

THE INVISIBLE ARTIST
Arrangers in popular music (1950 – 2000)
Their contribution and techniques

A thesis submitted for the degree of Doctor of Philosophy

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Foreword

This thesis is based on the research conducted by the author for the series, *Richard Niles' History of Pop Arranging*, seven thirty-minute documentary programmes for BBC Radio 2, researched, written and presented by the author and broadcast in 2003. It also draws on interviews conducted by the author (and other research) between 2002 and 2007 both for the radio series and for this thesis and on the author's experience as a professional arranger in popular music working with many of the genre's significant recording artists including Paul McCartney, Ray Charles, Cher, Tina Turner, Westlife, Tears For Fears, Dusty Springfield, James Brown, Pet Shop Boys, Kylie Minogue and producers including Trevor Horn, Steve Lipson, Steve Mac and Steve Anderson.

It will be argued that the role of the arranger in popular music has often been undervalued and that during a critical period of popular music history (1950-2000) arrangers played a significant part in the evolution of musical content. This thesis is, to the best of the author's knowledge, the first time (apart from the above mentioned documentary) the subject has ever been examined.

The arranger is "invisible" because musical arrangers are often un-credited on record liner notes or in books or articles concerning popular music. A considerable amount of research has been necessary to determine who wrote many of the arrangements considered herein. Motown's Berry Gordy purposely kept the names of musicians and arrangers off the records because he feared others might 'poach' the trademark 'Motown Sound'. Other record labels considered the job of the arranger to be reminiscent of an earlier era, diluting the Rock 'n' Roll image of emotion and spontaneity they wished to promote. Some producers and recording artists disliked sharing credit for their work. Motown arranger David Van dePitte told the author that arranging was "thankless and anonymous – a very service-oriented profession where others often take credit for what you've done." Arranging has therefore remained an intrinsically unseen art created by 'invisible' artists. By analyzing many recordings, revealing the techniques and concepts they have used in their work to create popular records, arrangers and their art will be made more 'visible'.

Theoretical and technical musical analysis will consist of the author's transcriptions of recorded music rather than original scores. In score-based classical and contemporary concert music, the composition and the performance of that composition are of primary importance in evaluating the music as a work of art. But in popular music, as Paul McCartney has explained, "The record was the thing. That was what we bought, that was what we dealt with. That was the currency of music: records."¹ Similarly the Director of Film and Media Studies at the University of Florida, Robert B. Ray writes, "What distinguishes rock 'n' roll from all the music that precedes it... is its elevation of the record to primary status,"² and Theodore Gracyk, Professor of Philosophy at Minnesota State University, has commented, "Insofar as there can be a rock aesthetic, a general theory about rock music as an object of critical attention, I propose that it must focus on recorded music ... [and] specific recordings."³

Thus in popular music, art is artefact. The process of making the artefact (the pop record) depends on many elements apart from the songwriter's composition and the artist's performance. These include the contributions of the producer, engineer and mixer (and the technology they employ), the studio itself, the musicians and singers who perform on the record and the musical arrangers who create a generic and sonic environment for the song. A record becomes a 'hit' because the record-buying public purchase large quantities of commercially reproduced copies of it. This study will propose that an arrangement can aid the listener in their comprehension of the lyrical meaning and musical structure of the song by enhancing it in a variety of ways; this in turn may inspire those listeners to purchase the recording.

For example, Richard Carpenter's arrangement of Burt Bacharach's song *Close To You* for The Carpenters has become an enduring hit while Bacharach's own previously released version for Dionne Warwick failed to achieve success. Carpenter commented, "So it's a hit song, a hit singer and a hit arranger... but Burt missed... It's a NICE arrangement but it's just not the right arrangement."⁴ Because the element

¹ Andre Millard, *America On Record, A History of Recorded Sound*, Cambridge University Press, 1995

² Robert B. Ray, *Tracking*, South Atlantic Quarterly 90, winter 1991.

³ Theodore Gracyk, *Rhythm And Noise – An Aesthetics of Rock*, I.B. Tauris, 1996.

⁴ Author's interview with Carpenter, 2003.

here that makes one specific recording different from another is the arrangement, arranging must be considered central to the ontology of a successful record.

As lecturer Timothy Warner commented on my arrangements for the Grace Jones album *Slave To The Rhythm* (1985), “The effect of... the orchestral and choral colours is to broaden the scope of the music, offering not only a rich palette of sounds, but also opportunities to manipulate musical significance. While these sounds are often used to add timbral contrast and diversity, they are also used as icons of musical style.”⁵

This study will therefore consider a number of questions. What is a musical arranger and how important is the arranger to the process of making records? What is the nature of the arranger’s contribution - is it significant artistically or merely a workmanlike job done by a specialist technician? In that making records is a collaborative art, how do arrangers interact with their colleagues? In that the arranger uses their critical faculties to intervene at differing points in the process of record making, what is the nature of that intervention?

What are the specific techniques of pop arranging and how do they affect the melody, harmony, dynamics and form of the composition? How do those techniques make a record more effective and affecting – can an arrangement create a ‘hit’? How does technology influence the arranger’s work – did technological change lead to functional changes?

How do the arranger’s employers (recording company executives and producers) influence their work? How do economic, sociological, historical and personal considerations affect the arranger’s work? What are the implications of the fact that arrangers (those who are not also producers) have no control over the use of their work? Unlike record producers, songwriters and recording artists, arrangers are often uncredited and receive no royalties. What does that imply about the value accorded to the profession by the music industry? How does that affect an arranger’s long-term career?

⁵ Timothy Warner, *Pop Music – Technology and Creativity – Trevor Horn and the Digital Revolution*, Ashgate, 2003.

What is the distinction between a composition and its arrangement – and when does the arrangement become an essential part of the composition? How do pop arrangers differ from arrangers in other genres such as jazz? How do pop arrangers differ from each other in their role and function, and in what ways are they similar? What influence do arrangers have on each other?

To find answers to these questions, this study will use the following methodology:

1. The use of the word ‘pop’ in this work means ‘popular music’ in all its forms, including rock, R&B, funk, soul, hip-hop, rap, progressive rock, folk rock, ‘emo’, boy bands, disco and jazz-funk. It does not include classical music and jazz except in the rare cases where a record in these genres has achieved a “Top 20” placement in the ‘pop charts’ of music industry magazines such as *Billboard* or *Music Week*.
2. An introductory section will examine and discuss the job of professional arranging in pop, the people with whom the arranger works and the arranger’s workplace, the recording studio. Technical terms and slang commonly used in the profession will be ‘translated’ where necessary.
3. There will be a discussion of musical techniques specific to pop arranging.
4. Observations will be made based on the author’s more than thirty years’ experience in a broad spectrum of genres working with recording artists, producers, engineers, studio musicians and record company executives.
5. Arranging in pop (like any form of musical composition or performance) has the specific goal of attaining and holding the listener’s interest for a specific period of time – the length of the ‘single’, usually under four minutes. Like the composer or performer, the arranger hopes that the record will remain in the listener’s memory thereafter. In order to examine the arranger’s contribution, it is of central importance to this thesis to analyze how the arranger shapes the listener’s aural experience through time. This will be achieved examining individual arrangers’ work by musical analysis of significant specific recordings.

6. Recordings chosen for analysis will be deemed significant because they have been 'hits' drawn from the genre of popular music from 1950 to 2000. Although all hits do not necessarily have artistic value, artistic value is only one of many criteria by which a hit is evaluated. Although musicians may place artistic value high on the list, record company executives and the public, based on the author's experience, barely consider it at all. This work will view as significant the fact that a record that has been a hit has been both financially successful and effective in communicating to the public. This work demonstrates that the arranger's job is to facilitate that communication.
7. The pop arranger enters the creative process *after* its inception - the song is already written. The arranger then performs what may be termed as a 'critical intervention' - using his critical faculties to re-conceive and transform that song. The myriad ways that critical intervention takes place will be examined to discuss to what extent the arranger has contributed to the success of the record. The arranging concepts and techniques (art) used to achieve that success will be analysed. There will be rare occasions where a selected work (such as Jeremy Lubbock's arrangement of *Shame*) is not a hit but recorded by a hit artist and chosen for analysis to demonstrate a particular arranger's style or techniques.
8. Chord symbols and notation used in musical examples will be those commonly used by contemporary arrangers and studio musicians.
9. Discussion of form will likewise use language commonly used by contemporary arrangers and studio musicians such as: 'Intro' for introduction, 'Outro' for an section at the end of the record, 'groove' to mean the essential rhythmic pattern of a record, also referred to as the 'feel'
10. Names given to chord voicings (vertical structures of notes) will be those generally accepted and used in contemporary pedagogy. Some terminology will be explained where necessary.
11. With a few exceptions, the author has transcribed all musical examples direct from the recordings. For reasons of space, most transcriptions are condensed to one or two staves and a certain amount of editing has been necessary.

12. Harmonic analysis will use roman numerals, such as I-VI-II-V or IV major 7th. 'Chord scales' will be referred to throughout this work as generally used in jazz pedagogy and the work of Nicolas Slonimsky.
13. It is important to stress that due to limitations of space, this consideration of arrangers is not encyclopaedic. It is rather a series of detailed illustrative accounts, roughly and arbitrarily dividing the period considered into five decades. All arrangers have been chosen because of their contributions to many hits, the primary criterion by which popular musicians are judged by the music business. 'Hit' arrangers have been effective in their profession and it is therefore instructive to discover by examination why they have been effective and look for parallels and contrasts with other arrangers and artists.
14. The author has conducted unique interviews with arrangers (and producers) of some of the most prominent popular music of the considered period. These interviews will further aid understanding of how arrangers formulate a musical style or concept and how they deal with the many challenges of their profession. Where personal interviews were not possible, published interviews, interviews with an arranger's co-workers and comments from acknowledged experts such as musical historians, critics or archivists have been used.
15. The training, personal background and professional lives of the arrangers themselves can bring us a fuller understanding of how they developed their particular concepts and techniques and why those were employed in a particular direction. However, space dictates that no more than the briefest biographical information will be given here.
16. An arranger's relationship with his employer (producer, artist or record company executive) will be examined where it has made a significant impact on their work - or *vice versa*.
17. What criteria will be used to attribute value to an arranger's work?
Arranging is essentially a pragmatic art form because it has a purpose and is created to a brief and a deadline. This study will use pragmatic criteria to answer questions such as: Has the arrangement improved or enhanced the melody, harmony or rhythm of the piece, or clarified the form or the lyric (as in a piece of 'program music')? Has the arranger added elements to

make the piece more memorable (in music business terminology: 'catchy') or saleable? How does the arranger choose harmonic voicings, create instrumental textures or compose counter-melodies? What were the arranger's goals and what musical techniques were used to achieve them?

18. The chosen period of this thesis is roughly 1950 to 2000. The 1950s witnessed the birth of rock 'n' roll and thus was the beginning of 'our' era of pop music, (as opposed to music based on 'Tin Pan Alley' writers like Gershwin, Rodgers & Hart and Cole Porter). Before the 1950s, jazz and jazz-derived music was considered to be popular music. Jazz and popular arrangers such as Nelson Riddle and Billy May have received extensive coverage in other studies and documentaries. But post-1950s pop arrangers, to the best of my knowledge, have never been considered as a group in any media. Because of our proximity to the twentieth century, common words such as 'Fifties', 'Sixties' and 'Seventies' will be used to refer to a musical decade of that century.
19. The word 'arranger', unless otherwise stated, will herein mean 'pop arranger' (as opposed to classical or jazz arranger).
20. In addition to the many written musical examples provided in the text, a number of compact discs will be included containing music referred to in this work.

To use the analogy of a pointillist painting, many 'dots' of data from many disparate sources will be used to create a 'picture' of popular music arrangers. This multi-dimensional approach, both theoretical and empirical, will be the methodology by which this work may examine 'The Invisible Artist'.

CHAPTER 1

JESSE STONE (1901 – 1999)

The achievements of three men working in three contrasting American cities represent arrangers of the 1950's. Jesse Stone helped create the early sound of Atlantic Records in New York City. Dave Bartholomew “invented the big beat” of ‘New Orleans rock ‘n’ roll’. Working in Los Angeles, Maxwell Davis was seen as “the father of West Coast R&B”.

Jesse Stone's ideas gave a methodology and direction to the development of rock 'n' roll through his work as a writer and arranger of such early hits as Big Joe Turner's *Shake, Rattle, and Roll*, the Drifters' *Money Honey*, Ray Charles' *It Should Have Been Me*, and the Clovers' *Your Cash Ain't Nothin' But Trash*. The prominent bass lines and authentic beats in his arrangements for R&B artists helped them cross over to a larger pop audience. Rock 'n' roll artists such as Bill Haley and Elvis Presley used Stone's songs and arrangements as a template for their own. The subsequent success of Elvis Presley in 1955 secured the grip of R&B and established rock & roll in the hearts and minds of mainstream America.

Like many of the arrangers considered here, Stone's career began in jazz. Leading his own groups since 1918, he performed with Coleman Hawkins and was recommended for an engagement at the Cotton Club by Duke Ellington. His jazz hit songs included *Cole Slaw* for Louis Jordan, *Idaho* for Benny Goodman and *Smack Dab in The Middle* for Count Basie singer Joe Williams. He also released many records as a singer under his alias, ‘Chuck Calhoun’. Musicologist Gunther Schuller discussed Stone's writing, using as an example his 1927 recording of two originals, *Boot To Boot* and *Starvation Blues*:

They are extraordinary sides⁶, and they dramatically highlight the difference between South Western and Eastern orchestras. ... The difference is clearly the blues. The utter freedom and relaxation of the phrasing (one is tempted to characterize it as controlled abandon), the melodic lines richly spliced with blue

⁶ The now archaic word ‘sides’ means ‘recordings’ or as we would say today, ‘tracks’. The word came into use from describing the two ‘sides’ of a record.

notes, the earthy, almost rough rhythmic feeling - all exemplify a vocally oriented instrumental style that could only emanate from the blues.⁷

Stone became the first musical director for Atlantic Records, formed by Herb Abramson and Ahmet and Neshui Ertegun. Along with the innovative engineer Tom Dowd, Stone helped create a new sound for a new genre of music. Demonstrating the importance of Stone's contribution to the commercial and artistic success of Atlantic Records, Ahmet Ertegun said, "Jesse Stone did more to develop the basic rock 'n' roll sound than anybody else."⁸ As Ray Charles's arranger for Atlantic, Stone had a significant influence on the career of one of the most significant artists in the history of popular music.

Charlie Gillett clarified the significance of Stone's contribution to popular music. "Jesse Stone's 'rock 'n' roll arrangements' provided imitators with a pattern to follow." He says Stone (and other Atlantic arrangers such as Ernie Hayes and Howard Biggs) "evolved techniques for providing the best interpretations of various kinds of songs. And in the process, they unwittingly supplied musical models which other companies could follow."⁹ Atlantic producer Jerry Wexler speaks of Stone as a "true innovator who first revealed his brilliance in the Jazz Age as a contemporary of Jelly Roll Morton". While Morton is credited with being the first to arrange for brass sections in jazz, Wexler says Stone was doing similar things in that era by expanding the brass section:

Jesse Stone came right along just a few years after Morton and goes back to the Twenties or before. Jesse, in addition to being a very good arranger, had a great feel for rhythm. He had a feel for early jazz stomps - early jazz, which was on the borderline with Ragtime. He knew all the licks and all the riffs, but he also had a great appreciation of the culture.¹⁰

Wexler says Stone understood that that "dance-ability" was essential. "The rhythm had to be compelling, and Jesse was a master at that. Jesse's musical mind had as much to do as anyone's with the transformation of traditional blues to pop blues ... Jesse was a master, and an integral part of maintaining a hang-loose boogie-shuffle

⁷ Gunther Schuller, *Early Jazz: Its Roots and Musical Development*, Oxford University Press, 1986

⁸ http://en.wikipedia.org/wiki/Jesse_Stone

⁹ Charlie Gillett, *Making Tracks – The History Of Atlantic Records*, Panther Press, 1975

¹⁰ Author's interview with Jerry Wexler, 2002.

feel in the context of a formal chart.” In *The Rise and Fall of Popular Music*, music historian Donald Clarke astutely observed, “It was at Atlantic that Stone had an unsung influence on the music of ensuing decades. Atlantic's recordings were more polished than those of other R&B labels ... yet they also swung, because people like Stone brought the skills and values of decades of black music with them.”¹¹

Stone not only inspired songwriters, arrangers and artists, he was also a powerful influence on producers he worked with. In a letter written to Stone, Jerry Wexler wrote, “It wouldn't be overstating the case to say that you taught me everything I know about our craft; yes, everything I know, and a small fraction of what you have always known.”¹² At Jesse Stone's 95th birthday party, Ahmet Ertegun read from Wexler's letter:

From your vast experience with jazz, blues, country – in fact every aspect of American roots music – you became one of the architects of the new urban music of black folk, the music that came to be known as rhythm and blues. You wrote the tunes and the arrangements; you assembled the players; you ran rehearsals; you conducted in the studio. And it was your continuing evolution that helped pave the way for the next great cultural tidal wave: Rock 'n' Roll.¹³

Abramson and Stone took Ertegun on trips to the South to find acts they could develop specifically for the black market.¹⁴ Stone recalled researching this music:

We went to juke joints in Atlanta and New Orleans and we listened. I took a metronome to check the tempos. When we came back I started setting my melodies and bass figures to the bouncy rhythms people down south were dancing to. I concluded that the only thing that was missing from we were recording was the rhythm. All we needed was a bass pattern and it sort of became identified with rock 'n' roll... I'm the guilty person who started that... I had to learn rock 'n' roll – we didn't call it rock 'n' roll then – and it wasn't something that I could do easily at first. I considered it backward musically and I didn't like it until I started to learn that the rhythm content was the important thing... I think I was one of the first people to write in a bass pattern, which was important for dancing, and I had always been a dancer.¹⁵

¹¹ Donald Clarke, *The Rise and Fall of Popular Music*, St. Martin's Press, 1966.

¹² Letter written to Stone in 1996 and published in *Billboard* 11/10/01

¹³ <http://www.talentondisplay.com/NewsArch01.html>

¹⁴ This is an interesting point when one compares Atlantic Records to Motown Records. In the late 1940s and early 1950s Atlantic were making records to sell to the black audience. The white audience for black music (including fans like the Ertegun brothers and Jerry Wexler) were a negligible minority. By the 1960s Berry Gordy created Motown Records with the intention of developing black music for the white audience.

¹⁵ Charlie Gillett, *Making Tracks – The History Of Atlantic Records*, Panther Press, 1975.

Stone helped build Atlantic into a successful rhythm-and-blues label working with such pioneering Atlantic Records artists as Ray Charles, Big Joe Turner, the Drifters, the Clovers and Ruth Brown. It is interesting to hear how close the relationship between jazz and rhythm and blues was in Stone's arrangements. At times, such as on the track *Ace in the Hole*, the brass writing sounds like that of the Count Basie band played with fewer instruments and written in a slightly less complex style. Basie would have used thirteen brass instruments (five saxophones, four trumpets and four trombones) where Stone used six (two trumpets, three saxophones and a trombone). The introduction to *Keep Your Big Mouth Shut* exemplifies this approach.

Example 1. *Keep Your Big Mouth Shut* (R. Toombs) Arr.: Jesse Stone

Like the arrangers for Basie, Stone's writing uses many riffs, often playing a 'call-and-answer'¹⁶ with the vocal line. Although Stone is working with a generic formula, there is still variety in the arrangements. There are some subtle 'pads' (harmonic voicings) as well as the more obvious blues 'licks'.

Stone arranges *The Donkey And The Elephant* with an unusual Latin feel, while on *Who Killed Her?* he uses the effect of a police siren to add drama and verisimilitude to the lyric. On *Who's Zat?* Stone writes a pastiche of horror movie music for his band. Sometimes, as in *I Don't Know (Why The Car Won't Go)*, Stone writes for the backing vocals as he would a horn section.¹⁷ The vocalists sing syllables such as 'doo' or 'bah' and the vertical harmonic structures are similar to a jazz brass ensemble.

¹⁶ This 'call and answer' was derived from the work songs of American slaves and the 'spirituals' of Gospel music.

¹⁷ This sound would be made popular in the late 1950s by arranger Ray Conniff and become an often-heard sound by British cinema patrons of the 1960s as *Asteroid*, the theme for Pearl and Dean cinema advertising.

Example 2. *Keep Your Big Mouth Shut* (R. Toombs) Arr.: Jesse Stone

The image shows a musical score for the song "Keep Your Big Mouth Shut". It features a vocal line in the upper staff and a bass line in the lower staff. The tempo is marked "SWING" and the section is labeled "VOCALS". The lyrics are "DOO DAH DOO DAH DOO DAH DOO DAH DOO DAH". There are two endings, labeled "1" and "2". The bass line includes the lyrics "BE DOO BE" under the first ending.

On Stone's instrumental *Runaway*, recorded in 1954, and other tracks, Stone features jazz guitarist Mickey Baker playing in a quintessentially rock 'n' roll style. It is noteworthy that the brass section playing over the shuffle rhythm is a simplified form of jazz brass writing over a swing rhythm. Both use the feel of swing quavers and both use the language of the blues. The difference was the heavily accented second and fourth beats, the backbeat.

The Clovers also scored a hit with Stone's song *Your Cash Ain't Nothin' But Trash*. The influential arrangement contained many prototypical rock 'n' roll elements such as baritone saxophone doubling the bass lines, band stops in the verses and those catchy brass-like backing vocals.

Example 3. *Your Cash Ain't Nothin' But Trash* (Stone) Arr: Jesse Stone

The image shows a musical score for the song "Your Cash Ain't Nothin' But Trash". It features a vocal line in the upper staff and a bass line in the lower staff. The tempo is marked "C7". The lyrics are "DOO DOO DAH DAH DAH DAH DA DA DA". There are two endings, labeled "C7" and "F7".

Analysis of *Money Honey*

Recorded by Clyde McPhatter & The Drifters (1953)

Clyde McPhatter had been moderately successful with the Dominos. Atlantic's Ahmet Ertegun had liked his voice and, when he heard McPhatter had left the group, offered him a contract if he could find some other singers to form a vocal group. McPhatter found them at Harlem's Mount Lebanon Church and the Drifters were

born. *Money Honey* became Number One on the R&B charts and stayed there for eleven weeks. The influence of this record on other artists is particularly clear in the elements presented here. Jesse Stone's arrangement of his own song served as a template for Elvis Presley's version of the same song in 1956. In the same year Gene Vincent and a "cunning disc jockey... named Bill Davis, a.k.a. 'Sheriff Tex'... came up with a song that was based on *Money Honey* and cartoon character Little Lulu, and called it *Be-Bop-a-Lula*... It went to number seven in the charts."¹⁸

Money Honey is a sixteen-bar blues. This form is shorter and somewhat more accessible in a pop sense¹⁹ than the more traditional twelve-bar blues favoured by authentic 'roots' blues singers and jazz musicians. Stone's introduction gives the listener a great deal of information in its two short bars. It establishes the essential 'groove' of the song with the drums – a rock 'n' roll shuffle. The shuffle is a beat similar to 4/4 swing but with a heavier 'backbeat' – the accent on beats two and four. The tonic chord is slid into on the 'and' of four from a semitone below, immediately communicating the blues element of the song. The guitar, tenor saxophone and the voices make this harmonic slide. As the Drifters were a vocal group, Stone makes the vocal arrangement a featured element.

Example 4. *Money Honey* (J. Stone) Arr: Jesse Stone

The slide continues behind McPhatter's lead vocal until the catchy break on the first beat of the seventh bar. He sings over the following three beats of silence. In the eighth bar the drums play a 'fill' of triplets while the bass voice sings a descending line to take the listener into the "Money Honey" chorus on bar nine.

Arrangers view a song as a series of events. Where there is no event, such as any bars or beats where the singer is not singing, the listener may lose interest. Stone writes another accompaniment figure behind the McPhatter vocal. Because the vocal

¹⁸ <http://www.tsimon.com/vincent.htm>

¹⁹ It is more accessible because it takes less time to make its point.

line “Money Honey” only occurs on beats two through four of the first two bars of the chorus, the vocal group fill in the gap on the first beat by singing “ooh bop bop – ooh bop – sh-bop”, a catchy riff covering the entire two bars. This simple counterpoint is repeated in bars eleven and in bars twelve and thirteen and fourteen, firmly establishing the riff in the listener’s ear.

Example 5. *Money Honey* (Stone) Arr: Jesse Stone



Where the lead vocal is more active in bars fifteen and sixteen, the vocal group is simplified to a long “ooh” triadically voicing the chords I, IV and I. Every arranger in this study follows the principle of not obstructing the lead vocal. On bar sixteen where McPhatter sings “me” on only one note and the vocal group hold the tonic chord, the tenor sax plays a melodic phrase to fill the gap and finish off the chorus. Two further style-defining elements complete Stone’s chorus arrangement: the high bluesy piano played by Stone’s favourite player Henry Van Walls, and the electric guitar doubling one octave above the bass line.

With just a two-bar introduction and one sixteen-bar statement of the song it is evident that Stone has considered every beat of every bar, and ensured that everything he writes will support the singer and establish the ‘groove’. No moment of the music is a ‘non-event’ and the next two sixteen bar statements follow this same formula as McPhatter tells his tale. Just when the repetition might be getting tiresome, Stone gives the listener a rock ‘n’ roll tenor sax solo.

Many of the elements of R&B and rock ‘n’ roll are simplified versions of the jazz styles of the 1940s they were derived from. Record makers still felt they had to include familiar elements the audience could relate to, even though they were creating a new genre. The decision to have a tenor sax solo rather than an electric guitar demonstrates this, as do the harmonised background vocal figures, similar to a jazz brass section. Many of the lines the saxophone plays, especially the line played over

the break are not merely blues but are actually jazz phrases. This is another demonstration that new genres are a synthesis of elements that have gone before with one or two new elements. Jesse Stone came from a jazz background and incorporated elements of jazz in his rock 'n' roll arrangements and compositions.

The last sixteen bars follows the same formula as the first, but Stone writes an additional eight-bar coda which adds interest as well as providing a conclusion to the record. In a two-bar pattern, the vocal group sings, "If you wanna get along" in the first bar as McPhatter answers them in the second. This 'call and answer' was a very common gospel technique. As McPhatter's fellow Drifters had begun their careers as Harlem gospel singers, Stone employed them appropriately.

In the seventh bar, Stone uses a V7/V to V7 cadence to move to the final tonic in bar eight. Again, the way this secondary dominant harmony is employed was borrowed from jazz harmony. The voicing on the final chord is even voiced as a jazzy major 6th rather than a triad or a bluesy dominant 7th.

Example 6. *Money Honey* (Stone) Arr: Jesse Stone

IF YOU WAN NA GET A LONG WITH ME_____

In conclusion, the use of a shuffle rhythm with a heavy backbeat, the doubling of the bass line with electric guitar, the writing of the backing vocals as a simplified version of a jazz brass accompaniment and the use of the bluesy, triplet-feel piano became essential elements used in rock 'n' roll records that followed.

CHAPTER 2

DAVE BARTHOLOMEW (1920 – 1970)

The only Fats Domino recording of the 1950s to mention Dave Bartholomew's name is *The Fabulous Mr. D* (Imperial Records LP-9055). This may explain why it is that although most rock 'n' roll fans are familiar with the successful Fats Domino records *Ain't That A Shame* and *Blueberry Hill*, very few know that the co-writer, arranger and producer of these hits, and indeed Domino's entire output was Dave Bartholomew. Bartholomew's own view of his contribution to rock 'n' roll was simply; "I invented the big beat,"²⁰. Fats Domino agreed with him in a 1956 interview, "They didn't call it 'rock 'n' roll' in those days, but that's what we were playing all the same. Most of the credit goes to Dave Bartholomew... In my opinion, Dave invented rock 'n' roll."²¹

Since this was also said of Jesse Stone, it is helpful to remember the 1950s as a period of great change and innovation taking place across the United States. New musical genres do not appear fully formed from one source. Rock 'n' roll evolved through the work of many creative people in many areas. This study concerns only three - Jesse Stone in New York, Maxwell Davis in Los Angeles and Dave Bartholomew in New Orleans.

Known as 'The Crescent City', New Orleans was also known as the 'Cradle of Jazz'. But the style developing in the late Forties became known as 'New Orleans rock 'n' roll' and it was to influence mainstream pop, rock, soul, Stax and Motown. This new style was a mixture of blues with jazz, country, folk, rumba and even classical influences. As with Jesse Stone, Bartholomew's New Orleans version of rock 'n' roll also included aspects of jazz that would have made the transition of styles more accessible to contemporary listeners. Bartholomew used repeated unison brass riffs similar to the swing of Count Basie or Benny Goodman. The song *Gert Town* features the band yelling answering phrases to Dave's vocal, as Glenn Miller had done in *Pennsylvania 6-5000*.

²⁰ Liner notes to Disc 2 – *The Pioneers, New Orleans Box Set*, Proper Records (22-27)

²¹ No author credited. From *Fats Domino – Born To Rock*, Rock 'n' Roll Stars magazine, 1957.

The biggest difference between jazz and rock ‘n’ roll in those days was the way the rhythm section was arranged. Drummer Earl Palmer’s backbeat was much heavier than the typical jazz listener of the day would have thought appropriate. Palmer said, “We didn’t play very much R&B then... We started by playing blues with a funkier feel to it.”²² Bartholomew gave credit for the unique feel of the New Orleans Rock ‘n’ Roll beat to the drummers’ own innate sense of time, informed by their heritage of ‘Delta’ music.

The drummers and piano players are what give New Orleans its sound. It’s handed down from one generation to another. It was a beat you won’t hear anywhere else. Our drummers are born – not made. A teacher don’t teach that. You wake up with that and you have to be born here to have it.²³

Writer Tony Scherman clarified Palmer’s influence.

In Earl Palmer you got an innovator who rewrote the book on rhythm in popular music. He was easily the first widely heard drummer to streamline the shuffle beat of rhythm and blues into the prototypical rock and roll beat... the Latin rhythms popular in the early fifties and always an undercurrent in New Orleans music undoubtedly affected him, too). Regardless, his achievement was to overhaul pop’s rhythmic foundation, discarding an ‘old fashioned’ jazz-based sound for the headlong thrust of rock and roll.²⁴

Palmer had been a bebop drummer and said that he introduced occasional elements of bebop drumming, including the use of unexpected loud attacks called “bombs”, into the New Orleans rock ‘n’ roll style.

Dave kept that band very commercial. He didn’t want no bebop rhythm section, the drummer dropping bombs – people were dancing out there. Our satisfaction came from [Dave’s] arrangements – we’d voice the horns as modern as we could. I’d sneak in a bomb and Dave would flash me a dirty look and say ‘Uh-uh, Chief.’ I knew I was doing wrong but I was bending him.²⁵

Bartholomew produced and arranged records for a variety of artists and had his first hit with Jewel King and the song $3 \times 7 = 21$. Blending a rock ‘n’ roll piano with a jazzy scat vocal solo by King, it features a ‘jump-swing’ rhythm later made popular by Louis Prima where the ‘off’ beats, also known as the “ands’ are accented.

²² Jeff Hammusch, *I Hear You Knocking - The Sound Of New Orleans Rhythm and Blues*, Swallow Publications, 1985.

²³ David Booth and Colin Escott, *Dave Bartholomew: The Architect of Fats Domino’s Sound*, liner notes to *Fats Domino* box set of complete Imperial output, (37-38).

²⁴ *Ibid.*

²⁵ *Ibid.*

Bartholomew had used this rhythm before in *Dave's Boogie Woogie* recorded in 1947.²⁶

Example 7. *Dave's Boogie* (D. Bartholomew) Arr: Dave Bartholomew



Bartholomew's work with Fats Domino in the 1950s resulted in the Top Ten pop success of hits such as *Ain't That A Shame*, *I'm Walkin'* and *Blueberry Hill*. The key to Domino's success was his acceptance by white audiences. Bartholomew noted that radio was largely segregated. "In those days they called the music 'rhythm and blues' for the coloureds, 'pop music' for the whites, and as things went on they started calling it rock 'n' roll. But Fats got real big when he recorded *Ain't That A Shame* - that brought him with the whites."²⁷ Domino's sound crossed over the racial divide partly because of his sweet, non-aggressive vocal delivery, and partly because of the clarity, catchiness and simplicity of Bartholomew's arrangements.

Pianist and singer Mac Rebennack, better known today as Doctor John, worked with Bartholomew in this period. "Dave was very good with putting together small arrangements, like two or three horns... He was able to write melodies that were very easy to remember... chord-type melodies, almost children's melodies."²⁸

Bartholomew explained,

I never wanted things to get too complicated. It had to be simple so people could understand it right away... the kind of thing a seven-year-old kid could start whistlin'... All my men came from the swing era but the kids couldn't relate to that, so we changed the bass line and added the backbeat and the handclaps - anything to make it rhythmic. I only used saxophones - no trumpets - 'cause I wanted a mellow sound. I didn't want to bend people's ears too much... White folks didn't like the

²⁶ It is interesting to note that this exact piano accompaniment was later used by Nina Simone for *My Baby Just Cares For Me*, recorded on her first recording session in 1957.

²⁷ Jeff Hammusch, *I Hear You Knocking - The Sound Of New Orleans Rhythm and Blues*, Swallow Publications, 1985.

²⁸ John Broven, *Walking To New Orleans - The Story Of New Orleans Rhythm and Blues*, Blues Unlimited, 1974.

blues, so we gave it to 'em gentle. It was sweet with a rough background, and that's how Fats got in there.²⁹

A typical element of these arrangements was the octave doubling of the bass line by the left hand of the piano, guitar and tenor or baritone saxophone. Bartholomew explained, "We would have nothing but an upright bass, so I would double the guitar on the lower register with the bass so I would get more of a bottom." With the tracks *I Want To Walk You Home*, *Be My Guest* and *Walkin' To New Orleans* he added some new elements such as female backing vocals or strings. "We started using strings when we started using multi-tracks. I wrote the arrangements 'cause I wanted to keep it as commercial as possible."³⁰

Dave Bartholomew's businesslike determination, wide stylistic awareness and arranging expertise gave him great success as a producer, artist and songwriter. Like the other pioneers of rock 'n' roll in the 1950s he was working his way through uncharted musical and commercial territory. Later Delta arranger Harold Battiste told the author that Bartholomew had been his role model.

In the 1950's Bartholomew was one of the first black musicians to break through the racial divide. As an arranger, he understood how to simplify and codify the music of black artists making it acceptable to white audiences. This paved the way for the sounds of Motown, Memphis and Philadelphia whose success, it will be argued, was in part due to their arrangers' same understanding.

Analysis of *Blueberry Hill*

Recorded by Fats Domino (1956)

Before the release of *Blueberry Hill*, Fats Domino's career was established with many successful records produced and arranged by Dave Bartholomew. But this record, which Bartholomew rated so poorly, became their biggest hit.

²⁹ David Booth and Colin Escott, *Dave Bartholomew: The Architect of Fats Domino's Sound*, liner notes to *Fats Domino* box set of complete Imperial output, (37-38).

³⁰ *Ibid.*

A pop introduction should intrigue listeners, encouraging them to want to hear more. The record opens with a simple but arresting one-bar eight note piano figure constructed from a tonic Bb major arpeggio. The arpeggio is also an embellishment of the first three notes of the melody, Bb, D and F.

Example 8. *Blueberry Hill* (Bartholomew/Domino) Arr: Dave Bartholomew



It ‘catches the ear’ for a number of reasons: it begins on the second beat, so the ears of non-musicians would be slightly unbalanced and confused, a tension created by not being sure where the meter is. Is the first beat heard the first beat of the bar? This tension is satisfyingly released and the question answered when the band comes in at the beginning of bar two. This technique of creating tension and resolving it is crucial to effective arranging practice.

Another subtle but effective feature is the rhythm feel that is created by these eight notes. Swing quavers are often expressed as the first and third note of quaver triplets. The first two notes Domino plays on beat two are swing quavers. But in the third and fourth beat he plays all three notes of the triplet. Again, until the listener hears the third and fourth beats, the intended rhythm feel, meter and tempo are ambiguous until that ‘question mark’ is dispelled by the third and fourth beats. Even in these three beats we see development of musical materials. This ambiguity and its resolution are both events and elements of drama.

This introduction would have also caught the interest of the contemporary listener because Domino was well known as a piano player. It is not unreasonable to suppose that many contemporary listeners would have heard these eight notes as a kind of ‘trademark’. To begin with solo piano tells listeners that they are hearing a Fats Domino record even before he begins to sing. The arranger creates a dramatic experience in a few seconds experience by making them anticipate Domino’s vocal. The drama also stems from the question ‘Is this Domino?’ being answered affirmatively.

The next four bars, beginning with a piano trill, serve as an ideal short instrumental introduction to the song. The first two bars move to the subdominant Eb while the rhythm section establishes the essential rhythm feel of the record. The guitar and bass in octave unison not only serves to strengthen the melodic content of the bass line, but also provides a stronger sound necessary to compete with the louder drums of the genre. This bass line would have been established by 1956 as a standard generic bass ‘lick’ and therefore informs the listener that they are listening to a rock ‘n’ roll song.

Example 9. *Blueberry Hill* (Bartholomew/Domino) Arr: Dave Bartholomew

The musical score for Example 9, 'Blueberry Hill' (Bartholomew/Domino) Arr: Dave Bartholomew, consists of four bars of music. The top staff is labeled 'DRUMS' and features a triplet feel throughout. The bottom staff is labeled 'BASS, GUITAR + PIANO L.H.' and features a bass line with triplets. The music is in 4/4 time and starts with a piano trill in the first bar.

Earl Palmer’s drums play a triplet feel throughout the song on the ride cymbal, doubling and emphasising the triplets Domino plays on the piano; the drums also play a heavy ‘backbeat’ on beats two and four in keeping with the rock ‘n’ roll genre.

The third and fourth bars return to the tonic with a dramatic stop on the fourth bar. Interestingly, the band stops on beat one while the piano holds the B chord for the entire bar. This is no accident. It gives support to the introductory three notes of the vocal melody, but because the piano is ‘out on its own’, it further establishes Domino as a *piano-playing* singer. The piano is, in a sense, as much the star as the vocalist on Domino’s records.

The form of the song is that of an extended blues (heralded by the blue note the piano plays in the second bar of the introduction). Theme A is eight bars long. The second eight bars differ in bars seven and eight to allow the song a concluding cadence before the B section.

Having established the rhythm section in the introduction, Bartholomew introduces what he called the “mellow sound” of three tenor saxophones. In the A sections the saxophones play simple triadic pads on the IV chord (Eb for bars one and two), but drop out for the I chord (Bb for bars two and three). They return to play the V chord (F for bars five and six). They continue to follow the harmony in bar seven (two beats of Bb and two beats of Eb) and eight (playing two beats of the tonic Bb). This is repeated in the second statement of Theme A but Bartholomew writes something noteworthy in the cadence on bars seven and eight. Domino’s piano can be heard playing two beats of Bb, and two beats of Eb in the seventh bar. But Bartholomew’s saxophones are distinctly voicing an Eb Minor chord over that Eb Major voicing in the piano. Bartholomew, the more sophisticated musician was trying to impose a Subdominant Minor cadence here, perhaps more common to jazz harmony.

Example 10. *Blueberry Hill* (Bartholomew/Domino) Arr: Dave Bartholomew

The musical notation shows two staves. The top staff is labeled 'SAXES' and contains a treble clef, a key signature of one flat, and a 4/4 time signature. It features two measures of triadic pads. The first measure has a chord symbol E^b minor above it. The second measure has a chord symbol E^b above it. The bottom staff is labeled 'PIANO' and contains a bass clef, a key signature of one flat, and a 4/4 time signature. It features a six-note unison line across two measures. The first measure has a chord symbol E^b MAJOR below it. The second measure has a chord symbol E^b above it. The notation includes various musical symbols such as treble and bass clefs, a key signature of one flat, a 4/4 time signature, and chord symbols.

On the evidence of Bartholomew’s vociferous dislike of this record, and his reputation as a perfectionist, one might suspect that Bartholomew was ‘trying it on’ – in much the same way that Palmer occasionally tried to “bend” the rules in Bartholomew’s band. Bartholomew probably thought he would ‘get away with’ this more sophisticated superimposed harmony. Listening to the playback, the musician in him probably felt it sounded like a mistake. This led to his request to Lew Chudd not to release the record because it was “no damn good!” As so often in the history of pop music, the public did not care about such musical scruples.

In the eight-bar B section Bartholomew writes a six-note unison sax line to answer the vocal and fill the gap left by the melody. This follows a two-bar pattern and the line occurs after Domino sings “willows play”, “sweet melody”, “vows you

made” and “never to be”. This ‘call and answer’ is a common arranging technique and provides a clear contrast with the inactive pads of the A section.

Example 11. *Blueberry Hill* (Bartholomew/Domino) Arr: Dave Bartholomew

The image shows a musical score for 'Blueberry Hill'. It consists of two staves. The top staff is for the vocal line, and the bottom staff is for the saxophone line. The key signature has one flat (B-flat), and the time signature is 'D' (4/4). A box labeled 'SWING' is above the first staff. The lyrics are: 'THE WIND IN THE WIL - LOW TREE SIGHS GENTLY TO'. The saxophone line is labeled 'SAXES'. Both staves show a triplet of eighth notes in the first bar of the B section.

One cannot help noticing that the first of these lines is so badly played on the recording that only the most generous of commentators could still call it a ‘unison’ - another reason why perfectionist Bartholomew would have been so unhappy with this recording.

Once again in the seventh bar there is a slight discrepancy between the notes in the saxophones and the chord being played by Domino and the rhythm section. Although they are clearly playing a D7 chord, the saxophones play an F as their second and fifth note. F# would be the major third of the chord. F is acceptable as the sharp ninth in a blues/jazz context, but the natural ninth would have been more harmonically in keeping with the song.³¹ However, this would have required Bartholomew to alter the motif set up in the previous bars of the B section, and once again he probably thought he would ‘get away with it’.

The song continues with a repeat of the second A section and the B section. By this time the saxophone players play that first bar of the B section perfectly. In fact, they play the entire section more confidently, an excellent example of the way records had to be made before multi-tracking and digital editing: live and quickly. Bartholomew and Domino were satisfying demands for their time that required many days on the road and hours in the studio. Perfection, as much as Bartholomew might

³¹ The D Mixolydian or even the D ‘Lydian b7’ scales would contain E natural – natural 9 rather than #9.

have striven for it, was simply not always possible. This is also an example of budget affecting the final product.

In the last statement of A, Bartholomew writes the simplest of endings with a fermata on the eighth bar. He resists any temptation he may have had to write a figure for the brass and opts instead for a simple syncopated fill on the drums.

Throughout the history of popular music there have been significant combinations of talents. The pairings of Ellington and Strayhorn, of George and Ira Gershwin, of Simon and Garfunkel and of Lennon and McCartney may be cited. Domino and Bartholomew, though their work was not as sophisticated or groundbreaking, may be added to this list. For all its rough edges, *Blueberry Hill* was Domino's most successful hit in a career full of hits, demonstrating that Bartholomew's setting for this rock 'n' roll classic was effective in communicating to a wide public. Even when Bartholomew thought he was at his worst, he was still capable of delivering a record of major impact.

CHAPTER 3

MAXWELL DAVIS (1916 – 1970)

When Jerry Leiber of the songwriting partnership Leiber & Stoller was interviewed on a TV special about Phil Spector, he said,

Phil made some good records, but I know a lot of people who made better records, and more of them... Maxwell Davis was the quiet producer/arranger for the Messner Brothers at Aladdin, the Bihari brothers at Modern and Art Rupe at Specialty. He must have made a hundred hits, not twelve or seventeen.³²

This acclaim from the writer and producer of hits such as *Hound Dog* and *Yakety Yak* warrants further investigation.

Like many of the ‘pop’ arrangers considered here, Davis’s background was in jazz. In 1937 he moved to Los Angeles working with The Fletcher Henderson Orchestra for two years. After the war, Davis joined Jake Porter’s band in San Francisco playing club dates and recording. He also played in the Jazz At The Philharmonic concerts in Los Angeles. Until 1948 he was active freelancing for many independent labels as an arranger and sax soloist. Credits during this period included Jo Evans, Helen Humes, Kay Thomas, T-Bone Walker, Jimmy Grissom, Jesse Watson, Ernie Andrews and the intriguingly named Little Miss Cornshucks. He also did pop sessions for Horace Heidt, June Christie and Ella Mae Morse as well as taking the sax solo on Ray Anthony’s version of Jesse Stone’s *Idaho* on Capitol.

Davis worked for Modern Records on a series of tracks for Gene Phillips with a band including Jake Porter, Marshall Royal, Lloyd Glenn and Jack McVea. These tracks included *Rock Bottom* and *Big Legs*. Davis’s arrangement for *Big Legs* shows a writer steeped in jazz as well as the blues. The tight rhythm section is held together by the common R&B doubling of the left hand of the piano with the bass on the downbeats, while the piano chords stress the offbeats. The brass is subtle and swinging, sometimes stabbing in rhythmic unison with the snare drum, sometimes answering the vocal with jazzy phrases. There are also some smoothly voiced ‘pads’ providing dynamic contrast, the brass writing adding extra texture to a generic song.

³² Ray Topping, liner notes to *Maxwell Davis: Father of West Coast R&B*, Ace Records, 1988.

Davis arranged for Louis Jordan and became staff producer/arranger for Aladdin and Modern Records. At Specialty Records, Davis produced Percy Mayfield's huge hit *Please Send Me Someone To Love*. As archivist Dave Clarke explained,

Mayfield was mainly a writer, but he'd taken one of his songs to Supreme in 1949 to be recorded by Jimmy Witherspoon who turned it down. Mayfield decided to record it himself with what was credited as 'Monroe Tucker's Orchestra'. This was just a way of getting around the fact that it was Maxwell Davis, moonlighting³³. Mayfield went on to have many more hits, all beautifully arranged by Davis.³⁴

Sparkling blues piano dances over the richly voiced saxophones on this slow emotive blues. The saxes end with a bluesy unison phrase the last three notes of which are voiced in a 'jazzy' manner³⁵.

Example 12. *Please Send Me Someone To Love* (P. Mayfield) Arr: Maxwell

Davis



The formula was repeated in Mayfield's *Life is Suicide*. In *What A Fool I Was* the saxes gently navigate the imaginative chord progression before breaking out into full-bodied blues lines and riffs. The arrangement on *Lost Mind* features the ensemble breaks that made this song a classic. Davis often took solos in a 'blues wail' informed by jazz harmony.

Soon he had produced and arranged hits for The Cadets, the Jacks, Richard Berry, Johnny 'Guitar' Watson, Jesse Belvin, Shirley Gunter, The Teen Queens, Jimmy Beasley, Etta James and B.B. King. Dave Clarke discussed this period. "Davis gave B.B. King his first real hit with *You Upset Me Baby* in 1953. It featured King's

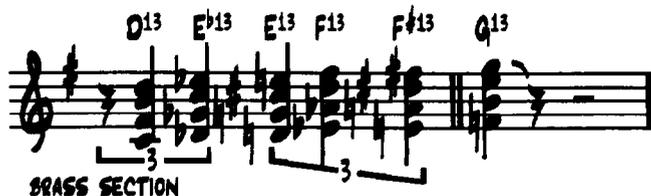
³³ "Moonlighting" is an expression meaning doing outside work when exclusively under contract to one employer.

³⁴ Author's interview with writer, broadcaster, archivist Dave Clarke, 2001.

³⁵ The four-part harmony is voiced in 'close position' (Am7) and in 'drop-two' (D13) wherein the second voice is 'dropped' by one octave.

stinging guitar offset by Davis's sharp little horn arrangement behind it. Leading into B.B.'s vocal is an unforgettable introduction, instantly recognisable in the first few notes."³⁶ Once again, the voicings are based on jazz harmony.

Example 13. *You Upset Me Baby* (B.B. King, Joe Josea) Arr.: Maxwell Davis



In Dave Clarke's estimation,

Maxwell Davis was probably the greatest R&B arranger, producer and tenor sax player on the West Coast – a prolific hit maker of skilfully produced records arranged in a wide range of styles. His wide stylistic range is demonstrated by his ability to apply himself to the sophisticated jazz of Jimmie Lunceford, Fletcher Henderson and Artie Shaw, the 'jump-jive' of Louis Jordan or the bluesy R&B of Percy Mayfield, Calvin Boze, B.B. King or Etta James.³⁷

In the days of the birth of rock 'n' roll and R&B, musicians with the diverse abilities of Davis were rare. The independent record labels that promoted the careers of so many new artists needed professional arrangers who understood how to present this new music to the public.

Analysis of *Good Rockin' Daddy*

Recorded by Etta James (1955)

"Though many think of Etta James as a Sixties soul singer, Maxwell Davis first put her 'on the map' with *Good Rockin' Daddy* in 1956. A sharp little number, it was graced with his fine arrangement and tenor sax solo."³⁸ This quote from archivist Dave Clarke is largely accurate although Davis is heard on alto sax here. Etta James "became a household name" in 1955 after the release of *Good Rockin' Daddy*, the

³⁶ Author's interview with writer, broadcaster, archivist Dave Clarke, 2001.

³⁷ Ibid.

³⁸ Ibid.

follow-up to her debut release *Dance With Me Henry*.³⁹ Although Davis, like Stone and Bartholomew was steeped in jazz, we can see how he applies his arranging and production skills to a simple blues to make this a very effective R&B hit.

The instrumentation lacks guitar and is typical of what we might see on a jazz recording of the period: a three-piece vocal group, a rhythm section of drums, double bass and piano and a brass section comprised of trumpet, alto sax, tenor sax and baritone sax. But although the phrases written for the brass section are derived from the jazz/blues genre, the structure of the song pulls it into the R&B/pop category. The introductory two bars are filled with a unison line played by the brass section – eight triplets constructed from the blues scale of tonic Bb major.

Example 14. *Good Rockin' Daddy* (R. Berry/J. Josea) Arr.: Maxwell Davis



The rhythm section punctuates beats one and three of the first bar and all four beats of the second bar. This doubling of activity is a simple but effective arranging technique that might be called a *virtual crescendo*, drawing the listener into the music by creating the impression of a crescendo even though there is no real increase in the volume played by the musicians. The interest of the listener increases as one element remains constant (the brass section triplets) while the number of rhythm section ‘hits’ are doubled (from two in the first bar to four in the second).

Two further bars of introduction follow, establishing the jump/shuffle rhythm feel of the song. A shuffle utilizes swing quavers. In 4/4 time each one of the eight quavers are not given precisely equal amounts of time. The first, third, fifth and seventh notes are played precisely in time, but the second, fourth, sixth and eighth notes are played late. Although these notes are played late, they ‘catch up’ on each following downbeat, playing it precisely in time. It is this constant lateness and

³⁹ This song had originally been titled *Roll With Me Henry*, but was changed when that title had been deemed too suggestive. It was later re-titled *The Wallflower* and recorded with bandleader Johnny Otis. (<http://www.billboard.com/bbcom/bio/index.jsp?pid=1320>)

‘catching up’ that creates the tension/release and aural fascination of the swing rhythm.

Classical musicians often notate this by splitting each beat into triplets, requiring the musician to play the first and third attack. Although this approximates a swing feel, it is not an authentic swing feel. When played by classical musicians with no jazz/blues/pop experience it can result in a stilted and ‘corny’ feel, in part because they play the triplet so literally, but also because they play each note at equal dynamic value. The correct generic way to play these notes is to play the ‘off-beats’ at least one dynamic level quieter than the ‘on-beats’. Pop and jazz arrangers merely write quavers with the indication “swing” at the top of the part. Studio musicians are experienced enough in popular music to play the swing quavers properly. Maxwell Davis was well known for his studio band that had played (as Jerry Leiber stated) on “a hundred hits”.

The particular groove on *Good Rockin’ Daddy* is created by another form of rhythmic counterpoint called *interlocking*. This is a similar pattern to that previously shown on *Dave’s Boogie Woogie*. To create this solid and infectious ‘jump’ feel the double bass and left hand of the piano play in unison on each crochet. The pattern is a typical blues bass line (1, b7, 5, 6). The bass drum attacks with them on the first and third beats of the bar. This especially strengthens what James Brown was to later call “the one”, the first beat of the bar. The right hand of the piano plays the ‘ands’ (or the second quaver of each beat) and the heavy backbeat of the snare locks the two patterns together.

At the end of the second bar of introduction the brass section play a five-note figure.

Example 15. *Good Rockin’ Daddy* (R. Berry/J. Josea) Arr.: Maxwell Davis



This is a typical blues ‘lick’: 1, b7, 5, 7 landing on 1 on the downbeat of the first bar of the song (hereinafter known as ‘the lick’). It is worth noting that what makes the lick so ‘catchy’ is the fact that it starts on an ‘and’ - that weaker swing quaver that defines the shuffle feel when it ‘catches up’ to the next downbeat.

The form of this song is a sixteen-bar blues. The lick is used at the end of every bar behind the vocal in the first six bars, all on a tonic Bb7. On the downbeat of the seventh bar there is a ‘break’. Davis has required the entire band to stop in order to allow a special event: Etta James sings the next two bars on her own: “Now hold it, don’t move it, now boogie some more, you’re a...” Creating regular ‘events’ of this kind is an important part of the arranger’s job to hold the listener’s interest.

The fact that the ‘hook’ vocal line “Good Rockin’ Daddy” begins on the ‘and’ of the first beat of the ninth bar is attributable to the songwriters, not Davis. But the way Davis takes advantage of this with his arrangement is very effective. He writes a five-stroke drum fill in the second half of the eighth bar. Breaking the third and fourth beats into triplets, he leaves out the downbeat of the third but plays the second weaker swing quaver that defines the shuffle feel, plays all the triplets in the fourth beat and lands emphatically on the downbeat of the ninth bar. Significantly, this is an empty beat during which there is no vocal and no ‘event’. The arrangement first telegraphs to the listener, ‘Here comes the chorus!’ and then, ‘Here IS the chorus!’ Raising the dynamic level into the chorus is an event essential to all successful pop records.

Example 16. *Good Rockin’ Daddy* (R. Berry/J. Josea) Arr.: Maxwell Davis



Bars nine through twelve contain the “Good Rockin’ Daddy” vocal line sung by James in bars nine and eleven and echoed in bars ten and twelve by the sax section, in typical blues/gospel ‘call and answer’ fashion. The vocal group sings with James in three-part harmony, strengthening the essential ‘hook’ of the song.

Example 17. *Good Rockin' Daddy* (R. Berry/J. Josea) Arr.: Maxwell Davis

BACKING VOCALS

GOOD ROCK IN' DAD DY GOOD ROCK IN' DAD DY GOOD ROCK IN' DAD DY GOOD ROCK IN' DAD DY

Bars thirteen and fourteen display a simple counterpoint between the rhythm and brass section playing in rhythmic unison, and the vocal group with James singing in rhythmic unison, another 'event' Davis creates to add excitement to the song.

Example 18. *Good Rockin' Daddy* (R. Berry/J. Josea) Arr.: Maxwell Davis

SWING

UP ON YOUR FEET YOU CAN'T BE BEAT YOU'RE A

RYTHM SECTION

In the last two bars the vocals sing “Good Rockin’ Daddy” in the fifteenth bar answered first by some incisive brass stabs on the off-beats of beats one and two, and then by the lick leading us into the second blues chorus which follows the same arrangement as the first. The third chorus is devoted to what sounds to this listener (despite Mr. Clarke’s comment) like an alto sax solo, most probably by Davis.⁴⁰ The accompaniment to this solo is the rhythm section groove with none of the breaks employed behind the vocal. The solo adds interest, providing another event for the listener and a change (or a rest) from hearing the vocal.

On the first bar and every two bars thereafter, the tenor and baritone sax play the vocal melody of the “Good Rockin’ Daddy” chorus as a backing line to the solo. This fulfils the important function of keeping the solo accessible to those listeners to whom an improvised solo (even one as simply melodic as this) might be too complex

⁴⁰ The top note of this solo is a concert F natural. This note is certainly playable on the tenor, but is a tone above what is generally considered the top of its range and yet does not sound like a particular strain for the player. Nor is the tone as thin as it would be on tenor.

to follow. It also repeats the melody of the chorus another eight times, and as we have noted, repetition is an important element of pop commerciality.

The last chorus of the blues is sung and played essentially the same as the first with the addition of a 'tag ending'. Bar fifteen and sixteen begins a two-bar 'vamp' alternating between the Bb7 on the first bar and Eb7 on the second bar. In each of these bars, James and the backing vocals sing the "Good Rockin' Daddy" melody answered on beat four by two swing eighth note (quaver) stabs. There is some 'interlocking' here because the first note of the two note stabs occurs at the same time as (interlocks with) the vocalists sing "dy" of "Dad-dy". The second accented note is on its own, voiced by Davis to anticipate the chord change in the bar that follows.

This effective two-bar vamp is repeated as the track is faded out. In this common technique used in pop recordings, the arranger writes, "Repeat for Fade" over a figure such as this and the musicians play it repeatedly. It is later faded out during the final mixing stage, a technique designed to make the listener keep on 'hearing' the 'hook' after the track has faded. This means they have learned the song, and want to hear more. The record makers' hope is that the listener will now go out and buy the record so that they may hear it as often as they like. Arrangers who can write an effective "Repeat for Fade" are therefore fulfilling an essential function of their job. Maxwell Davis used this technique as well as vamps, call and answer, blues melodic writing, interlocking rhythms and the language of jazz and R&B to make many hit pop records throughout his career.

CHAPTER 4

JACK NITZSCHE (1937 – 2000)

Although many tend to think of the innovative records of the 1960s strictly in terms of the artist, it is fascinating to consider contributions the arrangers made to this fertile period of musical history. Jack Nitzsche wrote, produced and arranged two number one songs and arranged many other hits. He wrote many acclaimed film scores, winning an Oscar for *An Officer and a Gentleman*. He worked with many major artists including Phil Spector, Tina Turner, The Rolling Stones, Neil Young, Miles Davis, Jackie De Shannon, The Crystals, Bobby Darin, Doris Day, Mink De Ville, Carol King, Frankie Laine, Randy Newman, Rick Nelson, P.J. Proby, The Righteous Brothers, The Ronettes, Buffy Sainte-Marie, Ringo Starr, The Walker Brothers and The London Symphony Orchestra.

