

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

3.2 Rhythm	78
3.2.1 Groove	
3.2.2 Changes of tempo	80
3.2.3 Changes of meter	83
3.3 Instrumentation	89
3.3.1 Size of the group	
3.3.1.1 Jazz Duo	
3.3.1.2 Jazz quintet	90
3.3.1.3 Large ensemble	92
3.4 Structure	95
3.4.1 Introductions	
3.4.1.1 Introductions in free time	
3.4.2 Endings	100
3.4.3 Solos Sections and Improvisation Platforms	102
3.4.3.1 Cycles	103
3.4.4 Vamps	104
3.5 Harmony	107
3.5.1 Modulation	
3.5.2 Seventh Chords and Extensions	108
3.5.3 Harmonic Substitution	110
3.5.3.1 Turnarounds	
3.5.3.2 Diatonic Substitution	111
3.5.3.3 Melody Notes As Extensions Of The Chord	112

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 Osgood¹

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

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

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

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

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

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

PART ONE – Background

1.1 Jazz Definitions

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

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

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

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

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

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

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

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

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

"Jazz melody is inherently in jazz improvisation itself"⁵

Generally the musical elements of jazz include:

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

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

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

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

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

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

1.2 The Development of Jazz Repertoire

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

1.2.1 Jazz Standards

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

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

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

1.3 Adoption of Pop and Modern Music

*“The great tone is the tone that goes beyond all usual imagination”.*⁷

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

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

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

1.3.1 Jazz Pop

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

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

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

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

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

1.3.2 Miles Davis

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

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

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

⁹ Paul Tinggen, *Miles Beyond* pp99

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

Miles' version of *Time After Time*, was included on the 1995 album 'You're Under Arrest'. *Time After Time* was Cindy Lauper's number one hit, from her debut album 'She's So Unusual', which sold over five million copies. Miles and Cindy Lauper became friends, as she cherished his version of her song. He even composed a tune for her entitled *I Can't Stay Away From You*, and did an instrumental version called *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 its release. The recordings marked Miles's breaking out of the jazz market and into the worldwide youth market, and the beginning of his final years as an international celebrity and superstar"¹¹

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

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

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

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

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

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

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

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

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

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

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

1.3.3 Herbie Hancock

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

Reviewer Scott Yanow described the album:

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

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

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

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

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

1.3.4 Acid Jazz

In the late 1980s, a group of English DJ's created the term Acid Jazz. This referred to an instrumental jazz funk, where they played entire jazz album tracks for the dance crowds in dance culture.¹⁷ One of the most significant Albums created of this time was DJ Geoff Wilkinson's was best selling album *Hand on the Torch*. The single 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 16th 2008

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

PART TWO – ANALYSIS OF EXISTING ARRANGEMENTS

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

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

2.1 Melody

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

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

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

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

2.1.1 Adapting the melody

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

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

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

Figure 1

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

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

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

22 Cm^{11} D^7/C

TEN. SAX. Cm^{11}

E. GTR. Cm^{11}

26 Cm^9 CARRY ON SAME GROOVE D^7_{ALT}/C Gm^7/C D^7/C

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

BASS Cm^9 CARRY ON SAME GROOVE D^7_{ALT}/C Gm^7/C D^7/C

42 A^7_{11} A^7 A^7_{13} A^7

TEN. SAX. A^7_{11}

E. GTR. A^7_{11} A^7 A^7_{13} A^7

Figure 2

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

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

Prince: 1999 bars 13-28

VERSE

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

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

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

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

21 F Gm/F F Gm/F F Gm/F F
 SKY WAS ALL PUR-PLE THERE WERE PEO-PL E RUN-IN EV-RY-WHERE. TRY-IN TO

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

Figure 3

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

Bob Belden: *1999* bars 10-25

10

14

18

22

Figure 4

2.2 Rhythm

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

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

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

2.2.1 Changing The Groove

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

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

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

Sting: *Sister Moon*, Introduction

Figure 5

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

Figure 6

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

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

Herbie Hancock: *Sister Moon* bars 3-7

The musical score for Herbie Hancock's *Sister Moon* bars 3-7 is presented in a multi-staff format. The instruments included are Electric Guitar (E. GTR.), Piano (PNO.), Bass, Drums (DR.), and Percussion (PERC.). The score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The guitar part (E. GTR.) is the most prominent, featuring a complex rhythmic line with triplets and sixteenth notes. The piano part (PNO.) provides a harmonic accompaniment. The bass line is a steady eighth-note groove. The drums and percussion provide a consistent African-style rhythm. The vocal line includes the lyrics: "SISTER MOON. WILL BE MY GUIDE IN YOUR BLUE BLUE SHADOWS." Chord symbols are provided for the guitar and piano parts.

Figure 7

Hancock said about playing his groove:

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

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

Herbie Hancock: *Sister Moon* bars 13-15

13 **8** C#7#9#11 D#9#11 BMA7/D# E7sus D#m7 D13#11 Aadd9/C# B/C

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

E. GTR.: C#7#9#11 D#9#11 BMA7/D# E7sus D#m7 D13#11 Aadd9/C# B/C

PNO.: C#7#9#11 D#9#11 BMA7/D# E7sus D#m7 D13#11 Aadd9/C# B/C

BASS: C#7#9#11 D#9#11 BMA7/D# E7sus D#m7 D13#11 Aadd9/C# B/C

Dr. Perc.

Figure 8

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

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

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

2.2.2 Changes of tempo

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

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

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

The image shows a musical score for two staves: VOICE and PNO. The VOICE staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains the lyrics: "HAR - ry GOT UP DRESSED IN SLACK". The PNO staff is in bass clef with the same key signature and time signature. It contains chord markings: "A", "A7", "A7sus4", and "SMILE". Above the first measure of the voice staff, there is a box labeled "A" and the text "VERSE 1 & 2". Above the first measure of the piano staff, there is a box labeled "A".

Figure 9

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

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

Figure 10

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

2.2.3 Changes Of Meter

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

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

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

Sting: Walking On The Moon, chorus

29 **B** 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 DS AL CODA
 DAY. TO STAY. I MAY AS WELL PLAY. BASS START GROOVE FROM INTRO

Figure 11

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

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

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

The image shows a musical score for Bass Clarinet (B. CL.) in 3/4 time, consisting of four staves. The key signature has one sharp (F#). The staves are numbered 22, 26, 30, and 34. Chords and annotations are as follows:

- Staff 22: A_{M1}^9 , $C\#_{M1}^{11}$, $F\#7_{ALT}$, $E\flat7\#9$, D_{M1}^{11} , $C\#_{M1}^{11}$
- Staff 26: $B\flat_{M1}7\#11$, A_{M1}^{11} , $E7_{SUS}$, $C_{M1}7\#11$, B_{M1}^{11}
- Staff 30: $F_{M1}7$, E_{M1}^{11} , $A_{M1}7$ (with triplets), $B7_{ALT}$, A^{13}_{SUS}
- Staff 34: $G\#7_{ALT}$, A_{M1}^{11} , $C\#_{M1}^{11}$ (with triplet), F^{\flat}_{SUS} (with tremolo), and the instruction "DS FOR SOLOS THEN TO CODA".

Figure 12

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

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

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

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

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

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

MEDIUM UP ROCK FEEL 112

INTRO

VOICE: HEY, HEY, HEY, HEY

ELEC. GUITAR

5 VOICE: OH

PNO.

VERSE 1

VOICE: WON'T YOU, COME SEE A-BOU ME I'LL BE A- LONE, DAN- CING, YOU KNOW IT BA- BY.

PNO. SYNTH. SIMILE

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

Figure 13

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

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

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

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

DONT YOU FORGET ABOUT ME

SPARSE BALLAD STYLE = 60 SIMPLE MINDS

The musical score is arranged in five systems. The first system shows the Flugelhorn and Piano parts. The second system continues the instrumental parts, with a 'LEGATO' marking above the Flugelhorn line. The third system introduces the vocal line with lyrics: 'WONT YOU COME SEE ABOUT ME. DON'T YOU TRY AND PRETEND. I'LL BE ALONE. IT'S MY BEGINNING. DANCING YOU KNOW IT BANG. WE'LL WIN IN THE TELL MEATHER YOU. OR'. The fourth system shows the Flugelhorn and Piano parts. The fifth system shows the Piano part with the instruction 'SUSTAINED APPOGGIATED CHORDS. BALLAD STYLE'.

Figure 14

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

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

BRIDGE + SOLO SECTION

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

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

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

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

Figure 15

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

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

53 **DMA7** **CMA7** **EMi7**

VOICE: DONT...YOU. FORGET ABOUT ME. I'LL BE ALONE

PNO. **DMA7** **CMA7** **EMi7**

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

VOICE: DANCIN YOU KNOW IT BABE. AS YOU WALK ON BY... WILL YOU CALL MY NAME

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

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

Figure 16

2.3 Instrumentation And Texture

2.3.1 Size of the group

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

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

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

MEDIUM UP ROCK FEEL 112

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

INTRO IMPROVISED VOCAL INTRO

VOICE

HEY, HEY, HEY, HEY OOO...

ELEC. GUITAR

5

VOICE

OOH

PNO.

Figure 17

2.3.1.1 Jazz Duo

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

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

The musical score for the introduction of 'Don't You Forget About Me' features two staves: Flugelhorn and Piano. The tempo is marked as 60. The score is divided into two sections: 'SPARSE BALLAD STYLE' (measures 1-4) and 'SIMPLE MINDS' (measures 5-8). The Flugelhorn part begins with a melodic line, and the Piano part provides harmonic support. A 'LEGATO' marking is present above the Flugelhorn staff in measure 5.

Figure 18

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

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

The musical score for the bridge and solo section of 'Don't You Forget About Me' features three staves: Voice, Flugelhorn, and Piano. The section is marked 'BRIDGE + SOLO SECTION'. The key signature has one sharp (F#) and the time signature is 4/4. The score shows measures 37-40. The Voice part includes lyrics: 'WILL YOU STAND A-... -SOLVE ME? LOOK MY WAY FOREVER LOVE ME. CALL MY NAME, OR WALK ON BY... RAIN KEEPS FALLING DOWN'. The Flugelhorn and Piano parts provide accompaniment. Chord symbols are provided above the Flugelhorn and Piano staves.

Figure 19

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

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

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

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

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

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

♩ = 61 **Bmi** **Bsus2** **Bsus4Bmi** **Bsus2** **Bsus4**

7 **A** **Bmi** **F#** **D/A** **Eadd9/G#**
 WAKE FROM YOUR SLEEP THE DRY - INGOP YOUR TEARS TO
 GUITAR CONTINUES SIMILAR

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

Figure 20

2.3.1.2 Jazz piano trio

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

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

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

The musical score for Figure 21 shows three systems of music. The first system (bars 5-8) is for piano (PNO.) and includes a melodic line in the right hand and a vamp in the left hand. The second system (bars 9-12) continues the piano part. The third system (bars 13-16) shows the piano part and the drum (DR.) part, which enters at bar 13 with a sixteenth-note pattern on the high hat. Chord symbols are provided above the piano part: BmI, F#7sus/B, F#7/B, D/A, EmA7/Q#, BmI, F#7sus, F#7, F#7sus/B, BmI, BmI, F#7sus/B, F#7/B.

Figure 21

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

Although this is an instrumental version, through individual interpretation of the phrasing of the melody, Mehdau 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

LIKE A VIRGIN MADONNA

MED UP ROCK ♩ = 100

VOICE

KEYBOARDS

5 **A** A^7
THROUGH THE WIL - DER-NESS SOME-HOW I MADE IT THROUGH

9
DID-N'T KNOW HOW LOST I WAS UN-TIL I MET YOU I WAS BEAT

13 A^7
IN-COM- PLETE I'D BEEN HAD I WAS SAD AND BLUE BUT YOU

17 A^7 A^7 A^7 A^7 A^7
MADE ME FEEL YEAH YOU MADE ME FEEL SHIN-EY AND NEW

BASS CONTINUES AS BEFORE

22 *gladde* *CHORUS*
 VOICE: LIKE A VIR - GIN TOUCHED FOR THE VE - RY FIRST TIME LIKE A
 KBD: SIMILE

Figure 22

2.3.1.3 Jazz vocal trio

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

Lisa Bassenge: *Like A Virgin*, Introduction

STRAIGHT FEEL Q = 88 **LIKE A VIRGIN** MADONNA

DM7 STRINGS MUTED BY HAND OVER STRINGS INSIDE PIANO
 PIZZICATO OPEN STRINGS
 SAMPLE BASS LINE

5 I MADE IT

9 **A**

THRU THE WILDERNESS. SOME-HOW I MADE IT THROUGH

PIANO AND BASS CONTINUE IN SAME MANNER

PIANO AND BASS CONTINUE IN SAME MANNER

Figure 23

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

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

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

Kurt Cobain: *Come As You Are*, bars 1-10

COME AS YOU ARE COBAIN

MED 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 FRIEND AS A FRIEND AS A KNOWN ME-MO-RY

ME - MO - RY

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

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

WHOLE BAND UNISON WITH DISTORTED GUITAR

3 F⁵ B⁵ A⁵ D⁵ DRUMS SET UP FILL

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

ROCK FEEL
ELECTRIC GUITAR
COME AS YOU ARE
ALLEGRO CHARLIE HUNTER
EMi A G C EMi A G C

JAZZ WALTZ SWING FEEL INTERLUDE
TEN. SAX.
EMi A G C EMi A G C

JAZZ WALTZ SWING FEEL
E. GTR.
EMi A G C EMi A G C

JAZZ WALTZ SWING FEEL
BS.
EMi A G C EMi A G C

Figure 26

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

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

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

3

A Bm1 D/F# G A Bm1 D/F# G A

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

A Bm1 D/F# G A

Figure 27

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

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

19

A Bm1 D/F# G A Bm1 D/F# G

ALL MY INSTINCTS MAY RETURN AND THE GRAND FACADE SO SOON WILL BURN

GUITAR CONTINUE SAME

A Bm1 D/F# G A Bm1 D/F# G

Figure 28

2.3.1.5 Jazz quintet

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

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

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

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

5 **A** Dm7 Gm9/F#6 A#m7#11 Em9 Fm9 G2(4b9) A#m7#11

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

E. GTR. Dm7 Gm9/F#6 A#m7#11 Em9 Fm9 G2(4b9) A#m7#11

PNO.

BASS

DR.

PERC.

Figure 29

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

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

21 **C** B#m7#11

VOICE
ALL MY INSTINCTS MAY RETURN

E. GTR. B#m7#11

PNO. B#m7#11

BASS B#m7#11

DR. **C**

Figure 30

2.3.1.6 Large ensemble

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

Prince: *1999* bars 9-20

The musical score for Prince's "1999" bars 9-20 is presented in three systems. The first system (bars 9-12) shows a piano accompaniment with a simple two-chord vamp (F and Gm/F) over a repeated note bass line. The lyrics "I WAS" are written under the final measure. The second system (bars 13-16) is marked "VERSE" and "A", showing the same vamp and bass line. The lyrics "DREAM-IN WHEN I WROTE THIS FOR - GIVE ME IF IT GOES A-STRAY. BUT WHEN I" are written under the measures. The third system (bars 17-20) continues the vamp and bass line. The lyrics "WOKE UP THIS MORN ING COULD-VE SWORN IT WAS JUDGE-MENT DAY... THE" are written under the measures. A note "KEYBODS/BASS CONTINUE SAME" is written in the piano part of the first system.

Figure 31

Bob Belden's thoughts on arranging this song were:

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

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

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

Bob Belden: 1999 Introduction

The musical score for the introduction of '1999' is arranged for Keyboard, Bass Guitar, and Drums. The Keyboard part is in the treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a series of chords and melodic lines. The Bass Guitar part is in the bass clef, playing a rhythmic line with eighth notes and quarter notes. The Drums part is in the bass clef, featuring a straight 16th funk feel with a tempo of quarter note = 120. It includes a drum fill at the beginning, followed by a 16th on timboudine section, and a fill ad lib at the end.

Figure 32

2.3.2 Adding background lines

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

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

Bob Belden: 1999 bars 26-30

The musical score for bars 26-30 of '1999' features a full horn section and keyboard. The horn section includes two Trumpets (TPT), Alto Saxophone (ALTO SAX), Tenor Saxophone (T. SAX), Trombone (TRN), and Baritone Saxophone (B. SAX). The keyboard part includes Guitar (GTR), Keyboard (KEYS), Bass Guitar (BASS), and Drums (DR). The horn section plays harmonically supportive dotted note stabs. The guitar enters at bar 26, playing the melody in octaves. The keyboard part continues with chords and melodic lines. The bass guitar and drums provide a rhythmic foundation.

Figure 33

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

Bob Belden: 1999 bars 62-71

The musical score for Figure 34 shows four horn parts: two Trumpets (TPT.), Alto Saxophone (ALTO SAX.), Tenor Saxophone (TEN.), and Baritone Saxophone (B. SAX.). The music is in 4/4 time with a key signature of two sharps (F# and C#). A first ending bracket spans from bar 62 to bar 71. The parts feature a rhythmic pattern of eighth notes and sixteenth notes, with the Tenor Saxophone part starting with a '07b' marking in bar 62.

Figure 34

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

Bob Belden: 1999 bars 96-97

The musical score for Figure 35 shows four horn parts: two Trumpets (TPT.), Alto Saxophone (ALTO SAX.), Tenor Saxophone (TEN.), and Baritone Saxophone (B. SAX.). The music is in 4/4 time with a key signature of two sharps (F# and C#). A first ending bracket spans from bar 96 to bar 97. The parts feature long notes and a syncopated one-bar riff in bar 96.

Figure 35

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

Bob Belden: 1999 bars 105-106

The musical score for Figure 36 consists of six staves, each representing a different instrument in the horn section: Trumpet 1 (TPT. 1), Trumpet 2 (TPT. 2), Alto Saxophone (ALTO SAX.), Tenor Saxophone (T. SAX.), Trombone (TBN.), and Baritone Saxophone (B. SAX.). The score is for bars 105 and 106. A box labeled 'L' is positioned above the first staff at the beginning of bar 105. The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is a repeated note riff that builds in pitch and intensity across the two bars, culminating in a loud note with a big fall off at the end of bar 106.

Figure 36

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

Bob Belden: 1999 bars 118-122

The musical score for Figure 37, titled "Bob Belden: 1999 bars 118-122", is a multi-staff arrangement. It begins at bar 118, marked with a circled 'N'. The score includes parts for two Trumpets (TPT.), Alto Saxophone (ALTO SAX.), Tenor Saxophone (T. SAX.), Trombone (TEN.), Soprano Saxophone (S. SAX.), Guitar (GTR.), Keyboards (KEYS.), Bass (BASS), and Drums (DR.). The key signature is one sharp (F#) and the time signature is 4/4. The saxophones and bass play a rhythmic pattern of eighth notes with accents. The guitar and keyboards play a similar pattern with a 'D9' chord indicated. The drums play a '16TH FUNK PATTERN CONTINUES'. A circled 'N' appears above the bass staff at the start of bar 119. The score ends at bar 122.

Figure 37

2.4 Structure

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

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

2.4.1 Introductions

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

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

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

WALKING ON THE MOON

STING (AS ON REGATTA DE BLANC)

SWING REGGAE FEEL Q = 138

HH CLOSED, LIGHT

3 **Dm11** **C7sus** 4 TIMES

4 TIMES

CONT. SAME GROOVE

7 **A** **Dm11** **C7sus** **C**

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

11 **Dm11** **C7sus** **C**

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

Figure 38

2.4.1.1 Introductions in free time

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

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

Christian McBride: *Walking On The Moon*, Introduction

WALKING ON THE MOON STING ARR. BY CHRISTIAN MC BRIDE

SLOW, STRAIGHT 8 FEEL

BASS CLARINET IN B \flat | INTRO - BASS CLARINET IMPROVISES | E \flat 1 \flat

BASS GUITAR | INTRO - ALTO FLUTE IMPROVISES | E \flat 1 \flat

GUITAR | INTRO - ALTO FLUTE IMPROVISES | E \flat 1 \flat

PIANO | INTRO - ALTO FLUTE IMPROVISES | E \flat 1 \flat

ACOUSTIC BASS | INTRO - ALTO FLUTE IMPROVISES | E \flat 1 \flat

DRUM KIT | INTRO - ALTO FLUTE IMPROVISES | HH PEDAL ONLY | MALLET/SPACAL | OPEN SNARE

3

B. CL. $D^{\circ}sus$ Em° $D^{\circ}sus$

BASS $D^{\circ}sus$ Em° $D^{\circ}sus$

GTR. $D^{\circ}sus$ Em° $D^{\circ}sus$

PNO. $D^{\circ}sus$ Em° $D^{\circ}sus$

A. BASS $D^{\circ}sus$ Em° $D^{\circ}sus$

DR.

Figure 39

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

Christian McBride: *Walking On The Moon*, bars

The image shows a musical score for a sixteen-bar verse, divided into two systems. The first system starts at bar 10 and the second at bar 14. The instruments are: B. CL. (Bass Clarinet), BASS (Electric Bass), GTR. (Guitar), PNO. (Piano), A. BASS (Acoustic Bass), and DR. (Drums). The score includes chord diagrams (Emi9, D9sus) and musical notation for various instruments. A section labeled 'BASS MELODY IN HARMONICS' is indicated in the guitar staff. The drums play a consistent rhythmic pattern throughout.

Figure 40

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

2.4.2 Endings

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

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

Peter Gabriel: In Your Eyes, ending

The image shows a musical score for the ending of Peter Gabriel's 'In Your Eyes'. It is a four-measure section in 4/4 time, marked 'CODA' and 'C'. The key signature is one sharp (F#). The score consists of three staves: vocal line, guitar line, and bass line. The vocal line has lyrics: 'THE LIGHT THE HEAT. I AM COMPLETE. I SEE THE DOORWAY. OF THOUSAND CHURCHES.' The guitar line is an arpeggiated line. The bass line is a simple bass line. Above the vocal line, there are notes: D/F# A/C# D E D/F# A/C# D. Above the guitar line, there are notes: E D/F# A/C# D E D/F# A/C# D. Above the bass line, there are notes: E D/F# A/C# D E D/F# A/C# D. A note above the second measure says 'REPEAT TO FADE WITH VOCAL IMPROV IN AFRICAN STYLE OVER TOP'.

Figure 41

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

Billy Childs: In Your Eyes, ending

The image displays a musical score for the song "In Your Eyes" by Peter Dinklage. It is divided into two systems, starting at measure 51 and 55. The first system (measures 51-54) features a vocal line with lyrics: "EYES THE LIGHT THE HEAT I AM COMPLETE. IN YOUR EYES. I SEE THE DOOR WAY OF A THOUSAND CHURCHES". The instrumental parts (E. GTR., PNO., BASS, DR.) are marked with "VOCAL SCAT + GUITAR SOLO" and include chords: Cm7/D, Em7, and Fm9. The second system (measures 55-58) features a vocal line with lyrics: "YOUR EYES THE RESOLUTION OF ALL MY FRUITLESS SEARCHING OH I SEE THE LIGHT AND THE HEAT". The instrumental parts are marked with "REPEAT TO FADE" and include chords: Em11/A, D9sus, Em9, and Bbm7#11. The score is written for Voice, Electric Guitar, Piano, Bass, and Drums.

Figure 42

2.4.3 Solos Sections and Improvisation Platforms

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

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

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

The musical score for Billy Childs' "In Your Eyes" bars 45-46 features five staves: VOICE, E. GTR., PNO., BASS, and DR. The key signature is E major. The tempo is marked "A TEMPO". The score begins at bar 45 with a box containing the letter "E". The chords are Dmi9 and A13sus. The score ends with "DS AL CODA".

Figure 43

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

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

The musical score for Brad Mehldau's "Exit Music (For A Film)" bar 44-51 is for PNO. The key signature is B minor. The score is marked "SOLOS". The chords are Bmi7, C#7b9, F#7b9, Gma7, G7sus, G7, Cma7, F#7susb9, and F#7.

