOW THAT

37 $G\flat$ $D\flat/F$ $B\flat maj7$ $A\flat9(SUS4)$
 LOVE SUR VIVES SO WE CAN LAST FOR-EV - ER.

41 $E\flat m7$ $B\flat(SUS4)$ $B\flat7$ $E\flat m7$ $B\flat(SUS4)$ $D\flat7$
 KYSD FLUTE GUITAR KYSD FLUTE GUITAR

45 $E\flat m7$ $B\flat(SUS4)$ $B\flat7$ $D\flat9(SUS4)$
 KYSD FLUTE GUITAR

47 1
 (I WAN NA ROCK WITH YOU I WAN NA GROOVE WITH YOU

49 2
 (I WAN - NA GROOVE WITH YOU)

51 **F** $E\flat m7$ $B\flat7(SUS4)$ $B\flat7$ $E\flat m7$ $B\flat7(SUS4)$ $D\flat7(SUS4)$
 WITH YOU ALL NIGHT DANCE WITH YOU IN THE SUN -LIGHT

55 $E\flat m7$ $B\flat7(SUS4)$ $B\flat7$ $A\flat9(SUS4)$ REPEAT TO FADE
 ROCK WITH YOU ALL NIGHT ROCK THE NIGHT AW AY__

VIOLENT

RUNGA/MACLAREN

ALLEGRO $\text{♩} = 125$

FOUR TIMES

A VERSE 1 & 2

3 C PRET-TY VI O - LENT RUN-NERS UP IN A CAS UAL TY B^b

7 C LOST ALL COM-MON SENSE BOTH PART-IES CALL VIC TO - RY B^b ONE DE -

11 GMI F **B** C 2ND TIME GUITAR SOLO LUS-ION - AL THAN THERE'S ME YOU'RE PRET-TY VI O - LENT MAK-ING

15 B^b C UP WITH AN I O U COULD HAVE CIR-CUM - VENT FROM A

19 B^b GMI F PAS-SER BY POINT OF VIEW WHAT'S A CAR-NI-VORE SPOSED TO DO YOU'RE

23 **C** C F B^b MK-IN ME VI O - LENT BUT WHY YOUR NIH I - IST - IC TEN - DEN CIES ARE

27 C F TO CODA MAK - IN ME VI O - LENT THAT'S WHY YOUR NIH IL - IST TIC

30 1. E^b C

2. DS AL CODA

YOU'RE

E^b A^b

HAR - MO - NY LIV - IN IN

B^b

HAR - MO - NY I WANT YOU HON - EST LY LIV - IN IN

C

SPITE OF ME OH OH

F B^b C

OH OH

F $1. B^b$ $2. B^b$

OH YOU'RE

C F B^b

MAK-IN ME VI - O - LENT BUT WHY YOUR NIH I - IST - IC TEN - DEN CIES ARE

C F B^b

MAK-IN ME VI - O - LENT BUT WHY YOUR NIH IL - IST TIC

C

Appendix 5

Scores of new arrangements – Part Three

SMELLS LIKE TEEN SPIRIT

KURT COBAIN ARQD, TRUDY LILE

♩ = 100 STRONG ROCK FEEL

QUINTET

ELECTRIC GUITAR

BASS

DRUMS

5

8TH = 200

RHODES

Bs.

DR.

8TH = 200

RIDE CYMBAL

9

A

FL.

E. QTR.

RHODES

Bs.

DR.

PLAY FILLS

13 DMA^7/E Emi^7/A CMA^7 $B^7\sharp 9\sharp 5$ DMA^7/E Emi^7/A $F\sharp 13\flat 9$ $B^7\sharp 9\sharp 5$

FL.

E. GTR. DMA^7/E Emi^7/A CMA^7 $B^7\sharp 9\sharp 5$ DMA^7/E Emi^7/A $F\sharp 13\flat 9$ $B^7\sharp 9\sharp 5$

RHODES DMA^7/E Emi^7/A CMA^7 $B^7\sharp 9\sharp 5$ DMA^7/E Emi^7/A $F\sharp 13\flat 9$ $B^7\sharp 9\sharp 5$

BS. DMA^7/E Emi^7/A CMA^7 $B^7\sharp 9\sharp 5$ DMA^7/E Emi^7/A $F\sharp 13\flat 9$ $B^7\sharp 9\sharp 5$

DR.

17 Emi^7 $F\sharp mi^7/A$ $CMA^7\sharp 11$ $C\sharp mi^7\flat 5$ $B\flat MA^7\sharp 11$ GMA^7 $E\flat 7\sharp 9$

FL.

E. GTR. Emi^7 $F\sharp mi^7/A$ $CMA^7\sharp 11$ $C\sharp mi^7\flat 5$ $B\flat MA^7\sharp 11$ GMA^7 $E\flat 7\sharp 9$

RHODES Emi^7 $F\sharp mi^7/A$ $CMA^7\sharp 11$ $C\sharp mi^7\flat 5$ $B\flat MA^7\sharp 11$ GMA^7 $E\flat 7\sharp 9$

BS. Emi^7 $F\sharp mi^7/A$ $CMA^7\sharp 11$ $C\sharp mi^7\flat 5$ $B\flat MA^7\sharp 11$ GMA^7 $E\flat 7\sharp 9$

DR.

21 D^9sus STOP // NC

FL. D^9sus D^9sus // NC

E. GTR. D^9sus STOP D^9sus // NC

RHODES D^9sus STOP D^9sus // NC

BS. D^9sus STOP D^9sus // NC

DR.

23 **C**

FL. E_{mi}^7 D^9_{sus} G_{MA}^7 A^9_{sus} $A^{\sharp 0}7$ D^9_{sus} C_{MA}^7 B^7_{ALT} C_{MA}^{69} D^9_{sus} $A_{add9}/C^{\sharp}$ F^{13}_{sus}

E. GTR. E_{mi}^7 D^9_{sus} G_{MA}^7 A^9_{sus} $A^{\sharp 0}7$ D^9_{sus} C_{MA}^7 B^7_{ALT} C_{MA}^{69} D^9_{sus} $A_{add9}/C^{\sharp}$ F^{13}_{sus}

RHODES E_{mi}^7 D^9_{sus} G_{MA}^7 A^9_{sus} $A^{\sharp 0}7$ D^9_{sus} C_{MA}^7 B^7_{ALT} C_{MA}^{69} D^9_{sus} $A_{add9}/C^{\sharp}$ F^{13}_{sus}

BS. E_{mi}^7 D^9_{sus} G_{MA}^7 A^9_{sus} $A^{\sharp 0}7$ D^9_{sus} C_{MA}^7 B^7_{ALT} C_{MA}^{69} D^9_{sus} $A_{add9}/C^{\sharp}$ F^{13}_{sus}

