Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.
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

Trudy Lile

2009
Creating New Standards: Jazz Arrangements Of Pop Songs

Contents 2

Acknowledgements 5

Abstract 6

General Introduction 8

Part One – Background 9

  1.1 Jazz definitions

  1.2 Development of Jazz Repertoire 12
     1.2.2 Jazz Standards

  1.3 The Adoption of Pop and Modern Music 13
     1.3.1 Jazz Pop
     1.3.2 Miles Davis 14
     1.3.3 Herbie Hancock 17
     1.3.4 Acid Jazz 18

Part Two – Analysis of Existing Arrangements 19

  2.1 Melody 20
     2.1.1 Adapting the melody

  2.2 Rhythm 24
     2.2.1 Changing the groove

     2.2.2 Tempo 28

     2.2.3 Changes of meter 29

  2.3 Instrumentation and Texture 35
     2.3.1 Size of the group

     2.3.1.1 Jazz Duo 36
2.3.1.2 Jazz piano trio 38
2.3.1.3 Jazz vocal trio 40
2.3.1.4 Non-standard jazz trio 42
2.3.1.5 Jazz quintet 44
2.3.1.6 Large ensemble 46
2.3.2 Adding background lines 47

2.3 Structure 51

2.4.1 Introductions

2.4.1.1 Introductions in free time 53

2.4.2 Endings 56

2.4.3 Solos Sections and Improvisation Platforms 57

2.4.4 Vamps 59

2.5 Harmony 61

2.5.1 Modulation

2.5.2 Seventh Chords and Extensions 63

2.5.3 Harmonic Substitution 65

2.5.3.1 Turnarounds 67

2.5.3.2 Diatonic and Tritone Substitution

2.5.3.3 Melody Notes As Extensions Of The Chord 69

Part Three – Tools To Make New Arrangements 71

3.1 Melody 72

3.1.1 Adapting the melody

3.1.2 Adding melodic pedal points 76
Conclusion 116
Bibliography 119
Appendix 1. Discography 123
Appendix 2. Score and Cd of Original Songs Part Two
Appendix 3. Score and Cd of Transcriptions Part Two
Appendix 4. Score and Cd of Original Songs Part Three
Appendix 5 Scores of New Arrangements Part Three
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 Osgood

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”

The definition of jazz is contentious, and it has become a symbol of American culture and pace and embraces its 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, 1987³

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 itself⁵

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.


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

---

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”.  

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”

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

________________________

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.”

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 Tuner’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 the1995 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 *Morrisine* 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 it’s 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


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.

“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.”

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.”

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

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 form 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 16\(^{th}\) 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.

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"
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
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.
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](image)

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

![Figure 6](image)

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

![Figure 7](image-url)
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.”

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

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*

![Figure 9](image)

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.
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.
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.

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 9\(^{th}\) 2009
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 soundtracks.

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

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
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

---

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

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 soundtracks. 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

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

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

![Figure 20](image)

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”

![Figure 21](image.png)

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.
Although this is an instrumental version, through individual interpretation of the phrasing of the melody, Mehldau manages to capture the story-telling capacity of the original version. Dynamics and tension build throughout the song, and are released at the finish.

Madonna’s *Like A Virgin* from the album of the same name is one of the songs that helped to propel her to super stardom and can be classified as from the dance pop genre.

The original band lineup is similar to the ‘Simple Minds’ line up, but with even more synthesizers, with brassy arpeggiated lines from the beginning, keyboard pad sounds in the bridge, with driving bass lines, as seen in figure 22.

Madonna: *Like A Virgin*, Introduction
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
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.
Kurt Cobain: *Come As You Are*, bars 1-10

![Musical notation](image1)

**Figure 24**

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

2.3.1.4 Non-standard jazz trio

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*.

Kurt Cobain: *Smells Like Teen Spirit* riff

![Musical notation](image2)

**Figure 25**
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

![Figure 26](image)

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

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
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

![Figure 31](image)

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 down\(^{21}\)

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
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.
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 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
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

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.
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

![Illustration of the sheet music for Walking On The Moon](image)

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.

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.

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

![Figure 41](image)

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
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 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.