It is arguable that Nitzsche influenced the entire world of popular music because of his work with Phil Spector, Neil Young and the Rolling Stones. Despite this, only a few music aficionados know his name. As he said, “When I look at a list of all the things I’ve done, it really blows my mind. I really did a lot of stuff, and nobody knows it.”⁴¹

Early in his career he arranged a track for Doris Day’s son, Terry Melcher. At the time he was recording as ‘Terry Day’ and would later become an important producer himself⁴². Producer Al Hazan said,

Jack told me that he had a few new ideas that he wanted to try out. I trusted his talent so implicitly that I simply replied, ‘Go for it’...His arrangement featured an unusual drumbeat at the beginning combining the snare with the tympani. He then added sustained voices when Terry began to sing. The horns began to come in going into the second verse and then just kept building up to a climax at the end.⁴³

This unique combination “building up to a climax” with tympani, French horns and choirs would become a trademark of Nitzsche’s later pop work.

⁴¹ Ed. Eric Olsen, Paul Verna, Carlo Wolff, *The Encyclopedia of Record Producers*, Billboard Books, 1999.

⁴² Melcher’s most well known work was as producer for The Byrds.

⁴³ <http://www.spectropop.com/JackNitzsche/earlydays.htm>

Produced by Melcher, Nitzsche arranged the Doris Day hit *Move Over Darling*. The rock ‘n’ roll arrangement with its heavy backbeat, dramatic triplet stops, and swelling strings and backing vocals was quite a change for Day, even though the song itself is the kind of coy ballad her fans were used to. The overall sound of this record is very similar to the sound Nitzsche would later create for producer Phil Spector.

In 1962 Sonny Bono and Jack Nitzsche wrote a song that was destined to become a hit for Imperial Records singer-songwriter Jackie De Shannon. *Needles and Pins* and *When You Walk In The Room* as arranged by Nitzsche featured an infectious four-bar guitar riff every bit as important as the tune. Another important part of the arrangement was the use of timpani. The modern listener might hear this as the stylistic mark of producer Phil Spector, but these records, like *Move Over Darling*, were made well before Nitzsche met Phil Spector. Both records anticipate the ‘folk-rock’ sound that was to become so popular later in the mid-Sixties with groups like The Byrds and the Buffalo Springfield. Nitzsche arranged the guitar ‘hook’ to be played by what sounded like a twelve-string electric guitar.

Example 19. A. *Needles & Pins* (Bono/Nitzsche), B. *When You Walk In The Room* (Bono/Nitzsche), Arr.: Jack Nitzsche



In fact, Nitzsche explained, “That isn’t a twelve-string guitar, it’s a lot of guitars played in unison... I’d had that riff for a long time, (though) Sonny used to take credit for it. We had to keep the tape recorder running when we were recording that, and at one point Sonny says, ‘You taught me a whole new way to write songs tonight.’”⁴⁴ This sound was very influential, appealing to folk musicians moving into the folk-rock genre because the prominent sound of the twelve-string electric guitar was similar to that of an acoustic instrument more commonly associated with folk. Direct proof of Nitzsche’s influence on the Byrds is that Terry Melcher produced the first Byrds album that featured similar 12-string guitar melodic arpeggios. As a friend and

⁴⁴ <http://www.spectropop.com/JackNitzsche/TheArrangerAsSupermanPage1.htm>

colleague of Nitzsche, Melcher would without question have heard the guitars on *Needles and Pins* and *When You Walk In The Room*.

Even if one ignores Nitzsche's later significant association with The Rolling Stones and Neil Young, Nitzsche's place in pop history would be assured by his work with Phil Spector. For pop music to be meaningful or effective, it must not only express (in approximately three minutes) universal aspects of the human condition. It must also reflect the spirit of the times. Spector and Nitzsche created a soundtrack for the aspirations and frustrations of teenagers of the early 1960s. Teen-angst had been an important element of pop in the 1950s, but Spector used Nitzsche's arrangements and orchestrations to express it at its most melodramatic apex. Together, Spector and Nitzsche created many of pop's most iconic teen anthems including *He's a Rebel*, *Be My Baby*, *Then He Kissed Me*, *Baby I Love You* and *River Deep Mountain High*.

Spector and Nitzsche had twenty-six chart records in a row during one year. But after they parted company, Spector's career was virtually finished while Nitzsche would go on to do significant work with Neil Young and The Rolling Stones, not to mention many acclaimed film scores. It is therefore logical to ask, was Nitzsche, as the Daily Telegraph called him, in fact "the architect behind the wall of sound"?⁴⁵ It is interesting to note that many critics use the word 'Wagnerian' to describe Spector's productions.⁴⁶ Yet Wagner, who indeed created his own powerful 'wall of sound', was in fact Nitzsche's favourite composer. Large choirs, timpani and French horns were elements of orchestration Nitzsche 'borrowed' directly from Wagner. These elements are regarded as a trademark of a Spector production, but as we have seen, Nitzsche was using them on his own productions and arrangements years before he met Spector.

It was also Nitzsche who recommended Gold Star Studios and its famed echo chamber that was, to Spector, an essential element of the 'Spector sound'. Brian Wilson, an admirer of Spector's productions, used Gold Star for the sound of that

⁴⁵ Chris Campion, *The Daily Telegraph*, April 9, 2005.

⁴⁶ One example of many is provided by BBC presenter Andy Peebles who said in his radio programme, "Spector's debt to epic opera composer Richard Wagner is evident in the full and lavish orchestration he uses in his songs. Overdubbing scores of musicians that included Leon Russell, Barney Kessel, Glen Campbell and arranger Jack Nitzsche, Spector created what he termed 'little symphonies for the kids.' "

echo chamber. It was Nitzsche who chose 'The Wrecking Crew', the Los Angeles musicians he had been working with years before he met Spector – the very musicians who performed the Spector hits. Nitzsche had been multi-tracking musicians years before he met Spector. When Spector heard the sonic effect, he merely increased the degree to which it was used.

Without meaning to diminish Spector's contribution, it was nevertheless Jack Nitzsche who wrote all the notes the musicians played, not Spector. Kingsley Abbott wrote, "Spector had Jack Nitzsche as his in-house arranger to construct his grandiose ideas from individual musical building blocks. Spector certainly had musical ability but was not himself an especially talented musician."⁴⁷ Nitzsche had the technical studio experience, musical training and clearly had the arranging formula he used for the Spector sound well worked out. As he described it: "Four guitars play eighth notes; four pianos hit it when he says 'roll'; the drum is on 2 and 4 on tom-toms, no snare, two sticks - heavy sticks - at least five percussionists."⁴⁸

As recently as 2005 Andy Gill wrote in the Independent, "Nitzsche was one of the backroom geniuses of pop, his contributions as arranger and pianist helping to define the golden age."⁴⁹ In his liner notes to the CD compilation *The Jack Nitzsche Story*, Rolling Stones manager Andrew Loog Oldham wrote, "It's more than just the famed Nitzsche string lines - which we all know have given him legend status - it's the way he got the most out of [the song]. No-one with ears needs to tell me Jack Nitzsche was brilliant."⁵⁰

Analysis of River Deep Mountain High

Recorded by Ike and Tina Turner (1966)

On March 7, 1966 Phil Spector and Jack Nitzsche recorded *River Deep, Mountain High*. Rodney Bingenheimer who brought Brian Wilson to the session said Spector and Nitzsche "were like co-pilots of the Concorde" guiding Tina through her

⁴⁷ Kingsley Abbott, *The Beach Boys Pet Sounds*, Helter Skelter Publishing, 2001.

⁴⁸ David Talbot and Barbara Zheutlien, *Expecting To Fly – Jack Nitzsche*, Crawdaddy magazine, November 1974 Issue #42

⁴⁹ Andy Gill, *The Independent*, April 1, 2005.

⁵⁰ Andrew Loog Oldham, Liner notes to *The Jack Nitzsche Story*, 2000.

vocal. "They were wearing dark glasses and puff shirts and Phil was screaming like a madman the whole time."⁵¹ Though considered by many of today's critics to be the greatest pop record of all time, *River Deep, Mountain High* only reached Number Eighty-eight in the US charts and was fairly universally criticised by contemporaries. The fact that the production cost an unprecedented \$22,000 made it harder for Spector.⁵² U.K. record buyers clearly appreciated the record more than Jeff Barry or the U.S. audience, taking the record to No.3 in the British charts.

The artist credit on this record should properly read 'Tina Turner' as Ike Turner was never allowed to enter the studio by Spector (although he was allowed to produce the B Side). Of its lack of success in the United States, Tina Turner commented, "Jack Nitzsche ... felt that possibly Phil Spector had been too successful and his many enemies in the music business had decided it was time to teach him a lesson in humility."⁵³ Yet this record regularly makes lists of the greatest pop records of all time and George Harrison called it "perfect".⁵⁴ The song itself has elements of gospel, soul and R&B. The composition is interesting, comprised of a verse in the key of Eb with a pre-hook and a chorus in the key of Bb. The use of the F chord (the dominant of Bb) to modulate to the key of Bb (the dominant of the Verse key of Eb) contributes greatly to the feeling of a dynamic build. In the chorus, the use of Ab (the bVII of Bb) creates another element of tension.

Another fascinating section of the song is the introductory unison line, later used as an interlude between the chorus and the verse, and used as the ending. Harmonically, the line suggests a Bb7 chord. This provides a direct modulation to the key of Eb for the verse.⁵⁵ Melodically, the line is even more interesting. Although the sheet music is written completely in 4/4, the first five notes, judged by their agogic accents, clearly indicate a bar of ¾, the first note being 'felt' as a quaver pick-up to

⁵¹ <http://www.spectropop.com/JackNitzsche/TheArrangerAsSupermanPage1.htm>

⁵² http://www.bbc.co.uk/northernireland/music/story_behind/riverdeep.shtml

⁵³ <http://www.bbc.co.uk/radio2/soldonsong/songlibrary/indepth/riverdeep.shtml>

⁵⁴ http://www.headbutler.com/music/river_deep_mountain_high.asp

⁵⁵ Although there might be a theoretical case to say the entire song is in the key of Bb (the sheet music is written in this way) and that the Eb chord is merely the IV chord, (Bb7 being V7/IV), there is an argument to reject this. The melody note stressed over the Eb chord is Ab, clearly in the scale of Eb, not Bb where it would have been an A natural. This makes the Eb chord sound like a new tonic and the following Bb chord sound like the V chord.

the bar. The second bar expands the phrasing by delaying the agogic accent of the last note of the bar, transformed from a quaver to a crochet.

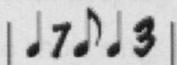
Nitzsche used all his resources as an arranger to create the anthem Spector intended this record to be, creating an atmosphere of expectation in this interestingly composed introduction.⁵⁶

Example 20. *River Deep, Mountain High* (Barry/Greenwich/Spector), Arr.: Jack Nitzsche

The musical score for the introduction of "River Deep, Mountain High" is shown. It consists of two staves: a top staff for Brass & Strings and a bottom staff for Bass, Electric Guitar, and Piano Left Hand. The key signature is B-flat major (two flats) and the time signature is 3/4. The Brass & Strings part plays a sustained B-flat major chord (B-flat, D-flat, F) across the first three bars. The Bass, Electric Guitar, and Piano L.H. part plays a constant eighth-note pattern: B-flat, A, G, F, E, D, C, B-flat. The vocal line begins in the fourth bar on the third beat with the lyrics "WHEN I WAS A LITTLE GIRL". A "TOM" drum hit is indicated on the second beat of the fourth bar. The score includes annotations: "BRASS & STRINGS" above the top staff, "IMPLIED 3/4" below the bottom staff, and "BASS QTR., ELECTRIC GUITAR, PIANO L.H." below the bottom staff.

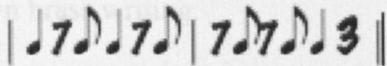
First, he has the percussionist play constant quavers throughout. The purpose of this is not merely to introduce the tempo of the song. Because the line itself has unusual agogic accents this constant rhythm smoothes out the phrase for the listener by drawing attention away from an element that might otherwise confuse the listener. Nitzsche orchestrates this unison line for electric bass, the left hand of the piano, and guitar. There is also a mid-range voicing of Bb major played by strings and brass (trombones and French horns) sustained behind the first three bars of the line. The line ends on beat one of the fourth bar. On beat two, the solo drums play a low tom-tom which fulfils the function of 'setting up' the entry of the solo vocal on beat three.

The rhythm feel Nitzsche has chosen for the song is a kind of Latin pattern much used in the 1960s. Previous hits to use a very similar rhythm feel were *It's Not Unusual* (Tom Jones - 1965) and *There's Always Something There To Remind Me* (Sandie Shaw - 1964). The repeated one-bar rhythm pattern (Pattern A) is:



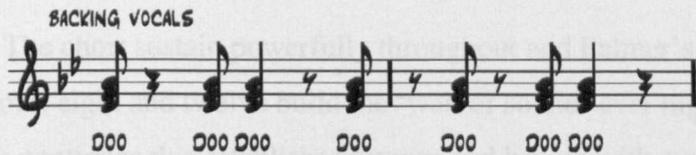
⁵⁶ It is the author's opinion that Nitzsche in fact composed this introduction, based on knowledge of his work and the fact that arrangers often compose just such introductions, interludes and counter melodies. But no evidence has been found to prove or disprove this hypothesis.

The repeated two-bar rhythm pattern (Pattern B) superimposed over that is:



The syncopation of the two-bar pattern against the one-bar non-syncopated rhythm creates the essential ‘groove’ of the song. The one-bar pattern is played by the electric bass and bass drum (the snare plays the backbeat on the second and fourth beats) while the two-bar pattern is sung throughout the verses by the choir voiced in major triads singing a relatively muted “doo-doo-doo doo-doo-doo-doo”.

Example 21. *River Deep, Mountain High* (Barry/Greenwich/Spector), Arr.: Jack Nitzsche



The 20-piece choir included such Spector/Nitzsche regulars as Nitzsche’s wife Gracia, Jean King, Edna Wright, Carolyn Willis, Darlene Love, Ronnie Spector and Sonny Bono’s girlfriend Cherylin Sarkassian (soon to become well known as Cher).

Dynamically the verse could be classified as *mezzo piano*. The backbeat, and indeed the drum kit itself, is quite light in the verses, the shaker being the dominant rhythm instrument. Picking out the exact instrumentation without a score is difficult on this record because of the “cloudier, fuzzier” sound favoured by Spector. It would seem that there is a vibraphone chord played every two bars throughout the verse; there are also at least two acoustic guitars playing rhythm chords and possibly a piano playing every two bars.

Earl Palmer plays a drum fill into the *forte* twelve-bar pre-hook and the snare backbeat is in keeping with Tina Turner’s vocal that states “it gets stronger in every way”. The choir sings a full-bodied “ooh” for two bars followed by “aah” for two bars. This is repeated. The low-mid register is strengthened by the brass section, (comprised, as far as I can tell, of baritone and tenor saxes), playing low voicings. The voicings are given rhythms in keeping with Pattern B, and the baritone plays a

chromatic slide into each chord change, generically in keeping with R&B and Motown brass writing.

The strings sustain through bars 1-2, 4-6 and 9-10 but play memorable phrases answering the lead vocal in bars 3-4, 7-8 and 11-12.

Example 22. *River Deep, Mountain High* (Barry/Greenwich/Spector), Arr.: Jack Nitzsche



The choir sustain powerfully throughout and Palmer's explosive drum fills in bars four, eight and twelve build the 'wall of sound' ever higher. The *fortissimo* chorus continues this established texture and begins with a cymbal crash on the first beat. There are exciting drum fills on bars four, eight, and twelve, accenting the vocal phrases.

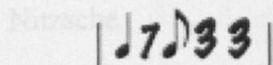
The relatively low vocal melody in bars 1-2 "Do I love you, my oh my" is answered by a Nitzsche violin line in bars 3-4 that is so memorable it is difficult to imagine the song without it as there would be a two-bar gap merely marking time rather than creating an ear-catching event as this line does.

Example 23. *River Deep, Mountain High* (Barry/Greenwich/Spector), Arr.: Jack Nitzsche

Violas an octave below and trombones two octaves below double this high violin line. Once again we see the arranger filling a potentially boring non-eventful gap in the vocal line with seven notes that act as another 'hook'. These are the gaps arrangers look for and try to fill with just such memorable melodic material.

The second pre-chorus

The choir is silent for the first four bars and then joins the lead vocal in bar five singing “River deep, mountain high”. In bar nine they sustain through bar twelve, building the texture up a dynamic level from bars 1-4 (when they were silent). On the twelfth bar of the chorus Palmer’s drums play with Ms. Turner when she sings “ba-by”, stopping on the ‘and’ of the second beat:



The last chord of the chorus sustains through another 2/4 bar, the last quaver of which is given to the pick-up of the introductory unison line leading to the second verse.

One could call this a bridge

There is some significant development of the arrangement in the second verse. The first addition is an electric guitar playing short sharp rhythm chords on the second and fourth beats. The snare is again very light but the guitar creates a backbeat that was not present in the first verse. The second change is that the backing vocals now sing a sustained ‘ooh’ instead of the ‘doo’ of verse one. Because the choir is no longer singing a rhythmic figure the brass section, specifically the saxes and trombones now double the bass line using a slight variation of rhythm Pattern B. Nitzsche also adds answering phrases in the violas and celli after the words “puppy”, “around” and “puppy”.

The bridge

Example 24. *River Deep, Mountain High* (Barry/Greenwich/Spector), Arr.: Jack Nitzsche



These phrases are enough to add melodic interest and, like the vocal melody, composed around the resolution of the fourth degree of the scale to the third degree (Ab to G); Nitzsche has not simply written *any* melodic material, but composed a phrase that is structurally related to the vocal melody.

The second pre-hook and chorus are substantially the same as the first. But a significant addition follows: the band sustains as before through the twelfth and thirteenth bar of the chorus. A 2/4 bar follows containing a three-note pick-up to a new riff that becomes the basis for a new section of the song (the Bridge).

Example 25. *River Deep, Mountain High* (Barry/Greenwich/Spector), Arr.: Jack Nitzsche



One could call the following four bars the ‘Introduction to the Bridge’. With a shaker accompaniment this two-bar riff is played in unison (as was the introductory riff) by guitars, piano and bass. Though the sound is bathed in reverb, these instruments are almost certainly joined by a vibraphone as well. It is then played again with the addition of more percussion, very active bongos playing what amounts to a two-bar solo fill. These four bars serve to establish the riff - a generic blues riff – that leads the listener to the bridge - a sixteen-bar blues form. The entire bridge is accompanied by finger snaps on beats two and four, one of the earliest examples in pop using a finger snap on its own as the backbeat.

This bridge takes the track dynamically down to *mezzo piano*. From an arranging point of view this makes perfect sense, though from a commercial point of view one might ask, ‘Why diminish the intensity of the track?’ The arranger’s answer is that the choruses already established are at a massive dynamic level with choir, orchestra and rhythm section playing at full intensity. The second chorus ended at two minutes and fifteen seconds into the song but Nitzsche had another minute to go before the end of this record. He knew that even the most powerful material gets boring if sustained for too long, so the only answer was to create another build. But in order to do that he must first take the dynamics of the track down again.

The sixteenth bar of the bridge begins to build as the drums play a fill with the vocal line “River deep, mountain high”. The two-bar riff is then repeated six times.

Nitzsche builds the dynamic by having the entire string section double the riff for the first four bars – note that this is at a higher dynamic than the bridge itself, aided by the choir sustain and Ms. Turner’s highly expressive singing throughout. A harmony a third above the riff is added in the first violins in the following eight bars. Finally high trumpets scream parts of the riff (approximately) in the last four bars – their very failure to play it precisely adding to the emotional intensity of the build to a fortissimo performance of the chorus.

This was no accident; Nitzsche was an experienced orchestrator and wanted just this strained sound from the trumpets. Nitzsche was the first arranger this author is aware of to make orchestral instruments play with the same rock ‘n’ roll intensity of the rhythm section.

The song ends with a last statement of the riff, the last two notes of which are accented strongly by the drums and played fortissimo by the trombones, pianos, guitar and tubular bells, again an intriguing manipulation of dynamics. On first hearing this record in 1966 I remember thinking, ‘What now? Where can they go from here?’ Nitzsche answered the question with those last two notes. This shaping of the listener’s aural experience, this creation of the element of surprise and the impressive use of dynamics in the arrangement has kept listeners fascinated with this record to the present day.

There is another vitally important result of this choice for an ending. The listener has heard the introduction twice before, immediately followed by the first six notes of the verse melody. By ending in this manner, Nitzsche knew that the listener would be ‘pre-programmed’ to mentally imagine those notes following it once more. Nitzsche used the power of repetition to create what we may see as a ‘Pavlovian’ reaction. He knew there was a very strong likelihood that the listener would ‘play back’ the opening melody, and perhaps the entire song, in their mind on hearing his ending, an extension on the old vaudevillian’s advice: ‘Always leave them wanting more’. This is exactly what an arranger (and in fact anyone involved in making pop records) strives to achieve.

CHAPTER 5

H.B. BARNUM (b. 1936)

H.B. Barnum has been successful as an arranger and producer in every decade since the 1950's and is responsible for some 100 gold albums and 160 gold singles. He has arranged for Rat Packers Frank Sinatra, Sammy Davis Jr. and Dean Martin and Motown artists The Supremes, The Jackson 5, Stevie Wonder, The Temptations and Smokey Robinson and The Miracles (*Shop Around*). He arranged both Lou Rawls and Gladys Knight & The Pips' hit recordings of *Help Me Make It Though The Night*. He has worked with artists as diverse as Ann Margaret and Barry White - with black rapper P Diddy and white rocker Phil Collins. He also arranged for the legendary jazz big bands of Count Basie, Stan Kenton and Duke Ellington. He is the only musical director the 'Queen Of Soul' Aretha Franklin has worked with for the last twenty years.

Barnum feels that his lack of academic training has made it easier to apply his talents to many different styles.

To me, it's all music. Rappers use the same notes Beethoven or Sinatra or B.B. King used. It's just the formula of how you put them together. Not being formally trained, I wasn't locked into any one formula. I analysed them all. Whatever I can hear I can duplicate. Today I go from working with Puff Daddy one day to Phil Collins or Aretha the next. It's all music and I respect all of it. There's some jazz, some rap and some gospel I don't like. But when an artist makes a record, they do it because they believe in it. And whether I particularly like it or not, I still respect them.⁵⁷

Some arrangers strive to imprint every piece of music they work on with their own personality. Other arrangers try to inject some element from another genre into a project in an effort to make it more commercial. Instead, Barnum is an artist who seems to strive to make each piece of music a perfect example of *itself*. Instead of imposing his own musical style, Barnum refines and intensifies the style of the piece and the intentions of the artist and composers. This attitude has made H.B. Barnum one of the busiest and most respected arrangers from the 1950's to the present day.

⁵⁷ Author's interview with Barnum (2004)

Analysis of *Help Me Make It Through The Night*

Recorded by Gladys Knight & The Pips (1972)

This song, written by country-rock singer Kris Kristofferson, was an interesting choice for the soul singer Gladys Knight. But the 1970s was a time of many types of musical fusion⁵⁸ and Knight saw the possibilities for this country ballad if re-arranged for her quintessentially soulful voice. Barnum, with his openness to all styles was her choice to make this transformation.

The song has an A A B A form, each section eight bars long. But the record begins with an introduction composed by Barnum to provide a 'bed' for Knight's spoken introduction. She speaks over twelve bars of soft solo electric guitar playing an arpeggio in harmonics outlining a tonic G Suspended 4th chord. Although this makes the arpeggio quite difficult to play because the guitarist has to change from natural open harmonics to fingered harmonics, Barnum uses harmonics here to create a more delicate sound. He adds a few notes of harp in bar five to add some light development to the texture. Through bars nine to twelve he adds a sustained high interval of a third played by the violins in harmonics (G and B). This somewhat icy, still sound develops the texture further.

Example 26. *Help Me Make It Through The Night* (Kristofferson), Arr.: H.B.

Barnum

This was all Barnum needed to convey the message to the listener that something was about to happen and that that particular 'something' would be a ballad. The placid yet emotive backdrop Barnum created is extremely simple in order to focus on the meaning of Knight's spoken words. There are two further bars necessary to create an actual introduction for the song, and to cue Ms. Knight for her entry on the second beat of the second bar. The guitar plays a simple cadence known by jazz

⁵⁸ For example, Frank Sinatra recorded The Beatles' *Something* in 1970.

and pop musicians as a ‘Turnaround’, allowing a sequence to ‘turn around’ to the top again.

Example 27. *Help Me Make It Through The Night* (Kristofferson), Arr.: H.B.

Barnum

ELECTRIC GUITAR

TAKE THIS RIB SON FROM MY

The first A is sung accompanied only by the guitar playing the same arpeggio pattern that Barnum has established in the introduction, but following the chord progression. |G |G |C |C |D |D | In the last two bars of A, Barnum repeats the turnaround. But this time he develops it by writing a solo violin figure under Ms. Knight’s vocal pick-up.

Example 28. *Help Me Make It Through The Night* (Kristofferson), Arr.: H.B.

Barnum

CS=CYMBAL BELL, CHH=CLOSED HI-HAT

This technique of introducing the new element of the second eight bars in the last bar of the first eight bars - beginning a new texture ‘before the bar line’ - is an arranging principle called “overlapping”. Without use of overlapping, music which changes texture directly ‘on the double-barline’ of the form tends to sound more rigid and mechanical.

The solo violin continues to answer Ms. Knight in the second A, filling the gaps in the vocal line. The choice of solo violin rather than the entire section is significant. Barnum does not want to overshadow the fragile emotive quality of her performance with an overbearing, pompous production. She has been singing with one guitar, almost like a folk singer. A solo violin sounds natural, as if the violinist has been

spontaneously moved to join in, and the lines the violin plays are so simple to create the illusion that they are improvised in this way.

Barnum introduces an electric bass and very light drums. They create a pattern that gently raises the dynamic level of the track. It also establishes a ‘groove’ with the minimum number of notes. The texture and feel of the track changes in the eighth bar. The guitar phrases with Knight’s vocal rhythm.

Example 29. *Help Me Make It Through The Night* (Kristofferson), Arr.: H.B.

Barnum



These melodic rhythms are syncopated, the second, third and fourth beats of the bar becoming a semi-quaver followed by a dotted quaver, to provide an introduction to the new funky soul feel of the guitar accompaniment. Once again, this is an example of Barnum using overlapping, giving the listener a ‘preview’ of the syncopated feel to follow.

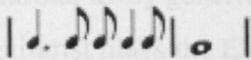
The ‘B’ section adds drums and bass to the track as the guitar plays a slightly jazzy, funky accompaniment. The harmonic language changes from triads to seventh chords and the rhythms and fills are now fully compatible with the soulful voice of Gladys Knight. Significantly, despite the change in feel, the track is still restrained and ‘mellow’ rather than raucous. Barnum achieves this with the simplest of rhythm patterns on the drums and bass which, despite the funk, are still playing at only *mezzo piano*. The drums play with sticks, but on the rim of the snare, not on the drum itself, which would be louder (unless played with brushes). Barnum also writes a sustained low string ‘pad’ under the active guitar to keep the listener informed that this is still a ballad. In bar five of the B section, the violins play a high E and then, in bar seven, they play a D7 arpeggio *tremolando*.

Example 30. *Help Me Make It Through The Night* (Kristofferson), Arr.: H.B.

Barnum



This tremolo is a delicate emotive sound that takes the listener to the sustain through bar eight over which two events occur. The first is that Ms. Knight sings her pick-up to the last A section. But the new element is a triplet drum fill played on the snare⁵⁹. This triplet sets up a rather military feel for the last 'A' where the texture changes again. As well as this new drum feel, Barnum adds low brass (baritone and tenor sax with trombone) playing unison or in 5ths. Again, Barnum writes a rather militaristic rhythm pattern:



One might wonder why Barnum chose such a stark, low brass sound in a song intended to be a sensitive ballad. I think the answer lies in the frame of reference Barnum had in mind when he wrote the arrangement. This type of brass also sounds like the brass style of Stax. The Memphis Horns developed a raw emotional sound for Stax (intended primarily for a black audience) that contrasted with the more sophisticated sound of Motown (intended primarily for a white audience). Barnum's intention was to emulate a Stax brass sound behind Ms. Knight's raw, soulful vocal.

Yet another reason this low brass sound works so well is that a high, sustained line in the violins accompanies it. In terms of registers, Barnum is covering high (strings), middle (guitar and vocal) and low (bass and brass). This technique of delegating instrumentation by register is crucial to effective arranging practice. If this technique is not used, an arrangement can sound cluttered and worse, the vocal can be masked by other instruments. This is meant to be the conclusion of the song and Barnum has quite deliberately provided the track with both its widest spread of registers, and the highest dynamic level thus far.

There follows another A section as an 'outro'. The dynamic returns to mezzo piano, as the drums return to playing the rim of the snare. But the sustained violins climb higher still, even playing some notes in harmonics. The harp also returns, now

⁵⁹ It must be noted in terms of performance that this triplet is played rather late.

playing simple quaver arpeggios. The dynamic builds. Knight hums the first two lines (four bars) gently. But on the third line she returns to full voice for “Lord, its so sad to be alone – Help me make it through the night.” As she sings this, the low brass returns, providing another dynamic building element.

When Knight sings “night”, Barnum does something remarkable. He composes a new ending for the song. While the texture of drums, bass, guitar, high strings and low brass is continued, Knight sings passionately over the chord progression | Eb | C | Eb | C | - a common enough harmonic progression used by arrangers for endings, but rather unusual in this generic context. The last four bars take the song even farther away generically. | Eb Major 7th | C Major 7th | G Sus 4 | G Major | The guitarist plays the Eb Major 7th chord and the C Major 7th as a tremolo while the band sustain. The chords on the last two bars are written as fermatas under Knight’s last melisma on the word “night”.

Barnum created a unique version of Kristofferson’s song. As will be seen when discussing arrangers of the 1990s, it became normal and is still common practice today to hear covers of hit songs performed exactly as the original version. But in 1974, that attitude would have been regarded as insulting to the artist and boring by the public whose ears were attuned to the more adventurous, innovative sounds being made at the time by contemporary pop artists – and their arrangers. Barnum crafted a new take on the song, tailoring it to the artist’s well-loved voice and style. Using some well-conceived arranging techniques, he created the illusion that the song was not arranged at all, but a direct outpouring of the soul of one of the most soulful singers in pop history, Gladys Knight.

CHAPTER 6

JERRY WEXLER

The Art Of Collective Arranging

Memphis, Muscle Shoals and “the righteous pocket...”

No discussion of arranging can be complete if it does not include examination of a phenomenon dubbed “Collective Arranging” by one of the most respected producers in popular music, Jerry Wexler. As H.B Barnum said,

A lot of times I hire musicians for what they’re going to bring to the music. You put a chord symbol down and that guy will play something that becomes part of the identity of the song. That’s the arrangement... any creative person is an arranger... So we’re all arrangers in a sense.⁶⁰

Although Jerry Wexler is widely considered the quintessential record producer, he was not an arranger or even a musician. However his inclusion in this work is justified because his methodology resulted in some of the most enduring popular hits of our period. He developed and refined an organic approach to arranging records that did not utilize the writing of conventional scores. Instead, Wexler as producer allowed every one of his colleagues to contribute to the arrangement.

Wexler was interviewed along with some of the key musicians who took part in this process, Andrew Love of The Memphis Horns and arrangers Harold Battiste and Arif Mardin. As Wexler’s long-time arranger Arif Mardin told the author, “If something was good, he wouldn’t kibitz⁶¹!” His colleagues knew Wexler’s producer’s eye would be ever-searching for the perfect groove or as Wexler calls it, “the righteous pocket”.

In 1952 he joined friends Ahmet Ertegun and Herb Abramson in their “hip little label specialising in rhythm and blues”. Appreciating his musical awareness as well as his street-smart ‘chutzpah’, they made him a partner in Atlantic Records. The rest is a great deal of popular music history overflowing with Wexler’s productions of many legendary artists including Ray Charles, Aretha Franklin, Wilson Pickett, Otis

⁶⁰ Author’s interview with Barnum, 2004.

⁶¹ The Yiddish word ‘kibitz’ means to complain or criticize in an annoying or distracting manner.

Redding, Dusty Springfield, Doctor John, Donny Hathaway, Etta James, Sam & Dave, Cher, Dire Straits and Bob Dylan.

Instead of one arranger with a written arrangement directing the session, ‘collective arranging’ literally means that everyone in the studio contributes to the musical arrangement. Although Jerry Wexler often worked with arrangers, as the producer he created an atmosphere that was open to any creative idea, whether it came from the engineer or the bass player. We have seen that arrangers are always open to effective ideas from their musicians. But Wexler took this attitude to a much more intense level of collaboration. In this working method there is an inherent danger of developing into anarchy unless there is someone at the helm who has the utter respect of his colleagues. They must consider him “first among equals”. At the centre of the studio rhythm sections in Memphis and Muscle Shoals, Wexler was the great enabler of “records that were classics from the day they were released”.⁶² Creating an atmosphere of friendly collaboration, great teams of artists, musicians and engineers under Wexler’s direction made critically acclaimed hit after hit for over forty years.

Wexler’s first move into collective arranging was his production of Wilson Pickett. Wexler recorded at Stax Studio and found the musicians unique.

When I went to Stax, I saw the way these four guys came to work in the morning, hung up their coats, took out their instruments and started to play music! They didn’t have an arrangement, maybe just a series of chord changes or a two bar phrase. They’d start playing it into shape and the next thing you know there was a rhythm pattern and they’d put a singer on. This was done as a group effort by the musicians, the producer in the booth, the engineer and the artist. I call it ‘Collective Arranging’ - without written formal arrangements.⁶³

The records were made inductively rather than deductively because they were built up from the simplest notes on paper, the musician’s ‘charts’. All the musicians had to go by was a ‘layout’ of the chords. And instead of using chord symbols, like ‘A’ or ‘E’, they used numbers, 1 through 7 for the seven chords in a key. This was very handy because if you ever had to transpose, there it was. You didn’t have to have a man go around with a pencil making changes on each player’s charts.⁶⁴

⁶² Jerry Wexler and David Ritz, *The Rhythm and the Blues*, Jonathan Cape London, 1993.

⁶³ All Wexler’s quotes from the author’s interview with Wexler, 2003.

⁶⁴ This technique of using numbers instead of chord names has always been used in the Nashville studios.

This spontaneous way of recording was very attractive to me. This rhythm section with Booker T on keyboards, 'Duck' Dunn on bass, Steve Cropper on guitar and Al Jackson on drums were just fantastic! Now, anyone could contribute ideas, but this was *not* just a jam session. Everything would bear relationship to the song, the chord changes or the lick they were working on.

It's also interesting that this was an inter-racial rhythm section. Al Jackson and Booker T were black and Steve and 'Duck' were white. They played in perfect tune, they swung like a dog and had great soul! ... Steve Cropper is one of the landmark musicians of our time because he has the gift of playing rhythm and lead at the same time."

Wexler's appreciation of the role of the guitar shows him thinking like an arranger.

It's hard to explain, but before they made the scene, we had the burden of using two and sometimes three guitarists to carry lead, rhythm and counterpoint. It became our job to make sure they kept out of each other's way and out of the way of the other instruments and the singer, while at the same time making a contribution. After several years of this I'd go into sessions with a sick heart thinking, 'What am I gonna do with these three guitars today?'

Then Steve Cropper came along and he'd play a bar and a half of a single string line, going to a chord, then make a rhythm 'chop', he'd put it all together and it was seamless. You had rhythm and lead! He'd very rarely take solos - that didn't interest him. He was interested in doing *his* thing. You have to hear it to understand, but this was magic - it was mesmerising!

So I called Jim Stewart, the head honcho of Stax and said, 'I wanna bring Wilson Pickett down there and try and make some records.' Jim and Steve met us at the airport. We took Wilson and Steve [Cropper] to a hotel where Wilson was staying for the week. We left them alone with a bottle of Jim Beam and the next morning they had written four or five songs including *Midnight Hour*, *Ninety Nine and a Half Won't Do*, and *6,3,4,5,7,8,9*.

The next day we went to the studio and knocked off... I think the first one we did was *Midnight Hour*. I worked with Jim in the control room. While we were working out the rhythm track, I came out of the control room to the studio and said, 'You guys are swingin' and it's a great track, but I have an idea for a little different emphasis. Let's lay back on two and four.'⁶⁵ There was a dance at that time called The Jerk, and there was a slight pullback. If you listen to *Midnight Hour* carefully, you'll hear that two and four have a slight delay to them, and this really puts it into a fantastic 'pocket'. From that time on, Steve and Duck will tell you to this day, it became the imprimatur of the Stax rhythm section.

Wexler further described the process of collective arranging.

⁶⁵ Wexler was asking the musicians to 'lay back' - play the accented second and fourth beats of the bar fractionally later, behind the actual location of those beats.

There was a certain sequence. First the rhythm section gets the chords, on paper – [sings] ding, ding, dong - that's not a song. What makes it a song is what happens in between the chords - the spaces and the notes. The structure is the chords, but usually one of the musicians, often the guitarist, will come up with a figure, the little 'in-betweens', lead-ins, walk-ups, walk-downs, pick-up notes, syncopated notes and so on. Suddenly you've got a song. That's the genesis - that's how it starts.

After you get that, you put the singer into the mix, at which time that rhythm pattern is then altered to accommodate the singer. Meanwhile the horns, Wayne Jackson and Andrew Love, were off in another part of the room, listening and working out their parts. That's how *Midnight Hour* was done. There wasn't a question of recording the rhythm track and overdubbing the brass because, first of all, it was mono! It was all done in one take. You put it all together and you have your record!

Then it's the obligation of the people in the booth, the engineer and the producer, to get it mixed correctly, live, 'cause there was no re-mixing – no multiple tracks. And of course for many years we had the benefit of having Tom Dowd, the boy-genius engineer who later became a great producer in his own right.

The trumpet of Wayne Jackson and the sax of Andrew Love, known as The Memphis Horns, were essential elements of the instantly recognizable, powerful, gritty Stax sound. Normally brass parts would be written and worked out before the players entered the studio. Wayne Jackson explained how he and his partner came to take part in the very different procedure of collective arranging.

I've been lucky to be on over 300 Number One records, and that means I've worked with a lot of great artists and teams.⁶⁶

Most of the recordings we've done, whether it's just the two of us or with additional players, were spontaneous. We'd almost never write anything out. Our technique, which we've developed from working with Jerry, Arif and Tom, was to sit on the floor and to work out sections of the song as they go by. Instead of trying to learn the whole song by rote, we'd work out one section and record it. Andrew and I will sit on our little chairs listening and an idea may hit one of us, or someone in the control room – a line or a place to put a pad or a chord. We stop, work out, learn and record that section.

In the old days without overdubbing, we were all in the studio together with Otis Redding, Booker T & The MGs, and Floyd Newman who was with us in the Markee Horns. Andrew joined us in '64. For ten years we grew up on what we called 'the killing floor' of the studio every day.

⁶⁶ Author's interview with Jackson, 2003.

Otis was a real gen-u-ine genius. He'd come in with a song and had all the arrangements in his head. He had his guitar tuned to an E chord, so he could make barre chords with one finger. Now Steve Cropper was very innovative and came up with all the guitar licks. But Otis would tell Duck Dunn what to play on the bass, sing Al Jackson the beat. Then he'd stand in front of me and Andrew and Floyd, and sing the horn lines.

Wilson Pickett didn't have as much musical input, but he and Steve Cropper and myself would have been up all night workin' out parts. When they were writing 6345789 I was there and we were all comin' up with horn parts. Then we'd cut it the next morning around eleven o'clock. We could write a song at night, shave and get a nap and go cut it and it would be out in thirty days.

Now Arif [Mardin] *would* write the parts out, but to Arif and Jerry's credit, if one of us had an idea (we were young and full of pepper) they would invariably let us try it. Sometimes Arif would say, 'This line I wrote at letter B is great but let's add this...' So even though the parts were written, he was flexible, it flowed between us and that's why it worked so well.

At Willie Mitchell's Hi Records studio, Willie was and is a wonderful horn arranger who said horns are like 'salt and pepper – they're just supposed to make the thing taste better – not be all over it.' Willie was a jazz trumpet player when he was comin' up and that's why you'll hear 6ths in Al Green's records. He liked the 7th, 6th, 9th voicings. The chords were really opened up with sort of jazz harmonies, not straight like we used to do them at Stax. We'd all go in the control room and he'd sing all the parts to us like, 'waa waa wah waah waah', in this crazy little voice. And when we stopped laughing we'd go out on the floor and play it and it would be great.

Jerry Wexler discussed the two studios where he recorded many of his most well-known hits.

People have asked me how I would characterize the difference between Muscle Shoals and the Memphis/Stax group, or later on what they called 'the American Group' with Chips Moman. The answer is: Ain't no difference, it's all the same. It has this Southern imprint.

I spent many more years at Muscle Shoals than I did in Memphis because after that first incredible week with Wilson Pickett which yielded about six hits, I never went back there. The arrangement between Stax and Atlantic fell back to a strictly P&D⁶⁷ deal. Some of the warmth had gone out of our relationship. I decided to go 'down the road a piece' – twenty-five miles south to Muscle Shoals, Alabama.

We worked the same way through the 1960s, '70s, '80s and the '90s – most of it from the late '60s to mid-70s. From '63 to '77 it was jam-packed. I'd come down prepared, always in hope that the singer would be prepared too and know the songs cold. I'd come down on a Friday and meet with whoever was going to

⁶⁷ Atlantic would press and distribute Stax recordings.

be – let's call him 'the arranger'. Although there were no written arrangements, we had to make a 'layout' of the total song as it appears on the record.

Let's say there'd be a two-bar introduction, a thirty-two bar song, then we might have an instrumental interlude of eight bars, then back to the last eight of the song, and fade on two chords. All that has to be 'arranged' in a sense, but this is not a formal arrangement. I'd be working from the control room with Barry Beckett, my keyboard man out in the room. We'd get the key and the layout, whether it was Aretha Franklin, or Wilson Pickett or Solomon Burke - that would all be done on a Friday.

Monday morning we'd start at one o'clock. Most of my work was done with singers and selected backing players - professional sidemen. The musicians would get this 'layout', a series of numbers on a piece of paper. We'd Xerox as many as we needed - maybe eight. Sometimes there'd be two keyboards, an acoustic and a Fender Rhodes or a Wurlitzer, or organ, guitar, bass, drums and maybe a percussion man playing anything from a triangle to a gourd or scraper, tambourine... We would work this system of playing the chords and then developing the interstices, the 'in-betweens', then bring in the singer and lay down the rhythm track. When we got multi-tracking, which we got early on when we put an 8-track into Muscle Shoals studio, we would overdub the horns later, although Aretha Franklin's first record, *I Never Loved A Man* was done live, on a three-track recorder at Recall Studio in 1967.

It was a song she brought in by a Detroit songwriter, and again we got the layout with Aretha at the acoustic piano and Spooner Oldham at the Wurlitzer. We'd get the rhythm going and Aretha wouldn't sing, she knew the drill. Though this was our first record together at Muscle Shoals, she understood what we were trying to do.

Wexler explained that at first, the musicians were not impressed with the song. The session was foundering until Spooner Oldham played a chordal riff that became the key to the arrangement.

Somebody would usually come up with a lick or a phrase, and Spooner was the hero of that session. He came up with the lick that became the basis of the song. Now, it sounds like nothing on its own, but when you orchestrate that with the band playing you suddenly realize it has meaning, it has a lilt, its got a kick to it, and that's what kick-started the record.

Example 31. *I Never Loved A Man*, (Ronny Shannon) Electric piano part Arr.: Spooner Oldham.

Wexler explains that the brass arrangement was conceived on the session. “We were running it down and Charlie Chalmers, one of the sax players came up to me and said, ‘Listen, we’ve got the horn parts!’ And he had them, so the whole thing was done live.”

Example 32. *I Never Loved A Man*, (Ronny Shannon) Brass Arr.: Charlie Chalmers, vocals Arr.: Aretha Franklin

Wexler clarified,

Charlie was not usually the sole arranger. More often a lot of the horn arrangements were ad lib. For example, Barry would come up with some licks, I would interfere with some misbegotten notions of my own, and we’d put it together with the musicians.

The author has worked this way with self-contained bands. All the musicians and the musical director/producer are drawing on their years of experience to arrive at an effective arrangement. But to the onlooker, I suggested to Wexler, it could seem disorganized. Wexler agreed animatedly.

As Alexander Pope said, 'A little learning is a dangerous thing; drink deep or taste not the Pierian spring.' People get the notion that all these guys get together, they ain't got no paper, we're just jamming, right? NO, sweetheart, we ain't jamming! This is a very organized method of professionals creating organically, inductively rather than deductively.

How were string sections conceived and recorded? Wexler explained that collective arranging would have been utterly impractical.

Strings were never done in the Muscle Shoals studio. They'd either be done in Nashville or New York, or sometimes in Miami with an arranger named Lewis. Later we had Arif Mardin who became our major string arranger. Invariably we'd bring the tape up there and he'd do that in New York. Now obviously we couldn't do that when we only had mono, so there were no strings on the mono records.

Jerry Wexler "presided over" an organic way to create musical arrangements. Instead of one person's conception of a song, this is arrangement by a committee of seasoned professionals. This is a common method employed by self-contained small groups and Wexler was not the first, or the last to employ it. This technique would not work well for all records or for all temperaments. But Wexler's open-minded attitude combined with unerring judgement resulted in forty years of hits with some of the most well respected artists in the history of popular music.

CHAPTER 7

HAROLD BATTISTE (b. 1931)

Harold R. Battiste, educator, composer, arranger, performer and producer is the Associate Professor of Music at the University of New Orleans. He co-produced and arranged many hits including *I Got You Babe* for Sonny & Cher, *You Send Me* for Sam Cooke and the albums *Gris Gris*, *Babylon* and *Gumbo* for Doctor John. Jerry Wexler worked with arranger Harold Battiste when he was producing Mac Rebennack, later known as Doctor John. Doctor John's first two albums, *Gris Gris* and *Gumbo* were remarkable for their expression of New Orleans Cajun influences when released in the 1960s.

Their work was significant for creating a new genre blending New Orleans Cajun music with pop and rock. Rebennack called it 'gumbo', named after the New Orleans dish containing a complex mixture of ingredients. Wexler explained,

I only worked with Harold Battiste once on the 'Doctor John' record *Gumbo* in LA with New Orleans musicians. This record was intended to replicate the real New Orleans rhythm & blues styles of Earl King, Huey Smith, and Professor Longhair. We did the Angola prison song *Iko Iko*, *Junko Partner* and so on. Harold was a close friend of Doctor John (otherwise known as Mac Rebennack) from New Orleans. He was a very good arranger and very important in the genesis of Sonny & Cher, doing most of their records and getting them started.⁶⁸

Battiste explained the genesis of 'Doctor John'.

The *Gris Gris* album was almost like a joke – to do something I wanted to do. I asked Mac if he had any ideas of what we could do under my Progress Records deal, and he came up with the voodoo thing. He's a prolific student and he knew about this legendary cat Dr. John, an old voodoo man.

So that album was crafted mixing voodoo with the psychedelic thing – a kind of spoof on the West Coast obsession with underground music. Neither of us thought it would be taken seriously. It was our joke. We said, 'Let's give 'em the real 'Loozianna' stuff!' and I got all the players I could find from New Orleans who understood and could capture the spirit of what we were doing – Tammi Lynne and Jesse Hill, John Boudreaux and Ernest Maclean. It surprised me that the public liked it!⁶⁹

It has always been the author's experience that if an arranger wants to convey a genre to the listener it is necessary to exaggerate to the point of parody. To Battiste

⁶⁸ Author's interview with Wexler, 2004.

⁶⁹ All quotes herein from author's interview with Battiste 2003.

and Rebennack, the music they were creating was a parody of Louisiana music. But only musical insiders would perceive the satirical aspect. Ordinary listeners saw it as a new fascinating sound from New Orleans.

Battiste brings a deep knowledge of both the music and the cultural history of New Orleans to his arrangements. His ability to work with many musical genres is informed by his spiritual and political philosophy as much as his musicality.

New Orleans's influence and impact on American music is the result of the Africans that landed there. The culture was different from other parts of the South. The attitude to slavery of the Europeans in the Protestant area was different from that of the predominantly Catholic, French and Spanish New Orleans. Because of that, African slaves were allowed more freedom to remain African. The culture was not as suppressed, and hence the retention of cultural aspects that influenced the music, just as it influenced many other things. Hence the excitement that we bring to music.

Battiste stressed the white classical and pop influences on the Afro-Caribbean-French-Spanish melting pot of New Orleans. His thought-provoking comments are perhaps not those that might be expected of a Professor or an arranger.

Every style of music has its individuality, as does every individual person. That expresses itself in larger units, like families, tribes and cities. The groups get larger but the seeds are of individual importance. When the theorists and musicologists get a hold of it, they tend to give things names like 'jazz', 'hillbilly', 'gospel' or 'funk'. But the music itself came from individuals and small groups. To me there's no real difference between genres though they are *apparently* different.

Battiste's comments are not meant to be taken literally. He means to say that all genres are the same in that they are music - human beings expressing themselves using pitch, rhythm and timbre. The codification into genres and analysis of technique is significantly less important to Battiste than the individual expression of the human condition - what he calls "the seeds". Battiste's view is expressed by John Lennon's song *Imagine* where he urges listeners to

Imagine there's no countries... and no religion too... Imagine all the people/
Living life in peace... a brotherhood of man... and the world will be as one.⁷⁰

This world-view is no doubt informed by the fact that Battiste came from the multi-racial and cultural 'gumbo' of New Orleans. In this environment he chose to

⁷⁰ John Lennon, *Imagine*, BMG Music Publishing, 1972.

appreciate universal qualities that connect peoples and races rather than the, in his opinion, arbitrary distinctions of race, religion, nationality and musical genre that separate.

As he continued,

I may be black and you may be white but we're not different, we're the same – just human beings - that's it. When you put names on things, people recognise the differences more than the similarities. We get trapped into having to talk about things. Sometimes I wish I was a cow so I didn't have to say nothin'!⁷¹

Analysis of *I Got You Babe*

Recorded by Sonny & Cher (1965)

Battiste explained his concept for arranging the classic hit *I Got You Babe*.

The oboe line in *I Got You Babe*," said Battiste, "that was what that little song was – a 6/8 waltz. At first I was thinkin' about a tuba, because it was an 'oom-pah-pah' song. In retrospect, the oboe gives it a circus quality. But I just was trying to do the 'oom-pah-pah' thing in a more delicate, childlike way – to appeal to teenagers. To do it with instruments that were not ordinarily used in pop music.

This oboe figure is an example of how effective an extremely simple, even simplistic addition to a pop song can be. Had it been orchestrated with a tuba, it would have been comical and heavy handed. The song is not a beer-drinking song or a comic song – it is a love song. The choice of oboe gave the song a 'childlike' sweetness.

The sharp timbre of the oboe also cut through the full 'rock' production very clearly. The choice of notes (two on the major third degree of the scale followed by two on the fourth degree of the scale) is very catchy and perfectly fills the almost two bar gap between the repeated vocal 'hook', "I got you, Babe".

⁷¹ Author's interview with Battiste, 2003.

Example 33. *I Got You Babe* (Sonny Bono) Arr.: Harold Battiste



But beyond the crucial oboe hook, Battiste has used many other arranging techniques to enhance the song and make this a highly effective record. The song begins with a four-bar introduction that uses the ‘virtual crescendo’ technique. Once again, the instrumental group does not play any louder, but the arranger creates the impression of a raised dynamic level by adding musical elements.

The electric bass plays the tonic pedal F in constant quavers. There are two guitar parts, again in constant quavers, one acoustic strumming and one electric twelve-string arpeggiating the chords of F and Bb. A Wurlitzer electric piano plays triads on beats one and four of every bar, significantly in a register higher than the guitar voicings. A bassoon plays the bass notes of F and Bb in rhythmic unison with the electric piano, significantly in a register lower than the guitar voicings, but not as low as the electric bass pedal. The use of the bassoon also “gives the chorus a circus quality”.⁷²

Example 34. *I Got You Babe* (Sonny Bono) Arr.: Harold Battiste

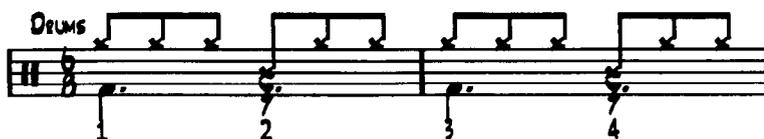
Thus two intriguing (one might say ‘hypnotic’) textures are played simultaneously, one (bass and guitars) striking every quaver of the 6/8 while the other (bassoon and electric piano) on beats one and four of every bar. In fact, the bassoon and electric piano are breaking the two bars of 6/8 into four equal parts, setting up a

⁷² In fact, there is a case to be made that this record influenced Smokey Robinson's *Tears of a Clown* (1970), an arrangement that also uses oboe and bassoon to convey a circus-like atmosphere.

4/4 (or 12/8) feel. This polyrhythm of twelve quavers against four crochets is common in many forms of pop.

When the drums enter in bar four, they play a simple fill consisting of the last three quavers of that bar. Then on bar five, the first bar of the chorus, the drums settle into a two-bar pattern that clarifies this four feel as the snare drum strikes the fourth quaver of every bar – just as it would play beats two and four in 4/4.

Example 35. *I Got You Babe* (Sonny Bono) Arr.: Harold Battiste



This intro is designed to draw the listener into the song using the interest created by setting up 12/8 against 4/4, and the use of the Tonic Pedal to create tension – the sense that ‘something interesting is about to happen’.

Cher enters to sing the first verse in bar five. Unusually, this is a six bar verse. In bar five of the verse Battiste doubles the melody with two instruments: electric guitar and glockenspiel. The choice of these instruments is not arbitrary. The glockenspiel, a similar sound to a child’s music box, is in keeping with Battiste’s stated intention to give this record a “delicate, childlike” quality. But Sonny & Cher were a ‘rock’ act and no better instrument could have been chosen to retain the rock identity (despite the glockenspiel) than electric guitar, the quintessential rock instrument.

There is another reason for giving this important lead voice to two instruments. Sonny and Cher was a vocal duo. In a way, the guitar and glockenspiel represents this duo. One might even postulate that the macho electric guitar represents Sonny and the delicate, feminine glockenspiel represents Cher.

Example 36. *I Got You Babe* (Sonny Bono) Arr.: Harold Battiste

ELECTRIC GUITAR & GLOCKENSPIEL

TIL _____ WE GROW

In fact, after they have doubled the vocal melody, Battiste writes a three-note ascending figure for them (A) that serves two purposes. First it fills the melodic ‘gap’ between the first and second verse without which there would be no ‘event’ to capture the listener’s attention. Secondly, in case the listener has not noticed this important third lead voice (after Sonny and Cher), they are now presented those three notes on their own to hear without distractions. Battiste then uses ‘overlapping’ as he writes an additional note for them on the first bar of the second verse sung by Sonny Bono.

The second verse follows the same pattern as the first with the same doubling of the melody. Battiste uses overlapping again as the guitar and glockenspiel play one note on the downbeat of the chorus, in unison with Sonny’s tonic F, “Babe”.

This chorus, again six bars long, is also notable in that it is melodically sparse, with large gaps. Battiste the arranger absolutely had to fill those gaps with something to keep the listener’s interest. The aforementioned oboe figure is impressively simple, serving many purposes. Rhythmically it percussively delineates the 6/8 feel with its attacks on the 2nd, 3rd, 5th and 6th eighth notes of the bar. Harmonically it clearly states the chord changes of F to Bb playing the ‘guide-tones’ A (the major third of F) and Bb (the tonic of Bb). Melodically, this movement from A to Bb is (literally) simply memorable.

To add atmosphere and texture to the chorus, Battiste again adds the bassoon playing on beats one and three of the 6/8, setting up the tension of a 4/4 feel. But unlike the introduction, Battiste now keeps the bassoon on the pedal F while the chords above change, again creating the tension of a pedal point.

The third and fourth verses follow the format of the first and second. The second chorus is the same as the first except that Battiste writes a tutti stop on the first

beat of the sixth bar. This serves to create a dramatic event before the bridge. It also makes Sonny's two-note pickup to the bridge more dramatic as he sings "I got" with no more accompaniment than a (rather inaccurately performed) drum fill.

It is noteworthy that the bridge consists of two eight bar sections, differing from the six-bar verses and choruses. Battiste continues the use of his third lead voice by writing a three-note figure for the electric guitar and glockenspiel answering Sonny Bono's lead vocal in the first eight bars.

Example 37. *I Got You Babe* (Sonny Bono) Arr.: Harold Battiste

ELECTRIC GUITAR & GLOCKENSPIEL

TIL _____ WE GROW

Melodic considerations must have outweighed harmonic content because the third note of this phrase is an E. The chords change every two bars from G minor 7 to C7. Because the phrase is repeated on both chords, the E, while perfectly acceptable as the major third of the C7, forces a major 6th on the G minor 7th chord. The 6th is of course a note in the Dorian scale of G minor, and in that sense acceptable. But it has always been a note choice of interest to this listener, perhaps because the three-note phrase (D, F, E) clearly states that the chord is a minor 7th chord by its use of the F natural and then follows it by stating the major 6th as a sustained note. A conclusion to this mini-debate might be that Battiste, just as he eschews political correctness in his views on race, valued the phrase itself - and moreover its repetition - more than he valued harmonic correctness.

The second eight bars of the bridge see the guitar and glockenspiel continuing their role, now answering Cher's vocal with a two-note phrase repeated three times.

Example 38. *I Got You Babe* (Sonny Bono) Arr.: Harold Battiste

Gmi⁷ C⁷ F G⁷ G⁷

ELECTRIC GUITAR & GLOCKENSPIEL

This repeated phrase over changing chords creates another Pedal Point effect, as does Cher's lead vocal repeating her vocal line three times. The only thing that changes is the accompanying chords, although they are not changing a great deal. What does change is the harmonic function of the two notes. Over the tonic F major, these notes, A and F, are merely the third and the Tonic. But on the following subdominant Bb major chord these notes become the major 7th and fifth. Perhaps Battiste felt that the major 7th created enough interest amidst all this repetition. Or perhaps he felt that the key change in the eighth bar would be more exciting if preceded by a relatively restful section of music. The key change itself is effected by direct dominant modulation, writing a constant eighth-note tutti build through bars seven and eight.

The last two verses are similar to the earlier verse but certain elements are added. Following the crescendo of the previous two bars, the dynamic is now louder. A piano now doubles the guitar arpeggios. The glockenspiel now strikes a note on the first beat of every bar.