DR. **C**

29 $E^{\flat 7}_{\sharp 9}$ D^9_{sus} C_{MA}^{69} B^7_{ALT}

FL. $E^{\flat 7}_{\sharp 9}$ D^9_{sus} C_{MA}^{69} B^7_{ALT}

E. GTR. $E^{\flat 7}_{\sharp 9}$ D^9_{sus} C_{MA}^{69} B^7_{ALT}

RHODES $E^{\flat 7}_{\sharp 9}$ D^9_{sus} C_{MA}^{69} B^7_{ALT}

BS. E_{mi}^7 D^9_{sus} G_{MA}^7 B^7_{ALT}

DR. E_{mi}^7 D^9_{sus} G_{MA}^7 B^7_{ALT}

31 **D** $C^{\sharp 7}_{ALT}$ $F^{\sharp 7}_{ALT}$ B^7_{ALT} E^7_{ALT}

FL. $C^{\sharp 7}_{ALT}$ $F^{\sharp 7}_{ALT}$ B^7_{ALT} E^7_{ALT}

E. GTR. $C^{\sharp 7}_{ALT}$ $F^{\sharp 7}_{ALT}$ B^7_{ALT} E^7_{ALT}

RHODES $C^{\sharp 7}_{ALT}$ $F^{\sharp 7}_{ALT}$ B^7_{ALT} E^7_{ALT}

BS. $C^{\sharp 7}_{ALT}$ $F^{\sharp 7}_{ALT}$ B^7_{ALT} E^7_{ALT}

DR. **D**

SOLO FROM A THRU WHOLE FORM, THEN GO TO E FOR DRUM SOLO

35

FL. F^7_{SUS} $B^bMA^9\sharp 11$ A^9_{SUS} B^7_{ALT}

E. QTR. F^7_{SUS} $B^bMA^9\sharp 11$ A^9_{SUS} B^7_{ALT}

RHODES F^7_{SUS} $B^bMA^9\sharp 11$ A^9_{SUS} B^7_{ALT}

BS. F^7_{SUS} $B^bMA^9\sharp 11$ A^9_{SUS} B^7_{ALT}

DR. F^7_{SUS} $B^bMA^9\sharp 11$ A^9_{SUS} B^7_{ALT}

SUBITO PP CRESC.

DRUM SOLO USING THIS RIFF 4 TIMES THEN OPEN SOLO, THEN BACK TO GROOVE AT TOP

39

FL. E_{MI}^7 DS AL CODA

E. QTR. E_{MI}^7 DS AL CODA

RHODES E_{MI}^7 DS AL CODA

BS. E_{MI}^7 DS AL CODA

DR. E_{MI}^7 DS AL CODA

43

FL. F^7_{SUS} $B^bMA^9\sharp 11$ A^9_{SUS} B^7_{ALT} THREE TIMES, LAST ONE SLOW

E. QTR. F^7_{SUS} $B^bMA^9\sharp 11$ A^9_{SUS} B^7_{ALT}

RHODES F^7_{SUS} $B^bMA^9\sharp 11$ A^9_{SUS} B^7_{ALT}

BS. F^7_{SUS} $B^bMA^9\sharp 11$ A^9_{SUS} B^7_{ALT}

DR. F^7_{SUS} $B^bMA^9\sharp 11$ A^9_{SUS} B^7_{ALT}

CODA LAST TIME ONLY

HIGH AND DRY

RADIOHEAD ARQO.TUDY LILE

PIANO GMA^7 $B^bMA^7\sharp 11$ PIANO FILLS PIANO PLAY FILL 4 TIMES

PIANO GMA^7 $B^bMA^7\sharp 11$ 8TH NOTE FEEL

BASS STRAIGHT 8. CROSS STICK

DRUMS

3 **A** Ami^7 CMA^7
TWO JUMPS IN A WE - EK. I SET YOU THINK THAT'S PRET - TY CLEV - TER

5 GMA^7 1.2.3 3 TIMES 4.
DON'T YOU BOY DON'T LEAVE ME

CHORUS 8 **B** E^b7ALT Dmi^{11} C^b7ALT Dmi^{11}
HIGH DON'T LEAVE ME DRY. DON'T LEAVE ME HIGH...

12 $A13\sharp 11$ A^b7ALT 1. GMA^7 $B^bMA^7\sharp 11$ PIANO FILLS
DON'T LEAVE ME DRY.

16 2. GMA^7 $B^bMA^7\sharp 11$ PIANO FILLS

SOLOS **C** 18 B^b7ALT B^bmi^7 A^b7ALT B^bmi^7

22 $F713\sharp 11$ E^b7ALT E^bMA^7 $F\sharp MA^7\sharp 11$ GMA^7 $B^bMA^7\sharp 11$

2

26 **D** INTERLUDE ON CUE - AFTER SOLOS GMA^7 $B^bMA^7\sharp 11$

FL. PIANO FILLS

PNO.

28 **E** VERSE 3 Ami^7 CMA^7 GMA^7

FL. IT'S THE BEST THING THAT YOU EV-ER HAD, THE BEST THING THAT YOU EV-ER EV-ER HAD

32

FL. IT'S THE BEST THING THAT YOU EV-ER HAD, THE

34 CMA^7 GMA^7 STOP NC

FL. BEST THING THAT YOU EV-ER EV-ER HAD. STOP NC

PNO.

37 B^bMi^7 D^bMA^7 A^bMA^7

FL. THING THAT YOU EV-ER HAD, THE BEST THING THAT YOU EV-ER EV-ER HAD

41 B^bMi^7 D^bMA^7 A^bMA^7

FL. THING THAT YOU EV-ER HAD, THE BEST THING THAT YOU EV-ER EV-ER HAD

44 **F** CHORUS E^7ALT E^bMi^11 D^7ALT STOP NC Dmi^11

FL. DON'T LEAVE ME HIGH DON'T LEAVE ME DRY, DON'T LEAVE ME HIGH

PNO. Dmi^11 STOP NC

49 $A13\sharp 11$ A^b7ALT

FL. DON'T LEAVE ME DRY

51 **G** GMA^7 $B^bMA^7\sharp 11$ 4 TIMES

FL. PIANO FILLS

PNO.

time after time

Cyndi Lauper arrgd Trudy Lile

♩ = 69 Freely improvise, no time, longer phrases

Alto Flute

Piano

Bass

Drums

♩ = 69
Freely improvise using mallets, toms, snare off, HH muted

5 **A** Freely improvise 2 bar phrases

A. Fl.

Pno.

Bass

9 **B** 1st time colla voce/rubato, 2nd time swing feels continues

A. Fl.

Pno.

Bass

Dr.

13 **Bm9** **A9sus** **Bm9** **A9sus**

A. Fl.

Pno.

17 **C** GMA^7 A^7sus DMA^7 $C\sharp^7_{ALT}$ C^b9 Emi^7 $F\sharp^7_{ALT}$

A. Fl.

Pno.

Bass

Dr.

♩ = 80 swing 2 feel

21 GMA^7 B^b13 $E^bMA^7\sharp^5$ $D^bMA^b9\sharp^5$ $CMA^7\sharp^{11}$ B^7 B^b7_{ALT}

A. Fl.

Pno.

26 **D** $F\sharp^7_{ALT}$ E^7sus DMA^7 $C\sharp^7sus$

A. Fl.

Pno.

30 Bmi^7 $B^bMA^7\sharp^{11}$ GMA^7 E^7sus $D^7\sharp^5$ to CODA last time only

A. Fl.

Pno.

34 Emi^7 $F\sharp^7_{ALT}$ G^9sus $F\sharp^7_{ALT}$ DS for solos

A. Fl.

Pno.