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 see 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

![Figure 43](image)

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

![Figure 44](image)

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 Princes' 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

Bob Belden’s arrangement of Princes’ 1999 also begins with a vamp, and a two bar organ trio vamp to helps 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 45](image1)

![Figure 46](image2)
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”*

![Figure 47](image)

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.  

*Bob Belden: New York Minute, Introduction vamp*

![Figure 22](image)

---

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

![Figure 49](image)
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](image)

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

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
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

![Figure 53](image)

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

![Figure 54](image)

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).
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 of Gma7#11 for the C#9sus, leading back to F# minor which follows in the next section.

Herbie Hancock: *Sister Moon* bars 13-18

![Sheet music of Herbie Hancock's *Sister Moon*](image)

**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 is 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
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
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

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

![Figure 59](image)

In the chorus section of the new arrangement of *Walking On The Moon*, Christian McBride’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.


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.

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](image)

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*

![Score](image)

**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

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
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](https://example.com/figure65.png)

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

![Figure 66](https://example.com/figure66.png)
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

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

![Figure 68](image-url)

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

![Figure 69](image-url)

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”. 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

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

Trudy Lile: *Rock With You*, Introduction

![Figure 70](image)

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

![Figure 71](image)
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” 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 is 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

![Figure 72](image)

---

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

![Figure 73](image)

Trudy Lile: *Time After Time*, bar 17

![Figure 74](image)

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

![Figure 75](image)

Trudy Lile: *Time After Time*, bar 17
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
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
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.
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.
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.
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*

![Figure 80](image)

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, synthesizers, 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

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 if figure 82 below.

Sting: *Fragile*, bars 9-14

![Figure 82](image)

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

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

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”\(^\text{27}\). 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 20\(^\text{th}\) 2008
Bob Marley: *Is This Love* Introduction

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

![Figure 85](image1)

![Figure 86](image2)
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.”

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

Figure 88

---

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](image)
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.
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
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 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

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

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

![Figure 94](image)

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-
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 for 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

![Figure 95](image_url)
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

![Figure 96](image.png)

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

![Figure 97](image.png)
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](image)

Trudy Lile: *Violent*, Chorus Section

![Figure 99](image)

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

![Figure 100](image-url)
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 Ami7, a chord built on a note a tri-tone away from its 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#7alt replaces the Gma7. These bars alternate with a passing chord of Dmi11 in bars 9 and 11. In bar 12 the tonality is changed to a crunchy dominant chord of A13#11. In the next bar by Ab7alt, which is a tri-tone substitution for dominant chord preceding Gma7 in bar 14.

Trudy Lile: *High And Dry*, chorus

![Figure 101](image-url)
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 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

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*. 
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

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.
In the verse section of the original version of *Message To My Girl*, the harmony alternated between Suspended chords and major chords, see figure 105.

In the verse of the new arrangement of *Message To My Girl* the suspended chord in the first bar has been retained with a slash chord of Bbma7/C. In bar 14 in figure 106 an E/C gives a rich augmented sound, followed by a D/C and the return of the Bbma7/C bar 15. The E/C appears again in bar 16 followed by B7alt, which acts as a pivot chord before the Ami7 the following bar.
Trudy Lile: *Message To My Girl*, verse section

![Musical notation for "Message To My Girl"](image)

**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.
Bibliography


Freeman, Phillip. *Running the voodoo down: the electric music of Miles Davis* San Francisco: Backbeat Books 2005


Nicholson, Stuart. *Is Jazz dead (or has it moved to a new address)* New York: Routledge, 2005


**Websites**


Kelvin Hayes: Album review, All Music,
http://www.allmusic.com/cg/amg.dll?p=amg&sql=11:k9fixqq0ldke~T0

http://www.jazzweekly.com/interviews/belden.html

Thom Jurek, Possibilities: Overview, All Music,

Stewart Mason, Don’t You Forget About Me; Song Review, All Music,

Lindsay Planer: Album Review, All Music,

Robin Tolleson: Bob Belden: JAZZ MEETS POP Mar 1, 1999 12:00 PM
Scott Yanow, The New Standard Overview, All Music guide,

http://en.wikipedia.org/wiki/Traditional_pop_music

http://en.wikipedia.org/wiki/Jazz_standard
Herbie Hancock Interview, transcription by Trudy Lile of Possibilities DVD,
Magnolia, 10060, 2006
Appendix 1 - Discography