In the last chorus the bassoon pedal is now more prominent despite the higher dynamic of the rest of the band. The piano continues to accompany in rhythmic fashion. In fact, the piano becomes the lead instrument to introduce the following new coda section. This is significantly a four-bar repeated harmonic progression:
| I major | IV major | I major | V major |

Battiste then writes a memorable four-bar melody for the guitar and glockenspiel that accompanies (rather than answers) Sonny and Cher's alternating vocals. Because they are answering each other, Battiste did not feel another lead 'voice' was needed. This four-bar pattern is repeated four times.

Example 39. *I Got You Babe* (Sonny Bono) Arr.: Harold Battiste

The musical notation shows a four-bar melody in treble clef with a key signature of one sharp (F#). The melody is written for electric guitar and glockenspiel. The notes are: F#4 (quarter), A4 (quarter), B4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Above the staff, the chords F#, B, F#, and C# are indicated. Below the staff, the text 'ELECTRIC GUITAR & GLOCKENSPIEL' is written.

There follows the first three bars of the accompaniment (Sonny and Cher stop singing) with the oboe 'hook' of the chorus added to the texture as the lead voice. There is a dramatic tutti stop on the fourth bar. Sonny and Cher sing "I" without accompaniment, followed by a conducted tutti fermata on "got" and "babe".

This is a false ending. The listener was meant to think that this was the end of the track and it was certainly designed to sound like an ending. But, as a surprise event, Battiste repeats the Coda section with the oboe hook. It begins gently and crescendos swiftly for the exciting ending where Sonny and Cher repeatedly sing the Chorus line.

The false ending has not been used often in pop but it is very effective.⁷³ Radio DJs are somewhat annoyed when it fools them into missing the actual ending. But they seem to love it when they become privy to the joke because it enables them to make some witty comment or even sing in the brief gap. It is inconceivable that Battiste did not consider its value in making this cleverly arranged record attractive to DJs, and therefore even more commercial.

The author was asked to re-arrange this record when the comedy act Bo Selecta (comedian Avid Merrion) recorded it with actress/singer Patsy Kensit and TV presenter Davina McCall for a Christmas 2004 single. Apart from using a larger orchestra, there was the challenge of devising a different surprise event at the end of the record. Because the artist would be joking over whatever was written, a mock-classical string quartet was chosen. Not only would this be a light enough accompaniment to hear the jokes clearly but it would be a 'surprise' by contrasting with the twenty-three piece orchestra and twenty-four piece choir that preceded it.

This example is given as further evidence that a professional 'pop' arranger must have more than one solution to any given situation. To be generally employable, he must also be knowledgeable about many styles of music. Without an understanding

⁷³ The Author used it on the production of *Tell Me Where You're Going* by Silje (1990) and was, according to BBC radio DJs, a significant factor in the record's success - #36 in Britain and #1 in Japan.

of the music of Mozart and Beethoven, it would not have been possible to create the following amusing musical surprise.

Example 40. *I Got You Babe* (Sonny Bono) [Bo Selecta version] Arr.: Richard

Niles

The image shows a musical score for four string instruments: Violin I, Violin II, Viola, and Cello. The score is written in 8/8 time and features a key signature of two flats (B-flat and E-flat). The music is arranged in four staves. The Violin I and II parts feature intricate melodic lines with triplets and slurs. The Viola part provides a harmonic accompaniment with triplets. The Cello part plays a more rhythmic and harmonic role. The score is enclosed in a large bracket on the left side.

CHAPTER 8

ARIF MARDIN (1932 – 2006)

Born in Istanbul, Turkey, Arif Mardin came to America in 1958 after meeting Dizzy Gillespie and Quincy Jones who made him the first recipient of the Quincy Jones Scholarship to Boston's Berklee College of Music. Atlantic's Nesuhi Ertegun hired him shortly after graduation and Mardin became an important part of musical history.

Many of the arrangers in this book have impressive lists of credits, but Mardin consistently arranged and produced hits for over forty years. Artists he has collaborated with include Aretha Franklin, Dusty Springfield, Barbra Streisand, Bette Midler, Diana Ross, Whitney Houston, Hall & Oates, Brandy, Carly Simon, Roberta Flack, Patti LaBelle, Laura Nyro, Phil Collins, Jewel, the Bee Gees, Ringo Starr, Phil Collins, Michael McDonald, Eric Clapton, Gladys Knight and Willie Nelson. His relationship with Chaka Khan has been particularly fruitful resulting in hits like *I Feel For You*, *I'm Every Woman* and *What Cha' Gonna Do For Me*.

Mardin has worked in virtually every musical style producing everything from classical to film music, from the 1966 Young Rascals hit *Good Lovin'* to The Modern Jazz Quartet. In 2002 he scored another hit with his own discovery Norah Jones. *Come Away With Me* became the second highest selling album of the year.

As evidence of the high esteem held for Mardin by his colleagues, long-time friend and collaborator Ahmet Ertegun, Atlantic Records Co-Chairman/CEO said,

In a business often driven by trend and fashion, Arif has remained a true artist, a man of incredible musical talent. In contrast to many other producers, Arif does not have one sound that dominates his records. Rather he creates an environment unique to each performer, the common link being exceptional quality and taste. As a result, for over three decades, he has helped singers and musicians of very different styles do the best work of their careers.⁷⁴

In 1990, Mardin was inducted into the National Academy of Recording Arts and Sciences Hall of Fame. As evidence of the effectiveness of his contribution to

⁷⁴ <http://www.bmi.com/musicworld/features/200005/amardin.asp>

popular music, he has won more than forty gold and platinum albums, over 15 Grammy nominations and seven Grammy Awards.

Mardin explained that being an accomplished arranger gives him very special skills as a producer. He called the arrangement “the setting for the jewel”. His arranging skills allow him to choose “the kind or instrumentation that will showcase the song”⁷⁵. Unlike a producer who is a non-musician, an arranger/producer is aware that “musical styles can be changed. You can take a country song and make it R&B.”

Mardin has worked extensively in pop and jazz. His ability to combine both is evident in his acclaimed re-working of Dizzy Gillespie’s *Night in Tunisia* re-titled *And The Melody Still Lingers On* and sung by long-time colleague Chaka Khan.

Mardin clarified the difference between working in pop and jazz.

I think of enhancing the song to make it accessible to a certain section of the record buying public. So in pop, I arrange according to the commercial genre and the style of the artist. I also work as a jazz arranger. It’s a different kind of arranging... without commercial considerations. But in pop, arrangers need to come up with hooks to grab the listener. There are a lot of hooks in *Wind Beneath My Wings*. *I Feel For You* is loaded with them.

The evolution of that Chaka Khan hit, originally written by Prince is interesting because Mardin chose to co-arrange this track with Reggie Griffin. He explained why an experienced arranger might choose to work with another arranger.

It was hip-hop - uncharted territory for me. I had to work with someone expert in that field. I also learn this way. Reggie Griffin was THE arranger at the time, working on Grandmaster Flash’s pioneer rap records. We worked together and loaded the song with hooks.

I had also learned from watching the engineer John Robie do dazzling, incredible edits – in those days we still used tape. So on *I Feel For You* I emulated him by doing things like turning pieces of tape upside down and playing them backwards. This is still an element of arranging the music. Of course modern electronic composers had been doing things like that throughout the twentieth century.

⁷⁵ This quote and those that follow are from the author’s interviews with Mardin, 2002 and 2003.

Mardin honed his skills as “ the house arranger at Atlantic. They’d say, ‘Give us a string arrangement for Aretha, Wilson Pickett needs a horn arrangement.’ This was great for me because I learned from working with such great artists.”

Mardin explained that producer Jerry Wexler would send tracks to him from Memphis and Muscle Shoals to do orchestral overdubs in New York City.

In New York we had musicians from the Philharmonic freelancing - better players than you’d get in the South. Memphis, I think, was eventually four-track and Muscle Shoals eight-track, but although those studios were great for rhythm sections, we had more space in New York for orchestras.

The horns of course were done in Memphis and Muscle Shoals. The arrangement was a joint effort with the Memphis Horns. Tom had a lot of input too. We might sing the players a line, and they would take it from there. Or they would come up with a line. I remember writing a few charts, but they would improve it.

An arrangement is initially conceived and later manifested. Mardin’s comments demonstrate that there is no ‘one way’ to work. Arranging is influenced by the many elements specific to any given situation.

Some arrangements are the result of having a definite idea before you enter the studio. *I Feel For You* for Chaka Khan was an example of how an arrangement is built block by block, as you go. Let’s do this here – well, wait a minute, this sounds good... Adding stuff, subtracting stuff. When it was finished, we were amazed at how it developed.

In *From A Distance* for Bette Midler I had a specific idea from the start for the strings and how I wanted to progress. With *Wind Beneath My Wings* it was the same but I had to wait until the vocals were done. We were also dealing with film people. They said, ‘the director likes first version you sent us with the strings here and the guitar there. So you can’t touch that.’ Because of that there was a movie version and a record version with slightly more drums and bass. So we’re not always talking about writing with a pencil. Sometimes it’s trying things, and adding things. Dealing with these sorts of things moves from being an arranger into the category of producer.

It is also important for an arranger to know when it is better not to write anything at all.

Another technique of working is not to do anything! I’m working with a wonderful artist Norah Jones. She’s a pianist and very soulful singer and we have a hit record here. But I had to restrain myself. I had to stop myself from writing or adding anything that would clutter it up. It was so transparent that adding one violin, or one accordion or a pump organ or a vocal harmony she did with herself – that was enough. On one track I said, ‘I’d really like to add

strings because it's the last song on the album.' She said, 'No, No...' She was right, and I realised that simplicity is also a very important aspect of arranging.

Though he is a skilful orchestrator, Mardin has always embraced technology.

Today when you say 'arranger' it implies that you are also a programmer. Traditional arrangers like myself used a score pad, a pencil and an eraser and put every note on the score. Now they also use computers to do the same thing. I still use a pencil and my copyist then makes computerised parts.

An arranger has to keep up with technological developments. I had to have whatever was state-of-the-art at the time throughout my career. In the 70s it was synthesisers. In the 80s it was things like the Publison. In the 90s it was samplers. Now it's Pro Tools.

How did Mardin feel about the craft of arranging at the beginning of the twenty-first century? "Today arranging is about programmers and what comes out of a computer. If you're looking for craft you have to look to older arrangers like Quincy Jones and Jimmie Haskell."

Mardin worked for what was one of the most influential and creative independent labels, Atlantic. His colleagues were knowledgeable and passionate about music. Now, he said, multi-national conglomerates such as the Bertelsmann Music Group (BMG) had taken over most independent labels. Where A&R directors had been arrangers and composers (such as Arif Mardin, George Martin and Quincy Jones) during the 1990s they had become drawn from areas of marketing and business whose choice of artists had been informed by marketing considerations. Mardin felt that this has had a negative influence on both the creative development of popular music and record sales.

It's slim pickings today. We don't have a lot of creativity in A&R. We don't have an Ahmet Ertegun or a Jerry Wexler. In the old days it was more for the music than the money. They were blues lovers and appreciated great voices. We don't have that today - we have 'bean counters'. So unfortunately the whole business is in decline and maybe there will be some regrouping.

In a study that considers the work of some of the most significant arrangers of the twentieth century, Arif Mardin is among the most highly considered. His talents were nurtured at a very fertile time in musical history when the business was run by music lovers. Creativity such as his could therefore be appreciated and encouraged.

His friend and colleague Bruce Lundvall, President of EMI Jazz & Classics said, “He never made an ‘Arif Mardin’ record, he made records that served the artist.”⁷⁶ Aretha Franklin wrote in her autobiography, “Whether it was horn charts of string charts, Arif had the magic touch, illustrious arrangements of depth and beauty.”⁷⁷

**Analysis of *(You Make Me Feel Like A) Natural Woman*
Recorded by Aretha Franklin (1967)**

This 1967 Aretha Franklin hit produced by Wexler and arranged by Arif Mardin (with a great deal of input on the vocal arrangement from Franklin and her backing singers) is an excellent example of the pop arranger’s art. The following analysis will point out many ways in which the arrangement enhances and elevates what is already a well-crafted, emotive song written by Carole King and Gerry Goffin and sung by Aretha Franklin, the ‘Queen of Soul’.

This 6/8 pop ballad begins with merely four beats of introduction played by piano with one quiet bass note played under the last three beats. This short introduction was the minimum needed to set up the feel of the song (a 6/8 R&B ballad). It also gets the listener into to heart of the song as quickly as possible. Mardin’s thinking may well have been: ‘When Aretha is singing, don’t make the listener wait too long to hear her voice!’ This makes sense when we consider that in the melody as written, Franklin does not sing until the third beat of the bar.

The bass and light drums join the piano on the first beat of the first verse. The first arranging element, and one that will feature throughout the song is the three-part backing vocals. After Aretha sings the first line there is a gap of five beats before she sings the second line. The backing vocals fill that gap with a very rhythmic “AhhWOO”, the “WOO” hitting the first beat of the third bar and setting up the second line of the verse. They do this again in the next two gaps setting up the third and fourth vocal lines.

⁷⁶ Richard Cromelin, *Obituary: Record Producer Had Hits Over 4 Decades*, Los Angeles Times, June 27, 2006.

⁷⁷ *Ibid.*

Example 41. *Natural Woman* (King/Goffin/Wexler) Arr.: Arif Mardin

The musical notation for Example 41 is a single staff in 8/8 time, marked 'SWING' and 'C'. The melody consists of eighth notes. Chords G/B and B^b are indicated above the staff. The lyrics are: 'LOOK IN' OUT ON THE MORNING RAIN' followed by a line, then 'AH WOO I USED TO FEEL SO'. Below the lyrics, 'BACKING VOCALS' is written under the 'AH WOO' part.

It is noteworthy that the distinctive backing vocal arrangements featured on this and other Franklin recordings (such as *Respect* and *I Say A Little Prayer*) were not written by Mardin, but ‘worked out’ by Franklin and her vocalists. Mardin found their vocal arrangements “fascinating” and admired their work. When an arranger is given a ‘gift’ like this, it is common sense to accept it gratefully. The American cliché often intoned in recording studios is, ‘If it ain’t broke, don’t fix it.’ Arrangers often take advantage of ideas ‘from the studio floor’ if they enhance the record.

Because the third and fourth lines of the verse are the same as the first and second, Mardin writes a French Horn background line on the fourth beat of the third line. This serves the purpose of adding a new element to material that has already been heard.

Another added element is the string section playing very light staccato rhythmic voicings of the chords in quavers. This moves the string section into the function of the rhythm section, a very effective use of strings in pop – a genre that is, after all, often dominated by rhythm.

Example 42. *A Natural Woman* (King/Goffin/Wexler) Arr.: Arif Mardin

The musical notation for Example 42 shows two staves. The top staff is labeled 'STRINGS' and contains a rhythmic pattern of chords in quavers. The bottom staff is labeled 'FRENCH HORNS' and contains a melodic line. Chords C/E and Dm7 are indicated above the final two bars of the notation.

The verse is eight bars long. The next section of the song, the ‘pre-hook’ (“Before the day I met you”) is four bars long. On the seventh bar of the verse Mardin again adds interest by adding another new sonority, the string section. He writes three

simple voicings for the three chords that lead us up not only to the pre-hook, but also to the higher dynamic level of the pre-hook. The string writing in the pre-hook is remarkable. Mardin writes an arresting voiced rhythmic figure answering the vocal.

Example 43. *A Natural Woman* (King/Goffin/Wexler) Arr.: Arif Mardin

Once again the vocal line enters after the down beat, so this answering figure is rhythmically active in the gap between the vocal lines and then ‘lands’ and comes to rest on the downbeat, before Franklin sings the second line of the pre-hook. This arresting figure is then repeated between the second and third vocal lines to fill the same gap. This repetition also builds momentum into the big build into the chorus.

It is interesting to note that this rhythmic figure is not played terribly well in the first pre-hook. It is clearly behind the beat and slightly inaccurate. By the time the musicians play it again in the second pre-hook, having practised it once, they play it much better! This tells us something about the speed with which Mardin had to work in those days. One can imagine that Mardin would probably have had many songs to record that day and had time for only one ‘run-through’ and then the master take of each song.

In the last bar of the pre-hook Mardin writes a string crescendo of tremolos and then writes a string run to clearly signal to the listener that the chorus is coming in the next bar.

Example 44. *A Natural Woman* (King/Goffin/Wexler) Arr.: Arif Mardin

The image shows a musical score for two instruments: the String Section and French Horns. The String Section part is written on a treble clef staff with a 6/8 time signature. It begins with a long, sweeping melodic line that spans across the first two measures of the system. The French Horns part is written on a bass clef staff. It features a rhythmic pattern of eighth notes, with triplet markings (indicated by a '3' over the notes) in the second and third measures of the system.

The chorus has a number of elements to ‘hook’ the listener into the most important part of the song. First, the backing vocals sing with Aretha’s lead instead of answering her. This makes the lead line more powerful by reinforcement.

Next, Mardin writes a ‘heroic’ French horn answering line (doubled with what sounds like trumpets in Harmon mutes) fitting deftly into the gaps between the vocal lines of the chorus.

Once again an arranger is seen using the technique of ‘overlapping’. The line occurs after the word “feel” but it does not end before the next “You”. Instead the last note of the melody overlaps on the next downbeat with that “You”. This simple contrapuntal concept unifies the overall effect for the listener instead of it possibly sounding ‘choppy’. The two melodies seem to belong together instead of being ‘tacked together’.

Another noteworthy point is that there has been a great deal of separated ‘call and answer’ in the verses between Franklin and the backing vocals, so the choruses are a change of texture. This memorable line is repeated, making it even more memorable.

The strings play high voicings with a tonic pedal as the highest note. This use of a pedal point, high or low, tonic or dominant, is a common technique used by pop arrangers to add a feeling of expansiveness to a chorus. In fact high pedal points usually signify expansiveness while low pedal points have an added element of anticipation, foreboding or mystery.

The reasons for these emotional affects might simply be that a high pedal point, especially the tonic, is a musical expression of affirmation. Being high, it is at the top of the sonic range. A tonic pedal affirms the most significant note in the key or chord. Both are positive musical elements. The pedal seems to convey the subtext: ‘Yes!’

A low pedal point lies underneath the structure. The human mind hears changing harmony and melody above, and an unchanging repeated (and therefore ‘truthful’) pedal beneath. Put another way, the subtext is: Elements may be changing but there is a truth that lies beneath – a truth that is in a (literally) subservient, hidden position. It is mysterious because it is beneath the structure and we feel anticipation for the time when it that truth is revealed.

Another way Mardin raises its dynamic level of the chorus is the rhythmic writing of the bass line. In the verses it has played only downbeats of the changing chords, most notes being six beats long. In the chorus the feel is much more active with the bass playing smaller note values and more complex rhythms.

Another highly effective arranging technique here is that the drums and orchestra ‘break’ (stop playing) on the downbeat of the third bar of the chorus. This leaves Franklin and the backing vocals to sing, “feel like a natural” accompanied only by the descending bass. This is a crucially important change of texture because it focuses our attention on both the vocals and (most importantly) the title of the song – the hook.

In the fourth bar, Franklin sings the word “woman” alone in the first three beats of the bar. In the next three beats two events occur to lead us back to verse two. First the backing vocal answer her with a unison “woman”. Then the strings play the three chords leading into the verse while the drums return with a small fill.

The second verse is developed, made different from the first by bringing in the light staccato rhythmic string voicings of the chords in quavers from the beginning of the verse – not saving it for the second half. The horn backing line and other elements are the same as the first verse. However the drums are playing slightly louder with a heavier ‘backbeat’ (in 6/8 the backbeat falls on the fourth beat) and certainly more actively, exemplified by the little fill after the words, “claim it”.

Despite the similarities in the arrangement, these elements make enough of a difference to make this second verse feel fuller and more expansive than the first. Considering the high dynamic level of the chorus, these changes also avoid a possible feeling that the track has lost momentum when it returns to the verse.

The 'middle eight' or 'bridge' of the song uses the simple but effective technique of voicing the strings and brass together as a rich pad behind the vocals. Although Franklin plays a tonic triad on the piano, the voicing Mardin writes is a richer, jazzier major chord with an added sixth and ninth. It is voiced in intervals of fourths, the scale degrees from the top down being the fifth, ninth, sixth and third of the chord. The horns play voicings accentuating this richness.

Example 45. *A Natural Woman* (King/Goffin/Wexler) Arr.: Arif Mardin

This adds texture and interest without having to be active melodically or rhythmically - which might distract our attention from Franklin's vocal. After all, the backing vocals are already answering the lead, so there is really no space for melodic material. Once again, the bass is playing in an even more rhythmic style than the chorus, raising the dynamic. The drums play a triplet 'fill' into the end choruses.

This time the chorus repeats twice and the track 'fades' on the beginning of the third repeat. Though the arrangement is the same as the other choruses, the dynamic level is higher from all elements.

This early work by Arif Mardin guided the listeners' ears and emotions using the effective arranging techniques described here. The use of the strings was particularly innovative and influential in the pop genre. He provided interest where needed, enhanced the song itself and focused attention on the singer. He provided the

drama of dynamics so important to a pop ballad's impact. By doing these things Mardin performed the precise function of the arranger and played a significant role in *Natural Woman* being considered to be one of the classic hits of Sixties pop.

CHAPTER 9 BURT BACHARACH (b. 1928)

With a professional career spanning almost 60 years, 500 published compositions recorded by 1200 artists, 66 US top 40 hits, five Grammy Awards and three Oscars, Burt Bacharach's achievements are considerable.

Although he is known to the public as the composer of many hit songs (most notably with lyricist Hal David) his abilities as an arranger contributed to the creation of what is called 'the Bacharach sound'.

Many colleagues and critics have commented on his arranging skills. Richard Carpenter, (commenting as much about himself as about Bacharach), said, "When you're such a great [song] writer the arrangement tends to be overlooked." Hal David noted, "In addition to being a marvellous composer, he's a very good arranger." Francis Davis wrote, "Many of the flourishes that one might think characterize Bacharach as a songwriter turn out on closer inspection to be evidence of his skill as an orchestrator." Musicologist Michael Ancliffe stated, "Bacharach's genius lies in his arranging as much as composing."⁷⁸

The essential elements of 'the Bacharach sound' can be identified and presented as Bacharach's synthesis of aspects of classical, twentieth century 'legitimate' music, R&B, jazz, Tin Pan Alley, Latin music and contemporary pop.

Bacharach's professional life began in the 1950's as an arranger and then as a songwriter/producer/arranger at the Brill Building.⁷⁹ This was the dawn of a new type of pop music, influenced by blues, soul and rock. Although Bacharach was a highly trained musician who had studied with Darius Milhaud, he had chosen a career in popular rather than 'legitimate' music. He was able to create his unique sound by

⁷⁸ All quotes in this paragraph from Michael Brocken, *Bacharach: Maestro! The Life Of A Pop Genius*, Chrome Dreams, 2003.

⁷⁹ Located at 1619 Broadway, The Brill Building contained 165 publishers by 1962. In fact publishers also had offices at 1650 Broadway. The existence of competent, professional writers⁷⁹ provided a formidable rival to Tin Pan Alley – writers such as Leiber and Stoller (*Spanish Harlem* and *Hound Dog*), Pomus & Shuman (*Save The Last Dance for Me* and *Viva Las Vegas*), Bacharach and David (*Close To You* and *Walk On By*) and Goffin and King (*Up On The Roof* and *The Locomotion*).

blending the harmonic and rhythmic sophistication of the past with contemporary elements of American pop.

Bacharach considered songwriting to be inextricably linked to arranging. “Very often when I’m writing I’m hearing when things all come in and go out. They kind of go hand-in-hand. It’s the advantage of being able to orchestrate as a composer.” Bacharach was aware that his training and influences had developed a unique style. “I do voice things in a certain, recognisable way. It may be that I have... a more extensive musical vocabulary than some.”⁸⁰

This proved problematical for artists who attempted to record his songs without the benefit of his arrangements. As recent collaborator Elvis Costello put it, “In the Sixties his music was very intertwined with beat music and a lot of beat groups played his songs even though they struggled to play them correctly because they didn’t have the same orchestration.”⁸¹

Though Bacharach used elements more complex than the current pop of his time, his objective was to create an emotionally affecting record. He explained,

It’s a question of what you hear. What’s going to fit, in the rhythm section, on the second and fourth beat... not how you can show everybody what great orchestrations you can write... what I think will help the song and free the singer... if the song isn’t there, you’re not going to disguise it with beautiful strings.⁸²

But the reason Bacharach’s music is now sometimes viewed as ‘mood music’ is a result of his ability to create mood with his arrangements and orchestrations. His emotive strings and melodic trumpet and flugelhorn lines became his trademark precisely because of their effectiveness at creating a particularly powerful atmosphere within the time constraints of the three-minute pop record.

Bacharach’s music (and the music of the Beatles and many other successful pop artists) shows the lack of logic in the idea that commerciality is in conflict with high artistic standards. Hit records such as *Walk on By*, *A House is Not a Home*, *Make It*

⁸⁰ *Ibid.*

⁸¹ *Ibid.*

⁸² *Ibid.*

Easy On Yourself and *Alfie* demonstrate that it is perfectly possible for the listener to be both enlightened and entertained - to think and feel deeply while listening to a 'toe tapping' tune.

Bacharach saw the fact that his influences and aesthetics differed from those of his contemporaries as a positive factor, both creatively and commercially. He viewed the commercial imperative of the three-minute pop record as creatively liberating, not limiting. It challenged him to create something fresh armed with his unique influences - which ranged from Charlie Parker to Darius Milhaud.

Bacharach understood the context of the new pop record and used his awareness and intuition to develop a new methodology to manifest his inner feelings.

A song is ... probably the most compact form. It's supposed to create an emotional response from a listener in two or three minutes time, an emotional response that people can identify with. My idea was always to search for a new way, a fresh way of portraying the emotion.⁸³

Bacharach said his style was forged by the influences of his youth.

I heard some music that cut through the drudgery: Debussy, Ravel's *Daphnis Et Chloe: Suite no. 2* – that was an opening to me... I thought I hated classical music, but... two things changed my mind...when I heard the French Impressionists, I realised I was wrong. The second was discovering jazz and big bands... Monk, Dizzy Gillespie, Charlie Parker; all those guys changed my life. They got me interested in bebop and kept me interested.⁸⁴

For this reason, the 'Bacharach sound' is a synthesis of elements – something old (the Impressionist composers, jazz and 'Tin Pan Alley'), something new (his own innovations in meter and harmony, no doubt influenced by his studies with Milhaud), something borrowed (the smooth sonic textures of arrangers like Conniff) and something blue (soul and R&B).

Bacharach's melodic facility was influenced by his studies in composition with Darius Milhaud. Another student of Milhaud was Dave Brubeck, one of the key figures of 'West Coast jazz'. Brubeck explained that Milhaud "didn't impose his style on his students... he never imposed polytonality or polyrhythms, which is what he

⁸³ *Ibid.*

⁸⁴ *Ibid.*

was most noted for. But you picked it up being around him and hearing his compositions.”⁸⁵

Bacharach remembered,

I was aware of the angular side of music but I liked tunes too. There were five of us in Milhaud’s class and for an exam we had to write a piece and I wrote a sonatina for oboe, violin and piano which had one particular movement that was quite melodic... and I felt ashamed, or I should say self-conscious at having written something that wore its heart on its sleeve so obviously.” Milhaud warned Bacharach to ignore criticism. “The important thing I learned from him was not being concerned about letting melody shine through. He told me, ‘Don’t ever be worried about something people can remember, whistle or sing.’⁸⁶

Another influence evident in many Bacharach compositions and arrangements was the ‘bossa nova’. This Brazilian genre gained popularity in the 1950s culminating in a Carnegie Hall concert that Bacharach attended in 1962 featuring Brazilian composers Antonio Carlos Jobim, Joao Gilberto, and Sergio Mendes as well as American aficionados Dizzy Gillespie and Stan Getz. Bacharach said, “I love listening to Brazilian music... The music is fresh, a little manic and always unpredictable... the sound is so sexy and sensual.”⁸⁷

The harmonies and voicings of Brazilian music were certainly attractive to jazz lover Bacharach. Like bebop, extended 9th, 13th and #11 chords are commonplace and modulations to ‘unpredictable’ key centres are the norm.

But it was the rhythm and the sense of atmosphere and space that rhythm created that Bacharach particularly noted. In rock and jazz the second and fourth beat of 4/4 time are accented. In the Bossa Nova, the agogic accents of the bass notes fall on the first and third beat while the guitar strikes rhythmic chords on the second beat and the ‘and’ of the third beat.

Bacharach the arranger saw how the compound rhythm set up by these two patterns could be used in many of his American pop compositions including *The Look*

⁸⁵ *Ibid.*

⁸⁶ *Ibid.*

⁸⁷ *Ibid.*

Of Love, Walk On By, I'll Never Fall In Love Again and *You'll Never Get To Heaven*. On many of these recordings, as in Bossa nova, the piano plays delicately over this smooth rhythmic pad.

The Look of Love recorded by Dusty Springfield exemplifies many elements of the Bacharach sound such as Latin rhythms, jazz harmonies and an instrumental statement of the melody, here played by a tenor saxophone. This is an example of creating a composite rhythm from the three sparse rhythmic patterns of saxophone, bass and snare.

Example 46. *The Look of Love* (Bacharach/David) Arr.: Burt Bacharach

The image displays a musical score for 'The Look of Love' arranged by Burt Bacharach. It consists of two systems of staves. The first system features three staves: a Tenor Saxophone staff with a melodic line, a Bass staff with a rhythmic line, and a Snare Pattern staff with a rhythmic line. The second system features two staves: a piano staff with a melodic line and a Snare Pattern staff with a rhythmic line. The score includes various musical notations such as notes, rests, and dynamic markings.

To an arranger or composer the instrument performing the melody is of prime importance. On a pop record that instrument is the lead vocal. The influence of Brazilian music can also be seen in his choice of Dionne Warwick as his 'instrument' for so many of his hits.

Though an African-American from a gospel background, Warwick's voice is much closer in timbre and delivery to Astrid Gilberto than Aretha Franklin (or most other female black singers). Her smooth, cool tone and relaxed delivery was "sexy and sensual" rather than raunchy and bluesy. She was also a singer who was confident enough in her instrument and respectful enough of Bacharach's compositions to sing

the melody – rather than embellish the song with ‘licks’, virtuosic melisma that can obscure the melody.

In fact, Warwick’s refusal to conform to the typically raunchy sound of black singers at that period earned her the criticism of black listeners early in her career. Fellow singer Curtis Mayfield recalled a Southern tour they worked on together where Warwick was received badly. “Hers was a very light-type style compared to what [the Southern audience] was getting’ down with... they would just not accept the music.”⁸⁸

Bacharach’s particular combination of influences and techniques resulted in a music that is interesting because it both contrasted with and yet was an essential part of the zeitgeist of the 1960s. His Latin rhythms and lush cool orchestrations certainly contrasted with contemporary rock, R&B and surf genres. Yet the 1960s was essentially a time of pop innovation exemplified by the work of The Beatles, The Beach Boys, The Who, Jimi Hendrix and many others. At a time when barriers were being broken, Bacharach’s iconoclastic music fit in perfectly. It could be said that he was refusing to conform to the music of the other non-conformists – and therefore joining them in musical exploration.

Bacharach was keen to stress the variety in his music.

I’ve never been able to, or really cared to analyze it... I guess what they mean by ‘the Bacharach sound’... [is] something about the orchestration or rhythm flow [but] I’ve never really understood it because *Walk On By* is so different from *What’s New Pussycat*, and *Wives and Lovers* sounds nothing like *Anyone Who Had A Heart*.... I think it gets into the arrangements... that seems to be the link.⁸⁹

Walk On By is a Brazilian ballad. *Wives and Lovers* is a swinging jazz-waltz. *What’s New Pussycat* is a comic, bombastic circus waltz. In the following analysis of *Anyone Who Had A Heart*, a multi-metered performance ballad, arranging elements common to all Bacharach’s work will be examined.

Analysis of *Anyone Who Had A Heart*

⁸⁸ Ibid.

⁸⁹ Ibid.

Recorded by Dionne Warwick (1963)

Anyone Who Had A Heart (recorded on the same studio session with *Walk On By*) was first recorded by Dionne Warwick. The song reached #8, but soon became a #1 UK hit for Cilla Black in a near-identical version produced by George Martin.

Award-winning music critic Serene Dominic noted “the song, which introduced polyrhythms⁹⁰ to pop radio, gave many a bandleader headaches with its long sequence of irregular bars.”⁹¹ But Bacharach himself used the intricacies of harmony, theory and rhythm as a way to “create an emotional response... My idea was always to search for a new way, a fresh way of portraying the emotion. I’ve always thought of myself as someone who writes from an emotional point of view rather than a cerebral one.”

Bacharach said that while composing,

I never bothered counting the bars, about seeing whether or not there were eight bars in the first section. Sometimes there'd be nine bars, sometimes twelve. I never paid any attention. I never paid any attention to a changed time signature. I think it was Dionne who told me the turn-around bar on *Anyone Who Had A Heart* was in 7/8. She counted it out, and I couldn't believe it. It wasn't intentional, that's just the way it came out.⁹²

Warwick must have pointed this out to Bacharach very soon after he had composed the song because he would have been forced into “counting the bars” when he wrote the lead sheet or the arrangement for the studio session.

The fact that the song has many changes of meter is a matter for consideration of Bacharach as a composer. But it is germane to this study to discuss how Bacharach the arranger handles those changes of meter and presents them in a way that draws the listener into the record rather than making them feel confused or uncomfortable. Exemplifying director Ken Loach’s advice, “If you utilise technique, make it invisible,”⁹³ Bacharach presents changes of meter so that the listener who is not a musician is unaware of them.

⁹⁰ Dominic must mean here poly-meters rather than polyrhythms.

⁹¹ Serene Dominic, *Burt Bacharach – Song By Song*, Schirmer Trade Books, 2003.

⁹² http://www.bacharachonline.com/bacharach_articles/bacharach_essay.html

⁹³ Ken Loach interviewed on *The Culture Show*, May 22, 2006, BBC2

Bacharach's solution to the problem of switching from 9/8 to 6/8 throughout the song (and the bar of 7/8 on the coda identified by Ms. Warwick) is to have the accompaniment (piano and drums) play constant quavers in groups of three. The agogic accent is on the first of each group. This gives the listener the impression that the music is either:

1. Entirely in 3/8, at a familiar 'waltz' tempo or
2. In a more typical 6/8 or 12/8 = 4/4 feel.

Bacharach is very careful as to where the drums play snare accents. In a typical 12/8 = 4/4 feel, the snare (and rhythm guitar) would accent the fourth beat. This 'backbeat' gives the music a 4/4 type of 'groove' (as has been considered in *I Got You Babe*). In the choruses where the music is written constantly in 6/8, the drums and electric rhythm guitar play precisely this backbeat. But in the verses where the song shifts from 9/8 to 6/8, Bacharach has the drums play the 3/8 feel with no backbeat.

Example 47. *Anyone Who Had A Heart* (Bacharach/David) Arr.: Burt Bacharach

The musical score for 'Anyone Who Had A Heart' illustrates a transition from 9/8 to 6/8 time. The score is written for voice, piano/hat, bass & electric guitar, and drums. The lyrics are: 'AN Y ONE WHO HAD A HEART / COULD LOOK AT ME / AND KNOW THAT I / LOVE YOU'. The score shows a 9/8 time signature for the first two measures, which then changes to 6/8 for the remaining measures. The piano part plays constant quavers in groups of three, with an agogic accent on the first of each group. The drums play a 3/8 feel with no backbeat. The bass and electric guitar play sustained chords on the first beat of each harmonic change. The score includes handwritten annotations such as 'SUNG', 'Ami7', 'Fm7', 'B7MA7b9', and 'gtr7'. There are also two instances of '--RESPONSE--' written below the bass line.

Bacharach both creates a dramatic texture and uses the metric changes to highlight the drama of the lyric. The piano fulfils a harmonic and rhythmic responsibility by playing the harmony in the aforementioned constant quavers. Meanwhile a strummed electric guitar plays sustained chords on the first beat of each harmonic change.

A second electric guitar doubles the bass line with a hard, dark tone. This doubling is justified because the bass line is extremely important here. Note how it ‘responds’ to the first and second vocal melody; the lyric, written to make sense of the gaps between the motifs, provokes the dramatic response of this bass line. Where there is no gap in the vocal during bars three and four, the electric guitar stops doubling because there is no need for it. This is yet another example of the essential pragmatism of arranging.

The next four bars are essentially the same as the first. In the next two bars (the ‘pre-hook’) Bacharach uses a deft method of modulation to take us to the chorus in Ab. Having presented Bb Lydian in the previous bar, he repeats it and then moves it up a fourth. He uses this Eb Lydian as a pivot chord (it is the IV chord in the key of Ab) to modulate to the key of Ab.

Although this is the chorus, a section that should be at a higher dynamic level, Bacharach introduces new elements sparingly. First he introduces backing vocals at the first beat. The strings enter on beat four. This may seem an unusual arranging choice but Bacharach again uses an orchestral element to respond to the lyric. When Warwick sings “So”, the strings (heard for the first time on this record) answer with a warm pad rising through the chorus. They are written to follow and reinforce the melody.

Significantly, the electric guitar strikes a short, sharp chord (known by guitarists as a ‘chip’) with the string entry. From an arranging point of view this ‘chip’ provides two functions:

1. It accentuates the fourth beat of the bar, setting up the new $12/8 = 4/4$ feel of the drums.
2. It is a short sharp sound striking simultaneously with the sustained sound of the strings. This gives a percussive attack to the strings making their entry more dynamic.

Note also that the guitar again strikes this chip in the fifth bar, now joined by the vocals singing “who”. One might question why Bacharach did not choose to have

This chorus is essentially the same as the first but performed with perhaps a bit more intensity. The same unison descending string run takes the record into an instrumental statement of the melody, here by tenor sax. As noted previously, this was another Bacharach trademark. Another instrument he favoured was the flugelhorn. It is significant that saxophone and flugelhorn were prominent jazz instruments of the 1960s.

Bacharach also doubles the third and fourth bars of the saxophone melody with backing vocals. This was certainly borrowed from the sound of Ray Conniff whose arranging methodology was based on the practice of using vocals to double instrumental sections.

Ms. Warwick re-enters the song at the pre-hook and the chorus continues as before until Bacharach introduces a new tag ending. The drums play much more actively through this end 'repeat for fade' section.

Example 50. *Anyone Who Had A Heart* (Bacharach/David) Arr.: Burt Bacharach

The image shows a musical score for the song 'Anyone Who Had A Heart'. It consists of two staves. The top staff is for the vocal line, starting with a 'SWING' tempo marking and a key signature of one flat. The melody is written in treble clef. The bottom staff is for the instrumental accompaniment, labeled 'STRINGS & VOCALS', also in treble clef. The accompaniment features a steady eighth-note pattern. Chords are indicated above the staff, including F, D7(b9), E7, and D7/E7. The lyrics are written below the instrumental staff: 'AN Y ONE WHO HAD A HEART WOULD LOVE ME' and 'AN Y ONE WHO HAD A HEART WOULD SIMPLY'. A '4' is written at the beginning of the instrumental staff.

The strings are voiced rhythmically with Ms. Warwick throughout. One might question why Bacharach writes sustains where she sings semiquavers. The first reason is that it would be too distracting if they did not. They support her activity with an inactive pad. Moreover, Ms. Warwick was already being expected to deal with a number of sophisticated musical elements including a bar of 7/8, a modal interchange (from Ab Ionian to F Mixolydian) introduced in the second and fourth bars, singing swing semiquavers and singing the agogic rhythms of 3/4 over 6/8. Bacharach may have been making it easier for her to sing the semiquavers over this uncluttered pad.

Another point here is that string sections, especially in 1963, were not very adept at playing with a swing feel at all, quavers or semiquavers! Even today, most arrangers would hesitate to write a swing feel for an untested string section. Bacharach chose the more pragmatic and prudent option to write sustains rather than swing semiquavers.

This analysis presents Bacharach as an arranger who carefully weighed each choice of harmony, voicing, rhythm, meter, timbre and dynamics to benefit the song and express the lyrics of this remarkable hit song.

CHAPTER 10

BRIAN WILSON (b. 1942)

The Beach Boys are considered one of the most important groups to emerge in the creative period of the 1960s creating some of the most commercially successful and critically regarded music in pop history. Their leader, songwriter, arranger and producer Brian Wilson is acclaimed as one of the most important musical artists of the twentieth century. A great deal has been written about Brian Wilson but the focus here is on Wilson's arranging skills as evidenced by one recording, *Good Vibrations*. Wilson the arranger's tireless experimentation with new sounds was an attempt to create a single "better than *You've Lost That Lovin' Feeling*."⁹⁴ The result was a recording voted by Mojo Magazine and many other critics "The Greatest Single of All Time"⁹⁵.

The Beach Boys sound drew inspiration from two seemingly opposed genres: the closely voiced, jazzy vocal harmonies of the 1950s (groups such as The Four Freshmen and the Hi-Los) and the rock 'n' roll productions of Phil Spector. Wilson wrote,

...the idea of taking a song, envisioning the overall sound in my head and then bringing the arrangement to life in the studio...well, that gives me satisfaction like nothing else. From Spector, more than anybody else, I learned how to think as a producer. I saw how he took terrific songs (*Be My Baby*, *Then He Kissed Me*) and by using the best musicians in the world (Hal Blaine, Carol Kaye, Jay Migliori, et al), a great arranger (Jack Nitzsche), wonderful engineers (Stan Ross) and the hottest singers (like Darlene Love, Ronnie Spector and La La Brooks), he was able to make records that really hit me in the gut... I saw how if you combined instruments, like a piano and guitar, you got a new sound...⁹⁶

Many critics have hailed *Pet Sounds* as "The Greatest Album of the Twentieth Century" in many polls. Though Wilson says he was inspired to make the album by hearing The Beatles' *Rubber Soul*, Paul McCartney cites *Pet Sounds* as his favourite album, and his prime motivation to make The Beatles masterpiece *Sergeant Pepper's Lonely Hearts Club Band*. It is significant that McCartney specifically praises Wilson's arrangements:

⁹⁴ Kieth Badman, *The Beach Boys*, Backbeat Books, 2004.

⁹⁵ <http://www.brianwilson.com/brian/>

⁹⁶ *Ibid.*

I love the orchestra, the arrangements. I love the instrumentation. I mean, I love the way he uses harmonicas, the way he uses harpsichords. I love the way he uses tims and snare drums, and they're often on odd little patterns. And I mentioned the bass. The writing for the [vocal] harmonies is brilliant.⁹⁷

Wilson's vocal harmony writing was the Beach Boys' most obvious trademark. He was a fan of the Four Freshmen, a contemporary jazz vocal group. But innovation is often the result of synthesis. When this sophisticated vocal writing (utilising chord extensions and clusters) was superimposed on his more 'earthy' rock 'n' roll rhythm tracks the result was a unique, new, instantly accessible pop sound.

Just as Duke Ellington wrote for his individual men rather than merely the instrument they played, Wilson knew his singers' voices very well and describes them in the language of a vocal arranger.

The Beach Boys are lucky. We have a great range of voices; Mike can go from bass to the E above middle C. Dennis, Carl and Al progress upwards through C, A and B. I can take the second D in the treble clef...The harmonies that we are able to produce give us a uniqueness, which is really the only important thing you can put into records – something that no-one else has got.⁹⁸

The public knows Brian Wilson as the leader of the Beach Boys. Most know he was their prime songwriter and producer. But few people think of him as an arranger and fewer still know that he wrote his scores in a fairly conventional way. Where Phil Spector needed Jack Nitzsche and the Beatles needed George Martin, Wilson was himself an arranger and needed only musicians and a sympathetic engineer.

Wilson felt that the arrangement must always serve the song.

I've always been fascinated by sound. I love learning what instruments are capable of doing so I know how to use them - a harp on *Catch A Wave*, a fuzz guitar on *Little Honda*, an accordion on *Wouldn't It Be Nice*, a theremin on *Good Vibrations*, a DX-7 on *Love & Mercy*. But I've never tried something new just to be different. I only use a sound or a production technique if it's appropriate, if it blends in properly...helps me to express feelings. If an instrument stands out...like 'Look at me, I'm a theremin' ...I wouldn't use it."⁹⁹

The theremin used on *Good Vibrations* was a modified version of the electronic instrument, as Tanner explained.

⁹⁷ Ibid.

⁹⁸ Ibid.

⁹⁹ http://www.brianwilson.com/media/words/inside_tracks.html

Well, I had encountered a real theremin some while before, and that of course is an instrument with which the player has no physical contact, aside from its magnetic fields. They are very, very tricky to play, and I thought, 'I'm not going to play that! It's too hard!' So I set about making my own unit that would roughly duplicate the sound [with] more accuracy and consistency in the notes. It was an oscillator where you varied the pitch with a sort of wand!" Wilson explained why he used this new instrument. "I could hear the theremin on the track. It sounds like a woman's voice or a violin bow on a carpenter's saw. You make it waver just like a human voice. It's groovy."¹⁰⁰

February 17, 1966 marked the first day of recording for *Good Vibrations* at Gold Star Studio in Hollywood. Many more days of recording would follow until Wilson felt it was complete. After twenty-two sessions representing ninety-four hours work in four different studios, and at a cost of approximately \$50,000 (making it the most expensive single ever recorded to date) *Good Vibrations* was finished,¹⁰¹ a recording considered by many to be the most ambitious work in popular music. Brian Wilson called it his "pocket symphony" because of the many changes of mood, tempo and instrumental texture it goes through in three minutes and thirty five seconds. In the following analysis these features and the thinking behind them – Brian Wilson's arranging concepts – will be examined.

Analysis of Good Vibrations

Recorded by The Beach Boys (1966)

An arrangement must enhance and clarify the form of the composition. The verse-chorus-verse-chorus-bridge-chorus formula of most pop songs makes this a fairly straightforward process. But the form of *Good Vibrations* is much more complex and it is interesting to examine the effective ways Wilson clarified it for the listener. The song begins at the verse (A1) with no introduction. Wilson's decision to dispense with an introduction is explained by the fact that the sound of the record is so arresting. He brings the listener straight into the 'action'. This in itself is an arranging choice, and a special 'event'.

The verse, in Eb minor is eight bars long. The chords change every two bars: Eb minor, Db major, Cb major, Bb7. Carl Wilson's lead vocal is accompanied by a

¹⁰⁰ Kieth Badman, *The Beach Boys*, Backbeat Books, 2004.

¹⁰¹ Ibid

'phased' Hammond organ (played through a Leslie rotary speaker). These chords are played as constant short crochets. This simple constant rhythm provides a 'groove' for the listener without the use of drums.

Carol Kaye's picked electric bass plays a melodic six-note answering motif after each vocal line. This motif is transposed to fit the four chords. Beginning on the 'and' of the first beat, it is rhythmically interesting in that the first three notes have the same melodic rhythm as the last three notes (which begin on the 'and' of the fourth beat). In fact, the six notes of the bass motif may be seen as two three-note phrases of $3/4$. The eight beats of the two bars of $4/4$ may be seen as being subdivided as $3/4 + 3/4 + 2/4$. The motif is made even more intriguing by this polymetric aspect.

Wilson would also have seen the contrapuntal effectiveness of this line as it relates to the vocal melody, filling the gaps and significantly rarely sharing the same attacks. The vocal attacks on one of the first bar and the bass attacks on the 'and' of one. In bar two and three they share attacks on the second beat and this may be seen as overlapping which keeps the 'call and answer' from sounding too mechanical. The choice of picked electric bass for this line is another deliberate and effective arranging choice as it contrasts with the high male vocal.

Example 51. *Good Vibrations* (Wilson/Love) Arr.: Brian Wilson

The musical score for 'Good Vibrations' is presented in two systems. The first system shows the vocal melody in the upper staff, the Hammond organ accompaniment in the middle staff, and the electric bass guitar line in the lower staff. The organ part consists of a constant eighth-note chordal pattern. The bass line features a melodic motif that answers the vocal phrases. The lyrics are: 'I LOVE THE COLORFUL CLOTHES SHE WEARS AND THE WAY THE SUN LIGHT PLAYS UP ON HER HAIR'. The second system continues the vocal melody and organ accompaniment, with the bass line providing a rhythmic and melodic response. The organ part is labeled 'ORGAN' and the bass part is labeled 'ELECTRIC BASS GUITAR'. The score includes various musical notations such as clefs, notes, rests, and chord symbols like E7mi and G7.

To add interest and development to the second verse (A2), Wilson adds percussion and drums. The percussion follows the rhythmic pattern of the bass. The

tambourine plays on the fourth beat of the first, third and fifth bars while the snare drum hits dramatically on the fourth beat of the second, fourth, and sixth bars. In addition, Wilson adds a counter line played by a French horn. Like the bass line, one phrase is transposed throughout the harmony.

Example 52. *Good Vibrations* (Wilson/Love) Arr.: Brian Wilson



Compositionally Wilson is fulfilling an important function here. The vocal melody, attractive though it is, has no obvious pattern and little structure. The only repetition is the first three notes and the last three notes. Wilson chooses to give his less musical listeners something simple and repetitive to ‘hang on to’. He writes a bass line and a French horn line that are very structured and based on rigid repetitive patterns.

The drums fill, raising the dynamic into the chorus (B), sixteen bars long split into four-bar sections. The chorus is a fine example of arranging a combination of constant elements with changing elements. This creates a psychological effect that the chorus is constantly growing. The constant elements include the bass and drums, now playing a fairly standard rock shuffle. It is noteworthy that the introductory verses have been so full of aural interest that Wilson was able to wait twenty-six seconds before giving pop listeners a regular rhythm. This bland ‘groove’ he provides is the perfect backdrop to focus the attention on (and not interfere with) the plethora of unusual sounds the chorus offers. Inexperienced writers tend to want every element to be fascinating. Wilson knew that a complex picture needs a simple frame.

Another constant element is Mike Love singing “I’m pickin’ up good vibrations, she’s givin’ me excitations”, and a five-note counter-line played by the theremin on each of the four sections of the sixteen-bar chorus. As exotic as this electronic sound is, just as remarkable is the cello playing very rhythmic triplets on

every beat. A cello had never before been used like this on a pop record. The following example shows the theremin (treble clef) and the cello (bass clef).

Example 53. *Good Vibrations* (Wilson/Love) Arr.: Brian Wilson

The idea of using the cello had been suggested by Brian’s lyricist Van Dyke Parks¹⁰², but Wilson’s thinking behind this is another highly unusual aspect of this arrangement. Unlike most pop/rock records (and many Beach Boys records) there is no guitar on *Good Vibrations*. The rhythmic driving cello, by playing a guitaristic repetitive tonic pedal point, takes on the role of the guitar, being in the same register as a guitar, effectively making the cello part of the rhythm section, a concept ‘borrowed’ from some of George Martin’s writing for The Beatles and later to be used very effectively by The Electric Light Orchestra.

The first non-constant element is the vocal arrangement. The listener is therefore drawn to it, which makes sense in that the Beach Boys are first and foremost a vocal group. Despite his performance as a composer, producer and arranger, Brian Wilson focuses the listener’s attention on the vocals, the essence of the Beach Boys identity. In the first of the four bar sections, Mike Love sings the main melody in the key of Gb, the *cantus firmus* of the chorus, in unison with the bass. In the second section he is joined by a harmonized section of Beach Boys singing “ooh – bop – bop, good vibrations”. In the third section, another harmonized section of Beach Boys vocals sing a high counter melody, “Good, good, good, good vibrations”. At the same time, the third section modulates up a tone to Ab. The fourth section modulates again up to the key of Bb. Harmonically, this Bb takes us deftly back to the verse that follows in Eb minor, (Bb being the Dominant to Eb)

Example 54. *Good Vibrations* (Wilson/Love) Arr.: Brian Wilson

¹⁰² Kieth Badman, *The Beach Boys*, Backbeat Books, 2004.

VOCALS 2 OOH SOP SOP GOOD VI SEA TIONS SOP SOP EX CIT GOOD GOOD
 VOCALS 1 I'M PICK IN' UP GOOD VI SEA TIONS I'M PICK IN' UP EX CI TA TIONS I'M PICK IN' UP
 VOCALS 3
 6 GOOD GOOD VI SEA TIONS EX CI -
 GOOD VI SEA TIONS I'M PICK IN' UP EX CI TA TIONS
 9 GOOD GOOD GOOD GOOD VI SEA TIONS EX CI -
 I'M PICK IN' UP GOOD VI SEA TIONS I'M PICK IN' UP EX CI TA TIONS

The next two verses are exactly the same as A1 and A2. It is common arranging practice to add some new element to the verse after the first chorus, but Wilson chose not to. Perhaps, after the sonic extravagance of the chorus, he wanted to give the listener a rest, especially considering the unusual sounds and musical interludes to come. Perhaps he wanted to bring the dynamic level down to its lowest level. The instrumentation of organ, bass and lead vocal is certainly minimal. Perhaps he also was fascinated by the captivating texture of the first verses and simply wanted to hear it again. This is not quite as simplistic an explanation as it sounds considering the fact that the verses are never repeated – and this would be the ‘last chance’ for the listeners, and Wilson himself, to hear them.

The next twenty bars (C) are constructed in four-bar sections. The bass (or perhaps two basses, acoustic and electric) plays on beats one and three creating a half-time feel with another instrument new to the record, a ‘honky-tonk’ piano. This metallic effect is created by putting tacks on the felt piano beaters or painting the beaters with nail polish. It could also have been created electronically by the use of a tape delay. In any case, the sound, with its ‘honky-tonk’ association perfectly suits the blues based repeated chordal pattern the piano plays.

Another unusual sound Wilson introduces is a Jaws Harp (also in keeping with the bluesy, folky section) playing on beats one and three with the bass. He also introduces a tambourine roll from the fourth bar hitting on beat one of the fifth bar. This repeats every two bars. The vocal writing here creates a suspended feel. The vocals connect the chorus section, where they sing “exci...” in the last bar, with the C section where they finish the word by singing “...tation”. “Ahhs” begin on the ninth bar with harmonized voices singing “oh my, my...” On the thirteenth bar a sleigh bell is added on each quaver as the lead vocal sings, “I don’t know where...” with the choir floating through the last four bars.

Twenty bars is an unusual number of bars and could have sounded ‘lopsided’ but for Wilson’s composition and arranging. He divides the bars into two eight bar sections divided by a four-bar section of vocal “Ahh” that feels like an interlude between them. The first section establishes a Cb7 tonic blues feel. The second four-bar section adds vocals to set up the subdominant cadence to the Eb7 chord of the next four bars followed by the return to Bb7 in the last four bars. The following section progresses to an F chord, the Dominant in Bb blues. Thus Brian Wilson uses the familiar blues form in a highly unusual and effective fashion.

The next section (D) is not only an unusual drastic drop in dynamics, and an unusual number of bars (twenty-four) but also an immediate change to a slower tempo removing any semblance of groove. All of these elements are contrary to common pop practice, but Wilson’s arranging choices once again make the ‘impossible’ seem inevitable. The twenty-four bars are divided into six four-bar sections. The chord progression establishes the key of F major with two bars of F, one bar of G minor 7 and a bar of C.

The first four-bar section has a sedate church organ with a prominent shaken tambourine playing eight-notes, important to establish the new slower tempo. The choice of a church organ was not arbitrary. The lyric entering in the second four bars, “Gotta keep those love good vibrations happening with her” is, in adolescent terms, a

kind of prayer of teen love. A church organ would be the natural instrument Wilson would choose to suggest the context of a prayer to the listener.¹⁰³

An electric bass pick-up in the fourth bar of the second section takes the listener into the third four bars where the vocal melody is repeated an octave higher with another vocal harmony a sixth below. In the fourth section a high, plaintive harmonica counter-line enters as the vocal line is repeated and fades out.

The fifth section leaves the harmonica line with bass, organ and tambourine. This plays into the first two bars of the sixth section. On the third bar there is a richly voiced vocal crescendo “Ahh”. The chord is an Eb triad over an F bass. By doing this, Wilson sets up a standard dominant cadence (the chord is F7 sus 4) to take us back to the home key of the chorus, Bb. The vocals and instruments break on the first beat of twenty-fourth bar and the reverb of the vocals hangs on and decays over the remaining three beats of the bar.

Example 55. *Good Vibrations* (Wilson/Love) Arr.: Brian Wilson

The end choruses are equally extraordinary. They begin with eight bars of the high vocal “Good, good, good, good vibrations” together with the afore-mentioned “ooh bop – bop” vocals. The first four bars are on the pitch axis of Bb, the second on the pitch axis of Ab. The next two-bars on the pitch axis of Gb unusually drops the vocals out leaving the focus on the cello and theremin. Then Wilson does something even more unusual. The drums stop and an eight bar section of contrapuntal choir singing “doos” and “bahs” is accompanied by only bass on the first and third beats of

¹⁰³ This is not too far-fetched when one considers Wilson has written songs titled *Our Prayer*, *Pray for Surf* and *Pray For The World*. He recorded *The Lord's Prayer* on *The Beach Boys Christmas Album*, 1964. He also prayed with his brother Carl before Carl sang the lead vocal to *God Only Knows*.

the bar. This vocal writing has elements of both ‘barber-shop’ and Bach. Beginning on Gb for two bars the progression is to Ab, Bb, and back to Ab.¹⁰⁴

Example 56. *Good Vibrations* (Wilson/Love) Arr.: Brian Wilson

The image shows a musical score for 'Good Vibrations' by Brian Wilson. It consists of three systems of staves. The first system shows three vocal parts: VOCAL 1, VOCAL 2, and VOCAL 3. VOCAL 1 and VOCAL 2 have lyrics 'SA SA SA SA SA SA SA SA'. VOCAL 3 has lyrics 'SA SA SA SA SA SA SA SA'. The instrumental parts include guitar, bass, and drums. The second system shows the continuation of the vocal parts and instrumental accompaniment. The third system shows the final bars of the piece, with the vocal parts and instrumental accompaniment concluding.

The next two bars of unaccompanied theremin and cello are significant because Wilson is focusing the listener’s attention on the two most innovative uses of timbre in the record. Apart from conveying this message to the listener, he is also providing them with one more exciting ‘event’. The rhythm section of drums and bass then returns to take the record to its conclusion as the track fades over the next two bars.