CODA

39 Emi^7 $F\sharp^7_{ALT}$ G^9sus time af - ter time.

A. Fl.

Pno.

CODA

MESSAGE TO MY GIRL

SLOWISH STRAIGHT FEEL, WITH SPACE

NEIL FINN

ALTO FLUTE

PIANO

A. FL.

PNO.

VOICE

13 = 72

15

17

19

PLAY ANSWERING FILLS BASED ON THIS

I DONT WAN - NA SAY I LOVE YOU.

I DONT WANT TO SAY I WANT YOU.

THAT WOULD GIVE AW - AY TOO MUCH

EV EN THOUGH I WANT YOU SO MUCH

HIP TO BE DE-TACHED AND PRE-CIOUS

IT'S WRAPPED UP IN CON VER SA TION.

EVE - RY THING YOU FEEL IS VISC - IOUS.

WHISP ERED. IN A HUSH

$D^b MA7\sharp 11$ $C Mi7$ $A^b MA7\sharp 11$ $G Mi7$ $D^b MA7\sharp 11$ $C Mi7$ $E^b MA7\sharp 11$ $D Mi7$ $D^b MA7\sharp 11$ E/C D/C $B^b MA7/C$ E/C $B^7 ALT$ $A Mi7$ $C MA7$ $D^7 sus$

2

21 B^b_{sus4-3} G_{sus4-3}

VOICE $\frac{6}{8}$ FRIGHT ENED BY THE WORDS, ITS TIME THAT IT WAS HEARD, NO MORE $\frac{6}{8}$

23 C_{MA7} $B^b_{MA\sharp 11}/C$ C_{MA7} G_{MI7} $\text{musical note} = \text{musical note}$

VOICE $\frac{6}{8}$ EMP - TY SELF POSS - ESS - ION, VIS - IONSSWEPT UN - DER. THE MAT , IT'S NO $\frac{4}{4}$

27 $E^b_{MA7\sharp 11}$ $F7_{sus}$ $\text{musical note} = \text{musical note}$

VOICE $\frac{4}{4}$ YEARS RE - SO - LU - TION. IT'S MORE THAN THAT $\frac{6}{8}$

$E^b_{MA7\sharp 11}$ $F7_{sus}$ $\text{musical note} = \text{musical note}$

PNO. $\frac{4}{4}$ $\frac{6}{8}$

29 C $D^b_{MA7\sharp 11}$ PLAY ANSWERING FILLS BASED ON THIS C_{MI7}

A. FL. $\frac{6}{8}$

PNO. $\frac{6}{8}$ $A^b_{MA7\sharp 11}$ G_{MI7}

33 $D^b_{MA7\sharp 11}$ C_{MI11}

A. FL. $\frac{6}{8}$

PNO. $\frac{6}{8}$ $A^b_{MA7\sharp 11}$ G_{MI7} $\text{musical note} = \text{musical note}$

37 $A^b_{MA7\sharp 11}$ G_{MI11} $G^b_{MA7\sharp 11}$ $\text{musical note} = \text{musical note}$

A. FL. $\frac{4}{4}$

PNO. $\frac{4}{4}$ $E^b_{MA7\sharp 11}$ D_{MI11} $D^b_{MA7\sharp 11}$ $\text{musical note} = \text{musical note}$

D

41 **B^bMA⁷/C** **E/C**
 VOICE 4/4
 AND NOW I WAKE UP HAP - PY

43 **D/C** **B^bMA⁷/C** **E/C** **B⁷ALT**
 VOICE 4/4
 WARM IN A LO - VERS EM - BRACE

45 **Am¹¹** **B^b13** **CMA⁷** **D⁷SUS**
 VOICE 4/4
 NO ONE ELSE CAN TOUCH US WHILE WE'RE IN THIS PLACE SO I'LL

49 **B^bSUS⁴⁻³** **G⁷SUS⁴⁻³**
 VOICE 6/8
 SING IT TO THE WORLD. THIS MES - SAGE TO MY GIRL NO MORE

51 **E** **CMA⁷** **B^bMA⁷#11/C** **CMA⁷** **Gmi⁷**
 VOICE 8/4
 EMP - TY SELF POS - SES - SION... IT SION SWEEP UN - DER. THE MAT, IT'S NO

55 **E^bMA⁷#11** **F⁷SUS**
 VOICE 4/4
 NEW YEARS RE - SO - LU - TION. IT'S MORE THAN THAT

PNO. 4/4

57 **F** **FLUTE SOLO** **FMA⁷** **Cmi⁷** **A^bMA⁷#11** **B^b7SUS** **REPEAT TO FADE TO END**
 A. FL. 6/8
F **CMA⁷** **Gmi⁷** **E^bMA⁷#11** **F⁷SUS**
 PNO. 6/8

MORE THAN THIS

BRIAN FERRY

INTRO STRAIGHT 8 FEEL

ALTO FLUTE

VOICE

PIANO/GUITAR

BASS

INTRO STRAIGHT 8 FEEL

INTRO GENTLE BOSSA GROOVE

4

A. FL.

VOICE

PNO.

BS.

5

A. FL.

VOICE

PNO.

BS.

DMi⁹

G¹³

QUITAR PLAY GENTLE BOSSA GROOVE

DRUMS PLAY BOSSA NOVA GROOVE WITH HANS ON TOMS AND SNARE

9

A. FL.

VOICE

PNO.

BS.