Figure 44

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

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

2.4.4 Vamps

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

Vamps have been used in writing many pop songs and 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

The musical score for Prince's *1999* bars 9-20 is presented in a grand staff format. The key signature is one flat (Bb) and the time signature is 4/4. The score consists of four measures. The upper staff (treble clef) contains the melody, which begins with a whole rest in the first measure, followed by quarter notes in the second, third, and fourth measures. The notes are G4, A4, Bb4, and C5. The lower staff (bass clef) contains a bass line of repeated quarter notes: G2, G2, G2, G2. Chord symbols are placed above the upper staff: F in the first measure, Gm/F in the second, F in the third, Gm/F in the fourth, F in the fifth, Gm/F in the sixth, F in the seventh, and Gm/F in the eighth. The lyrics "I WAS" are written below the eighth measure. A note "9" is written above the first measure. The instruction "KEYBO/S/BASS CONTINUE SAME" is written below the bass staff.

Figure 45

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

Bob Belden: *1999* Introduction

The musical score for Bob Belden's *1999* Introduction is presented in a three-staff format. The key signature is one flat (Bb) and the time signature is 4/4. The score consists of four measures. The upper staff (treble clef) is labeled "KEYBOARD" and contains a vamp of chords: Gm/F, Gm/F, Gm/F, Gm/F. The middle staff (bass clef) is labeled "BASS GUITAR" and contains a vamp of eighth notes: G2, G2, G2, G2. The lower staff (bass clef) is labeled "DRUMS" and contains a drum pattern: a drum fill in the first measure, followed by a straight 16th funk feel in the second, third, and fourth measures. The tempo is marked as "♩ = 120". The instruction "STRAIGHT 16TH FUNK FEEL" is written above the keyboard and bass guitar staves. The instruction "DRUM FILL" is written above the drum staff. The instruction "16TH ON TAMBOURINE CR" is written above the drum staff. The instruction "FILL AD LIB." is written above the drum staff.

Figure 46

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

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

The image shows a musical score for Don Henley's 'New York Minute'. It consists of two staves: VOICE and PNO. The VOICE staff is in treble clef with a key signature of two flats and a 4/4 time signature. It contains the lyrics 'HAR - ry GOT UP DRESSED IN BLACK' with musical notation above. The PNO. staff is in bass clef with the same key signature and time signature. It features a vamp consisting of four chords: F7, Bb7, Eb7, and F7sus4. The tempo is marked 'UP SWING FEEL' and the dynamics are 'SIMILE'. A box labeled 'A' and 'VERSE 1 & 2' is placed above the first two bars of the voice part.

Figure 47

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

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

Bob Belden: *New York Minute*, Introduction vamp

The image shows a musical score for Bob Belden's 'New York Minute' introduction vamp. It consists of three staves: PIANO, BASS, and DRUMS. The PIANO staff is in treble clef with a key signature of two flats and a 2/2 time signature. It contains the title 'NEW YORK MINUTE' and the subtitle 'DON HENLEY ARR. BOB BELDEN'. The tempo is marked 'UP SWING FEEL' and the dynamics are 'Cresc.' and 'D7/C'. The BASS staff is in bass clef with the same key signature and time signature. It features a syncopated bass figure. The DRUMS staff is in bass clef with the same key signature and time signature. It features a simple drum pattern. The tempo is marked 'UP SWING FEEL' and the dynamics are 'Cresc.'.

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

6 *Cut1* *♭7/c*

PN. *Cut1* *♭7/c*

BASS

Dr.

The image shows a musical score for three instruments: Piano (PN.), Bass, and Drums (Dr.). The score is written in 6/8 time. The Piano part features a melodic line with a 'Cut1' annotation above the first measure and a '♭7/c' annotation above the second measure. The Bass part provides a rhythmic accompaniment with eighth and sixteenth notes. The Drums part is represented by a series of diagonal slashes, indicating a simple drum pattern. The score is divided into four measures by vertical bar lines.

Figure 48

2.5 – Harmony

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

2.5.1 Modulation

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

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

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

The musical score for Lisa Bassenge's arrangement of "Like A Virgin" (bars 61-69) is shown. It features a modulation from D minor to F# major at bar 68. The score includes the following elements:

- Bar 61:** Chords EMI7, A7b9, DMI9, G7(b9b7). Lyrics: "Ooh", "Ooh".
- Bar 65:** Chords EMI7, A7b9, DMI9, NC. Lyrics: "Ooh", "YOUR SO FINE".
- Bar 69:** Chords F#MA7, BMA7, F#MA7, BMA7. Lyrics: "AND YOUR MINE", "I'LL BE YOURS", "TIL THE END OF TIME", "COS YOU".

Figure 49

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

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

Figure 50

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

2.5.2 Seventh Chords and Extensions

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

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

Prince: 1999, bars 29-36

Musical score for Prince's "1999", bars 29-36. The score is in 4/4 time and features a melody line with lyrics. Chords are indicated above the staff: Dmi7, F, Gmi/F, F, Gmi/F, F. The lyrics are: "THOUS-AND ZE - RO ZE - RO PAR - TY OV - ER OOPS; OUT OF TIME SO TO - NIGHT I'M GON-NA PAR TY LIKE IT'S NINE - TEEN NINE - TY NINE. I WAS". A first ending bracket is shown above the final two measures, labeled "BACK FOR VERSE 2".

Figure 51

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

Bob Belden: 1999 bars 26-33

Musical score for Bob Belden's "1999", bars 26-33. The score is in 4/4 time and features a Hammond organ arrangement. The score is divided into four staves: Gtr., Keys, Bass, and Dr. Chords are indicated above the staves: G13, Bb13, D9, G13, Bb13, D9, G13, Bb13, D7. The lyrics are: "THOUS-AND ZE - RO ZE - RO PAR - TY OV - ER OOPS; OUT OF TIME SO TO - NIGHT I'M GON-NA PAR TY LIKE IT'S NINE - TEEN NINE - TY NINE. I WAS".

Figure 52

2.5.3 Harmonic Substitution

2.5.3.1 Turnarounds

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

Sting: *Sister Moon* bars 6-9

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

Figure 53

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

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

Sting: *Sister Moon* bars 14-17

14 **B** C#7 Dma7 Bma7/D# E F0 D#mi E/Q# C#7
VOICE GAZE AT YOUR FACE THE WHOLE NIGHT THROUGH. I'D GO OUT OF MY MIND. BUT FOR
17 F#mi/ma7 B7 D#mi E/Q# C#7
VOICE YOU I'D GO OUT OF MY MIND BUT FOR

Figure 54

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

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

13 **8** C#7#9#11 D#9#11 Bma7/D# E7sus Ebmi7 D13#11 Aadd9/C# B/C
 VOICE GAZE AT YOUR FACE, THE WHOLE NIGHT THROUGH, I'D GO OUT OF MY MIND
 E. GTR. C#7#9#11 D#9#11 Bma7/D# E7sus Ebmi7 D13#11 Aadd9/C# B/C

16 Bbma7#5 Ebmi7 D13#11 Aadd9/C# B/C GMA13#11
 VOICE I'D GO OUT OF MY MIND, BUT FOR YOU.
 E. GTR. Bbma7#5 Ebmi7 D13#11 Aadd9/C# B/C GMA13#11

Figure 55

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

Herbie Hancock: *Sister Moon* bars 41-46

41 **G**
 VOICE: TO HOWL AT THE MOON, THE WHOLE NIGHT THROUGH, AND THEY REALLY DONT CARE.
 E. GTR.:
 44 F#7/D F#7/A7
 VOICE:
 E. GTR.:
 45 **H**
 VOICE: TO GO OUT OF MY MIND BUT FOR YOU.
 E. GTR.:
 PNO.:

Figure 56

2.5.3.2 Diatonic and Tritone Substitution

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

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

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

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

VERSE 1
 VOICE: WON'T YOU. COME SEE A-BOUT ME. I'LL BE A- LONE. DAN- CING, YOU KNOW IT SA- BY.
 PNO.:

13 E D A D
 VOICE TELL ME YOUR TROUB-LES AND DOUBTS, GIV-IN IT EV-RY-THING IN-SIDE AND OUT

Figure 57

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

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

15 S A Gma7 Ebma7
 VOICE WONT YOU COME SEE ABOUT ME, DON'T YOU TRY AND PRETEND, I'LL BE ALONE, DANCING YOU KNOW IT BARE, WE'LL WIN IN THE END I WONT
 FLUG.
 PNO. SUSTAINED APPEGGATED CHORDS, SALLAD STYLE
 17 Dma7 Ami7 G C
 VOICE TELL ME YOUR TROUBLES AND DOUBTS, GIVING ME EVERYTHING, INSIDE AND OUT, NOW BABY
 HARM YOU, OR TOUCH YOUR DEFENCES, VANITY, AND SECURITY
 21 D C Emi C
 VOICE LOVES STRANGE, SO REAL IN THE DARK, THINK OF THE TENDER THINGS, THAT WE'VE BEEN WORKIN ON,
 DONT YOU FORGET ABOUT ME, I'LL BE ALONE, DANCING YOU KNOW IT BARE.
 25 Bmi7 Ami7 Emi Bbma7#11
 VOICE SLOW CHANGE MAY PULL US APART, WHEN THE LIGHT GETS INTO YOUR HEART, NOW BABY,
 GOING TO TAKE YOU APART, I'LL PUT US BACK TOGETHER AT HEART, NOW BABY.

Figure 58

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

2.5.3.3 Melody Notes As Extensions Of The Chord

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

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

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

Figure 59

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

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

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

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

The image displays a musical score for the 8. CL. instrument, covering bars 22 to 37 of the piece 'Walking On The Moon' by Christian Mc Bride. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is reharmonised with various chords, including triads, dyads, and complex chords like 7#11 and sus. The reharmonisation is as follows:

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

Figure 60

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

PART THREE - The Tool Box

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

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

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

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

3.1 Melody

3.1 Adapting the melody

3.1.1 Jazz Feel

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

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

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

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

52 **C** **F** **G**
MAK-IN ME VI - O - LENT BUT WHY YOUR NIH IL - IST - IC TEN - DEN CIES ARE

56 **C** **F** **G**
MAK-IN ME VI - O - LENT BUT WHY YOUR NIH IL - IST TIC

Figure 61

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

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

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

Trudy Lile: *Violent*, Introduction

The musical score for the introduction of "Violent" is written for a large ensemble. The tempo is marked as "LIVELY HIP HOP SWING FUNK" with a quarter note equal to 200 (♩ = 200). The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The score includes parts for Flute, two Alto Saxophones, two Tenor Saxophones, one Baritone Saxophone, four Trumpets (labeled 1, 2, 3, 4), three Trombones (labeled 1, 2, 3), one Bass Trombone, Electric Guitar, Fender Rhodes (with both treble and bass clefs), Electric Bass, and Drums. The dynamic marking *ff* (fortissimo) is used throughout the introduction. The score is divided into four measures. The first measure contains a rest for the flute and saxophones, followed by a melodic line. The second measure continues the melodic line with some syncopation. The third measure features a more complex rhythmic pattern with accents. The fourth measure concludes the introduction with a final melodic phrase. The drums part is indicated by a double bar line with a "4" below it, suggesting a specific drum pattern.

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

The musical notation shows two staves of music. The first staff starts at bar 37 with a C13 chord and continues through bar 40. The second staff starts at bar 41 with a C13 chord and continues through bar 44, ending with a Gb13 chord. The melody consists of eighth and quarter notes, with some syncopation in the first bar of each staff.

Figure 63

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

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

The musical notation shows a full orchestration for bars 37 and 38. The instruments listed are Flute (Fl.), Alto Saxophone (ALTO SAX.), Tenor Saxophone (TEN. SAX.), Baritone Saxophone (BAR. SAX.), Trombone (TRP.), Electric Guitar (E. GTR.), Rhodes, and Electric Bass (E. BASS). The score includes various chords such as C13, F13, and Gb13, and features a complex texture with multiple parts for each instrument.

Figure 64

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

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

Musical score for Stellar's *Violent*, chorus section bars 43-50. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It consists of two staves. The first staff starts at bar 43 and ends at bar 46. The second staff starts at bar 47 and ends at bar 50. Chord symbols C, F, and G# are indicated above the staves. The notation includes eighth notes, quarter notes, and rests. There are markings 'OH' under some notes, and a first ending bracket labeled '1. 2.' at the end of the second staff.

Figure 65

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

Musical score for Trudy Lile's *Violent*, chorus section bars 37-38. The score is written in treble clef with a key signature of two flats. It consists of multiple staves for different instruments: Flute (FL), Alto Saxophone (ALTO SAX), Tenor Saxophone (TEN. SAX), Soprano Saxophone (SOPR. SAX), Trumpet (TPT.), Trombone (TEN.), Bass Trombone (B. TEN.), Electric Guitar (E. GTR.), Rhodes, Electric Bass (E. BASS), and Drums (DR.). Chord symbols C13 and F13 are indicated above the staves. The notation includes eighth notes, quarter notes, and rests. There are markings 'f' (forte) and 'mf' (mezzo-forte) indicating dynamics. The score shows a melodic riff in the horns and a rhythmic accompaniment in the bass and drums.

Figure 66

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

Trudy Lile: *Violent*, Coda section

Figure 67

3.2 Melodic pedal points

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

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

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

Sting: *Fragile*, Chorus section

CHORUS

21 **C⁶** **B⁷ALT** **E^m9**
 ON AND ON THE RAIN WILL FALL. LIKE TEARS FROM A STAR. LIKE TEARS FROM A STAR.

25 **C⁶** **B⁷ALT** **E^m9** DS AL CODA - GUITAR IMPROVISES OVER MELODY A SECTION REPEATED
 ON AND ON THE RAIN WILL SAY. HOW FRA-GILE WE ARE... HOW FRA-GILE WE ARE.

Figure 68

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

Trudy Lile: *Fragile*, chorus section

33 **F_MA7#11** **E⁷ALT**
 ON AND ON. THE RAIN WILL FALL LIKE

41 **D^m11** **F_MA7/A** **B_MA9#11**
 TEARS FROM A STAR. LIKE TEARS FROM A STAR.

Figure 69

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

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

3.2 Rhythm

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

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

3.2.1 Groove

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

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

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

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

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

Trudy Lile: *Rock With You*, Introduction

Figure 70

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

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

Figure 71

3.2.2 Changes of Tempo

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

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

Cyndi Lauper: *Time After Time*, Introduction

ROCK FEEL Q = 132

TIME AFTER TIME

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

F SHAKER KYBD/SYNTH ADD ELECTRIC GUITAR 2ND TIME

G EMI F CONT. SAME

5 [A] VERSE 1, 2, 3

Dmi/C C Dmi/C C Dmi/C C

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

Dmi/C C Dmi/C C Dmi/C C

Figure 72

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

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

Cyndi Lauper: *Time After Time*, bar 13

13 8 F G EMI F F G EMI
 FLASH BACK ONE NIGHT AL - MOST LEFT BE - HIND

Figure 73

Trudy Lile: *Time After Time*, bar 17

17 C QMA7 A7sus DMA7 C#7ALT swing feel C69 EMI7 F#7ALT QMA7
 swing feel
 swing 2 feel
 swing 2 feel

Figure 74

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

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

Cyndi Lauper: *Time After Time*, bar 13

CHORUS 22 C_m

AND YOU LOOK... AND YOU WILL FIND ME... F TIME AF - TER TIME IF YOU FALL.

26 G Am F G C

I WILL CATCH YOU ILL BE WAIT - ING . TIME AF - TER TIME

Figure 75

Trudy Lile: *Time After Time*, bar 17

26 D $F\#7_{ALT}$ $E7_{SUS}$ $Dma7$ $C\#7_{SUS}$

A. Fl.

Pno. $F\#7_{ALT}$ $E13_{SUS}$ $Dma7$ $C\#7_{SUS}$

Bass $F\#7_{ALT}$ $E13_{SUS}$ $Dma7$ $C\#7_{SUS}$

Dr.

to CODA last time only

30 $Bm7$ $Bbma7\#11$ $Gma7$ $E7_{SUS}$ $D7\#5$

A. Fl.

Pno. $Bm7$ $Bbma7\#11$ $Gma7$ $E7_{SUS}$ $D7\#5$ to CODA last time only

Bass $Bm7$ $Bbma7\#11$ $Gma7$ $E7_{SUS}$ $D7\#5$ to CODA last time only

Dr.

to CODA last time only

34 EMI⁷ F#7^{ALT} Q³SUS F#7^{ALT} DS for solos

Pno. EMI⁷ F#7^{ALT} Q³SUS F#7^{ALT} DS for solos

Bass EMI⁷ F#7^{ALT} Q³SUS Q³SUS F#7^{ALT} DS for solos

Dr. DS for solos

Figure 76

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

3.2.3 Changes Of Meter

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

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

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

9 **A** F⁵ B^b A^b D^b F^{M1} B^b A^b D^b

LOAD UP ON GUNS BRING YOUR FRIENDS. IT'S FUN TO LOSE AND TO PRE-TEND.

13 F^{M1} B^b A^b D^b F^{M1} B^b A^b D^b

SHE'S OV - ER BANG MY-SELF AS SURE... I KNOW. I KNOW. A DR - TY WORLD.

17 **B** F_{M1} B^b A^b D^b F_{M1} B^b A^b D^b
 HEL-LO HEL-LO HEL-LO HEL-LO HEL-LO HEL-LO HEL-LO HEL-LO HEL-LO HEL-LO

21 F_{M1} B^b A^b D^b F_{M1} B^b A^b D^b
 HEL-LO HEL-LO HEL-LO HEL-LO HEL-LO HEL-LO HEL-LO HEL-LO WITH THE

25 **C** F_{M1} B^b A^b D^b F_{M1} B^b A^b D^b
 LIGHTS OUT IT'S LESS DANCE - ROUS. HERE WE ARE NOW. EN-TER- TAIN__ US. I FEEL

Figure 77

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

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

SMELLS LIKE TEEN SPIRIT

♩ = 100 STRONG ROCK FEEL KURT COBAIN ARGO, TRUDY LILE

ELECTRIC GUITAR GUITAR TRIO

BASS GUITAR TRIO

DRUMS ♩ = 100 STRONG ROCK FEEL

5 δ TH = 200
 RHODES: D_{MA}^7/E E_{MI}^7/A G_{MA}^7 B^9_{SUS} D_{MA}^7/E E_{MI}^7/A G_{MA}^7 B^9_{SUS}

8 δ TH = 200
 DR: RIDE CYMBAL, PLAY FILLS

9 δ TH = 200
 FL: D_{MA}^7/E E_{MI}^7/A G_{MA}^7 B^9_{SUS} D_{MA}^7/E E_{MI}^7/A $C\#7\#9\#11$ C_{MA}^7

10 δ TH = 200
 E. GTR: D_{MA}^7/E E_{MI}^7/A G_{MA}^7 B^9_{SUS} D_{MA}^7/E E_{MI}^7/A $C\#7\#9\#11$ C_{MA}^7

11 δ TH = 200
 RHODES: D_{MA}^7/E E_{MI}^7/A G_{MA}^7 B^9_{SUS} D_{MA}^7/E E_{MI}^7/A $C\#7\#9\#11$ C_{MA}^7

12 δ TH = 200
 B.S.: D_{MA}^7/E E_{MI}^7/A G_{MA}^7 B^9_{SUS} D_{MA}^7/E E_{MI}^7/A $C\#7\#9\#11$ C_{MA}^7

13 δ TH = 200
 FL: D_{MA}^7/E E_{MI}^7/A C_{MA}^7 $B7\#9\#5$ D_{MA}^7/E E_{MI}^7/A $F\#13\#9$ $B7\#9\#5$

14 δ TH = 200
 E. GTR: D_{MA}^7/E E_{MI}^7/A C_{MA}^7 $B7\#9\#5$ D_{MA}^7/E E_{MI}^7/A $F\#13\#9$ $B7\#9\#5$

15 δ TH = 200
 RHODES: D_{MA}^7/E E_{MI}^7/A C_{MA}^7 $B7\#9\#5$ D_{MA}^7/E E_{MI}^7/A $F\#13\#9$ $B7\#9\#5$

16 δ TH = 200
 B.S.: D_{MA}^7/E E_{MI}^7/A C_{MA}^7 $B7\#9\#5$ D_{MA}^7/E E_{MI}^7/A $F\#13\#9$ $B7\#9\#5$

17 δ TH = 200
 DR: D_{MA}^7/E E_{MI}^7/A C_{MA}^7 $B7\#9\#5$ D_{MA}^7/E E_{MI}^7/A $F\#13\#9$ $B7\#9\#5$

Figure 76

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

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

MESSAGE TO MY GIRL NEIL FINN

STEADY ROCK BALLAD Q=100

DRUM INTRO

VOICE

PNO.

E. BASS

DRUMS CONTINUE THIS GROOVE

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

VOICE

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

PNO.

11 $B^{\flat} M1$ A° A^{\flat} A°

VOICE

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

PNO.

9 $D^{\flat 7}_{SUS}$ $D^{\flat 7}$

VOICE

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

PNO.

Figure 77

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

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

MESSAGE TO MY GIRL NEIL FINN

SLOWISH STRAIGHT FEEL. WITH SPACE

ALTO FLUTE

PIANO

5 A. FL.

PNO.

9 A. FL.

PNO.

15 = 72 VOICE

15 = 72 PNO.

PLAY ANSWERING FILLS BASED ON THIS

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

Figure 78

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

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

19 VOICE

PNO.

EVERY THING YOU FEEL IS VISCIOUS.
WHISPERED IN A HUSH.

21 B^b_{sus4-3} G_{sus4-3}
 VOICE: FRIGHT ENED BY THE WORDS. ITS TIME THAT IT WAS HEARD. NO MORE
 PNO. B^b_{sus4-3} G_{sus4-3}

23 C_{MA7} $B^b_{MA7\#11}/C$ C_{MA7} G_{M7}
 VOICE: EMP - TY SELF POSS - ESS - ION. VIS SIONSWEPT UN - DER. THE MAT . IT'S NO
 PNO. C_{MA7} $B^b_{MA7\#11}/C$ C_{MA7} G_{M7}

27 $E^b_{MA7\#11}$ F^7_{sus}
 VOICE: YEARS RE - SO - LU - TION. IT'S MORE THAN THAT
 PNO. $E^b_{MA7\#11}$ F^7_{sus}

29 $A^b_{MA7\#11}$ PLAY ANSWERING FILLS BASED ON THIS G_{M7}
 A. FL. $A^b_{MA7\#11}$ G_{M7}
 PNO. $A^b_{MA7\#11}$ G_{M7}

Figure 79

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

3.3 Instrumentation and Texture

3.3.1 Size of the group

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

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

3.3.1.1 Jazz Duo

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

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

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

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

Trudy Lile: Message to my Girl, Introduction

MESSAGE TO MY GIRL NEIL FINN

SLOWISH STRAIGHT FEEL. WITH SPACE

ALTO FLUTE

PIANO

PLAY ANSWERING FILLS BASED ON THIS

Figure 80

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

3.3.1.2 Jazz quintet

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

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

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

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

Trudy Lile: *More Than This*, Introduction

MORE THAN THIS BRIAN FERREY

The musical score for the introduction of 'More Than This' is presented in four staves: ALTO FLUTE, VOICE, PIANO, and BASS. Each staff begins with the instruction 'INTRO GENTLE BOSSA GROOVE'. The music is in 4/4 time and features a syncopated unison line. The piano part includes the instruction 'GUITAR PLAY GENTLE BOSSA GROOVE'. The score is symmetrical, with the same material used in the ending of the arrangement, but in reverse.