Though this track shows Wilson using exotic instrumentation, sophisticated harmony, a complex unusual form, changes of tempo and dynamics – rarely used in pop records – it was the Beach Boys most successful single, number one in the U.S.A. and Britain. Though this was due to Brian Wilson’s talent as a composer and producer, his abilities as an arranger played a significant part in making his “pocket symphony” accessible to the public. *Good Vibrations* (and a great deal of Wilson’s other work) was innovative, groundbreaking and unprecedented. Considering the fact that he composed, arranged and produced *Good Vibrations* and *Pet Sounds* at the age

¹⁰⁴ One cannot help pausing to imagine how a change like this would be viewed in today’s rather blander pop. In the creative environment of the Sixties, contrasting sections such as this were applauded.

of twenty-three, the often used word 'genius' to describe Brian Wilson may be considered more than mere hyperbole.

CHAPTER 11

THE MOTOWN SOUND

*Berry Gordy, The Funk Brothers, Interview with Harry Weinger,
Interview with Allan Slutsky*

“The Sound of Young America” of the 1960’s was created by a group of people working under the leadership of Berry Gordy who built the Motown music empire in a Detroit warehouse. There is a parallel here with Atlantic and the ‘collective arranging’ method of Jerry Wexler. Like Wexler, Gordy was not an arranger himself but inspired his team to create a specific sound with their arrangements. He would either directly produce or oversee every activity of the company working with and grooming various teams of artists, writers, producers, musicians and arrangers.

Arrangers were essential to Motown. As Gordy wrote, “Since many producers, myself included, lacked a lot of formal education, when it came time to merge these different elements, we sometimes looked for help from some of our arrangers. In the process, the talents of such people ... would leave a distinctive mark on our music.”¹⁰⁵ The “different elements” were those musical elements of ‘black’ R&B, soul and jazz with ‘white’ pop and classical music.

Innovation is usually the result of synthesis. Motown is seen as a symbol of ‘black’ popular music. But Gordy did not want Motown to be only ‘The Sound of Young Black America’. He wanted the greater profits that could only be achieved by gaining the much larger white audience as well. The music had to be ‘black’ enough for the black audience to embrace as their own, but ‘white’ enough to attract the other ninety percent of the American audience: white youth.

Motown’s music is not simply black, nor was it ever intended to be by its creators. Although Gordy attempted to keep this fact a secret, the company employed many white musicians, arrangers and business executives. Their skin colour was far less important to Gordy than the ‘white’ musical elements these musicians could bring to Motown. Gordy trained his artists in his “Charm School” headed by Maxine Powell so that they would be able “to play any supper club in the country and

¹⁰⁵ Berry Gordy, *To Be Loved*, Headline Book Publishing, 1994.

shine”.¹⁰⁶ It is significant that Gordy said “any” supper club, not just black supper clubs.

To that end he calculatedly included many ‘white’ elements in the arrangements and compositions. Those elements included the use of European orchestral instruments, usually played by members of the Detroit Symphony Orchestra. One can also identify white pop elements in the use of certain sophisticated ‘lounge’ textures such as doubling piano chords with vibraphone. Gordy sometimes had to force his artists (such as Diana Ross) to accept these ‘white’ elements into their music. Gordy explained his belief that this kind of material would help them cross over to a wider (white) audience.¹⁰⁷

Gordy was careful to conceal, as much as was possible, the fact that white musicians were contributors to the ‘Motown Sound’. He realised that part of the appeal of Motown to white audiences was that they were listening to what he deliberately titled ‘the sound of black America’ - something exotic, outside their environment. He never gave musicians or arrangers label credit, both because he wanted to avoid them being hired by other record companies and to conceal the names of white musicians and arrangers. He also avoided allowing white musicians to perform on stage with his artists. Without capable arrangers Gordy felt he would not have had been able to create this seamless fusion of black and white music.

The Funk Brothers

Gordy also utilized a handpicked rhythm section. Just as the integrated rhythm sections of Stax and Muscle Shoals had contributed significantly to the arrangements, Motown’s musicians, collectively known as The Funk Brothers, collectively helped create the trademark Motown sound.

The Funk Brothers have been the subject of a DVD documentary *Standing in the Shadows of Motown* which states: “By the end of their phenomenal run, this unheralded group of musicians had played on more hits than the Beach Boys, the

¹⁰⁶ *Ibid.*

¹⁰⁷ *Ibid.*

Rolling Stones, Elvis and The Beatles combined, which makes them the greatest hit machine in the history of pop music”.¹⁰⁸

Regardless of the artist, almost every Motown record had a similar sound because the same musicians played on virtually every track contributing arranging elements indispensable to the Motown sound. Motown staff arranger Paul Riser said the Motown rhythm sound was primarily created by “the musicians... The arrangers would come up with a general idea, or concept, and then leave it up to the masters.”

What are the elements of The Motown Sound? Apart from the snare drum, the tambourine is often the loudest thing on the record, locking in with the backbeat. Sometimes doubled with handclaps, this gave Motown records a ‘party feel’ and made them ideal for dancing. Keyboards and vibraphones, often doubled, provide a bright, solid harmonic richness to the midrange. The guitar parts were carefully constructed to fulfil both rhythmic and melodic functions. White guitarist Joe Messina, who sat between black guitarists Robert White and Eddie Willis remembered, “They called us the ‘Oreo Cookie Guitar Section’”.¹⁰⁹

Meanwhile the bass drum locks in with the bass, playing similar rhythms and accents. The bass was possibly the most important element, more active and rhythmic than typically heard on pop records. The bassist was James Jamerson, a man generally considered to be most influential pop bassist of the last fifty years, inducted into the Rock and Roll Hall of Fame in 2000. He said,

My feel was always an Eastern feel - a spiritual thing. Take *Standing in The Shadows Of Love*. The bass line has an Arabic feel... I studied the African, Cuban and Indian scales. I brought all that with me to Motown.¹¹⁰

Motown bandleader Maurice King conducted for the Supremes and Gladys Knight and coached all the acts in music. Known by his students as Daddy King, he said,

¹⁰⁸ Allan Slutsky, *Standing In The Shadows of Motown*, Artisan Home Entertainment DVD, 2002.

¹⁰⁹ *Ibid.* A Nabisco Oreo Cookie is two chocolate biscuits with a layer of white fudge between them.

¹¹⁰ Allan Slutsky, *Standing in the Shadows of Motown – The Life and Music of Legendary Bassist James Jamerson*, Hal Leonard Corporation, 1989.

I'd attribute the Motown sound to Jamie Jamerson's busy bass... (He) gave the instrument a new dimension. None of the arrangers wrote out the bass lines. Jamie improvised and many of the best charts were built around his improvisations... the basis was rhythm, a beat the kids danced to, and that beat was largely the invention of Jamie Jamerson who influenced generations of bass players to come.¹¹¹

Berry Gordy called Motown 'The Hit Factory', and the players had to work in many respects as if they were on the Lincoln/Mercury factory assembly line Gordy once manned. They were on call day and night, seven days a week and were paid \$10 per song. Union rules of employment were waived because they were an in-house band. They found it difficult to supplement their low income with outside work because Gordy kept them anonymous. As King said, "Down there in Studio A, they laid the foundation for Berry Gordy's fortune." Yet The Funk Brothers were given no credit on singles or albums, remaining almost totally unknown until Marvin Gaye insisted they receive label credit on *What's Goin' On?* They also had no opportunity to share in the financial success of Motown.

Harry Weinger is an archivist and Grammy-winning compilations producer for Universal/Motown. He explained why the producers and songwriters of Motown needed arrangers although they had The Funk Brothers.¹¹²

It would be up to the band to formulate a rhythm that worked - that had a great groove. But Motown hired people to be on staff as arrangers like Paul Riser, Willie Shorter, David Van de Pitte, later on there was Jerry Long – so many wonderful guys. They would take these basic grooves and mould them into something beautiful. Arrangers would write out horn parts and strings where there had been nothing, and add a wonderful accent.

Whatever the producer is trying to get across, standing in the middle of the room saying, 'I want it to be like THIS', it's up to the arranger to translate that, to make it something even beyond what they thought it could be.

Paul Riser was noted by Berry Gordy as "one of Motown's all-time great arrangers ... known for his string and horn arrangements that merged classical traditions into Motown funk. He created the brilliant horn and rhythm arrangements on *Dancing In The Street*".¹¹³ Riser co-wrote *I Don't Know Why* with Stevie Wonder,

¹¹¹ David Ritz, *Divided Soul – The Life of Marvin Gaye*, Omnibus Press, 1985.

¹¹² Weinger's comments in this work were transcribed from an interview with the author at his Universal/Motown office in New York City, 2002.

¹¹³ Berry Gordy, *To Be Loved*, Headline Book Publishing, 1994.

covered by the Rolling Stones (1975) and *What Becomes of The Broken Hearted* for Jimmy Ruffin (1966).

Riser explained that his working method differed depending on the songwriter he was working with. Of Smokey Robinson's song *My Girl* he said,

All of Smokey's mechanics had to be right. He would first of all sit at the piano and play his little songs as plain and clear as he could, and sing them as clear as he could. It would be just piano and voice that I would have to work from... It wasn't like I'd sit down and map it out, this note perfect for this spot, this voicing perfect for that spot. I would just do it."¹¹⁴

Riser worked with a wide range of artists including The Carpenters, The Four Tops, The Doobie Brothers, Natalie Cole, Tom Jones and Stevie Wonder. Harry Weinger explained that Paul Riser was in demand because he was so versatile.

His strength was that he was so adaptable. He could go from something simple like *My Girl* to something cinematic like *Masterpiece* for The Temptations. He got a call from Norman [Whitfield] saying he needed 'some strings', only to find the track was fifteen minutes long! He was in the studio writing, flipping page after page, keeping the arrangement fresh and moving forward over the fifteen minutes, with everybody waiting.

There's a certain kind of sweetness in Paul's writing that's not sentimental, and that's another one of his strengths. And look at the simple things like *The Way You Do The Things You Do*, which started out as a joke. The Miracles were touring in the station wagon, coming up with goofy rhymes and Smokey did a track on it. Eddie Kendricks brought his own magic to it, but Paul fleshed it out into something really swingin' and dynamic. *My Girl* was a simple poem from Smokey to his wife – he's on the road but he still loves her. Very poignant and beautiful but fifth grade poetry, sort of childish rhymes. Paul Riser put classical strings over a really a very basic song and added something beautiful to it.

Riser's writing on this 1964 hit is an interesting mixture of classical-like lines with the syncopated rhythms and staccato phrasing of pop. Once again a fusion of musical elements results in an attractive and accessible sound. In the first verse, pre-hook and chorus we see Riser introducing a number of memorable lines with the strings and brass.

¹¹⁴ Ibid.

Example 57. *My Girl* (Robinson/White) Arr.: Paul Riser

The musical score for Example 57 is written on two staves. The first staff is labeled 'VERSE 2' and includes the following instrument parts: STRINGS, DOUBLES QTR EFF, TRUMPETS, HORNS, and STRINGS. The second staff is labeled 'CHORUS' and includes the instrument part: STRINGS. The score includes various chord symbols such as C, F, Dmi, G, and Cm7, and a measure number '6' at the beginning of the second staff.

In the instrumental section, the strings play a rhythmic melodic line that would have been equally suitable for the brass section. This rhythmic string writing (rather than simply legato lines and pads) was an influence on a great deal of pop string writing.

Example 58. *My Girl* (Robinson/White) Arr.: Paul Riser

The musical score for Example 58 is written on two staves, both labeled 'STRINGS'. The first staff shows a rhythmic melodic line with chord symbols C, F, and C. The second staff continues the line with chord symbols Dmi7, G7, Emi7, A7, and D. A measure number '6' is present at the start of the second staff.

Riser's writing is really quite florid and active behind the melody throughout the song. This works because the vocal melody is almost entirely minims and crochets. This allows Riser to write contrapuntally using melodies in quavers, syncopated quavers and semiquavers. For the end chorus Riser even uses a brief chromatic run.

Example 59. *My Girl* (Robinson/White) Arr.: Paul Riser

The musical score for Example 59 is written on two staves, both labeled 'STRINGS'. The first staff includes chord symbols D, F, Emi7, G, A, and CHORUS Dmi7. The second staff includes chord symbols Emi7 and A7. A measure number '4' is present at the start of the second staff.

Although it seems that at Motown anyone available would be called in to work on any project, Weinger said Motown reserved certain arrangers for certain types of song.

For instance, Gil Askey, apart from being a great trumpet player was more involved in arranging the show tunes. He did all these great Supremes records like *The Supremes Sing Rogers & Hart*, and their final show in Las Vegas – you always hear Diana saying, ‘Gil?’ And as the years went by he always did her solo stage shows. There’s a wonderful video of Diana singing jazz 20 years later, and Gil Askey was still the conductor, trumpet player and arranger. He was able to take that Motown band and make it swing.

Weinger explained that, like Brian Wilson, Stevie Wonder had no need of an outside arranger.

Because while Marvin relied on the house band with Wild Bill Moore on sax and Chuck Forest the jazz drummer and arrangements by David Van de Pitte, *Music Of My Mind* is just Stevie - period!

He didn’t record in Detroit after that or use The Funk Brothers. It was no longer The Motown Sound - it was Stevie’s sound. Motown had used one of the earliest working synthesisers, the ondioline, played by Berry’s then wife Rae Singleton on *The Temptations Dream Come True* in 1962. I think they used a theremin a couple of times but no great exploration. Stevie really explored a whole new soundscape inspired by Bob Margouleff and Malcolm Cecil and TONTO’s *Expanding Headband*. He discovered how to translate the sounds in his head through electric pianos and synthesisers.

Weinger said that Wonder had managed to make those early synthesisers very dynamic and human and ‘funky’, despite rather primitive touch-sensitivity.

For me, Stevie Wonder made the synthesiser organic. It was his vibe. He made it sound like he was playing an instrument. Everyone tried to follow him and tried to make their synthesisers sound like Stevie, even Herbie Hancock.

Stevie Wonder was able to create this new “soundscape” with the help of Malcolm Cecil whose band TONTO had released a record, *Zerotime* that impressed Wonder. Cecil explained that since Wonder had turned twenty-one and his contracts had expired, he now wanted to follow Marvin Gaye’s lead and make his own music his way. “He wanted to play all the instruments himself. However, being unsighted, he needed us to not only program... but engineer the recording... leaving him free to focus his full energy into creating the music.” Cecil and his band of synthesiser pioneers worked with Wonder on *Talking Book* and *Fullfillingness’s First Finale* in

1974. They also worked with artists as diverse as Weather Report, The Isley Brothers and George Harrison.¹¹⁵

Weinger described the atmosphere of creative exploration at Motown.

“The Temptations went ‘psychedelic’ with producer/arranger Norman Whitfield. He introduced new electronic and orchestral elements to the Motown sound.

I’ve heard from Martha Reeves and Mary Wilson that they would all go to parties together and hang out and listen to music – Sam & Dave, Impressions, The Four Tops. They’d listen and compare and discuss and think about stuff. Scott Reagan, a well-known New York DJ once walked into his friend Norman Whitfield’s office and he was playing the intro to *American Woman*¹¹⁶ over and over. Scott asked what he was doing and Norman said, ‘I’m looking for a bass line.’ That became the bass line for *Ball Of Confusion*. It was a way of sampling - of taking something that had a groove and figuring out a way to re-shape it for his own purposes to suit The Temps voices.

As can be seen in the example below, an arranger does not necessarily ‘steal’ an idea ‘note-for-note’. In this case Whitfield just adapted the idea of the bass line for his own purpose.

Example 60. A: *Ball of Confusion* (Whitfield/Strong) Arr.: Norman Whitfield B: *American Woman* (Bachman-Cummings-Kale-Peterson) Arr.: The Guess Who



Guitar player, arranger, writer Allan Slutsky is the author of the acclaimed “Dr. Licks” transcription series of books such as *The Great James Brown Rhythm Sections 1960 – 1973*. His book *Standing In The Shadows Of Motown – The Life & Times Of The Legendary Bassist James Jamerson* was awarded The Rolling Stone Ralph J. Gleason Music Book Award. He produced a major television documentary and DVD *Standing In The Shadows Of Motown* about The Funk Brothers. After twenty years of research and a lifetime as a player and arranger, he gave an insider’s analysis of ‘The Motown Sound’.¹¹⁷

¹¹⁵ <http://www.bigchill.net/story/1610/tontosexpandingheadbandartistprofile.html>

¹¹⁶ A 1967 hit for Canadian rock group Guess Who.

¹¹⁷ Slutsky’s comments are transcribed from the author’s interview at Slutsky’s home, 2001.

The Motown Sound is an ass-kicking rhythm section with highly produced strings and horns on top of it. In the early days, there were no formal arrangements – just three chords scribbled on a brown paper lunch bag and the guys [The Funk Brothers] would be expected to come up with something brilliant – and did. Later on there was such brilliant arranging between the Marvin Gaye/Tammi Tyrell duets and what Paul Riser was doing in his collaborations with Ashford & Simpson. The music became very complex, though it still started with that rhythm section.

Slutsky described the division of labour between the three-man ‘Oreo Cookie Guitar Section’.

The first guitar would play ‘chips’ with the tambourine on the two and four backbeat that would slice through the whole recording. All the other counter-rhythms and syncopations bounced off that. The second guitar might strum while the third would play lines and fills. They’d divide the neck so they’d be playing in different registers. When you put the three parts together you had an incredibly intricate counterpoint where the parts weaved in and out of each other. And when they doubled each other’s parts, the engineers often asked if they were both playing because it was so tight —they breathed together.

The three guitarists were Eddie Willis playing a Gibson Firebird, Joe Messina playing backbeats on a Fender Telecaster and Robert White who played *My Girl* on a big Gibson L5 with his thumb – he was a Wes Montgomery¹¹⁸ freak.¹¹⁹

Slutsky played the three guitar parts played on the Smokey Robinson and The Miracles 1967 hit *I Second That Emotion*. Example A shows how the three guitars played different inversions of the same chord to get a ‘fat’ *tutti* sound. Example B shows the three guitarists playing parts that differed melodically and rhythmically. Note the use of slides and short ‘chips’ here.

¹¹⁸ Jazz guitarist Wes Montgomery (1925 – 1968) was an innovator whose trademark use of his thumb to play octaves and melodic style was highly influential to many other guitarists including Lee Ritenour and Pat Metheny.

¹¹⁹ The word “freak” is a slang expression of the 1960s meaning “fan” or “aficionado”.

Example 61. *I Second That Emotion* (W. Robinson/A. Cleveland)

Arr.: Willis/Messina/White

The image shows a musical score for three guitars, labeled GUITAR 1, GUITAR 2, and GUITAR 3 A. The score is written in treble clef with a key signature of one sharp (F#). It consists of three staves. The first two staves (GUITAR 1 and GUITAR 2) show a sequence of chords and melodic lines. The third staff (GUITAR 3 A) shows a sequence of chords. Two specific examples of chord voicings are highlighted with double lines and labeled EXAMPLE A and EXAMPLE B. EXAMPLE A is a chord voicing in the first measure of the third staff. EXAMPLE B is a chord voicing in the second measure of the third staff.

Slutsky described the interaction between the rhythm section and the arrangers.

Sometimes the staff arrangers were there from the start; sometimes they'd be brought in afterwards to sweeten the tracks. They would work off the rhythm section, which made their jobs easy. Sometimes they would influence what the Funk Brothers played, and sometimes the Funk Brothers would influence what they wrote.

Paul Riser was probably the busiest arranger. Smokey Robinson liked to use Willie Shorter. They used Ernie Wilkins, Wade Marcus, Slide Hampton and Sonny Allen who did *Fingertips* and later did *Shaft*. Dave Van De Pitte of course did *What's Goin' On*. He differed from the other Motown arrangers because he came from more of a big band background. Dave's chord voicings were very jazzy, lush and rich. Dave was a genius.

Paul Riser wrote *What Becomes of The Broken Hearted*, and also arranged it. When we did the movie, *Standing In The Shadows Of Motown*, I transcribed it and asked him if I'd done it right. There was always a little hook. Like in *Broken Hearted* when Jimmy Ruffin sings 'I know I've got to find some kind of peace of mind, baby' the strings play these four notes in harmonics that just make the track."

The reason these notes "make" the track is not just the notes, but the fact that Riser the arranger knew that using violin harmonics to play those notes (indicated in the example below) would be an 'ear-catching' event for the pop listener. It would be an unusual sound to the average listener and Riser knew that having heard it once, they would look forward to hearing it again. Creating this 'Pavlovian' response is a goal all pop record makers hope to achieve.

Example 62. *What Becomes of the Broken Hearted* (Weatherspoon/Riser/Dean) Arr.:

Paul Riser

Musical notation for Example 62. The top staff is for the violin, with the word "VIOLINS" written above it. The bottom staff is for the vocal line, with the lyrics "VOCAL: BA - BY" written below it. Chords E7, F, B \flat , and F are indicated above the staff.

Slutsky continued,

Riser's arrangement for *I Heard It Through The Grapevine* is constant call and response. The strings answer Marvin. Paul would just sit at a table with no instrument and the notes would flood out of him.

The phrasing of these unison answering lines shows Riser's jazz roots using chromatic ornamentations, syncopation and note choices such as the B \flat on the A \flat 7th chord (resulting in a jazzy 9th). Active as the lines are, they never conflict with the lead vocal but rather enhance it. It is almost as if the strings are not backing Gaye but duetting with him.

Example 63. *I Heard It Through The Grapevine* (Whitfield/Strong) Arr.: Paul

Riser

Musical notation for Example 63. The top staff is for the vocal line, with the lyrics "I KNOW A MAN AIN'T SUPPOSED TO CRY BUT THESE TEARS I CAN'T HOLD IN SIDE LOS IN' YOU". The bottom staff is for the celli line, with the word "CELLI" written below it. Chords E \flat 7 and A7 are indicated above the staff.

Riser was held in such high esteem at Motown that even the accomplished arranger Norman Whitfield asked him to collaborate. One of the notable records they made together was *Papa Was A Rolling Stone* for the Temptations. In this arrangement Riser utilises tremolo strings in an emotive filmic fashion.

Example 64. *Papa Was A Rolling Stone* (Whitfield/Strong) Arr.: Paul Riser

The musical score for Example 64 consists of two staves. The top staff is labeled 'STRINGS' and the bottom staff is labeled 'BASS GUITAR'. Both staves are in a key signature of two flats (B-flat major/D minor) and a 4/4 time signature. The strings part begins with a series of chords, followed by a melodic line that starts on a whole note and is held over several measures. The bass guitar part features a rhythmic line with a prominent bass line, starting with a half note and followed by eighth notes.

Riser also wrote highly effective unison, jazzy pentatonic rhythmic string lines.

Example 65. *Papa Was A Rolling Stone* (Whitfield/Strong) Arr.: Paul Riser

The musical score for Example 65 is a single staff labeled 'STRING SECTION'. It is in a key signature of two flats (B-flat major/D minor) and a 4/4 time signature. The score begins with a half note followed by a series of eighth notes, creating a rhythmic pattern. A dynamic marking of 'MF' is present at the beginning, and a chord symbol of 'B-flat mi7' is written above the staff.

By including ‘white’ elements, Motown became more accessible to a larger audience. But Slutsky feels there was a more important social and political aspect to Motown’s accessibility.

Of course they wanted hits at Motown. To get hits, the orchestrations in Motown paralleled a lot of the white pop music of the day. They used French Horns, strings, flutes, piccolos and bassoons. Berry always had his eyes on Vegas and Hollywood and loved those big orchestrations. So Motown was successful in crossing over to white audiences. It was even bigger in England than it was in the U.S. - and it was huge in the U.S.

It was just as big in the white community as it was in the ‘hood’. But because of this, Motown created a lot of racial unity in a racially torn time. I grew up in an upper middle class school with a black minority, but because of Motown, I gravitated towards black music and my first band was a Motown band.”

A comprehensive discussion of all the Motown arrangers is beyond the space limitations of this work. The rhythm section and staff arrangers at Motown created a genre of R&B/Pop that is as influential today as it was in the 1960s. The creators of The Motown Sound transcended the fact that they were working on a musical

'production line' to produce an enduring body of work. The following interview with David Van de Pitte¹²⁰ allows consideration of one Motown arranger in more detail.

¹²⁰ Although his name has been printed in many other forms, Van de Pitte (with a small 'd' separated from the following 'P') is correct in keeping with his Dutch origins.

Chapter 12

DAVID VAN DE PITTE (b. 1942)

David Van de Pitte is best known for his contribution to one of the most critically acclaimed 'soul' albums of all time, Marvin Gaye's *What's Goin' On?* His career, like many considered in this work, began in jazz (as a trombonist with the Tommy Dorsey Orchestra). At Motown he worked with many of their biggest stars including Stevie Wonder, Michael Jackson, Diana Ross, Smokey Robinson, The Temptations, The Four Tops, and George Clinton and Funkadelic, Paul Anka and Gladys Knight & The Pips.

David Van de Pitte's reminiscences were often punctuated with husky laughter recalling the "sometimes difficult situations an arranger can get himself into".¹²¹

In the early days we were a group of four arrangers - the others were Paul Riser, Wade Marcus and Willie Shorter - and we serviced around sixty different producers. They would each have their favourite arranger, but there were times when we were all really jammed up with work because there was a tremendously high volume for only four arrangers to crank out all the music that was coming out of that place.

I might meet with one producer and/or artist with three or four tunes they wanted to do. I'd put together the rhythm parts, but when the time came that they wanted strings or horns, I might be otherwise occupied so one of the other arrangers would take over. There were times I would follow through completely with a project, as I did with Marvin, but just as often one of us would do the rhythm, another would do the horns and another might do the strings.

It was just a matter of who was available at the moment, and all of us knew the others were very competent, so there was no problem. The Motown idea was that we were looking for a reasonably homogenous sound. Even though all the artists were a bit different, there had to be a certain kind of standard that we used. In order to do that we all had to understand each other's styles to be able to step into the breach and take over at a moment's notice. It sounds silly but there were times when we didn't go home for days at a time. We'd just catch a catnap where we could in the studio on a cot. The recording schedule was so heavy.

While many record labels discouraged experimentation, Van de Pitte explained Berry Gordy generally gave his team the freedom to achieve their artistic vision.

¹²¹ Van de Pitte's comments were transcribed from the author's telephone interview conducted for the BBC, 2002.

Motown was one of the first companies to encourage using unusual instrumental combinations for pop music. We had an orchestra there that we could play with in whatever way we wanted. I don't remember ever being refused any instrumentation, no matter how ridiculous it was. They'd give anything a try, to be fresh and new and different from what the rest of the recording world was doing. I asked for a string section made up entirely of cellos and nobody thought I was wacky. They said, 'Fine – whatever you need.' I remember doing a session with French Horns and tenor saxophones, a track I did with [producer] Frank Wilson on The Four Tops. Frank decided to try a different kind of approach and use a 'bottom end' sound, and he said, 'What about French Horns and cellos?' I said, 'Well, it's a gorgeous sound! I have no idea what that has to do with R&B but we could certainly take a whack at it!' As it happened, it turned out very nice.

There was another time I was doing a Christmas album with The Marvellettes – Smokey Robinson was producing it and wanted to try it with a legitimate woodwind quartet. I said, 'Gee, Smokey, if you can get past Berry with that one, it's fine with me!' It turned out really neat and the players had a lot of fun playing it too.

I guess it boils down to the fact that we were allowed an awful lot of room for experimentation and because of that we got to use a lot of instrumental combinations other people weren't using at the time. This was one of the prime differences about the Motown Sound. They knew that their willingness to allow us to try different things brought success.

Van de Pitte discussed some of the 'nuts and bolts' of working at The Hit Factory.

Our standard string section was seventeen players – ten violins, three violas, three cellos, a harp and sometimes we'd augment that slightly. You didn't need a whole lot of strings on R&B records for them to be heard and be effective. Brass instrumentation varied from project to project and each producer had their pet groups they liked to use. We'd use anything from two trumpets and a trombone with a couple of saxophones on up to four trumpets, four trombones, five saxophones – whatever it took. We used French Horns and a lot of woodwinds. I think one of the most distinctive things about the Motown sound was that we used a lot of piccolo, flute and oboe, sometimes doubling strings and it gave it a different sound.

It was piecework. It was paid by the song and broken down as to what particular job you did – rhythm, horns or strings. And if you were lucky enough to have done all three, you got all three parts of the paycheque. There was no kind of retainer. You had to *work* to get your paycheque.

We never got any royalties, but when the record is used in any other context than as a record, for instance in a movie or a T.V. programme, we get compensated under the Union's new Use provision¹²². Some of the fellows were

¹²² Here the Musician's Union provides a fee for the musician if their performance is used for a purpose other than a commercial record, for instance a film or television programme or a television or radio commercial.

fortunate enough to have their names included as songwriters and were paid a songwriter royalty over the years, but that didn't happen very often.

Van de Pitte addressed the question of whether arrangers receive just remuneration for their work.

It's an interesting business being an arranger. It's basically thankless and anonymous – a very service-oriented profession where others often take credit for what you've done. There were any number of times when people walked in with a basic chord sheet, just humming a tune. You put the whole thing together creating the feel, intros and riffs. Yet you're still just the arranger, not the producer. I feel that if a person contributes, if not a royalty he should at least get his fair share of the credit.

One credit David Van de Pitte did receive was on the acclaimed *What's Goin' On?* album for Marvin Gaye. This record frequently appears in the Top Ten of any list of the greatest albums of all time. Berry Gordy, who disliked the album, nevertheless praised Van de Pitte's "phenomenal arrangements"¹²³. This was the first time an arranger had ever received not only a credit but also a credit on the front cover of the album. Van de Pitte explained how that came about.

That was Marvin's doing. He was in a dispute with the company at the time and he was determined that he was going to do the album he'd always wanted to do. He insisted on doing the album his way. Part of his way was that I got credit. That was unheard of, as was listing musicians on the jacket. Berry Gordy had a thing about anybody finding out who actually worked for Motown because he was afraid we would be spirited away in the night by another company! But Marvin got his way and I got front cover credit, which was the first time that had happened! And it was quite interesting because there had been odd times when names went on a '45', but most of the work was anonymous.

How did Van de Pitte become involved with the *What's Goin' On* album and how it was conceived?

I met with Marvin at his home and he laid out this whole concept for the album. He said he had all the music written and it was all ready to go. As it turned out, the music *wasn't* written. Some tunes weren't finished and some hadn't even been conceived yet! As we started wading into it I said to Marvin, 'You know, this is not regular Motown fare. There's something different going on here. I think we're gonna have problems getting this released. Are you sure about this?' 'Absolutely!' he said.

¹²³ Berry Gordy, *To Be Loved*, Headline Book Publishing, 1994

Van de Pitte was right. There were indeed problems because Berry Gordy openly tried to stop release of the album. But Gaye's vision prevailed and the rest is a significant part of pop history. But how clear was that vision?

Marvin had a concept of what he wanted but had no idea of instrumentation, so we had to hash all that out. He'd have a sound in his mind and he'd ask me 'what could make that sound?'

Eventually, song-by-song, we had most of the album finished. He then thought we needed some sort of continuity. He said, 'I'd like it to flow from one tune into the next.' So I suggested I write some musical bridges to link the songs. He said, 'That's a great idea but how do we do it?' I said, 'We'll tack a piece of the next song on the previous tune and then we'll just have to splice them together in the studio.' The story went around later that the engineers themselves mixed some 'out-takes' to bridge the songs together, but that was absolutely wrong. They were designed and written to be put together.

When we started recording, Marvin decided he wanted to use musicians other than the regular Motown team. He wanted to use Jamerson but also wanted to use Bob Babbitt on bass. He asked me for a drummer and I recommended Chuck Forest, a fine Detroit drummer. So we were handpicking musicians to fit the feel of the project.

Everything was written and arranged before we went in - the whole album. It was one of the only times this occurred. Usually at Motown we waited until we had vocals on the tracks before we would consider writing strings or brass. Marvin and I cut all the rhythm tracks first - then overdubbed the brass, then the strings. At the very end, we cut the tunes together so that they flowed into each other.

Marvin Gaye had said, "I'm gonna learn to write music...because I want all the credit... The only thing that stands between me and Beethoven is time."¹²⁴ Marvin told biographer David Ritz that he actually wrote the scores for *What's Goin' On?*, not Van de Pitte.¹²⁵ Van de Pitte explained with a wry laugh,

Marvin said that every note of the album was in his head, and he just needed someone to help him get it on paper. Of course this was silly, because when I showed up, all the tunes weren't even finished! And I think when I was nominated for a Grammy, that didn't help too much! Sometimes when you're dealing with egos, it's difficult. I don't have a problem with acknowledging credit, but other folks seem to.

Harry Weinger compared the arranging styles of David Van de Pitte and Paul Riser.

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Van de Pitte brings a lot of colour and texture to a track, always just underneath. With Paul Riser, you can sing along to his strings. With Van de Pitte it's a backdrop that uplifts everything. When I produced the *What's Goin' On? Deluxe Edition* I really wanted to hear that backdrop, just for myself. And all of us in the room at that time were so taken with it that we just got chills to hear what Van de Pitte did, what he heard against Jamerson's bass, how he was able to draw you into the track. And when the strings come in on that instrumental piece, it's just chilling! I'm humbled to talk to him because there's something that David hears that nobody else hears, something that really gets into your chest.

Arrangers are hired not only for their musical knowledge but, perhaps more importantly, for their musical taste. Like many of the other Motown studio players and arrangers, David Van de Pitte came from a jazz background. In jazz slang, to be 'hip' is to be "keenly aware of or knowledgeable about the latest trends or developments – very fashionable or stylish"¹²⁶. Van de Pitte's jazz background clearly gave his best-known work a 'hipness' and sophistication. But it is his ability to utilise his melodic and harmonic tools in the service of the artist and the song that has led to his place in pop music history.

Analysis of What's Going On

Recorded by Marvin Gaye (1971)

The record opens with many voices speaking slang generic phrases such as "what's happenin', brother" and "this is a groovy party". From this deliberately created party atmosphere one might not expect the political lyrics to follow about "picket lines, picket signs" and the pointedly anti-Vietnam statement that "war is not the answer". David Van de Pitte chose to let the more serious content of the song lyrics guide the majority of his arrangement here. But he also created a party feel with the rhythm section. James Jamerson's funky, syncopated bass is heard to excellent effect here, interlocking with Chuck Forest's bass drum pattern.

Example 66. What's Going On (Gaye/Cleveland/Benson) Arr.: David Van de Pitte

¹²⁶ <http://www.thefreedictionary.com/hip>

The image shows three staves of musical notation. The top staff is labeled 'BASS GUITAR' and features a treble clef with a key signature of one sharp (F#). The first measure is marked with a chord symbol 'E m7'. The middle staff is labeled 'DRUMS' and shows a rhythmic pattern with eighth and sixteenth notes. The bottom staff is labeled 'CONGAS' and shows a rhythmic pattern with eighth and sixteenth notes, including accents.

The remainder of the rhythm section is a strummed electric guitar, vibes marking each chord change and an active conga pattern that locks in with the drums by accenting the backbeat on the second beat. This is Motown, but in a much jazzier mood. Van de Pitte ensures that the listener knows this by having an alto saxophone play a jazzy line over the four bar intro, immediately telegraphing the ‘jazz’ message to the listener. The line is heard as jazzy not only because the saxophone is a quintessentially jazz sound, but also because it stresses the scale notes 9, 6 and major 7 rather than playing a more R&B oriented pentatonic scale,

Example 67. What’s Going On (Gaye/Cleveland/Benson) Arr.: David Van de Pitte

The image shows a single staff of musical notation for an alto saxophone. The key signature is one sharp (F#). The first measure is marked with a chord symbol 'E m7' and a note '9'. The second measure is marked with a chord symbol 'm7'. The third measure is marked with a note '6'. The fourth measure is marked with a note '3'. The fifth measure is marked with a note '6'. The sixth measure is marked with a note '3'. The seventh measure is marked with a note '6'. The eighth measure is marked with a note '3'. The ninth measure is marked with a note '6'. The tenth measure is marked with a note '3'. The eleventh measure is marked with a note '6'. The twelfth measure is marked with a note '3'. The thirteenth measure is marked with a note '6'. The fourteenth measure is marked with a note '3'. The fifteenth measure is marked with a note '6'. The sixteenth measure is marked with a note '3'. The notation includes various rhythmic values and articulations, and is labeled 'ALTO SAXOPHONE' and 'ANSWERING PHRASE'.

The alto sax continues to play an answering phrase very softly on the first verse. This is doubled by some gentle voices. Gaye’s vocal arrangement on this record is quite distinctive but much of the time he is, as here, singing along with lines Van de Pitte had already written. The strings enter significantly in the first pre-chorus section (“picket lines”). The rest of the song is scored as long unison (and octave unison) lines that constitute an alternate melody.

Deliberately contrasting with Gaye’s vocal melody, syncopated with large gaps, Van de Pitte’s string melody is made up of lyrical long sustained notes with no gaps. The use of triplets gives the string line a feeling of floating over the rhythm section rather than being part of it. In fact, at times the agogic accents of the writing seem to

suggest a half-time feel. Doubled by the alto sax, Van de Pitte's melody at the bridge section (in A minor) is particularly strong, in fact much more memorable than the vocal melody. The note choices throughout are derived from jazz, focusing on the extensions of the chord: 9, 11 and 13.

Example 68. What's Going On (Gaye/Cleveland/Benson) Arr.: David Van de Pitte

Though the lyric to *What's Going On* mentions the unrest about Vietnam, the closest the lyric ever gets to making its point is, "There's too many of us dyin'... cryin'... We've got to find a way to bring some lovin' here today... war is not the answer". Though the lyric has a serious aspect it could not be characterized as original or particularly deep. After all, this was 1971 and the Sixties ideals of 'peace and love' were now mainstream, and opposition to the Vietnam war was *de rigueur* for any one in the arts. Van de Pitte had the task of lifting the song above the level of a soapbox for Gaye's rather trite sentiments.

This 'wall-to-wall' melodic writing gives the song a feeling of sophistication, depth and seriousness it would otherwise not have. I am not aware of any other pop arrangement that uses a non-stop counter-melody in this way. It imparts an ineluctable meaningfulness to a song that is, musically, a 'party tune'. It achieves this perceived profundity by virtue of the quality of sustained unison strings. It also provides solid melodic material for those listeners unable to find an aural anchor amid Gaye's less concrete vocal improvisations - soulful as they may be.

It is arguable that without Van de Pitte's contribution, *What's Going On* might not have been received such fulsome critical acclaim. Gaye's simple pentatonic melody is enriched with the gravitas provided by Van de Pitte's melodic writing.

CHAPTER 13

GEORGE MARTIN (b. 1926)

Because of his work with The Beatles, no discussion of arranging in popular music can be complete without George Martin. But while he is credited as producer, he received no arranging credit on any Beatles recording, although it was Martin's abilities as an arranger that enabled him to function as such an effective producer for The Beatles. The book *The Beatles Complete Scores*¹²⁷ containing complete transcriptions of every note played or sung on every Beatles record fails to give Martin credit as arranger. Yet every note in the book was transcribed from arrangements written either wholly or partially by Martin. The book does not even mention the word *arrangement* preferring to refer to its content as "transcriptions". H.B. Barnum has been quoted previously, "I don't think there would be the Beatles without George Martin. He made people want to listen to the songs."¹²⁸

Martin was often called "the fifth Beatle" because he enabled the Beatles to express themselves with a musical palette of brass, strings, harpsichords, choirs, woodwinds and electronic sounds made possible by the technology of the day. This variety of textures was created to not only enhance their compositions but also to convey the substance and emotion of their lyrics. Paul McCartney commented, "That's what a producer does. He doesn't write the songs or play them – he doesn't fly the plane but he is in charge. And that, tied in with his music, made him the perfect producer for the Beatles."¹²⁹

It is interesting that McCartney refers to "his music" but does not specify what he means by those words. He refers to Martin as a producer, not an arranger. Martin did indeed "play" piano, harpsichord, celeste, Mellotron and other keyboards on Beatles records and he "wrote" the arrangements for a wide variety of orchestral instruments. As A&R for Parlophone, Martin's comedy (Peter Sellers, Spike Milligan and Flanders and Swann) and MOR work (Matt Munro) gave him a great deal of practical experience in arranging and producing expressive and commercial

¹²⁷ *The Beatles Complete Scores*, Hal Leonard Corporation, 1989.

¹²⁸ Author's interview with Barnum, 2004.

¹²⁹ In fact, Martin did indeed play a variety of keyboards on many of their records. And to this author, writing arrangements is another form of being an accompanist.

records using a wide variety of sounds from full orchestra to the use of sound effects (such as “scrunched up paper” to emulate the sound of fire).

Much has been written about Martin’s relationship with the Beatles. The most significant aspect may well be that he signed them in the first place when every other label had turned them down. Without his perspicacity, the world might never have heard what was to become the most commercially successful and critically acclaimed group in pop history. And without his musical input, the world would not have heard The Beatles in the same way. Of his role as the ‘fifth Beatle’ Martin modestly commented, “They were geniuses. I was the guy who helped fix it.” Clearly the five men had a great deal of mutual respect, Martin never inhibiting their exuberance and The Beatles appreciating and accepting that Martin’s musical ideas would enhance their music. If one considers (for example) Martin’s string quartet arrangement for *Eleanor Rigby*, his brass arrangement (including the piccolo trumpet) on *Penny Lane*, his orchestral arrangements for *A Day in the Life*, *All You Need Is Love* and all of Side Two of the *Abbey Road* album, it becomes clear that Martin’s ideas made a considerable impact on the music of the Beatles and a great number of musicians who followed.

Martin gave a detailed description of the process of creating one of The Beatles’ most acclaimed recordings. When Lennon and McCartney needed a way to connect the two separate songs that would become *A Day In The Life*, Martin came up with the solution.

I said, ‘Let’s make it a definite number of bars, let’s have twenty-four bars of just rhythm in two places, and we’ll decide what to do with them later.’ They said, ‘How are we going to know it’s twenty-four bars, because it’s a long time?’ So we had Mal¹³⁰ standing by the piano counting ‘One ... two ... three’ and in fact he had an alarm clock, because he was timing the thing as well, and it actually went off. On the record you can hear Mal saying ‘twenty-one ... twenty-two ...’, if you listen.

When we’d done it I asked them what they were going to do with those bloody great gaps. Paul said he wanted a symphony orchestra, and I said, ‘Don’t be silly, Paul. It’s all right having ninety-eight men, but you can do it with a smaller amount.’ He said, ‘I want a symphony orchestra to freak out.’ So I said, ‘If you really want one, let me write something for it.’ He said, ‘No, I don’t want you to. If you write it, it’ll be all you. Let’s have just something freaking

¹³⁰ Malcolm Evans, The Beatles road manager.

out.' I said 'Let's be practical, you can't get an orchestra in there and say 'Freak out, fellers', because nothing would happen. They'd just look round embarrassed and make a few funny noises.

So I booked a forty-one-piece orchestra, half the normal symphony orchestra, and I spent some time with Paul and John. I wrote out the obvious underlying harmonies, and during the main twenty-four-bar sections John and Paul suggested that we should have a tremendous shriek, starting out quietly and finishing up with a tremendous noise.

So I took each instrument in the orchestra and at the beginning of the twenty-four bars I wrote down their lowest note, whatever it was, so that the cello, for instance, had a bottom C, and at the end of the twenty-four bars, I gave them their highest note related to the chord of E. And throughout the twenty-four bars I just wrote 'poco-a-poco gliss'. And when it came to the session I told the musicians that they had to slide very gradually up and those people in the woodwind who need to take breaths should take them at random. It was just a gentle slither¹³¹.

This story is significant in that it shows Martin's methodology. But it also exemplifies the atmosphere of collaboration in which the records were created. This spirit of mutual respect manifested a truly memorable moment in the history of popular music. But that respect did not stop McCartney making the following comment about Martin's contribution to The Beatles:

The producer's role is not to come up with ideas. That is one misconception about people who worked with the Beatles, that they gave the ideas. Most of the ideas came from within the group. George assimilated it all. He accommodated us. I think a lesser producer might not have done.¹³²

This comment is neither accurate nor fair. Even though Martin was only paid £18 for his arrangement of *A Day In The Life*, considering his musical contribution, it is difficult to reason why McCartney was not willing to share at least some of the credit. It is one thing to have an idea for an orchestra to "freak out". It is another equally important thing to know how to manifest that idea and add to it. McCartney was interested in contemporary art and twentieth century legitimate composers. But he did not study arrangement or orchestration and would have had no idea whatsoever of how to manifest this admittedly fine idea without Martin's knowledge and expertise.

¹³¹ Quoted from George Martin's interview with the music newspaper *Melody Maker* in 1971. http://www.aboutthebeatles.com/biography_georgemartin_mminterview.html

¹³² Quoted from George martin's interview with Mark Espiner of *The Guardian*, 30 June, 2001. <http://www.guardian.co.uk/thebeatles/story/0,11212,607871,00.html>

McCartney says Martin merely “assimilated” and “accommodated” The Beatles ideas, and Martin modestly dismisses himself as “the guy who helped fix it.” But one must ask, who actually wrote the notes the string quartets, orchestras and brass sections played? Who altered the form – the order of verses, choruses, bridges, introductions, and endings – of many of The Beatles songs? Whose idea was it to use certain instrumentation, textures and settings for songs? Who wrote many instrumental melodies listeners hear as essential parts of the composition? If the answer to these questions is Martin, his musical contribution was more substantial than McCartney implies. McCartney wrote,

It’s always been very good for me to have someone like George Martin who actually knows music because I’m primitive on music. I don’t want to learn music... it’s too serious, it’s too like homework... So I’ve always liked someone like George... He’s a beautiful arranger.¹³³

McCartney’s contribution is not being discounted here. And it could be argued (as Martin has said) that Lennon, McCartney, Harrison and Starr exhibited qualities of “genius”. The author’s own work with McCartney has shown him to be an inspired and inspiring musician, fascinated by orchestration. In the 1980s he worked on pieces with composer Carl Davis and in 2006 completed another orchestral work. Certainly he, more than the other Beatles, would often offer ideas on melodies and instrumentation. An example of this is the recording of *Penny Lane*.

McCartney saw a BBC television performance of the *Brandenburg Concerto Number Two in F Major* featuring David Mason playing piccolo trumpet. He called Mason to the studio the following day to record the solo. “We spent three hours working it out,” says Mason. “Paul sang the parts he wanted, George Martin wrote them out, I tried them.” Here McCartney was choosing the notes of the melody and the instrument they were played on while Martin was acting as his amanuensis. But that does not negate Martin’s contribution of the brass arrangement that adds much colour and texture to the song. At times Martin writes phrases with the syncopations of a dance band.

¹³³ Paul McCartney quoted in *The Paul McCartney World Tour* program, 1989.

Example 69. *Penny Lane*, (Lennon/McCartney) Arr.: George Martin



Equally interesting because of their entirely rhythmic intent are the brass stabs with the backbeat on two and four in the verse. Here the brass function as a doubling of the snare drum. Note that these notes create pedal points against the changing harmony. Each time these notes are repeated the function of the note (analyzed beneath the staff) against the chord alters.

Example 70. *Penny Lane*, (Lennon/McCartney) Arr.: George Martin

An example of the importance of Martin's musical contribution may be found if we consider that it was Martin's idea to arrange *Yesterday* for acoustic guitar and string quartet. McCartney was initially against the idea, until he heard Martin's arrangement. That inspired McCartney to write *Eleanor Rigby* and ask Martin to write another string quartet behind his vocal, this time dispensing with the guitar.

Considering these two arrangements for string quartet gives us an excellent opportunity to examine Martin's writing. *Yesterday* is a seven-bar verse. Ensuring that the listener is not 'wrong-footed' by this unusual number of bars, Martin writes a very melodic figure over the harmonic movement of the sixth and seventh bar based on the 'guide-tones' of the harmony. The C, b7 of Dminor7 resolves to B, the third of G7, resolving to Bb, b7 of C7 sus4 (Bb/C), resolving to A, the third of the tonic F chord. This makes these two bars sound more like an end of a phrase.

Example 71. *Yesterday*, (Lennon/McCartney) Arr.: George Martin

STRING QUARTET

There follows an example of Martin incorporating an idea McCartney had for the second bridge. He asked Martin to write a rather bluesy flattened seventh on the tonic F major chord.

Example 72. *Yesterday*, (Lennon/McCartney) Arr.: George Martin

STRING QUARTET

CELLO

Texturally the writing of a high A pedal for the first violin is extremely emotive over the first five bars of the last verse. This was an inspired choice by Martin as it creates an 11th on the E minor 7th chord, a major 7th on the Bb and a 13th on the C7. It certainly follows pop arranging practice of introducing a new element in each verse developing the dynamic. It is literally the high point of the song.

Example 73. *Yesterday*, (Lennon/McCartney) Arr.: George Martin

VIOLIN I

VIOLIN II

VIOLA

CELLO

Eleanor Rigby is often mentioned by arrangers as one of the most influential string quartet arrangements in popular music. Martin said, “It was rather more complicated in that I took as my model the writing of an American film composer... Bernard Hermann.” It used many interesting features that, as he said, “combined rock ‘n’ roll with classical music”.¹³⁴ What initially strikes the listener is the percussive nature of the writing, similar to Hermann’s score for the Hitchcock film *Psycho*. This literally combines a ‘classical’ element, the string quartet, with the rock element¹³⁵ of rhythm. Unlike *Yesterday*, there is no guitar. The quartet provides the rhythmic drive and the entire harmonic content. The staccato nature of the intro is immediately arresting. Martin uses a rhythmic cello, as an independent bass line, viola and second violin playing harmonised rhythmic crotchets, and sustained first violin.

Example 74. *Eleanor Rigby*, (Lennon/McCartney) Arr.: George Martin

The image shows a musical score for the string quartet arrangement of 'Eleanor Rigby'. It consists of four staves: Violin I, Violin II, Viola, and Cello. The Violin I part features a melodic line in the first three bars, followed by a one-bar gap, and then a more active melodic line in the fourth bar. The Violin II, Viola, and Cello parts provide a rhythmic accompaniment of eighth notes. The Cello part is particularly rhythmic, with a bass-like quality. The score is set in 4/4 time and features a key signature of one sharp (F#).

Note that the first violin in the last bar plays a melody in bar four that would be equally ‘at home’ in a string quartet or sonata by Mozart or Beethoven. It more importantly provides a valuable memorable counter-line filling the ‘gap’ where McCartney is not singing. The verses are an unusual ten-bars long consisting of a three-bar melody, a one-bar gap and a one bar ‘answering’ vocal line. This is repeated. Martin fills the vocal gaps without ever forgetting the rhythmic imperative. In the first verses a simple bass-like rhythmic cello figure fills the gaps on bars four and nine.

¹³⁴ http://www.aboutthebeatles.com/biography_georgemartin_mminterview.html

¹³⁵ It could be argued that this rhythmic drive would also be seen in the writing of composers such as Bartok or Stravinski. But this would be an unhelpful reference as Martin’s clearly stated intention was to blend classical elements with rock elements.

Example 75. *Eleanor Rigby*, (Lennon/McCartney) Arr.: George Martin

CELLO

MEAS 4 & 9

The choruses use a similar formula as the intro. In the second chorus (below) the viola plays a sustained guide-tone line taking the listener through the harmony while the second violin plays rhythmic crotchets. The cello plays a pedal E. Note the development as Martin adds an extra counter line in the first violin for the second chorus.

Example 76. *Eleanor Rigby*, (Lennon/McCartney) Arr.: George Martin

VIOLIN I

VIOLIN II

VIOLA

CELLO

E mi

E mi[#]

C/E

E mi

5

E mi

E mi[#]

C/E

E mi

In the next verse Martin develops the arrangement with a more melodic yet still very rhythmic cello fill in bars four and nine.

Example 77. *Eleanor Rigby*, (Lennon/McCartney) Arr.: George Martin

Musical notation for Example 77, Cello part, bars 4/5 and 9/10. The notation is in bass clef with a common time signature (C). The melody consists of eighth and quarter notes, with a fermata over the final two notes of the second phrase.

The last verse sees even more active and rhythmic writing but the dynamic comes down to *mezzo piano* giving the record a chance to build again in the last chorus.

Example 78. *Eleanor Rigby*, (Lennon/McCartney) Arr.: George Martin

Musical notation for Example 78, showing Violin I, Violin II, Viola, and Cello parts. The Violin I part is marked "HARMONY BELOW VOCAL MELODY" and features a syncopated counter-line. The Violin II part is marked "Emi". The Viola and Cello parts provide a rhythmic accompaniment.

Martin also adds an effective syncopated counter-line here, in harmony with the vocal melody, adding tension and interest. The coda is simply one bar that echoes the vocal melody "do they all belong".

Example 79. *Eleanor Rigby*, (Lennon/McCartney) Arr.: George Martin

The image shows a musical score for four string instruments: Violin I, Violin II, Viola, and Cello. The music is written in G major (one sharp) and 4/4 time. The Violin II part has an 'Emi' annotation above the first measure. The score shows the first four measures of a piece, with a double bar line at the end of the fourth measure.

Yesterday is “the most covered song and one that sparked a revolution in the use of strings in pop music” according to critic Craig Cahill.¹³⁶ Evidence of the influence of Martin’s string quartet writing is clear. Chris Gunning’s later string quartet arrangement of *Say You Don’t Mind* for Colin Blunstone displays an adventurous approach that would not have been possible in pop without Martin’s previous work.

Martin’s arrangement for *All You Need Is Love* contained some ‘quotes’ from other well-known songs - *La Marseillaise*, *In The Mood* and *Greensleeves*. Martin’s choice of those particular pieces is worthy of comment as they were far from arbitrary. The song is about the need for universal love and all three pieces relate to that theme.

La Marseillaise was still in the public’s mind as music that symbolised freedom from the German occupation of France twenty years earlier (during which it was banned). Loved ones were reunited and images of French women kissing the liberating soldiers to the stirring anthem would have still been shown in documentaries and newsreels. *In The Mood* would signify ‘in the mood for love’ while *Greensleeves* is possibly the oldest English love song.¹³⁷

Another example of the way George Martin thought ‘out of the box’ was his idea for the arrangement of *I Am The Walrus*. Martin explained that his working

¹³⁶ <http://www.metroactive.com/papers/sonoma/06.22.05/beatles-0525.html>

¹³⁷ There has been some debate about whether Henry VIII of England wrote the song but recent research by Dr. John Smith of the London Institute of Behavioural Science (including the finding of the original parchment) seems to have proved that he indeed wrote the music and lyrics in his own left-handed script. (<http://greensleevesengland.tripod.com/>)

relationship with John Lennon contrasted with McCartney. “John was never very articulate about orchestration; he’d never sit down with you and say, ‘I’d like some brass to come in here, or some cellos to do that,’ as Paul would say. He’d just say, ‘Do something good.’”

So I went away and thought about it and I wrote with four cellos and some trumpets in mind. But then I knew that we had to have kooky effects so I engaged a twelve-piece choir – The Mike Sammes Singers – who were regular, dare I say, hack singers of radio and television. They were very proficient – they could read music just like that, and they had good voices, but they weren’t who you would normally pick for the Beatles. But I needed those kind of people because I wrote into the score the ‘whoos’ and ‘ha ha ha hee hee hee’s’, all those kinds of things.

When we recorded it, John had no idea I’d done this and when they started doing their little bits and pieces, they were really so professional about it, so serious, you know, counting off ‘One, two, three whoooo!’ That in itself was hysterical... and John fell around laughing, saying ‘What the hell have you done?’ I said, ‘Well I think it’s going to work,’ and he agreed, ‘Yeah, it sounds great.’”¹³⁸

Martin treated the Beatles with great respect and felt that his collaboration with them was resulting in a significant musical statement. “It was a pompous thing to think, but at one stage I thought we were making an art form that was truly worthy of our time - combining the elements of rock 'n' roll and classical music so that neither damaged the other.

When Martin produced *Let It Be*, The Beatles were “rebelling against production.” But when they asked him to come back to produce *Abbey Road*,

...it was then that I went back to my idea, and I suggested to Paul, ‘Think symphonically. Bring some of your tunes back as certain subjects, work them contrapuntally, put them in different keys. Think in terms of *any* instrument – you’ve got the world, you can have any sound you like. We can wrap this into something that’s really worthwhile.’¹³⁹

It is significant that Martin described this concept as “my idea”.

In 2006 Martin once again collaborated with The Beatles. With his son Giles Martin and the co-operation of McCartney, Ringo Starr and the widows of John Lennon and George Harrison he created *Love* for Cirque du Soleil. With access to all

¹³⁸ Howard Massey, *Behind the Glass – Top Record Producers Tell How They Craft The Hits*, Backbeat Books, 2000.

¹³⁹ *Ibid.*

The Beatles master tapes, all the separate tracks from the multitrack tapes were transferred to the digital domain and remixed. We have already stated that remixing is indeed re-arranging. Giles Martin was able, for instance, to combine backing vocals from *Oh Darling*, *Here Comes The Sun* and the tabla and tambura from *Within You Without You*. For a new version of *Lady Madonna*, he was able to add Ringo Starr's drums from other Beatles songs. George Martin was also able to write a new string arrangement to George Harrison's demo of *While My Guitar Gently Weeps* to create a new emotive version of this well-known song.

Martin's contributions were not limited to orchestral writing or adding a harpsichord to a track. Even in the early Beatles recordings Martin would make many musical changes. "By adding Lennon's harmonica... Martin gave *Love Me Do* a different feel. By upping the tempo and giving it a new arrangement, he completely altered the sound of *Please Please Me*."¹⁴⁰

Thus, because of his ability as an arranger, George Martin was able to combine the natural "genius" of The Beatles with his own musical knowledge and creative talent. His "idea" of blending rock with classical music resulted in the most accessible and highly acclaimed pop records of the twentieth century. He said,

I thought we were doing something that was actually bringing the disparate worlds together. I'd always resented the snobbishness of classical musicians towards rock and roll, and rock and roll musicians towards classical music – the people who have musical blinkers... I thought how crazy. Music is a wonderful big world; why limit yourself to one thing? ... I tried to persuade The Beatles that this was the way forward... I've never subscribed to the idea that pop music is trivial, though it's ephemeral in many cases. There have been great moments in popular music as there have been great moments in classical music.¹⁴¹

¹⁴⁰ Ross Benson, *Paul McCartney: Behind the Myth*, Victor Gollancz Ltd., 1992.

¹⁴¹ Howard Massey, *Behind the Glass – Top Record Producers Tell How They Craft The Hits*, Backbeat Books, 2000.