*New York Minute* - Don Henley ‘The End of the Innocence’ 1989 Geffen 2-2421


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


- Christian Mc Bride ‘Sci-Fi ’ 2000, Verve 543915

*Don’t You Forget About Me* - Simple Minds, ‘The Breakfast Club’ 1985,


*Exit Music (For A Film)* - Radiohead ‘OK Computer’ 1997 Capitol 55229


- 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


*More Than This* – Roxy Music, ‘Avalon’ Roxy Music 1982 Virgin

Appendix 2

Scores of Original Songs – Part Two
NEW YORK MINUTE

HEALEY/KOTCHEMAR/WEINING

INTRO

SUSTAINED STRINGS ON HARMONY AND BLUES PIANO FILLS

Piano

With drums in 4 and bass pedal C 2nd time

Verse 1 & 2

Har-ey got up Dressed in black

Went down to the station and he's never com-in' back.

They found his clothing, scattered half way down the track... and he

Wont be down Wall street any 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.

Chorus

New York minute things get a lit-ter strange in a New York minute
EX-E-Y-THING CAN CHANGE IN A NEW YORK MIN-UTE

LYING IN THE DANCE-NESS HEAR THE SIRENS WAIL
SOME SO-DY GON TO EM-EER-GEN-CY

SOME SO-DY GON TO TAIL YOU FIND SOME SO-DY TO LOVE YOU SET-TEE

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

NEW YORK MIN-UTE EV-E-Y-THING CAN CHANGE IN A NEW YORK MIN-UTE

THINGS GET A LI-L-LE STRANGE IN A NEW YORK MIN-UTE

EV-E-Y-THING CAN CHANGE IN A NEW YORK MIN-UTE

IN THESE DAYS WHEN DANCE-NESS FALLS EAR-LY AND PEOP-L-E RUSH HOME TO THE ONES THEY LOVE

TRUMPET SOLO

DS FOR VERSE 4 & 5 THEN CODA

GONE

BASE PEDAL C

DS FOR VERSE 4 & 5 THEN CODA
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)

Wake from your sleep
The dry ingot your tears
to day we escape
Pack and get dressed before your father hears us before
Al hell break loose
Breathe keep breathing don't lose
Your nerve
Breathe keep breathing I can't do this
A lone
C

SING US A SONG A SONG TO KEEP US WARM

Bm

THERE'S SUCH A CHILL SUCH A CHILL AND

D

YOU CAN LAUGH A SPINE-LESS LAUGH WE

G

HOPE YOUR RULES AND WISDOM CHOOSE YOU AND

D/A

NOW WE ARE ONE IN EV'ER LASTING PEACE WE HOPE

Bm

THAT YOU CHOOSE THAT YOU CHOOSE WE HOPE

D/A

THAT YOU CHOOSE THAT YOU CHOOSE WE HOPE

Bm

THAT YOU CHOOSE THAT YOU CHOOSE

130
Don't You Forget About Me

Intro

Voice

D\#6 E6 IMPOSED VOCAL INTRO D6 E6

Hey, hey, hey, hey D6 E6

Ooh....

Verse 1

Voice

E D A D

Won't you come see about me? I'll be alone. Dancing, you know it baby.

Pno.

Synth

B SMILE B SMILE

13 E D A D

Tell me your troubles and doubts. Give it everything inside and out

17 E D A D

Love's strange so real in the dark... Think of the tender things. That we've seen work in on.

21 E D A D

Slow change may pull us apart... Wonder that gets into your heart baby.

Chorus

Voice

E D A D

Don't you forget about me. Don't don't don't don't

Pno.

Synth D A D
VERSE 2.
Don't you, try and pretend, it's my beginning we'll win in the end.
I won't know 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

MID ROCK GUITAR
2ND TIME ADD BASS UNIS AND DRUMS

A VERSE 1

COME AS YOU ARE AS A FRIEND AS I WANT YOU TO BE AS A FRIEND AS A KNOWN ME-MO BY-

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

BRIDGE

WHEN I SWEAR THAT I DON'T HAVE A GUN THAT I DON'T HAVE A GUN.