5 Dm^9 G^{13}

A. FL. Dm^9 G^{13} Fm^9

VOICE Dm^9 G^{13}

PNO. Dm^9 G^{13} GUITAR PLAY GENTLE BOSSA GROOVE

Bs. Dm^9 G^{13}

Figure 81

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

3.3.1.3 Large ensemble

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

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

Sting: *Fragile*, bars 9-14

9

Emi⁹ Ami⁷ B⁷ Emi⁷ IF BLOOD WOULD

13 A Emi⁹ Ami⁷ FLOW, AND FLESH AND STEEL ARE ONE. DRY -

CONTINUE THIS GROOVE FOR VERSES

Figure 82

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

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

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

Figure 83

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

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

Trudy Lile: *Rock With You*, Chorus section

The image displays a musical score for the chorus section of the song "Rock With You" by Trudy Lile, covering measures 29 to 33. The score is arranged for a large ensemble, including vocalists and instrumentalists. A key signature change to E major is indicated by a box labeled 'E' at the beginning of measure 29. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Tenor 3, Soprano, and Voice) feature lyrics such as "WITH YOU ALL NIGHT", "ROCK WITH YOU IN THE SUN", and "LIGHT". The instrumental parts include Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score is divided into two systems, with the first system ending at measure 33. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Figure 84

3.4 Structure

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

3.4.1 Introductions

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

3.4. 1.1 Introductions in free time

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

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

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

Bob Marley: *Is This Love* Introduction

IS THIS LOVE BOB MARLEY

SWING REGGAE FEEL

KEYS - CLAVINET $F\sharp M7$ KYSD SKANK WITH DELAY

UNISON GUITAR AND BASS $F\sharp M1$

ELECTRIC BASS

5

VOICE

PNO.

E. BASS

Figure 85

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

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

43 $C\sharp M1$ $B M1$

VOICE

AM WIL-LING AND AB-LE. AND

47 $F\sharp M7$ E D $C\sharp$ B

VOICE

PUT MY CARDS ON YOUR TAB-LE WAN-NA

DS TWICE THEN CODA

Figure 86

Trudy Lile: *Is This Love*, Introduction

IS THIS LOVE

BOB MARLEY

COLLA VOCE INTRO - RUBATO SWING FEEL
FLUTE C#MI7

VOICE: $C\#MI7$ $DMA7$ $FMA7\#11$ $F\#7ALT$

PIANO: $C\#MI7$ $DMA7$ $FMA7\#11$ $F\#7ALT$

5 $FMA7\#5$ $GMA7\#11$ $EMI7$ $C\#9SUS$

VOICE: $FMA7\#5$ $GMA7\#11$ $EMI7$ $C\#9SUS$

PNO.: $FMA7\#5$ $GMA7\#11$ $EMI7$ $C\#9SUS$

9 A/G $BMA9\#11$ $E\flat MA7$ $Cadd9/E$ $F9SUS$

VOICE: A/G $BMA9\#11$ $E\flat MA7$ $Cadd9/E$ $F9SUS$

PNO.: A/G $BMA9\#11$ $E\flat MA7$ $Cadd9/E$ $F9SUS$

13 SWING FEEL IN 7 $F\#MI7$ $DMA7$ $C\#7SUS$ REPEAT TIL READY

VOICE: $F\#MI7$ $DMA7$ $C\#7SUS$ WAN-NA

PNO.: $F\#MI7$ $DMA7$ $C\#7SUS$

BASS: $F\#MI7$ $DMA7$ $C\#7SUS$

DR.: $F\#MI7$ $DMA7$ $C\#7SUS$

Annotations: BASS AND DRUMS ONLY 1ST THEN ADD PIANO

Figure 87

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

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

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

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

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

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

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

ROCK FEEL Q = 132

TIME AFTER TIME

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

Introduction (bars 1-4):

SHAKER (F), KYBD/SYNTH (G), ADD ELECTRIC GUITAR 2ND TIME (Em), CONT. SAME (F)

Verse 1 (bars 5-16):

VERSE 1. 2. 3

Chords: Dmi/C C Dmi/C C Dmi/C C Dmi/C C

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

Chords: Dmi/C C Dmi/C C Dmi/C C Dmi/C C

Verse 2 (bars 13-16):

Chords: F G Em F F G Em

Lyrics: FLASH BACK ONE NIGHT ALMOST LEFT BEHIND

Chords: F G Em F F G Em

Figure 88

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

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

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

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

Cyndi Lauper arrgd Trudy Lile

♩ = 69 Freely improvise, no time, longer phrases

The musical score is arranged for four instruments: Alto Flute, Piano, Bass, and Drums. The Alto Flute part is mostly silent, with some notes in the second section. The Piano part features a quartal vamp in the right hand and long pedal notes in the left hand. The Bass part has long notes in the left hand. The Drums part is marked with performance instructions for improvisation using mallets, toms, snare off, and HH muted.

Alto Flute

Piano

Bass

Drums

♩ = 69 Freely improvise, no time, longer phrases

♩ = 69 Freely improvise using mallets, toms, snare off, HH muted

5 **A** Freely improvise 2 bar phrases

A. Fl. Freely improvise 2 bar phrases

Pno. Freely improvise 2 bar phrases

Bass Freely improvise 2 bar phrases

Dr. Freely improvise 2 bar phrases

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

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

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

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

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

Figure 89

3.4.2 Endings

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

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

Trudy Lile: *Message To My Girl*, Ending

55 $E^b MA7\#11$ $F7_{SUS}$

VOICE: NEW YEARS RE - SO - LU - TION. IT'S MORE THAN THAT.

PNO. $E^b MA7\#11$ $F7_{SUS}$

57 FLUTE SOLO $C MA7$ $G MI7$ $E^b MA7\#11$ $F7_{SUS}$ REPEAT TO FADE TO END

PNO. $C MA7$ $G MI7$ $E^b MA7\#11$ $F7_{SUS}$

Figure 89

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

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

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

43 $F7_{SUS}$ CODA LAST TIME ONLY $B^b MA9\#11$ A^b_{SUS} THREE TIMES. LAST ONE SLOW $B7_{ALT}$

FL. $F7_{SUS}$ CODA LAST TIME ONLY $B^b MA9\#11$ A^b_{SUS} $B7_{ALT}$

E. GTR. $F7_{SUS}$ CODA LAST TIME ONLY $B^b MA9\#11$ A^b_{SUS} $B7_{ALT}$

RHODES $F7_{SUS}$ CODA LAST TIME ONLY $B^b MA9\#11$ A^b_{SUS} $B7_{ALT}$

B.S. $F7_{SUS}$ CODA LAST TIME ONLY $B^b MA9\#11$ A^b_{SUS} $B7_{ALT}$

DR. $F7_{SUS}$ CODA LAST TIME ONLY $B^b MA9\#11$ A^b_{SUS} $B7_{ALT}$

Figure 90

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

Trudy Lile: *Fragile*, Coda

Figure 91

3.4.3 Solos Sections and Improvisation Platforms

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

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

3.4.3.1 Cycles

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

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

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

Trudy Lile: *Violent*, Solo section

Figure 92

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

3.4.4 Vamps

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

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

Radiohead: *High And Dry*, Introduction

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

♩ = 86

4

6

8

10 VERSE A F#m11 Aadd9 E

TWOUMPSIN A WEEK I SET. YOU THINK THAT@RET TYCLE -VER DONT YOU BOY?

14 F#m11 Aadd9 E

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

SIMILE

Figure 93

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

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

Trudy Lile: *High And Dry*, Intro

HIGH AND DRY

RADIOHEAD ARGO. TRUDY LILE

The musical score for the two-bar vamp is written for Piano, Bass, and Drums. It consists of two measures. The first measure contains a G major 7 chord (GMA7) in the piano and bass parts. The second measure contains a Bb major 7 #11 chord (BbMA7#11) in the piano and bass parts. The piano part includes a 'PIANO FILLS' section. The drums play a steady eighth-note pattern, labeled 'STRAIGHT 8. CROSS STICK'. The vamp is repeated 4 times.

Figure 94

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

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

18 SOLOS **C** B^b7_{ALT} B^b_{m7} A^7_{ALT} B^b_{m7}

FL. B^b7_{ALT} B^b_{m7} A^7_{ALT} B^b_{m7}

PNO. B^b7_{ALT} B^b_{m7} A^7_{ALT} B^b_{m7}

BS. B^b7_{ALT} B^b_{m7} A^7_{ALT} B^b_{m7}

25 SOLOS **C**

22 $F7_{b9\#11}$ E^7_{ALT} E^b_{MA7} $F^{\#}_{MA7b9\#11}$ G_{MA7} $B^b_{MA7\#11}$

FL. $F7_{b9\#11}$ E^7_{ALT} E^b_{MA7} $F^{\#}_{MA7b9\#11}$ G_{MA7} $B^b_{MA7\#11}$

PNO. $F7_{b9\#11}$ E^7_{ALT} E^b_{MA7} $F^{\#}_{MA7b9\#11}$ G_{MA7} $B^b_{MA7\#11}$

BS. E^b_{MA7} $F^{\#}_{MA7b9\#11}$ G_{MA7} $B^b_{MA7\#11}$

DR. E^b_{MA7} $F^{\#}_{MA7b9\#11}$ G_{MA7} $B^b_{MA7\#11}$

Figure 95

3.5 Reharmonisation

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

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

3.5.1 Modulation

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

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

The image shows two staves of musical notation in treble clef with a key signature of one flat (Bb).
Staff 1 (bars 34-36):
- Bar 34: Chord CMA7. Lyrics: BEST THING THAT YOU EV-ER EV-ER HAD.
- Bar 35: Chord GMA7. Lyrics: EV-ER HAD.
- Bar 36: Chord STOP NC. Lyrics: IT'S THE BEST.
Staff 2 (bars 37-40):
- Bar 37: Chord BbMA7. Lyrics: THING THAT YOU EV-ER HAD.
- Bar 38: Chord DbMA7. Lyrics: THE BEST THING THAT YOU EV-ER EV-ER HAD.
- Bar 39: Chord AbMA7. Lyrics: EV-ER HAD.
- Bar 40: Chord AbMA7. Lyrics: HAD.

Figure 95

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

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

The image shows a musical score for the song 'High And Dry' by Trudy Lile, covering bars 34-40. The score is written in G minor (one flat) and 4/4 time. It consists of two staves. The first staff starts at bar 44 and contains the lyrics 'DON'T LEAVE ME HIGH DON'T LEAVE ME DRY...'. Above the staff, there are chord markings: 'F' (boxed), 'E7ALT', 'E♭M11', and 'D7ALT'. A 'CHORUS' label is placed above the first bar of this staff. The second staff starts at bar 48 and contains the lyrics 'DON'T LEAVE ME HIGH... DON'T LEAVE ME DRY...'. Above this staff, there are chord markings: 'Dm11', 'A13#11', and 'A♭7ALT'. A 'STOP NC' label is placed above the first bar of this staff. The key signature changes from one flat to two flats (F major) at bar 48.

Figure 96

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

3.5.2 Seventh Chords and Extensions

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

Nirvana: *Smells Like Teen Spirit*, introduction

The image shows the introduction of the song 'Smells Like Teen Spirit' by Nirvana. The score is written in G minor (one flat) and 4/4 time. It consists of a single staff. Above the staff, there are chord markings: 'F5', 'B5', 'A♭5', and 'D♭5'. A 'DRUMS SET UP FILL' label is placed above the final bar. The score starts with a '3' (triplets) and a 'WHOLE BAND UNISON WITH DISTORTED GUITAR' instruction.

Figure 97

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

Stellar: *Violent*, Chorus Section

Figure 98

Trudy Lile: *Violent*, Chorus Section

Figure 99

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

3.5.3 Harmonic Substitution

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

3.5.3.1 Turnarounds

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

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

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

The image shows a musical score for voice and piano for bars 9-11. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two staves: VOICE (top) and PNO. (bottom). The voice staff contains a melody with notes and rests. The piano staff contains a bass line with notes and rests. Chord symbols are written above the piano staff: A/G in bar 9; BMA9#11 and EbMA7 in bar 10; Cadd9/E and F9sus in bar 11. The piano staff has a whole rest in bar 9 and a whole note in bar 10, followed by a half note in bar 11.

Figure 100

3.5.3.2 Diatonic Substitution

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

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

Trudy Lile: *High And Dry*, chorus

The musical score for the chorus of 'High And Dry' is presented in a multi-staff format. The vocal line (FL.) includes lyrics: 'HIGH DON'T LEAVE ME DRY. DON'T LEAVE ME HIGH..'. The piano accompaniment (PNO.) is divided into two systems. The first system covers bars 8-11, with chords: $E\flat7_{alt}$, $D_{mi}11$, $C\#7_{alt}$, and $D_{mi}11$. The second system covers bars 12-14, with chords: $A13\#11$, $A\flat7_{alt}$, $G_{ma}7$, and $B\flat_{ma}7\#11$. The score also includes parts for Bass (BS.), Drums (DR.), and a 'PIANO FILLS' section in bar 14.

Figure 101

3.5.3.3 Melody Notes As Extensions Of The Chord

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

Cyndi Lauper: *Time After Time*, chorus section

Figure 102 shows the musical score for the chorus section of Cyndi Lauper's "Time After Time". The score is in 3/4 time and G major. It consists of two systems of music. The first system starts at measure 14 and ends at measure 25. The second system starts at measure 26 and ends at measure 37. The melody is written in the treble clef, and the harmony is written in the bass clef. Chords are indicated above the staff: E (measures 14-15), Ami (measures 16-17), F (measures 18-19), G (measures 20-21), and C (measures 22-25). The lyrics are: "YOU CAN LOOK AND YOU WILL FIND ME. TIME AFTER TIME IF YOU FALL I WILL CATCH YOU ILL BE WAITING. TIME AFTER TIME."

Figure 102

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

Trudy Lile: *Time After Time*, chorus section

Figure 103

Slash Chords

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

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

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

Figure 103

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

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

Figure 104

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.

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

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

13 = 72 **A** $B^b m7/C$ E/C
I DON'T WAN - NA SAY I LOVE YOU.
I DON'T WANT TO SAY I WANT YOU.

15 D/C $B^b m7/C$ E/C B^7_{ALT}
THAT WOULD GIVE AW - AY TOO MUCH.
EV EN THOUGH I WANT YOU SO MUCH.

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

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

Coker, Jerry. *A guide to jazz composition and arranging*, Germany: Advance Music, 1998

David, Norman. *Jazz Arranging*, New York: Ardsley House Publishers, c1998

Davis, Francis. *Bebop and nothingness: jazz and pop at the end of the century*, London: Omnibus, 2001

Davis, Francis. *Like young: jazz and pop, youth and middle age*, Cambridge, Mass: Da Capo Press 2001

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

Grove Dick, *Arranging Concepts Complete; The ultimate arranging course of today's music*, Van Nuys, CA: Alfred Publishing Co, 1989

Mandel Howard. *Future Jazz* Oxford ; New York : Oxford University Press, 1999

Nicholson, Stuart. *Jazz rock: a history*, New York: Schirmer Books 1998

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

O'Meally, Robert. *The Jazz Cadence Of American Culture*, New York: Columbia University Press, 1998

Pease, Ted and Pullig, Ken. *Modern jazz voicings: arranging for small and medium ensembles* Boston, Berklee Press 2001

Porter L, *Lester Young*, Ann Arbor: University of Michigan Press, 2005

Rinzler Paul. *Jazz Arranging – A guide for small ensembles* London : Scarecrow, 1999

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

Websites

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

Stephen Erlwine Thomas: Song review, All Music,
<http://www.allmusic.com/cg/amg.dll?p=amg&sql=10:fbfoxq9aldde>"

Stephen Erlewine Thomas: Album review, All Music,
<http://www.allmusic.com/cg/amg.dll?p=amg&sql=10:a9fixq95ld6e>

Stephen Thomas Erlewine: Album Review. All Music,
<http://www.allmusic.com/cg/amg.dll?p=amg&token=ADFEAEE67B1BD246AC7420C79A364AC8A07CE5078810DA8D12254B4792BB345CC3036CFD4AC38FB7>

[D0861FF035A9E02FAC450DD3CAE91AF9D664383789E7B61145&sql=10:fbfoxq9aldde](http://www.allmusic.com/cg/amg.dll?p=amg&sql=10:fbfoxq9aldde) Accessed november 19th

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,

<http://www.allmusic.com/cg/amg.dll?p=amg&sql=10:anfpxqusld0e> accessed
November 16th 2008

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

<http://www.allmusic.com/cg/amg.dll?p=amg&sql=33:w9fexq8rldde> accessed
January 9th 2009

Lindsay Planer: Album Review, All Music,

<http://www.allmusic.com/cg/amg.dll?p=amg&token=ADFEAEE67B1BD246AC7420C79A364AC8A07CE5078810DA8D12254B4792BB345CC3036CFD4AC38FB7D0861FF035A9E02FAC450DD3CAE91AF9D6663A3789E6B61145&sql=10:gifixqwglldde> Accessed November 20th 2008

Robin Tolleson: Bob Belden: JAZZ MEETS POP Mar 1, 1999 12:00 PM

http://mixonline.com/mag/audio_bob_belden_jazz/ Accessed August 7th 2008

Scott Yanow, The New Standard Overview, All Music guide,
<http://www.allmusic.com/cg/amg.dll?p=amg&sql=10:hzfpxqwhldje> accessed
January 13th 2009

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

- Herbie Hancock 'The New Standard' 1995 Verve

1999 - '1999' Prince 1983 Warner Bros 23720

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

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

- Herbie Hancock, Possibilities 2005 Vector/Hancock 70013

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

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

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

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

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

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

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

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

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

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

Come As You Are – Nirvana, 'Nevermind' 1991 DMG 24425
- Charlie Hunter, 'Bing, Bing, Bing' 1995, Blue Note 31809

In Your Eyes - Peter Gabriel, 'So' 1986, Geffen
- Dianne Reeves, 'Bridges' May 4, 1999, Blue Note 33060

Violent – Stellar, 'Mix' 1999 Sony

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

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

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

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

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

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

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

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

Appendix 2

Scores of Original Songs – Part Two

NEW YORK MINUTE

HENLEY/KORTCHMAR/WINDING

ROCK BALLAD a=56

SUSTAINED STRINGS ON MELODY AND BLUES PIANO FILLS

INTRO

PIANO

PNO.

WITH DRUMS IN 4 AND BASS PEDAL C 2ND TIME

PNO.

11: **A** VERSE 1 & 2

VOICE

PNO.

HAR - RY GOT UP DRESSED IN BLACK

13

VOICE

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

15

VOICE

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

17

VOICE

WONT BE DOWN WALL STREET AN - Y MORE.

VERSE 2

HE HAD A HOME, LOVE OF A GIRL, BUT MEN GET LOST SOMETIMES, AS YEARS UNFURL.
ONE DAY HE CROSSED THE LINE, AND HE WAS TOO MUCH IN THIS WORLD, BUT I GUESS IT DOESN'T MATTER ANYMORE.

CHORUS

VOICE

1. 2. Cm1 B Eb/G Ab Bb's Ab B Cm1

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

VOICE

Eb/G Ab Bb's Ab B Cm1 Eb/G Ab Bb's

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

VOICE A^b B^b Cm E^b/G A^b B^b Cm

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

VERSE 3 C B^b/A^b A^b B^b7 B^b7sus4 B^b/A^b A^b

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

VOICE B^b7 B^b7sus4

SOME SO-DY GOIN TO JAIL YOU FIND SOME-SO-DY TO LOVE YOU SET-TER

VOICE Gm A^b A^0 A^b B^0 Cm

HANG ON - TO THE NAIL... THE WOLF IS ALWAYS AT THE DOOR.

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

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

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

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

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

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

BRIDGE E $Fm7$ $Dm7$ $G7^9$ $Cm7$ $Fm7$ $Dm7$ $G7^9$ $Cm7$

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

VOICE F/A $G7/B$ Cm B^b A^b D^7ALT $G7^9$

YOU SET-TER TAKE A FOOLS AD-VICE AND TAKE CARE OF YOUR OWN ONE DAY THEY'RE HERE... NEXT DAY THEY'RE

TRUMPET SOLO DS FOR VERSE 4 & 5 THEN CODA

VOICE GONE

BASS PEDAL C DS FOR VERSE 4 & 5 THEN CODA

PNO.

3

VOICE **CODA**

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

VOICE **REPEAT TO FADE**

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

VERSE 4

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

VERSE 5

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

EXIT MUSIC (FOR A FILM)

YORKE/C GREENWOOD/SELWAY/T GREENWOOD/O'BRIEN

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

5 **BMI** **BMI**

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

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

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

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

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

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

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

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

2

38 **C** **Bm** **F#** **D/A** **Eadd9/Q#**

 SING US A SONG... A SONG... TO KEEP... US WARM...

42 **Bm** **F#** **Bsus4** **B**

 THERE'S SUCH A CHILL... SUCH A CHILL... AND

46 **D** **Bm** **C#** **F#** **G**

 YOU CAN LAUGH... A SPINE - LESS LAUGH WE

50 **G** **C** **F#**

 HOPE YOUR RULES AND WIS - DOM CHOKE YOU AND

54 **E** **Bm** **F#** **D/A** **Eadd9/Q#**
SAND TREMOLO CHORDS

 NOW WE ARE ONE... IN EV - ER LAST - TING PEACE... WE HOPE

58 **Bm** **F#** **Bsus4** **B**

 THAT YOU CHOKE... THAT YOU CHOKE... WE HOPE

62 **Bm** **F#** **Bsus4** **B**

 THAT YOU CHOKE... THAT YOU CHOKE... WE HOPE

66 **Bm** **F#** **Bsus4** **B**

 THAT YOU CHOKE... THAT YOU CHOKE...

DON'T YOU FORGET ABOUT ME

MEDIUM UP ROCK FEEL 112

CHIFF/FORSEY (AS PLAYED BY SIMPLE MINDS)

INTRO

IMPROVISED VOCAL INTRO

VOICE: *D⁵ E⁵ C⁵ D⁵*
 HEY, HEY, HEY, HEY OOO.

ELEC. GUITAR: *D⁵ E⁵ C⁵ D⁵*

VOICE: *D⁵ E⁵ C⁵ D⁵*
 OOH

PNO.: *D⁵ E⁵ C⁵ D⁵*

VERSE 1

VOICE: *E D A D*
 WON'T YOU, COME SEE A-BOU ME I'LL BE A- LONE, DAN-CING, YOU KNOW IT SA-BY.

SYNTH: *E D A D*
 SIMILE

PNO.: *E D A D*
 SIMILE

VOICE: *E D A D*
 TELL ME YOUR TROUB-LES AND DOUBTS, GIV-IN IT EV-RY-THING IN-SIDE AND OUT

VOICE: *E D A D₃*
 LOVE'S STRANGE SO REAL IN THE DARK. THINK OF THE TEN-DER THINGS, THAT WE'VE BEEN WORK-IN ON.

VOICE: *E D A D*
 SLOW CHANGE MAY PULL US AP-ART WON-DER THAT GETS IN TO YOUR HEART SA-BY.

CHORUS

VOICE: *E D A D*
 DON'T YOU, FOR-GET A-BOU ME DON'T DON'T. DON'T DON'T

SYNTH: *E D A D*

PNO.: *E D A D*

2

29 **E** **D** **A**

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

PNO.

33 **C** **G**

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

37

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

41 **C** **G**

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

45

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

CODA **D** **A** **D**

49 **E** **D** **A** **D**

VOICE AS YOU WALK ON BY WILL YOU CALL MY NAME

53 **E** **D** **A** **D**

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

57 **E** **D** **A** **D**

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

VERSE 2
 DON'T YOU, TRY AND PRETEND, IT'S MY BEGINNING WE'LL WIN IN THE END.
 I WON'T HARM YOU, OR TOUCH YOUR DEFENCES, VANITY AND SECURITY.
 DON'T YOU FORGET ABOUT ME, GOIN TO TAKE YU APART.
 I'LL PUT US BACK TOGETHER AT HEART, BABY.

COME AS YOU ARE

COSAIN

MED ROCK GUITAR 2ND TIME ADD BASS UNIS AND DRUMS

4 **A** VERSE 1

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

8

ME - MO - RY

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

10 **B** BRIDGE

Ami C Ami C Ami C Ami C

WHEN I SWEAR THAT I DONT HAVE A QUN. THAT I DONT HAVE A QUN. DONT HAVE A QUN.

SAME STYLE REPEATED 16THS

BASS

14 **C** GUITAR SOLO

1. | 2.