Fmi⁹

G¹³ 11

1

2

I COULD FEEL,

1

2

12 **A** Dm^9 G^{13} Gm^7 C^9

VOICE: AT THE TIME THERE WAS NO WAY OF KNOW - ING FL - LEN LEAVES

PNO. **A** SOSSA FEEL

16 Dm^9 G^{13} Gm^7 C^9

VOICE: IN THE SKY WHO CAN SAY WHERE THEY'RE SLOW - IN, AS FREE

20 $F\sharp m^7b5$ B^7ALT Fm^6 B^9 Em^7 A^7sus^b9

VOICE: AS THE WIND MAY - BE I'M LEARN - ING ING, WHY THE SEA

24 Fm^7 E^7ALT $E^b m^7 \sharp 11$ E^7ALT

VOICE: AND THE TIDE HAVE NO WAY OF TURN - ING. MORE THAN THIS

PNO. Fm^7 E^7ALT $E^b m^7 \sharp 11$ E^7ALT

29 **B** Gm^9 $E^b m^7 \sharp 11$ DS FOR SOLOS, THEN DS TO CODA

VOICE: YOU KNOW THERE'S NOTH - ING MORE THAN THIS

33 $F\sharp m^7b5$ B^7ALT

VOICE: TELL ME ONCE I - GAIN IT WAS FUN

SOLO SECTION

37 **C** Gm^9 C^{13} Cm^7 F^9 Gm^9 C^{13} Cm^7 F^9

A. FL. Dm^9 G^{13} Gm^7 C^9 Dm^9 G^{13} Gm^7 C^9

VOICE: Dm^9 G^{13} Gm^7 C^9 Dm^9 G^{13} Gm^7 C^9

45 Bm^7b5 E^7ALT $B^b m^6$ E^b9 Am^7 D^7sus^b9

VOICE: $F\sharp m^7b5$ B^7ALT Fm^6 B^9 Em^7 A^7sus^b9

VOICE: $F\sharp m^7b5$ B^7ALT Fm^6 B^9 Em^7 A^7sus^b9

49 B^bMA^7 A^7_{ALT} $A^bMA^7\sharp 11$ A^7_{ALT}

VOICE FMA^7 E^7_{ALT} $E^bMA^7\sharp 11$ E^7_{ALT}

VOICE

54 CMi^9 $A^bMA^7\sharp 11$ BMi^7b5 E^7_{ALT} DS AL CODA

VOICE Gmi^9 $E^bMA^7\sharp 11$ $F\sharp Mi^7b5$ B^7_{ALT}

VOICE

CODA

62 Gmi^9 $E^bMA^7\sharp 11$

VOICE YOU KNOW THERE'S ROTH ING MORE THAN THIS

66 $F\sharp Mi^7b5$ B^7_{ALT}

VOICE TELL ME ONCE A - GAIN MORE THAN THIS

70 Dmi^9 G^{13} Fmi^9 $B^b13\sharp 11$

VOICE

76 Dmi^9 G^{13}

VOICE

Bs.

79 Fmi^9 $B^b13\sharp 11$

VOICE

Bs.

82 FOUR TIMES EACH ONE SOFTER TO FADE

VOICE

PNO.

Bs.

IS THIS LOVE

BOB MARLEY

COLLA VOCE INTRO - RUBATO SWING FEEL

FLUTE/PIANO $C\sharp MI7$ $DMA7$ $FMA7\sharp 11$ $F\sharp 7ALT$

VOICE

5 $FMA7\sharp 5$ $GMA7\sharp 11$ $EMI7$ $C\sharp 7SUS$

9 A/G $BMA7\sharp 11$ $E\flat MA7$ $Cadd9/E$ $F\sharp 7SUS$

SWING REGGAE FEEL IN 7

13 REPEAT TIL READY

VOICE

BASS AND DRUMS ONLY 1ST THEN ADD PIANO

PNO.

BASS

BASS AND DRUMS ONLY 1ST THEN ADD PIANO

DR.

15 $F\sharp MI7$ $DMA7$ $C\sharp 7SUS$

VOICE

LOVE YA, AND TREAT YOU RIGHT, I WAN-NA
GE - TER, WITHA ROOF RIGHT OVER OUR HEAD, WE'LL SHARE THE

PNO.

BASS

DR.

17 $F\sharp MI7$ $DMA7$ $C\sharp 7SUS$

VOICE

LOVE YA, EV - ERY DAY AND EV - ERY NIGH WE'LL SE TO -
SHEL - TER, OF MY SINGLE BED, WE'LL SHARE THE

19 **C** $F\sharp Mi7$ $Dma7$ $G\sharp7ALT$

VOICE SAME ROOM, AND JAH PROV - VIDE THE BREAD, IS THIS LOVE

PNO.

21 **D** SWING FEEL $C\sharp Mi7$ $Dma7$

VOICE IS THIS LOVE_ IS THIS_ LOVE IS THIS LOVE_ THAT I'M FEEL - LING. IS THIS LOVE,

25 $F\sharp Mi7$ $Fma7\sharp11$

VOICE _ IS THIS LOVE_ IS THIS LOVE_ IS THIS LOVE_ THAT I'M FEEL - ING.

29 **E** $Bmi7$ $C\sharp Mi7$

VOICE NC - UNISON FOR HEAD DONT DO HITS IN SOLOS I WAN - NA KNOW, WAN - NA KNOW, WAN - NA KNOW NOW.

PNO. $BASS WALKS$

33 **F** $Bmi7$ $Dma7\sharp11$ $C\sharp7ALT$

VOICE NC - UNISON FOR HEAD I WAN - NA KNOW, WAN - NA KNOW, WAN - NA KNOW NOW

PNO.

37 $C\sharp Mi7$ $Dma7$

VOICE I, AM WIL - LING AND AS - LE AND

41 A/G $Bma7\sharp11$ $E\flat Ma7$ $Cadd9/E$ $F\sharp sus$ $D5$

VOICE I, PUT MY CARDS ON YOUR TABLE

PNO. LAST TIME PAUSE ON EACH ONE TO END

FRAGILE

STING, ARROD TRUDY LILE

Mood Swings

DOTTED q = 80
MODERATE AFRO 6

ACOUSTIC GUITAR

FENDER RHODES

BASS UNISON WITH PIANO

ELECTRIC BASS

MUTED EFFECT

DRUMS

1.

2.

A. GTR.

RHODES

E. BASS

Dr.

6

FL. *MF LEGATO*

ALTO SAX. *MF LEGATO*

ALTO SAX. *MF LEGATO*

TEN. SAX. *MF LEGATO*

TEN. SAX. *MF LEGATO*

TBN. *MF*

TBN. *MF*

TBN. *MF*

S. TBN. *MF*

VOICE

A. GTR. *Am?* *F* *Araddo* *F* *Araddo*

RHODES

E. BASS

DR.

11 **A**

TEN. SAX.

TEN. SAX.

TBN.

TBN.

VOICE

VERSE 1-2

BLOOD WOULD FLOW, AND FLESH AND STEEL ARE ONE.

A. GTR.

RHODES

E. BASS

DR.

15

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

TBN.

TBN.

TBN.

B. TBN.

VOICE

LY - IN IN THE COL - OUR , OF THE EV'NING SUN .

VERSE 2 TOMORROWS RAIN, WILL WASH THE STAINS AWAY, SOMETHING OIN OUR HERAT'S WILL ALWAYS STAY.

A. QTR.

RHODES

E. BASS

DR.

Q[♯]+ / A

Ami⁹

E⁷ALT

19 8 FLUTE SOLO

FL. Ami⁹

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

TBN.

TBN.

TBN.

S. TBN.

A. GTR.

RHODES Ami⁹

E. BASS 8

DR.

22 |1.2. F $\text{A}^{\flat}\text{add9}$ | 4. F D^7ALT G^7ALT

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

TBN.

TBN.

TBN.

B. TBN.

A. QTR.

RHODES

F $\text{A}^{\flat}\text{add9}$ 3 TIMES D^7ALT G^7ALT

E. BASS

Dr. |1.2.

24 C

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

CUP MUTE

TBN.

TBN.

TBN.

B. TBN.

VERSE 3-4

VOICE

PERHAPS THIS FI - NAL ACT WAS MEANT TO CLINCH A LIFE -TIMES AR - GUE -MENT

A. GTR.

RHODES

E. BASS

C

DR.

28

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

TBN.

TBN.

TBN.

S. TBN.

VOICE

NOTH - ING COMES FROM VI - O - LENCE. AND

A. GTR.

RHODES

8+/C

E. BASS

DR.

30

ALTO SAX. 1. 2.

ALTO SAX.

TEN. SAX.

TEN. SAX.

TBN.

TBN.

TBN.

B. TBN.

VERSE 4 - FOR ALL THOSE BORN BENEATH AN ANGRY STAR, LEST WE FORGET HOW FRAGILE WE ARE.