SAME STYLE REPEATED 16THES

GUITAR SOLO

ME-MO-BY-

BRIDGE

WHEN I SWEAR THAT I DON'T HAVE A GUN THAT I DON'T HAVE A GUN.

CONTINUE GUITAR

REPEAT TO FADE ON BASS
IN YOUR EYES

PETER GABRIEL (AS ON THE ALBUM "So")

Moderate Rock Feel J = 100

A	D/F♯

1. I love.
2. I get so lost sometimes.

A	D/F♯

A	D/F♯

Days pass
So much wasted
And this emptiness fills my heart.

A	D/F♯

A	D/F♯

When I want to run away,
I get so tired of working so hard for our survival.

A	D/F♯

A	D/F♯

But whichever way I go,
I come back to the race you are.

A	D/F♯

A	D/F♯
CODA

REPEAT TO FADE WITH VOCAL IMPROV IN AFRICAN STYLE OVER TOP

THOUSAND CHURCHES.
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  | Dmi
    | MOON ————
    | SASS FILL

29  | F       C       Gmi
    | Some... May Say... I'm Wish - In My Days a

33  | F       C       Gmi
    | Way... No Way... And This Is The Price I

37  | F       C       Gmi
    | Pay Some Say... To-Mor - Rows A - No - Ther

41  | F       C       Gmi
    | Day... To Stay... I May As Well Play. SASS START GROOVE FROM INTRO

START WITH SASS LINE AND GROOVE FROM INTRO. THEN ADD VOCAL LINES ON REPEATS

45  | Dmi
    | C7sus       C
    | (Keep It Up) Oh E Yo Yo Yo Yo (Keep It Up) Oh E Yo Yo Yo Yo

49  | Dmi
    | C7sus       C
    | (Keep It Up) Oh E Yo Yo Yo Yo (Keep It Up) Oh E Yo Yo Yo Yo

138
SISTER MOON

SOPRANO SAX INTRO

Sting

Electric Bass

SAMPLE BASS LINE

CONTINUE SAME

IN YOUR BLUE BLUE SHADOWS I WOULD HIDE

ALL GOOD PEOPLE ASLEEP TONIGHT

I'M ALL BY MYSELF IN YOUR SILVER LIGHT I WOULD

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

YOU I'D GO OUT OF MY MIND BUT FOR

VERSE 2 - LYING IN A MOTHER'S ARMS, THE PRIMAL ROOTS OF A WOMAN'S CHARM.
I'M A STRANGER TO THE SUN, MY EYES ARE TOO WIDE, HOW COOL IS A HEAT, WHEN IT'S WARMTH THAT IT SEEKS.
WATCH EVERY NIGHT, YOU DON'T CARE WHAT I DO I'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  Gm  F7  Gm7  F7  Gm  F7  Gm7  F7

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

VOICE

F#m7  Fm  G#m7  Bm7

HOWL AT THE MOON THE WHOLE NIGHT THROUGH AND THEY

VOICE

G#m7  A  C6  G#m7  G7  G#m7  A  C6

REAL-LY DON'T CARE IF I DO I'D GO OUT OF MY MIND BUT FOR

VOICE

F#m7  B7  F#m7  B7  F#m7  B7  F#m7  B7

YOU SIS-TEE MOON

REPEAT TO FACE
1999

Verse

F Gm/F 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 astray. But when I

F Gm/F F Gm/F F Gm/F F Gm/F F Gm/F F

woke up this morn-ing could've sworn it was judg-ment day.

F Gm/F F Gm/F F Gm/F F Gm/F F Gm/F F Gm/F F

The sky was all peo-ple there were peo-ple run-in ev-ery-where.

F Gm/F F Gm/F F Gm/F F Gm/F F Gm/F F

Run from the des-truc-tion you know I did-not ev-en care. They say two
THOUSANDS AND ZEROS, ZEROS
Party over, good-by, out of time.
I was

I was dreaming 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, don't bother knocking on my door.
I've got a lion in my pocket and baby, he's ready to roar.
Everybody 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'T YOU FORGET ABOUT ME

Simple Minds

FLUGELHORN

Piano

VOICE

FLUG.