ME-MO-RY

18

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

22 **D** BRIDGE

Ami C Ami C Ami C

WHEN I SWEAR THAT I DONT. HAVE A QUN. THAT I DONT. HAVE A QUN.

25

Ami C

DONT HAVE A QUN

REPEAT TO FADE ON RIFF

MODERATE ROCK FEEL ♩ = 100

IN YOUR EYES

PETER GABRIEL (AS ON THE ALBUM 'SO')

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

A **SMI** **INTRO** **D/F#** **G** **A**

ONLY TWICE ON THE DS

3 **A** **SMI** **D/F#** **G** **A** **SMI** **D/F#** **G** **A**

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

7 **SMI** **D/F#** **G** **A** **SMI** **D/F#** **G** **A**


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


11 **SMI** **D/F#** **G** **A** **SMI** **D/F#** **G** **A**

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

15 **SMI** **D/F#** **G** **A** **SMI** **D/F#** **G**

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

42 

43  YOUR EYES. DS AL CODA

CODA

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

THE LIGHT THE HEAT. I AM COMPLETE. I SEE THE DOORWAY. OF THOUSAND CHURCHES.

E D/F# A/C# D E D/F# A/C# D

WALKING ON THE MOON

STING (AS ON REGATTA DE BLANC)

SWING REGGAE FEEL Q = 138
HH CLOSED, LIGHT

3 **Dm¹¹** **C^{7sus}** 4 TIMES
4 TIMES
CONT. SAME GROOVE

7 **A** **Dm¹¹** **C^{7sus}** **C**
GI - ANT STEPS ARE WHAT YOU TAKE, WALK - IN ON THE MOON.
GUITAR SKANK

11 **Dm¹¹** **C^{7sus}** **C**
I HOPE MY LEG DON'T BREAK, WALK - IN ON THE MOON.

15 **Dm¹¹** **C^{7sus}** **C**
WE COULD WALK FOR EV - ER, WALK - IN ON TE MOON.

19 **Dm¹¹** **C^{7sus}** **C**
WE COULD LIVE TO - GE - THER WALK - IN ON, WALK - IN ON THE MOON

23 **Dm¹¹** **C^{7sus}**

2

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

27 **2.** **Dmi**

MOON _____ BASS FILL

29 **B** **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** **DS AL CODA**

DAY, TO STAY, I MAY AS WELL PLAY. BASS START GROOVE FROM INTRO

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

45 **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** **REPEAT TO FADE**

(KEEP IT UP) OH E YO YO YO YO (KEEP IT UP) OH E YO YO YO YO

SISTER MOON

SOPEANO SAX INTRO

ELECTRIC BASS

SAMPLE BASS LINE

CONTINUE SAME

STING

3

F#m7 87

6

A

F#m7 87

VOICE

SIS - TER MOON, WILL BE MY GUIDE__

8

F#m7 87

VOICE

IN YOUR BLUE BLUE SHAD OWS I WOULD HIDE__

10

F#m7 87

VOICE

ALL GOOD PEO - PLE AS - LEEP TO - NIGHT

12

F#m7 87

VOICE

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

14

B

C#7 Dm7 Bm7/D# E F# D#m7 E/G# C#7

VOICE

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

17

F#m7 87

VOICE

YOU I'D GO OUT OF MY MIND BUT FOR__

19

F#m7 87 F#m7 87 F#m7 87 F#m7 87

VOICE

YOU.

REPEAT FOR VERSE 2

VERSE 2 - LYIN IN A MOTHERS ARMS, THE PRIMAL ROOTS, OF A WOMANS CHARMS,
I'M A STRANGER TO THE SUN, MY EYES ARE TOO WEAK, HOW COLD IS A HEART, WHEN IT'S WARMTH THAT IT SEEKS,
WATCH EV'RY 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.

VERSE 3 C

25 $B^b M_i$ F^7 $B^b M_i^7$ F^9 $B^b M_i$ F^7 $B^b M_i^7$ F^9

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

27 $E^b M_i^7$ $F M_i$ $G^b M_a^7$ $B M_a^7$

VOICE HOWL_____ AT THE MOON THE WHOLE NIGHT THROUGH AND THEY

29 $G^b M_i^7$ A $C^b 7$ $D^b M_i^7$ $G^b 7$ $G^b M_i^7$ A $C^b 7$

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

32 $F^b M_i M_a^7$ B^7 $F^b M_i M_a^7$ B^7 $F^b M_i M_a^7$ B^7 $F^b M_i M_a^7$ B^7 REPEAT TO FADE

VOICE YOU SIS - TER MOON

1999

MODERATELY WITH A BEAT ♩ = 120

PRINCE

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

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

BASS SWA BASSA

9

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

KYBDS/BASS CONTINUE SAME

VERSE

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

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

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

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

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

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

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

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

29 **B** \flat $Dm7$ F Gm/F F Gm/F F

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

33 \flat $Dm7$ F Gm/F F Gm/F F **BACK FOR VERSE 2**

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

37 \flat F Gm/F F **BACK FOR VERSE 3** F Gm/F F

YEAH. YEAH. TWO

C \flat $Dm7$ F Gm/F F Gm/F F

\flat $Dm7$ F Gm/F F Gm/F F

NINE - TEEN - NINE - TY NINE

F Gm/F F Gm/F F

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

VERSE 2

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

VERSE 3

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

Appendix 3

Scores of Transcriptions – Part Two

NEW YORK MINUTE

DON HENLEY ARR. DON HENLEY. HERBIE HANCOCK "THE NEW STANDARDS"

UP SWING FEEL ♩ = 100

PIANO { C_{M1}^9 $D7/C$

BASS

DRUMS

5 C_{M1}^{11} B^b7/C

PNO. { C_{M1}^9 $D7^{\#9}/C$

BASS

DR.

10 C_{M1}^9 $D7^{\#9}/C$

PNO. { C_{M1}^9 $D7^{\#9}/C$

BASS

DR.

14 C_{M1}^{11} B^b7/C

PNO. { C_{M1}^{11} B^b7/C

BASS

DR.

18 C_{M1}^9 $D7^{\#11}/C$

TEN. SAX. { C_{M1}^9 $D7^{\#11}/C$

E. GTR. { C_{M1}^9 $D7^{\#11}/C$

PNO. { C_{M1}^9 $D7^{\#11}/C$

BASS

DR.

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

TEN. SAX. 

E. GTR. 

PNO. 

BASS 

DR. 


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


PNO. 

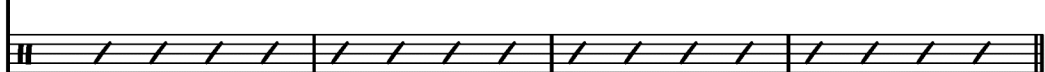
BASS 

DR. 


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


PNO. 

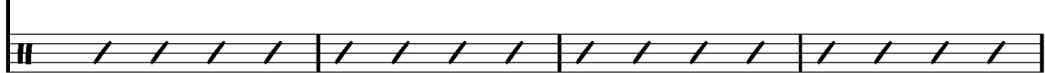
BASS 

DR. 


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


PNO. 

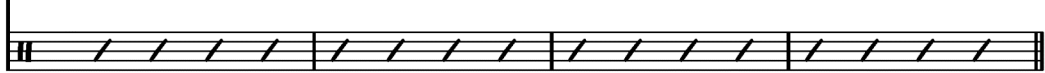
BASS 

DR. 

38 A^b7 B^b/A^b13

PNO. 

BASS 

DR. 

42 **B** $A^{\flat}7^{\sharp}11$ $A^{\flat}7$

TEN. SAX.

E. GTR.

PNO.

BASS

DR.

46 $A^{\flat}13$ $A^{\flat}7$

TEN. SAX.

E. GTR.

PNO.

BASS

DR.

50 **C** $Cm1^{\flat}9$ $D7^{\text{ALT}/C}$

TEN. SAX.

E. GTR.

PNO.

BASS

DR.

4

54 G^{13}/C C^7_{ALT} C^7_{ALT} C^7_{ALT} FINE

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

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

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

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

DR. LAST TIME REPEAT 2 TIMES FINE

59 F_{MI}^7 F_{MI}^7 F_{MI}^7 F_{MI}^7

TEN. SAX. F_{MI}^7 F_{MI}^7 F_{MI}^7 F_{MI}^7

E. GTR. F_{MI}^7 F_{MI}^7 F_{MI}^7 F_{MI}^7

PNO. F_{MI}^7 GOES INTO SWING FEEL. COMP

BASS F_{MI}^7 SWING FEEL. BASS WALKS

DR. F_{MI}^7

63

TEN. SAX.

E. GTR.

PNO.

BASS

DR.

67 **E**

TEN. SAX. *Cmi7* *G7ALT*

E. GTR. *Cmi7* *G7ALT*

PNO. *Cmi7* PIANO SOLO BEGINS *G7ALT*

BASS *Cmi7* *G7ALT*

DR. *E*

71 *Cmi7* *Ab7*

TEN. SAX. *Cmi7* *Ab7*

E. GTR. *Cmi7* *Ab7*

PNO. *Cmi7* *Ab7*

BASS *Cmi7* *Ab7*

DR. *Cmi7* *Ab7*

75 *D7#9* *G7ALT* DS

TEN. SAX. *D7#9* *G7ALT* DS

E. GTR. *D7#9* *G7ALT* DS

PNO. *D7#9* *G7ALT* DS

BASS *D7#9* *G7ALT* DS

DR. DS

EXIT MUSIC TO A FILM

RADIOHEAD (ARR. BY BRAD MEHLDAU)

STRAIGHT 8 FEEL

PIANO

5 **A** Bm $F\#7sus/B$ $F\#7/B$ D/A $Ema7/Q\#$

9 Bm $F\#7sus$ $F\#7$ $F\#7sus/B$ Bma

13 Bm $F\#7sus/B$ $F\#7/B$

16TH NOTE SYMBOL

15 D/A $Ema7/Q\#$ Eml/Q

17 Bm $F\#7sus$ $F\#7$ $F\#7sus/B$ Bma

PNO.

DR.

2

21 **B** *Am7* *EM7/G#*

PNO. *SPARSE, BROKEN*

BASS

DR.

24 *Bm7* *Em7*

PNO.

BASS

DR.

26 *D* *F#sus7*

PNO.

BASS

DR.

C

28 *Am7* *EM7/G#* *Bm7* *Em7* *D*

PNO.

BASS

DR.

34 **F#sus7** **F#7sus(b9)** **F#7** **D** **F#sus7/B** **BMI** **F#7sus** **F#7** **D/A**

PNO.

BASS

DR.

39 **EmA/Q#** **Emi7/G** **BMI** **F#7sus** **F#7** **E** **F#7sus/B** **BMA**

PNO.

BASS

DR.

FILL AD LIB.

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

BMI7 **C#7(b9)** **F#7(b9)** **GMA7**

PNO.

BASS

DR.

48 **G7sus** **G7** **CMA7** **F** **F#7sus(b9)** **(F#7)**

PNO.

BASS

DR.

4

OUTHEAD

52

PNO. *BMI* *F#7sus/B* *F#7/B* **G** *D/A* *Em7/Q#* *Em/Q*

BASS

DR.

56

PNO. *BMI* *F#7sus* *F#7* **H** *F#7sus/B* *BMI*

BASS

DR.

60

PNO. *BMI* *F#7sus* *F#7* *MOLTO RIT. WITH RUBATO* **C**

BASS

DR.

SPARSE BALLAD STYLE

DONT YOU FORGET ABOUT ME

SIMPLE MINDS

= 60

FLUGELHORN

PIANO

5

FLUG.

PNO.

LEGATO

$B^b MA 7 \#11$

13

VOICE

FLUG.

PNO.

$G MA 7$ $E^b MA^9_3$ $D MA 7$

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

SUSTAINED ARPEGGIATED CHORDS, BALLAD STYLE

2 18 **Ami7** **G** **C**

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

PNO.

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

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

PNO.

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

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

PNO.

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

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

FLUG.

PNO.

33 **Bmi7** **G#13** **GMA7**

VOICE
 DONT YOU. FORGET ABOUT ME.

FLUG.

PNO.

BRIDGE + SOLO SECTION

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

VOICE *(8/8)*
 WILL YOU STAND A-BOVE ME? LOOK MY WAY FOREVER LOVE ME,
 WILL YOU RECOGNISE ME, CALL MY NAME, OR WALK ON BY, RAIN KEEPS FALLING DOWN

FLUG.

PNO.

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

VOICE *(4/4)*
 DON'T YOU FORGET ABOUT ME, DON'T-, DON'T-, DON'T-,

PNO.

49 $BMI7$ $AMI7$ G $CMA7$

VOICE *(4/4)*
 DON'T YOU, FORGET ABOUT ME, DON'T-, DON'T-, DON'T.

PNO.

53 $DMA7$ $CMA7$ $EMI7$

VOICE *(6/8)*
 DON'T YOU, FORGET ABOUT ME, I'LL BE ALONE

PNO.

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

VOICE *(8/8)*
 DANCIN YOU KNOW IT BABE, AS YOU WALK ON BY, WILL YOU CALL MY NAME

FLUG. *IMPROVISES IN SIMILAR MANNER*

PNO.

ROCK FEEL **COME AS YOU ARE** KURT COBAIN - ARR. BY CHARLIE HUNTER

ELECTRIC GUITAR

EMI A G C EMI A G C

JAZZ WALTZ SWING FEEL INTERLUDE

TEN. SAX.

E. GTR.

B.S.

EMI A G C EMI A G C

E. GTR.

B.S.

A EMI D EMI D

E. GTR.

B.S.

EMI D EMI D

TEN. SAX.

B.S.

B EMI G EMI G

TEN. SAX.

E. GTR.

B.S.

C AMI CMA7 AMI CMA7

2

25 **AMI** **CMA7** **AMI** **CMA7**

TEN. SAX.

E. GTR.

Bs.

29 **D** **CMA7**

TEN. SAX.

E. GTR.

Bs.

pp *CRESC.*

31 **E** **EMI** **D** **EMI** **D** REPEAT 4 TIMES

TEN. SAX.

E. GTR.

Bs.

35 **AMI** **CMA7** **AMI** **CMA7**

TEN. SAX.

E. GTR.

Bs.

39 **CMA7**

TEN. SAX.

E. GTR.

Bs.

41 **F** BACKGROUND LINES 3RD AND 4TH TIME ONLY
 TEN. SAX. **EMI** **D** **EMI** **D** REPEAT 4 TIMES
 E. GTR.
 BS.

45 **AMI** **CMA7** **AMI** **CMA7**
 TEN. SAX.
 E. GTR.
 BS.

G REPEAT 4 TIMES
 49 **EMI** **A** **G** **C** **EMI** **A** **G** **C**
 TEN. SAX.
 E. GTR.
 BS.

53 **AMI** **CMA7** **AMI** **CMA7**
 TEN. SAX.
 BS.

57 **CMA7**
 TEN. SAX.
 E. GTR.
 BS.

59 **H** INTERLUDE
EMI A G C **EMI** A G C

TEN. SAX. E. GTR. B.S.

63 **EMI** OUTHEAD D **EMI** D

E. GTR. B.S.

67 **EMI** D **EMI** D

E. GTR. B.S.

71 **J** **EMI** G **EMI** G

TEN. SAX. B.S.

75 **K** **AMI** **CMA7** **AMI** **CMA7**

E. GTR. B.S.

79 **AMI** **CMA7** **AMI** **CMA7**

E. GTR. B.S.

83 **AMI** **CMA7** **AMI** **CMA7**

E. GTR. B.S.

87 **CMA7** 5

TEN. SAX. *pp* *CRESC.*

E. GTR.

B.S.

89 **L** INTERLUDE - OUTRO INTERACTIVE DRUM SOLO REPEAT TO FADE

TEN. SAX. **EMI A G C EMI A G C**

E. GTR.

B.S.

LIKE A VIRGIN

MADONNA

STRAIGHT FEEL Q = 88

5m7 STRINGS MUTED BY HAND OVER STRINGS INSIDE PIANO

PIZZICATO OPEN STRINGS

SAMPLE BASS LINE

This system shows the first four measures of the piece. It features a treble clef with a key signature of two flats and a 4/4 time signature. The piano part is marked with '5m7' and 'STRINGS MUTED BY HAND OVER STRINGS INSIDE PIANO'. The guitar part is marked 'PIZZICATO OPEN STRINGS'. The bass part is marked 'SAMPLE BASS LINE'. The tempo is 'STRAIGHT FEEL Q = 88'.

5

I MADE IT

This system contains measures 5 through 8. The vocal line begins with the lyrics 'I MADE IT' in measure 8. The piano and bass parts continue with their respective patterns.

9 **A** THE MELODY IS APPROXIMATED IN TRANSCRIPTION FORM

THRU THE WILDERNESS. SOME-HOW I MADE IT THROUGH

PIANO AND BASS CONTINUE IN SAME MANNER

This system contains measures 9 through 12. A box labeled 'A' is placed above measure 9 with the note 'THE MELODY IS APPROXIMATED IN TRANSCRIPTION FORM'. The vocal line has the lyrics 'THRU THE WILDERNESS. SOME-HOW I MADE IT THROUGH'. The piano and bass parts continue in the same manner.

13

DIDN'T KNOW HOW LOST I WAS UNTIL I MET YOU - I WAS

This system contains measures 13 through 16. The vocal line has the lyrics 'DIDN'T KNOW HOW LOST I WAS UNTIL I MET YOU - I WAS'. The piano and bass parts continue.

17

BEAT IN COMPLETE I'D BEEN HAD, I'D BEEN ~~EAR~~ AND BLUE ^{ALT} BUT YOU

This system contains measures 17 through 20. The vocal line has the lyrics 'BEAT IN COMPLETE I'D BEEN HAD, I'D BEEN ~~EAR~~ AND BLUE ^{ALT} BUT YOU'. The piano and bass parts continue.

21 **Gmi7** **Dmi7** **Emi7b5** **A7#9** **Ebm7#11**

MADE ME FEEL BUT YOU MADE- ME FEEL. SHIN-EY AND NEW

UNISON HIT

25 **D#69#11** **C7sus** **B** **Bmi7b5** **Bbm7**

LIKE A VIR - QIN TOUCHED FOR THE

29 **Ami7** **F/A** **D7#9** **/C** **Gmi7** **Bbm7** **G7/B**

VE - RY FIRST TIME LIKE A VIR - QIN. WHEN YOUR

33 **Gmi7b5/D#DMA** **Gmi7** **C7sus** **C** **F69** **Bbm7**

HEART BEATS NEXT TO - MINE QON - NA QIVE YOU ALL MY LOVE BOY MY FEAR IS

37 B^bMi^7 E^b13 $A^b9\#11$ Gmi^7 C^7sus

FAD - ING FAST GON - NA GIVE IT ALL TO YOU COS ON - LY

41 $F69$ C^7sus $FMA^7\#5$ B^bMA^7

LOVE CAN LAST YOUR SO FINE AND YOUR MINE

45 FMA^7 B^bMA^7 B^bMi^6 Gmi^7 Dmi^7

MAKE ME STRONG YEAH YOU MAKE ME BOLD OH YOUR LOVE THAWED OUT OH YOU

49 Emi^7b5 A^7ALT $E^bMA^7\#11$ $D^b69\#11$ C^7sus

LOVE THAWED OUT WHAT WAS GET COLD LIKE A

53 B^bMi^7b5 B^bMi^7 Ami^7 $D7\#9$

VIR GIN TOUCHED FOR THE VER - Y FIRST TIME LIKE A

57 **Gmi7** **B^bMA7** **G7/B** **Gmi7^{b5}/D^b** **DMA** **Gmi7** **C7sus**

VIR _____ QIN WHEN YOUR HEART BEATS NEXT TO _____ MINE _____

61 **Emi7** **A7⁶⁹** **Dmi⁹** **B7^{b569}**

OOH _____ OOH _____

65 **Emi7** **A7⁶⁹** **Dmi⁹** **NC**

OOH _____ YOUR SO FINE

69 **E** **F[#]MA7** **BMA7** **F[#]MA7** **BMA7**

AND YOUR MINE I'LL BE YOURS TIL THE END OF TIME _____ COS YOU

73 $G^{\#}MI7$ $D^{\#}MI7$ $FMI7(b9)$ $B^{\flat}ALT$ $EM7^{\#11}$

MAKE ME FEEL _____ COS YOU MAKE _____ ME FEEL _____ I'VE NOTH-ING TO HIDE

77 $DMA7$ E/D $C^{\#}7sus$ F $CM7(b9)$ $BM7$

_____ LIKE A VIR - GIN TOUCHED FOR THE

81 $B^{\flat}MI7$ $D^{\#}7(b9)$ $G^{\#}MI7$ $B^{\flat}MI7$

VE -RY FIRST TIME _____ LIKE A VIR _____ GIN WHEN YOUR

85 DMI $G7$ $E7(b9)$ $A7(b9)$

HEART BEATS NEXT TO _____ MINE _____ OOH. _____

89 $DMI7$ $G7$ $E7(b9)$ $A7(b9)$ REPEAT FOR SOLO/S AND FADE AFTER

IN YOUR EYES

PETER GABRIEL ARROGD DIANNE REEVES

DOUBLE TIME FEEL = 88

VOICE

ELECTRIC GUITAR

PIANO

BASS

DRUMS

PERCUSSION

DOUBLE TIME FEEL = 88

CHIMES

Chords: $G_{MA}^2/F\sharp$, $B^b_{MA}^3$, $D^b_{MA}7\sharp11$

Detailed description: This system contains the first two measures of the piece. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'DOUBLE TIME FEEL = 88'. The instruments are arranged vertically: Voice, Electric Guitar, Piano, Bass, Drums, and Percussion. The guitar part features a melodic line with a $G_{MA}^2/F\sharp$ chord above the first measure. The piano and bass parts provide harmonic support with moving lines. The drums and percussion parts include a 'DOUBLE TIME FEEL = 88' instruction and a 'CHIMES' part.

VOICE

E. GTR.

PNO.

BASS

DR.

PERC.

CHIMES

FILL AD LIB.

3

Chords: D_{MI}^11 , $G_{MA}^2/F\sharp$

Detailed description: This system contains the next two measures of the piece. The key signature remains one sharp (F#) and the time signature is 4/4. The instruments are arranged vertically: Voice, E. GTR., PNO., BASS, DR., and PERC. The guitar part features a melodic line with a D_{MI}^11 chord above the first measure. The piano and bass parts continue their harmonic support. The drums and percussion parts include a 'FILL AD LIB.' instruction and a 'CHIMES' part. A measure rest '3' is indicated above the voice staff.

2

5 **A** Dmi7 Gma⁹/F# A⁹Ma7#11 Emi⁹ Fma⁹ G2(no²) A⁹Ma7#11

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

E. GTR.
 PNO.
 BASS
 DR.
 PERC.

9 Dmi11 Gma⁹/F# B⁹Ma7 Ami7 E⁹Ma7#11 C69 A⁹Ma7#11

VOICE
 DAYS PASS AND THIS EMPTINESS FILLS MY HEART.
 SO MUCH WASTED AND THIS MOMENT KEEPS SLIPPING AWAY

E. GTR.
 PNO.
 BASS
 DR.
 PERC.

13 **8**

VOICE *Gm11* *D^bMA7#11* *CMA#11* *Em7* *F#9* *G2(40?)* *A^bMA7#11*

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

E. GTR.

PNO.

BASS

DR. **8** FILL

17 *Gm11* *G^b69#11* *E^b69#11* *Am7* *E^bMA7#11* *C#9* *FMA7/A*

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

E. GTR.

PNO.

BASS

DR.

PERC.

4

21 **C** *♭ MA 9#11*

VOICE
ALL MY INSTINCTS MAY RETURN

E. GTR.

PNO.

BASS

DR. **C**

23 *♭ MA 7#5*

VOICE
AND THE GRAND FACADE SO SOON WILL BURN

E. GTR.

PNO.

BASS

DR.