VOICE
NOTH - ING EV - ER COULD. FOR

A. GTR.

RHODES Cmi⁹ G⁷ALT B⁷ALT E⁷ALT

E. BASS

DR. 1. 2.

10

33

ALTO SAX. *pp* - LEGATO

ALTO SAX.

TEN. SAX.

TEN. SAX.

TBN. *pp* OPEN

TBN.

TBN.

S. TBN.

VOICE
ON AND ON , THE

A. GTR.

RHODES *F#m7#11*
p

E. BASS *pp*

DR.

37

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

VOICE

RAIN WILL FALL, LIKE

A. GTR.

RHODES E^7_{ALT}

E. BASS

DR.

41

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

T.S.N.

T.S.N.

T.S.N.

B. T.S.N.

VOICE

TEARS FROM A STAR, LIKE TEARS FROM A STAR.

A. GTR.

RHODES

E. BASS

DR.

pp

pp

pp

MP

MP

MP

MP

pp

Dm¹¹

Fm7/A B^bMA^{9#11}

MP

45

ALTO SAX. *MF*

ALTO SAX. *MF*

TEN. SAX. *MF*

TEN. SAX.

TBN.

TBN.

TBN.

S. TBN.

A. GTR. *C/E^b* *F/E^b* *E^b13sus* *E^b13#11*

RHODES

E. BASS

DR.

49

E SOLO SECTION E, F, G *Ami⁹* *Dmi⁹/A*

FL.

A. GTR.

RHODES

E. BASS

DR.

53 $G\sharp+/A$ A_{mi}^9 E^7_{AL}

FL.

A. GTR.

RHOES

E. BASS

DR.

57 12. **QZ_{ALT}** **F** **Cm⁹** **Fm⁹/C**

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

TBN.

TBN.

TBN.

S. TBN.

A. GTR.

RHODES

E. BASS

Dr.

12. **F**

62 8+/C Cm⁹ 1 7^{ALT}

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

TBN.

TBN.

TBN.

B. TBN.

A. GTR.

RHODES

E. BASS

DR.

66 12. 8⁷ALTE⁷ALT A FMA7#11

FLUTE

ALTO SAX. *pp*

ALTO SAX. *pp*

TEN. SAX. *pp*

TEN. SAX. *pp*

TBN. *pp*

TBN. *pp*

TBN. *pp*

B. TBN. *pp*

A. GTR.

RHODES 8⁷ALTE⁷ALT

E. BASS

Dr. 12. A

71 **E7^{ALT}**

FLUTE

A. GTR.

RHODES

E. BASS

DR.

75 **Dm¹¹** **Fm⁷/A**

FLUTE

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

A. GTR.

RHODES **Dm¹¹** **Fm⁷/A**

E. BASS

DR.

77 $B^b MA 9\#11$

FLUTE

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

A. GTR.

$B^b MA 7\#11$

RHODES

E. BASS

DR.

79 C/E^b F/E^b E^b13_{sus} $E^b13\#11$
REPEAT BACK TO E

FLUTE MP p

ALTO SAX. MP p

ALTO SAX. MP p

TEN. SAX. MP p

TEN. SAX. MP p

TBN. MP p

TBN. MP p

TBN. MP p

B. TBN. MP p

A. GTR. p

RHODES C/E^b F/E^b E^b13_{sus} $E^b13\#11$

E. BASS MP p

DR. p

21

E^b13_{SUS} **E^b13_{#11}** **E7^{ALT}** **DS AL CODA**

LAST TIME ONLY AFTER LAST SOLO

FLUTE

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

TBN.

TBN.

TBN.

S. TBN.

A. GTR.

RHODES

E. BASS

DR.

The musical score for page 21 is arranged in a standard orchestral format. The top section includes five woodwinds (Flute, two Alto Saxophones, and two Tenor Saxophones) and four brass instruments (four Trombones). The bottom section includes the A. GTR., RHODES, E. BASS, and DR. The score is divided into two measures. The first measure contains a 'LAST TIME ONLY AFTER LAST SOLO' instruction. The second measure contains a series of chord changes: E^b13_{SUS}, E^b13_{#11}, E7^{ALT}, and DS AL CODA. The instruments are arranged in a standard orchestral format, with woodwinds and brass in the top section and guitar, keyboard, bass, and drums in the bottom section.

FLUTE $E^{\flat}13_{\text{SUS}}$ FLUTE PLAY FILLS OVER TOP $F/E^{\flat}$ $E^{\flat}13_{\text{SUS}}$ $E^{\flat}13\sharp 11$ 3X

ALTO SAX. $E^{\flat}13_{\text{SUS}}$ $F/E^{\flat}$ $E^{\flat}13_{\text{SUS}}$ $E^{\flat}13\sharp 11$ 3X

ALTO SAX. $E^{\flat}13_{\text{SUS}}$ $F/E^{\flat}$ $E^{\flat}13_{\text{SUS}}$ $E^{\flat}13\sharp 11$ 3X

TEN. SAX. $E^{\flat}13_{\text{SUS}}$ $F/E^{\flat}$ $E^{\flat}13_{\text{SUS}}$ $E^{\flat}13\sharp 11$ 3X

TEN. SAX. $E^{\flat}13_{\text{SUS}}$ $F/E^{\flat}$ $E^{\flat}13_{\text{SUS}}$ $E^{\flat}13\sharp 11$ 3X

TBN. $E^{\flat}13_{\text{SUS}}$ $F/E^{\flat}$ $E^{\flat}13_{\text{SUS}}$ $E^{\flat}13\sharp 11$ 3X

TBN. $E^{\flat}13_{\text{SUS}}$ $F/E^{\flat}$ $E^{\flat}13_{\text{SUS}}$ $E^{\flat}13\sharp 11$ 3X

TBN. $E^{\flat}13_{\text{SUS}}$ $F/E^{\flat}$ $E^{\flat}13_{\text{SUS}}$ $E^{\flat}13\sharp 11$ 3X

S. TBN. $E^{\flat}13_{\text{SUS}}$ $F/E^{\flat}$ $E^{\flat}13_{\text{SUS}}$ $E^{\flat}13\sharp 11$ 3X

A. QTR. $E^{\flat}13_{\text{SUS}}$ $F/E^{\flat}$ $E^{\flat}13_{\text{SUS}}$ $E^{\flat}13\sharp 11$ 3X

RHODES $E^{\flat}13_{\text{SUS}}$ CODA LAST TIME ONLY $F/E^{\flat}$ $E^{\flat}13_{\text{SUS}}$ $E^{\flat}13\sharp 11$ 3X

E. BASS $E^{\flat}13_{\text{SUS}}$ $F/E^{\flat}$ $E^{\flat}13_{\text{SUS}}$ $E^{\flat}13\sharp 11$ 3X

DR. $E^{\flat}13_{\text{SUS}}$ $F/E^{\flat}$ $E^{\flat}13_{\text{SUS}}$ $E^{\flat}13\sharp 11$ 3X

81

FLUTE

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

TBN.

TBN.

TBN.

S. TBN.

A. GTR.

RHODES

E. BASS

DR.