PNO.

SUSTAINED ARPEGGIATED CHORDS, BALLAD STYLE
Bridge + Solo Section

Will you stand above me? Look my way forever love me.
Will you recognize me. Call my name, or walk on by.
Rain keeps falling down.

Coda - Chorus
Don't you forget about me.
Dont. Don't. Don't.

Don't you forget about me.
Dont. Don't. Don't.

Don't you.
Forget about me. I'll be alone.

Do you know it's true.
As you walk on by.
Will you call my name.

Repeat fade to end.

Improvises in similar manner.
37  Cmaj7

Ten. Sax.

E. Gtr.

Bc.

INTERLUDE - OUTRO INTERACTIVE DRUM SOLO
REPEAT TO FADE

39  Emi  A  G  C  Emi  A  G  C

Ten. Sax.

E. Gtr.

Bc.
Fading fast
gon-na give it all to you cos on-ly

Love can last
you're so fine and your mine

Make me strong
yeah you make me bold on your love thawed out

Love thawed out what was get__ in cold like a

Virgin touched for the very first time_ like a
Wake me feel, cos you make me feel, I've nothing to hide.

Like a virgin touched for the very first time.

Heart beats next to mine.
1. Love, I get so lost sometimes. I don't like to feel so much pain.

2. Days pass wasted and this emptiness fills my heart. The moment keeps slipping away.
WHEN I WANT TO RUN AWAY, I GET SO TIRED OF WORKING SO HARD FOR OUR SURVIVAL.

BUT WHEREVER I GO, I COME BACK TO THE PLACE YOU ARE. I LOOK TO THE TIME WITH YOU, TO KEEP ME AWAKE AND ALIVE.
ALL MY INSTINCTS MAY RETURN
AND THE GRAND FACADE SOON WILL BURN
WITHOUT A NOISE. WITHOUT MY PRIDE I REACH OUT FROM THE INSIDE

OH... IN YOUR
VOICE

E. Qtr.

Pno.

Bass

Dr.

37 Em♭⁹

39 Cm⁷/F⁰

41 Em♭⁹

Em♭⁹

Cm⁷/F⁰

Em♭⁹

Cm⁷/F⁰

EMB™ILL

SEARCHES

OH, I SEE THE LIGHT AND THE

HEAT.

OH, I WANNA SEE THAT COMPLETE.

I WANNA TOUCH THE LIGHT THE HEAT I SEE IN

MOLTO RIT.

F/A
GUITAR PLAYS SOLO FILL TO FACE
Appendix 4

Scores of Originals Songs - Part Three
SMELLS LIKE TEEN SPIRIT

HEAVY ROCK
GUITAR ONLY

WHOLE BAND UNISON WITH DISTORTED GUITAR

DRUMS SET UP FILL

BASE STRAIGHT QUAVERS

A

LOAD UP ON DRUGS, BRING YOUR FRIENDS. IT'S FUN TO LOSE AND TO PRETEND.

SHE'S OVERBORED, MYSELF, SEIZED, I KNOW. I ENJOY A DIRTY WORLD.

HEL-LO HEL-LO HEL-LO HEL-LO HEL-LO HEL-LO HEL-LO

LIT'S OUT IT'S LESS DANGEROUS. HERE WE ARE NOW. ENTER- TAIN US. I FEEL

STUPID AND CON- TAG- IOUS. HERE WE ARE NOW. ENTER-TAIN US A MUL-

LA-TO AN AL- SI NO. A MOS-QUITO. MY LI- SI DO. YEAH!
VERSE 2 - in 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.....
HIGH AND DRY

Verse:
F#m11

Twist in a week I bet, you think that's a cycle 'ver don't you boy?

F#m11

Fly-in on your motor cycle, watch in all the ground beneath you drop you'd kill

F#m11

Yourself for recognition kill yourself to never ever stop you brove

A-nor-hee-ee-ee-ee you're turning into something you are not don't leave me high

Dont leave me dry don't leave me high
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 figured out,
They're the ones who'll spit at you. You will be the one screaming out.
TIME AFTER TIME

CYNIC LAUPER (from "She's So Unusual"

GROCK FEEL q = 132

SYNO/SYNTH
ADD ELECTRIC GUITAR 2ND TIME

lyin' in my bed hear the clock tick and think of you.
Caught up incircles con-fusion is nothing new.

flash back, one night almost left behind.