25 C \sharp M7/G D/G E \flat /G E \flat /F C \sharp M7/E B \flat M7/D

VOICE
WITHOUT A NOISE, WITHOUT MY PRIDE I REACH OUT FROM THE INSIDE

E. GTR.

PNO.
C \sharp M7/E

BASS

DR.

29 B \flat M7/D

VOICE
OH, IN YOUR

E. GTR.

PNO.

BASS

DR.

31 **D** *GMA⁹/D* *CMA⁷/D*

VOICE
EYES THE LIGHT THE HEAT, I AM COMPLETE, IN

E. QTR.

PNO.

BASS

DR.

33 *Em⁷* *Fm⁹*

VOICE
YOUR EYES, I SEE THE DOOR WAY, OF A THOUSAND CHURCHES,

E. QTR.

PNO.

BASS

DR.

35 *Em¹¹/A* *D⁹sus*

VOICE
YOUR EYES, THE RESOLUTION, OF ALL MY FRUITLESS

E. QTR.

PNO.

BASS

DR.

37 E_{MI}^9 $E^{\flat}_{MA}7\sharp 11$

VOICE SEARCHIES OH. I SEE THE LIGHT AND THE

E. GTR.

PNO.

BASS

DR.

39 $G_{MA}7/D$ $E^{\flat}_{MA}7\sharp 11$

VOICE HEAT. OH. I WANNA BE THAT COMPLETE.

E. GTR.

PNO.

BASS

DR.

41 E_{MI}^9 $C_{MA}7/E$ F/A E_{MI}^7/G F^{\flat} $C_{MA}7/E$

VOICE I WANNA TOUCH THE LIGHT THE HEAT I SEE IN

E. GTR.

PNO.

BASS

DR.

MOLTO RIT.

43 $E^b Ma7\#11$

VOICE: YOUR EYES.

E. QTR.: MOLTO RIT.

PNO.

BASS:

DR.: FILL AD LIB.

45 E DMi^9 A TEMPO $A1^3 SUS$ DS AL CODA

VOICE:

E. QTR.:

PNO.:

BASS:

DR.: A TEMPO

47 CODA Emi^9 $CMA7/E$ I WANNA TOUCH THE LIGHT THE HEAT I SEE IN

VOICE: -PLETE CODA

E. QTR.:

PNO.:

BASS:

DR.:

Chords: F/A Emi^7/G F^b $CMA7/E$

49 **E^bM^a7#11**

VOICE: YOUR EYES OH- 3 IN YOUR

E. QTR.

PNO.

BASS

DR. *FILL AD LIB.*

51 **F** VOCAL SCAT + GUITAR SOLO

VOICE: EYES THE LIGHT THE HEAT I AM COMPLETE, IN YOUR EYES, I SEE THE DOOR WAY OF A THOUSAND CHURCHES

E. QTR.

PNO.

BASS

DR.

Chords: GMA⁹/D, CMA⁷/D, Em⁷, Fm⁹

55 **Em¹¹/A** **D⁹SUS** **Em⁹** **B^bM^a7#11** REPEAT TO FADE

VOICE: YOUR EYES THE RESOLUTION OF ALL MY FRUITLESS SEARCHING OH I SEE THE LIGHT AND THE HEAT

E. QTR.

PNO.

BASS

DR.

WALKING ON THE MOON

STING ARROD CHRISTIAN MC BRIDE

STRAIGHT 8 FEEL
INTRO - BASS CLARINET IMPROVISES

BASS CLARINET IN B \flat

BASS GUITAR

GIUITAR

PIANO

ACOUSTIC BASS

DRUM KIT

EM \flat ⁹

MALLETS/SPACIAL
OPEN SNARE

HH PEDAL ONLY

3

D \flat sus

EM \flat ⁹

D \flat sus

B. CL.

BASS

GTR.

PNO.

A. BASS

Dr.

6 **Emi⁹** **D⁹sus**

B. CL. **Emi⁹** **D⁹sus**

BASS - -

GTR. - -

PNO. - -

A. BASS - -

Dr.

Detailed description: This system of music covers measures 6 and 7. The Soprano Clarinet (B. CL.) part features a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. A slur covers the first four notes. The second measure continues with quarter notes E5, F5, G5, and A5. The key signature has one sharp (F#). The guitar (GTR.), piano (PNO.), and alto bass (A. BASS) parts are silent, indicated by a horizontal line with a bar. The bass part has a whole rest in measure 6 and a whole note G2 in measure 7. The drum part (Dr.) has a bass drum hit in measure 6 and a snare drum hit in measure 7.

8 **Emi⁹** **D⁹sus** 5

B. CL. **Emi⁹** **D⁹sus** 5

BASS - -

GTR. - -

PNO. - -

A. BASS - -

Dr.

Detailed description: This system of music covers measures 8 and 9. The Soprano Clarinet (B. CL.) part features a more complex melodic line. Measure 8 starts with a half note G4, followed by eighth notes A4, B4, C5, and D5. Measure 9 continues with eighth notes E5, F5, G5, and A5. A slur covers the first four notes of measure 9. The key signature has one sharp (F#). The guitar (GTR.), piano (PNO.), and alto bass (A. BASS) parts are silent, indicated by a horizontal line with a bar. The bass part has a whole rest in measure 8 and a whole note G2 in measure 9. The drum part (Dr.) has a bass drum hit in measure 8 and a snare drum hit in measure 9.

10  Em⁹ D⁹sus Em⁹ D⁹sus

B. CL. 

BASS 

GTR. 

PNO. 

A. BASS 

DR. 

BASS MELODY IN HARMONICS - MELODY IS APPROXIMATED IN TRANSCRIPTION FORM

14 Em⁹ D⁹sus Em⁹ D⁹sus

B. CL. 

BASS 

GTR. 

PNO. 

A. BASS 

DR. 

4

BASS CLARINET - SOLO FILLS

18 **Emi⁹** **D⁹SUS** **D⁹SUS** **D⁹SUS**

B. CL. 

BASS 

GTR. 

PNO. 

A. BASS 

DR. 

8

22 **Ami⁹** **C[#]Mi¹¹** **F[#]7_{ALT}** **E^b7^{#9}** **Dmi¹¹** **C[#]Mi¹¹**

B. CL. 

BASS 

GTR. **TASTEFULL ARPEGGIATED CHORDS** 

PNO. 

A. BASS 

DR. 

26 *B^bMA7#11* *Am11* *E7sus* *CMA7#11* *Bm11*

30 *FMA7* *Em11* *Am7* *B7ALT* *A13sus*

6

34 **G#7 ALT** **Am11** **C#m11** **D#7sus** **DS FOR SOLOS THEN TO CODA**

B. CL. 

BASS 

GTR. 


PNO. 

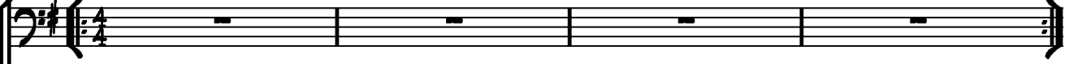
A. BASS 


DR. 


CODA - AFTER SOLOS


38 **Em9** **D9sus** **Em9** **D9sus**

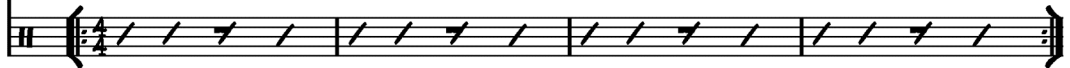
B. CL. 

BASS 

GTR. 

PNO. 

A. BASS 

DR. 

1999

STRAIGHT 16TH FUNK FEEL
a = 120 DRUM FILL

PRINCE ARRANG BOB BELDEN

Musical score for the first system, measures 1-4. Instruments include Trumpet in Bb, Alto Saxophone, Tenor Saxophone, Trombone, Baritone Saxophone, Keyboard, Bass Guitar, and Drums. The score shows a drum fill at the start of measure 1, followed by a melodic line in the saxophones and keyboard, and a bass line. The drum part features a straight 16th funk feel with a fill at the end of measure 4.

Musical score for the second system, measures 4-5. Instruments include Keys, Bass, and Drums. The score shows a continuation of the melodic line in the keys and bass, with a drum part that includes a 16th on tambourine and a fill ad lib.

Musical score for the third system, measures 6-8. Instruments include Keys, Bass, and Drums. The score shows a continuation of the melodic line in the keys and bass, with a drum part that includes a 16th on tambourine and a fill ad lib.

10 **A**

Score for measures 10-13. The system includes four staves: GTR (Guitar), KEYS (Keys), BASS (Bass), and DR. (Drums). The GTR staff features a complex chordal texture with many beamed notes. The KEYS staff has a D9 chord symbol above the first measure. The BASS staff has a steady eighth-note bass line. The DR. staff shows a consistent drum pattern with slashes for notes and dashes for rests.

14

Score for measures 14-17. The system includes four staves: GTR, KEYS, BASS, and DR. The notation continues with similar patterns to the previous system, including the D9 chord symbol in the KEYS staff.

18

Score for measures 18-21. The system includes four staves: GTR, KEYS, BASS, and DR. The notation continues with similar patterns to the previous systems.

22

Score for measures 22-25. The system includes four staves: GTR, KEYS, BASS, and DR. The notation continues with similar patterns to the previous systems.

26 8

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

B. SAX.

GTR. G^{13} B^b13 D^9

KEYS

BASS

DR. $C^{\#}$ $C^{\#}$ $C^{\#}$

30

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

B. SAX.

GTR. G^{13} B^b13 D^9

KEYS

BASS

DR. C^9

34

KEYS D^9

BASS

DR.

38 C D^9 1ST SOLO

GTR.

KEYS

BASS

DR.

46 D 5

TPT. *p*

ALTO SAX.

T. SAX.

TBN.

B. SAX.

QTR. HORNS

KEYS

BASS

DR.

50

TPT.
TPT.
ALTO SAX.
T. SAX.
TBN.
B. SAX.
GTR. D⁹ HORNS
KEYS
BASS
DR.

54 **E**

TPT.
TPT.
ALTO SAX.
T. SAX.
TBN.
B. SAX.
GTR. D⁹ E
KEYS
BASS
DR.

62 **F**

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

S. SAX.

GTR.

KEYS

BASE

DR.

65

1. 2.

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

S. SAX.

QTR. 07#9

KEYS

BASS

DR.

67

TPT. 

TPT. 

ALTO SAX. 

T. SAX. 

TBN. 

S. SAX. 

QTR. 

KEYS 

BASS 

DR. 

69

TPT.

TPT.

ALTO SAX.

T. SAX.

TEN.

B. SAX.

GTR. *D7#9*

KEYS

BASS

DR.

1.

72 2. **A**

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

B. SAX.

GTR. G^{13} B^{13}

KEYS

BASS

DR. 2. CR

Detailed description: This is a page of a musical score for a jazz ensemble. It contains nine staves, each labeled with an instrument: TPT. (Trumpet), ALTO SAX., T. SAX. (Tenor Saxophone), TBN. (Tuba/Euphonium), B. SAX. (Baritone Saxophone), GTR. (Guitar), KEYS (Keyboard), BASS, and DR. (Drums). The score is in 4/4 time and features a key signature of two sharps (F# and C#). The first staff (TPT.) has a first ending bracketed and labeled '72' and '2.', followed by a section labeled 'A'. The guitar staff (GTR.) has two chords marked 'G13' and 'B13'. The drum staff (DR.) has a first ending bracketed and labeled '2.', followed by a section labeled 'CR'. The key signature is indicated by two sharps at the beginning of the first staff.

74

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

B. SAX.

GTR. D^9 G^{13}

KEYS

BASS

DR.

77

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

B. SAX.

GTR. 8b13 D⁹

KEYS

BASS CR

DR.

80 H 2ND SOLO - TROMBONE

TBN. D^9

GTR.

KEYS

BASS

DR.

88 I

TBN.

B. SAX.

GTR. D^9

KEYS

BASS

DR.

90

TPT.

TPT.

T. SAX.

TBN.

B. SAX.

GTR.

KEYS

BASS

DR.

94

TPT.

TPT.

T. SAX.

TBN.

B. SAX.

GTR.

KEYS

BASS

DR.

07

07

96 **J**

TPT.

TPT.

ALTO SAX.

T. SAX.

TEN.

B. SAX.

GTR.

KEYS

BASS

DR.

98

1

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

B. SAX.

GTR.

KEYS

BASS

DR.

CR FILL AD LIB.

100

2.

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

B. SAX.

GTR.

KEYS

BASS

DR.

CR

FILL AD LIB.



K D⁹
SOLO CONTINUES

TBN.

GTR.

KEYS

BASS

DR.

L

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

B. SAX.

QTR.

KEYS

SASS

DR.

Musical score for page 21, featuring ten staves for various instruments. The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The instruments and their parts are as follows:

- TPT. (Trumpet):** Two staves, both playing a melodic line with eighth and quarter notes, including accents.
- ALTO SAX. (Alto Saxophone):** One staff, playing a melodic line with eighth and quarter notes, including accents.
- T. SAX. (Tenor Saxophone):** One staff, playing a melodic line with eighth and quarter notes, including accents.
- TBN. (Tuba):** One staff, playing a melodic line with eighth and quarter notes, including accents.
- B. SAX. (Baritone Saxophone):** One staff, playing a low register accompaniment with quarter notes.
- QTR. (Trumpet):** One staff, marked with a D^9 chord symbol and containing slash marks, indicating a rest.
- KEYS (Keyboards):** One staff, marked with slash marks, indicating a rest.
- BASS:** One staff, marked with slash marks, indicating a rest.
- DR. (Drums):** One staff, marked with slash marks, indicating a rest.

Musical score for page 22, featuring ten staves for various instruments. The score is in 2/4 time and the key signature has two sharps (F# and C#). The first two staves are for Trumpets (TPT.), the next two for Alto and Tenor Saxophones (ALTO SAX. and T. SAX.), the fifth for Trombone (TBN.), the sixth for Baritone Saxophone (S. SAX.), the seventh for Guitar (GTR.), the eighth for Keyboard (KEYS), the ninth for Bass (BASS), and the tenth for Drums (DR.). The saxophone parts have melodic lines with accents, while the guitar, keyboard, bass, and drums parts are mostly rhythmic patterns. The baritone saxophone part has some notes in the first measure of each system.

Musical score for page 23, featuring the following instruments and parts:

- TPT. (Trumpet):** Two staves, both in treble clef with a key signature of two sharps (F# and C#). They play a melodic line with eighth and quarter notes.
- ALTO SAX. (Alto Saxophone):** Treble clef, two sharps key signature. Plays a melodic line with eighth and quarter notes.
- T. SAX. (Tenor Saxophone):** Treble clef, two sharps key signature. Plays a melodic line with eighth and quarter notes.
- TBN. (Tuba):** Bass clef, two sharps key signature. Plays a melodic line with eighth and quarter notes.
- B. SAX. (Baritone Saxophone):** Treble clef, two sharps key signature. Plays a melodic line with eighth and quarter notes.
- QTR. (Trumpet):** Treble clef, two sharps key signature. The staff contains a dynamic marking of *p^o* and is mostly empty.
- KEYS (Keyboard):** Treble clef, two sharps key signature. The staff contains a dynamic marking of *p^o* and is mostly empty.
- BASS (Bass):** Bass clef, two sharps key signature. The staff contains a dynamic marking of *p^o* and is mostly empty.
- DR. (Drum):** Drum clef. The staff contains a dynamic marking of *p^o* and is mostly empty.

Musical score for page 24, featuring the following instruments and parts:

- TPT. (Trumpet):** Two staves, both playing a melodic line with eighth-note patterns and accents.
- ALTO SAX. (Alto Saxophone):** One staff, playing a melodic line with eighth-note patterns and accents.
- T. SAX. (Tenor Saxophone):** One staff, playing a melodic line with eighth-note patterns and accents.
- TEN. (Trombone):** One staff, playing a melodic line with eighth-note patterns and accents.
- B. SAX. (Baritone Saxophone):** One staff, playing a melodic line with eighth-note patterns and accents.
- GTR. (Guitar):** One staff, playing a rhythmic pattern of eighth notes.
- KEYS (Keyboard):** One staff, playing a rhythmic pattern of eighth notes.
- BASS (Bass):** One staff, playing a rhythmic pattern of eighth notes.
- DR. (Drums):** One staff, playing a rhythmic pattern of eighth notes.

Musical score for page 25, featuring the following instruments: TPT., TPT., ALTO SAX., T. SAX., TBN., B. SAX., GTR., KEYS, BASS, and DR. The score consists of two measures. The TPT. parts play a rhythmic pattern of eighth notes. The ALTO SAX., T. SAX., and TBN. parts play a similar rhythmic pattern. The B. SAX. part has a few notes in the first measure. The GTR., KEYS, BASS, and DR. parts are mostly silent, indicated by slashes and dashes.

Musical score for page 26, featuring the following instruments: TPT., TPT., ALTO SAX., T. SAX., TBN., B. SAX., GTR., KEYS, BASS, and DR. The score consists of two measures. A box labeled 'M' is above the first measure. The text 'OPEN DRUM SOLO' is written above the TPT. and DR. staves. The TPT. parts are mostly silent, indicated by slashes and dashes. The ALTO SAX., T. SAX., TBN., B. SAX., GTR., KEYS, and BASS parts have some notes in the first measure. The DR. part is mostly silent, indicated by slashes and dashes.

Musical score for page 27, featuring ten staves:

- TPT. (Trumpet):** Two staves, both playing a melodic line with eighth notes and accents. A box containing the letter 'N' is positioned above the first staff.
- ALTO SAX. (Alto Saxophone):** One staff, playing a melodic line with eighth notes and accents.
- T. SAX. (Tenor Saxophone):** One staff, playing a melodic line with eighth notes and accents.
- TBN. (Tuba/Euphonium):** One staff, playing a melodic line with eighth notes and accents.
- S. SAX. (Soprano Saxophone):** One staff, playing a melodic line with eighth notes and accents.
- GTR. (Guitar):** One staff, playing a melodic line with eighth notes and accents. Chord markings **A7^{ALT}** and **D⁹** are present above the staff.
- KEYS. (Keys):** One staff, playing a melodic line with eighth notes and accents. Chord marking **A⁷ALT** is present below the staff.
- BASS. (Bass):** One staff, playing a melodic line with eighth notes and accents. A box containing the letter 'N' is positioned below the staff.
- DR. (Drums):** One staff, playing a rhythmic pattern. The text **16TH FUNK PATTERN CONTINUES** is written below the staff.

Musical score for page 28, measures 1-3. The score includes parts for ALTO SAX., T. SAX., B. SAX., GTR., KEYS, BASS, and DR. The key signature is one sharp (F#) and the time signature is 4/4. The saxophone parts feature eighth-note patterns with slurs. The guitar part has a 'D9' chord marking. The keyboard, bass, and drum parts are indicated by slash marks, signifying accompaniment.



Musical score for page 206, measures 1-3. The score includes parts for ALTO SAX., T. SAX., B. SAX., GTR., KEYS, BASS, and DR. The key signature is one sharp (F#) and the time signature is 4/4. The saxophone parts feature eighth-note patterns with slurs. The guitar part has a 'D9' chord marking. The keyboard, bass, and drum parts are indicated by slash marks, signifying accompaniment. First endings are marked with '1.' at the end of the third measure for the saxophone and drum parts.

Musical score for the first system, measures 1-4. The score includes parts for ALTO SAX., T. SAX., B. SAX., GTR., KEYS, BASS, and DR. The key signature is one sharp (F#) and the time signature is 4/4. A first ending bracket labeled '1.' spans measures 1-2, and a second ending bracket labeled '2.' spans measures 3-4. A dynamic marking 'p' is present at the end of measure 4. The GTR. part features a D9 chord in measure 3. The KEYS and BASS parts play a rhythmic pattern of eighth notes. The DR. part plays a simple drum pattern.

Musical score for the second system, measures 5-8. The score includes parts for B. SAX., GTR., KEYS, BASS, and DR. The key signature is one sharp (F#) and the time signature is 4/4. A dynamic marking 'p' is present at the beginning of measure 5. The GTR. part features a D9 chord in measure 5. The KEYS and BASS parts play a rhythmic pattern of eighth notes. The DR. part plays a simple drum pattern.

Musical score for the third system, measures 9-12. The score includes parts for GTR., KEYS, BASS, and DR. The key signature is one sharp (F#) and the time signature is 4/4. A dynamic marking 'p' is present at the beginning of measure 9. The GTR. part features a D9 chord in measure 9. The KEYS and BASS parts play a rhythmic pattern of eighth notes. The DR. part plays a simple drum pattern.

a

TPT.
TPT.
ALTO SAX.
T. SAX.
TEN.
B. SAX. G^{13} Bb^{13} D^9
GTR.
KEYS
BASS
DR.

The musical score for page 31 consists of ten staves, each representing a different instrument. The instruments are labeled on the left side of the page: TPT. (Trumpet), ALTO SAX. (Alto Saxophone), T. SAX. (Tenor Saxophone), TEN. (Trombone), B. SAX. (Baritone Saxophone), GTR. (Guitar), KEYS (Keys), BASS (Bass), and DR. (Drum). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and chord symbols. The first staff (TPT.) starts with a circled cross symbol. The second staff (ALTO SAX.) has a circled cross symbol above the first measure. The third staff (T. SAX.) has a circled cross symbol above the first measure. The fourth staff (TEN.) has a circled cross symbol above the first measure. The fifth staff (B. SAX.) has a circled cross symbol above the first measure. The sixth staff (GTR.) has a circled cross symbol above the first measure. The seventh staff (KEYS) has a circled cross symbol above the first measure. The eighth staff (BASS) has a circled cross symbol above the first measure. The ninth staff (DR.) has a circled cross symbol above the first measure. The score includes various musical notations such as notes, rests, and chord symbols. The chord symbols G13 and Bb13 are visible in the KEYS and GTR. staves. The score is arranged in a standard musical notation format with a common time signature and a key signature of two sharps.

Musical score for page 32, featuring ten staves for various instruments. The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The instruments and their parts are as follows:

- TPT. (Trumpet):** Two staves, both showing a single note on the first staff and a whole rest on the second staff.
- ALTO SAX. (Alto Saxophone):** One staff showing a single note on the first staff and a whole rest on the second staff.
- T. SAX. (Tenor Saxophone):** One staff showing a single note on the first staff and a whole rest on the second staff.
- TEN. (Trombone):** One staff showing a single note on the first staff and a whole rest on the second staff.
- B. SAX. (Baritone Saxophone):** One staff showing a single note on the first staff and a whole rest on the second staff.
- GTR. (Guitar):** One staff showing a whole rest on the first staff and a whole rest on the second staff.
- KEYS (Keyboard):** One staff showing a sequence of chords and notes across two measures.
- BASS (Double Bass):** One staff showing a sequence of notes across two measures.
- DR. (Drums):** One staff showing a sequence of rhythmic slashes across two measures.

2

Musical score for page 33, featuring ten staves for TPT., ALTO SAX., T. SAX., TBN., S. SAX., QTR., KEYS, BASS, and DR. The score includes a guitar solo fill instruction and various musical notations.

TPT.

TPT.

ALTO SAX.

T. SAX.

TBN.

S. SAX.

QTR. *Q⁹* GUITAR PLAYS SOLO FILLS TO FADE

KEYS

BASS

DR.

REPEAT TO FADE

The musical score for page 34 consists of ten staves, each labeled with an instrument. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into two measures. The first measure contains melodic lines for the two Trumpets (TPT.), Alto Saxophone (ALTO SAX.), Tenor Saxophone (T. SAX.), Trombone (TBN.), and Soprano Saxophone (S. SAX.). The second measure contains melodic lines for the same five instruments. The Guitar (GTR.), Keys, Bass, and Drums (DR.) staves are marked with slashes and dashes, indicating that they are not playing in this section. The score concludes with a double bar line and repeat dots.

Appendix 4

Scores of Originals Songs - Part Three

SMELLS LIKE TEEN SPIRIT

HEAVY ROCK

KURT COBAIN (AS PLAYED ON 'NEVERMIND')

QUITAR ONLY

WHOLE BAND UNISON WITH DISTORTED GUITAR

9 **A** F5 Bb A D Fm1 Bb A D
LOAD UP ON GUNS, BRING YOUR FRIENDS, IT'S FUN TO LOSE, AND TO PRE-TEND.