CHAPTER 14

RICHARD CARPENTER (b. 1946)

Arrangers contributed a wide variety of approaches to the evolving art of popular music in the 1970s. Richard & Karen Carpenter from Downey, California were signed by Herb Alpert to his label A&M Records in 1969 and gave the world a string of hits until Karen's death in 1983. Apart from the quality of the songs, many co-written by Richard, The Carpenters records are distinguished by Richard Carpenter's production and arrangements. This is even more impressive considering the fact that he was only twenty-three when they had their first hit. His records combined the elements of vocal harmony, strings, woodwinds, keyboards and guitar to create records still played on radio stations throughout the world. Moreover, it is this author's opinion that Carpenter developed a formula for arranging that, together with Barry Manilow's work, created the definitive template for what we now know as the contemporary pop ballad. No producer, arranger or recording artist working for the last forty years can record a ballad without reference to the work of Richard Carpenter.

Richard Carpenter discussed his arranging method.¹⁴²

When I either write a song I'm particularly happy with, or hear a demo I like, the ones that become the biggest hits are the ones that are easiest to write and arrange. Often an arranger will use part of the motif as the intro, whether it's part of the bridge or the chorus or verse. *Yesterday Once More* has both a melodic verse and chorus, and yet all I heard for that was the piano chord - which was not one of my most creative intros, but that's exactly the way I thought that song should begin. *Hurting Each Other* was a cold opening.

By "a cold opening", Carpenter means that there is no introduction whatsoever. The song begins with the first verse. Other effective examples of this are songs such as *Good Vibrations* (The Beach Boys) and *Penny Lane* (The Beatles). This can be an effective way to get the listener right into the 'action'. By contrast, *Rainy Days and Mondays* begins with part of the melody used as the introduction played by a harmonica. Carpenter described how he conceived of the arrangement.

Because it has a bit of a plaintive melody in the minor part, I immediately heard the harmonica. The intro melody was what I considered the hook. It's not really

¹⁴² All Carpenter's comments herein from an interview with the author conducted at Carpenter's home (2002)

a chorus-type song; it's an A-A-B-A form, verse-verse-bridge-verse song. But it has that hook – the 'hangin' around'. It was the first thing that caught *my* ear so I thought, 'That'll get people's attention,' and even if it didn't, that was the way I wanted to start it.

Example 80. *Rainy Days And Mondays* (Williams/Nichols) Arr.: Richard

Carpenter

The image shows a musical score for the song 'Rainy Days And Mondays'. It features a harmonica double lead in the upper staff and piano accompaniment in the lower staff. The harmonica part is marked 'HARMONICA DOUBLES LEAD' and 'MP CU'. The piano part is marked 'PIANO'. The score includes various chords and melodic lines across several measures.

Carpenter continued,

Through the years the arrangements that would get to me on vocal records were ones that would start with rhythm and vocal, then the string pad would come in on the second verse and build from there. So I used that on *Rainy Days*. We began very sparsely with piano and harmonica. Then Karen entered, then the tom fill, then bass and the drums and strings came in, then you start adding, the little counter-line with the harmonica and you build from there.

The use of the oboe playing melodies and counter-melodies was a trademark element of the Carpenters sound. The timbre of the oboe in its mid register was similar to the solid dark alto timbre of Karen's voice. Had that been a conscious decision on Carpenter's part?

I was hoping you'd bring that up! I guess I chose the double reed instruments, primarily English horn and oboe because they worked so well with certain tunes. I'd grown up listening to a lot of romantic Russian music – Borodin, Tchaikovsky and Rimsky-Korsakov. The oboe always got played properly and really elicited a response in me. Depending on the tune and the mode, it does, as you've pointed out, have a quality, if not in timbre then in emotion, that Karen possessed.

Multi-track recording enabled Carpenter to create the trademark Carpenters harmonies. It appears that a four-part harmony would be recorded two parts at a time, with each triple-tracked. The four-part voicings usually used what is called the 'four-way-close', or, much less frequently, the 'drop-two' voicing technique. These two voicing techniques are often used in brass and jazz vocal arranging. In a 'four-way close' voicing the four notes of the chord are arranged in close position, but chord extensions (also known as 'tensions' - 9, 11 and 13) are substituted for chord tones one tone below them. The ninth (including b9 or #9) is substituted for the root of the

Karen and I never talked about it because we thought that was the way everybody did it. Later we found that no one else could believe we did it this way, but Karen and I found it very disconcerting to hear previous tracks. The engineer would say, 'You DON'T want to hear what you just did?' And we'd say, 'NO! We know what we just did. We know the notes, where they attack, where they release - so if we sing them properly they will double perfectly.' And they did.

Both siblings possessed analytical musical minds and remarkable vocal control. This goes some way towards explaining the literally extra-ordinary quality of the Carpenters' vocal sound. Carpenter continued,

So then we had two tracks. We found out through the years that you really don't need to do the triple [track], but back then we tripled. Now in order to have enough tracks for all the instruments, we had to bounce. We even had to record mono piano. I didn't like that! So we'd come in and balance the three vocal tracks and bounce them to one. Then we'd do BG2, the inner two parts.

The voicing techniques detailed above often resulted in seconds in the inner two voices. (See Example 72 above.) Carpenter agreed that the resultant major or minor second intervals are a trademark of the Carpenters vocal sound.

Yes, we got the seconds in the inner voices again and again. BG1 was in 6ths and was easy enough to sing. But then you got the seconds with BG2, the inner two voices. The seconds really gives it a fat sound, especially in *Close To You*. Now the 'ooh, baby' in *Superstar* it's a lovely sound but it's in thirds.

The author was compelled to ask Carpenter why he chose to record in this way. This methodology often resulted in 'BG2' having to sing the musical interval of 'seconds'. That is, Karen and Richard Carpenter had to stand next to each other singing notes that are only a semi-tone or whole-tone away from each other. This is a difficult task for even the finest studio session singers requiring the highest level of musical proficiency - and The Carpenters did it throughout their career! Would it not have been easier to record the top two voices and then the bottom two voices, since each would usually have been in wider intervals such as 3rds or 4ths?

Carpenter considered this for a moment and then looked up with a bemused smile.

That's absolutely right. I've never thought of that! It would have been a lot easier! But, it seemed the logical thing to do at the time. And as I think about this, I remember the engineer's reaction. Hearing those seconds he often used to say, 'Oooh, something doesn't sound right!' And we'd say, 'Oh, no, when you put it all together, it'll work!' So we'd do three of those, bounce them and

end up with two tracks for your background vocals which are made up of twelve voices.”

Carpenter considered the development displayed in his arrangements.

I always made it a point to add little things. *Superstar* is a very special song in so many ways – the minor to the major, the melodic sweep and the form – it’s just different. You don’t usually get too many chances for a re-intro in a three and a half minute record. I wrote the ‘long ago’ motif for the oboe, bent it around a little, then the French Horns end it. It was pretty much a repeat but I had to add something. I echoed the motif on the Wurlitzer, right behind the oboe, answering it.

Example 82. *Superstar* (Russell/Bramlett) Arr.: Richard Carpenter

The image displays a musical score for the song "Superstar" by Richard Carpenter. The score is divided into two systems. The first system, labeled "ELECTRIC PIANO", consists of a grand staff with a treble clef and a bass clef. The treble clef part contains a melodic line with notes and rests, while the bass clef part contains a piano accompaniment with chords and eighth notes. Chord symbols Fmi7, A/Eb, D, and A/C are written above the treble clef staff. The second system, labeled "FRENCH HORNS" and "ELECTRIC PIANO", also consists of a grand staff. The treble clef part contains a melodic line with notes and rests, while the bass clef part contains a piano accompaniment with chords and eighth notes. Chord symbols Eb, Eb/D, D, D/C, Cmi, and Fmi are written above the treble clef staff. A "5" is written above the first measure of the second system. The score ends with a double bar line.

Carpenter continued,

On *Close To You*, while I was putting the chart together at Herb Alpert’s request, I started thinking. It could have ended simply with the piano figure and the tonic chord. But out of nowhere I thought back to the end of *Raindrops Keep Fallin’ On My Head*. I wondered what the hell I could do here. And I came up with the ‘wahh – close to you’ bit.

This is one of the most famous ‘false endings’ in pop. The listener was made to feel that the song had ended. Then Carpenter gives us the surprise *forte* Carpenters trademark harmony as a coda. No one who heard the song for the first time ever expected it and every time listeners heard it for the rest of their lives, they were waiting for it, reliving the excitement of the first time they had been surprised by it.

Yes, it was definitely taking it on home!¹⁴⁶ The use of the rhythmic push on the third one was Karen's idea. We were in the studio with Hal Blaine on drums and Joe on bass. I was on piano. It was a bear of a track¹⁴⁷ because it's very deliberate. And I finally threw in the towel and said, 'All right! Give us the click track!' because it was so easy to rush at that slow tempo.

Example 83. *Close to You* (Bacharach/David) Arr.: Richard Carpenter

Note in the example above Karen Carpenter's idea to use dynamic anticipation the third time this is repeated. Also note the voicing on the word "you" containing seconds between the first and second and the third and fourth voices. Seconds in the top two voices are usually avoided but these experienced harmonizers knew that how to make it work.

The bottom voice in a minor or major second (wherever it may occur in the voicing) should sing the note at a lower dynamic level than the top note. Jazz composer and bandleader Duke Ellington used this technique in his brass writing. He instructed his men that a voicing containing seconds would sound harsh and dissonant if all players played at an equal dynamic. But if the player playing a note a second below another player lowered the dynamic of that note, it would sound rich and attractive. When writing for anyone other than experienced jazz musicians (most of whom know this as part of their ensemble training) it is prudent to mark these notes at a lower dynamic on the parts.

Carpenter agreed that these nuances of performance gave their music a unique quality that has been difficult to copy.

Through the years we've had our detractors who don't understand the type of music we're doing and dismiss our music as easy or simple. And of course it was anything but simple. Joe Osborn recently said to me, 'You write shit so simple that no one can play it!' And he knows! And you listen to some of the

¹⁴⁶ This expression comes from country and blues and means to finish a song in a rousing manner.

¹⁴⁷ Carpenter means here that it was difficult to keep the tempo constant.

Carpenters sound-alikes! Oh, boy! The one on *Goodbye To Love* was really a laugh! And they didn't even get the piano voicing right on *Close To You*.

The Carpenters hits are evidence that complex, detailed music can be highly commercial. Carpenter echoed the concept of making technique “invisible”.

Anyone who does anything well makes things seem simple, whether it's Sinatra or Bing or Como or Karen or an athlete. People think they can do it until they get into it and see how difficult it is.

Carpenter spoke about working with musicians, his descriptive use of soloists and the trademark drum fills often heard on Carpenters records.

I would write out a road map for the drums. It had the feel, the kick, the sock¹⁴⁸ and where I wanted the ride. I notated the fill going into the second verse of *Rainy Days*. But usually wherever I heard a bass or drum fill, I would leave it to the player, knowing that they could come up with something way better than I would write.

On *For All We Know*, I wrote the descending bass line but Osborn, who is a genius, came up with the sliding. I knew he'd add to whatever I'd write. It's beyond the notes. I wouldn't have thought of the sliding or the syncopating of the notes as he played it.

Usually it was tough with me because I already had my mind made up how I wanted the final record to sound. But we really appreciated someone who didn't just come to put in time in the studio. They felt comfortable to offer ideas. And most of these folks, we still work with them today after thirty-three years because they're so damn good and we all get along so well together.

Carpenter spoke of another trademark of The Carpenters hits, the guitar solos. His comments give us an insight into how he collaborated with his musicians. It is also significant because the use of the “power lead guitar” became *de rigueur* on pop ballads thereafter.

I came up with *Goodbye To Love*. As I was putting it together I pictured a guitar solo. People said Dean Parks or Louie Shelton¹⁴⁹, but I said, ‘No, they're fine players but there's this kid who can really play – Tony Peluso!’ I think Karen got hold of him. It must have made him nervous as hell, but he met us at A&M Studio B.

It turned out that he didn't read music, but that didn't mean anything to me. ‘Bone’¹⁵⁰ showed up with his Gibson guitar and a little amplifier and a Big Muff fuzz box. That was it. We gave him a chord sheet and I said, ‘I want the first couple of bars playing the melody.’ So I played the melody a few times and

¹⁴⁸ “Sock” is another slang expression for snare drum.

¹⁴⁹ Both are well-known Los Angeles studio guitarists.

¹⁵⁰ Tony Peluso's nickname was ‘Bone’.

he was very quick. We got the solo in two takes. The bulk of it is the first take and then I edited into the second section from the second take. As soon as he laid into it I was amazed with it and still am. It was exactly what I had in mind and of course we asked him to join the group.

It was almost the beginning of the big rhythm ballads with the power lead guitar. If you think about it, we actually used very little guitar. We used 'Bone' when we re-mixed *Ticket* in 1973 when Karen redid her lead and her drums. The early records had no guitar because I didn't hear it in the arrangements.

Richard Carpenter, like Barry Manilow and other arrangers considered here, sometimes worked with other arrangers and orchestrators. Brian Wilson did this at the beginning of his career but soon wrote his own parts and even did his own copying. Manilow used other arrangers because of the time restrictions of being a star. Carpenter simply found the physical process tedious.

Since I absolutely loathe writing music on manuscript paper, Ron Gorow has the unenviable task of taking down what I ask him to write. He has great ears, so even if I give him something for the rhythm track that's pretty dense and complex, he hears it. Karen and I just did the vocal arrangements on our own. But with everything else it's down to every note for every instrument. Then I play his scores and I'll sometimes say, 'No, wait a minute, we'll have to change this.' He's VERY patient. We've been working together for thirty-two years, and thankfully he still looks forward to working with me.

Carpenter described his approach to the highly unusual recording, *Calling Occupants*.

As I did on several other tracks, when it came to the orchestration, I worked with England's late great Peter Knight. He could do just about anything, but for certain things of ours I thought he'd do the perfect job. We'd get together and talk at the piano and then he'd go away and do his thing. I mentioned the marching band thing to him. But that whole chromatic thing at the end, that was all him! You become familiar with people who you know will compliment what you're doing, then you just let them go to it.

I love the section at the end with the repeated figure against the descending dissonant bass. It reminds me of a UK ambulance, 'bee-boo bee-boo'... It works perfectly for this crazy record.

Example 84. *Calling Occupants of Interplanetary Craft*

(T.Draper/J.Woloschuk) Arr.: Peter Knight/Richard Carpenter

The musical score for 'Calling Occupants of Interplanetary Craft' features four staves. The top staff is for FLUTES, with a melodic line that descends and then ascends. The second staff is for VOCAL, with the lyrics 'CALLING OC - U PANTS OF IN TER PLAN ET AR Y CRAFT'. The third staff is for the STRING SECTION, marked with a '3' and a 'B' time signature, showing a descending melodic line. The bottom staff is for GLOCKENSPIEL, marked with '8/Q' and a 'B' time signature, showing a descending melodic line. The score is in 3/4 time and G major.

Carpenter spoke about the song that has become a standard for weddings all over the world, *We've Only Just Begun*

I loved the bridge and I loved the 'together' bit when I heard the Paul Williams demo, and I knew that the second time we did it we'd repeat the 'together' up an inversion.

This is a good example of a simple but effective arranging technique of adding another element the second time a section of music is presented. The first time the bridge ends we hear one "together" as in the left-hand example below. The second time, Carpenter develops the idea. He not only repeats "together" but he adds a bar and presents it in a higher voicing, adding interest and extending the decrescendo into the last verse.

Example 85. *We've Only Just Begun* (Williams/Nichols) Arr.: Richard Carpenter

The musical score for the bridge of 'We've Only Just Begun' shows two iterations of the 'together' phrase. The first iteration is on a lower voicing, and the second iteration is on a higher voicing. The score is in 3/4 time and G major. The lyrics are 'DAY TO - GETHER DAY TO - GETHER TO GETHER'. The first iteration is marked with 'E7 sus4' and the second with 'E7 sus4'.

"I also thought the song was a little harmonically weak going into the bridge" said Carpenter. "So I re-harmonized that to get a smoother transition."

Had it been Carpenter's idea to make the bridge of this ballad so funky?

Yeah! That record has everything! You see it's three minutes long and yet it shows everything we can do. It has the vocal harmonies. It has Karen's great voice. Then when it builds, I put in the brass stabs and the Wurlitzer's doing a funky rhythmic accompaniment figure. Then we bring it down and the Wurlitzer has a little counter-line (that I still don't think is high enough in the mix). It has a nice brass thing at the end. It has a cold ending, which I like, because any time I can avoid a fade, I'll do it.

I don't like fades because they're not natural. Of course you could say overdubbing isn't natural. Now I'm a hot-tempered sort, and very touchy. We were in Australia in '72 doing a tour and after the first show in Sydney interviews were set up. One interviewer said something about us being an electric band. I said, 'We're NOT an electric band.' Tony wasn't even with us at the time but he said, 'Look at you! You've got electric piano and electric bass.' I stormed out, but in a sense he was right. In the studio we were electric because we used electronic equipment, even though we used acoustic instruments for the most part.

Carpenter explained why an arrangement can make the difference between a hit and a 'flop'.

A good example of how important the arrangement is would be the Burt Bacharach version of *Close To You*. Now of course Burt is a big influence on everyone. But no one's perfect, and Burt missed *Close To You*. He usually he knew exactly what to do with songs, but his arrangement for Dionne Warwick was put out in '63 and didn't happen. So it's a hit song, a hit singer and a hit arranger. But for some reason he wasn't his usual perfect self.

When told Bacharach himself had in fact called his own arrangement of the song "a mess", Carpenter more politely concluded, "It's a NICE arrangement but it's just not the right arrangement."

Analysis of *Ticket To Ride*

Recorded By The Carpenters (1970)

As has been discussed, in recent times A&R executives and producers have insisted on arranging 'covers' of well-known songs exactly as the original. Evidence of this could be seen in the work of many pop vocal groups¹⁵¹ of the Nineties. In a sense, by saying that changing the arrangement would be detrimental to the commercial potential of the new record, record companies are supporting this thesis,

¹⁵¹ Inaccurately called 'boy bands' or 'girl bands'.

acknowledging the importance of the arrangement to the success of a record. In contrast to this unimaginative approach, Richard Carpenter discussed his radical re-working of The Beatles' *Ticket To Ride*.

Lennon and McCartney always impressed me from the first time I heard *From Me To You* in the summer of '63. They have a lot of melody. Even before we had the Carpenters, we had the trio. Karen was just starting to sing and I'd ask her to do a number of songs as ballads that were originally rock tunes I thought had melody. We did *Handy Man* way before James [Taylor] did it. I thought it was a pretty melody. We did *Nowhere Man*, *Rain* and *I Wanna Hold Your Hand* as ballads.

By the time we signed with A&M, early '69, I'd come up with the arrangement for *Ticket To Ride*. But that opening melody hit me the first time. I changed the melody and I changed the chords on 'ri-I-ide'. I think those chords are gorgeous. And somehow it seems to fit with the lyric. It's certainly not a happy song! And the melodic change on 'and he don't care' – I love the major 7th chords. And that had a little tag on it – 'think I'm gonna be sa-ad' - a sort of precursor to the tag of *Close To You*. There was the descant horn played by David Duke. It may be my favourite Carpenters single – it probably is.

The value in analysing this record is that it demonstrates the rare situation where an arranger has total control. Usually, this can only happen if the arranger is both the producer and the artist and has had so much commercial success that the record company will not interfere.¹⁵² In this case, the producer was Jack Daugherty, the A&M Records executive who had signed The Carpenters in 1969. This was their first record and Daugherty showed an unusual amount of appreciation of and resulting trust in Richard Carpenter's talent by giving this new unproved artist complete artistic control.

Carpenter was able to record such a radically different version of this well-known song because he had no one to veto or edit his conception. Carpenter feels that it is his "favourite Carpenters single" because it specifically displays his arranging input (to both the musician and the lay listener who already know the original) more clearly than his arrangements of 'new' songs.

When the record begins the listener might think they are listening to a piano sonata by a classical composer of the romantic period. Carpenter presents the listener

¹⁵² Other examples in this study are Brian Wilson's *Good Vibrations* or Barry Manilow's *Tryin' To Get The Feelin'*.

with his own composition, fourteen bars of music that has no relation whatsoever to the melody or harmony of *Ticket To Ride*. As this was “not a happy song” lyrically, Carpenter uses the minimum elements to create that ‘sad’ effect: a wistful solo piano (significantly one of the defining elements of the Carpenters sound), four and a half bars of warm strings, a gentle bell tree on the first bar and a light cymbal ‘zing’ on bar thirteen.

Example 86. *Ticket To Ride* (Lennon/McCartney) Arr.: Richard Carpenter

Arrangers seem to divide into two schools of thought about introductions. Some prefer to use elements from the song to create an intro. It is a way to make the arranger’s own comment on the song and give the listener a different view of what is to come. Other arrangers feel that the introduction should be totally unrelated to the melody. Frank Sinatra’s arranger Nelson Riddle wrote,

Somewhere along the line, arrangers developed the idea of using the opening phrase of the song as material for the introduction... To my way of thinking, the use of a phrase from the melody of the song effectively ties the arrangement and the song together on the one hand, [but] on the other deprives the arranger of the few bars of music which were his to express his *own* originality.

Moreover many singers I have worked for expressed their thought on the subject in no uncertain terms, their view being that if the orchestra stated the theme before they sang it, their singing of the opening phrase would be

anticlimactic and therefore would lose some of its punch. [This method] gives the singer his or her heart's desire, namely: first crack at the melody!¹⁵³

Karen Carpenter gets her “first crack at the melody” singing to Richard Carpenter’s piano accompaniment, in the same arpeggiated manner as the intro. The song has been transposed from A major, the original key of the Beatles record, to Bb, more suitable for Karen’s alto vocal range. A bell tree at the end of the eighth bar of the verse brings the listener into the chorus. Here warm strings add to the poignancy of the shift to the relative minor. On the second statement of “ri-i-ide” Richard Carpenter indeed changes the chords and makes some striking melodic alterations. It is worth remarking that The Beatles harmony and melody (Example 87 below) would have been very well known to listeners in 1971.

Example 87. *Ticket To Ride* (Lennon/McCartney) Arr.: The Beatles/George Martin

The image shows a musical score for the song 'Ticket To Ride'. It features a single staff in treble clef with a key signature of one flat (Bb). The melody is written in eighth notes, with some notes beamed together. Above the staff, several chords are indicated: F#mi, G, F#mi, E7#9, and A. Below the staff, the lyrics are written in a stylized, bold font: 'SHE'S GOT A TICKET TO RI - I - IDE... SHE'S GOT A TICKET TO RIDE... AND SHE DON'T CARE [GUITAR RIFF]'. The notation includes a double bar line after the first phrase and a repeat sign at the end.

Carpenter’s alterations would therefore have made much more of an impression than they would to contemporary listeners who might not be as familiar with the Beatles original.

¹⁵³ Nelson Riddle, *Arranged By Nelson Riddle – A Complete Arranging Method*, Warner Bros. Publications Inc., 1985.

Example 88. *Ticket To Ride* (Lennon/McCartney) Arr.: Richard Carpenter

The musical score for Example 88 consists of three staves. The top staff is labeled 'STRINGS' and shows a counter-line in bar three. The middle staff is the vocal line with lyrics: 'HE'S GOT A TICKET TO RI - I - IDE HE'S GOT A TICKET TO RIDE AND HE DON'T'. The piano accompaniment is shown in the bottom staff with various chords: Gmi7, Cmi7, Dmi9, E7(b9)7, Gmi7, Bb/c, B(b9)7/F, E7/F, B(b9)7/F, E7/F, and Bb. A 'CARE' section is marked at the bottom of the piano staff.

Carpenter elongates the note values in the second and third bars of Example 91. He also doubles those three notes with tubular bells and re-harmonizes them with rising diatonic seventh chords. The strings enter with a counter-line in bar three of the example. It is a subtle but effective touch that the strings diminuendo as they tremolo in the fourth bar. He then utterly changes the melody to descend to an elongated major 7th on the word “care”. Under this word he brings back the piano arpeggio accompaniment and then introduces a generically appropriate and emotionally effective horn line, raising the dynamic to take the listener into the next verse. This line is simple but interesting in that it begins with an octave leap (F to F) typical of classical French horn writing, and ends with a five-note phrase that is typically pop. In fact this phrase would have worked perfectly well if played by an electric guitar.

The next verse raises the dynamic by introducing the bass and drums playing an R&B rhythm but with no backbeat. The left hand of the piano doubles the bass line to enhance the interesting rhythmic bass line. This allows Carpenter to introduce a ‘groove’ without moving the listener too jarringly away from the lush orchestral, semi-classical texture he has created. The right-hand piano accompaniment changes to block chords, as if to clarify the point that Carpenter has re-harmonized the verse. Especially ear catching is the Ab triad over the Bb pedal Carpenter has set up, resulting in a generically typical pop voicing of Bb7sus 4. The voicing was and still is extremely common in pop. At the time it was used often in the songs of many artists including James Taylor, Carole King, Burt Bacharach and The Beach Boys. The three notes of the upper structure major triad of Ab are b7, 9 and 4 in Bb7sus 4.

The piano is also doubled with a Wurlitzer electric piano, thickening the harmonic texture. It is also noteworthy that the Wurlitzer breaks away from its doubling to play a 'funky' syncopated chordal figure in the last bar. Apart from providing an event in this dominant chord, it raises the dynamic into the chorus.

The second chorus features a number of new elements, all of which raise the dynamic and interest of the record: trademark Carpenters harmonies throughout, a decidedly 'funky' groove with a backbeat, a 3/4 bar on the fourth bar, and a tutti break before the last line of the chorus. This last is very effective in any song, if not overused. Occurring on the second beat, it leaves two beats for Karen Carpenter to sing unaccompanied before the next downbeat when the band returns. These two bars set up the bridge with a tonic groove over which the guitarist plays a two bar fill in a 'country-rock' style. (Although it sounds like a pedal-steel guitar, it is probably a normal electric guitar played to sound like a pedal-steel guitar.)

The bridge itself is rather unusual. Carpenter re-harmonizes and adds bars to the original composition. Although the first chord is IV 7th in the Beatles version, Carpenter chooses an unusual melodic shape for the harmonies, accentuating the b7 on the word "high". Instead of writing a more structured brass or string figure, Carpenter uses the guitar to fill the first two gaps in the melody, the Wurlitzer fills the third and the guitar fills again at the end. Perhaps Carpenter wanted to make this a 'rocky' section contrasting with the earlier classical elements, but why did he choose to continue the thick Carpenters vocal harmonies throughout. Might it not have sounded more 'rocky' to score it with lead vocals against the band, perhaps (as he did on the bridge of *We've Only Just Begun*) with some brass 'stabs'? Perhaps he wanted to contrast with the verses which are primarily lead vocal, or perhaps he just liked the sound of that section harmonized.

The last three bars of the bridge, re-harmonized and supported by the string section to reinforce the new harmonies, decrescendo to take the listener back to the next verse. Carpenter creates what can be seen as a temporary key change to C, (in that it is not being used as the secondary dominant of F, the V chord) preceded and followed by Gm 7th used as a pivot chord (VI in Bb) to take the song back to Bb. This non-diatonic chord has a dramatic effect, the E natural alluding to the mode of Bb

Lydian. Once again the guitar fills in the last two bars as the vocals hold the word “me”.

The last verse brings the dynamic down as the lead vocal begins, supported by bass drum and hi-hat, a high F held on the bass guitar and piano back in arpeggio mode. A high violin counter-line answers the vocal before the band attacks the last two bars *forte*. Within eight bars Carpenter has taken the dynamics down and back up again for the last chorus.

Example 89. *Ticket To Ride* (Lennon/McCartney) Arr.: Richard Carpenter

The musical score for Example 89, "Ticket To Ride" (Lennon/McCartney) Arr.: Richard Carpenter, is presented in a four-staff format. The top staff is for Piano, marked "PIANO". The second staff is for Bass & Piano L.H. The third staff is for Drums. The bottom staff is for Electric Piano, marked "ELECTRIC PIANO". The score shows a four-measure phrase. The bass line and electric piano part feature a five-note melodic line. The electric piano part includes a five-note line that echoes the bass line. The score is marked with dynamics like "PIANO" and "F7".

This follows the same arranging format of the previous chorus with the addition of an answering string line in the gap after “ride”. Note that this five-note line echoes the five-note line earlier stated by the French horn.

At the stop Karen Carpenter sings the melodic line descending to the major 7th as she did after the first chorus. There is further development as she sings it again with a melodic alteration. There are two bars of the same harmony with warm string pads, classical style piano and the five-note horn line yet again with an extra melodic addition. Finally, a two-bar vamp is created for the Outro fade.

Example 90. *Ticket To Ride* (Lennon/McCartney) Arr.: Richard Carpenter

THINK I'M GON NA BE SA — AD
 Gbm7/F Cmi9/F

THINK I'M GON NA BE SA — AD
 Gbm7/F Cmi9/F

VIOLINS + FRENCH HORN 8vb

It is noteworthy that Carpenter uses repetition in this arrangement but finds ways to give each repetition its own character with small additions or changes in orchestration. This arranging practice avoids any of the boredom or predictability that can accompany repeated material.

The amount of consideration that went into this arrangement when Carpenter was only twenty-four must be considered impressive. Carpenter transformed the Beatles rock song into a textured piece incorporating elements of classical, rock and pop. Most interestingly, this re-arrangement of *Ticket To Ride* was able to bring out the inherent depth of feeling in the lyric in a way that the Beatles own version did not. Not only was this a different arrangement of the song, it was specifically *his* arrangement, incorporating all of the trademark elements of the Carpenters sound – Karen’s rich alto voice, sophisticated Carpenters vocal harmonies, controlled dynamics, Richard Carpenter’s classical piano and assured orchestral writing.

Chapter 15

NILE RODGERS (b. 1952)

Nile Rodgers is the co-leader of Chic and one of the most successful producers in popular music. What is less generally known is that he was also an accomplished and influential arranger who created a hit sound successful on both the airwaves and the dance floor. This was achieved by synthesising diverse influences including the ethnic music of Greece, Italy and China, classical, funk, disco and children's music.

Rodgers grew up in the artistic atmosphere of Greenwich Village, a fact that informed his wide musical tastes. At the same time, he was also a self-confessed "party animal" in all the fashionable New York clubs, and he used that experience to create his own style of dance music (the jazzy, funk-disco of Chic) with his friend, bassist Bernard Edwards.

In 1977 Chic achieved chart success with *Dance, Dance, Dance, (Yowsah, Yowsah, Yowsah)*. Their hits continued through the 1980s. Rodgers then began producing hits for other artists including David Bowie's *Let's Dance*, Madonna's *Like a Virgin*, and Mick Jagger's *She's the Boss*.

The defining trademark of Chic's sound was the funky interlocking rhythms of guitar and bass – the very instruments he and Bernard Edwards played.

We wrote all our songs together with the bass in his hand and the guitar in mine. Although Bernard's a terrific guitar player, he never picked up a guitar. The very first hit Chic had was *Dance, Dance, Dance, (Yowsah, Yowsah, Yowsah)*. We used to always say that the New York subway sounds like galloping horses. The funk bands of the time were influenced by different rhythms. So when we came up with our style, we thought of the subway. In our heads it was going 'SHONG –gu-gh- SHONG –gu-gh-ShONG!' That became the bass pattern Bernard came up with. Now the very first song we wrote that was based on that subway rhythm was *Everybody Dance*. Once we worked that out, we kept doin' it. Bernard's bass part was the galloping and my guitar part was the 'CHUCK' – the antithesis of the gallop! *Dance, Dance, Dance* was a refinement of the original.¹⁵⁴

¹⁵⁴ All quotes herein taken from the author's 2002 interview with Rodgers at his New York apartment.

By the “gallop”, Rodgers means a fairly constant bass line with a semiquaver feel. The “chuck” refers to the interlocking guitar rhythms that sometimes accent beats two and four, sometimes accent the ‘ands’ and semiquavers (such as beat four of the first bar).

Example 91. *Dance Dance Dance* (Edwards/Rodgers/Lehman) Arr.: Nile

Rodgers

The image shows a musical score for the piece 'Dance Dance Dance'. It consists of two staves. The top staff is labeled 'GUITAR' and features a series of chords and rhythmic patterns, with some notes marked with 'y' (likely indicating a 'chuck' or accent). The bottom staff is labeled 'BASS' and features a steady, rhythmic bass line. Chord symbols 'Fm7' and 'g7b9' are written above the bass staff. The music is in a 4/4 time signature and a key signature of one flat (B-flat major or F minor).

Rodgers’s arranging skills were honed as a child by a school system that respected the role of the arts. It was here that he began to learn orchestration.

When I first started playing, I played flute in the school symphony orchestra. In those days in New York, these arts programs were well funded and they believed that these things were a necessity in a person’s development in life. But every time I changed school, for some reason they didn’t let me continue on the instrument I was already making progress on. They’d say, ‘We need this, so that’s what you’re playing!’ The great by-product was that by the time I was 10 or 11 years old, I knew how every instrument in the symphony orchestra functioned. Which was great for someone who wanted to arrange and produce music. All that early training prepared me for what was to follow in my career.

It is interesting to note that the musical competition Rodgers experienced as a teen professional actually led to his creation of a new style of dance music. Necessity to compete was the mother of his invention of the Chic sound. He explained that his arranging ability enabled him to manifest his new concept.

That’s the question we grew up with: how do you ‘out-slick’¹⁵⁵ the competition? We knew we couldn’t out-funk them! We had to out-slick them with hip arrangements! So later with Chic we had the one-note rhythms, the syncopation, the ‘bops’ and the ‘bips’, elements of funk, AND we had the sophistication.

Rodgers learned a great deal about arranging in a variety of styles from being a member of the house band of the Apollo Theatre in Harlem.

¹⁵⁵ Rodgers means to play with more professionalism and polish.

If there were four acts on the bill, each would bring charts and have their own bandleader to show us what to do. The Apollo gig pushed your musical knowledge to the limit. Back then we did two and sometimes three shows a night. Not only was it a huge amount of work but you had to learn it all in one sitting. And you had to do a great job of recreating their music whether you knew it, liked it or not.

Nile Rodgers developed the Chic sound: funky rhythm playing against orchestral strings, brass and woodwinds.

When we came up with Chic in the Seventies our sound was completely different from other bands like Parliament/Funkadelic or Skyy or Confunktion or the Gap Band. Bernard knew I was an arranger because, before Chic, we had produced other artists – most notably Ashford & Simpson. I had the orchestration background and knowledge.

The Chic arrangements were non-traditional. We loved the fact that strings automatically telegraphed sophistication to the listener. But we didn't want to sound like Barry White. My jazz albums¹⁵⁶ had titles like *Wes Montgomery with Strings*.¹⁵⁷ Strings had the ability to transform an artist who was quite hardcore into someone more 'bedroom'.¹⁵⁸ We were previously thought of as aggressive fusion. We wanted to take our hardcore funk sound and make it softer and more accessible.

So when I started writing for Chic, the jazzier in me took over. For instance, the way the strings are used as punctuation in *Dance, Dance, Dance*. - rhythmic, jazzy lines filling in all the holes.

Note the brass figure is similar to Rodgers' rhythm guitar patterns.

Example 92. *Dance Dance Dance* (Edwards/Rodgers/Lehman) Arr.: Rodgers

The image shows a musical score for the song "Dance Dance Dance". It consists of two staves. The top staff is labeled "FLUTES" and contains a melodic line with eighth and sixteenth notes. Below the flute staff, there are two chords: Fmi7 and Fmi9. The bottom staff is labeled "STRINGS" and contains a rhythmic accompaniment with eighth notes and a triplet. Above the string staff, there is a section labeled "BRASS SECTION" with a melodic line. Below the brass section, there are two chords: Fmi9 and G13. The score is written in a standard musical notation style with a treble clef for the flute and a bass clef for the strings and brass.

Rodgers continued,

¹⁵⁶ Rodgers means jazz albums in his collection.

¹⁵⁷ The Wes Montgomery albums Rodgers refers to (*California Dreamin'* and *A Day In The Life*) were released on CTI Records, produced by Creed Taylor with influential orchestrations by Don Sebesky.

¹⁵⁸ By "bedroom" Rodgers means 'sexy' rather than 'homemade' or 'amateur' (in the contemporary sense of artists who make records in their bedroom).

Then you have things like *Lost In Music* for Sister Sledge – it’s everything you’re not supposed to do, like parallel movement – and it makes a humongously great statement!

Once again I was stealing from Gershwin and you’ll hear that kind of silly ornamentation on *He’s The Greatest Dancer* - the tremolo strings on that diminished chord! It’s all stupid, high school arranging, but when you do it in the right places it’s very effective. The sum total becomes greater than the individual parts. I wasn’t trying to be Claus Ogerman.¹⁵⁹ It was more Burt Bacharach meets Barry White.

Example 93. *The Greatest Dancer* (Rodgers/Edwards) Arr.: Rodgers

Rodgers agreed that he was quite often using the strings differently, as one might use brass, for rhythmic hits and lines. He says he wrote that way because “the cool thing is that strings have a certain expected sound, most of the time giving the feeling of peace. We started to push the envelope.”

Rodgers explained that, apart from the finest studio players, Chic were also lucky to have an accomplished guitarist and bass player playing their arrangements.

There are only a handful of musicians who can play Bernard’s bass lines. I’ve played with the greatest musicians ever. But when I show them how *Everybody Dance* REALLY goes they say, ‘Are you kidding? Is that really what he’s playing? And he’s not using a pick?’ And I say, ‘No! Listen to the sound. If he played with a pick it would sound thin.’ That’s the essence of our sound: that guitar and bass doing that sort of ‘joust’ between the two - that dance, that rhythmic sparring.

Studio 54 was a New York club that became famous for its famous clientele, its open sexual activity and use of illegal drugs. As this club was responsible for one of Chic’s biggest hits, Rodgers discussed how the club itself influenced his writing.

The music they played was underground and disco, especially gay disco because they had the most avant garde, coolest music. Their philosophy was:

¹⁵⁹ Great string arranger for Antonio Carlos Jobim and Frank Sinatra – known for his lush sound.

our audience is sophisticated and hip, but primal. My response was: I just gotta keep them on the dance floor. I knew these people and wrote for them.

Nile Rodgers's experience as a studio musician together with his knowledge of jazz and orchestral arranging created a sophisticated funk that is still played on dance-floors around the world contributing to the musicality and texture of R&B-based pop. He knew how to make music that was effective in clubs because he frequented the clubs himself. His social and political awareness also enabled his music to represent the spirit of the times.

Analysis of I Want Your Love

Recorded by Chic (1982)

Nile Rodgers explained that an arranger does not have to write a great number of notes to create an important moment on a record. Sometimes only one note is enough to contribute significantly to a hit.

John Faddis did an interview where he said the most important one note he ever played in his entire career (and he's a MONSTER¹⁶⁰) was on *I Want Your Love!* He played: 'I want your love, I want BIP your love'. He said that he was hearing this lush arrangement and all he played was this one BIP! But he loved it because that one note makes the hook. It really warmed my heart.

This arrangement not only features the trademark strings and brass of Chic but the use of tubular bells doubles the hook in a very effective way, without getting in the way of the vocal line.

At six minutes and fifty-seven seconds, this song was clearly designed for use at discothèques. The radio single version would have been shorter. After a drum fill on the third and fourth beat, Rodgers uses the melody and groove of the chorus for the eight-bar intro. The melody is played by the violins and doubled by tubular bells. The aforementioned trumpet "BIP" is deliberately placed at a point where the melody rests.

¹⁶⁰ 'Monster' is jazz musician or studio slang for a virtuoso.

Example 94. *I Want Your Love* (Edwards/Rodgers) Arr: Nile Rodgers

VOCAL: TRUMPET

BASS: I WANT YOUR LOVE I WANT YOUR LOVE

RHYTHM GUITAR

The author told Rodgers he had been influenced by this record and used the same ‘BIP’ brass technique on an arrangement written for a Was (Not Was) record called *Spy In The House Of Love* (1987).

Example 95. *Spy In The House Of Love* (Was/Was) Arr.: Richard Niles

BRASS SECTION: VOCAL: Gmi7 pp F/G

I AM A SPY IN THE HOUSE OF LOVE GA-THER-ING CLUES TO BE USED IN THE WAR OF THE AF-FEC-TIONS

Note in the above examples how the brass fills the gaps in both vocal melodies. In Example 94, the “BIP” not only answers the word “want” but also fills the gap before the next vocal “your love”. Moreover, it dramatically increases the tension as the listener waits for the singer to inform them what it is they want. In Example 95, the first “BIP” is intended to be a purely rhythmic part of the chorus while the next two four-note lines are more melodic, but in a lower register so as not to distract from the lead vocal. These lines use the contrapuntal technique of interlocking with the vocal line.

Very full sounding strings state the harmony with pads throughout *I Want Your Love*. But it is the rhythm section arrangement that is of particular interest in defining the Chic sound – the “joust” between the guitar and bass. Rodgers plays a constant funky rhythm pattern on the guitar that interlocks with the semiquaver feel of Edwards’s electric bass line.

Sometimes Edwards plays the same pattern as Rodgers (as in the second beat of the first bar), sometimes he plays a simplified version (as in the first beat of the first bar), sometimes he plays one semiquaver (sixteenth-note) of the pattern as a pick-up to a down beat, and sometimes he plays the same rhythmic pattern in retrograde. This kind of rhythmic “sparring”, or counterpoint (to use a more academic term) is precisely what creates the incisive rhythm, or ‘funk’ (to use a less academic term).

The vocalists enter in the next eight bars singing the chorus, followed by the vocal verse. The entire sixteen bar verse is harmonically static over a tonic A minor 7th chord. Apart from the lead vocals, two elements serve to create interest. One is the insistent, solid groove created by Edwards, Rodgers and drummer Tony Thompson. Another is the jazzy piano fills played in the gaps between the vocals. Yet another is simply the change of texture. Contrasting with the fullness of the richly orchestrated chorus, the verses are also very sparse, with no orchestration at all. This event (diminishing the dynamic) would focus the listener’s attention on the lead singer.

There follows a double chorus (sixteen bars), orchestrated and played as the first. This is followed by a sixteen bar verse, as the first) and another double (sixteen bar) chorus.

In the sixteenth bar of this chorus, Rodgers writes a forte unison melodic string fill (with generic ‘disco falls’) into what we may term as a Chorus Extension. This creates excitement by doubling up the motif of the original chorus for the next sixteen bars with vocalists and strings in unison. Note how Rodgers, having established the commanding identity of the strings in bar sixteen with an ear-catching ‘fall’, continues that identity with the motif in bar three being played by the strings without vocals, with an ear-catching slide between the G and the A.

Example 96. *I Want Your Love* (Edwards/Rodgers) Arr: Nile Rodgers

The musical notation consists of a single staff in treble clef. It is divided into three sections by brackets above the staff:

- STINGS:** The first section, starting with a pick-up note (a quarter note G4) followed by a series of eighth notes (A4, B4, C5, B4, A4, G4).
- STINGS & VOCALS:** The second section, which begins with the lyrics "I WANT YOUR LOVE" and "I NEED YOUR LOVE". The melody continues with eighth notes (G4, F4, E4, D4, C4, B3, A3, G3).
- STINGS:** The third section, labeled "STING PORTAMENTO" below the staff, showing a slide from G3 to A3.

There follows some very jazzy string and brass writing from Rodgers as the record moves into a purely instrumental section. The strings play a four-bar phrase made up of arpeggios outlining an A minor 9th chord in the first two bars and an F major 7th chord in the next two bars. Note that these arpeggios are a six-note motif repeated three times and beginning at three different points: the ‘and’ of the first beat, the third beat and the ‘and’ of the fourth beat. This sophisticated rhythmic grouping of notes, not to mention the repeated syncopated A-naturals that follow, is a particularly good example of Rodgers using the string section as a percussive part of the groove.

Example 97. *I Want Your Love* (Edwards/Rodgers) Arr: Nile Rodgers

STINGS (AND BRASS)

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

They repeat this four-bar section four times. Then the same section of arpeggios is played two additional times by the brass section (made up of trumpets, trombones and saxes).

The next eight bars change the texture again. The brass drop out and the strings return to play the pads of the chorus with no melodic material. This is a relatively peaceful ‘relief’ after the hectic nature of the previous twenty-four bars. We are given even more ‘relief’ with eight bars of groove played by drums guitar and bass over one A minor 7th chord.

The next eight bars bring back the chords of the chorus played by the string pads. But this time we have an additional piano playing a simple harmonised line, each note of which lasts two beats. This new ‘event’ is enough to lift the texture and dynamic enough to repeat the active brass arpeggio in the following eight bars.

The remainder of the record is made up of three more eight bar sections. The first is the basic chorus groove with string pads but no melodic material. The next has the tubular bells return with the melody, but no vocals and no trumpet BIPs.

The remaining eight bar section gives the listener the chorus intact, with vocals, trumpet BIPs, string pads and tubular bells. This section is repeated for the fade.

Nile Rodgers has used many disco elements such as 'spills' and 'slides' in the string section and percussive brass writing. He has used jazzy lines, harmony and voicings for the strings to provide a sophisticated atmosphere for the patrons of Studio 54 and other discos. Rodgers divides the entire track into eight-bar sections so that the dancers will not lose the beat, one of the prime requirements of successful disco records. He has provided a number of events over almost seven minutes (changes in texture, instrumentation and dynamics), so that the dancers will not feel bored. Crucially, he has arranged a 'Chic groove' to keep them dancing, created by his guitar's trademark rhythmic interaction with Bernard Edwards's bass.

CHAPTER 16

JIMMIE HASKELL (b.1938)

Jimmie Haskell who has won three Grammy Awards, one Emmy Award (and four nominations), composed music for thirty-one feature films, thirty-two TV movies and 445 TV episodes, and has arranged and/or produced more than 132 gold and platinum hits.

He has been consistently successful as an arranger and producer from the late 1950's starting out with Ricky Nelson to the present day working with Sheryl Crow. His credits include work with Steely Dan, Barbara Streisand, Blondie, Elvis Presley, Tina Turner, Simon & Garfunkel (a Grammy for *Bridge Over Troubled Water*), The Bee Gees, Chicago (another Grammy for *If You Leave Me Now*), Bobbie Gentry (yet another Grammy for *Ballad of Billie Jo*), Bobby Darin (*Things*), Crosby Stills & Nash, The Doobie Brothers, Jose Feliciano, Laura Nyro, Gladys Knight, Barry Manilow (*Even Now*) and Michael Jackson.

Haskell stressed that arrangers must be generically literate.

The pop arranger today works with melodies that are similar to those that were popular in the Thirties, Forties and Fifties, before rock 'n' roll. Swing is now being considered pop. Sinatra was a pop singer who swung. The pop arranger needs to know how to support the genre of the song. If you use a rap rhythm section, you're no longer appealing to the people who would like a 'pop' song. You may appeal to the rap audience who will suddenly discover the pop song, but it's no longer pop. You can use swing or jazz licks, and as long as you hear the melody clearly, it's still pop. As soon as you focus on the instrumental aspect, with a bunch of guys going way out in left field, the jazz fans might love it, but it's no longer pop.¹⁶¹

Haskell's working method is traditional. For Haskell, what determines how an arrangement should be written?

The song itself and the style of the artist. For instance, Sheryl Crow has her own style. In her case the songs were already written, she had already sung them to her own rhythm section. That made it very easy. We then discussed the style of the arrangement. I like when an artist has an idea of what they want. I like them to mention their favourite records so I know specifically what they're talking about. Without that guidance, I would let the song itself be my guide. I'd

¹⁶¹ All quotes from Haskell herein taken from interviews conducted by the author at Haskell's home in 2002 and 2007.

let the singer sing and I'd accompany them. Pop requires very melodious counter-melodies.

I begin with pencil and paper and an eraser! As an idea pops into my head, I jot it down on paper. I start by making a sketch. I always ask for a lead sheet or a chord sheet, and when that's not available, I make a lead sheet from their demo, or just by listening to them sing. Alicia Keys isn't purely pop, purely jazz, purely rap – she's got a touch of all of them and I like that. That's one of the main differences between pop arrangements of years ago and modern pop arrangements. In the past songs had simple lines, easy to write for. Today's songs may have three things going on at once. If a song requires a synthesized rhythm section, I'll program and record it myself downstairs in my studio. Then I'll bring it to a studio where we can overdub live instruments.

Haskell offered a few 'do's & don'ts' for aspiring arrangers.

Do listen to all your favourite arrangements and try to transcribe them on paper. Because eventually you'll have to give the musicians what they read – notes on paper. Find a teacher or mentor who can correct you. Your goal is to get to the point where what you have heard is what was played and what you have transcribed on paper. Once you learn that process you can start writing for yourself because you already know how other people write.

Don'ts? My first arranging teacher told me, 'The common fault of new arrangers is over-arranging.' To illustrate this, I got my first Grammy for *Ode To Billie Joe*. I had four violins and two cellos and a girl singer named Bobbie Gentry sitting on a stool playing the guitar. We had a small string section because we were actually recording them for a group called The Checkmates. It was just the instrumentation that was available to us that day. Kelly Gordon, the producer called me and said, 'I want you to write a new arrangement we can throw on at the end of tomorrow's session.'

So here was a long piece, four and a half minutes long, with a blues feel. There was no bass on it. What could I do to not make it sound weird? I couldn't have the cello play 'dum-d-dum', every bar - it would get tiresome. So I worked out the fewest notes the cello could play and still fulfil the bass function. Three notes every two bars. It wasn't too much. It allowed the song and the girl's guitar playing to come through. Then I got a Grammy for the string arrangement!

Well, I had the strings, four violins and one cello now, play the intro and they didn't play again for an entire minute. And then they came in with little splashes of what I'd call 'tone colour'. So my idea of arranging is: Accompany the singer, stay out of the way, come in with little bits of flash once in a while and then get out of the way again!

Haskell's approach to this song is exemplified by his writing in the last eight bars of the second verse. First the celli fulfil the bass function playing the minimum number of notes necessary to fulfil the bass function. Then, on what is the 'hook'

lyric and melody of the song, Haskell writes the violins in a bluesy style using dominant 7th voicings and slides. The last bar uses two-note voicings accentuating the essential notes of the blues, b3 and b7.

Example 98. *Ode To Billie Joe* (Bobbie Gentry) Arr: Jimmie Haskell

STRINGS

The ending is a clear example of depicting the lyric in the arrangement. After the singer describes dropping flowers off the Talahachie Bridge into the muddy water (where Billie Joe McAllister has sadly gone before), Haskell writes the following descending figure for the strings.

Example 99. *Ode To Billie Joe* (Bobbie Gentry) Arr: Jimmie Haskell

The criticism may be levelled that this style of writing is obvious. However, it is no more so than the rustic sounds of the countryside depicted in Beethoven's *Sixth "Pastoral" Symphony* (1808) or Hayden's *The Seasons* (1801) with its imitations of inclement weather - or any of the animal motifs in Prokofiev's *Peter and The Wolf*

(1936). Because it is an arranger's primary task to communicate with the listener, that criticism might be countered with a more relevant question: is this style of writing appropriate and effective in achieving this goal?

Haskell not only feels free to write the obvious if it helps the record, but he is also willing to write passages that may be considered highly unusual for the same reason. "Sometimes musicians will say, 'Jimmie, that feels weird' and I'll say, 'Yeah, and do it anyway!'"

I asked what Haskell felt makes a 'good' arrangement. His answer succinctly states the ethos of arranging repeated many times in this work.

A good arrangement enhances the song, makes you want to listen to it again and most importantly makes you want to buy the record. When I listen to the song, I think of what I'm gonna write, but I don't try too hard. I just keep listening and suddenly the notes pop into my head and I jot them down on paper.

Analysis of *Old Friends*

Recorded by Simon & Garfunkel (1968)

Haskell discussed his work on one of the most fascinating of Simon & Garfunkel tracks, *Old Friends*.

I like to work with lyrics which affect me very much. *Old Friends* was the first thing I ever did for them. When Paul [Simon] put me up for the Grammy for *Bridge*, he said, 'You should have got one for *Old Friends* and hopefully this will make up for it.'

Simon & Garfunkel wanted me to do something, so I went over to their hotel. They said they'd been working with old people and they talked to me about them. They played me tapes of voices of old people that they recorded. Some of them were very touching. They went to old age homes, park benches and recorded them talking. We listened and they said, 'We'll call you.' About three days later, Paul called and said, 'Come on over and bring your recorder.' He played the song for me, I took it away and wrote the arrangement.

Old Friends is an example of arranging that goes beyond the common requirements and practice of pop. Like film music, the arrangement heightens the drama of the narrative. The lyric concerns the experience of ageing and coming to terms with mortality. Haskell's small string section enters gently, echoing the wistful nostalgia of the reminiscing old friends. When thoughts turn to mortality, the strings

rise becoming dissonant, and the fear and panic such thoughts evoke are reflected in Haskell's writing. And like all such thoughts, we put them aside as soon as we are able and the strings settle back into the wistful flavour of the song in the coda, *Bookends Theme*.

The orchestration here is accompanied by Paul Simon's acoustic guitar. It is no accident that Simon composed the song about two old men as a waltz, a style of dance and music that would have been apt for old men who, in the 1960s when this was written, would have been young at the turn of the century.

In keeping with the flavour of the song and the meaning of the lyric, Haskell simply doubles Simon's guitar chords for the introduction. In the first three bars Haskell chooses to have the violins play three-note pianissimo voicings in harmonics. Use of harmonics is commonly described as having an 'icy' effect as it is high and devoid of vibrato. This 'chilling' effect is appropriate as the song concerns two old men contemplating their inevitable death. In the fourth bar, Haskell writes fuller voicings in the lower register.

Example 100. *Old Friends* (Paul Simon) Arr: Jimmie Haskell

This serves three purposes:

1. Having portrayed the fearful inner thoughts of the men, Haskell now shows us their friendship with these 'warmer voicings' played with gentle vibrato.
2. This fourth bar avoids boredom by developing the intro. The fourth bar allows the introduction to go from one texture to another.
3. These lower, richer voicings also telegraph a message to the listener that the singer will begin the song.

It is noteworthy that Simon & Garfunkel chose to ‘fade-in’ the first two bars, further adding to the development of the intro and the sense of a crescendo into the vocal.

The song is in E Major, essentially written in an AABA form. It alternates throughout between a 3/4 and 6/8 time. Haskell is tacit in the first A section, leaving the song to Simon and his guitar until Simon plays the relative minor, C# minor. Here Haskell answers Simon’s vocal with low, somewhat ominous string voicings. In the third and fourth bars of the example below, Haskell writes rising voicings to fill the gap where there is no vocal and to take the listener into the raised dynamic of the second A section.

Example 101. *Old Friends* (Paul Simon) Arr: Jimmie Haskell

Musical notation for Example 101, showing the first four bars of 'Old Friends' (Paul Simon) arranged by Jimmie Haskell. The notation is in E major (one sharp) and 6/8 time. The vocal line (treble clef) and string line (bass clef) are shown. The lyrics are: 'ROUND TOES OF THE HIGH SHOES OF THE OLD FRIENDS'. The string line is labeled 'STRINGS'. Chord symbols above the staff are: C#mi, B6, A#m7, and C#mi. The first two bars have a 'fade-in' effect indicated by a curved line under the notes.

Compositionally, the second A is a development of the first with some significant differences that Haskell points out. He writes voicings throughout. After the first “old friends”, he writes an answering phrase played by solo violin that develops into a rather romantic melody, deliberately evocative of old fashioned romantic music – perhaps even music of the ‘old country’. The melody deftly weaves through the chords, sometimes in thirds with the melody. By writing in this way, Haskell makes this melody part of the fabric of the song rather than seeming ‘tacked on’ or written as a ‘gap-filler’.

Example 102. *Old Friends* (Paul Simon) Arr: Jimmie Haskell

Musical notation for Example 102, showing the second A section of 'Old Friends' (Paul Simon) arranged by Jimmie Haskell. The notation is in E major (one sharp) and 6/8 time. The vocal line (treble clef) and violin line (treble clef) are shown. The lyrics are: 'OLD FRIENDS WINTER COMPANIONS THE OLD FRIENDS'. The violin line is labeled 'VIOLINS'. Chord symbols above the staff are: A#m7, E#m7, F#mi7, B7, A#m7, and G#mi7. The first two bars have a 'fade-in' effect indicated by a curved line under the notes.

Haskell continues to portray the drama of the lyric utilizing a number of techniques and concepts:

1. To evoke “the sounds of the city”, Haskell writes a ‘dissonant’ voicing, a second inversion voicing in fourths. This voicing does more than conflict with the actual harmony played by Simon - it completely ignores it.
2. Haskell then rhythmicises that voicing in a manner that is deliberately jarring, in conflict with the lilting waltz of the song. In the first bar of the example below Haskell writes forceful quavers on the ‘and’ of every beat. This forces the listener to hear the agogic accent creating a 3/4 feeling against the 6/8. In the second bar he writes a polyrhythmic phrase, four beats against three. The effect created is exactly what the lyric speaks of. Even though the men are in a park, they still hear the noise of the traffic through the trees.

Example 103. *Old Friends* (Paul Simon) Arr: Jimmie Haskell

The musical score for Example 103 consists of two staves. The top staff is the vocal line in treble clef, with a key signature of one sharp (F#) and a 6/8 time signature. It is divided into two sections, B and A. Section B contains the lyrics "SOUNDS OF THE CITY" and "SIFTING THROUGH TREES". Section A contains the lyrics "SETTLING LIKE". The bottom staff is the cellist line in bass clef. It features forceful quavers on the 'and' of every beat in section B, and a polyrhythmic phrase of four beats against three in section A. Dynamics include mf and f.

The next lyric, “the sounds of the city sifting through trees settle like dust on the shoulders of the old men”, is evoked by a long line, beginning in the violins and descending through the celli.

Example 104. *Old Friends* (Paul Simon) Arr: Jimmie Haskell

The musical score for Example 104 consists of a single staff in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It features a long, descending line starting in the violins and descending through the celli. The score is divided into three sections, B, A, and C. Section B contains the lyrics "SOUNDS OF THE CITY". Section A contains the lyrics "SIFTING THROUGH TREES". Section C contains the lyrics "SETTLING LIKE". Dynamics include mf and f.