VERSE 2 - SOMETIMES YOU PICTURE ME, I'M WALKING 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, WATCH THRU WINDOWS. YOU'RE WONDERING IF I'M OK. SECRETS, STOLEN, FROM DEEP INSIDE. THE DRUM BEATS OUT OF TIME.
MESSAGE TO MY GIRL

STEADY ROCK BALLAD G=100
DRUM INTRO

VOICE

DRUMS CONTINUE THIS GROOVE

PNO.

E. BASS

I DON'T WANT-NA SAY I LOVE YOU,
I DON'T WANT TO SAY I WANT YOU,
THAT WOULD GIVE AWAY TOO MUCH
EV'N THOUGH I WANT YOU SO

VOICE

IT'S WRAPPED UP IN PRE-CIOUS

PNO.

A0

A0

A0

MUCH

A0

13

VOICE

EVERYTHING YOU FEEL IS A VISCIDUS.
WHISP ERED IN

PNO.
HUSH. THO' I'M FRIGHT-ENED BY THE WORDS IT'S TIME THAT IT WAS HEARD. NO MORE

EMPTY SELF POS-SE-SION. VISIONS WEEP UNDER THE MAT IT SNO

NEW YEARS RE-So-LU-TION. IT'S MORE THAN THAT

AL-THOUGH I WAKE UP HAPPY, WARM IN A LOVER'S EM BRACE

NO ONE ELSE CAN TOUCH US, WHILE WE'RE IN THIS PLACE THO' I'M
34
VOICE
Frightened by the words it's time that it
was heard, no more.

PNO.

36
VOICE
Emptiness possession, visions swept under the mat.

PNO.

39
Ami
E

PNO.

42
D7sus
D7
D7sus
D7

46
VOICE
It's no New Years resolution. It's more than that.

PNO.

Voice
Ami
A0
A0
Ami
D

PNO.

50
VOICE
Frightened by the words it's time that it
was heard, no more.

PNO.

52
VOICE
Emptiness possession, visions swept under the mat.

PNO.

Ami

PNO.
56  E  G7b5  D7  Dm

60  Dm

63  Ami

66  D7b5  D7

70  D7b5  D7

NEW YEARS RESOLUTION. IT'S MORE THAN THAT.

NOTHING QUITE AS REAL.

A TOUCH OF YOUR SWEET HAND

COULD I SPEND THE REST OF MY LIFE BURIED IN THE SAND?
MORE THAN THIS

FOR CANTERBURY

BRIAN FEAT (as on "Avalon")

STRAIGHT ROCK FEEL

I COULD FEEL...

A

B

Cfest

C6

AT THE TIME... THERE WAS NO WAY OF KNOWING. FALLEN LEAVES...

F6

B

Gfest

C6

IN THE SKY... WHO CAN SAY WHERE THEY'RE BLOWING, AS FREE.

F6

B

Gfest

C6

AS THE WIND... MAYBE I'M LEARNING, WHY THE SEA...

F6

B

Gfest

C6

AND THE TIDE... HAVE NO WAY OF TURNING.

C6

MORE THAN THIS...

F6

B

Gfest

C6

YOU KNOW... THERE'S NOTH MORE THAN THIS.
VERSE TWO - IT WAS FUN FOR A WHILE. THERE WAS NO WAY OF ENDING, LIKE A DREAM IN THE NIGHT.
WHO CAN SAY WHERE WE'RE GOING, NO CASE IN THE WORLD, MAYBE I'M LEARNING, WHY THE SEA AND THE TIDE......

INSTRUMENTAL

IT WAS FUN

MORE THAN THIS

MORE THAN THIS

MORE THAN THIS

INSTRUMENTAL
IS THIS LOVE

SOUNDS REGGAE FEEL

KEYS - CLAVINET
ELECTRIC BASS
UNISON GUITAR AND BASS

VOICE

E. BASS

A F₃/₆ MI

D C₇ MI

A MI

D C₇ MI

F₃/₆ MI

D C₇ MI

F₃/₆ MI

D C₇ MI

227
ON AND ON, THE RAIN WILL FALL, LIKE TEARS FROM A STAR. LIKE TEARS FROM A STAR.

ON AND ON, THE RAIN WILL SAY, HOW FRAGILE WE ARE. HOW FRAGILE WE ARE.