13 Fm1 Bb A D Fm1 Bb A D
SHE'S OV - ER - BOARD, MY - SELF AS - SURED, I KNOW, I KNOW, A DIR - TY WORD.

17 **B** Fm1 Bb A D Fm1 Bb A D
HEL - LO HEL - LO HEL - LO HEL - LO HEL - LO HEL - LO HEL - LO HEL - LO

21 Fm1 Bb A D Fm1 Bb A D
HEL - LO HEL - LO HEL - LO HEL - LO HEL - LO HEL - LO HEL - LO WITH THE

25 **C** Fm1 Bb A D Fm1 Bb A D
LIGHTS OUT IT'S LESS DANCE - ROUS, HERE WE ARE NOW, EN - TER - TAIN - US, I FEEL

29 Fm1 Bb A D Fm1 Bb A D
STU - PID, AND CON - TAG - IOUS, HERE WE ARE NOW EN - TER - TAIN - US A MUL -

33 Fm1 Bb A D Fm1 Bb A D
LA - TO AN AL - BI - NO, A MOS - QUI - TO, MY LI - BI - DO. YEAH!

37

HEY!

UNISON BVEE BAND

41

D INSTRUMENTAL

FMI

QUITAR

45

FMI

49

E

FMI

53

FMI

57

FMI

QUITAR

DE AL CODA FOR 3RD VERSE

VERSE 2 - Im 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 hardIts hard to find Oh well, whatever, nevermind
 Hello.....

61

F

FMI

DAH DE DAH YA, DAH DE DAH YA DAH DE DAH YAH, DAH DE DAH

65

FMI

YA, DAH DE DAH YAH, DAH DE DAH YA, DAH DE DAH YAH DAH DE DAH

69

FMI

YAH.

HIGH AND DRY

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

$\text{♩} = 86$

F# **A**

4 **E**

6 **F#** **A**

8 **E**

10 **VERSE** **A** **F#m11** **Aadd9** **E**

TWO TUMPS IN A WEEK I BET. YOU THINK THAT'S BET TYLE-VER DONT YOU BOY?

SIMILE //

14 **F#m11** **Aadd9** **E**

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

18 **F#m11** **Aadd9** **E**

YOUR- SELF FOR REC-OQ-NI-TION KILL YOUR- SELF TO NEV-ER EV - ER STOP YOU BROKE

22 **F#m11** **Aadd9** **E** **Esus4** **E**

A-NOT-HER MIR-ROR YOU'RE TURN - INGIN-TO SOME-THING YOU ARE NOT DON'T LEAVE ME HIGH

26 **B** **F#m11** **Aadd9** **E**

DONT LEAVE ME DRY DONT LEAVE ME HIGH

2 30 **F#m11** **Aadd9** **E**

DONT LEAVE ME DRY

VERSE 2
 DRYING UP IN CONVERSATION, YOU WILL BE THE ONE WHO CANNOT TALK.
 ALL YOUR INSIDES FALL TO PIECES, YOU JUST SIT THERE WISHING YOU COULD STILL MAKE LOVE.
 THEY'RE THE ONES WHO'LL HURT YOU, WHEN YOU THINK YOU'VE GOT THE WORLD ALL SUSSSED OUT,
 THEY'RE THE ONES WHO'LL SPIT AT YOU, YOU WILL BE THE ONE SCREAMIN OUT.

34 **Aadd9** **E**

DONT LEAVE ME DRY

37 **QUITAR** **F#m11** **Aadd9** **E**

41 **F#m11** **Aadd9** **E** YEAH, IT'S THE BEST

YEAH, IT'S THE BEST

45 **F#m11** **Aadd9** **E** THING THAT YOU EV-ER HAD, THE BEST THING THAT YOU EV-ER HAD IT'S THE BEST

THING THAT YOU EV-ER HAD, THE BEST THING THAT YOU EV-ER HAD IT'S THE BEST

49 **F#m11** **Aadd9** **E** THING THAT YOU EV-ER HAD, THE BEST THING YOU HAVE HAD HAS GONE A WAY SO DONT LEAVE ME HIGH

THING THAT YOU EV-ER HAD, THE BEST THING YOU HAVE HAD HAS GONE A WAY SO DONT LEAVE ME HIGH

53 **F#m11** **Aadd9** **E** DONT LEAVE ME DRY DONT LEAVE ME HIGH

DONT LEAVE ME DRY DONT LEAVE ME HIGH

57 **F#m11** **Aadd9** **E** DONT LEAVE ME DRY DONT LEAVE ME HIGH

DONT LEAVE ME DRY DONT LEAVE ME HIGH

61 **F#m11** **Aadd9** **E** DONT LEAVE ME HIGH

DONT LEAVE ME HIGH

65 **F#m11** **Aadd9** **E** DONT LEAVE ME DRY

DONT LEAVE ME DRY

ROCK FEEL Q = 132

TIME AFTER TIME

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

Intro: F SHAKER, G, EMI, F CONT. SAME

8 KYBD/SYNTH

ADD ELECTRIC GUITAR 2ND TIME

5 **A** VERSE 1. 2. 3

Dmi/C C Dmi/C C Dmi/C C Dmi/C C

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

9 Dmi/C C Dmi/C C Dmi/C C Dmi/C C

CAUGHT UP IN CIR - CLES CON - FUS - SION IS NOTH - ING NEW

13 **B** F G EMI F F G EMI

FLASH BACK ONE NIGHT AL - MOST LEFT BE - HIND

17 **1** F G EMI F F G

PICT - CASE OF ME - MOR - RIES TIME AF - TER

VERSE 2 - SOMETIMES YOU PICTURE ME, I'M WALKIN TOO FAR AHEAD. YOU'RE CALLING TO ME, I CAN'T HEAR WHAT YOU'VE SAID.
 YOU SAY GO SLOW.
 VERSE 3 - AFTER MY PICTURE FADES, AND DARKNESS HAS TURNED TO GREY, WATCHIN THRU WINDOWS, YOU'RE WONDERING IF IM OK,
 SECRETS, STOLEN, FROM DEEP INSIDE, THE DRUM BEATS OUT OF TIME.

20 **2** 3. G EMI F

THE SE - COND HAND UN - WINDS IF YOUR LOST

2 CHORUS 22

C **A**_M**I** **F** **G** **C**

AND YOU LOOK... AND YOU WILL FIND ME... TIME AF - TER TIME IF YOU FALL.

G **A**_M**I** **F** **G** **C**

I WILL CATCH YOU I'LL BE WAIT - ING . TIME AF - TER TIME .

D **F** **G** **E**_M**I** **F** **F**

DS FOR VERSE 3 (NO REPEAT) TO CODA

INSTRUMENTAL SOLO GUITAR

CONT. SAME

RYBD/SYNTH

E CHORUS 34

E **A**_M**I** **F** **G** **C**

YOU CAN LOOK... AND YOU WILL FIND ME... TIME AF - TER TIME IF YOU FALL

G **A**_M**I** **F** **G** **C**

I WILL CATCH YOU I'LL BE WAIT - ING . TIME AF - TER TIME .

F **F** **G** **E**_M**I** **F** **F**

INSTRUMENTAL SOLO GUITAR

CONT. SAME

RYBD/SYNTH

46 **G** F G EMI F F G EMI

YOU SAY, GO SLOW, I FALL BE - HIND

50 F G EMI F

THE SEC - COND HAND ON - WINDS, IF YOU LOST

CHORUS 52 **H** G A MI F G C

YOU CAN LOOK, AND YOU WILL FIND ME, TIME AF - TER TIME IF YOU FALL

56 G A MI F G C

I WILL CATCH YOU I'LL BE WAIT - ING TIME AF - TER TIME

60 F G C REPEAT TO FADE, VOCALS FADE OUT BEFORE THE END

TIME AF - TER TIME

MESSAGE TO MY GIRL

NEIL FINN

STEADY ROCK BALLAD Q=100

DRUM INTRO

VOICE



DRUMS CONTINUE THIS GROOVE

PNO.



E. BASS



7

A

VOICE



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

PNO.



10

VOICE



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

PNO.



13

VOICE



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

PNO.



2


15 2. **E^b**

VOICE 

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

PNO. 

18 B^b **G^b** **D^b** **A^bM1**

VOICE 

EMP-TY SELF POS-SE - SION, VIS-SIONSWEPT UN- DER THE MAT IT'S NO

22 **E** **G^b** **D^b7sus** **D^b**

VOICE 

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

26 C **D^b7sus** **D^b7** **D^b7sus** **D^b7**

VOICE 

AL-THOUGH I WAKE UP HAP-PY, WARM IN A LOV-ERS EM BRACE

PNO. 

30 **B^bM1** **A⁰** **A^b** **A⁰** **B^bM1** **D^b** **E^b**

VOICE 

NO ONE ELSE CAN TOUCH US, WHILE WE'RE IN THIS PLACE THO I'M

PNO. 

34 **G^b**

VOICE FRIGHT-ENED BY THE WORDS IT'S TIME THAT IT WAS HEARD, NO MORE

PNO.

36 **D^b** **G^b** **D^b**

VOICE EMP - TY SELF POS - SE - SION, VIS - SIONS SWEEP UN - DER THE MAT

39 **A^bMⁱ** **E** **G^b**

VOICE IT'S NO NEW YEARS RE - SO - LU - TION, IT'S MORE THAN THAT -

42 **D^b7sus** **D^b7** **D^b7sus** **D^b7**

VOICE PIANO

PNO.

46 **B^bMⁱ** **A^o** **A^b** **A^o** **B^bMⁱ** **D^b** **E^b**

VOICE

PNO.

50

VOICE FRIGHT-ENED BY THE WORDS IT'S TIME THAT IT WAS HEARD, NO MORE

PNO.

52 **E^b** **G^b** **D^b** **A^bMⁱ**

VOICE EMP - TY SELF POS - SE - SION, VIS - SIONS SWEEP UN - DER THE MAT IT'S NO

56 **E** **G^b** **D^b7sus** **D^b**

VOICE NEW YEARS RE - SO - LU - TION, IT'S MORE THAN THAT. NO THERE'S

60 **D^b** **G^b** **D^b**

VOICE NOTH - ING QUITE AS RE - AL, AS A TOUCH OF YOUR SWEET HAND

63 **A^M** **E** **G^b**

VOICE I COULD SPEND THE REST OF MY LIFE BUR - IED IN THE SAND .

66 **D^b7sus** **D^b7** **D^b7sus** **D^b7**

VOICE SYNTH

PNO.

70 **D^b7sus** **D^b7** **D^b7sus** **D^b7**

VOICE PIANO

PNO.

MORE THAN THIS

BRIAN FERRY (AS ON 'AVALON')

♩ = 140
STRAIGHT ROCK FEEL

Piano introduction in C#5, 4/4 time. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with eighth notes. The key signature has five sharps (F#, C#, G#, D#, A#).

5
I COULD FEEL.

Musical notation for measures 5-8. The right hand has a melodic line, and the left hand has a bass line. The key signature remains C#5.

9 **A** F# B C#sus4 C#

Musical notation for measures 9-12. The right hand has a melodic line, and the left hand has a bass line. The key signature remains C#5. Chords are indicated above the staff.

AT THE TIME THERE WAS NO WAY OF KNOW - ING FAL - LEN LEAVES

13 F# B G#sus4 C#

Musical notation for measures 13-16. The right hand has a melodic line, and the left hand has a bass line. The key signature remains C#5. Chords are indicated above the staff.

IN THE SKY WHO CAN SAY WHERE THEY'RE SLOW - IN. AS FREE

17 F# B G#sus4 C#

Musical notation for measures 17-20. The right hand has a melodic line, and the left hand has a bass line. The key signature remains C#5. Chords are indicated above the staff.

AS THE WIND MAY - BE I'M LEARN - ING ING. WHY THE SEA

21 F# B G#sus4 C#

Musical notation for measures 21-24. The right hand has a melodic line, and the left hand has a bass line. The key signature remains C#5. Chords are indicated above the staff.

AND THE TIDE HAVE NO WAY OF TURN - ING.

25 C#

Musical notation for measures 25-26. The right hand has a melodic line, and the left hand has a bass line. The key signature remains C#5. Chords are indicated above the staff.

MORE THAN THIS

27 **B** F# B

Musical notation for measures 27-30. The right hand has a melodic line, and the left hand has a bass line. The key signature remains C#5. Chords are indicated above the staff.

YOU KNOW THERE'S NOTH - ING MORE THAN THIS

31 **F#** **B**

TELL ME ONCE A - GAIN MORE THAN THIS

VERSE TWO - IT WAS FUN FOR AWHILE, THERE WAS NO WAY OF KNOWING, LIKE A DREAM IN THE NIGHT,
WHO CAN SAY WHERE WE'RE GOING, NO CARE IN THE WORLD, MAYBE I'M LEARNING, WHY THE SEA AND THE TIDE.....

35 **F#** **B**

NO THERE'S NOTH - ING

39 **C#5** **B** 1.

INSTRUMENTAL

IT WAS FUN

43 2.

MORE THAN THIS

44 **F#** **B**

NOTH - ING MORE THAN THIS.

48 **F#** **B**

NOTH - ING MORE THAN THIS.

52 **F#** **B**

NOTH - ING

56 **C#5** **B**

INSTRUMENTAL

60 **F#** **B** **G#sus4** **B**

IS THIS LOVE

BOB MARLEY

SWING REGGAE FEEL

KEYS - CLAVINET $F\sharp M7$ KYSD SKANK WITH DELAY

UNISON GUITAR AND BASS $F\sharp M7$

ELECTRIC BASS

1. D $C\sharp M7$

5

VOICE

PNO.

E. BASS

A $G\sharp M7$

WAN - NA

7

VOICE

E. BASS

A $F\sharp M7$ D $C\sharp M7$

LOVE YA. AND TREAT YOU RIGHT. I WAN-NA

BASS CONTINUE SAME UNTIL CHORUS

11

VOICE

$F\sharp M7$ D $C\sharp M7$

LOVE YA. EV-RY DAY AND EV-ER-Y NIGHT WE'LL BE TO-GE-THER

15

VOICE

$F\sharp M7$ D $C\sharp M7$

WITH A ROOF RIGHT OV-ER OUR HEADS, WE'LL SHARE THE SHEL-TER,

19

VOICE

$F\sharp M7$ D $C\sharp M7$

OF MY SIN - QLE BED WE'LL SHARE THE SAME ROOM,

23 **F#MI** **D** **A** **G#MI**

VOICE AND JAH PRO - VIDE THE BREAD IS THIS LOVE

E. BASS

27 **B** **C#MI** **BMI**

VOICE IS THIS LOVE... IS THIS LOVE... IS THIS LOVE... THAT I'M FEEL - LING? IS THIS LOVE.

31 **C#MI** **BMI**

VOICE IS THIS LOVE... IS THIS LOVE... IS THIS LOVE... THAT I'M FEEL - LING?

35 **BAND UNISON** **BMI**

VOICE I WAN-NA KNOW WAN-NA KNOW WAN-NA KNOW NOW.

PNO.

39 **BAND UNISON** **C#MI**

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

PNO.

43 **C** **C#MI** **BMI**

VOICE AM WIL-LING AND AS - LE. AND

47 **F#MI7** **E** **D** **C#** **B**

VOICE PUT MY CARDS ON YOUR TAB - LE WAN - NA DS TWICE THEN CODA

51 **CODA** **D** **C#MI** **F#MI**

VOICE ROOF RIGHT OV - ER OUR HEADS, WE'LL SHARE THE SHEL - TER.

55 **D** **C#MI** **F#MI** **B**

VOICE OF MY SIN - QLE BED WE'LL SHARE THE SAME ROOM. REPEAT TO FADE WITH A

FREELY RUBATO

FRAGILE

STING (AS ON 'NOTHING LIKE THE SUN')

KYBD PAD SOUNDS ON CHORDS B^9 SUS

ACUSTIC GUITAR ON MELODY

A TEMPO - STRAIGHT LATIN FEEL. Q= 108. LIGHTLY

5 Em^9 Ami^7 B^7 Emi^7

9 Em^9 Ami^7 B^7 Emi^7 IF BLOOD WOULD

13 **A** Em^9 Ami^7 FLOW, AND FLESH AND STEEL ARE ONE. DRY -
CONTINUE THIS GROOVE FOR VERSES

15 B^7 Emi^7 IN IN THE COL - OUR, OF THE EV - NING SUN. TO - MOR - ROWS

17 Em^9 Ami^7 B^7 Emi^7 RAIN. WILL WASH THE STAINSAW AWAY... SOME-THING IN OUR MINDS WILL ALWAYS STAY

VERSE 2 - PERHAPS THIS FINAL ACT WAS MEANT, TO CLINCH A LIFE TIMES ARGUMENT.
NOTHING COMES FROM VIOLENCE AND NTHING EVER COULD,
FR ALL THOSE BORN BENEATH AN ANGRY STAR. LEAST WE FORGET HOW FRAGILE WE ARE.

CHORUS 21 **B** C^6 B^7 ALT Em^9 ON AND ON THE RAIN WILL FALL, LIKE TEARS FROM A STAR, LIKE TEARS FROM A STAR.

25 C^6 B^7 ALT Em^9 DS AL CODA - GUITAR IMPROVISES OVER MELODY A SECTION REPEATED
ON AND ON THE RAIN WILL SAY, HOW FRA - GILE WE ARE... HOW FRAG - ILE WE ARE.

29 CODA C⁶ B⁷ALT E^m9

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

33 C⁶ B⁷ALT E^m9

ON AND ON, THE RAIN WILL SAY, HOW FRAG-ILE WE A RE, HOW FRAG-ILE WE A RE, HOW

37 E^m9

FRAG - ILE WE ARE HOW FRAG - ILE WE ARE

FREELY RUBATO

39 KYBD PAD SOUNDS ON CHORDS B⁹SUS E^m9 B⁹SUS

ACOUSTIC GUITAR ON MELODY

VOICE

ROCK WITH YOU

MICHAEL JACKSON ARR. D TRUDY LILE 2008

MODERATE DISCO ♩ = 108

3

DRUM FILL

1

Ebm7 Bb(SUS4) Bb7 Ebm7 Bb(SUS4) Db7

KYBD FLUTE GUITAR KYBD FLUTE GUITAR

5

Ebm7 Bb(SUS4) Bb7 STRINGS Ab9(SUS4)

KYBD FLUTE GUITAR KYBD FLUTE GUITAR

9 VERSE [A] Ebm7 Ab9(SUS4) Bbm7

GIRL, CLOSE YOUR EYES LET THAT RHY-THM GET IN TO YOU

13 Ebm7 Ab9(SUS4) Bbm7

DON'T TRY TO FIGHT IT, GIRL THERE'S NOTH-ING THAT YOU CAN DO

17 [B] Gbmaj7 Db/F Bbmaj7 Ab9(SUS4)

REL-AX_ YOUR MIND, LAY BACK_ AND GROOVE WITH MINE GOTTA

21 [C] Ebm Fm Gbmaj7 Ab9(SUS4) Ebm Fm Gbmaj7 Ab9(SUS4)

FEEL THAT BEAT AND WE CAN RIDE THE BOOG-IESHARE THAT BEAT OF LOVE. I WAN-NA ROCK

25 [D] Ebm7 Bb7(SUS4) Bb7 Ebm7 Bb7(SUS4) Db7(SUS4)

WITH YOU ALL NIGHT DANCE WITH YOU IN THE SUN - LIGHT v.s.

COPYRIGHT © TRUDY LILE

29 $Ebm7$ $Bb7(SUS4)$ $Bb7$ $Ab9(SUS4)$

ROCK WITH YOU ALL NIGHT ROCK THE NIGHT AW AY_

2ND VERSE

OUT ON THE FLOOR, THERE AIN'T NOBODY THERE BUT US,
 GIRL, WHEN YOU DANCE, THERE'S A MAGIC THAT MUST BE LOVE,
 JUST TAKE IT SLOW,
 COS WE GOT SO AFR TO GO,
 WHEN YOU FEEL THAT HEAT.... $Eb7(SUS4)$

33 BRIDGE $Bbm7$

AND WHEN THE GROOVE_ IS DEAD AND GONE_ YOU KNOW THAT

37 Gb Db/F $Bmaj7$ $Ab9(SUS4)$

LOVE SUR VIVES SO WE CAN LAST FOR-EV - ER.

41 $Ebm7$ $Bb(SUS4)$ $Bb7$ $Ebm7$ $Bb(SUS4)$ $Db7$

KYBD FLUTE GUITAR KYBD FLUTE GUITAR

45 $Ebm7$ $Bb(SUS4)$ $Bb7$ $Db9(SUS4)$

KYBD FLUTE GUITAR

47

(I WAN NA ROCK WITH YOU I WAN NA GROOVE WITH YOU

49

(I WAN - NA GROOVE WITH YOU)

51 F $Em7$ $B7(SUS4)$ $B7$ $Em7$ $B7(SUS4)$ $D7(SUS4)$

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

55 $Em7$ $B7(SUS4)$ $B7$ $A9(SUS4)$ REPEAT TO FADE

ROCK WITH YOU ALL NIGHT ROCK THE NIGHT AW AY_

VIOLENT

RUNGA/MACLAREN

ALLEGRO $\text{♩} = 125$

FOUR TIMES

3 **A** VERSE 1 & 2

PRET-TY VI O - LENT RUN-NERS UP IN A CAS - UAL TY

7

LOST ALL COM-MON SENSE BOTH PART-IES CALL VIC - TO - RY ONE DE -

11 **B** C

2ND TIME GUITAR SOLO

LUS-ION - AL THAN THERE'S ME YOU'RE PRET-TY VI O - LENT MAK-ING

15

UP WITH AN I O U COULD HAVE CIR-CUM - VENT FROM A

19

PAS-SER BY POINT OF VIEW WHAT'S CAR - NI-VORE SPOSED TO DO YOU'RE

23 **C** C

MK-IN ME VI - O - LENT BUT WHY YOUR NIH I - IST - IC TEN - DEN CIES ARE

27 **F** TO CODA

MAK - IN ME VI - O - LENT THAT'S WHY YOUR NIH IL - IST TIC

30 **E'** **C**

E' **C**

2 DS AL CODA

YOU'RE

E^b **A^b**

HAR - MO - NY LIV - IN IN

B^b

HAR - MO - NY I WANT YOU HON - EST LY LIV - IN IN

C

SPITE OF ME OH OH

F **B^b** **C**

OH OH

F **B^b** **C**

OH YOU'RE

C **F** **B^b**

MAK-IN ME VI - O - LENT BUT WHY YOUR NIH I - IST - IC TEN - DEN CIES ARE

C **F** **B^b**

MAK-IN ME VI - O - LENT BUT WHY YOUR NIH IL - IST - TIC

C

Appendix 5
Scores of new arrangements – Part
Three

SMELLS LIKE TEEN SPIRIT

KURT COBAIN ARQD, TRUDY LILE

♩ = 100 STRONG ROCK FEEL

QUINTET

ELECTRIC GUITAR

BASS

DRUMS

5

8TH = 200

RHODES

B.S.

DR.

RIDE CYMBAL

8TH = 200

DMA7/E Em7/A GMA7 B9sus DMA7/E Em7/A GMA7 B9sus

9

A

FL.

E. QTR.

RHODES

B.S.

DR.