$B^b_{MI}7$ E^b7_{SUS} D^7_{ALT} $A^b_{MIN}7$ D^b7_{SUS} G^7_{ALT} A_{MI}^{9MA7}

ROCK WITH YOU

MICHAEL JACKSON ARR.G.D TRUDY LILE 2008

♩ = 108

PIANO

BASS GUITAR

DRUMS

DEUM FILL

2

B⁷SUS

E_M⁷

B⁷SUS

D⁷SUS

PNO.

BASS

Dr.

5 **A**

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

VOICE

GTR.

PNO.

BASS

Dr.

Em7 A/B B7 Em7 B7sus D7sus

A

A

A

A

9

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TSN. 1
TSN. 2
TSN. 3
B. TSN.
GTR.
PNO.
BASS
DR.

Em7 A/B B7

11

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

QTR.

PNO.

BASS

DR.

A¹³SUS

A¹³SUS

B⁷ALT

EM17

13 **8**

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TBN. 1

TBN. 2

TBN. 3

B. TBN.

VOICE

QTR.

PNO.

BASS

DR.

GIRL. CLOSE YOUR EYES LET THAT RAY-TAM GET IN TO YOU

EM17 A9sus B9sus B7ALT

8

8

8

8

8

17

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TBN. 1

TBN. 2

TBN. 3

B. TBN.

VOICE

DON'T TRY TO FIGHT IT, GIRL HERE'S NOTH-ING THAT YOU CAN DO

GTR. E_m^7 A^9sus B^9sus B^7ALT

PNO.

BASS

DR.

21 C

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TBN. 1

TBN. 2

TBN. 3

S. TBN.

VOICE

REL-AX_ YOUR MIND, LAY BACK AND GROOVE WITH MINE GOT-TA

GTR.

PNO.

BASS

DR.

25 **D**

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

S. TBN.

VOICE

FEEL THAT BEAT AND WE CAN RIDE THE BOOQ-IE SHARE THAT BEAT OF LOVE. I WAN-NA ROCK

QTR.

PNO.

BASS

DR.

D

Chord symbols: E_{MI}^7 $F\sharp_{MI}^7 G_{MA}^7$ A^{13}_{SUS}

29 **E**

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
B. TBN.
VOICE
GTR.
PNO.
BASS
DR.

WITH YOU ALL NIGHT CHANGE YOU IN THE SUN - LIGHT

E

Em7 A/B B7 Em7 A/B D7sus

33

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

VOICE

ROCK WITH YOU ALL NIGHT

GTR.

PNO.

BASS

DR.

Em7 A/B B7sus

35

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

VOICE

ROCK THE NIGHT AW - AY

GTR.

PNO.

BASS

DR.

Chords: A^{13}_{sus} , A^{13}_{sus} , A^7_{sus}

37 SOLOS **F** Dm1⁹ G¹³ A¹³SUS A⁷ALT Dm1⁹ G¹³ A¹³SUS A⁷ALT

VOICE

CHA CHA BREAK, TIL READY, CUE TO NEXT SECTION

GTR. PIANO MONTUNO ONLY

PNO. Dm1⁹ G¹³ A¹³SUS A⁷ALT

BASS

SOLOS CHA CHA BREAK, TIL READY, CUE TO NEXT SECTION

DR.

Detailed description of the musical score: The score is for a 12-measure section. It is written in 4/4 time and the key of F major. The staves are arranged vertically: Voice, GTR., PNO., BASS, and DR. The Voice staff has a melodic line with lyrics 'CHA CHA BREAK, TIL READY, CUE TO NEXT SECTION'. The GTR. staff has a 'PIANO MONTUNO ONLY' section. The PNO. staff has a complex chordal accompaniment with chords Dm1^9, G^13, A^13SUS, and A^7ALT. The BASS staff has a melodic line with lyrics 'SOLOS CHA CHA BREAK, TIL READY, CUE TO NEXT SECTION'. The DR. staff has a simple rhythmic pattern. The score is numbered 37 and includes a 'SOLOS' section.

41 **Q** BACKGROUNDS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TPT. 1

TPT. 2

TPT. 3

TPT. 4

VOICE

QTR.

PNO.

BASS

Q

Dr.

Chord symbols: Dm^9 , G^{13} , $A^{13}sus$, A^7_{ALT}

43

1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

VOICE

QTR.

PNO.

BASS

DR.

Chord symbols: $Dm1^9$, G^{13} , A^{13}_{SUS} , A^7_{ALT}

46 H

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.

TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
B. TBN.

VOICE
GTR.
PNO.
BASS
DR.

Chords: GMA^7 , $D/F\#$, CMA^7 , A^{13}_{sus}

50 REPEAT FROM F FOR SOLOS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

VOICE

QTR.

PNO.

BASS

DR.

EM7F#M17 QMA7 A13sus REPEAT FROM F FOR SOLOS

18

SOLI SECTION

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

MUTE ON

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

QTR. E_{MI}^7 $A^{\circ}SUS$ $B^{\circ}SUS$ $B^{\circ}ALT$

PNO.

BASS

DR.

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
S. TBN.
GTR.
PNO.
BASS
DR.

Chord markings: E_{MI}^7 , $A^{\circ}SUS$, $B^{\circ}SUS$, $B^{\circ}ALT$

The musical score is for page 19 of a piece. It features a variety of instruments and voices. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) have melodic lines with some rests. The brass section (Trumpets 1-4, Trombones 1-3, and Sub Trombone) provides harmonic support with rhythmic patterns. The guitar, piano, and bass provide a steady accompaniment, with the guitar and piano marked with specific chords: E_{MI}^7 , $A^{\circ}SUS$, $B^{\circ}SUS$, and $B^{\circ}ALT$. The drums are indicated by a simple rhythmic pattern.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR. Am^7 D^7 $\text{F}\sharp\text{M}^7$

PNO.

BASS

DR.

The musical score is written for a large ensemble. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, and Soprano) are in treble clef with a key signature of one sharp (F#). The instrumental parts (Trumpets 1-4, Trombones 1-3, and Sub Trombone) are in treble clef with a key signature of one sharp. The guitar, piano, and bass parts are in treble clef with a key signature of one sharp. The drum part is in bass clef. The score is divided into two measures. The first measure contains the vocal and instrumental parts. The second measure contains the vocal and instrumental parts. The guitar part has a key signature change from one sharp to two sharps (F# and C#) in the second measure.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestration for a large ensemble, including vocalists and instrumentalists. The score is written in G major (one sharp) and 4/4 time. It consists of 16 measures, divided into two 8-measure phrases. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone) enter in the first measure with the lyrics "Hello, friends." The instrumental parts (Trumpets 1-4, Trombones 1-3, Baritone Trombone, Guitar, Piano, and Bass) enter in the second measure with a piano introduction. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. The piano part includes specific chord voicings labeled *Dm9*, *G13*, and *A13sus*.

22

BRIDGE

TENOR 1

TENOR 2

VOICE

AND WHEN THE GROOVE... IS DEAD AND GONE...

GTR.

PNO.

BASS

DR.