ACOUSTIC GUITAR ON MELODY
VOICE

ROCK WITH YOU

Michael Jackson arranged Trudy Lile 2008

Moderate Disco \( \text{beat} = 108 \)

Verse


Kytho Flute Guitar Kytho Flute Guitar


Kytho Flute Guitar Kytho Flute Guitar

Verse


Girl, close your eyes let that rhythm get in to you


Don't try to fight it—girl there's nothing that you can do


Relax, your mind; lay back and groove with me gotta

[Em7] Fm Abmaj7 [Abmaj7] [Em7] G#(sus4)#7

Feel that beat and we can ride the boogie-what the beat of love, want to rock


With you all night dance with you in the sunlight

Copyright © Trudy Lile
29  E7m7  Bbm7  G7  A7sus4
ROCK WITH YOU ALL NIGHT ROCK THE NIGHT AWAY.

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,
COZ WE GOT SO FAR TO GO.
WHEN YOU FEEL THAT HEAT ... E7sus4

33  BRIDGE Bbm7
AND WHEN THE GROOVE IS DEAD AND GONE... YOU KNOW THAT

37  A7  Db/F  G7sus4  A7sus4
LOVE SURVIVES SO WE CAN LAST FOREVER.

41  E7m7  KYO FLUTE  Bbm7  E7m7  KYO FLUTE

42  E7m7  KYO FLUTE  Bbm7  E7m7  KYO FLUTE

46  E7m7

47  (I WANNA ROCK WITH YOU) (I WANNA GROOVE WITH YOU)

51  E7m7  G7sus4  G7  E7m7  G7sus4  G7sus4
WITH YOU ALL NIGHT DANCE WITH YOU IN THE SUNLIGHT

55  E7m7  G7sus4  G7  A7sus4
ROCK WITH YOU ALL NIGHT ROCK THE NIGHT AWAY.
VIOLENT

ALLEGRO  $ - 123

FOUR TIMES

A

VERSE 1 & 2

PRETTY VIOLENT RUNNERS UP IN A CASUALTY

C

LOST ALL COMMON SENSE BOTH PARTIES CALL VIC TO SY ONE DE-

Gm

2ND TIME GUITAR SOLO

LUSIONAL THINK THERE'S ME YOU'RE PRETTY VIOLENT MAKING

C

UP WITH AN I O

Gm

COULD HAVE CIRCUMVENT FROM A

F

PASSES BY POINT OF VIEW WHAT'S CARNIVORESPOSED TO DO

C

ME IN ME VIOLENT BUT WHY YOUR NINE ICASTIC TEN DEN CIE ARE

F

ME IN ME VIOLENT THAT'S WHY YOUR NINE ILICASTIC
YOU'VE

HAR - MO - NY

I WANT YOU HON - EST LY

LIV - IN IN

Spite of me

OH

OH

OH

OH

YOU'VE

MAK - IN ME VI - O - LENT BUT WHY YOUR NII - IST - IC TEND - EN CIES ARE

MAK - IN ME VI - O - LENT BUT WHY YOUR NII - IL - IST - TIC
Appendix 5
Scores of new arrangements – Part Three
SOLO FROM A THRU WHOLE FORM, THEN GO TO E FOR DRUM SOLO

DRUM SOLO USING THIS RIFF 4 TIMES THEN OPEN SOLO, THEN BACK TO GROOVE AT TOP

THREE TIMES, LAST ONE SLOW
MESSAGE TO MY GIRL

SLOWISH STRAIGHT FEEL. WITH SPACE

ALTO FLUTE

PLAY ANGLING FILLS BASED ON THIS

PIANO

A. FL.

PNO.

A. FL.

E MA7b11

PNO.

A. FL.

D MA7

PNO.

G MA7

A MA7

E C

I DON'T WANT NA SAY I LOVE YOU,
I DON'T WANT TO SAY I WANT YOU.