In the B section Haskell writes some traditionally romantic strings with a charming counter-line. This is in keeping with the light-hearted way that the young

men might have said, “can you imagine us years from today, sharing our park bench quietly”. But when Art Garfunkel sings “how terribly strange to be seventy”, this “visionary gleam” gives way to “intimations of mortality”¹⁶². Haskell portrays these “thoughts that lie too deep for tears” with another second inversion voicing in fourths superimposed on a low C# minor voicing.

Example 105. *Old Friends* (Paul Simon) Arr: Jimmie Haskell

In the next A section, Haskell again portrays the contrasting aspects of nostalgia. First, “memory brushes the same years” and the violins play a soaring, active ‘old fashioned’ romantic line that can be said to portray these happy memories. Haskell increases the feeling that these are happy or ‘golden’ memories by adding a glockenspiel to the line. ‘Doubling’ is a common arranging technique, but this is an excellent example of its use. Haskell is not merely using the doubling for a different sound, but for a specific sound that will express the specific emotion of the lyric.

It should also be noted that in the second bar of the example, Haskell writes quavers instead of the semiquavers played by the violins. This was a pragmatic decision. Semiquavers would have been awkward to play at that tempo and would have sounded ‘messy’. The glockenspiel stops playing in the fourth bar to get a smoother transition to the darker texture beginning in the sixth bar with the celli.

Example 106. *Old Friends* (Paul Simon) Arr: Jimmie Haskell

¹⁶² William Wordsworth, *Intimations of Mortality*, 1883.

Now in harmony, Simon and Garfunkel sing, “silently sharing the same fears”. Haskell crescendos on an insistent C# minor voicing to mirror those fears of death.

Having conveyed the darkness of the song’s lyric to the listener, Haskell now writes an extended instrumental section to which he adds French horns and flutes to the orchestration.

Example 107. *Old Friends* (Paul Simon) Arr: Jimmie Haskell

Although he uses the main melody of the A section as the basis for his writing, the treatment of this melody is increasingly dissonant. The attractive and sweet melody is pitted against non-tonal textures. This conveys the fear (and one might say panic) of the protagonists. Haskell’s writing reflects the feelings of the sweet “old friends” subjected to thoughts of the inexorable approach of death. The listener hears the sweet melody (well-known by this point due to repetition) subjected to its dissonant surrounding.

This section of music is unique in pop. I can cite no other examples where an arranger was given a similar length of time to write such deliberately intense, dissonant sounds, in many ways closer to film music than to pop.

Example 108. *Old Friends* (Paul Simon) Arr: Jimmie Haskell

Ending on a high violin note, this serves as a pedal to segue into *Bookends Theme*, a gentle recapitulation of the main theme of the two nostalgic old men.

Jimmie Haskell's treatment of this song uses contrasting orchestration, melodic counter lines, varied voicing techniques, descriptive programmatic writing and dissonance to evoke the lyric of this song. All the techniques discussed here are used with the sole purpose to intensify the emotional impact of Paul Simon's lyric.

CHAPTER 17
JAMES BROWN (1932 – 2006)
and his arrangers

Nat Jones - Sammy Lowe - Pee Wee Ellis - Fred Wesley

James Brown is the architect of a style of music called ‘funk’ that has influenced musicians and pleased audiences. With the assistance of his arrangers and musicians, Brown developed a genre that can be described as a ‘jigsaw puzzle’ of interlocking polyrhythmic patterns. Although musical examples will follow, notation is sometimes problematical. Even when notated, the music will not sound ‘funky’ without players who understand and instinctually feel the genre. Arranging is not simply a matter of notation, but rather the organisation of musical material for selected performers who can perform that material in an effective manner.

Brown is not only hailed by musicians and critics as an innovator – he is a musician who has influenced innovators. Miles Davis modelled his bands of the late ‘60s after him. Davis wrote, “I was beginning to listen to a lot of James Brown, and I liked the way he used the guitar in his music... It was with Sly Stone and James Brown in mind that I went into the studio in June 1972 to record *On The Corner*... Prince is from the school of James Brown, and I love James Brown because of all the great rhythms he plays.”¹⁶³

As Davis said, Prince used many of Brown’s rhythmic patterns and Brown’s acclaimed alto sax soloist Maceo Parker is in Prince’s current band. Michael Jackson hid backstage at the Apollo Theatre cataloguing Brown’s dance steps based on those patterns. The pop/soul of Earth Wind and Fire and the jazz-funk explorations of The Brecker Brothers in the mid 1970s were a fusion of James Brown funk with pop and jazz harmony. What did ‘The Godfather of Soul’ think of so many artists appropriating his musical ideas? He said, “I ain’t jealous, I’m *zealous*. I ain’t teased, I’m *pleased*. Who’s gonna do James Brown better’n *James Brown*? Think!”¹⁶⁴

¹⁶³ Miles Davis with Quincy Troupe, *Miles, The Autobiography*, Macmillan, 1989.

¹⁶⁴ James Brown with Bruce Tucker, *James Brown: The Godfather Of Soul*, Fontana/Collins 1988.

Brown is called ‘The Godfather of Soul’, but he ventured beyond the conventions of R&B and Soul. He was rapping in *Say It Loud, I’m Black and I’m Proud* before today’s rappers were born, and although he used a great deal of vernacular slang, he rapped without resorting to profanity or misogyny. His collaboration with his colleagues created a new fusion of blues, jazz and soul. In his autobiography, Brown wrote that watching revivalist preachers in church influenced his performing style. “The preacher would really get down... he was just screaming and yelling and stomping his foot and then dropped to his knees... The people got into it with him, answering him and shouting and clapping time.”¹⁶⁵

This is significant because the atmosphere of the revivalist church may be said to be a direct inspiration for James Brown’s arranging style, not just his stage act. The “screaming” of the preacher and the independent “answering” of the many members of the congregation is depicted by the contrapuntal nature of his music. Brown says 1964 marked both professional change and an innovative stylistic step.

Out Of Sight was another beginning musically and professionally. You can hear the band and me start to move in another direction rhythmically... The horns the guitar, the vocals, everything was starting to be used to establish all kinds of rhythms at once. On that record you can hear my voice alternate with the horns to create various rhythmic accents. I was trying to get every aspect of the production to contribute to the rhythmic patterns... My music came from... jazz, which is *called* funk and soul. Funk and soul is really jazz... I’ve never been an R&B act, but I’ve been classed as one.¹⁶⁶

Brown analyst Allan Slutsky wrote that *Out Of Sight* was “uncharted territory... new developments began to show up: the emergence of modality in his vocal parts, the ending tag with chromatically ascending dominant 7th chords (Db7, D7, Eb7), and the quirky four bar saxophone interlude are all elements that would be echoed in his arrangements for the next decade.”¹⁶⁷

This was only the first step and alto saxophonist and arranger Nat Jones has created something rather tame compared to Brown’s later developments. The rhythm section plays what might be heard today as more of a Latin feel than a funk groove on this twelve-bar blues. Drummer Melvin Parker (brother of saxophonist Maceo) plays

¹⁶⁵ Ibid.

¹⁶⁶ Ibid.

¹⁶⁷ Allan Slutsky and Chuck Silverman, *The Great James Brown Rhythm Sections * 1960 – 1973*, Manhattan Music/Warner Bros. Publications (1997)

'cross-stick' throughout, resulting in a lighter feel. But the way his bass drum interlocks with Sam Thomas's bass pattern creates a more incisive groove. The brass parts are rather primitive, though the 'licks' both on the last two bars of the blues form (109a) and on the tag (109b) would become Brown trademarks.

Example 109. *Out Of Sight*, (James Brown) Arr: James Brown/Nat Jones

Example 109a. *Out Of Sight*, (James Brown) Arr: James Brown/Nat Jones

Example 109b. *Out Of Sight*, (James Brown) Arr: James Brown/Nat Jones

In *I Got You (I Feel Good)* the arrangement has become an integral part of the song, not just because of our familiarity with it but because the arrangement was conceived as being part of the composition. If proof is needed that James Brown is, as he says, a product of jazz, consider the five notes following the words "I got you", played in unison by the whole band. These notes outline a common jazz Dominant 7th chord with an added ninth; tonic, 3rd, 5th, flat 7th, ninth.

Example 110. *I Feel Good (I Got You)*, (Brown) Arr: James Brown/Nat Jones



Many Brown songs feature the trademark ‘scratchy’ rhythm guitar playing this same dominant 9th chord. In *Papa’s Got A Brand New Bag* it is featured played fifteen times on its own. At the time, this ‘drop two’ chord voicing would have been more at home in a Count Basie chart than a pop/soul record.

Example 111. *Papa’s Got A Brand New Bag*, (Brown) Arr: James Brown/Nat Jones



As Brown says,

Soul was getting popular... but I had already gone off in a different direction. I had discovered that my strength was not in the horns - it was in the rhythm. I was hearing everything, even the guitars, like they were drums. I had found out how to make that happen. On playbacks, when I saw the speakers jumping, vibrating in a certain way, I knew that was it: deliverance. I could tell from looking at the speakers that the rhythm was right.... What I’d started on *Out of Sight* I took all the way on *Papa’s Got A Brand New Bag*. Later they said it was the beginning of funk.¹⁶⁸

Brown explained how the idea of arranging and writing music with the rhythmic accents on “the one” (the first beat of the bar) came to him. Brown used the expression “Brand New Bag” to mean ‘a new musical concept’. In his autobiography Brown wrote,

Now, I come up with a slang: ‘Papa’s got a brand new bag’. Music is written [with the accent] on two and four – on the upbeat. But you see, when you think of something, you pat your foot. That’s on the downbeat. And you pat your hand in church, that’s on the downbeat. And then it’s on one and three, not two

¹⁶⁸ James Brown with Bruce Tucker, *James Brown: The Godfather Of Soul*, Fontana/Collins (1988)

and four, in anticipation. That's what everybody felt. Now right away, I got a new bag going.¹⁶⁹

The song begins with a declamatory B7th chord, taken from the last bar of the blues form. It is interesting to note that this chord lasts for an unusual five beats and Brown's vocal entry occurs on the fourth beat with a syncopated melody. This makes this deceptively simple one bar introduction all the more effective.

Example 112. *Papa's Got A Brand New Bag*, (Brown) Arr: James Brown/Nat Jones

The image shows a musical score for the first two measures of 'Papa's Got A Brand New Bag'. The top staff is the vocal line in treble clef, and the bottom staff is the accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The vocal line starts with a rest on the first beat, followed by a quarter note on G4, a quarter note on A4, and a quarter note on B4. The accompaniment features a B7 chord (B, D, F#, A) sustained for five beats. The first measure is marked '87' and 'BRASS & SAND'. The second measure is marked 'VOCAL: COME HERE SIS' and 'TER'. The chord is labeled 'B7' and 'E9'.

The bass, drums, guitar and brass play different but interlocking rhythmic patterns creates the groove of this song. The drums play the same pattern using the 'cross stick' as *Out of Sight*. The bass interlocks with some of the bass drum rhythms. The guitar 'chips', again playing a dominant 9th chord, interlock with the snare. The brass accents 'the one' and can be seen to interlock with bass drum, bass and snare. Note that the brass play the only semiquaver figure, the purpose of which is to give even more accent and emphasis to the following downbeat, 'the one'.

¹⁶⁹ James Brown with Bruce Tucker, *James Brown: The Godfather Of Soul*, Fontana/Collins (1988)

Example 113. *Papa's Got A Brand New Bag*, (Brown) Arr: James Brown/Nat

Jones

The image shows a musical score for the song "Papa's Got A Brand New Bag" by James Brown, arranged by James Brown and Nat Jones. The score is written for four instruments: Brass, Guitar, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The Brass part is in the treble clef and features a melodic line with eighth and sixteenth notes. The Guitar part is in the treble clef and features a chordal accompaniment with a prominent E9 chord. The Bass part is in the bass clef and features a melodic line with eighth and sixteenth notes. The Drums part is in the bass clef and features a complex rhythmic pattern with various drum sounds indicated by 'x' marks.

Universal/Motown compilation producer Harry Weinger discussed Brown's relationship with his arranger Sammy Lowe.

When he wanted to do a big ballad like *Prisoner Of Love*, he hired Sammy Lowe, the guy who arranged for The Platters, Little Peggy March and Sam Cooke. He was the first trumpet in the Erskine Hawkins Orchestra who had a lot of big Harlem hits. He was the guy who could balance the sandpaper of James Brown with orchestral 'pillows'. So for *Prisoner Of Love* James went to a New York studio and hired a 'real band' - Panama Francis, Ernie Royal on trumpet, the 'cats'! And *Prisoner Of Love* became his first Top Twenty pop record. He couldn't go back then.

So he returned to Sammy Lowe when he wanted to do a big band album called *Showtime* recorded in New York at Bell Studio with a 'real band'. Maceo did some solos but it's a studio session band arranged and conducted by Sammy Lowe. When he did *It's A Man's World* he said to Sammy, 'Bring me those strings, baby!'

Sammy Lowe's influential string arrangement on the million selling 1966 hit *It's A Man's World* is noteworthy for many reasons. It begins with a dramatic, quasi-orchestral introduction for strings and brass.

Example 114. *It's a Man's Man's Man's World*, (Brown/Newsome) Arr:

Sammy Lowe

The rhythm section is arranged as a 6/8 ballad with the backbeat played by the cross stick and the rhythm guitar on the fourth quaver. But it is the string writing that is noteworthy. In the fifth bar Lowe writes a legato line, all the more emotive contrasting as it does with Brown's delivery, by turns shouting and tender. In the vocal gap, Lowe writes rich 'spread' voicings for the strings and brass section.

Example 115. *It's a Man's Man's Man's World*, (Brown/Newsome) Arr:

Sammy Lowe

Lowe answers Brown's "Man made the car" with an adventurous three-note voicing in fourths (third inversion).

Example 116. *It's a Man's Man's Man's World*, (Brown/Newsome) Arr:

Sammy Lowe

This is really a blues lick harmonized using a modal constant structure voicing technique. Lowe makes it even more ear catching by writing a viciously attacked tremolo on the third note. Lowe's choice of this unusual voicing may have something to do with the biblical origin of the lyric. Lyricist Betty Newsome had written this song based on a passage in the Bible. Lowe would have been aware of the musical style favoured by Biblical film composers who often harmonize melodies in fourths because it evokes the flavour of Middle Eastern music to Western ears.¹⁷⁰

Lowe chooses another accompaniment texture for the second half of the verse. He writes a two-bar pizzicato pattern in quavers. Having repeated it, he writes the same line a third above.

Example 117. *It's a Man's Man's Man's World*, (Brown/Newsome) Arr: Sammy Lowe



This texture provides colour without getting in the way of the lyric. In fact, the lyric has so many long gaps that this line provides the listener with something to hold their attention while they are waiting for the next vocal statement. The pizzicato also contrasts in texture to the tremolo that precedes it and the rich legato line that follows. The second time this line appears it is an octave higher, providing an element of development in the arrangement. It also sets up the high violin line he writes for the 'outro'.

Example 118. *It's a Man's Man's Man's World*, (Brown/Newsome) Arr: Sammy Lowe



¹⁷⁰ Excellent examples of music that would have been perceived as 'biblical' would be Elmer Bernstein's score for *The Ten Commandments* (1956) or Ernest Gold's score for *Exodus* (1960).

A high line such as this adds a feeling of expansiveness to a track and one might be tempted to ask why it was not repeated for the entire fade of the Outro. As an arranger, I certainly would have repeated it and it is a common device used to 'go out on a high'. Perhaps Lowe did not want to conflict with the two bluesy piano licks played on the end and felt that he had already 'made his point' by stating this high line once.

This arrangement has been so influential to pop arrangers because Lowe managed to get so much musicality and colour into a pop song lasting just two minutes and forty-nine seconds: a dramatic filmic orchestral introduction, memorable melodic writing, voicings in fourths, tremolo, pizzicato, and rich voicings using minor 7th chords.

CHAPTER 18
PEE WEE ELLIS (b. 1941)

In 1967 jazz trained Alfred ‘Pee Wee’ Ellis took over from Nat Jones as musical director for James Brown who said, “He was really in sync with what I was trying to do.” Ellis emulated Brown’s vocalisations with his rhythm and brass arrangements. The result was 1967’s *Cold Sweat*, considered by many to be the first ‘Funk’ record.

Ellis explained,

It’s been said *Cold Sweat* was the beginning of it [funk]. I wrote the music. James wrote the words and gave me the idea for the bass line with some grunts and groans after a gig one night in the dressing room. I wrote it in the back of the bus driving to the next town. The horn line was inspired by the Miles Davis tune *So What*.¹⁷¹

Below is the beginning of the original Miles Davis composition.

Example 119. *So What*, (Miles Davis) Arr: Miles Davis

The image shows a musical score for the beginning of Miles Davis's 'So What'. It consists of two staves. The top staff is labeled 'DORIAN' and 'BRASS & PIANO'. The bottom staff is labeled 'BASS'. The music is in 4/4 time and Dorian mode. The bass line starts with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3. The brass and piano part starts with a quarter rest, followed by a dotted quarter note G3, a quarter note A3, and a quarter note B3. The second measure of the bass line continues with eighth notes F3, E3, D3, C3, B2, A2, G2. The brass and piano part continues with a dotted quarter note G3, a quarter note A3, and a quarter note B3. The third measure of the bass line continues with eighth notes F3, E3, D3, C3, B2, A2, G2. The brass and piano part continues with a dotted quarter note G3, a quarter note A3, and a quarter note B3. The fourth measure of the bass line continues with eighth notes F3, E3, D3, C3, B2, A2, G2. The brass and piano part continues with a dotted quarter note G3, a quarter note A3, and a quarter note B3.

In Ellis and Brown’s composition the two voicings have been un-sung, and moved to the second and third beats. Significantly, this leaves “the one” clear.

¹⁷¹ All Ellis quotes herein from authors interview with Ellis (2002)

Example 120. *Cold Sweat*, (Brown/Ellis) Arr: Pee Wee Ellis

The image shows a musical score for the piece 'Cold Sweat'. It consists of four staves. The top staff is labeled 'BRASS' and shows a two-note riff in D major (D4 and F#4) with a D7 chord symbol above it. The second staff is labeled 'GUITAR - MUTED' and shows a rhythmic pattern of eighth notes. The third staff is labeled 'BASS' and shows a melodic line with eighth notes and some accidentals. The bottom staff is labeled 'DRUMS' and shows a complex drum pattern with various note values and rests.

Similar elements in the two pieces include:

1. The harmonized two-note brass riff.
2. The riff descends by a whole tone.
3. The first note is long, the second short.
4. The riff is played over an active bass figure.
5. Both pieces are in the mode of D Dorian.

There are also significant differences:

1. *So What* is played with a 'swing quaver' while *Cold Sweat* is played with a 'straight quaver feel'.
2. There is a vocal line as the main melody on *Cold Sweat* whereas the brass riff and the bass line constitutes the melody of *So What*.
3. The drum pattern in *So What* is a simple swing feel, largely irrelevant to the composition, whereas the drum pattern is complex and crucial in *Cold Sweat*.

“The drum pattern with that accent on the ‘and’ of the fourth beat was all [conceived by drummer] Clyde Stubblefield”, explained Ellis. “That band was individually very strong, each member contributing to the end result. We interacted well, which explains why we kept the same band for so long. “

As Brown explains, “It had the scratch guitar, the hard-hitting sound from the bass and the funky, funky rhythms played by Clyde Stubblefield. *Cold Sweat* has a pattern that hasn’t been duplicated yet.”¹⁷²

Funk musicologist and author Allan Slutsky described the effect on R&B musicians by commenting that it was as if “someone had just blown past their Oldsmobile with a Maserati.”¹⁷³ The influence of Stubblefield on subsequent generations of drummers cannot be stressed too vigorously. Slutsky writes of his development of unusual hi-hat patterns, “ghosted” snare hits, the creation of a groove without playing the backbeat on the snare, and without playing downbeats on the bass drum. Of his innovations, Slutsky comments, “Three decades later they continue to reverberate in thousands of hip-hop recordings...”¹⁷⁴

Ellis described the contrapuntal nature of the arrangement.

My theory was that everybody had a lane to drive in, going in the same direction while not bumping into each other. Kind of like a puzzle, an interlocking grid. Each part had an attachment to the next part, which fit and complimented each other. For instance, the guitar part crosses paths with the bass line at one point and goes away again and comes back. So it’s a kind of hypnotic effect. The B section is a good example of a composite melody between the sections. Having that band to toy with, I was like a kid in a candy store.

In technical terms, it also features two unrelated modal centres of tonality (F and C Mixolydian). Ellis is a jazz musician and this is a jazz compositional technique, especially popular in the Sixties. As for the patterns, note the contrapuntal way the B section of the song is arranged. The first two crochets are given to guitar and snare drum. The next four quavers are given to saxes on the first two, rhythm guitar on three and, with the guitar, saxes on the fourth into the next bar which the bass fills with a chromatic, syncopated phrase which is quite a typical line from the swing era.

¹⁷² James Brown with Bruce Tucker, *James Brown: The Godfather Of Soul*, Fontana/Collins, 1988.

¹⁷³ Allan Slutsky and Chuck Silverman, *The Great James Brown Rhythm Sections * 1960 – 1973*, Manhattan Music/Warner Bros. Publications, 1997.

¹⁷⁴ *Ibid.*

Example 121. *Cold Sweat*, (Brown/Ellis) Arr: Pee Wee Ellis

The musical score consists of four staves. The top staff is labeled 'BRASS' and shows a melodic line in treble clef. The second staff is labeled 'GUITAR' and shows a chordal accompaniment in treble clef, with chord markings 'C7' and 'F7'. The third staff is labeled 'BASS' and shows a melodic line in bass clef. The bottom staff is labeled 'DRUMS' and shows a complex rhythmic pattern with plus signs and x marks indicating specific drum hits.

Pee Wee Ellis says he was just doing what came naturally. “

The modal nature of the tune – I was coming from jazz, so I didn’t think of it as anything particularly different or innovative. But in the context of James Brown, it was.

Lickin’ Stick showed how (drummer) Jabbo Starks style contrasted with Clyde. Both were funky but Clyde was heavier, more New Orleans. Jabbo came more from R&B and that Lloyd Price¹⁷⁵/B.B. King place, leaning more towards a jazzy light touch.

This song has a number of points of interest:

1. The guitar, bass and drums play a two-bar pattern while the saxophones play a four-bar pattern.
2. The interlocking between the guitar and bass follows the essence of good counterpoint in that each part is complete separately, yet the composite rhythm created by combining them is fascinating enough for listeners to hear repeatedly.

¹⁷⁵ Price was a singer of the 1950s with such hits as *Lawdy Miss Claudy* and *Stagger Lee*.

Example 122. *Licking Stick*, (Brown/Ellis) Arr: Pee Wee Ellis

The musical score is presented in four staves. The top staff is for SAXES, the second for GUITAR, the third for BASS, and the fourth for DRUMS. The key signature has one flat (B-flat), and the time signature is 4/4. The saxophone part begins with a melodic phrase, followed by a sustained chord. The guitar part provides harmonic support with chords. The bass part has a rhythmic eighth-note pattern. The drums play a consistent backbeat pattern.

Ellis is quick to stress how much he was able to learn from James Brown, despite, or perhaps because of Brown's lack of training.

I had no idea that James Brown and I would have any kind of *simpatico*. But I soon realized that he was a master of rhythm, and I wasn't! He also has some unorthodox ideas about theory and arranging, which I fought tooth and nail for a while. But I got over it, kicking and screaming all the way. Eventually I realized that theory was one thing, and what *felt* and *sounded* good was another. He said 'If it feels good, do it!' So I started doing it!

Ellis later arranged for Van Morrison. "It was just me and [trumpet player] Mark Isham.¹⁷⁶ It's a different technique to write for just two horns."

It is indeed a different technique to write for two brass instruments. There are a number of elements an arranger must consider:

1. One should write in the strongest registers of the given instruments. Though this seems obvious, two trumpets will provide the arranger with different challenges than trumpet and baritone sax.

¹⁷⁶ Isham was later to become an acclaimed film composer.

2. Unison or octave unison is more effective for active lines while harmony can be used for longer note values.
3. Harmonic choices include thirds, fourths and sixths. This presents the further option to write in a parallel or contrapuntal style.

Ellis is still a vital force in music and his contribution to the James Brown sound, and therefore to the development of popular music, is considerable.

CHAPTER 19

FRED WESLEY (b. 1944)

Trombonist Fred Wesley first joined James Brown in 1968 but stayed for only two weeks. In 1971, when alto saxophonist Maceo Parker left Brown, Bootsy Collins was brought in to form a new line-up and Wesley rejoined. He contributed to hits such as *Sex Machine*, and *Good Foot*, leaving the band in 1975. Wesley once said he was a “frustrated jazz man” who “only took the job with James for the money. Later on I realised I was doing something special”.

Brown wrote,

Bringing Fred out front... made it even funkier than when Pee Wee ran it. Pee Wee was a reed man, and Fred played trombone, which is on the same clef as the bass, piano and guitar. So Pee Wee and Fred, as arrangers and bandleaders would come up with two different concepts of voicing the stuff. Rhythmically, Fred had more than Pee Wee did... Fred Wesley turned out to be a real creator and innovator as an arranger.¹⁷⁷

Virtually everything that followed in jazz/funk brass arranging owes something to the sound created by Brown’s brass sections. Wesley’s arranging formula was made up of:

1. An ostinato bass line of one or two bars
2. A heavy back beat (beats two and four) from the drums
3. Long single chord passages overlaid by repetitive stabbing rhythmic syncopated vocal and brass figures

Wesley said, “With James Brown, I basically arranged his outlandish ideas! They were non-musical things, considered impossible, which I would help put together to make a song.”¹⁷⁸

Wesley and Brown created funk by orchestrating the rhythms of a drum kit. *Get on The Good Foot*, co-written by Brown and Wesley was a clear inspiration for later Seventies groups such as Blood Sweat and Tears, Earth Wind and Fire, K.C. and

¹⁷⁷ James Brown with Bruce Tucker, *James Brown: The Godfather Of Soul*, Fontana/Collins, 1988.

¹⁷⁸ All Wesley quotes from author’s interview with Wesley, 2002. Wesley means ‘a special thing’.

The Sunshine Band, The Brecker Brothers, Tower of Power, Kool and The Gang and Chicago.

With its contrapuntal rhythmic organisation, the accuracy of its brass¹⁷⁹, its abrupt changes in tempo, its powerful tutti hits and its virtuosic bass and drum breaks, *Good Foot* goes far beyond mere funk to the level of sophisticated jazz.

But there were also elements that would have been unusual to find in a jazz arrangement. With Brown, the rhythmic imperative was always paramount, overriding any theoretical harmonic or melodic conventions. Wesley said, “That was James’ formula in its purest form, because none of those parts really go together! ... Whenever I put a new tune together, I use it as a model to make some funk.”

Example 123. *Get On The Good Foot*, (Brown/Wesley) Arr: Fred Wesley

The musical score for 'Get On The Good Foot' is presented in a four-staff format. The top staff is for BRASS, the second for GUITAR 1 & 2, the third for BASS, and the fourth for DRUMS. The music is in 2/4 time and features a complex, syncopated rhythmic pattern. The Brass part begins with a 'BWS' marking. The Guitar part has a 'y' marking. The Bass and Drums parts show intricate rhythmic patterns with various note values and rests.

¹⁷⁹ On stage, Brown often yelled “Shoot!” to the brass, a metaphor for the aggressive rhythmic attack he desired.

James Brown, with the assistance of his arrangers Nat Jones, Sammy Lowe, Pee Wee Ellis and Fred Wesley created a challenging, innovative genre of music that rewards the analyst with many fascinating techniques.

Chapter 20

BARRY MANILOW (b. 1943)

Barry Manilow is fascinated by the craft of his art. His energetic enthusiasm for every detail of creation was clear in the interview for this work.

Artist/songwriter/arranger Rupert Holmes told the author,

Barry Manilow is going to start getting a lot more credit as the years go by for his melodic, memorable records. It's easy to dismiss Manilow - he's considered a guilty pleasure. But people have to stop feeling guilty about enjoying him. He made wonderful records. They soar. *Tryin' To Get The Feeling Again* is one of the greatest records ever made.¹⁸⁰

In arranging terms, the contemporary pop ballad was defined by Richard Carpenter and refined by Barry Manilow. To this day, everyone who records a love song has to use Carpenter and Manilow as a reference, even if they reject that reference. But whereas Carpenter's records evoke a kind of Sixties nostalgia for the romantic ballads of the Fifties, Manilow expresses what he calls a "two-fisted romance", expressing the urban emotional sensibility of the less innocent Seventies. As Manilow says, "I always wanted to have a little edge to my songs. I always wanted more muscle than that."¹⁸¹

His hard-edged high baritone voice set him apart from other male singers. His performances, a unique blend of explosive showbiz glitz with the intimacy of a singer/songwriter, gained him a wide audience. His controlled use of dynamics, building arrangement to climax after climax has left a legacy of hits. The hits continued in 2006 with his platinum albums *The Greatest Songs of the Fifties* and *The Greatest Songs of the Sixties*.

Few fans are aware that Manilow started life as a pianist and arranger; writing jingles by day while 'moonlighting' as Bette Midler's musical director.

Manilow made a distinction between what he calls the 'lay out' and the orchestration. To clarify the distinction, Manilow explained that he will musically

¹⁸⁰ From the author's telephone interview with Rupert Holmes, 2003

¹⁸¹ Authors interview with Manilow, 2003.

arrange the accompaniment at the piano, carefully building the dynamics, writing intros and interludes, background lines, key changes and re-harmonisations. At that point he usually gives his lay out to an orchestrator who will write a score for the individual instruments following Manilow's 'lay out'. This is similar to the way Jerry Wexler 'laid out' the arrangement with Steve Cropper or Barry Beckett before giving it to the Muscle Shoals or Memphis Band. It is even more similar to Richard Carpenter's methodology.

Manilow explained that his experience as a composer for commercials (jingles) informed his writing, production and arrangement for pop.

What I learned from jingles was how to write quickly and how to be effective within thirty seconds or a minute. There's a different sound to commercials. They call it a 'commercial sound' and they ain't kiddin'! Between the combination of the chart itself and the background singers, it's gotta burst through two tinny T.V. speakers and grab the audience's attention. Engineers too have specific techniques for jingles. So that's what I learned. A lot has to do with how many times you double track the vocalists and what echo you use to cut through.

When I got the opportunity to do my first record, that's what I walked into the recording studio knowing. I didn't know much about classical music – I knew how to make a commercial. So my first album was filled with all of those techniques - those dynamics, the builds, the key changes – all of those tricks That was the step that I really love best about arranging. Taking a song I've written or someone else's song and massaging it, giving it a shape. Then the next step is to orchestrate it and add the strings and the big backbeat and stuff. But the first step is: how do you want to render the song?

Manilow was fascinated by the way a new arrangement could express a different aspect of a song.

One of my all time favourite things I've done as an arranger is taking *Do You Wanna Dance* and making it into a ballad for Bette Midler. I think *Mandy* and *Do You Wanna Dance* are examples of what I love to do the most - to take a song that is written or known one way and to find something else in it. The way we did it, Bette was now saying 'Do You Wanna Fuck', you know? And that was the surprise, to take that little boogie song and make it into a sexy song for her. She said, 'Give me one of those Laura Nyro chords, Barry!' And I went 'ding, ding', and that was what kicked me right off into the ballad feel.

I also did it with *Mandy*. It was written as a rock 'n' roll song, very up-tempo, lots of guitars. The rendition I did was totally different from the original, and that's what I love doing. I took this big rock 'n' roll song, started it with a quiet little piano and wound up at the top of the scale, singing the high note with the orchestra screaming at the end. The most fun was to do that and retain the

integrity of the song. ‘Cause I didn’t change the plaintive quality of the song - I would never tamper with the intention of the songwriter. But I found a different facet of the song and that’s the most fun for me.

Manilow described his typical working method.

I sit at the piano, I have a tape recorder next to me and I write out the chart. On the Sinatra album, I used Don Sebesky¹⁸² - one of my all-time favourite arrangers. I wind up trying to find guys I can communicate with because I don’t orchestrate any more – it’s too time-consuming and it’s such an art.

My number one rule as an arranger, as a musician, but most of all as a person is to make sure you’re accompanying the lyric. It’s the trick – it’s the whole trick. Crawl into the lyric as a human being. Start there and it will tell you how to arrange the song.

Analysis of Tryin’ To Get The Feeling Again

Recorded by Barry Manilow (1976)

The lyric of this David Pomeranz song provides Manilow with an emotive lyric to accompany. The resulting ‘Manilow Magic’ prompted Rupert Holmes to call this “one of the greatest records ever made.”

The quiet four-bar introduction is based on the first two chords of the verse. The soft instrumentation is deliberately intimate and poignant: piano, string section, cor anglais, and flute. The piano dominates this ensemble. This is fitting as Manilow’s identity is partially defined by his piano playing. The cymbal roll played with mallets at the end of the fourth bar serves to introduce the impending verse.

¹⁸² Sebesky was the house arranger for Creed Taylor’s Verve, A&M and CTI Productions and worked on many successful albums for George Benson, Wes Montgomery and Paul Desmond.

Example 124. *Tryin' To Get The Feeling Again* (David Pomeranz) Arr.: Barry Manilow

The musical score is written in C minor and consists of eight bars. It is arranged for Flute, Cor Anglais, Piano + Strings, and Bass. The piano part includes chords Cmi⁹, Gmi⁷, Cmi⁷, and Gmi⁷. A cymbal roll is indicated at the end of the piece.

The eight bar verse (in C Minor) is performed gently (piano) by Manilow's voice and piano. The striking melody (using wide intervals of a minor 7th, a 5th and a 6th) and jazz harmony give the verse a 'late-night jazz club' feel, similar to Sinatra's version of *One For My Baby* (written by Harold Arlen and Johnny Mercer in 1943). In Mercer's lyric, the singer is in a bar talking to his bartender "Joe" at "a quarter to three" about "the end of a brief episode". He has to "talk out" his sadness.

Pomerantz updated this formula by having his Seventies protagonist talk to his "Doctor" about his problem. The Seventies youth culture would relate better to the choice of a doctor (medical or psychiatric) than a bartender as confidant. Pre-Fifties men spent their leisure time in bars and alcohol was the prevalent intoxicant while marijuana was the post-Sixties youth culture drug of choice and bars were considered 'uncool' places men of their father's (Sinatra's) generation frequented.

It is unlikely that Manilow, an avid Sinatra fan, could have failed to notice the parallel between the two songs.

More significantly, Pomerantz's predicament for his protagonist is more complex, and more suited to the Seventies zeitgeist. Whereas Mercer's singer sings of a failed "brief episode", Pomerantz writes of a man who has fallen out of love in a long-term relationship. "The feeling is gone and I must get it back right away before she sees..." The song portrays the tragic situation of a man who loves his "woman" but is not IN love. Nevertheless, he is "trying to get the feeling again... to keep the

love light burning” for her sake. Presented with the challenge of this intensely emotional lyric, Manilow followed his “number one rule of arranging”.

In the sixth bar, Manilow writes a flute and cor anglais counter-line to take the listener into the chorus. The bass enters on the last two beats of the eighth bar where Manilow sings, “I’ve been...” This two bar section is a gentle ‘ramp’ up to the next dynamic level (mezzo piano) of the chorus.

The chorus (now in the relative major key of Eb) continues to carefully control the dynamic. It is structured as an eight bar phrase followed by another with an extra bar added to the end.

The purpose of this extra bar is to provide a ‘breather’ for the listener after the myriad harmonic and melodic elements they have had to assimilate thus far. It also prepares the listener for the second chorus harmonically by extending the Bb7 sus4 chord. This is the V chord in Eb but bVII 7th in C minor, used as a substitute dominant taking the listener to the relative minor key.

In the first eight bars, Manilow establishes the rhythm feel with the bass and drums, again restricting the dynamic. In fact, neither Manilow or the instruments play any louder here, but because instruments are added this section *seems* louder – an example of what has been termed ‘Virtual Dynamics’. As each chord lasts two beats, the bass plays as little as is required with an occasional semiquaver pickup. The drums play the backbeat (the second and fourth beats) on the rim of the snare rather than the (louder) skin.

The strings play a mezzo piano, unison, midrange, ascending line behind the vocal. The effect of this is of a muted power, filling out the sound without using thick, lush pads. The flute has already played an ascending run into the first bar and plays another into the fifth bar, the IV chord, Ab Major 7th. It then continues to play what is known by arrangers as a ‘Line Cliché’ using ‘Guide Tones’. In the example below, the notes guide the listeners’ ear through the changing harmony leading to F Minor 7th in the seventh bar.

Example 125: *Tryin' To Get The Feeling Again* (David Pomeranz) Arr.: Barry Manilow

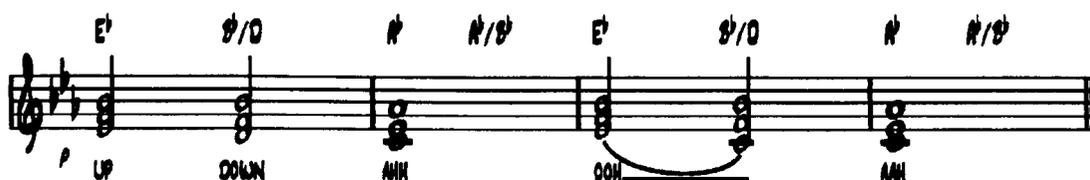


This use of ‘guide tones’ by arrangers is extremely common, but can sound trite if used too often or in a less than subtle manner. Here, Manilow uses the subtlety of the soft texture of the flute.

In the eighth bar, Manilow directly portrays the lyric “shiver, made my knees start to quiver” with a string section tremolo crescendo into the second half of the chorus. The obviousness of this descriptive writing does not diminish its effectiveness or affectiveness.

Manilow uses a number of elements to gently edge the dynamic level up a little. First, he introduces the backing vocals answering him gently on the words “up” and “down”. This repetition not only makes the chorus more memorable, but also fills the gap left by the lyric. He also writes full string section voicings in the mid register for the first four bars. The strings begin with voicings rising to play the descending guide tone. When they change from voicings to a single line in the last five bars, the vocal backing group softly sing voicings as “oohs” to keep the texture full, but restrained.

Example 126. *Tryin' To Get The Feeling* (David Pomeranz) Arr.: Barry Manilow



The cor anglais line in the last two bars fills the gap of this extension with melodic material based on the melody of the verse using the intervals of a sixth and a fifth.

Example 127. *Tryin' To Get The Feeling Again* (David Pomeranz) Arr.: Barry Manilow

Note that the two single lines, strings and cor anglais, do not just end at the double bar line but overlap to play a note each on the first bar of the second verse, arranged to end playing the interval of a major third. As has been noted, the use of such overlapping of textures keeps the orchestration from sounding too disjointed.

The first two bars of the second verse decrescendo to vocal and rhythm as the strings, backing vocals and woodwinds drop out. But at the end of the second bar the celli play a *martellato* quaver after Manilow sings, “I thought I’d done all that I could...” as a pick up to the third bar. The reason for this dramatic event is once again that Manilow is portraying the lyric. It precedes and thus makes more dramatic the following phrase, “just to keep the love light burning”.

The celli continue with a simple line behind the vocal. Again the violins play the guide tone line above them. These two elements make the second verse louder than the first, but quieter than the preceding chorus. The lines continue, smoothly rising into the second chorus.

In this chorus, the drums are now playing backbeats on the snare drum beginning Manilow’s dynamic ascent. There is a high string line, the violins notching

Now Manilow composes¹⁸³ a four bar ‘tag’ ending, with answering vocals, brass, high strings, drum fills. Manilow’s own vocalisations (using emotive ‘licks’ derived from the Eb pentatonic scale) are much more reminiscent of a rock or soul singer than a crooner. This is repeated three times after which Manilow adds an extra bar (C7 functioning as V7 of II minor) This leads to yet another tag where Manilow sings the syncopated phrase, “I’m gonna get that feelin’”, doubled by brass. Not only is this repetition an effective commercial device, but also worthy of note is the ear-catching contrary motion between the rising bass and the descending top note of the brass voicing (and the lead vocal).

Example 129. *Tryin To Get The Feeling Again* (David Pomeranz) Arr.: Barry Manilow

The last bar of the above Manilow sings an out and out ‘soul revue’ style syncopated phrase, doubled by the drums, building the dynamic, and the excitement, even further.

Manilow then gives the listener yet another two bar tag with the backing vocals, and indeed the rest of the rhythm section and orchestra, at full throttle, ‘taking it home’ (to use Richard Carpenter’s expression) with a *tutti fortissimo* five note *ritardando* to the end.

Manilow’s control of dynamics (in this and many other of his records) to lead the listener through the form of the song from plateau to plateau is impressive. Although one must give credit to his talents as a singer and producer, his arrangements maybe seen as responsible for a good deal of what his fans call “Manilow Magic”.

¹⁸³ Manilow has indeed composed this as it is not in Pomerantz’s original composition.

CHAPTER 21

CHARLIE CALELLO (b. 1938)

The work of Charlie Calello made a significant impact on the music of the Sixties and Seventies. Most parties or dances would have played hits by Frankie Valli and The Four Seasons, Shirley Ellis and Lou Christie. He also arranged and produced innovative records such as Laura Nyro's *Eli & the Thirteenth Confession* and records by Al Kooper, The Coasters and Dr. Buzzard's Original Savannah Band. He was also responsible for disco hits by Disco-Tex and His Sex-o-letts and *Odyssey* (*Native New Yorker* with a tenor sax solo by a very young Michael Brecker). His work is also heard on records such as Bruce Springsteen's *Born To Run*, Barbra Streisand's *My Heart Belongs To Me*, Kenny Rogers, Glenn Campbell, Englebert Humperdink, Gloria Estefan, José Feliciano and Barry Manilow.

Every harmony group has its own distinctive way of creating its vocal sound. In 1965 Calello became the Four Seasons' vocal arranger and the new fourth Season. Calello discussed his part in expanding that sound.

The sound was developed by Bob Gaudio and Nick Massey. It was really 'chorale' style. On *Sherry* Frankie sings the high C. Under that Gaudio sings an E, an interval of a 6th. Under that Tommy sang a G, another interval of a 6th. Then Nick sang Frankie's part two octaves lower.

Now because they weren't really great singers, it was hard to hold it in tune because of the wide intervals. Double tracking solved this problem. We introduced this technique in the Sixties when it was not common recording practice in commercial record making. Remember, this was four-track. So in order to accomplish this we had to record in a way that got all the music back onto one track so the vocals could be double tracked, sound-on-sound. Bob Crewe¹⁸⁴ had purchased the four-track in 1959.

Calello had studied a compositional technique devised by Joseph Schillinger known as the Schillinger System¹⁸⁵. Schillinger's numeric method of composition

¹⁸⁴ Producer Bob Crewe (also from New Jersey) had begun by using The Four Seasons as his studio band and co-wrote many of their hits with Season Bob Gaudio.

¹⁸⁵ Schillinger's system of numerical analysis of pitches and algorithmic compositional techniques predated the work of composers such as Milton Babbitt and Iannis Xenakis. He was a celebrated professor at The New School of Music in New York and his private students included George Gershwin, Benny Goodman and Glenn Miller. Some of his students became accredited teachers and one of them, Lawrence Berk, founded Schillinger House in Boston (1945). This later became the Berklee College Of Music.

allows the composer to use the same thematic material in myriad permutations.

Calello used this technique in *The Name Game*.

Calello explained,

Glenn Miller and Gershwin studied Schillinger. *Fascinating Rhythm* is a group of six notes and it keeps circulating. Gershwin changes it at the end to make it sound more musical. Once he had the idea, he worked it out until it sounded like music.

Example 130: *Fascinating Rhythm* (Gershwin/Gershwin)



In *The Name Game*, in the section where it goes ‘Bo and a B then you say the name’, the trumpets play a figure in three quarter time. It’s 3/4 against the rhythm track in 4/4. In 1964, most pop horn arrangements were not that musical. I didn’t know that. When I wrote the lick I just figured this was a cool lick to write.

When I put the drums together, I didn’t know you weren’t supposed to use three drummers on a record because studios didn’t have enough mikes for three drums. I went into the studio with two complete sets of drums and an African drummer who played African Logs.

Having an understanding of Schillinger helped me put these two main rhythms together. One was the typical Charleston rhythm, but another was a pulsating rhythm. The normal way of putting rhythms together would be to find the rhythm of the song and then put the fills in the spaces where the singer is not singing. However, when you look at the rhythms in *The Name Game* mathematically, you find that the bass plays one rhythm, the horns play another, and the drums play yet another still. So a ‘rhythmic machine’ was built.

It is interesting to note the similarity between this system and the methodology of James Brown and his arrangers. Both gave independent but interlocking rhythms to separate instruments to create a “rhythmic machine”. Although one could point out that various forms of ethnic and folk music used such rhythmic counterpoint, Calello and Brown were doing it in a premeditated, calculated manner.

Eli’s Coming

Recorded by Laura Nyro (1969)

Calello explained,

The introduction to *Eli's Coming*, the organ part, was done after the record as an edit. [Laura Nyro] didn't play piano on *Eli's Coming* or *Farmer Joe* because we did the dates live. I felt that by doing those songs live with the horns and rhythm together they would sound solid because I could conduct them.

This piece (in F minor) is an excellent example of how important it is for an arranger to have the ability to conduct. The musicians navigate the many changes in tempo and feel with apparent ease, making them sound absolutely natural and unforced.

The emotive, dramatic organ (overdubbed by pianist Paul Griffin, or perhaps played by ex-accordion player Calello) *colla voce* is first joined by Nyro's overdubbed answering vocal. Then the brass section enters with warmly voiced chords under the lyric, "Woah you better hide your heart..."

The piano begins the gospel feel, defining the tempo. In this six-bar 'set-up' of the feel of the song, drummer Artie Schroeck lays out until a fill on the fourth beat. Contrary to expectations, he does not lay down a rigid rhythm pattern thereafter but instead only hits the snare on four. In the last bar before the chorus we would expect the drummer to play the second beat and a fill on the fourth beat to set up the following chorus groove. But in the sixth bar he again plays contrary to expectation by striking only the second beat. It seems likely that this unusual drum part was deliberately written by Calello to add to the listener's sense of expectation – to make the listener slightly unsure of what is coming. Ms. Nyro answers the 'question' by telling us that "Eli's coming"!

The drums finally play a simple, solid, satisfying groove on the chorus, the snare on beats two and four doubled by 'chops' from the electric guitar. The hi-hat plays four crochets. Bassist Chuck Rainey and percussionist Dave Carey complete the driving rhythm.

The eight-piece brass section Calello chose here is relatively large for a pop session: three trumpets, two tenor trombones and one bass trombone, and tenor and baritone saxophones. This gives him a great deal of scope for different supportive

textures, from the low, warm pads of the introduction to the punchy, percussive writing that followed.

Calello noted,

Today when I record, everything is played pretty much like it's been for the past twenty-five years, but in the Sixties we were still creating the style." It is interesting to note that even though this brass section is comprised of the top New York studio players of 1968¹⁸⁶, their playing does not sound like that of slick studio musicians. In fact, to this listener the brass playing has the looseness of rock – appropriate to the driving gospel feel of the song. Calello the arranger instructed his musicians to play in this raw unsophisticated manner.

The other advantage of a larger section is that he could write contrapuntally, pitting the trumpets against the trombones and saxophones. This exemplifies an old music business saying: "If it's worked once, it'll work again!"

Calello used the Schillinger System again.

Laura said she wanted it to have energy, so, strangely enough, I played her *The Name Game*. I said, 'Laura, there's something really cool about this I want to show you. There are two rhythms that make this track really unique, other than the drums.' I told her that by writing these two rhythms for the horns it would sound really energetic.

One section played a Charleston rhythm, *baam-baam*, while the other played *bum-bum chick-gong-gong*. I put the two sections together and when we played it live in the studio her eyes lit up. Of course I'd modified it from *The Name Game* but the energy it created in the studio fired everybody up. Not only was *she* motivated, but you know what happens in the studio: if the *musicians* like the arrangement they give you that little bit extra.

Although the brass rhythms Calello is referring to are not written in a strict pattern, the basic rhythm pattern of the lower horns is

1 1 7 3 3 |,

(the Charleston rhythm), while the upper brass play

1 3 7 7 1 |.

This creates the composite rhythm, and the "energy" Calello speaks of.

¹⁸⁶ Including lead trumpet player Ernie Royal who played with Quincy Jones, Oliver Nelson, Gil Evans, Lionel Hampton, Duke Ellington and Stan Kenton.

Example 131. *Eli's Coming* (Laura Nyro) Arr.: Charlie Calello

TRUMPETS

F.
TROMBONES & BARITONE SAX

This chorus is followed by an effective change of texture. Calello knew that after sixteen bars of driving rhythm played *forte* by the entire band this change was necessary to avoid the listener getting to the point where they were tired of it.

What Calello decided on was a thinning of the texture, but a doubling of the intensity of the percussion. The drums now play the snare on every beat while the hi-hat plays eight quavers and the congas play rhythms in quavers. Another significant contributor to the rhythm is Ms. Nyro's vocal itself as she sings this section extremely percussively beginning with "Walk walk" on the first two quavers continuing with the syncopation on "but you'll" and the driving repeated and syncopated quavers for the remainder of this section.

The brass section enters on the second beat of the third bar playing in unison and thirds (contrasting with the thick harmony and composite rhythms of the chorus).

In the three bar "everywhere I go" section, the brass are tacit until they enter with a powerful anticipated stab on the 'and of four' of the third bar into the next section. Once again this low brass is pitted against the high brass. The effect of this rhythmic brass combined with Ms. Nyro's vocals is to create a tremendous feeling of excitement before the two-bar temporary modulation to G major.

Example 132. *Eli's Coming* (Laura Nyro) Arr.: Charlie Calello

The musical score is written in G major and 4/4 time. The first system consists of three staves: the top staff is for 'SAXITONE SAX & TROMBONE & TENOR SAX', the middle staff is for 'BASS TROMBONE', and the bottom staff is for 'TRUMPETS'. The second system consists of three staves: the top staff is for 'PIANO', the middle staff is for 'CONGAS', and the bottom staff is for 'BASS'. The score shows a two-bar section where the drums drop out, with the percussionist playing beats two and four on the tambourine.

In this two bar G major section, note that the drums drop out (in itself unusual) and the percussionist keeps the groove going by playing beats two and four on the tambourine. He then continues the tambourine into the next section. In a record such as this where there are many different sections, the use of overlapping textures is very important to create continuity – to give the listener the impression that they are experiencing one piece of music and not only a series of unrelated sections ‘tacked together’.

The first four bars of following section, the second chorus, are unusually arranged. The piano, congas and bass accompany the singers. There are no drums. The tambourine continues playing the second and fourth beats on the first two bars but then plays only the fourth beats on the next two. Instead a fuzz¹⁸⁷ guitar plays four tonic minims though these bars. On the fifth bar of the chorus, the drums return for the more solid groove of the previous chorus.

Why did Calello choose to drop the drums out for six bars in the middle of a driving rock/soul record? Listened to with contemporary ‘ears’ used to conventionally solid rhythm sections, this seems a strange arranging or production

¹⁸⁷ Guitar played through an electronic distortion device known as a ‘fuzz box’ to emulate the sound of an overdriven, distorted amplifier.

choice. However, it makes sense if we can disassociate ourselves from records of the 21st century and listen to *Eli's Comin'* with a Sixties sensibility.¹⁸⁸

Functionally, dropping out the drums separates this section and creates what we may hear as an introduction to the second chorus. The use of the fuzz guitar, a new and featured element, adds to this perception. It focuses our attention on the singers, especially the backing vocal “Hide it!” - a new element not in the previous chorus.

The chorus continues as before, as do the subsequent sections. But we are presented with a new section at the modulation to G major. Big brass pads state the G major for two bars, and then anticipate two bars of F/G (or G7 sus 4). As G7 is the dominant of C, this sets up the next four bars of C7. This is a section where Ms. Nyro sings a long Eb (#9 of the chord) and the brass play another contrapuntal rhythmic figure:

Example 133. *Eli's Coming* (Laura Nyro) Arr.: Charlie Calello

The musical notation consists of two staves. The top staff is labeled 'TRUMPETS' and the bottom staff is labeled 'TROMBONES & BARITONE SAX'. The music is in 4/4 time and features a rhythmic pattern of eighth notes. A drum fill is indicated in the fourth bar.

This C7 is a dominant set-up of the next eight-bar “Hide it” section in F minor. This may be seen as the climax of the record complete with drum fills, brass and backing vocals. On the eighth bar the band plays the fermata on a C minor 7th chord. This decrescendos into a section with a totally new feel for the ending of the record.

It begins with the organ introduction, but after Nyro sings, “better hide”, Calello writes a gentle two bar Latin vamp. The harmony is ||: Fm7 | Gm7 :||. This is a common Dorian vamp utilized by many rock bands of the time.¹⁸⁹ Nyro introduces her melody for two bars, and then harmonizes with herself in the next two. She

¹⁸⁸ When this author bought the record in 1968, it seemed absolutely natural.

¹⁸⁹ Other notable examples would be *Light My Fire* by The Doors, *Moondance* by Van Morrison and *So What* by Miles Davis.

follows that by introducing a double time feel line and then adding harmonies to that. Her lead vocal "Oh no!" is extremely effective over this vocal texture.

Calello supports this very active vocalizing with simple accompaniment. A soft Latin/rock rhythm section is joined by mellow low brass pads on bar eight. In bar eleven the trumpets in Harmon mute play gentle atmospheric voicings to take the record out through the fade.

This song, later a hit by both The Fifth Dimension and Three Dog Night, is extremely emotive in the songwriter's own version. The listener is engagingly taken through a variety of contrasting and dramatic changes of dynamics, tempo and feel. Presented with an unconventional song form, Calello's arrangement and choice of musicians to manifest it gave Laura Nyro both the freedom to express her personality and a hit record.

CHAPTER 22

THE PHILADELPHIA SOUND

Gamble & Huff – Bobby Martin – Thom Bell

When Fred Wesley said, “Philadelphia International was funk with a bow tie”¹⁹⁰, he was describing more than just the polished production values of the record label. Whereas James Brown’s funk was designed for ‘the street’, the “Philadelphia Sound’ was the music of people who wanted to dress up in expensive, fashionable clothes and go to expensive fashionable clubs – but still get ‘funky’. Having gone through the process of integration and the social advancement made possible in the 1960s, ‘Black America’ in the 1970s wanted music to reflect their new affluence and education.

Because of this difference of purpose, ‘the Philly Sound’ used orchestral instruments in a different way to produce a more expansive, grander sound. Rhythm sections, instead of being small units playing repetitive vamps, expanded to include a variety of percussion (tuned and Latin), negotiating the more complex harmonic progressions of jazz and Tin Pan Alley.

Producer/songwriters Kenny Gamble and Leon Huff formed Philadelphia International Records (PIR) evolved a new genre that became known as ‘The Sound of Philadelphia’. Whereas Motown was the black record company of the 1960s, PIR was the pre-eminent black music label of the Seventies with many hit artists including The O’Jays, the Intruders, Billy Paul, Harold Melvin & the Blue Notes, Teddy Pendergrass, The Three Degrees, Archie Bell and The Drells, McFadden & Whitehead and Lou Rawls.

Like Motown, PIR had a house band that backed all their acts and contributed to the Philly sound. Called MFSB (Mother Father Sister Brother) Leon Huff played keyboards and worked with arranger/musical director Bobby Martin. Among MFSB’s twenty-eight regular players were: Organ – Lenny Pakula, Vibes - Vince Montana, Guitar - Norman Harris & Bobby Eli, Bass – Ronnie Baker, Larry Washington – Percussion/Drums – Earl Young.

¹⁹⁰ Attributed to Wesley by Harry Weinger during the author’s interview with Weinger, 2002.

The core of the band first played on the Cliff Nobles hit instrumental *The Horse* in 1968. As 'The Family' they recorded a version of Sly & The Family Stone's *Family Affair*. But as MFSB they released four albums under their own name and had a hit record with *TSOP (The Sound of Philadelphia)*, picked by host Don Cornelius as the theme for the popular black music television show *Soul Train*. Heard weekly by a large television audience this recording had a significant impact on the popular music of the time.

Like the band at Motown and Stax and Muscle Shoals, MFSB contributed to the creation of the genre with licks, riffs and definitive noises such as 'wah-wah' guitar. Where Jimi Hendrix had used the 'wah-wah' pedal for rock soloing, Philly guitarists used it for funky rhythm patterns and ear-catching melodic fills behind the vocals.

As critic Maurice Bottomley put it,

There was nothing new about plush arrangements and urban music. Chess, Atlantic and Motown had pioneered orchestral rhythm and blues in the previous decade, but Gamble and Huff¹⁹¹ encouraged the players to act like an enormous jazz group with an identity so strong that 'backing' becomes the wrong word... Philly succeeded Motown but the new rulers had a few tricks of their own¹⁹²

Those "tricks" included more than just a 'good groove'. The emotive vocals, well-crafted songs and dynamic rhythm section were joined by strings and brass playing in a particularly rhythmically incisive manner, punctuated by Disney-ish bells and rippling harps. In contrast to Motown, the harmonic language became denser with jazzy five-part voicings of 9ths, 11ths and 13ths replacing Motown's primarily triadic and four-part structures.

Guitarist Bobby Eli was a member of MFSB and knew Gamble and Huff from the beginning of their careers.

In Camden, New Jersey, just across the bridge over the Delaware River from Philadelphia, there was a young gentleman called Leon Huff who used to play piano in church. You can see these gospel roots in Huff's later 6/8 ballads such as *If You Don't Know Me By Now*. I was fortunate to be able to witness his gospel feel at these church sessions.¹⁹³

¹⁹¹ And their arrangers such as Bobby Martin and Thom Bell who were actually directing the musicians' performances.

¹⁹² <http://www.popmatters.com/music/reviews/o/ojays-ultimate.shtml>

¹⁹³ All Eli's comments herein from author's telephone interview with Eli, 2002.

Example 134. *If You Don't Know Me By Now* (Gamble/Huff) Arr.: Bobby Martin

In the above four-bar example from the second verse of the Harold Melvin and the Blue Notes hit, co-composer Leon Huff employs many typical gospel trademarks in his playing of the Wurlitzer electric piano. The choice of Wurlitzer over the Fender Rhodes is based on the Wurlitzer's sharper rhythmic attack.

Being a folk form, gospel, like blues, uses the pentatonic scale and harmonization of lines in fourths as in the second bar of the example. In a 6/8 ballad the semiquavers are swung and this is often accompanied by deliberate statements of the triplets from which the swing feel is derived, as in the end of the first bar. The rhythmic incisiveness of the downbeats of the third and fourth bars is also typical of the gospel style as is the harmonic 'ride up' in the three voicings at the end of the example.