The musical score for page 22 is arranged in a system of seven staves. The top two staves are for Tenor 1 and Tenor 2, both in treble clef with a key signature of one sharp (F#). They play a melodic line consisting of eighth and quarter notes. The third staff is for the Voice, also in treble clef with one sharp, and contains the lyrics "AND WHEN THE GROOVE... IS DEAD AND GONE...". The fourth staff is for Guitar (GTR.) in treble clef with one sharp, featuring a Bm9 chord in the first measure and an E7sus chord in the third measure, both with long horizontal lines indicating sustained notes. The fifth staff is for Piano (PNO.) in treble clef with one sharp, mirroring the guitar's sustained chords. The sixth staff is for Bass in bass clef with one sharp, playing a rhythmic line of eighth and quarter notes. The seventh staff is for Drums (DR.) in a standard drum notation, showing a consistent eighth-note pattern. A box containing the letter 'J' is placed above the first measure of the Tenor 1 staff and below the first measure of the Bass staff.

Musical score for page 23, featuring vocal and instrumental parts. The score is written for a large ensemble, including vocalists and various instruments.

Vocal Parts:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.

Instrumental Parts:

- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- VOICE
- GTR.
- PNO.
- BASS
- DR.

The score is in G major (one sharp) and 4/4 time. The vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI.) are in G major. The instrumental parts (TPT. 1, TPT. 2, TPT. 3, TPT. 4, GTR., PNO., BASS, DR.) are in G major. The vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI.) are in G major. The instrumental parts (TPT. 1, TPT. 2, TPT. 3, TPT. 4, GTR., PNO., BASS, DR.) are in G major.

The lyrics for the vocal parts are:

YOU KNOW THAT LOVE SUR - VIVES

The guitar part (GTR.) has a GMA7 chord marked above it.

ALTO 1
 ALTO 2
 TENOR 1
 TENOR 2
 BARI.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 B. TBN.
 VOICE
 GTR.
 PNO.
 BASS
 DR.

NO MUTE
 SO WE CAN LAST FOR - EV - ER.
 D/F# CMA7 A13sus A7ALT

25

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

VOICE

QTR. B^{13}_{SUS} $C\sharp^9_{SUS}$ $C\sharp^7_{ALT}$ WAN - NA

PNO.

BASS

DR.

Detailed description: This is a musical score for page 25. It features a multi-staff arrangement. The top five staves are for a brass section: TPT. 1, TPT. 2, TPT. 3, TPT. 4, and TBN. 1. The next two staves are for TBN. 2 and VOICE. The VOICE part has lyrics 'WAN - NA' and is accompanied by guitar (QTR.) and piano (PNO.) parts. The guitar and piano parts have chord markings: B^{13}_{SUS} , $C\sharp^9_{SUS}$, and $C\sharp^7_{ALT}$. The bottom two staves are for BASS and DR. (Drums). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two measures by a double bar line. The first measure contains the main melody for the brass and voice. The second measure contains a continuation of the melody and a final chord. The score ends with a double bar line and repeat dots.

K

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

VOICE

ROCK WITH YOU ALL NIGHT DANCE WITH YOU IN THE SUN - LIGHT

GTR.

PNO.

BASS

DR.

F#m7 B/C# C#7sus F#m7 B/C# C#7sus E7sus

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TEN. 1

TEN. 2

TEN. 3

B. TEN.

VOICE

BACK YOU_ ALL NIGHT ROCK THE NIGHT AW-AY_

GTR.

PNO.

BASS

DR.

Chord markings: $F\#m7$, $B/C\#$, $C\#7_{sus}$, $F\#m7$, $B/C\#$, $C\#7_{sus}$, $E7_{sus}$

CODA L

ALTO 1
 ALTO 2
 TENOR 1
 TENOR 2
 BARI.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 B. TBN.
 GTR.
 PNO.
 BASS
 DR.

Musical score for page 28, measures 1-4. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The key signature is three sharps (F#, C#, G#). The score features vocal lines, instrumental lines for brass and woodwinds, and a piano accompaniment with specific chord markings: F#m7, B/C#, C#7sus, F#m7, C#7sus, and E7sus. The piano part includes a 'Coda L' symbol at the beginning of the first measure.

Score for a jazz ensemble, page 29. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The key signature is F# major (three sharps). The score is divided into two measures. A box labeled 'M' is placed above the first measure of the Alto 1 staff and below the first measure of the Bass staff.

Measure 1:

- ALTO 1: Quarter rest, then quarter note F#4.
- ALTO 2: Quarter rest, then quarter note G4.
- TENOR 1: Quarter rest, then quarter note G4.
- TENOR 2: Quarter rest, then quarter note G4.
- BARI.: Quarter rest, then quarter note G4.
- TPT. 1: Quarter rest, then quarter note G4.
- TPT. 2: Quarter rest, then quarter note G4.
- TPT. 3: Quarter rest, then quarter note G4.
- TPT. 4: Quarter rest, then quarter note G4.
- TBN. 1: Quarter rest, then quarter note F#3.
- TBN. 2: Quarter rest, then quarter note F#3.
- TBN. 3: Quarter rest, then quarter note F#3.
- B. TBN.: Quarter rest, then quarter note F#3.
- GTR.: Quarter rest, then quarter note F#3.
- PNO.: Quarter rest, then quarter note F#3.
- BASS: Quarter rest, then quarter note F#3.
- DR.: Quarter rest, then quarter note F#3.

Measure 2:

- ALTO 1: Quarter note G4, then quarter note A4, then quarter note B4, then quarter note C5.
- ALTO 2: Quarter note G4, then quarter note A4, then quarter note B4, then quarter note C5.
- TENOR 1: Quarter note G4, then quarter note A4, then quarter note B4, then quarter note C5.
- TENOR 2: Quarter note G4, then quarter note A4, then quarter note B4, then quarter note C5.
- BARI.: Quarter note G4, then quarter note A4, then quarter note B4, then quarter note C5.
- TPT. 1: Quarter note G4, then quarter note A4, then quarter note B4, then quarter note C5.
- TPT. 2: Quarter note G4, then quarter note A4, then quarter note B4, then quarter note C5.
- TPT. 3: Quarter note G4, then quarter note A4, then quarter note B4, then quarter note C5.
- TPT. 4: Quarter note G4, then quarter note A4, then quarter note B4, then quarter note C5.
- TBN. 1: Quarter note F#3, then quarter note G3, then quarter note A3, then quarter note B3.
- TBN. 2: Quarter note F#3, then quarter note G3, then quarter note A3, then quarter note B3.
- TBN. 3: Quarter note F#3, then quarter note G3, then quarter note A3, then quarter note B3.
- B. TBN.: Quarter note F#3, then quarter note G3, then quarter note A3, then quarter note B3.
- GTR.: Quarter note F#3, then quarter note G3, then quarter note A3, then quarter note B3.
- PNO.: Quarter note F#3, then quarter note G3, then quarter note A3, then quarter note B3.
- BASS: Quarter note F#3, then quarter note G3, then quarter note A3, then quarter note B3.
- DR.: Quarter note F#3, then quarter note G3, then quarter note A3, then quarter note B3.

Chord symbols: F#m7, B7sus, C#7sus.

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.

TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
B. TBN.

GTR. B^{13}_{sus} $C^{\sharp 7}_{ALT}$ $F^{\sharp 7}_{MI}$
PNO.
BASS
DR.