PLAY FILLS

DMA7/E Em7/A GMA7 B9sus DMA7/E Em7/A C#7#9#11 CMA7

DMA7/E Em7/A GMA7 B9sus DMA7/E Em7/A C#7#9#11 CMA7

DMA7/E Em7/A GMA7 B9sus DMA7/E Em7/A C#7#9#11 CMA7

DMA7/E Em7/A GMA7 B9sus DMA7/E Em7/A C#7#9#11 CMA7

13

FL. D_{MA}^7/E E_{MI}^7/A C_{MA}^7 $B^7\sharp 9\flat 5$ D_{MA}^7/E E_{MI}^7/A $F\sharp 13\flat 9$ $B^7\sharp 9\flat 5$

E. GTR. D_{MA}^7/E E_{MI}^7/A C_{MA}^7 $B^7\sharp 9\flat 5$ D_{MA}^7/E E_{MI}^7/A $F\sharp 13\flat 9$ $B^7\sharp 9\flat 5$

RHODES D_{MA}^7/E E_{MI}^7/A C_{MA}^7 $B^7\sharp 9\flat 5$ D_{MA}^7/E E_{MI}^7/A $F\sharp 13\flat 9$ $B^7\sharp 9\flat 5$

BS. D_{MA}^7/E E_{MI}^7/A C_{MA}^7 $B^7\sharp 9\flat 5$ D_{MA}^7/E E_{MI}^7/A $F\sharp 13\flat 9$ $B^7\sharp 9\flat 5$

DR. B

17

FL. E_{MI}^7 $F\sharp_{MI}^7/A$ $C_{MA}^7\sharp 11$ $C\sharp_{MI}^7\flat 5$ $B\flat_{MA}^7\sharp 11$ G_{MA}^7 $E\flat 7\sharp 9$

E. GTR. E_{MI}^7 $F\sharp_{MI}^7/A$ $C_{MA}^7\sharp 11$ $C\sharp_{MI}^7\flat 5$ $B\flat_{MA}^7\sharp 11$ G_{MA}^7 $E\flat 7\sharp 9$

RHODES E_{MI}^7 $F\sharp_{MI}^7/A$ $C_{MA}^7\sharp 11$ $C\sharp_{MI}^7\flat 5$ $B\flat_{MA}^7\sharp 11$ G_{MA}^7 $E\flat 7\sharp 9$

BS. E_{MI}^7 $F\sharp_{MI}^7/A$ $C_{MA}^7\sharp 11$ $C\sharp_{MI}^7\flat 5$ $B\flat_{MA}^7\sharp 11$ G_{MA}^7 $E\flat 7\sharp 9$

DR. B

21

FL. $D^{\circ}SUS$ STOP // NC

E. GTR. $D^{\circ}SUS$ STOP // NC

RHODES $D^{\circ}SUS$ STOP // NC

BS. $D^{\circ}SUS$ STOP

DR. B

23 **C**

FL. E_{MI}^7 $D^{\circ}SUS$ GMA^7 $A^{\circ}SUS$ $A^{\#}O7$ $D^{\circ}SUS$ CMA^7 B^7_{ALT} CMA^{69} $D^{\circ}SUS$ $Aadd^{\circ}/C^{\#}$ $F^{13}SUS$

E. GTR. E_{MI}^7 $D^{\circ}SUS$ GMA^7 $A^{\circ}SUS$ $A^{\#}O7$ $D^{\circ}SUS$ CMA^7 B^7_{ALT} CMA^{69} $D^{\circ}SUS$ $Aadd^{\circ}/C^{\#}$ $F^{13}SUS$

RHODES E_{MI}^7 $D^{\circ}SUS$ GMA^7 $A^{\circ}SUS$ $A^{\#}O7$ $D^{\circ}SUS$ CMA^7 B^7_{ALT} CMA^{69} $D^{\circ}SUS$ $Aadd^{\circ}/C^{\#}$ $F^{13}SUS$

BS. E_{MI}^7 $D^{\circ}SUS$ GMA^7 $A^{\circ}SUS$ $A^{\#}O7$ $D^{\circ}SUS$ CMA^7 B^7_{ALT} CMA^{69} $D^{\circ}SUS$ $Aadd^{\circ}/C^{\#}$ $F^{13}SUS$

DR. **C**

29 $E^{\flat}7^{\#}9$ $D^{\circ}SUS$ CMA^{69} B^7_{ALT}

FL. $E^{\flat}7^{\#}9$ $D^{\circ}SUS$ CMA^{69} B^7_{ALT}

E. GTR. B^7_{ALT}

RHODES $E^{\flat}7^{\#}9$ $D^{\circ}SUS$ CMA^{69} B^7_{ALT}

BS. E_{MI}^7 $D^{\circ}SUS$ GMA^7 B^7_{ALT}

DR. $E^{\flat}7^{\#}9$

31 **D** $C^{\#}7_{ALT}$ $F^{\#}7_{ALT}$ B^7_{ALT} E^7_{ALT}

FL. $C^{\#}7_{ALT}$ $F^{\#}7_{ALT}$ B^7_{ALT} E^7_{ALT}

E. GTR. $C^{\#}7_{ALT}$ $F^{\#}7_{ALT}$ B^7_{ALT} E^7_{ALT}

RHODES $C^{\#}7_{ALT}$ $F^{\#}7_{ALT}$ B^7_{ALT} E^7_{ALT}

BS. $C^{\#}7_{ALT}$ $F^{\#}7_{ALT}$ B^7_{ALT} E^7_{ALT}

DR. **D**

SOLO FROM A THRU WHOLE FORM. THEN GO TO E FOR DRUM SOLO

35 F7sus BbMA9#11 A9sus B7ALT

FL.

E. QTR. *SUBITO PP CRESC.* F7sus BbMA9#11 A9sus B7ALT

RHODES *SUBITO PP CRESC.* F7sus BbMA9#11 A9sus B7ALT

BS. *SUBITO PP CRESC.* F7sus BbMA9#11 A9sus B7ALT

DR. *SUBITO PP CRESC.*

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

39 EMI7 DS AL CODA

FL.

E. QTR.

RHODES

BS.

DR.

THREE TIMES, LAST ONE SLOW

43 F7sus CODA LAST TIME ONLY BbMA9#11 A9sus B7ALT

FL.

E. QTR. *CODA LAST TIME ONLY* F7sus BbMA9#11 A9sus B7ALT

RHODES *CODA LAST TIME ONLY* F7sus BbMA9#11 A9sus B7ALT

BS. *CODA LAST TIME ONLY* F7sus BbMA9#11 A9sus B7ALT

DR.

HIGH AND DRY

RADIOHEAD ARGO. TRUDY LILE

PIANO $GMA7$ $BbMA7\#11$ PIANO FILLS PIANO PLAY FILL 4 TIMES
PIANO $GMA7$ $BbMA7\#11$ 8TH NOTE FEEL
BASS STRAIGHT 8, CROSS STICK
DRUMS

3 **A** $Am7$ $CMA7$
 FL. TWO JUMPS IN A WE - EK. I BET YOU THINK THAT'S PRET - TY CLEV - TER

5 $GMA7$ 1.2.3 3 TIMES 4
 FL. DON'T YOU SOY DON'T LEAVE ME

CHORUS 8 **B** $Eb7ALT$ $Dmi11$ $C7ALT$ $Dmi11$
 FL. HIGH DON'T LEAVE ME DRY. DON'T LEAVE ME HIGH...

12 $A13\#11$ $A7ALT$ 1. $GMA7$ $BbMA7\#11$
 FL. DON'T LEAVE ME DRY. PIANO FILLS
 PNO.

16 2. $GMA7$ $BbMA7\#11$ PIANO FILLS
 PNO.

SOLOS 18 **C** $B7ALT$ $BbMi7$ $A7ALT$ $BbMi7$
 FL.

22 $F713\#11$ $E7ALT$ $EbMA7$ $F\#MA7\#11$ $GMA7$ $BbMA7\#11$
 FL. PNO.

2

26 **D** INTERLUDE ON CUE - AFTER SOLOS
 GMA7 B^bMA7#11

FL. PIANO FILLS

PNO.

28 **E** VERSE 3
 12. AMI7 CMA7 GMA7

FL. IT'S THE BEST THING THAT YOU EV-ER HAD, THE BEST THING THAT YOU EV-ER EV-ER HAD.

32 FL. IT'S THE BEST THING THAT YOU EV-ER HAD, THE

34 CMA7 GMA7

FL. BEST THING THAT YOU EV-ER EV-ER HAD. STOP NC ITS THE BEST

PNO. STOP NC

37 B^bMI7 D^bMA7 A^bMA7

FL. THING THAT YOU EV-ER HAD, THE BEST THING THAT YOU EV-ER EV-ER HAD.

41 B^bMI7 D^bMA7 A^bMA7

FL. THING THAT YOU EV-ER HAD, THE BEST THING THAT YOU EV-ER EV-ER HAD.

44 **F** CHORUS
 E7ALT E^bMI11 D7ALT STOP NC
 DMI11

FL. DON'T LEAVE ME HIGH DON'T LEAVE ME DRY, DON'T LEAVE ME HIGH.

PNO. DMI11 STOP NC

49 A13#11 A^b7ALT

FL. DON'T LEAVE ME DRY.

51 **G** GMA7 B^bMA7#11

FL. PIANO FILLS 4 TIMES

PNO.

time after time

Cyndi Lauper arrgd Trudy Lile

♩ = 69 Freely improvise, no time, longer phrases

Alto Flute

Piano

Bass

Drums

♩ = 69
Freely improvise using mallets, toms, snare off, HH muted

A

5 Freely improvise 2 bar phrases

A. Fl.

Pno.

Bass

B

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

A. Fl.

Pno.

Bass

Dr.

13

A. Fl.

Pno.

2

♩. = 80 swing feel

17 **C** GMA7 A7sus DMA7 C#7ALT Cb9 EMI7 F#7ALT

A. Fl.

Pno.

Bass

Dr.

♩. = 80 swing 2 feel

21 GMA7 Bb13 E#MA7#5 D#MA#b9#5 CMA7#11 B7 Bb7ALT

A. Fl.

Pno.

26 **D** F#7ALT E7sus DMA7 C#7sus

A. Fl.

Pno.

30 Bmi7 BbMA7#11 GMA7 E7sus D7#5 to CODA last time only

A. Fl.

Pno.

34 EMI7 F#7ALT G#9sus F#7ALT DS for solos

A. Fl.

Pno.

CODA

39 EMI7 F#7ALT G#9sus

A. Fl.

Pno.

CODA

time af - ter time.

MESSAGE TO MY GIRL

SLOWISH STRAIGHT FEEL, WITH SPACE

NEIL FINN

ALTO FLUTE

PIANO

PLAY ANSWERING FILLS BASED ON THIS

A. FL.

PNO.

A. FL.

PNO.

VOICE

72

13

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

VOICE

15

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

VOICE

17

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

VOICE

19

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

2

21 B^b_{sus4-3} G_{sus4-3}

VOICE

FRIGHT ENED BY THE WORDS, ITS TIME THAT IT WAS HEARD, NO MORE

23 C_{MA7} $B^b_{MA\#11}/C$ C_{MA7} G_{MI7}

VOICE

EMP - TY SELF POSS - ESS - ION, VIS - IONSSWEPT UN - DER. THE MAT , IT'S NO

27 $E^b_{MA7\#11}$ $F7_{sus}$

VOICE

$E^b_{MA7\#11}$ YEARS RE - SO - LU - TION. IT'S MORE THAN THAT

PNO.

29 $D^b_{MA7\#11}$ PLAY ANSWERING FILLS BASED ON THIS C_{MI7}

A. FL.

PNO.

33 $D^b_{MA7\#11}$ C_{MI11}

A. FL.

PNO.

37 $A^b_{MA7\#11}$ G_{MI11} $G^b_{MA7\#11}$

A. FL.

PNO.

D

41 **B^bMA7/C** **E/C**
 VOICE *4/4* AND NOW I WAKE UP HAP - PY

43 **D/C** **B^bMA7/C** **E/C** **B⁷ALT**
 VOICE *7/8* WARM IN A LO - VERS EM - BRACE

45 **Am11** **B^b13** **CMA7** **D⁷SUS**
 VOICE *7/8* NO ONE ELSE CAN TOUCH US WHILE WE'RE IN THIS PLACE SO I'LL

49 **B^bSUS4-3** **G⁷SUS4-3**
 VOICE *6/8* SING IT TO THE WORLD. THIS MES - SAGE TO MY GIRL NO MORE

51 **E** **CMA7** **B^bMA^b11/C** **CMA7** **Gmi7**
 VOICE *8/4* EMP - TY SELF POS - SES - SION... VI SIONSSWEPT UN - DER. THE MAT... IT'S NO

55 **E^bMA7^b11** **F⁷SUS**
 VOICE *4/4* NEW YEARS RE - SO - LU - TION. IT'S MORE THAN THAT...
 PNO. *4/4*

57 **F** **FMA7** **Cmi7** **A^bMA7^b11** **B^b7SUS** **REPEAT TO FADE TO END**
 A. FL. *6/8*
 PNO. *6/8* **CMA7** **Gmi7** **E^bMA7^b11** **F⁷SUS**

MORE THAN THIS

BRIAN FERRY

INTRO STRAIGHT 8 FEEL

ALTO FLUTE

VOICE

PIANO/GUITAR

BASS

INTRO GENTLE BOSSA GROOVE

4

A. FL.

VOICE

PNO.

BS.

5

A. FL.

VOICE

PNO.

BS.

DM11⁹

G13

QUIP AR PLAY GENTLE BOSSA GROOVE

DELU MS PLAY BOSSA NOVA GROOVE WITH HANS ON TOMS AND SNARE

9

A. FL.

VOICE

PNO.

BS.

FMI⁹

G13/11

I COULD FEEL,

1 2

1 2

12 **A** Dmi⁹ G¹³ Gmi⁷ C⁹

VOICE: AT THE TIME THERE WAS NO WAY OF KNOW - ING FL - LEN LEAVES

PNO. **A** SOSSA FEEL

BS.

16 Dmi⁹ G¹³ Gmi⁷ C⁹

VOICE: IN THE SKY WHO CAN SAY WHERE THEY'RE SLOW - IN, AS FREE

20 F#mi^{7b5} B⁷ALT Fmi^b B^{b9} Emi⁷ A⁷SUS^{b9}

VOICE: AS THE WIND MAY - BE I'M LEARN - ING ING, WHY THE SEA

24 Fma⁷ E⁷ALT E^bma^{7#11} E⁷ALT

VOICE: AND THE TIDE HAVE NO WAY OF TURN - ING. MORE THAN THIS

PNO. Fma⁷ E⁷ALT E^bma^{7#11} E⁷ALT

29 **B** Gmi⁹ E^bma^{7#11} DS FOR SOLOS, THEN DS TO CODA

VOICE: YOU KNOW THERE'S NOTH - ING MORE THAN THIS.

33 F#mi^{7b5} B⁷ALT

VOICE: TELL ME ONCE I - GAIN IT WAS FUN

SOLO SECTION

37 **C** Gmi⁹ C¹³ Cmi⁷ F⁹ Gmi⁹ C¹³ Cmi⁷ F⁹

A. FL. Dmi⁹ G¹³ Gmi⁷ C⁹ Dmi⁹ G¹³ Gmi⁷ C⁹

VOICE:

45 Bmi^{7b5} E⁷ALT B^bmi^b E^{b9} Ami⁷ D⁷SUS^{b9}

VOICE: F#mi^{7b5} B⁷ALT Fmi^b B^{b9} Emi⁷ A⁷SUS^{b9}

VOICE:

49 $B^{\flat}MA7$ $A7_{ALT}$ $A^{\flat}MA7^{\flat}11$ $A7_{ALT}$

VOICE $FMA7$ $E7_{ALT}$ $E^{\flat}MA7^{\flat}11$ $E7_{ALT}$

VOICE

54 CMi° $A^{\flat}MA7^{\flat}11$ $BMi7^{\flat}5$ $E7_{ALT}$ DS AL CODA

VOICE Gmi° $E^{\flat}MA7^{\flat}11$ $F^{\flat}Mi7^{\flat}5$ $B7_{ALT}$

VOICE

62 CODA Gmi° $E^{\flat}MA7^{\flat}11$

VOICE YOU KNOW THERE'S NOTHING MORE THAN THIS

66 $F^{\flat}Mi7^{\flat}5$ $B7_{ALT}$

VOICE TELL ME ONCE I - GAIN MORE THAN THIS

70 Dmi° $G13$ Fmi° $B^{\flat}13^{\flat}11$

VOICE

76 Dmi° $G13$

VOICE

Bs.

79 Fmi° $B^{\flat}13^{\flat}11$

VOICE

Bs.

82 FOUR TIMES EACH ONE SOFTER TO FADE

VOICE

PNO.

Bs.

IS THIS LOVE

BOB MARLEY

COLLA VOCE INTRO - RUBATO SWING FEEL

FLUTE/PIANO $C\sharp MI7$ $DMA7$ $FMA7\sharp 11$ $F\sharp 7ALT$

VOICE

5 $FMA7\sharp 5$ $GMA7\sharp 11$ $EMI7$ $C\sharp 9SUS$

9 A/G $BMA7\sharp 11$ $E\flat MA7$ $Cadd9/E$ $F9SUS$

SWING REGGAE FEEL IN 7

13 REPEAT TIL READY

VOICE

BASS AND DRUMS ONLY 1ST THEN ADD PIANO

PNO.

BASS

BASS AND DRUMS ONLY 1ST THEN ADD PIANO

DR. SWING FEEL IN 7

15 $F\sharp MI7$ $DMA7$ $C\sharp 7SUS$

VOICE

LOVE YA, AND TREAT YOU RIGHT I WAN-NA
 GE - TER. WITHA ROOF RIGHT OVER OUR HEAD, WE'LL SHARE THE

PNO.

BASS

DR.

17 $F\sharp MI7$ $DMA7$ $C\sharp 7SUS$

VOICE

LOVE YA, EV - RY DAY AND EV - ER - Y NIGH WE'LL SE TO -
 SHEL - TER, OF MY SINGLE BED, WE'LL SHARE THE

2

19 **C** **F#m7** **Dm7** **G#7ALT**

VOICE
SAME ROOM, AND JAH PROV - VIDE THE BREAD, IS THIS LOVE

PNO.

21 **D** SWING FEEL **C#m7** **Dm7**

VOICE
IS THIS LOVE... IS THIS... LOVE IS THIS LOVE... THAT I'M FEEL - LING. IS THIS LOVE.

PNO.

25 **F#m7** **Fm7#11**

VOICE
... IS THIS LOVE... IS THIS LOVE... IS THIS LOVE... THAT I'M FEEL - ING.

PNO.

29 **E** **Bm7** **C#m7**

VOICE
NC - UNISON FOR HEAD DONT DO HITS IN SOLOS I WAN -NA KNOW, WAN -NA KNOW, WAN -NA KNOW NOW.

PNO.
BASS WALKS

33 **F** **Bm7** **Dm7#11** **C#7ALT**

VOICE
NC - UNISON FOR HEAD I WAN -NA KNOW, WAN -NA KNOW, WAN -NA KNOW NOW

PNO.

37 **C#m7** **Dm7**

VOICE
I, AM WIL -LING AND AS - LE AND

PNO.

41

VOICE
I, PUT MY CARDS ON YOUR TABLE

PNO.
A/G **Bm7#11** **Ebm7** **Cadd9/E** **F#sus** **D5**
LAST TIME PAUSE ON EACH ONE TO END

FRAGILE

STING ARRANG TRUDY LILE

DOTTED ♩ = 80
MODERATE AFRO 6

ACOUSTIC GUITAR

FENDER RHODES

BASS UNISON WITH PIANO

ELECTRIC BASS

MUTED EFFECT

DOTTED ♩ = 80
MODERATE AFRO 6

DRUMS

1. 2.

A. GTR.

RHODES

E. BASS

Dr.

The musical score is written in 6/8 time with a key signature of one flat (Bb). The tempo is marked 'MODERATE AFRO 6' with a dotted quarter note equal to 80 beats per minute. The arrangement includes:

- ACOUSTIC GUITAR:** A rhythmic pattern of eighth notes, starting with a *mf* dynamic.
- FENDER RHODES:** Sustained chords in the right hand and a bass line in the left hand. A note indicates 'BASS UNISON WITH PIANO'.
- ELECTRIC BASS:** A melodic line with a 'MUTED EFFECT' and a *mf* dynamic.
- DRUMS:** A steady 6/8 beat pattern.

The lower section of the score provides a simplified version of the arrangement with chord diagrams and first/second endings. The chords for Acoustic Guitar and Rhodes are F and Abaddo. The Electric Bass line follows the same melodic pattern as the full arrangement.

6

FL. *MF LEGATO*

ALTO SAX. *MF LEGATO*

ALTO SAX. *MF LEGATO*

TEN. SAX. *MF LEGATO*

TEN. SAX. *MF LEGATO*

TBN. *MF*

TBN. *MF*

TBN. *MF*

S. TBN. *MF*

VOICE

A. GTR.

RHODES *Am?* *F* *Araddo* *F* *Araddo*

E. BASS

DR.

11 **A**

TEN. SAX. *11*

TEN. SAX.

TBN.

TBN.

VOICE

VERSE 1-2

BLOOD WOULD FLOW, AND FLESH AND STEEL ARE ONE.

A. GTR.

RHODES

E. BASS

DR.

Am⁹ *Dmi⁹/A*

A

15

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

TBN.

TBN.

TBN.

B. TBN.

VOICE

LY-IN IN THE COL-OUR OF THE EV'NING SUN .
 VERSE 2 TOMORROWS RAIN, WILL WASH THE STAINS AWAY, SOMETHING OIN OUR HERATS WILL ALWAYS STAY.

A. QTR.

RHODES

E. BASS

DR.

G#+/A *Ami⁹* *E⁷ALT*

19 **8** FLUTE SOLO *Ami⁹*

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

TBN.

TBN.

TBN.

B. TBN.

A. GTR.

RHODES

E. BASS

DR.

22 |1.2. F #add9 | 4. F D7ALT G7ALT

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

TBN.

TBN.

TBN.

B. TBN.

A. QTR.

RHODES

E. BASS

DR.

3 TIMES

F #add9 D7ALT G7ALT

|1.2.

24 C

ALTO SAX. *p*

ALTO SAX. *p*

TEN. SAX. *p*

TEN. SAX. *p*

T.S.N. CUP MUTE *MP*

T.S.N. *MP*

T.S.N. *MP*

S. T.S.N. *MP*

VOICE

VERSE 3-4

PERHAPS THIS FI - NAL ACT WAS MEANT TO CLINCHE A LIFE -TIMES AR - QUE -MENT

A. GTR.

RHODES *Cmi⁹* *Fmi⁹/C*

E. BASS

DR. C

28

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

TBN.

TBN.

TBN.

B. TBN.

VOICE

NOTH - ING COMES FROM VI - O - LENCE. AND

A. GTR.

RHODES

B+/C

E. BASS

DR.

30

ALTO SAX. [1] [2]

ALTO SAX.

TEN. SAX.

TEN. SAX.

TBN.

TBN.

TBN.

S. TBN.

VOICE

VERSE 4 - FOR ALL THOSE BORN BENEATH AN ANGRY STAR, LEST WE FORGET HOW FRAGILE WE ARE.

NOTH - ING EV - ER COULD. FOR

A. GTR.

RHODES

Cmi⁹ G⁷ALT B⁷ALT E⁷ALT

E. BASS

DR. [1] [2]

10

33 

ALTO SAX. *pp* - LEGATO

ALTO SAX.

TEN. SAX.

TEN. SAX.

T.S.N. *pp* OPEN

T.S.N.

T.S.N.

S. T.S.N.

VOICE
ON AND ON , THE

A. GTR.

RHODES *F* $Ma7\sharp 11$ *p*

E. BASS *pp* 

DR. 

37

ALTO SAX.
ALTO SAX.
TEN. SAX.
TEN. SAX.
VOICE
A. GTR.
RHODES
E. BASS
DR.

RAIN WILL FALL, LIKE

E7ALT

The musical score consists of eight staves. The first four staves are for saxophones: two Alto Saxophones and two Tenor Saxophones. The fifth staff is for the Voice, with lyrics 'RAIN WILL FALL, LIKE' written below it. The sixth staff is for Acoustic Guitar (A. GTR.). The seventh staff is for Rhodes piano, with a chord marking 'E7ALT' above the first measure. The eighth staff is for Electric Bass (E. BASS). The ninth staff is for Drums (DR.), indicated by a double bar line and diagonal slashes. The music is in 4/4 time and features a steady rhythmic pattern across all instruments.

41

ALTO SAX.