In the following example, Huff plays the Wurlitzer with what could be analyzed as a country feel. Major chords are played using the second degree of the major scale as a grace note resolving upwards to the third degree. There are many parallels between gospel, country, blues and many other folk forms. An arranger (and Huff was arranging his piano part) needs to be aware of the chief elements of all styles and be able to manifest them.

Example 135. *If You Don't Know Me By Now* (Gamble/Huff) Arr.: Bobby Martin

CHAPTER 23

BOBBY MARTIN (b. 1941)

Eli worked extensively with all of Philadelphia International's in-house arrangers, the most influential of whom were Thom Bell and Cincinnati's Bobby Martin.

Martin became an important part of MFSB and PIR, arranging and sometimes producing many hits including *I'll Always Love My Mama* and *From Cowboys To Girls* by The Intruders, the jazzy *Me And Mrs. Jones* by Billy Paul, *For The Love Of Money* and *Darlin' Darlin' Baby* for the O'Jays, *When Will I See You Again* and *Dirty Ol' Man* for the Three Degrees, *Free Love* by Jean Carne, *There's No Me Without You* for The Manhattans, *Never Had A Love Like This Before* for Tavares and even Motown's *Show You The Way To Go* for the Jacksons.¹⁹⁴

Eli remembered, "When Gamble & Huff started going, Bobby Martin arranged all the early hits for the Intruders like *United* and *Cowboys To Girls*." The Intruders' *Cowboys To Girls* (1968) was the first hit on PIR and its success allowed Gamble and Huff to launch their new PIR label.

Martin uses three contrapuntal elements to create an ear-catching intro for *Cowboys To Girls*. The tremolo strings play a dominant pedal against the brass section and the rhythm section (bass and guitar doubling the bass line). Special string techniques such as tremolo, pizzicato and portamento are extremely effective on pop records as they are unusual and amusing to the 'lay listener'.¹⁹⁵ In an environment of fierce competition for the attention of listeners, techniques such as these helped sell records.

¹⁹⁴ Never forgetting his jazz roots, in 1974 Martin also produced the album *Reality* by the first electric bassist in jazz, Monk Montgomery.

¹⁹⁵ Use of techniques such as 'slap pizzicato' and 'col legno' with pop players can be problematical. Classical players are more used to employing these techniques, but pop studio players prefer to be warned so that they may bring their less expensive bows to the session. Otherwise they might make their displeasure very obvious resulting in diminished performance and, as experienced by the author, walking out of the session.

Example 136. *Cowboys To Girls* (Gamble/Huff) Arr.: Bobby Martin

The musical notation for Example 136 consists of two staves. The top staff is labeled 'STRINGS' and the bottom staff is labeled 'BASS'. The key signature is one sharp (F#) and the time signature is 4/4. The strings part features a portamento effect, indicated by a curved line with a '5' above it, sliding from a higher note to a lower one. The bass part plays a steady eighth-note rhythm. Chord symbols 'E' and 'F#mi7' are written below the bass staff.

In the unusually long pre-hook (much longer than the actual chorus), Martin uses portamento, another ear-catching string effect sliding from one note to another. It is notable that the string section does not perform the slide in a particularly clean manner. This is deliberate as it creates a looser, 'funkier' personality for the string section. The listener is not meant to feel that this is a classical section dressed in dinner jackets, superimposed on the track. Martin rather wants the listener to feel that the string section players are 'part of the band', just as 'in the groove' as the bass player.

Example 137. *Cowboys To Girls* (Gamble/Huff) Arr.: Bobby Martin

The musical notation for Example 137 consists of two staves. The top staff is labeled 'STRINGS' and the bottom staff is labeled 'BASS'. The key signature is one sharp (F#) and the time signature is 4/4. The strings part plays a unison rhythm with a crescendo. The bass part plays a steady eighth-note rhythm. Chord symbols 'F#mi7' and 'E' are written below the bass staff.

In the two bars before the chorus, Martin creates another event as the brass and rhythm section play a unison rhythm quite common to the Philly style. The extra drum fills are likewise generic and add forward movement to the crescendo into the chorus. The scale on beats three and four of the last bar rising into the chorus is so common to so many forms of pop it may be considered a cliché. Even so, it is certainly no less effective as it fulfils the function of propelling the listener into the hook.

Example 138. *Cowboys To Girls* (Gamble/Huff) Arr.: Bobby Martin

The image shows a musical score for the song 'Cowboys To Girls' by Bobby Martin. The score is arranged for three parts: BRASS, DRUMS, and STRINGS. The BRASS part is written in the top staff, DRUMS in the middle, and BASS in the bottom. The music is in 4/4 time and features a prominent drumbeat and a flowing string line. The score is divided into two measures, with the second measure containing a double bar line and a repeat sign.

Although Gamble and Huff wrote the songs, Eli commented that Martin should be credited for his considerable contribution to the Philly style.

Bobby Martin became the main arranger for Philadelphia International and his arranging style was responsible for creating the groove that became known as 'The Philly Groove'. The early to mid-Sixties arrangements had that sixteenth-note rhythmic horn part with a flowing legato string line over it. [Guitarist] Norman Harris usually played a kind of Wes Montgomery¹⁹⁶ octave thing on his guitar while Vince Montana would double his line on vibes. There was also a backbeat guitar on beats two and four played by me, or the late great Roland Chambers.

He arranged *United* and *Together* for the Intruders but *From Cowboys To Girls* was his first smash gold Record. He did *Western Union Man* and *Only The Strong Survive* by Jerry Butler and most of the first two Gamble and Huff albums, *The Ice Man Cometh* and *Ice On Ice*. When P.I.R. was started in 1971 he did *You're The Reason Why* by The Ebonys, a big R&B hit. In '72 Bobby did *Backstabbers* and *For The Love Of Money* for The O Jays. If I had to pick two records as the cornerstone of the P.I. sound, I'd say *Love is The Message* by MFSB and *T.S.O.P.*, the *Soul Train* theme. They epitomise not only the Philadelphia sound but the Bobby Martin style of arranging.

A song titled *T.S.O.P. (The Sound of Philadelphia)* would be expected to contain the essential elements of the 'Philly Sound'. Essentially the composition is in an A, A, B, B C form. The first trademark one is aware of is the drumbeat. There are two patterns used in different sections of the form, shown below as (A.) and (B.). These patterns were used on many other records, especially those classified as Disco. But the powerful contributions of MFSB, featured as they were, distinguished the Philly Sound from the similar sound of Disco, which tended to treat the instrumental aspects of a record purely as accompaniment to the singer. Here the vocalists are only used towards the end of the song, and then more like a brass section than a vocal

¹⁹⁶ American jazz guitarist Montgomery became very successful in the 1960's with his trademark style of playing melodies and improvising in octave unison.

group. Earl Young's drums, particularly his hi-hat, are much louder in the mix than on a typical Disco record (such as Donna Summer's *Bad Girls* or *I Feel Love*.)

Example 139. *T.S.O.P.* (Gamble/Huff) Arr.: Bobby Martin

The image shows two staves of musical notation for drums. The first staff is labeled 'DRUMS (A.)' and contains four measures of music with a '+' sign above each measure, indicating a specific drum pattern. The second staff is labeled 'DRUMS (B.)' and contains four measures of music with a '+' sign above each measure, indicating a different drum pattern. The notation uses a single line with various rhythmic symbols to represent drum hits.

Leon Huff plays gospel flavoured Wurlitzer with the tremolo effect while the vibraphone plays block chords behind it on the A sections and doubles Norman Harris's guitar lines in the B section riff.

The four bar A section melody contains the legato string line in the first two bars while the brass takes the funkier syncopated melody in the second two bars.

Example 140. *T.S.O.P.* (Gamble/Huff) Arr.: Bobby Martin

The image shows a four-measure musical riff. The top staff is labeled 'STRINGS' and contains a melodic line. The bottom staff is labeled 'BRASS' and contains a syncopated melodic line. Chord symbols 'C' and 'Ami' are written above the first two measures, and 'F/G' is written above the third measure. The word 'FP' (Forte Piano) is written below the bottom staff in the third and fourth measures, indicating a dynamic change.

The riff in the B section is split effectively between the stabbing trumpets and trombones and the more active saxes doubled by guitar and vibraphone. This type of writing, pitting one section against another is derived from big band swing writing of the 1930s and 40s.

Example 141. *T.S.O.P.* (Gamble/Huff) Arr.: Bobby Martin

The image shows a four-measure musical riff. The top staff is labeled 'SAXES, GUITAR & VIBES' and contains a melodic line. The bottom staff is labeled 'TRUMPETS & TROMBONES' and contains a syncopated melodic line. Chord symbols 'C' and 'Ami' are written above the first two measures. The notation uses various rhythmic symbols to represent the different instruments.

Vocal group The Three Degrees appear towards the end of the recording. Their use more as an instrumental section than as a vocal group was very ear catching and influential on records made by disco artists such as Sylvester. There is even a parallel to be found in the Bee Gees vocal sound at the time of *Saturday Night Fever*.

Example 142. *T.S.O.P.* (Gamble/Huff) Arr.: Bobby Martin

There have been very few hit instrumentals in the history of popular music. All the above decisions Martin took when deciding how to orchestrate Huff's melody and arrange its presentation to the listener helped place *T.S.O.P.* on that select list.

Eli noted another Philly trademark Martin developed.

Bobby's horn charts and rhythmic punctuations came from his jazz background. The 'duh-dup...duh-dup' brass on *Love is the Message* is a perfect example of this. A lot of arrangers were influenced by Bobby's writing.

Example 143. *Love is the Message* (Gamble/Huff) Arr.: Bobby Martin

Beyond this use of brass, Martin's introduction is notable for giving the melody to the bass guitar. The way Martin brings different instrumental elements in, and the use of the anticipatory, gently swelling organ draws the listener's attention.

Example 144. *Love is the Message* (Gamble/Huff) Arr.: Bobby Martin

Martin used the same approach with the self-contained band Love, Togetherness and Devotion (later known as L.T.D.) Eli continued, “When Bobby went to L.A. he produced and arranged multi-platinum albums for L.T.D. Listen to *Back In Love Again* or *We Both Deserve Each Other’s Love* and you’ll hear the Philly/Bobby trademarks in the horn hits, right there in your face.”

Back In Love Again featured Jeffrey Osborne¹⁹⁷ on drums and lead vocals. Even though Martin was producing a self-contained band, they were happy to have the benefit of his arranging expertise. This recording features a groove created by the contrapuntal elements of the drums, the bass and one guitar playing the central riff in unison and a funk rhythm guitar played with a wah-wah pedal. What Eli refers to as “the Philly/Bobby trademarks in the horn hits” is exemplified by the syncopated brass.

Example 145. *Back In Love Again* (Zane Grey/Len Ron Hanks) Arr.: Bobby Martin

The ‘horn hits’ in *We Both Deserve Each Other’s Love* are more unusual in that this is a slow tempo ballad, lushly orchestrated with strings and warmer brass textures. But at the end of the choruses (played at no more than *mezzo forte*), Martin sets up the verses with a *subito fortissimo* brass stab. This type of stab has the effect of creating tension as the listener reacts to the sudden short sharp shock. The tension

¹⁹⁷ Osborne would later have many hits as a solo artist including *On The Wings Of Love*, 1982.

is followed by a beat of silence wherein the listener has a moment to wonder what will happen next. The tension is resolved as the verse begins on the following downbeat played *mezzo piano*.

This is also used in the introduction preceding the first verse. This is even more effective here because it is scored very lightly and the listener is not expecting the surprise. Martin introduces the elements of Fender Rhodes piano (chosen here for its warmer bell-like tone), strings, vocals doubled with glockenspiel, brass and finally drums striking the *subito fortissimo*.

Another significant arranging practice exemplified here is the use of the motif of the chorus as the main motif of the introduction. This is in keeping with previous comments about the value of repetition. Used as the introduction, and repeated, using the chorus melody serves two crucially important purposes.

1. By the time listeners hear the vocal chorus, they are already familiar with the melody.
2. Perhaps more importantly, the next time listeners hear the introduction on the radio they will recognize it, saying (to themselves or to another potential record buyer), 'Oh, this is that great new L.T.D. record!' This recognition is an important aspect of a record's popularity.

Example 146. *We Both Deserve Each Other's Love* (James Davis/Jeffrey Osborne) Arr.: Bobby Martin

The musical score consists of three staves. The top staff is labeled 'RHODES PIANO' and contains a melodic line with eighth and sixteenth notes. The middle staff is labeled 'STRINGS' and contains a sustained, low-register accompaniment with dynamics from *pp* to *f*. The bottom staff is labeled '2 FLUGELHORNS' and '2 SAXES' and contains a melodic line with dynamics from *mp* to *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Interview with Bobby Martin

Bobby Martin explained the creative advantages of working as the leader of a strong team at Philadelphia International.¹⁹⁸

Like the song said, this was a 'family affair'. We had the musicians, the producers and the studio, Sigma Sound. Although we later had other arrangers when the workload was too much for me, at the start I did most of the work. Thom Bell was a good friend of Gamble and Huff so he was always there, but I told them about Norman Harris, Vince Montana, Richard Rome, Ronnie Baker and Roland Chambers. I said 'All these guys are good arrangers, right here in your house-band'. But Kenny and Leon always chose me for all the songs they had chosen as 'A-sides'.

As has been discussed, arrangers sometimes write instrumental melodies that go beyond merely enhancing a vocal melody to the point where those melodies are arguably an integral part of the composition. Having said that, this author knows of no example when an arranger has been given co-writing credit for his work. The original writer always claims that the vocal melody is the only significant melody and the arranger's contribution is simply an arrangement of that melody.

But what would the original writer's argument be if the original vocal melody were totally removed from the track, and the only melodies heard were those

¹⁹⁸ Martin's comments here are from the author's ISDN interview with Martin, 2003.

composed by the arranger? Would the writer still deny the arranger any writing credit whatsoever?

Martin described the result of being in exactly this situation.

On one particular tune, they used a singer, Cliff Nobles, on the A-side. But they'd sometimes just take the vocal off the track and use the instrumental as the B-side. The disk jockeys didn't like the A-side. But one of them turned it over and played the B-side, and all the lights started flashing in the studio with people calling up the station.

Then a disk jockey I knew called me up and said, 'Bobby Martin? You' got a SMASH here! It's a song called *The Horse*!' I said, 'I never recorded a song called *The Horse*.' He was jumpin' up and down and said, 'Listen to this!' And while he's playin' it he's talkin' over it the way disk jockeys do sayin', 'Come on, baby, do *The Horse*!'

Then I realised what it was and said, 'Yeah that is my music! Is my name on there?' And he said, 'Yes it's on there as the arranger.' I asked, 'Isn't it on there as the writer? Because they took the voice off and just used my track with my horn lines!' But I never got credit. I think that song sold two million copies!

According to Mike Boone of the Soul Review website, *The Horse* was "the first instrumental to establish MFSB" and "one of the baddest funkier tunes in the soul universe!!!!!!!!!"¹⁹⁹

The original song had been called *Love is All Right*, recorded by Cliff Nobles & Co. and written by an artist known as 'The Fantastic Johnny C', Johnny Corley. As was common practice, rather than going to the expense of recording another track, they simply muted the vocals and released the resulting instrumental as the B-Side, giving it a different name, *The Horse*.

The song reached Number 2 in the U.S. pop charts of July 1968. Nobles, inventing a dance he called 'The Horse' to capitalize on the record's success, went on to make a career based on a song he did not sing and a style of music conceived of, at least in significant part, by Bobby Martin.

The law of copyright defines a song only by its melody and lyric. No lyric was used. Martin wrote all the melodies played by the instruments in the recording of *The Horse*. Although none of his melodic material or lyrics were used and it was Martin's

¹⁹⁹ <http://www.localdial.com/users/jsyedu133/Soulreview/Artist%20Profiles/cliff.htm>

brass and string melodies, riffs and rhythms that constituted the composition the public was listening to (and buying), Corley refused to give Martin any writer's credit whatsoever. As Martin was refused credit, he did not share in the financial reward due for his compositional work while Corley based his subsequent career on a song written by Martin.

This example identifies a deeply problematic aspect of the arranging profession. But in a business that often values success over talent, financial gain over artistic truth, the arranger, even in a clear-cut situation such as this, must simply accept his position as Martin did.

The lyric to Billy Paul's *Me and Mrs. Jones* concerns infidelity. The singer is having a clandestine affair with another man's wife. This adult theme influenced the way Martin approached the arrangement.

Because it was an adult type of song, it wouldn't have sounded right to do it with a small band and just a couple of horns. I used a jazz big band. In the intro, I had the sax section play the melody of the song *Once I Had A Secret Love*. The strings had a big 'adult' sound. I based some of the lines on what Leon Huff was playing on the piano. I made those strings sing!

The intro immediately establishes the jazzy sound of the track with guitar line played by Norman Harris in octaves in the style of Wes Montgomery. The equally jazzy soft string pad, a soprano saxophone and a tinkling acoustic piano clearly tell the listener they are listening to a record intended for adults (rather than children or teens who might not be as familiar with jazz) before one word of the adult story is sung.

Example 147. *Me and Mrs. Jones* (K. Gamble/C. Gilbert/L. Huff) Arr.: Bobby Martin

The image shows two systems of musical notation for Example 147. The first system features two staves: the top staff is labeled "MONTGOMERY GUITAR" and the bottom staff is labeled "STRINGS". Both staves contain musical notation with triplets and slurs. The second system features two staves: the top staff is labeled "SOPIANO SAX" and the bottom staff is labeled "GTR & SOP.". The top staff contains melodic lines with slurs and triplets, while the bottom staff continues the string accompaniment with triplets and slurs. A measure number "4" is written at the beginning of the second system.

As an answering phrase to the first vocal statement Martin writes a standard swing cliché voiced for four trombones. This is doubled by Huff's piano, although from Martin's earlier comments, perhaps Martin has written the trombones to double the piano.

Example 148. *Me and Mrs. Jones* (K. Gamble/C. Gilbert/L. Huff) Arr.: Bobby Martin

The image shows a single staff of musical notation for Example 148, labeled "TROMBONES". The staff contains a sequence of chords and notes. Above the first few notes, the chord symbol "Ebma7" is written. The notation includes slurs and accents, indicating a specific voicing and articulation for the trombones.

Saxes are voiced in a jazzy manner (slurring chromatically through the harmony) behind the vocal melody, "We got a thing goin' on." As an answering phrase, Martin writes the memorable string motif repeated descending and ascending in three octaves.

Example 149. *Me and Mrs. Jones* (K. Gamble/C. Gilbert/L. Huff) Arr.: Bobby Martin

Musical score for Example 149, showing the Saxes and Strings parts. The score is in 4/4 time and features a key signature of two flats. The Saxes part (bottom staff) is marked *MP* and includes a triplet of eighth notes. The Strings part (top staff) is marked *MP* and features a triplet of eighth notes. The score is arranged for Bobby Martin.

It is a feature of Martin's writing that even in a very jazzy environment such as *Me and Mrs. Jones*, he keeps things very simple and clear. Active lines are always based on chord tones and answer the melody but never conflict. Martin also includes simple brass stabs that would be just as 'at home' in a Stax record.

Example 150. *Me and Mrs. Jones* (K. Gamble/C. Gilbert/L. Huff) Arr.: Bobby Martin

Musical score for Example 150, showing the Brass part. The score is in 4/4 time and features a key signature of two flats. The Brass part is marked *MF* and includes a triplet of eighth notes. The score is arranged for Bobby Martin.

CHAPTER 24

THOM BELL (b.1941)

Thom Bell has written, arranged and produced some of the most successful records in pop history. Although he is considered here along with Bobby Martin for his contribution to the Philadelphia sound, Bell is also known for many hits outside of Philadelphia International. Credits include hits for The Delfonics, Jerry Butler, Marvin Gaye and Diana Ross, Johnny Mathis, Dionne Warwick, The Detroit Spinners, Deniece Williams, Elton John, The Temptations, Lou Rawls and Teddy Pendergrass.

In his arrangements and productions, Bell had the ability to create a sound that was orchestrally rich, yet avoided MOR blandness because of his arresting use of instrumentation and dynamics. When his tracks were more rhythmically driven, it was not the gritty funk of James Brown or the Detroit soul production line of Motown. His arranging concept created a cleaner sound with enough melodic events to retain the interest of listeners who might not be able to clap their hands or tap their foot.

Bell's early fascination with the instruments of the orchestra led him to use more exotic sounds on his records. Bobby Eli has spoken of playing the electric sitar but Bell said he preferred to use

... the real sitar. Because my folks are from the West Indies, I was into the sitar a long time before the Beatles. That, and the African hairless drum and the African finger piano and things of that nature... My mother used to work at the University of Pennsylvania as the coordinator of exchange students... so we would get exchange students all the time, from all over the world. And they would bring instruments... come to my house and play music. [I'd] be right there, listening.

I was playing a gourd at seven years of age; the kind that wraps around your arm and comes all the way up, like this... about four feet high... when it came time to [write] that kind of music, it came natural to me. I never had to... wonder, what can make that sound? If there were instruments I was not familiar with, I had the Harvard Book Of Musical Instruments. So when you hear all these odd instruments [on my records] that's something like breathing out and breathing in for me – just part of the way I grew up.²⁰⁰

An excellent example of the Bell approach can be found in the Delfonics hit *Betcha By Golly Wow*. The introduction presents the listener with two unusual events. The first is to begin a record with a solo French horn playing a phrase twice. To the best of my knowledge,

²⁰⁰ <http://www.johnbraheny.com/inter/intbell3.html>

this is the only pop record ever to begin in this way. Directly after this, the listener is presented with four bars of Bobby Eli playing the electric sitar accompanied only by piano and electric bass.

The first use of the sitar in pop music was by The Yardbirds on their hit *Heart Full Of Soul*²⁰¹ and it had been used on many Beatles records²⁰² because of George Harrison's fascination with Indian music and religion. But the sound to pop listeners was decidedly exotic and its use rare. The electric sitar was developed by studio musician Vincent Bell and utilized a 'buzz bridge' and sympathetic strings to emulate the sound of the Indian instrument.²⁰³

Bobby Eli commented that it was not the most enjoyable instrument to play.

I played all the electric sitar parts on tracks like *Didn't I Blow Your Mind This Time?* and *You Make Me Feel Brand New* on an instrument called the Coral. It had a kind of cardboard feel, but what can I tell ya? The instrument was kept in the backroom of the studio at Signal Sound. Using it was his idea, written out note for note.²⁰⁴

Example 151. *Didn't I Blow Your Mind This Time* (Thom Bell/William Hart)

Arr.: Thom Bell

The musical notation shows a single staff in 4/4 time. The first bar is labeled 'FRENCH HORN SOLO' and contains a melodic line. The second bar is labeled 'ELECTRIC SITAR' and contains a rhythmic pattern of eighth notes. The third bar is labeled 'PIANO' and contains a chordal accompaniment. The fourth bar is labeled 'ELECTRIC SITAR' and contains a rhythmic pattern of eighth notes. Above the staff, the following chords are indicated: F, Dmi7, Gmi7, Gmi7/C, F, Dmi7, Gmi7, D, E.

In the last bar of the introduction, Bell presents the listener with another event as the third and fourth beats modulate directly to the key of A major. After a lightly scored (yet eventful) introduction, one might have expected the first verse to settle down in a more conventional rhythm section accompaniment. Instead, in the first two bars, Bell chooses to accompany the lead vocal with only a piano and bass, adding an electric rhythm guitar playing 'chips' on beats two and four. In the third and fourth bars the texture thickens as

²⁰¹ http://en.wikipedia.org/wiki/Sitar_in_popular_music

²⁰² *Norwegian Wood, Within You Without You, Tomorrow Never Knows, Across the Universe, Love You To*. Sitar had also been used on *Paper Sun* by Traffic, *In Search of The Lost Chord* by The Moody Blues, *In Held Twas In I* by Procul Harum and *Hurdy Gurdy Man* by Donovan.

²⁰³ Vincent Bell used the instrument on *Green Tambourine* by The Lemon Pipers, *Band of Gold* by Frieda Payne and *Heartbreaker* by Gene Pitney.

²⁰⁴ Author's interview with Eli, 2002.

Bell doubles the 'hook' line of the song with electric sitar, French horn and glockenspiel. On the last two bars, the drums finally enter with a fill as a harp glissando takes the listener into the downbeat of the second verse.

Example 152. *Didn't I Blow Your Mind This Time* (Thom Bell/William Hart)

Arr.: Thom Bell

VOCAL. SITAR. FRENCH HORN AND GLOCK
 DIDN'T I DO IT SA SY DIDN'T I DO IT SA SY
 DRUMS
 HARP GLISS UPWARDS

The score shows a vocal line in treble clef and a bass line in bass clef. The key signature has one sharp (F#). The vocal melody is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The bass line is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The drums enter in the final two bars with a fill. A harp glissando is indicated above the final two bars.

The second verse is presented more conventionally with warm string pads behind the vocals. In the next section preceding the chorus, Bell chooses to double the vocal melody with the strings while the rhythm section plays loud, funky rhythmic figures that are unusually challenging for a song that is, after all, a ballad. The harmony follows these accents, the second chord in each bar attacking on the 'and' of the second beat.

Example 153. *Didn't I Blow Your Mind This Time* (Thom Bell/William Hart)

Arr.: Thom Bell

VOCAL
 DRUMS
 F#m7 D E B F#m7 D E B Bbm7/C F

The score shows a vocal line in treble clef and a bass line in bass clef. The key signature has one sharp (F#). The vocal melody is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The bass line is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The drums play a rhythmic figure in the final two bars. The harmony is: F#m7, D, E, B, F#m7, D, E, B, Bbm7/C, F.

If these unusual rhythmic accents were not enough to keep the listener interested, Bell creates four more events:

1. A rhythmic figure that modulates directly back to the key of F major for the chorus using the dominant chord of Bb major 7/C.
2. That rhythmic figure not only changes key but also presents the listener with a change of meter, as it is a 2/4 bar.

3. The rhythmic brass figure crescendos from a *subito piano* to a forte over the two beats. It is noteworthy that this rhythmic figure is NOT played by the drums. One might have expected the brass figure to be doubled by the snare drum. Instead the drummer merely marks the time with three rather softly played bass drums. Why did Bell make this choice? The answer lies in that it is followed by the chorus. The chorus should be the most powerful part of the song. Had Bell chosen to double this dynamic brass figure with the snare, the chorus might have seemed to be at a lower dynamic level than the 2/4 bar – especially as it is preceded by the unusually dynamic Pre-Chorus. When this same 2/4 bar occurs *during* the chorus, already at a high dynamic level, Bell doubles the figure with the snare drum.
4. The tonic F chord does not occur on the downbeat of the next 4/4 bar, the chorus. Instead it anticipates that bar, occurring on the last quaver of the 2/4 bar.

All of the above choices were not made by accident or on a whim. These were pragmatic, premeditated decisions to achieve Bell's goal of presenting his music in the most effective way possible.

Bell's love of orchestral textures might explain the unusually long introductions on many of his hit records. The oboe introduction to *Betcha By Golly Wow* by The Stylistics (1972) is perfectly suited to melodic expressiveness of the oboe. Note the harmonic and metric inventiveness of the end of this example.

Example 154. *Betcha By Golly Wow* (Thom Bell/Linda Creed) Arr.: Thom Bell

The musical notation for Example 154 is written on a single staff in 2/4 time. It begins with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and sixteenth notes, often beamed together. Above the staff, various chords are indicated: D9#9, F/C, D#9, Ebm7, Fmi7, Gmi7, A#mi7, G#m7, C#7b9, G#m7, F/G, Cm7, and D#9. The piece concludes with the lyrics "THERE'S A SPARK OF".

In *You Make Me Feel Brand New*, Bell once again uses the electric sitar and writes another long introduction.

Example 155. *You Make Me Feel Brand New* (Thom Bell/Linda Creed) Arr.:

Thom Bell

An arranger must write in a way that is tailored to the artist. On most pop choruses employing strings, high violins usually soar above the track raising the dynamic and bringing a feeling of expansiveness to the ‘hook’. It is significant to note how Bell’s arrangement for *You Make Me Feel Brand New* stays out of the way of the falsetto vocal on the chorus. High strings would have interfered with Russell Thomkins Jr.’s distinctive lead. Bell instead supports the high register vocal line by doubling it with the strings in the mid register.

Bobby Eli commented,

There were other Philly arrangers of note, inspired by working with Bell and Martin. Vince Montana came up with an idea in 1974. He was shopping²⁰⁵ some Latin acts out of the Kensington area of Philly to a Latin distribution company called K-Tronics on 10th Avenue in New York. Vince said, ‘Hey, why not fuse Latin music with Soul and see what comes up?’ The name Salsoul was Vince’s contraction of Salsa with Soul. Vince’s concept evolved into a record label, and the first song was *Salsoul Hustle*.²⁰⁶

It is often said that the Philly Sound was the precursor to Disco and listening to *Salsoul Hustle*, one can hear it edging even closer to it. Having said that, the energy of the playing still distinguishes this from the blander, more mechanical Disco records. The combination of soul with Latin music can be heard in the ‘breakdown’ sections as Latin Percussion blends with Eli’s wah-wah guitar. It is significant that the following patterns were not rigidly adhered to but rather used as a basis for improvisation by the

²⁰⁵ ‘Shopping’ here means ‘selling’.

²⁰⁶ Author’s interview with Eli, 2002.

players. The 'Philly Sound' was partially due in some part to the freedom the players had to improvise within a clear structure provided by 'Philly' arrangers.

Example 156. *Salsoul Hustle* (Vince Montana) Arr.: Vince Montana

The musical score for 'Salsoul Hustle' is presented in three staves. The top staff, labeled 'WAH-WAH GUITAR', is in treble clef and 4/4 time, featuring a melodic line with eighth and sixteenth notes and a wah-wah effect. The middle staff, labeled 'DRUMS', shows a complex rhythmic pattern with various drum sounds and accents. The bottom staff, labeled 'BONGOS', is in bass clef and 4/4 time, providing a steady accompaniment with eighth notes. The score is divided into two measures by a vertical bar line.

CHAPTER 25

MICHAEL GIBBS (b.1937)

Michael Gibbs is primarily acclaimed as a jazz composer. He has composed for internationally respected jazz musicians such as Gary Burton, Jaco Pastorius, Chick Corea, Carla Bley and Stan Getz and has released ten acclaimed albums under his own name.²⁰⁷ Distinguished jazz musicians with whom he has recorded and performed include Kenny Wheeler, John Surman, Alan Skidmore, Randy Brecker, Michael Brecker, Steve Swallow, Charlie Mariano, Philip Catherine and Tony Coe.

As a jazz composer he was at the forefront of the so-called 'fusion' movement, fusing 'rock' elements with jazz and 20th century classical techniques. He employed the talents of 'rock' musicians such as Chris Spedding, Jack Bruce and John Marshall in his bands.

The Encyclopaedia Of Popular Music comments,

Gibbs was among the first writers to convincingly incorporate rock elements into orchestral jazz, and shared with one of his major influences, Gil Evans, the ability to organically integrate carefully arranged and scored frameworks with the most "outside" improvisations. Gibbs is both a meticulous arranger and a frugal composer. Everything he delivers is carefully thought through and not a note is wasted.²⁰⁸

Gibbs says that he views his work in the pop/rock field for many artists including Sting, Elton John, Joni Mitchell and Whitney Houston no differently than he views his work in jazz.

The author studied composition and arranging with Gibbs at The Berklee College of Music (1974 - 1975) who taught there until 1983. He introduced students to his methodology that included such techniques as polytonality, polymeter and polyrhythm. He had devised many techniques to create tonal colour rather than conventional harmony.

²⁰⁷ *Michael Gibbs* (1970), *Tanglewood 63* (1971), *Just Ahead* (1972), *In The Public Interest* (1974), *Seven Songs For Quartet and Chamber Orchestra* (1974), *The Only Chrome Waterfall Orchestra* (1975), *Big Music* (1988), *By The Way* (1993), *Europeana* (1995), *Nonsequence* (2001)

²⁰⁸ http://www.bbc.co.uk/cgiperl/music/muze/index.pl?site=radio2&action=biography&artist_id=11859&rand=

Many of his pieces gave players many different types of freedom within the composed work. This freedom goes beyond simply improvising based on chord scales. Players are sometimes instructed to hold notes for the length of their individual breath. Gibbs creates “blankets of sound” played so softly as to have no apparent attacks. Some of his pieces have no meter indicated and players play note values as they feel them. Where it would be normal practice to write a concerted background pad for a section phrasing together, Gibbs might instruct one player to play his part in a more expressive manner. Players in a section are instructed to crescendo and decrescendo independently rather than as a section.

Gibbs was influenced in this by the methodology by twentieth century composers Gunther Schuller, George Russell and Charles Ives.²⁰⁹ He was also influenced by the work of Olivier Messiaen²¹⁰, especially his “seven modes of limited transposition” (including the whole tone scale and the symmetric diminished scale) and non-retrogradable rhythms.

²⁰⁹ Ives (1874-1954) was an innovative American composer whose work has influenced both 'legitimate' and jazz composers.

²¹⁰ French composer Messiaen (1908-1992) was also an influential teacher and his techniques are described in his book *Techniques De Mon Langage Musical*, 1944.

Example 157. *Olivier Messiaen's Seven Modes of Limited Transposition* – from *Michael Gibbs lecture to Berklee students (1974)*

OLIVIER MESSIAEN - MODES OF LIMITED TRANSPOSITION

MODE 1 - WHOLE TONE SCALE

MODE 2 - THE 'SYMMETRIC DOMINANT SCALE'

MODE 3

MODE 4

MODE 5

MODE 6

MODE 7

Messiaen's "seven modes of limited transposition" are relevant to Gibbs' use of the concept in a (perhaps unexpected) pop/jazz context. By using this type of technique, Gibbs was carrying on the 'Third Stream' tradition of Gunther Schuller.

It is interesting to examine how Gibbs used some of these techniques in a pop context. He worked with Elton John through producer Narada Michael Walden.

Gibbs explained, “Elton did an album of duets with various artists and each duet had different producers. The one I did with Narada was *True Love* with Kiki Dee.”²¹¹

Gibbs kept things very simple throughout and the strings do no more than provide pads and play the melody doubled by glockenspiel. But there is a glimpse of the Gibbs predilection for instrumental textures in the intro as strings trill and swell and flutes flutter in the Lydian mode.

Example 158. *True Love* (Cole Porter) Arr.: Michael Gibbs

The musical score consists of two staves. The top staff is labeled 'FLUTES AND SYNTHS' and contains a melodic line with trills and swells, marked with '6' and '7'. The bottom staff is labeled 'STRINGS' and contains a similar melodic line, with a handwritten note below it stating 'CELLI DOUBLED WITH GLOCK.'. The key signature is G-flat major, indicated by 'Q LYDIAN'. The tempo is marked 'Q'.

Gibbs worked with Elton John again with producer George Martin. This record, *The Glory Of Gershwin* features many well-known pop artists performing Gershwin’s songs with virtuoso harmonica player Larry Adler. In contrast to his previous work with the Beatles, Martin had the clear intention of making a traditional and rather unadventurous record. Gibbs therefore keeps the arrangement of this medley very simple indeed, especially if one compares the writing to his compositional work. But there are two places where Gibbs has written passages of note.

As this record must feature Adler, Gibbs has included a number of interludes and answering phrases for his harmonica. The following example works well with the strings. Adler’s harmonica style is defined by his phrasing - sliding into notes. Gibbs writes a line for him accompanied by violins that compliment this with a rising

²¹¹ All Gibbs’s comments herein from author’s interview with Gibbs, 2004.

flurry of notes derived from the F Semitone-Wholetone scale over an F7 chord. This small example contains the following elements:

1. Adler's swoop upwards
2. The contrast of Adler's quaver triplet against the demi-semiquavers in the strings against the crochet pulse of the rhythm section
3. The use of the polychord: a D triad over an F 7th chord
4. The use of a scale that would be refreshing to those not versed in jazz, the pop audience this record was intended for.

With this combination of techniques Gibbs takes the listener up one dynamic level into the next verse very effectively.

Example 159. *Someone To Watch Over Me* (Gershwin/Gershwin) Arr.: Michael Gibbs

At the end of the second part of the medley *Our Love Is Here To Stay*, Gibbs shows some of his particular style with an unusual ear-catching ending.

Example 160. *Our Love Is Here To Stay* (Gershwin/Gershwin) Arr.: Michael Gibbs

As Elton John sings the tonic Eb, Gibbs constructs a cadence made up of crochet triplets resolving to a tonic Eb major 7th chord. This two bar section is notable for the following reasons:

1. Once again, Gibbs uses the crotchet triplets as a metric contrast to the (rather tame) swing played by the rhythm section throughout. By leaving out the downbeat (because it is already being sung by John) Gibbs ends up with eight crotchet triplets.
2. The eight crotchet triplets are constructed by Gibbs as four descending groups of two notes, intervals of a perfect 5th – F# to B, D to G, Bb to Eb, and a repetition of the first F# to B an octave lower. Each two-note group is transposed downwards by a major 3rd. This is what we might call an ‘interval of limited transposition’ as after three transpositions it repeats itself one octave lower. The first note of each two-note group outlines the triad F#, D and Bb – a Bb7#5 chord. This functions harmonically as the dominant of the tonic Eb we started on and intend to land on.
3. The orchestration of these notes is important to the effect Gibbs creates. Using a ‘cool’ sound much favoured by Brazilian composers²¹², the triplets are played by alto flute and vibraphone in unison. In addition the notes are doubled by the string section which plays the triplets as a “pyramid”. In a pyramid, each note is played and held. By the eighth note, all eight notes are sounded and heard together forming a vertical cluster.
4. It is further relevant to point out that those six notes (ignoring the octave doublings) form an unusual pentatonic scale based on Bb. This pentatonic scale is a ‘mode of limited transposition’ (although not one of Messaien’s seven modes) as the notes will repeat themselves every time they are transposed up or down by the interval of a major 3rd.

Gibbs was pleased that “Sting loved *Nice Work If You Can Get It* which I arranged for big band. In fact he came out to the studio three times to say, ‘Yeah! Great arrangement!’”

²¹² This doubling was used a great deal by Claus Ogerman in his many arrangements for Brazilian composer Antonio Carlos Jobim. Gibbs is an admirer of Ogerman’s work.

This up-tempo arrangement shows Gibbs writing in a style informed by both Dixieland jazz and Duke Ellington. In the extended ending, Gibbs uses an interesting four-note motif lasting three beats, displaced over the 4/4 meter so that it attacks on a different beat in the bar each time:

1. The 'and' of the first beat.
2. The 'and' of the fourth beat.
3. The 'and' of the third beat
4. The 'and' of the second beat.
5. But by the fifth repeat of the motif it occurs in the same place as the first - the 'and' of the first beat.

This relates to Messiaen's techniques in that this three beat motif (shown below) has a limited number of possible placements in the bar.

Example 161. *Nice Work If You Can Get It* (Gershwin/Gershwin) Arr.: Michael Gibbs

Gibbs warmed to the subject of working with singer/songwriter Joni Mitchell.

I loved that project. I met Joni through Jaco Pastorius²¹³, and Jaco had already done several projects with her. She had about a half an hour of one piano improvisation on tape that she edited down to about eight minutes, with a song on either side of it and a vamp at the end. It was a sixteen-minute track.

I discussed my thoughts with Joni. The song was called *Paprika Plains* and I told her I'd just flown over the Rockies and had a sense of plains. I was thinking of paprika – it's hot and red. I told her 'I know how to get the sound of plains – a sort of Aaron Copland-y texture. But I'm still wondering how to get this red colour.' Joni turned to her producer and said, 'This is the right guy for the track,' because I wasn't talking in technical terms, I was speaking in colours. So we immediately had a good rapport.

²¹³ Highly influential bass player who came to prominence in the late 1970s as bassist for Weather Report.

This last comment is significant because it is often the case that artists and producers make their choice of arranger based on personal rapport rather than musical expertise. Fortunately for Ms. Mitchell, she was getting a musical colleague who was both emotionally sensitive and musically accomplished.

In the previously considered work Gibbs was working on music with a strict commercial imperative. With this arrangement we see Gibbs able to express his personal style as an equal artistic collaborator with Joni Mitchell whose focus has always been totally on the creative aspects of her art.

He ‘creeps in’ with some very effective counter melodies echoing her melodic statements. It is no accident that Gibbs chooses ‘celli for these melodies, contrasting and never conflicting with Mitchell’s alto voice. What Gibbs refers to as an ‘Aaron Copland-y’ texture is simply exemplified by the voicing that ends this first section. One of the key elements of American composer Copland’s work was the influence of folk music including cowboy songs and revivalist hymns. This voicing, a low, tonic C major chord is voiced in an “open” manner with a fourth at the top containing the 9th of the scale. Mitchell’s piano playing often features this voicing.

Example 162. *Paprika Plains* (Joni Mitchell) Arr.: Michael Gibbs

The image shows a musical score for strings in 4/4 time. The score is written on two staves: a treble clef staff and a bass clef staff. The treble staff is labeled 'STINGS' and contains a series of notes with slurs, representing a melodic line. The bass staff contains a series of notes with slurs, representing a bass line. The notes in both staves are arranged to form a C major 9th chord (C major triad with a 9th). The notes are: C4 (bass), E4 (bass), G4 (bass), C5 (treble), E5 (treble), G5 (treble). The notes are grouped into pairs of eighth notes. The score is marked with 'CMAJ9' in the bass staff and 'ppp' in the treble staff. The score is divided into four measures by vertical bar lines.

When Mitchell sings what may be perhaps seen as the ‘hook’ of the song, Gibbs creates a powerful punctuation using tympani, a crashing Chinese cymbal and *fortepiano* attacks of the tremolo strings.

Example 163. *Paprika Plains* (Joni Mitchell) Arr.: Michael Gibbs

The musical score for Example 163 shows a vocal line and a piano accompaniment. The vocal line is in treble clef and has the lyrics "DREAM PA PRIK A" and "FAST AND BLEAK AND GOD FOR SAK EN". The piano accompaniment is in bass clef and includes a piccolo part and a string part. The string part is marked "FFF STRINGS" and "PLANS E' MAT". The piccolo part is marked "PICCOLO". The piano accompaniment is marked "STRINGS, BRASS, TYMP, GONG" and "PPP". The tempo is marked "FAST".

This attack is repeated and followed by a C major voicing lasting roughly twenty-three bars of an implied $\frac{3}{4}$ meter. This very wide voicing using strings, French horns and woodwinds has players crescendoing and decrescendoing at different times, creating an emotive undulating effect. Gibbs explained how he achieved this.

I orchestrated a pure C triad to be as comfortably resonant in each instrumental grouping, strings, Horns, etc. Only the flutes had an added D natural. When the orchestra got to that chord and obeyed the fermata, I gave a gentle slow sweep of my conductor's arm from left to right as I looked at the orchestra, and asked them to crescendo slightly as my baton approached them and decrescendo as it left them. And thus was created an undulating orchestral triad - like the surface of a still-ish sea!

Gibbs accompanies Mitchell's piano solo using various orchestral elements such as oboe, harp, flutes, tympani, horns and high string voicings. He has had to decipher and reflect Mitchell's often non-functional harmony and non-standard voicings. The following example shows a pan-diatonic approach using voicings in fourths.

Example 164. *Paprika Plains* (Joni Mitchell) Arr.: Michael Gibbs

The musical score for Example 164 shows a flute part and a string part. The flute part is in treble clef and is marked "FLUTES - VOICINGS IN 4THS". The string part is in bass clef and is marked "STRINGS". The flute part has a fermata over the final chord and is marked with a "3" indicating a triplet. The string part is marked with a "3" indicating a triplet.

Mitchell specifically asked for Gibbs to orchestrate this piano solo. What this implies is that Mitchell knew that her improvisations would be more acceptable to listeners with the ‘significance’ (or ‘weight’) this orchestration would add. Without the way Gibbs clarified the melodic, harmonic and dynamic content of this solo, it must have been Mitchell’s opinion that listeners might have lost interest as she wandered, however interestingly, through an eight-minute free-form solo of this nature. If this was her thinking, it was vindicated by the results Gibbs gave her.

At one point Gibbs uses a septuplet run echoing the lyric with an emotive ‘sizzling’ string line as Mitchell sings, “eyes on fire”.

Example 165. *Paprika Plains* (Joni Mitchell) Arr.: Michael Gibbs



Does Gibbs himself think there is a ‘Mike Gibbs style’?

I think of my style as a band that sounds slightly out of tune with notes that are considered ‘wrong notes’. So I look for ways to do that. That session was over 20 years ago, but on my most recent album, I did an African type tune that’s very triadic. I was looking for a way ... like putting corn flour into soup – you don’t change the taste, you just thicken it up. There was lots of doubling – only three notes on every chord and I had a big band. So I tried things like scoring low instruments high and vice versa still wasn’t enough. I finally found that adding the fourth degree of the scale worked. By having only one instrument play a Bb on an F major triad, I managed to thicken it up without changing ‘diatonicness’ of the basic chord sound. Now this was just for this one song, it’s not like a ‘trick’ I use often. I found the way to do it for that song. But I’ve been doing things like this for thirty years.

Now to some ears this is a ‘wrong note’. I’ve been doing this tune for years now with different bands and the note is usually in the French horn part. I say to them, ‘Don’t be frightened of the note. Just belt it out.’ But young players are so sophisticated today that they don’t even question it.

The reason the ‘wrong’ note is allotted to the French horn has to do with timbre. Duke Ellington always instructed his orchestras that if they were playing the bottom note of a minor second interval within a voicing, they should play it softer than the note of the player above them. If it is played at the same volume the voicing will

sound brash and dissonant. If it is played softer, the voicing will sound rich and 'lush'. Experienced jazz players know this and will follow this procedure as a matter of course.

In a jazz big band, the French horn has a naturally softer timbre than the trumpet, saxophones and trombones. By putting the 'wrong' note in the French horn part, it will automatically allow the 'right' note to dominate. Ellington and Gibbs are aiming for richness of texture, not dissonance.

The definition of what is dissonant is open to question, but most listeners would hear dissonance in certain intervals or combinations of tones. These would include minor seconds, flat-nine intervals and notes outside of the chord-scale of the moment.

Gibbs often uses a dissonant sound in a consonant framework. For instance he might double the melody with a constant consonant interval like a major sixth. But that harmony note may be dissonant with the underlying harmony. This technique is known as 'Constant Colour Coupling' can be found in the writing of Duke Ellington and Billy Strayhorn. Other Ellington techniques include the use of 'Blue Note Voicings', 'Combination Diminished Voicings' and 'Blue Note Voicings'. Gibbs studied Ellington's writing with Herb Pomeroy when he was at Berklee and these techniques had a direct influence of the development of the Gibbs sound.

Though Gibbs writes music that may be analyzed as dissonant, polytonal or atonal, a Gibbs score is always rich in melody. His approach to dissonance draws listeners in, where other writers might scare them away. What gives his music its special character is that Gibbs subverts the natural human expectation of tonality in a gentle rather than a violent manner. Gibbs commented,

I really do love the whole realm of tonal music. I'm only now beginning to allow quarter-tonal or other sounds into my ear. If you think of guitars bending notes, it's already in the air. Years ago I sought alternatives to building chords in conventional ways like thirds, from triads to 7th chords to 9ths etc. I'd taken some classes from George Russell and the end result of his Lydian Chromatic Concept is a chromatic scale, all 12 notes, but in a tonal framework. I adopted that, although I don't get to it in the same way as he did. I try to re-invent it for each piece. So I don't necessarily alter the harmony of the piece because that harmony gives the piece its character, its personality. But what's available to me as an arranger is all the notes of the chromatic scale.

It is this openness to “all the notes of the chromatic scale” that makes Michael Gibbs such a unique writer in this study. It is also valuable to see how Gibbs employs his own rather sophisticated compositional techniques and those of composers such as Ives, Messiaen and Ellington to bring colour and depth to his ‘pop’ work. It is his knowledge of the many possibilities these techniques offer that allows him to “find a new way to do the obvious”.

CHAPTER 26

RUPERT HOLMES (b.1947)

Rupert Holmes is best known by the public as a recording artist who had a hit with a song about a tropical alcoholic drink, *Escape (The Piña Colada Song)*. He is also an acclaimed composer, producer, lyricist, author, playwright and author who began his career as an arranger.

Evidence of his acclaim would include being called “an American treasure” by The Los Angeles Times. Barbara Streisand said, “What impressed me was that Rupert was all three – a talented lyricist, a talented composer and a talented arranger.”²¹⁴ As his website points out, he is “the first person in Broadway history to singly win Tony Awards for Best Book, Best Music and Best Lyrics for *The Mystery of Edwin Drood* which itself won the Tony Award for Best Musical.”²¹⁵

His first album *Widescreen* was released in 1974. His 1975 follow-up *Rupert Holmes* inspired Barbara Streisand to ask him to produce *Lazy Afternoon*. This was followed by production work for Sparks, The Strawbs and Sailor. He also arranged for Judy Collins, John Miles and Tom Rush.

In 1979 he had his biggest success as a solo artist with *Escape (The Piña Colada Song)*. Holmes explained that this number one hit on both sides of the Atlantic was the result of an accident and is an example of arranging with a razor blade.

I had written a very elaborate arrangement with many key changes, a bridge, interesting harmonic progressions and two drummers for the complex rhythm. We recorded the first take and listened to the playback. I said, ‘I think we can do better.’ And looked around to see that one of the drummers was lying unconscious on the floor from having too much, uh... fun. He had to be helped home and since we needed the two drummers recording was finished.

I then did something that is now commonplace but at the time was unheard of. I found sixteen bars of this four-and-a-half minute track that was useable. It had a nice tight ‘pocket’. What is now done very easily with digital technology, I did, laboriously, by ‘duping’ - copying those sixteen bars from one two-inch master to another two-inch master until I had edited together four minutes of tape of this same sixteen bars.

²¹⁴ http://www.rupertholmes.com/writings/new_york_mag_081103_4.html

²¹⁵ <http://www.rupertholmes.com/home.html>

I then had to write a song for this track, and it had to be an interesting ‘story song’ because there wasn’t enough going on in the track to make it interesting musically. And I thought: When someone’s looking for an escape, a fantasy, it’s like going to the islands. On holiday, you don’t order a beer, you order something in a hollowed out pineapple with a parasol - like a Mai Tai or a frozen Daiquiri or a Piña Colada. I’d never had one but it sounded good and I threw it into the lyric.

When I went back to do the ‘real’ vocal I couldn’t get the same energy, so what you hear is the very first time I sang the song. This is a case of a couple of accidents in the studio leading to a hit. I would never have written that song if I knew it was going to be my most well known hit. I’d never written anything that simple. But what made it a hit was that the simplicity left room for the story.²¹⁶

This last comment is significant because it is a central principle of arranging. Just as the simplicity of the composition “left room for the story”, an effective arrangement must ‘leave room for’, encourage the listener to focus on the most important aspects of a record: the singer and the melody.

The many musical roles Holmes has worked in were enabled by his strength as an arranger. He was a composer, lyricist, producer, lead singer, backing singer *and* arranger. This made him a ‘one man band’, able to make hit records virtually on his own.²¹⁷ To focus on his abilities as an arranger, rather than consider one of his records as an artist, Barbra Streisand’s recording of his song *Everything* will be analyzed.

Analysis of *Everything* *Recorded by Barbra Streisand (1976)*

Holmes’ opportunity to work with Barbra Streisand, one of the most successful recording artists of the twentieth century, changed his career. Holmes did a great deal of work for Streisand including the albums *Lazy Afternoon*, *Superman*, *Just For The Record* and music for the film *A Star Is Born* (1976). In the film, Streisand performs *Everything*, a song written by Holmes. Because the film requires the song to be performed in front of a ‘live’ audience, the song must be impressively dynamic to justify the rapturous applause that follows it. Holmes did not “goof up” and gave

²¹⁶ Author’s ISDN telephone interview with Holmes, 2004.

²¹⁷ Other parallels would be Stevie Wonder or Prince.

Streisand an impressive arrangement complimenting the dynamics of her impressive vocal performance.

The song is written in what may be termed a ‘country-rock’ style using an A-A-B-A form. But Holmes’ chord progressions and orchestration is more sophisticated than the simple diatonic harmony and sonic trademarks of that genre.

He begins the song quietly stating the first A with piano and voice. Even in this simple piano accompaniment there is evidence of Holmes venturing outside of country-rock harmonic territory. Country-rock harmony is largely triadic with occasional use of four-part seventh chords and ‘sus4’ chords. *Everything* is almost entirely comprised of seventh chords and four-part structures such as the fourth voicing in the first bar of the example, an E triad with an A bass note. This voicing is common in the more sophisticated music of James Taylor and Holmes’ fellow Brill Building writer Carole King.

Also of note is the simple and effective contrapuntal nature of the second bar of the example. The melody and bass note of the piano descend while the right-hand voicings rise.

Example 166. *Everything* (Rupert Holmes) Arr.: Rupert Holmes

The musical notation for Example 166 consists of three staves. The top staff is labeled 'VOCAL' and contains the lyrics 'ASK WHAT I WANT... AND I WILL... SING'. The middle staff is labeled 'PIANO' and shows the following chords: $G^7(b9)$, $C^\#mi^7(b9)/B/D^\#$, E/A , $G^\#mi^7$, and $F^\#mi^7$. The bottom staff shows the bass line accompaniment.

The rhythm section and female backing singers enter at the end of this section singing the ‘hook’ word “Everything”. The singers are used both for their reinforcement of the hook and the generic ‘country-rock’ sound Holmes aims to establish (and then subvert with his more sophisticated harmony).

Holmes adds strings to the second A section as the rhythm section establishes the light (the drummer uses brushes) country-rock feel. The strings are written *mezzo piano* but play voicings and melodic lines that are once again outside the 'country-rock' genre. Holmes raises the dynamic for the B section as the drummer switches from brushes to sticks. The melody is constructed in two-bar patterns with rests that occur on the fourth beat of the first bar and the first beat of the second bar. Holmes fills those gaps to build the dynamic and retain interest. The first gap echoes the lyric with a cello line while the others are answered by the backing vocals.

Example 167. *Everything* (Rupert Holmes) Arr.: Rupert Holmes

Example 167. *Everything* (Rupert Holmes) Arr.: Rupert Holmes

The score shows two systems of music. The first system features a vocal line and a cello line. The vocal line lyrics are "I'D LIKE TO PLAN A CITY PLAY THE CELLO". The cello line has a melodic line with a rest on the fourth beat of the first bar. The second system features a vocal line and a backing vocal line. The vocal line lyrics are "PLAY AT MONTE CARLO PLAY O THE LO MOVE IN TO THE WHITE HOUSE PAINT IT YELL LOW". The backing vocal line has a melodic line with rests on the fourth beat of the first bar and the first beat of the second bar. The score includes chord symbols like C#mi/B, E#m27, and Am7, and performance markings like "CELLI" and "SINGERS: WOO".

As Holmes modulates up a semitone to the key of C, the next A section features answers to Streisand's vocal by the violins.

Example 168. *Everything* (Rupert Holmes) Arr.: Rupert Holmes

Example 168. *Everything* (Rupert Holmes) Arr.: Rupert Holmes

The score shows two systems of music. The first system features a violin line and a vocal line. The vocal line lyrics are "I'D LIKE TO HAVE THE PERFECT TREND ONE WHO'D GO OUT AS". The violin line has a melodic line with a rest on the fourth beat of the first bar. The second system features a violin line and a vocal line. The vocal line lyrics are "I CAME IN AND AFTER THAT THE BIG BRASS BING". The violin line has a melodic line with a rest on the fourth beat of the first bar and the first beat of the second bar. The score includes chord symbols like C#m7, F#m7, F/G, C, G, E#m, F#m7, F/G, C/E, F/B, F#m7, and Gmi7.

It is interesting that even though Holmes has written pentatonic phrases, they do not sound like country music because of the harmonic environment in which he places them.

For the next B section the drummer plays harder but the dynamic is raised as very high violins are added to the vocal group's answering phrases. The dynamic of the last A section is raised again as brass enter, simply playing the harmony but thickening the texture. Holmes creates a dramatic event at the end of this section by extending its bar length. As this is a change from what the listener has come to expect, it creates one of those moments where the listener must think, 'what's happening now, and what's going to happen next?'

What happens next is another modulation up to Db and an extension based on the last line of the A section – the hook line of the song. Holmes again creates an expectation and then subverts it on the four repetitions of "more of everything". The harmony on the first three is Gbmajor7 (IV) to Fminor7 (III). But for the fourth, Holmes uses V7of VI, F7 altered to Bbminor7. The diatonic chords of the first three are sometimes called 'vanilla' chords by arrangers because of their simplicity and smoothness. But having set this sound up, Holmes then gives the listener the more 'dissonant' sounding F7 altered chord.

He creates yet another event in the last four bars and he modulates up a major third to the key of F. As Streisand holds the dominant pedal of C over the four bars Holmes is also giving his artist the 'big finish' she needs in a 'live' performance such as this. The note she sings is reinforced by the high strings and the French Horns, making it seem even more powerful.

Example 169. *Everything* (Rupert Holmes) Arr.: Rupert Holmes

The musical score for "Everything" is presented in three systems. The first system shows the vocal line with lyrics "GIVE ME THE MAN WHO'S GON NA BRING MORE OF EV'RY THING." and instrumental accompaniment with chords G7 and Gbm7. The second system continues the vocal line with "MORE OF EV'RY THING. THEN I'LL HAVE EV'RY THING. THEN I'LL HAVE EV'RY THING." and includes performance instructions like "BASS SAND HOLDS THIS CHORD", "SAND TACT", "DRUM FILL", and "SAND PLAYS". The third system concludes with "EV'RY THING. EV'RY THING." and features a "FRENCH HORN" section. The score is characterized by frequent key changes and complex harmonic textures.

The use of harmony, the constant key changes, the constantly growing dynamics and the textured arrangement are elements that directly reflect the lyric. The singer wants “everything” and Rupert Holmes uses these elements to give it to her.

However, the one aspect of the lyric not reflected in the arrangement is humour. The lyrical form of the song is what songwriters term as a ‘list song’. Streisand lists everything she wants, and what she wants is “everything”. This list becomes more exaggerated and the lyric is almost entirely humorous. Streisand sings she wants to “move into the White House, paint it yellow”. Yet the arrangement and production are extremely polished. Admittedly Holmes uses clever wordplay and sophisticated images rather than slapstick. But there are absolutely no humorous instrumental lines or textures. There is no instrumental hint of the self-mocking inherent in the lyric.