Detailed description: This is a page of a musical score, page 30. It contains staves for five vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone), four trumpet parts (TPT. 1-4), four trombone parts (TBN. 1-4), guitar (GTR.), piano (PNO.), bass (BASS), and drums (DR.). The key signature is three sharps (F#, C#, G#). The vocal parts have lyrics written below them. The instrumental parts include various musical notations such as notes, rests, and accidentals. The guitar part has specific chord markings: B^{13}_{sus} , $C^{\sharp 7}_{ALT}$, and $F^{\sharp 7}_{MI}$. The piano and bass parts have lyrics written below them. The drum part has a simple rhythmic notation.

LIVELY HIP HOP SWING FUNK **VIOLENT** **STELLAR**

q = 200

FLUTE *ff*

ALTO SAXOPHONE *ff*

ALTO SAXOPHONE *ff*

TENOR SAXOPHONE 1 *ff*

TENOR SAXOPHONE 2 *ff*

BARITONE SAXOPHONE *ff*

TRUMPET IN B $\flat$ 1 *ff*

TRUMPET IN B $\flat$ 2 *ff*

TRUMPET IN B $\flat$ 3 *ff*

TRUMPET IN B $\flat$ 4 *ff*

ELECTRIC GUITAR *ff*

FENDER RHODES *ff*

ELECTRIC BASS *ff*

DRUMS *LIVELY HIP HOP SWING FUNK*
KEEP TIME ON CLOSED HIGH HAT

5

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

E. QTR.

RHODES

E. BASS

DR.

7

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

E. QTR.

RHODES

E. BASS

Dr.

DRUM FILL/BREAK

DRUM FILL/BREAK

10 **A** **C¹³** SWING 8TH NOTE STRUM PATTERN **F¹³** **G^b13** **G¹³** **C¹³**

E. GTR.

RHODES

E. BASS

Dr.

[illegible]

16

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

E. QTR.

RHODES

E. BASS

DR.

F13

B13

B13

C13

FILL

18 **C**

FL. *mf*

TBN.

TBN.

TBN.

S. TBN.

E. QTR. **C13** MELODY WITH FLUTE *mf* **gb13** **C13**

RHODES *mf*

E. BASS *mf* FILL

DR. *mf*

22

FL.

TBN.

TBN.

TBN.

S. TBN.

E. QTR. **C13** **gb13**

RHODES

E. BASS

DR.

26

FL.

1.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

S. TBN.

E. QTR.

Ab13

Bb13

RHODES

E. BASS

Dr.

1. FILL

28 SOLO FILLS

FL. *mf*

ALTO SAX. *mp*

ALTO SAX. *mp*

TEN. SAX. *mp*

TEN. SAX. *mp*

BARI. SAX. *mp*

TPT. *mf*

TPT. *mf*

TPT. *mf*

TPT. *mf*

TEN. *mp*

TEN. *mp*

TEN. *mp*

B. TEN. *mp*

E. GTR. *C13* *mp* *F13* *Bb13* *Bb13* *C13*

RHODES

E. BASS

DR. *FILL*

[illegible]

36 12

FL. - - - - -

ALTO SAX. - - - - -

ALTO SAX. - - - - -

TEN. SAX. - - - - -

TEN. SAX. - - - - -

BARI. SAX. - - - - -

TPT. p - - - - -

TPT. p - - - - -

TPT. p - - - - -

TPT. p - - - - -

TBN. p - - - - -

TBN. p - - - - -

TBN. p - - - - -

B. TBN. p - - - - -

E. QTR. p - - - - -

RHODES p - - - - -

E. BASS p - - - - -

DR. p - - - - -

Q7 ALT f

37 **D** CHORUS 13

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

S. TBN.

E. GTR.

RHODES

E. BASS

DR.

39

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

E. QTR.

RHODES

E. BASS

DR.

F13

B^bMA7

B13

C13

41

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

E. QTR. C^{13}

RHODES

E. BASS

Dr.

Detailed description of the musical score: The score is for a jazz ensemble. Measures 41-44 are shown. The Flute (FL.) and four Trumpets (TPT.) play a melodic line starting on a whole note in measure 41, moving to a half note in measure 42, and then to quarter notes in measures 43 and 44. The two Alto Saxophones (ALTO SAX.) and two Tenor Saxophones (TEN. SAX.) play a similar melodic line, but with some variations in phrasing and articulation. The Baritone Saxophone (BARI. SAX.) and three Tenor Bones (TBN.) provide harmonic support with sustained notes and some melodic movement. The Bass Bone (B. TBN.) plays a steady bass line. The Electric Guitar (E. QTR.) is marked with a C^{13} chord and plays a rhythmic pattern. The Rhodes piano and Electric Bass (E. BASS) provide harmonic and rhythmic support. The Drums (Dr.) are indicated by a double bar line and a slash, suggesting a steady beat.

42

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

E. GTR.

RHODES

E. BASS

DR.

The musical score for page 16, measures 42-45, is arranged in a standard orchestral format. The instruments are listed on the left: FL., ALTO SAX., ALTO SAX., TEN. SAX., TEN. SAX., BARI. SAX., TPT., TPT., TPT., TPT., TBN., TBN., TBN., B. TBN., E. GTR., RHODES, E. BASS, and DR. The score is written in 4/4 time. Measures 42-45 show various melodic and harmonic developments across the instruments. The Flute and Trumpets play a similar melodic line, while the Saxophones and Trombones provide harmonic support. The Electric Guitar, Rhodes, and Electric Bass play a steady rhythm, and the Drums provide a consistent beat.

43

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

E. QTR.

RHODES

E. BASS

DR.

F¹³ B^bMA⁷ B^b13 C¹³

[illegible]

322

50 **F** **C¹³** **E^b7** **A^b13** **B⁷**
SOLO SECTION

FL.

E. GTR.

RHODES

E. BASS

Dr.

54 **E^MA⁷#11** **G¹³** NEXT SECTION ON CUE

FL.

E. GTR.

RHODES

E. BASS

Dr.

58 **9** $A^b MA 7\sharp 11$ 21

FL. *mp* PLAY THIS IF NOT SOLING AS PART OF BACKGROUND LINES

ALTO SAX. *mp*

ALTO SAX. *mp*

TEN. SAX. *mp*

TEN. SAX. *mp*

BARI. SAX. *mp*

TPT. *mp*

TPT. *mp*

TPT. *mp*

TPT. *mp*

E. GTR. $A^b MA 7\sharp 11$

RHODES

E. BASS

9

Dr.

22

62 **E⁷ALT**

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

E⁷ALT

E. GTR.

RHODES

E. BASS

Dr.

66 **F13_{SUS}** **G7_{ALT}** BACK TO G FOR NEXT SOLO, THEN D5

FL. *f*

ALTO SAX. *f*

ALTO SAX. *f*

TEN. SAX. *f*

TEN. SAX. *f*

BARI. SAX. *f*

TPT. *f*

TPT. *f*

TPT. *f*

TPT. *f*

TBN. *f*

TBN. *f*

TBN. *f*

B. TBN. *f*

E. GTR. **F13_{SUS}** **G7_{ALT}**

RHODES

E. BASS

DR. **FILL**

[illegible]

72

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TEN.

TEN.

TEN.

S. TEN.

E. GTR. F^{13} B^{b13} G^{13} C^{13}

RHODES

E. BASS

DR.