ALTO SAX. *pp*

TEN. SAX. *pp*

TEN. SAX.

T.S.N. *mp*

T.S.N. *mp*

T.S.N. *mp*

8. T.S.N. *mp*

VOICE
TEARS FROM A STAR, LIKE TEARS FROM A STAR.

A. GTR. *pp*
Dmi¹¹ *F#m7/A* *BbMA^{9#11}*

RHODES

E. BASS

DR. *mp*

45

ALTO SAX. *MF*

ALTO SAX. *MF*

TEN. SAX. *MF*

TEN. SAX.

TBN.

TBN.

TBN.

B. TBN.

A. GTR. C/E F/E Eb13sus Eb13/11

RHODES

E. BASS

DR.

49

E SOLO SECTION E, F, G **Dmi9/A**

FL.

A. GTR.

RHODES

E. BASS

DR.

53 $G\#+/A$ Am^9 $E^7/A\#$

FL. --- --- --- ---

A. GTR. /// /// /// ///

RHODES /// /// /// ///

E. BASS /// /// /// ///

DR. /// /// /// ///

Detailed description: This musical score covers measures 14 through 17. The Flute (FL.) part is mostly silent, with a final note in measure 17. The Acoustic Guitar (A. GTR.), Rhodes piano, Electric Bass (E. BASS), and Drums (DR.) parts all play a consistent rhythmic pattern of eighth notes throughout the four measures. Chord changes are indicated above the staff: $G\#+/A$ in measure 14, Am^9 in measure 15, and $E^7/A\#$ in measure 17. A first ending bracket is shown above the Flute staff in measure 17.

57 12. **QZLT** **F** **Cmi⁹** **Fmi⁹/C**

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

TBN.

TBN.

TBN.

S. TBN.

A. GTR.

RHODES

E. BASS

DR.

62 8+/C Cm11⁹ 1 7^{ALT}

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

TBN.

TBN.

TBN.

B. TBN.

A. GTR.

RHODES

E. BASS

DR.

Detailed description: This is a musical score for page 16. It features ten staves for different instruments. The top five staves are for woodwinds: Flute (FL.), two Alto Saxophones (ALTO SAX.), and two Tenor Saxophones (TEN. SAX.). The next four staves are for brass: three Trumpets (TBN.) and one Bass Trombone (B. TBN.). The bottom three staves are for rhythm section: Acoustic Guitar (A. GTR.), Rhodes piano (RHODES), and Electric Bass (E. BASS). A Drum (DR.) staff is at the very bottom. The score is divided into four measures. The first three measures are mostly rests for the woodwinds and brass, with rhythmic patterns for the guitar, Rhodes, and bass. The fourth measure contains melodic lines for the woodwinds and brass, and a final rhythmic pattern for the guitar, Rhodes, and bass. Chord symbols '62 8+/C' and 'Cm11⁹' are written above the first two measures. A first ending bracket labeled '1' spans the last two measures. A '7^{ALT}' chord symbol is written above the final measure.

66 2. 8⁷ALTE⁷ALT **G** FMA7#11

FLUTE

ALTO SAX. *pp*

ALTO SAX. *pp*

TEN. SAX. *pp*

TEN. SAX. *pp*

TBN. *pp*

TBN. *pp*

TBN. *pp*

S. TBN. *pp*

A. GTR.

RHODES 8⁷ALTE⁷ALT

E. BASS

DR. 2. **G**

71 E7^{ALT}

FLUTE

A. GTR.

RHODES

E. BASS

DR.



75 Dmi¹¹ FMA⁷/A

FLUTE

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

A. GTR.

RHODES

E. BASS

DR.

77 *B^b MA 9#11*

FLUTE

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

A. GTR.

RHODES *B^b MA 7#11*

E. BASS

DR.

79 C/E^b F/E^b Eb¹³sus Eb¹³#11 REPEAT BACK TO E

FLUTE
ALTO SAX.
ALTO SAX.
TEN. SAX.
TEN. SAX.
Tbn.
Tbn.
Tbn.
B. Tbn.
A. GTR.
RHODES
E. BASS
DR.

E^b13_{SUS} **E^b13_b11** **E7_{ALT}** **DS AL CODA**
 LAST TIME ONLY AFTER LAST SOLO

FLUTE
 ALTO SAX.
 ALTO SAX.
 TEN. SAX.
 TEN. SAX.
 TBN.
 TBN.
 TBN.
 S. TBN.
 A. GTR.
 RHODES **E^b13_{SUS}** **E^b13_b11** **E7_{ALT}** **DS AL CODA**
 E. BASS
 DR.

The musical score is arranged in a standard orchestral layout. The top section includes five saxophone parts (Flute, two Alto Saxophones, and two Tenor Saxophones) and four trumpet parts (TBN. and S. TBN.). The bottom section includes guitar (A. GTR.), Rhodes piano, electric bass (E. BASS), and drums (DR.). The score is divided into two measures. The first measure contains rests for most instruments, with a specific instruction: "LAST TIME ONLY AFTER LAST SOLO". The second measure features melodic lines for the saxophones and trumpets, and rhythmic accompaniment for the guitar, Rhodes, bass, and drums. Chord changes are indicated above the Rhodes and saxophone parts, moving from E^b13_{SUS} to E^b13_b11 to E7_{ALT}. The piece concludes with a double bar line and the instruction "DS AL CODA".

FLUTE PLAY FILLS OVER TOP

FLUTE

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

TBN.

TBN.

TBN.

S. TBN.

A. QTR.

RHODES

E. BASS

DR.

E^{13}_{SUS} F/E^b E^{13}_{SUS} $E^{13}\#11$ 3X

E^{13}_{SUS} F/E^b E^{13}_{SUS} $E^{13}\#11$ 3X

CODA LAST TIME ONLY

81

FLUTE

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

TBN.

TBN.

TBN.

S. TBN.

A. GTR.

RHODES

E. BASS

DR.

B^bMi⁷ E^b7sus D⁷ALT A^bMIN⁷ D^b7sus G⁷ALT Ami⁹ma⁷

ROCK WITH YOU

MICHAEL JACKSON ARR. D. TRUDY LILE 2008

The musical score is arranged in two systems. The first system includes staves for Piano, Bass Guitar, and Drums. The Piano part starts with a tempo of $\text{♩} = 108$ and a key signature of one sharp (F#). The first measure is a whole rest, followed by a double bar line. The second measure contains a chord progression: E_{m7} in the right hand and E_{m7} in the left hand. The third measure has a A/B chord in the right hand and a whole rest in the left hand. The Bass Guitar part has a whole rest in the first measure, followed by a double bar line, and then a half note E in the second measure. The Drums part has a tempo of $\text{♩} = 108$ and a 4/4 time signature. The first measure is a whole rest, followed by a double bar line, and then a drum fill consisting of a snare drum, a hi-hat, and a kick drum. The second system includes staves for Piano (PNO.), Bass, and Drums (DR.). The Piano part starts with a measure number '2' and a tempo of $\text{♩} = 108$. The first measure has a B^7_{sus} chord in the right hand and a B^7_{sus} chord in the left hand. The second measure has an E_{m7} chord in the right hand and an E_{m7} chord in the left hand. The third measure has a B^7_{sus} chord in the right hand and a B^7_{sus} chord in the left hand. The fourth measure has a D^7_{sus} chord in the right hand and a D^7_{sus} chord in the left hand. The Bass part has a half note E in the first measure, a half note $F\#$ in the second measure, a half note G in the third measure, and a half note A in the fourth measure. The Drums part has a drum fill in the first measure, followed by a double bar line, and then a drum fill in the second measure.

5 **A**

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
B. TBN.
VOICE
GTR. *Em7 A/B B7 Em7 B7sus D7sus*
PNO.
BASS
A
DR.

9

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR. *Em7* *A/B* *B7*

PNO.

BASS

DR.

11

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
B. TBN.
GTR. A^{13}_{sus} A^{13}_{sus} B^7_{ALT} $EMIA$
PNO.
BASS
DR.

13 **8**

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TBN. 1

TBN. 2

TBN. 3

S. TBN.

VOICE

QTR.

PNO.

BASS

DR.

GIRL. CLOSE YOUR EYES LET THAT RAY-TAM GET IN TO YOU

Em7 A9sus B9sus B7ALT

8

17

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TBN. 1

TBN. 2

TBN. 3

S. TBN.

VOICE

QTR.

PND.

BASS

DR.

DON'T TRY TO FIGHT IT, GIRL HERE'S NOTH-ING THAT YOU CAN DO

Em7 A²sus B²sus B⁷alt

21 C

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TBN. 1

TBN. 2

TBN. 3

B. TBN.

VOICE

REL-AX_ YOUR MIND_ LAY BACK AND GROOVE WITH MINE GOT-TA

GTR. GMA^7 D/F^\sharp CMA^7 $A^\circ sus$

PNO.

BASS

C

DR.

25 D

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

VOICE

FEEL THAT BEAT AND WE CAN RIDE THE BOOG-IE SHARE THAT BEAT OF LOVE. I WAN-NA ROCK

GTR. $E_{MI}7$ $F\#_{MI}7Q_{MA}7$ A^{13}_{sus} $E_{MI}7$ $F\#_{MI}7Q_{MA}7$ A^{13}_{sus}

PNO.

BASS

DR.

29 **E**

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

VOICE

WITH YOU ALL NIGHT CHANGE YOU IN THE SUN - LIGHT

GTR.

PNO.

BASS

DR.

E

33

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

VOICE

ROCK WITH YOU ALL NIGHT

GTR.

PNO. E_{m7} A/B B^7_{sus}

BASS

DR.

35

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

VOICE

ROCK THE NIGHT AW - AY

GTR.

PNO.

BASS

DR.

A¹³sus

A¹³sus

A⁷sus

37 SOLOS **F**

VOICE **Dm⁹** **G¹³** **A¹³SUS** **A⁷ALT** **Dm⁹** **G¹³** **A¹³SUS** **A⁷ALT**

CHA CHA BREAK. TIL READY. CUE TO NEXT SECTION

GTR. PIANO MONTUNO ONLY

PNO. **Dm⁹** **G¹³** **A¹³SUS** **A⁷ALT**

BASS **F**

SOLOS CHA CHA BREAK. TIL READY. CUE TO NEXT SECTION

DR. // // // // //

41 **Q** BACKGROUNDS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TPT. 1

TPT. 2

TPT. 3

TPT. 4

VOICE

GTR.

PNO.

BASS

DR.

Q

Dmi^9 G^{13} $A^{13}sus$ A^7_{ALT}

43

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

VOICE

GTR.

PNO.

BASS

DR.

1

Dm_i^9 G^{13} A^{13}_{sus} A^7_{alt}

45 | 2. _____

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

VOICE

GTR.

PNO.

BASS

DR.

2.

A13sus

A7alt

46 **H**

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.

TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
S. TBN.

VOICE
GTR.
PNO.
BASS
DR.

GMA7 *D/F#* *CMA7* *A13sus*

50 REPEAT FROM F FOR SOLOS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

VOICE

GTR.

PNO.

BASS

DR.

Em7F#m17 Qm7 A13sus Em7F#m17 Qm7 A13sus REPEAT FROM F FOR SOLOS

SOLI SECTION

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

MUTE ON

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR. *Em7* *A⁹sus* *B⁹sus* *B⁷ALT*

PNO.

BASS

DR.

ALTO 1
 ALTO 2
 TENOR 1
 TENOR 2
 BARI.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 S. TBN.
 GTR. E_{MI}^7 $A^{\circ}SUS$ $B^{\circ}SUS$ $B^{\circ}ALT$
 PNO.
 BASS
 DR.

The musical score is arranged in a standard orchestral format. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) are in the upper staves, while the instrumental parts (Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Bass, Drums) are in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals. The guitar part includes specific chord markings: E_{MI}^7 , $A^{\circ}SUS$, $B^{\circ}SUS$, and $B^{\circ}ALT$. The drum part is indicated by a double bar line with diagonal slashes.

Musical score for a jazz ensemble, page 20. The score includes parts for Alto 1 & 2, Tenor 1 & 2, Bari., Tpt. 1-4, Tbn. 1-3, S. Tbn., Gtr., Pno., Bass, and Dr. The music is in 4/4 time with a key signature of one sharp (F#). The score is divided into two measures. The first measure contains the initial melodic and harmonic material, while the second measure continues the development of the theme. The Alto and Tenor parts feature intricate melodic lines, while the Tpt. and Tbn. parts provide harmonic support. The Gtr., Pno., and Bass parts provide a steady accompaniment, and the Dr. part is indicated by a double bar line.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR. A_m7 $D7$ $F\#m7$

PNO.

BASS

DR.

Musical score for page 21, featuring vocal parts (Alto, Tenor, Baritone) and instrumental parts (Trumpets, Trombones, Bass, Guitar, Piano, Drums). The score is written in G major and 4/4 time. The vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI.) are in treble clef. The instrumental parts (TPT. 1-4, TBN. 1-3, S. TBN., GTR., PNO., BASS, DR.) are in various clefs. The guitar part includes chord markings: D_{M1}^9 , G^{13} , and A^{13}_{sus} . The drum part is indicated by a double bar line with two vertical strokes.

22

BRIDGE

TENOR 1

TENOR 2

VOICE

AND WHEN THE GROOVE... IS DEAD AND GONE...

GTR. *Bmi⁹* *E⁷sus*

PNO.

BASS

DR.

The musical score is arranged in a standard multi-staff format. At the top left, the page number '22' is printed. Below it, the word 'BRIDGE' is written in all caps. The score consists of seven staves: TENOR 1, TENOR 2, VOICE, GTR. (Guitar), PNO. (Piano), BASS, and DR. (Drums). The key signature is one sharp (F#). The time signature is 4/4. The TENOR 1 and TENOR 2 parts feature a melodic line with eighth and quarter notes. The VOICE part has lyrics: 'AND WHEN THE GROOVE... IS DEAD AND GONE...'. The GTR. and PNO. parts have long, sustained chords marked with *Bmi⁹* and *E⁷sus*. The BASS part has a simple bass line with quarter and eighth notes. The DR. part shows a steady drum pattern with diagonal slashes representing hits.

Musical score for page 23, featuring vocal parts (Alto, Tenor, Baritone), four trumpets, voice, guitar, piano, bass, and drums. The score is in G major (one sharp) and 4/4 time. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) and the voice part have lyrics: "YOU KNOW THAT LOVE SUR - VIVES". The guitar and piano parts have a GMA7 chord indicated above the staff. The drum part is indicated by a double bar line with a slash.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

VOICE

YOU KNOW THAT LOVE SUR - VIVES

GTR.

PNO.

BASS

DR.

Musical score for page 24, featuring vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Bari.), brass (TPT. 1-4, TBN. 1-4), voice, guitar (GTR.), piano (PNO.), bass (BASS), and drums (DR.). The score is in G major and 4/4 time. The lyrics are: "SO WE CAN LAST FOR - EV - ER." Chord markings include D/F#, CMA7, A13sus, and A7ALT. A "NO MUTE" instruction is present above the TPT. 1 staff.

Musical score for page 25, featuring the following parts:

- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- VOICE
- QTR. (with annotations: $B^{13}sus$, $C\#9sus$, $C\#7ALT$)
- PNO.
- BASS
- DR.

The score includes a key signature of one sharp (F#) and a common time signature (C). The vocal line includes the lyrics "WAN - NA".

K

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

VOICE

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

GTR.

PNO.

BASS

DR.

F#m7 B/C# C#7sus F#m7 B/C# C#7sus E7sus

Musical score for a rock band. The score includes parts for five vocalists (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), three Tenors (Tbn. 1, Tbn. 2, Tbn. 3), a Bass Tenor (B. Tbn.), a Voice, Guitar (GTR.), Piano (PNO.), Bass, and Drums (DR.). The music is in the key of F#m7 and 4/4 time. The vocal line includes the lyrics: "BACK YOU_ ALL NIGHT ROCK THE NIGHT AW-AY_". The guitar part features chords: F#m7, B/C#, C#7sus, F#m7, B/C#, C#7sus, E7sus.



Musical score for rehearsal mark 'L' (Coda). The score includes parts for:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- B. TBN.
- GTR.
- PNO.
- BASS
- DR.

The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The piano part includes the following chord markings:

- F#m7
- B/C#
- C#7sus
- F#m7
- C#7sus
- E7sus

M

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

DR.

F#m7

B7sus

C#7sus

M

Musical score for page 30, featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI.), brass (TPT. 1-4, TBN. 1-4), guitar (GTR.), piano (PNO.), bass (BASS), and drums (DR.). The score is in G major (one sharp) and 4/4 time. The vocal parts are in treble clef, and the instrumental parts are in their respective clefs. The guitar part includes chord markings: B¹³_{SUS}, C⁴_{ALT}, and F⁴_{M7}. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The drum part shows a simple rhythmic pattern.

LIVELY HIP HOP SWING FUNK

VIOLENT

STELLAR

♩ = 200

The musical score is arranged in a multi-stem format. The instruments and their parts are as follows:

- FLUTE:** Treble clef, 4/4 time. Starts with a rest, then plays a melodic line with a *ff* dynamic.
- ALTO SAXOPHONE:** Treble clef, 4/4 time. Plays a melodic line with a *ff* dynamic.
- ALTO SAXOPHONE:** Treble clef, 4/4 time. Plays a melodic line with a *ff* dynamic.
- TENOR SAXOPHONE 1:** Treble clef, 4/4 time. Plays a melodic line with a *ff* dynamic.
- TENOR SAXOPHONE 2:** Treble clef, 4/4 time. Plays a melodic line with a *ff* dynamic.
- BARITONE SAXOPHONE:** Treble clef, 4/4 time. Plays a melodic line with a *ff* dynamic.
- TRUMPET IN B \flat 1:** Treble clef, 4/4 time. Plays a melodic line with a *ff* dynamic.
- TRUMPET IN B \flat 2:** Treble clef, 4/4 time. Plays a melodic line with a *ff* dynamic.
- TRUMPET IN B \flat 3:** Treble clef, 4/4 time. Plays a melodic line with a *ff* dynamic.
- TRUMPET IN B \flat 4:** Treble clef, 4/4 time. Plays a melodic line with a *ff* dynamic.
- ELECTRIC GUITAR:** Treble clef, 4/4 time. Plays a melodic line with a *ff* dynamic.
- FENDER RHODES:** Treble and Bass clefs, 4/4 time. Plays a melodic line with a *ff* dynamic.
- ELECTRIC BASS:** Bass clef, 4/4 time. Plays a melodic line with a *ff* dynamic.
- DRUMS:** Drum set notation, 4/4 time. The instruction "KEEP TIME ON CLOSED HIGH HAT" is written above the staff.

5

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

SARI. SAX.

TPT.

TPT.

TPT.

TPT.

E. GTR.

RHODES

E. BASS

DR.

Detailed description: This is a page of a musical score for a jazz ensemble. It features 14 staves. The instruments are: Flute (FL.), two Alto Saxophones (ALTO SAX.), two Tenor Saxophones (TEN. SAX.), one Baritone Saxophone (SARI. SAX.), four Trumpets (TPT.), Electric Guitar (E. GTR.), Rhodes piano (RHODES), Electric Bass (E. BASS), and Drums (DR.). The score is divided into two measures by a vertical bar line. The first measure contains eighth notes for most instruments, with some saxophones and the flute playing sixteenth-note patterns. The second measure features a melodic line for the saxophones and a rhythmic accompaniment for the rest of the ensemble. A rehearsal mark '5' is placed above the first staff at the beginning of the first measure.

7

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

E. GTR.

RHODES

E. BASS

DR.

DRUM FILL/BREAK

DRUM FILL/BREAK

10 **A** C¹³ SWING 8TH NOTE STRUM PATTERN F¹³ G¹³ G¹³ C¹³

The musical score consists of four staves: E. GTR., RHODES, E. BASS, and DR. The E. GTR. staff features a melodic line with a 'SWING 8TH NOTE STRUM PATTERN' indicated above it. The RHODES staff provides a harmonic accompaniment with chords and a similar rhythmic pattern. The E. BASS staff has a bass line with a 'F' chord marking at the start. The DR. staff shows a drum pattern with 'x' marks for hits. The piece is in 4/4 time and includes a key signature change to one sharp (F#) in the final measure.

16

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BAR. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

E. GTR.

RHODES

E. BASS

DR.

FILL

F13

B13

B13

C13

18 **C**

FL. *mf*

TBN. *mf*

TBN. *mf*

TBN. *mf*

S. TBN. *mf*

E. QTR. *mf* **C13** MELODY WITH FLUTE **gb13** **C13**

RHODES *mf*

E. BASS *mf* **FILL**

DR. *mf*

22

FL.

TBN. *MP*

TBN. *MP*

TBN. *MP*

S. TBN. *MP*

E. QTR. **C13** **gb13**

RHODES

E. BASS

DR.

26

FL.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

E. GTR.

RHODES

E. BASS

DR.

1.

1. FILL

28 SOLO FILLS

FL. *mf*

ALTO SAX. *mp*

ALTO SAX. *mp*

TEN. SAX. *mp*

TEN. SAX. *mp*

BARI. SAX. *mp*

TPT. *mf*

TPT. *mf*

TPT. *mf*

TPT. *mf*

TBN. *mp*

TBN. *mp*

TBN. *mp*

B. TBN. *mp*

E. GTR. *C13 mp F13 Gb13 G13 C13*

RHODES

E. BASS

DR. *FILL*

32 g^b13

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BAR. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

E. GTR. C¹³ F¹³ g^b13 g^b13 C¹³

RHODES

E. BASS

DR. FILL

36 [2]

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BAR. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

E. GTR.

RHODES

E. BASS

DR.

Q7 ALT

37 **CHORUS**

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

E. GTR.

RHODES

E. BASS

DR.

mf

mf

mf

mf

C13

39

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

SARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

E. GTR. F^{13} B^bMA7 B^{13} C^{13}

RHODES

E. BASS

DR.

41

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BAR. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

E. GTR. **C13**

RHODES

E. BASS

DR.

42

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BAR. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

E. GTR.

RHODES

E. BASS

DR.

43

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI SAX.

TPT.

TPT.

TPT.

TPT.

TEN.

TEN.

TEN.

B. TEN.

E. GTR.

RHODES

E. BASS

DR.

F13 B \flat MA7 G13 C13

49 | 2.

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

E. GTR.

RHODES

E. BASS

DR.

g#13 *g#13* *C#13*

12.

50 **E** **C¹³** **E^b7** **A^b13** **B⁷**

SOLO SECTION

FL. 

E. GTR. 

RHODES 

E. BASS 

DR. 

54 **E^MA⁷#11** **G¹³** **NEXT SECTION ON CUE**

FL. 

E. GTR. 

RHODES 

E. BASS 

DR. 

58

9 $A^b MA 7 \#11$

21

FL. *mp* PLAY THIS IF NOT SOLING AS PART OF BACKGROUND LINES

ALTO SAX. *mp*

ALTO SAX. *mp*

TEN. SAX. *mp*

TEN. SAX. *mp*

SARI. SAX. *mp*

TPT. *mp*

TPT. *mp*

TPT. *mp*

TPT. *mp*

E. GTR. $A^b MA 7 \#11$

RHODES

E. BASS

9

DR.

22

62 **E7^{ALT}**

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BAR. SAX.

TPT.

TPT.

TPT.

TPT.

E7^{ALT}

E. GTR.

RHODES

E. BASS

DR.

66 **F13_{SUS}** **G7^{ALT}** **BACK TO G FOR NEXT SOLO. THEN D5**

FL. *f*

ALTO SAX. *f*

ALTO SAX. *f*

TEN. SAX. *f*

TEN. SAX. *f*

BARI. SAX. *f*

TPT. *f*

TPT. *f*

TPT. *f*

TPT. *f*

TBN. *f*

TBN. *f*

TBN. *f*

B. TBN. *f*

E. GTR. **F13_{SUS}** **G7^{ALT}**

RHODES

E. BASS

DR. **FILL**

72

FL.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

E. GTR.

RHODES

E. BASS

DR.

F13

B \flat 13

G13

C13