D C

G MA7 C

E C

B7 ALT

THAT WOULD GIVE AWAY TOO MUCH
EN THOUGH I WANT YOU SO MUCH

A MA7

IT'S WRAPPED UP IN CON
SH TACHED AND PRECIOUS

C MA7

D7 SUS

EVERYTHING YOU FEEL IS VISCIOUS.
WHISP ERED IN A HUSH.
Frightened by the words, it's time that it was heard, no more.

Empty self possession, visions swept under the mat, it's no

Years resolution, it's more than that.

Play answering fills based on this

29

33

37

245
MORE THAN THIS

ALTO FLUTE

VOICE

Piano/Guitar

Bass

Intro: Straight 8 Feel

Intro: Gentle Bossa Groove

Guitar play: Gentle Bossa Groove

Drums play: Bossa Nova Groove with hand on toms and snare
Voice: A
Pno.: G
 At the time, there was no way of knowing, fl. len. leaves

Voice: A
Pno.: G
 In the sky, who can say where they're blowin', as free

Voice: A
Pno.: G
 As the wind may be, I'm learning in, why the

Voice: A
Pno.: G
 And the tide, have no way of turning, more than this

Voice: A
Pno.: G
 DS for solos, then DS to coda

Voice: A
Pno.: G
 Tell me once I, it was fun

Voice: A
Pno.: G
 Solo section

Voice: A
Pno.: G
 F
VOICE

19  C  F#m7

SAME ROOM.... AND I PROVIDE THE BREAD. IS THIS LOVE

PNO.

21  Gm7

I WAN-NA KNOW, WAN-NA KNOW, WAN-NA KNOW NOW.

VOICE

25  C#m7  Dma7

IS THIS LOVE. IS THIS LOVE IS THIS LOVE THAT I'M FEELING. IS THIS LOVE.

PNO.

F#m7

IS THIS LOVE. IS THIS LOVE IS THIS LOVE THAT I'M FEELING.

VOICE

29  Bm7  C#m7

NC - UNISON FOR HEAD DONT DO HITS IN SOLOS

PNO.

I WAN-NA KNOW, WAN-NA KNOW, WAN-NA KNOW NOW.

VOICE

31  Bm7  Dma7

NC - UNISON FOR HEAD

PNO.

I WAN-NA KNOW, WAN-NA KNOW, WAN-NA KNOW NOW.

VOICE

37  C#m7  Dma7

I AM WILLING AND ABLE AND

PNO.

I PUT MY CARDS ON YOUR TABLE

VOICE

A/G  Bm7  E7  Cadd/E  F#sus

LAST TIME PAUSE ON EACH ONE TO END

251
VERSE 1-2

SIXT WOULD FLOW.
AND FLESH AND STEEL ARE ONE.

A. GTR.

RHODES

E. BASS

OR.
LY-IN IN THE COL-OUR
OF THE EVENING SUN.

VERSE 2: TOMORROW'S RAIN, WILL WASH THE STAINS AWAY.
SOMETHING ON OUR HEARTS ALWAYS STAY.
Perhaps this final act was meant to clinch a lifetime's requirement.
Nothing comes from violence. And
VERSE 4 - FOR ALL THOSE BORN BENEATH AN ANGRY STARS
LEST WE FORGET HOW FRAGILE WE ARE.

VOICE

NOTH-ing EV-ER COULD.
RAIN WILL FALL LIKE
WITH YOU ALL NIGHT
DANCE YOU IN THE SUNLIGHT
CHA CHA BREAK, TIL READY, CUE TO NEXT SECTION
VOICE

ROCK WITH YOU ALL NIGHT DANCE WITH YOU IN THE SUN-LIGHT

QTR.

F7m7 B/C# C7sus F7m7 B/C# C7sus E7sus

PNO.

SASA

DR.
FL
ALTO SAX
ALTO SAX
TEN. SAX
TEN. SAX
BAR. SAX
TPT
TPT
TPT
TPT
TEN
TEN
TEN
SN.
E. QTR.
RHOESE
E. BASS
DR.

F13 SUS G7 ALT

Sack to G for next solo. Then D6