One reason for the absence of musical humour may have been that Holmes was creating a ‘rock’ oriented arrangement. Holmes may have felt that including humorous musical elements may well have made the song sound more like a song from musical comedy than a rock song.

The lack of musical humour may also have had something to do with Holmes’ knowledge of Streisand’s personality. Perhaps Holmes felt that Streisand would feel uncomfortable in an environment that was too obviously ‘jokey’.

Most importantly, Holmes may have also thought that the humour of the lyric would 'play' better expressed by her powerful and polished voice over a 'straight' arrangement. Once again, this demonstrates how the arrangement may be dictated by the lyric.

Everything presents Holmes using his orchestral and harmonic skills, generic knowledge and understanding of the demands of film and drama to create a fascinating and effective arrangement, typical of his polished work.

CHAPTER 27
ANNE DUDLEY (b.1956)

The fact that the world of professional music is male dominated has not stopped Anne Dudley from having a very successful career. She arranged the majority of producer Trevor Horn's output, (ABC, Frankie Goes To Hollywood, Malcolm McLaren), was a founder member of The Art Of Noise and is now an Oscar winning film composer for films such as *The Full Monty*.

Her background is classical, but her session work led her to a successful pop career with artists such as Phil Collins, Seal, Elton John and Rod Stewart. She also orchestrated the music to Michael Flatley's *Lord Of The Dance*. Her film credits include *Buster*, *The Crying Game*, *Knight Moves*, *American History X*, *The Full Monty* and *Pushing Tin*.

Dudley began her career as a session musician and her work with Trevor Horn established her early career.

I met Trevor Horn when he was sort of an apprentice producer. He was the guy publishers would ring to make demos. He was very ambitious and wanted to do ridiculously huge and luscious productions, but had tiny budgets. Through sheer determination he started to get better work and one of his first real gigs was the Sheffield band ABC and the album that became *The Lexicon Of Love*. They didn't have a keyboard player so he brought me in to play, to routine²¹⁸ songs in a more succinct way and arrange the instruments.

I was involved from the word 'go', which is always the best way. Sometimes when you're asked to do a string arrangement after everything else has been recorded, there's no room on the track – all the gaps have been filled. When we did *The Look Of Love* there were plenty of gaps!²¹⁹

One of the gaps Dudley filled was the pre-hook where she wrote some funky, Philly-style strings behind the vocal.

²¹⁸ Dudley uses the word 'routine' to mean 'rehearse'.

²¹⁹ All Dudley's comments herein from her 2003 interview with the author.

Example 170. *The Look Of Love* (White/Fry/Singleton) Arr.: Anne Dudley

Musical notation for Example 170, showing a string part. The notation is on a single staff with a treble clef. Above the staff, the chords F, G, E mi, and F are indicated. The word "STRINGS" is written below the staff. The music consists of a series of eighth and sixteenth notes, some beamed together, creating a rhythmic pattern.

In arranging the rhythm track Dudley combined brass, strings and harp. In the pre-hook she created a rhythmic texture between pizzicato strings and harp, with brass riffing. She writes a generic string run into the chorus where she writes simple sustained strings over the brass as they double part of the chorus melody.

Example 171. *The Look Of Love* (White/Fry/Singleton) Arr.: Anne Dudley

Musical notation for Example 171, showing multiple staves. The notation is on three staves with a treble clef. Above the first staff, the words "PIZZ STRINGS" and "HARP" are repeated. Above the second staff, the word "BRASS" is written. Above the third staff, the words "STINGS INTO CHORUS" and "VIOLAS" are written. The notation includes various musical symbols such as notes, rests, and beams, with some notes marked with "Anni" and "G".

Dudley discussed her work with Horn while he was producing the group Frankie Goes To Hollywood.

Two Tribes has this extraordinary Russian, Eastern European intro which I scored for clarinet and string orchestra. In those days bands used to make demos and I orchestrated their intro. As it goes on, it's hard to describe – sort of like Bartok with a funky dance section in the middle scored for piccolo and xylophone. The combination of the orchestral texture with the driving programmed beat had an extraordinary effect.

A programmed syncopated semiquaver riff propels much of *Two Tribes*. No doubt Dudley doubled this with real strings. But from the author's personal experience working with Horn and co-producer/programmer Steve Lipson, a riff like this would be recorded, quantized, and then sequenced for absolutely mechanical accuracy.

Example 172. *Two Tribes* (Holly Johnson) Arr.: Anne Dudley



It is not easy to hear the clarinet precisely in this intro because so much of the orchestration on Trevor Horn's productions is doubled with synthesizers and/or bathed (if not drowning) in digital reverberation.

Example 173. *Two Tribes* (Holly Johnson) Arr.: Anne Dudley

Similarly, Dudley records many of the orchestral 'hits' doubled with programmed samples of 'orchestral hits'.

Example 174. *Two Tribes* (Holly Johnson) Arr.: Anne Dudley



The use of synthesizers and computer technology in pop reached a new level with the group The Art Of Noise recording for Trevor Horn's record label Zang Tumb Tumb, better known as ZTT.

It seemed a natural progression. We were the house band for Trevor and ZTT. It was me, Gary Langan and J.J. Jeczalik. Trevor was the overseer. Paul Morley was involved in doing artwork and any lyrical content. Paul stole the name from the title of an Italian 1912 futurist manifesto. It seemed to perfectly encapsulate making music out of noises.

Trevor had bought this sampling keyboard, one of the first, the Fairlight. It could sample the sound of a door closing and then you could use the keyboard

to play that sound at different pitches. So you could play a tune with a dog bark. The sampling time was limited to 1.5 seconds and the hi-fi quality wasn't very good because it cut off at about 8K. This is where Gary Langan really got into his element because we'd give him these crappy sounds and he'd make them sound great, using the desk like an instrument.

Dudley explained that the process with The Art Of Noise was what has been previously described as Collective Arranging. Everyone in the group contributed arranging ideas and the end result was a synthesis of those ideas, 'overseen' by Trevor Horn in the same way Jerry Wexler, in his words, "presided over" his team.

Although we didn't use conventional instruments it was still an arranger's job for me – making the different elements gel together. There was a lot of improvisation, a lot of 'Let's just jam and see what happens.' We'd set a beat going and jam. Because we could record everything into the sequencer we could then go back and re-arrange it.

That's how *Close To The Edit* came about. It was chopped up from lots of different ideas. It wasn't always me who came up with musical ideas. Gary came up with that bluesy bass part on *Close To The Edit* and J.J. edited it. I would probably have never come up with something so overtly a 12-bar blues. My first instinct was that it wouldn't work, but it does because it's something familiar in a strange landscape.

In terms of human psychology, that is precisely why it works so well. It is a primary principle of arranging (or indeed dramatic writing or visual art) to provide the listener with both something solid to hang on to and something unusual to retain their interest. Children's stories abound that put something familiar in a strange landscape; talking railway engines, farmyard animals on space ships, a "mild mannered reporter"²²⁰ who becomes Superman.

This explains why an experimental avant-garde pop group such as The Art Of Noise decided to do a cover of the *Peter Gunn Theme* written by Henry Mancini. From a television show, *Peter Gunn*, broadcast from 1958 to 1961, Ray Anthony had recorded the theme in 1959. Duane Eddy had recorded a hit version of the theme in 1960 using his trademark "twangy" electric guitar sound. Dudley and The Art of Noise managed to get Eddy to guest on their version of the song. "We devised an

²²⁰ This description of Clark Kent from the American television series *Superman* running from 1952 to 1958.

arrangement around him made up of what was then a quite contemporary sounding beat.”

Dudley and her bandmates placed the well-known theme over that beat in a landscape of emulated brass, extreme digital effects and humorous vocal and whistling samples.

Dudley came up with an innovative idea for arranging *Kiss* for Tom Jones.

I wondered how we would do it so it wasn't just a Tom Jones record. So I said, 'Supposing we make Tom a central element in the song, and with each verse we change the rhythm section sound completely?' People don't generally do this, but we did it and that's how we can just about justify the credit as 'The Art Of Noise Featuring Tom Jones'. We took that left-of-centre approach.

Kiss, written by Prince, is a sixteen bar blues form. The introduction of this extremely effective and successful pop record is a brass stab with a great deal of digital delay and backwards reverb. Tom Jones's vocal in the first verse is accompanied by a stark electronic drumbeat and a rhythmic synth riff similar to a muted electric guitar.

On the ninth bar of the form, the chorus, Dudley writes generic soul saxes to fill the vocal 'gaps', stylistically in context with the bluesy nature of the song. It must be noted however that the way the brass are recorded and mixed is not the way brass would have sounded on a record by James Brown, Stax or Motown. An appropriate word to describe the sound would be 'hyper-real', in context with the digital, electronic world of The Art Of Noise. Not only are the brass played hyper-accurately but the reverberation and delay chosen are deliberately un-natural. The two-bar break at the end of the chorus is preceded by an equally un-natural rising sound effect.

Example 175. *Kiss* (Prince Rogers Nelson) Arr.: Anne Dudley & The Art Of Noise

The musical score for 'Kiss' is presented in two systems. The first system covers the first four bars of the 16-bar blues form. The lyrics are: 'YOU DON'T HAVE TO BE RICH TO BE MY GIRL YOU DON'T HAVE TO BE COOL TO RULE MY WORLD AN'T NO PAR TIC U LAR GUY'. The second system covers the next four bars. The lyrics are: 'I'M MORE COM PAT A BLE WITH I JUST WANT YOU BY TEATIME AND YOUR KISS YA GOTTA NOT TALK'. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'f'.

In the second verse the drum sound changes, as does the synth riff, making the overall sound fuller. Backing vocals and brass stabs raise the sonic and dynamic level further. There is a bit more brass activity in the chorus, trumpets added to the baritone sax. There is another break at the end of the chorus where Jones says, “Think I’d better dance now!” Dudley writes an instrumental section featuring the brass section in unison.

In bar four there is rhythmic displacement of the three-note brass figure. Writing such as this retains the listener’s interest and avoids phrases sounding too ‘square’. A dialogue with electric guitar begins at bar five and there is a deliberately humorous interjection from the backing vocals at bar eight.

In bar nine, Dudley seems keen to remind listeners of The Art of Noise’s previous hit, The Peter Gunn Theme. Bar eleven sees another quote, this time from the 1958 hit *Tequila*, and bar fifteen sees a quote from the theme to the Fifties television series *Dragnet* which, by no coincidence, The Art Of Noise also covered. All these quotes are both in keeping with retaining the listener’s attention and with the humour inherent in the track.

Example 176. *Kiss* (Prince Rogers Nelson) Arr.: Anne Dudley & The Art Of Noise

The musical score for Example 176, 'Kiss' (Prince Rogers Nelson) Arr.: Anne Dudley & The Art Of Noise, is presented in three systems. The first system features a Bass line, a Baritone saxophone part, and an Electric Guitar part. The second system includes a Lead Guitar part, Backing Vocals (with the lyrics 'LA LA LA'), a Brass Section, and a second Guitar part. The third system shows the Bass line. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'f'.

The following verse once again changes the basic sound of the rhythm section, this time opting for a Latin feel. The song ends unusually, but having presented a number of unusual sounds throughout, this unusualness is to be expected. Instead of ending with the usual “kiss” stated rhythmically on the fourth beat, the piano trills over an organ in a sea of reverberation while Jones speaks the final word in breathy and elongated manner.

Dudley and her colleagues broke new ground in pop using all the resources afforded them by the rapid technological advances of the Eighties. The Art Of Noise was a pop group without a vocalist. But the most unique aspect of the group is that the public were enjoying listening to their records so much that they did not seem to notice that fact.

In a group who call themselves The Art Of Noise and include a sound engineer as a member, it is important to note that beyond notes and orchestration, sound itself is used as an arranging and compositional element. The line between production and arranging in their records is eliminated. Their creative juxtaposition of sounds showed that a digital delay, a ‘gated’ reverb, a sample of an anvil or an electronic sound effect had as much validity as a musical instrument. In fact, it could be argued that the sound itself was equivalent in importance to a lead vocalist.

But this was certainly not a new concept and Horn, who had named his group after the manifesto written in 1913 by futurist composer and painter Luigi Russolo, *L'arte dei Rumori (The Art Of Noises)*, knew it. Horn also named his record label ZTT after a line in Russolo’s manifesto. Russolo quotes the poet Marinetti describing the sounds of battle in the trenches of Adrianopolis: “siege cannons gutting space with a chord ZANG-TUMB-TUUMB mutiny of 500 echoes...”²²¹

Russolo’s idea to manipulate sounds that have been previously thought of as “noise”, to “attune this tremendous variety of noises harmonically and rhythmically” is exactly what Horn was doing with his group The Art Of Noise. Russolo held that “musical [here meaning ‘instrumental’] sound is too limited in its qualitative variety

²²¹ <http://www.thereinbox.com/article/articleview/117/1/31/>

of tones.”²²² Horn and his colleagues were following Russolo’s concept not only to use machines (in the 1980s these were synthesizers rather than Russolo’s mechanical machines) to create “thirty thousand different noises... but to combine them according to our imagination.”²²³

This was essentially the attitude of Pierre Schaeffer and his colleagues in the *musique concrete* movement in the 1940s and ‘50s. Experimenting with tape loops and other electronic sounds made possible by the new technology of the day, Schaeffer “emphasized the importance of play (in his terms, *jeu*) in the creation of music. Schaeffer’s idea of *jeu* comes from the French verb *jouer*, which carries the same double meaning as the English verb play: ‘to enjoy oneself by interacting with one’s surroundings’, as well as ‘to operate a musical instrument’.”²²⁴

The idea of ‘play’ also suggests an interesting parallel with the Mexican composer and arranger Juan Garcia Esquivel, known as “the king of space age pop” in the late Fifties and Sixties. He was well known for his use of unusual sound effects created not by synthesizers, but by vocalists and conventional instruments such as guitar and harpsichord. A review spoke of his “sonic sensationalism... both in the frantically fancy arrangements and the spectacularly stereoisitic recording”²²⁵.

There is yet another parallel with Forties bandleader Spike Jones and his humorous use of sound effects made by ‘machines’ such as car horns and hose pipes in his comedy hits. The author worked extensively with Trevor Horn and can confirm that he has an active sense of humour. If Jones and Esquivel had been young men in London in the 1980s, one can only speculate about what collaborations with Trevor Horn and his colleagues might have been the result.

The ‘play’ and humour and fun in music is in great part created by the arrangement – the juxtaposition of seemingly incongruous sounds, instruments, textures and ‘noises’. Combining these sounds in a way that communicates to the public is indeed an art – as Russolo called it “the art of noises”.

²²² Ibid.

²²³ Ibid.

²²⁴ http://en.wikipedia.org/wiki/Musique_concr%C3%A8te

²²⁵ <http://www.spaceagepop.com/esquivel.htm>

CHAPTER 28

JOHN ALTMAN (b. 1949)

John Altman is another English arranger who has also made a very successful move to film music. Having arranged for George Michael, Diana Ross, Rod Stewart and Bjork, he is better known for working with Monty Python and the Rutles. Best known for his work as composer and orchestrator on over fifty films, credits include *Hear My Song*, *Goldeneye*, *Titanic*, *the Sheltering Sky*, *The Life Of Brian* and *Little Voice*.

Demonstrating just how ‘unseen’ the profession of arranging is to the public, Altman began by describing how hard it is to explain what an arranger is to non-musicians.²²⁶

I now tell people I’m the guy who wrote *Always Look On The Bright Side Of Life* because I got fed up with trying to explain that I arranged it. They say, ‘You put that rhythm to it, you invented the whistling, you did the whistling, you created the key change, so you wrote the song!’ You can’t tell them different. And I don’t see why we should expect more of people who assume that all the music they see on television is performed live - people who ask, ‘If you’re a composer, do you write the words or the music?’

The whistling Altman refers to serves as an excellent example of how an arranger can add an extra significant ‘hook’ to a song. The song, a traditional ‘sing-along’ 16-bar form reminiscent of music hall, begins with two statements of the title answered by Altman’s memorable whistling melody. Indeed this is one of those musical phrases it is difficult to imagine the song without. It is both catchy and slightly ‘camp’, both qualities that undoubtedly made this record so popular. After an introductory verse performed by Eric Idle accompanied by British session guitarist Mitch Dalton, the rest of the rhythm section provides the light swing rhythm for the first statement of the ‘hook’ (A).

²²⁶All Altman’s comments herein from his interview with the author, 2003.

Example 177. *Always Look On The Bright Side of Life* (Eric Idle) Arr.: John Altman

Musical notation for Example 177, showing a vocal line with lyrics and a whistling hook. The notation is in G major, 4/4 time. The lyrics are "ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE" followed by a whistling hook. Chords are indicated above the staff: G, Emi7, Ami7, D9, G, Emi7, Ami7, D9.

In the first B-section of the song Altman writes some very ‘barbershop quartet’ vocal ‘oohs’ behind the main vocal. Simple strings are added to the second A following the standard I – VI – II – V harmony. But the string writing gradually becomes more actively humorous through the second B, and by the third B the violins play the following line leading up to the next A.

Example 178. *Always Look On The Bright Side of Life* (Eric Idle) Arr.: John Altman

Musical notation for Example 178, showing a violin line with chords and triplets. The notation is in G major, 4/4 time. Chords are indicated above the staff: Ami7, D9, G, E7, A13, D9. There are triplets marked with a '3' below the notes.

A rather ‘butch’ male vocal group²²⁷ sings the end choruses. Altman at first replaces his whistling hook with some answering phrases in the strings. The overtly romantic nature of these lines makes them amusingly in-context with this old-fashioned, jolly song about the futility of life.

Example 179. *Always Look On The Bright Side of Life* (Eric Idle) Arr.: John Altman

Musical notation for Example 179, showing two staves of violin lines with chords and triplets. The notation is in G major, 4/4 time. Chords are indicated above the staves: Ami7, D9, G, E9, A7, Ami7, D9 on the first staff; G, Emi7, Ami7, D7#5, G, Emi7, Amimi7, D9 on the second staff. There are triplets marked with a '3' below the notes.

²²⁷ The choice to make this vocal group ‘butch’ is relevant because it is a calculatedly humorous arranging choice.

The following choruses modulate up a key and the whistling hook returns as Eric Idle speaks. It is significant that each one of Altman's arranging choices has helped the record dynamically from its beginning with guitar and vocal to its end with soaring strings and a male vocal group.

Altman feels that a pop introduction, often the arranger's contribution, is crucial to the success of a record.

In rock, people wouldn't think of *Satisfaction* as an example of a great arrangement, they think of it as a song. But from the intro on, that's equally as arranged as an orchestral piece. The intro to *Jumping Jack Flash* is not part of the actual song, melody or lyric, but it becomes the song. A bass line like *These Boots Are Made For Walking* isn't the song but it *makes* the song.

Every intro of every Motown record is immediate. Whether it's *Stop Her On Sight* or *Heatwave* or *Grapevine*, they've all got that immediate magic within the first eight seconds. With *Stop Her On Sight* you have the Morse code piano and then the little riff. There's the vamp, like you get on *Baby Love*. When I worked with Paul Humphrey who played drums for Motown, he said that as great as those songs are, many are identical to each other. So they had to constantly come up with ideas to make the current Supremes record different from the last. And these riffs and arrangement ideas became intrinsic parts of the songs.

The introduction to Edwin Starr's²²⁸ *Stop Her On Sight* (1968) was arranged by Sonny Sanders,²²⁹ a member of the vocal group The Satintones who was also active as a producer and arranger. The brass section plays the syncopated "little riff" Altman refers to. Each bar sees a higher inversion of the dominant brass voicing ending in two powerful tutti hits. It is interesting to note that the triplet pick-up rhythm on the drums is doubled by both the bass and the left hand of the piano. On the last bar, the drums play a triplet fill on the third beat. On the fourth beat, the drums only play two attacks, the first and last notes of the triplet. But a baritone sax doubles the last note and slides (in generic fashion) into the downbeat of the first chorus.

²²⁸ Starr's real name was Charles Hatcher. This song was co-written by his brother, singer/songwriter Roger Hatcher.

²²⁹ <http://www.soulwalking.co.uk/Satintones.html>

Example 180. *Stop Her On Sight* (Hamilton/Hatcher/Morris) Arr.: Sonny

Sanders

The musical score is written for piano, drums, brass section, and baritone saxophone. It consists of two systems of music. The first system has three measures, and the second system starts at measure 4 and also has three measures. The piano part features a 'SLING' effect and a 'PIANO' dynamic marking. The drums play a simple pattern with a triplet. The brass section and baritone saxophone play a melodic line with triplets. The score is divided into two systems, with the second system starting at measure 4.

The Rutles

The Rutles (All You Need Is Cash) was a Beatles parody. The 1978 television film was created by writer/director/performer Eric Idle (of the Monty Python comedy group) with songs written by Neil Innes and arranged by John Altman. There was a sequel in 2002 titled *Rutles 2 (Can't Buy Me Lunch)*. The group was named after Rutland, the smallest county in Britain. Idle had starred in a television series he called *Rutland Weekend Television*.

Arrangers are often asked to emulate a certain style and are quite often asked to write in the style of George Martin's work for The Beatles. When the author arranged *Sowing The Seeds of Love* for Tears For Fears, the brief was to write an arrangement that sounded like The Beatles' *I Am The Walrus*. But to parody a style, an arranger must go beyond merely reproducing stylistic elements. The arranger has to do this in an exaggerated way that will be heard as comic by an audience familiar enough with the original to recognize the humour of the parody.

Altman described his work on a project where the arranger's contribution was vital to ensure that the listener 'got the joke'.

Neil Innes always said there should be a verb in the English language, 'to rutle', meaning 'to affectionately parody something'. Working with Monty Python and The Rutles gave me an arranging master class in parody. You learn because you're analysing how the original is done in order to poke fun at it. We were

‘taking the mickey’ out of the pomposity of some of the Beatles things, the ‘pseudo classical’ elements.

When we were doing the orchestral tracks, one of the cellists had played on some Beatles tracks. He told me that two of the cellists played in a certain style using a lot of glissando. As soon as he played what I’d written in this style, it became Beatles string writing. It was uncanny. I had written parts but until they were phrased in this way it didn’t sound like The Beatles.²³⁰

There’s a flute line on *Penny Lane* that comes in for two bars and disappears. I put it into our version of *Penny Lane, Double Back Alley*. A friend of mine was the tape-op on a lot of Beatles sessions and he told me that was exactly what they used to do. They’d get a flute player in and get him to play and play. When they heard a phrase they liked, they’d keep it in. They didn’t care whether it resolved or came back, they were happy to colour just that moment in the track.

We also emulated the sounds of the instruments, the bass, the guitar. George Harrison was a great help because he was at most of the sessions. When you’re parodying someone it’s helpful to have the object of your parody on hand to answer any questions!

It also helped that we were recording this in 1978, only seven years after the Beatles. So every musician on the session had grown up with the Beatles music. It was a common language. I tried to book David Mason who played the piccolo trumpet on *Penny Lane*, and he wasn’t available. But Cliff Haydens who played for us on the sessions said, ‘David plays like this...’ and we had the sound.

Altman wrote Haydens’s solo on *Double Back Alley* as a pastiche of Mason’s solo on *Penny Lane*. This required Altman to:

1. Understand the style of baroque piccolo trumpet writing.
2. Analyze how Mason, McCartney and Martin had constructed the solo on *Penny Lane*.
3. Write a solo for Haydens that would sound enough like the solo on *Penny Lane* for the listener to ‘get the joke’ – but not so much like Mason’s solo that The Rutles might be sued for what is legally termed as “passing off”. It is illegal to try to “pass off” one piece of music or recording as another.

The two solos are shown below for comparison. Altman keeps the solo based on triplets, uses similar baroque ornaments and ends with a triplet pattern on a similarly high note. It is also of note that Altman and Innes have exaggerated and thus parodied

²³⁰ This further demonstrates the fact that the notes on the page need the proper interpretation.

the descending bass line on which *Penny Lane* and some of Bach's well-known works such as *Air on a G String* (from Suite in D, B.W.V. 1068) are based.

Example 181. *Penny Lane* (Lennon/McCartney) Arr.: George Martin

Example 182. *Double Back Alley* (Neil Innes) Arr.: John Altman

Altman spoke of some of his favourite pop arrangers.

My favourite pop arrangers would include Arif Mardin, Gil Askey, David Paitch, Earth Wind & Fire – things that make you sit up, that hit you in the gut. And it's the arrangement that hits you first because the intro usually precedes the song or the artist.

If you take *Got To Be Real* it's totally different because it's a hard record made for dancing. It's got that fantastic Jerry Hey brass flourish at the beginning and goes into a wicked groove. That repetitive bass riff, and Jeff Porcaro's drums get everyone going, even now. As do Motown records - and Stax - and Isaac Hayes - and Curtis Mayfield. I love it all - I can't stop once I get going.

Many introductions have been examined here but Altman has chosen a highly effective example in this 1979 hit for Cheryl Lynn. It is both unusual and ear catching (and ear-catching because it is unusual) to begin a record with a brass line doubled with electric bass. The drums enter on the third beat of the second bar. Leaving the fourth beat silent after the semiquaver stab creates tension as the listener

questions ‘what will happen next?’ The tension is resolved when the “wicked groove” begins on the next beat. Note that part of what makes this groove so “wicked” is that James Gadson’s bass drum doubles the rhythms of David Shields’ percussively played electric bass.

Example 183. *Got To be Real* (D. Foster/D. Paitch/C. Lynn) Arr.: D. Foster/D. Paitch

The image shows a musical score for the introduction of 'Got To be Real'. It consists of three staves: TRUMPETS & SAXES, BASS, and DRUM KIT. The key signature is one flat (Bb) and the time signature is 4/4. The TRUMPETS & SAXES staff begins with a four-note lick: F4, Ab4, Bb4, C5. The BASS staff plays a similar four-note figure: F2, Ab2, Bb2, C3. The DRUM KIT staff shows a pattern of eighth notes. Chord symbols are provided for the saxophone part: Ebma7, D7, F/Gmi, Gmi, and Fb.

The brass lick was nothing unusual. Blues and soul music often uses pentatonic lines such as this. But the way it was employed, beginning the record with brass and bass in unison was an arranging choice that made the use of the lick special and effective.

It is interesting to note how the concept of this introduction was treated by another arranger/composer, Randy Brecker. On *Some Skunk Funk*, an instrumental by the popular jazz/fusion group The Brecker Brothers, not only does this intro begin with electric bass and brass in unison, but the actual ‘lick’ used is the same four-note figure (transposed to Ab from F). It is arranged for trumpet (Randy Brecker), alto sax (Dave Sanborn) and tenor sax (Michael Brecker). In the first bar, Brecker expands this figure (3-5-6-1) by first writing it backwards, then backwards but beginning on the fifth degree of the scale and up a semitone (5-3-2-1). Note that the third bar features a semiquaver stab identical to *Got To Be Real*. It is also on the same chord type (Dominant 7th#9).

Example 184. *Some Skunk Funk* (Randy Brecker) Arr.: Randy Brecker

TRUMPET, ALTO & TENOR SAX

ELEC. BASS

BASS & ORGAN.

C7 #9

The image shows a musical score for the piece 'Some Skunk Funk' by Randy Brecker. It consists of two staves. The top staff is for Trumpet, Alto, and Tenor Sax, and the bottom staff is for Electric Bass and Bass & Organ. The music is in 4/4 time and features a complex, rhythmic melody with many beamed notes and accents. A 'C7 #9' chord symbol is present in the second measure of the top staff.

CHAPTER 29
JEREMY LUBBOCK (b.1935)

An Englishman working in both Los Angeles and New York, Jeremy Lubbock has been one of the most respected and in-demand pop arrangers since the 1970's. He is also an acclaimed composer, songwriter and producer. His credits include work with Barbra Streisand, Michael Jackson, Chicago, Celine Dion, Joni Mitchell, Minnie Riperton, Whitney Houston, Madonna, Sting, Mariah Carey, Elton John, P Diddy, Rod Stewart, Boys II Men and jazz guitarist Pat Metheny.

Lubbock is also an accomplished songwriter and lyricist whose work has been recorded by Barry Manilow, Cliff Richard, Patti LaBelle, Deniece Williams, Al Jarreau and Neil Diamond.

His own album *Awakening* (2007) contains two songs performed by Chaka Khan. Fulsome praise has come from some of the most authoritative voices in the music world. Quincy Jones declared it to be "absolutely beautiful" while Sir George Martin called it "The most creative endeavor I have heard in fifteen years."

Analysis of *Shame*

Recorded by Julia Fordham (1991)

Lubbock's writing is informed by both twentieth century classical and jazz techniques. Speaking of *Shame*, Lubbock told the author, "The reason it is my favourite arrangement is because it is the one in which I pushed the envelope as far as it can go - without becoming Bartok!!!!." ²³¹

Since it was agreed that Fordham's voice would be accompanied only by Lubbock's strings and oboe, he worked from a demo provided by the artist. Her piano accompaniment was not to be used.

²³¹ All quotes from Jeremy Lubbock regarding this arrangement were sent in an email to the author, October 10, 2006. The exclamation points used are his. The musical score for *Shame* was also provided by Lubbock. In the only example in this work, all musical examples were reduced from this score rather than from the author's transcription.

The most important aspect of this job is that Lubbock was given *carte blanche*. He was under no obligation to follow her piano in any way. This is, as we have shown elsewhere, very rare. Lubbock was given total artistic freedom because of his reputation and prior achievements.

One trademark of his work is the use of quartal voicing – voicings in fourths derived from the scale of the moment. Lubbock had already stated his love of the writing of Gil Evans, Maurice Ravel and Claude Debussy, all of whom used quartal harmony and voicings in their writing. Another stylistic trait is his use of extreme dynamics and strong counter melodies.

When asked to discuss this, Lubbock's answer began as rather anti-analytical, but went on to analyse his style in his own terms.

The harmonic environment is very much my own, and is one that people say makes my stuff so recognizable. But being a self-taught musician, I have, frankly, no idea what a 'quartal voicing' is. Nor do I want to know!!!!!!! My writing is purely instinctive. I never write a sketch. I start at bar one and keep going to the end. In some curious way, it seems to write itself.

I think the use of dynamics is common to all music. It is something that creates mood and drama. Counterpoint is also common to most good music. Likewise, the use of various registers also creates mood and drama.

The art of arranging is to make the singer and the song much better than they are on paper, and the use of counter melodies often helps to enhance the meat of the original melody. They can also create an harmonic emphasis by bringing out the important note or notes inherent in any harmonic context.

All good music also has a very strong sense of climax. You have to choose the peak moment of any score and work your way to it in a logical and smooth way. It's impossible to say exactly how this is done, because it will vary somewhat from piece to piece. Suffice to say that there are many devices that can be used - texture, weight, movement, spread, controlled dissonance, and others.

The first significant aspect of this arrangement is that although Lubbock was given total artistic freedom, his written introduction was not used. The artist decided to begin the record with her own solo voice as a pick-up to bar 10, letter "A" on Lubbock's score. This kind of radical editing is common. In my opinion, the omission was unfortunate because it fulfils its function so well as an introduction. Without it, the listener is not introduced to the "harmonic environment" of the piece.

Arrangers know that music is heard in some context. In a rock song, an electric guitar solo does not sound out of context as it would in a Bach fugue. In an album such as Fordham's, where both the sonic and harmonic context is very different from Lubbock's writing, the introduction prepares the listener, telling them clearly that the musical 'goalposts have changed', that they are clearly "not in Kansas anymore"²³².

The artist might have felt, as have many artists in this author's experience, that the introduction would cause the listener to focus their attention less on her own performance and more on the arrangement. In fact the opposite is true and she was doing herself a disservice. Without the introduction, the listener may instead be initially distracted from listening to the singer and the song while they are getting used to this new sonic and harmonic landscape. The artist's (perhaps egocentric) concerns may well have actually diminished the listener's ability to appreciate her contribution.

In Lubbock's introduction, the oboe, chosen for its perceived poignant qualities, introduces the main motif of the song. Initially it is at the same pitch axis as Ms. Fordham will sing, but in bar three it is transposed up by the interval of a minor third. The phrase in bar four is the same melodic rhythm but a different motif, suggesting A minor and then rising melodically as the strings rise in dynamics.

In the following musical examples, the chord symbols and harmonic analysis are those of the author, not Lubbock's

²³² As noted by Dorothy in the film *The Wizard of Oz* (1939)

Example 185: *Shame* (Julia Fordham) Arr: Jeremy Lubbock

VOX

OBOE

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

DOUBLE BASS

F *CON SORD.* $F\sharp m11$ $F\sharp/D$ $Bm11$ $E7$ $E13$ D/E $E7add^4$ D/E $C\sharp m7/E$ F/E E/D F/C

6

V

OB.

VLN. I

VLN. II

VLA.

VC.

DB.

THERE ARE NOT

$Fm\sharp7/C$ $B/C\sharp$ $C\sharp\sharp5/D\flat$ $C/C\sharp$ $C\sharp$ MIXOLYDIAN

F *pp* *pppp*

Although one must accept that Lubbock was writing ‘instinctively’, the methodology of much of his harmonic language is evident in *Shame*. The first and third voicings in bar 1 are quartal and the second displays Lubbock’s use of a triad (or other voicing) over a bass note not in the voicing. We may think of F#/D as a type of F#7 chord with b6 in the bass suggesting the sound of what would be called the F# Altered Scale in jazz pedagogy²³³.

The third and fourth bars are very consonant and ascend through an E Mixolydian tonality. There is a brief moment of gentle dissonance (introducing what is to come) as it passes through an F/E voicing. The fifth and sixth bars are very tonal based on F major. Though seemingly unrelated to the key of F#, we may think of this as a VII7 sound (even though the sixth bar contains an E, clearly describing an F major 7th).

The last three bars move from consonance (a C#7sus 4 sound) to dissonance (a C7 chord containing both natural 9 and b9 in the bass) and back to a kind of consonant dissonance in the last chord. Though this is only a pandiatonic²³⁴ C# Mixolydian voicing, (the natural Dominant chord of the key of F#), the slight dissonance is the result of it containing both the 4th and 3rd degree of C#.

Two other elements are significant here. The first is that the strings are marked “*con sord.*” The muted sound has a considerable tonal effect on the more subtle manner in which these dissonances will be perceived. The other important element is the effect of Lubbock’s constantly rising and falling dynamics. As conducted by John Lubbock the triple fortes are intense while the quadruple piano is no more than a breathy whisper.

Although it is lamentable that the above was excised from the recording, there is a considerable amount to examine in the other seven-eighths of the arrangement. Although space precludes a voicing-by-voicing analysis of the entire piece (as we

²³³ For clarity, the ‘Altered’ scale contains the degrees 1, b9, #9, 3, b5, b6 and b7.

²³⁴ Passages of this arrangement and specific voicings are written freely using all degrees of a scale or tonal area but not necessarily concerned with diatonic function in a conventional harmonic sense. In this sense, Lubbock’s writing resembles that of composers such as Aaron Copland.

have done for the intro) we will concentrate on some of the “choices” Lubbock has made to enhance the piece and seek to present their reasons.

The lyric is a sombre comment on the state of the world. Fordham comments that we should “hang our heads in shame/ what we have done in God’s name”. Lubbock’s writing reflects this in mood and attitude and uses all the concepts he describes above to heighten the dramatic import of her lyric.

The first A section is accompanied by gentle, relatively consonant string voicings. As with much pop arranging, there are rhythmic gaps in the vocals, the strings show harmonic or melodic movement. Where Fordham sings “news days like today” Lubbock introduces tension with the following voicings.

Example 186: *Shame* (Julia Fordham) Arr: Jeremy Lubbock

The musical score for Example 186, "Shame" by Julia Fordham, arranged by Jeremy Lubbock, is presented in a multi-staff format. The top staff is the vocal line, with lyrics "NEWS DAYS LIKE TO DAY THERE'S ONLY". Below it are staves for OBOE, VIOLIN I, VIOLIN II, VIOLA, VIOLONCELLO, and DOUBLE BASS. The string parts feature complex voicings: E7sus4/C#, D7sus4/C#, B4+3/C#, and A74+3/B/C#. A "POCO RIT." marking is present in the Violin II part.

The first voicing is largely in fourths, fairly consonant apart from the b9 interval between the bass C# and the D natural in the second violins. The second voicing moves this voicing down a tone, creating more dissonance with both the

major 7th interval between the G and the F# held by the first violins and the C natural and the C# in the bass.

The next voicing is a cluster containing the basic sound of a B major chord over a C# bass. This would be a straightforward B7 sus4 sound but for the fact that both the third and fourth degrees of B are written creating a minor second interval. This is followed by a very non-diatonic choice, an A7 chord, again containing both the third and fourth degree of A. The bass played by the celli deliberately drops out to make this chord feel even more suspended, more unrelated, more 'out of nowhere'.

The dissonance is there to mirror the lyric in that the "news" is specifically what has caused the feelings of "shame".

In the next A section an oboe counter-line is added to the rich tonal strings. Once again, Lubbock introduces dissonance at specific points in the lyric.

Example 187: *Shame* (Julia Fordham) Arr: Jeremy Lubbock

21

V
WAY THERE'S ON LY... HOPE TO CLING TO ON DAYS LIKE TO DAY

Ob.

M. I

M. II

VLA.

VC.

Db.

f *F#m7/A* *A7* *D Lydian/G* *Bmi6/C# F#* *Bmi7b9 F#m11* *G#m11* *D#m11* *Bm11 C#* *Bm11*

mp *pp* *mp* *pp* *mp* *pp* *pp*

pp

26 **POCO RIT** **A TEMPO**

SHOULD HANG OUR HEADS IN SHAME... WHAT WE'VE DONE IN GOD'S NAME...

PAN-DIATONIC

mf *mp*

mf *mp*

mf *mp*

mf *mp*

mp

When Fordham sings, “there’s only hope to carry these darkest doubts away,” Lubbock suggests the futility of this hope by writing a dark IV minor voicing under the word “away”. When she sings, “there’s only hope to cling to” Lubbock briefly gives the listener that hope in bar (23) with a tonic F# chord. Three rising notes, F#, C# and another F# (one and five in the scale) affirm the tonic. But in the next bar (24) he deliberately writes dark descending non-diatonic minor voicings.

These are of interest as they are six-part voicings created from two groups of three notes voiced in perfect fifths. As these are only inversions of voicings in fourths, this once again confirms that quartal voicings are indeed elements of Lubbock’s style. For example, in the first voicing the lower group of fifths is, from the bottom up, B, F# and C#. This would be heard on its own as the first, fifth and ninth degrees of a B scale. But the upper structure of fifths, D, A and E from the bottom up, relate to the lower half in such a way as to create the sound of B minor 11, containing the notes 1, b3, 5, b7, 9 and 11.

This voicing, rich in the overtones created by the fifths, is then repeated down a minor third, down a tone, and down a major third, taking the listener back to B minor 11. By the use of this non-diatonic harmony Lubbock removes the listener's anchor of tonality, mirroring the lyric's feeling of being both alienated from the state of the world, and lost, without hope.

The use of dynamics here is also very effective. Bar 24 is mezzo forte, but bar 25 decrescendos as the first two beats, B minor 11 to a unison C# is repeated pianissimo. This little motif repeated in this way is what we may call a 'comment on the proceedings' or a 'moment for reflection'. It is also a preparation for what is to come.

The following section is what we may call pandiatonic writing in the home key of F#. The repeated unison C# prepares the listener for this both because it is the dominant of the key and because it crescendos into bar 27. After Fordham sings, "should hang our heads in shame," the oboe repeats the main four-note motif of the song. At the end of this section Lubbock answers Fordham's vocal ("only ourselves to blame") with a descending melody harmonized once again in fourths.

Although the first chord may be seen as E Lydian, Lubbock changes the A# to A natural, opting for a modal interchange here (E Ionian) for the descent. Although there is no reason to argue with Lubbock's contention that he is not thinking technically here, Lubbock is sensitive to subtle changes of mood created by a subtle change of mode. Sensitivity of perception is arguably a necessary quality for an artist to possess. The idea of blaming ourselves for the dire state of the world is subtly evinced by this modal interchange. The Lydian mode is 'brighter' than the Ionian. Therefore, however subtly, Lubbock is darkening the listener's mood at this moment.

Ending on a C# dominant chord, Lubbock prepares the listener for the return to the main theme very tonally. Also of note here is the use of extreme dynamics as these bars are marked pianissimo and then must decrescendo from that dynamic on the last chord.

Example 188: *Shame* (Julia Fordham) Arr: Jeremy Lubbock

The musical score for Example 188, 'Shame' by Julia Fordham, arranged by Jeremy Lubbock, is presented in a multi-staff format. The staves are labeled as follows: VOX, OBOE, VIOLIN I, VIOLIN II, VIOLA, VIOLONCELLO, and DOUBLE BASS. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins at BAR 33. The vocal line (VOX) has the lyrics 'BLAME' and 'THERE ARE NOT'. The OBOE part starts with a dynamic marking of *p*. The string parts (VIOLIN I, VIOLIN II, VIOLA, VIOLONCELLO, and DOUBLE BASS) are marked with *pp*. The string parts include mode markings: ELYDIAN and IONIAN. Chord symbols are indicated above the string staves: $G\#mi11$ and $C\#7sus4$. The score shows a passage where the strings move in contrary motion towards the mid register.

The arrangement reaches its climax beginning with a passage showing the widest spread of high and low strings in the arrangement. They move in contrary motion towards the mid register (bar 42 in the example below). The harmony, shifting with every quaver raises the feeling of angst Ms. Fordham sings of. The following bar rises to a fortissimo crescendo. This rising feeling is accompanied by a rising motif. In keeping with the quartal sound Lubbock has established, this motif uses the interval of a perfect fifth.

The strings are then silent for one beat allowing the vocalist to hit her vocal climax dramatically alone. In the next beat the strings rise again. The melody of the first two voicings rises again by a fifth. The second voicing is dissonant, again echoing the meaning of the lyric. The next phrase rises by a fifth and then ascends one more degree to a sixth.

Example 189: *Shame* (Julia Fordham) Arr: Jeremy Lubbock

42

V
NEWS DAYS LIKE TO - DAY SHOULD HANG OUR HEADS IN SHAME...

Ob.

VLN. I
CONTRARY MOTION
MOTIF IN 5THS
f ff

VLN. II
f ff

VLA.

Vc.

Ob.

Once again, Ms. Fordham has elected to edit Lubbock's arrangement, and her own song, by cutting out the last eighteen bars of Lubbock's writing. Although this contained some finely wrought passages, one can only assume that Ms. Fordham felt that it was better to end where she sings the high falsetto word "peace".

Her interdiction may have also had something to do with the fact that Lubbock's original arrangement ended with ten bars of emotive strings where she is not singing. Marlon Brando once said, "An actor's a guy who, if you ain't talking about him, he ain't listening."²³⁵

It is this author's professional experience that every time an instrumental passage is written, it is very likely that the vocalist will:

²³⁵ Compiled and edited by Gene Shalit, *Great Hollywood Wit*, St. Martins Press, 2002.

1. Ask, "What do I do there?"
2. Decide to sing over the instrumental passage.
3. Cut the section out of the arrangement.

Having said that, the ending, as recorded is still highly effective. It is always dramatic to end on a high note. The last pandiatonic cluster, pianissimo, contains all the notes of an F# major scale. After an arrangement featuring a great deal of harmonic ambiguity, modal interchange and dissonance, it is fitting that when Ms. Fordham sings "I must believe in peace", that peace is represented by a statement of the tonic, 'home' key.

Example 190: *Shame* (Julia Fordham) Arr: Jeremy Lubbock

The musical score for Example 190 shows a vocal line and instrumental parts. The vocal line includes the lyrics "I STILL BELIEVE IN PEACE". The instrumental parts include Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features a complex, dissonant cluster of notes in the strings, marked with dynamics like *pp* and *ppp*, and some parts are marked "DIV A 4" and "DIV A 3".

It is also highly significant that Lubbock chooses to voice this chord in the gentlest of clusters, not a loud, widely spaced, confident triad. Instead of bombast, Lubbock gives the listener doubt. He is thus conveying the message that those who retain their belief in peace may well be morally 'right', but are nevertheless

standing on rather fragile ground. Put another way, Lubbock may be said to be expressing the hopelessness of hope.

Lubbock told the author, “The real secret of all complex music is to make it sound inevitable, in the sense that it sounds natural and that there is no other way it could be done.” Although Lubbock stressed that, “Julia Fordham is the songwriter”, Lubbock’s role has arguably graduated from ‘arranger’ to ‘co-composer’. Perhaps this explains why his setting for the song seems so “natural” and “inevitable”.

Lubbock’s arrangement of *Shame*, like all music of merit, succeeds on both an analytical and emotional level. Lubbock says his writing is “purely instinctive”. But this does not mean that every bar and voicing is not acutely considered. His ‘instincts’ are based on his many years as a respected composer and arranger. In this way Jeremy Lubbock’s writing transcends craft to produce art. This arrangement is effective because Lubbock ‘instinctively’ thought what he wrote would communicate on a human level. But it also communicates because of Lubbock’s highly developed and distinctive musical language skills.

CHAPTER 30

NICK INGMAN (b. 1949)

Nick Ingman has been a successful arranger since the late 1960s and his longevity is attributable to his adaptability and pragmatism. His comments herein describe some of the many situations arrangers must deal with in the professional world.

Ingman has worked for some of the same artists and producers as the author. Still one of the top current pop arrangers working in London, his credits include Cliff Richard, Gerri Halliwell, Oasis, Westlife, S Club 7, Whitney Huston, Radiohead and Portishead.

Having had the luxury of working with studio orchestras, Ingman experienced difficulties working with classical players.

As you know, the problems concern their sense of time. The first time I ever conducted the LSO, I was nervous. I was conducting with no click track. I raised my hand and brought it down again. They started playing about a second later. At first I was terrified because I thought I'd done something wrong. Then I realised that their sense of time is completely different to anyone with a pop or jazz sensibility. When I taught at the Royal Academy I struggled to get them to play in time. They could play horrendously difficult passages of Stravinsky. But get them to play even whole notes in time at 120 BPM and they were in trouble.²³⁶

Ingman worked with two very successful bands, Radiohead and Portishead. His experiences involved reproducing samples with real instruments.

Portishead are the great retro band, even though they're hip. Many of the samples they use are seriously retro – thirty or forty years old. Adrian Utley, the music guy in the band called me. He was trying to reproduce some samples and he'd heard that I was an orchestral arranger and wanted my advice. Most of the stuff he played me was John Barry, old James Bond scores - not the main cues, but underscore stuff.

He asked 'what was this funny noise' and 'what were these things called vibes and trombones?' After I explained, he said they wanted to use these samples but were told they couldn't because they were too expensive. I told him that there was of course another way. So I became Mister Real Sample, recreating things they wanted to use.

²³⁶ All Ingman's comments herein from his interview with the author, 2002.

As soon as they saw the potential of orchestras they went away from the samples and we did an album and a concert in New York which was pretty sample-free. The band played live with the strings from the New York Philharmonic – an old-fashioned rock band with strings.

Radiohead was different because the guitarist Johnnie Greenwood had actually written some string arrangements for their new album *Computer*. But he was nervous, so he called me to see if it would be all right. I said, 'Yes, that's fine, but have you thought of this?' I became a kind of co-arranger. In the studio I said, 'This is all fine but do you know what else strings can do?' Being the type of band they are, they said, 'What funny noises can they make?' We spent an afternoon at Abbey Road making the 'funny noises' and they loved it.

Ingman commented on the glut of 'manufactured pop' and boy/girl bands on the airwaves in the last fifteen years.

It's like the Fifties where the artist is brought in at the last moment strictly as the performer. The singer-songwriter concept has no place in this kind of record making.

The other thing is that most of the songs are covers from the Sixties and Seventies. But it's not hip retro. They just say, 'Let's do *Light My Fire* exactly like Jose Feliciano did it'. It could be the lack of inventiveness of the producers or record company under pressure to do covers the same as the original. They know they're not really selling a pop record. They're selling a package, an artist, a tabloid name and a face. The record itself is secondary.

And I suppose Simon Cowell and Simon Fuller²³⁷ want it to sound like the original because that was the guaranteed hit. Why mess with it? The target market, the eight to fifteen year-olds have never heard the original. I'm ordered to copy the original string lines and not change a note. It's not an artistic practice, but it's been incredibly successful so what can I say? It's great making these records because you hear the results in a few weeks.

Ingman's work on *Don't Stop Movin'* for S Club 7 was the result of a somewhat unusual request by the producer Steve Lipson.

S Club 7 was very successful, and it's funny that the big hits seem to take the least time. They're either made under tremendous pressure of time or are not considered of any importance at all. Other things you might spend weeks on don't make it. *Don't Stop Movin'* for S Club 7 is a case in point.

Steve Lipson called me while we were working on Gerri Halliwell and said, 'Oh, by the way, there's this S Club 7 track. I've got nothing to tell you except

²³⁷ Simon Cowell is the A&R Director of BMG Records who, after achieving success by signing groups such as Boyzone and Westlife, has become a media superstar as producer and celebrity judge of television shows *Pop Idol* and *The X Factor*. Simon Fuller is a phenomenally successful pop manager whose clients have included The Spice Girls, Five and Annie Lennox.

make it sound cheap and nasty. I don't want it slick, smart or posh. I want it to sound quick and throw away.'

We used a small section – ten players, closely mic-ed. Steve is usually meticulous, but we did it in two takes. He didn't want it absolutely perfect. And it was a huge hit.

The unison minor pentatonic lines of Ingman's strings on this track fit into the Philly soul category. Pitted against the highly electronic, programmed rhythm section and the highly processed, compressed vocals, this type of rhythmic, funky writing is very effective.

Viewed in the example below, despite Lipson's direction to make it sound "cheap and nasty" and "throwaway", there are points of interest. The first is the contrapuntal nature of Ingman's line as it relates to the lead vocal, deftly filling the short melodic gaps. Also of note are the effects known as 'falls' and the use of the forte piano crescendo tremolo in bar 7 of the chorus. This adds rhythmic and melodic interest to the generic minor pentatonic melody.

Example 191: *Don't Stop Moving* (Barrett/Cattermole/Ellis/J. Lee/B. McIntosh/O.Meara/Solomon/H.Spearritt/R.Stevens) Arr: Nick Ingman

The image shows a musical score for the song "Don't Stop Moving". It features two staves: the top staff is for "VIOLINS" and the bottom staff is for "VOCALS". The key signature is one sharp (F#), and the time signature is common time (C). The string line is a unison minor pentatonic scale. The vocal line is a lead vocal line. The lyrics are: DON'T STOP MOVIN' CAN YOU FEEL THE MUSIC O...T'S GOT US GOIN' AROUND AROUND DON'T STOP MOVIN' FIND. The score includes a dynamic marking of "f" and a tempo marking of "C".

Technology has allowed producers a great deal more control over what an arranger writes.

I worked on a Whitney Houston record during a slight dip in her career. Huge stars become somewhat isolated from what's really going on around them. They lose touch. The producer was Nelly Hooper at the time when he was the hip guy to bring in to make things very contemporary. We recorded some strings.

Hooper was of the Pro Tools generation where the idea of recording things from beginning to end as a whole take was alien to him. We did things in minute detail – bars, even one note at a time. He moved and changed a lot of things, virtually re-writing the entire arrangement. The result was something I never

could have written. I would never have written that configuration of notes or sequence of harmonies. I don't think Whitney was too keen on it and the record came out but didn't do well.

When an orchestral arranger is working with a self-contained rock band there are sometimes areas where the two very different worlds can collide. Ingman's experience with Oasis shows how that potential negative was turned into a positive.

I first met Oasis just as they were becoming famous. I turned up and had written for string octet. Noel Gallagher was in charge. As you do, the first thing we did was run the tape and play through the arrangement. As you know, there's likely to be mistakes and some talking. And it was definitely a run through. There were mistakes and [string leader] Gavyn Wright was typically telling the players what to do. I think someone even knocked a music stand over. So then I said, 'OK, let's do a take.' Noel said, 'No, that's great. See you in the pub!' I said, 'No, hang on, that was only a run through.' But that was it. The funny thing was, it was their first single *Whatever* and it sold 1.2 million records, so what do I know?

They were great to work with and I did all but their last album. It was sometimes hard because if certain substances²³⁸ were around, communication becomes minimal and the volume in the studio goes up. I think they blew three sets of speakers at Air Lyndhurst studios, which takes some doing!

I did the weirdest session I've ever done with them. Noel is a great Beatles fan and wanted to do a track like *All You Need Is Love* where the orchestra seems to play along with the band. It was a very long track called *All Around The World*. He didn't want the orchestra to have any parts! I told him it wouldn't work. It would be too chaotic. He said, 'No, I want the orchestra to be a rock 'n' roll band, vibing along with us.'

Well, it was a simple tune – three chords in one key and then three chords in another. I wrote eight numbered four-bar riffs for the musicians. I stood in front of the musicians holding up my fingers like a bingo caller to get them to play riffs one through eight. Amazingly it worked out well, but it was really bizarre because I never truly knew what was coming up. At the end of the session Noel said, 'There you are! I told you it would work!'

This technique, using numbered sections and improvising the order of their performance is in fact derived from the practices of twentieth century composers such as Steve Reich. From the evidence of the record, these sections are simple sustains and rhythmic repeated notes in crochets or quavers. But they function well with the noisy rock sound created by Oasis where anything subtle would be lost in the mix.

²³⁸ Ingman is referring to drugs.

The ability to adapt to any situation explains why Nick Ingman has been so successful in the commercial world. That ability has been aided by his knowledge gained from long professional experience.

CHAPTER 31
REMIXING
STEVE ANDERSON (b. 1969)

Music has been edited by physical manipulation of tape since the advent of recording on magnetic tape. It has always been common practice in classical, pop and jazz recordings to edit between various takes in order to give the listener the ‘best’ final performance. Editing and tape loops had been used by the practitioners of *musique concrete*.

But as recording technology progressed, it sparked a new idea in the minds of record producers, engineers and musicians. Multi-track recording enabled record makers to separate the individual recorded tracks. They became aware of the possibility of muting certain tracks and replacing them with other sounds. They could now change the harmony, form, rhythm feel, tempo and dynamics of a track. With the advent of digital recording the options for sonic manipulation, known as ‘remixing’, became virtually limitless.

What we know today as remixing began in Jamaica in the 1960s. Producers began to alter tracks to suit the ‘dance hall’ genres of ‘reggae’, ‘ska’, ‘dub’ and ‘rocksteady’. Remixers Lee “Scratch” Perry, King Tubby and Ruddy Redwood called their remixes “versions”. The disco era of the 1970s brought new techniques designed specifically for dancers in clubs. The ‘twelve inch’ single format was developed to provide longer periods of time for those dancers. Pioneer remixers in this period were Tom Moulton, Walter Gibbons, Shep Pettibone and Arthur Baker.

In the 1970s rap and hip-hop pioneers such as Kool DJ Herc, DJ Hollywood and Afrika Bambaataa also began to utilise these techniques. In 1978 DJ Grand Wizard Theodore introduced the technique of scratching to create rhythmic patterns. In 1982 Afrika Bambaataa's *Planet Rock* was the first rap record to use synthesizers and an electronic drum machine. Rap artists began to create their own backing tracks rather than simply remixing the work of others. By so doing, they became re-arrangers rather than remixers.

In 1983 Bambaataa used sampling on *Looking for the Perfect Beat*. In the technique known as 'quick mixing', sound bites as short as one or two seconds are combined for a collage effect. This paralleled the rapid-editing style of television advertising.

Sampling sounds lasting no more than one second is clearly different from sampling sections of a recording made by another artist. Two, four and eight bar loops of James Brown's records in particular began to be used by many rap and hip-hop artists as the basis for their tracks. This raised the question of ownership, and many lawsuits ensued. A positive side effect of this was a renewed interest in the music of such artists as Brown, George Clinton and Sly Stone.

In the 1990s a similarly illegal type of remix known as the "mash up" was created by so-called "underground" producers. Two or more recordings would be relatively crudely edited together and distributed in the clubs.

As has been pointed out before in this work, remixing is a form of arranging. Sometimes a remixer will use only the recorded lead vocal and record musicians under it playing a different feel or genre. Sometimes remixers will use some recorded elements and replace others. They may create a radically new 'setting' for a song using nothing but digitally created sound effects. Remixing is a different concept of arranging; adding recorded sound and sound manipulation to the arranger's arsenal.

Even when working with samples of other artist's recorded material, the remixer is still arranging those sounds, albeit in a referential manner. One can view this practice as a *homage* to those artists or as an act of theft. In any case, the remixer is causing the listener to hear those familiar samples in a different context. This is not very different from a traditional arranger choosing to do a swing version of a rock song, as was done by arrangers Randy Kerber, Patrick Williams and John Clayton on Paul Anka's successful record *Rock Swings* (2005).

John Von Seggern of the University of California writes that the remix is a major conceptual leap: making music on a meta-structural level, drawing together and making sense of a much larger body of information by threading a

continuous narrative through it. This is what begins to emerge very early in the hip-hop tradition in works such as Grandmaster Flash's pioneering mix recording *Adventures on the Wheels of Steel*. The importance of this cannot be overstated: in an era of information overload, the art of remixing and sampling as practiced by hip-hop DJs and producers points to ways of working with information on higher levels of organization, pulling together the efforts of others into a multilayered multireferential whole which is much more than the sum of its parts."²³⁹

Steve Anderson, currently Musical Director/Arranger for the West End musical *Rent*, is one of the most respected producers in the UK. He began his career at DMC Studios as a remixer forming a partnership with Dave Seaman called Brothers In Rhythm.

Successful remixes for Michael Jackson, David Bowie, Janet Jackson, U2 and Paul McCartney led to production work with the Pet Shop Boys, Take That and Lulu. It also marked the beginning of a long collaboration with Kylie Minogue beginning with *Confide In Me* and her eponymous debut album for Deconstruction Records (1994).

Since 1997 he has been arranging and producing music for Minogue's television appearances and world tours. "My role as Musical Director for Kylie is always exciting as it encompasses the whole production. In a way, I am 'arranging' the choreography, lighting, video and performance content as well as the music."²⁴⁰

Anderson explained that there are as many approaches to remixing as there are to arranging.

A remix is a version of a song that differs from its original production. Any element might be changed - the sounds, the musical arrangement or structure, the key or the tempo. It can simply be a version where all the elements are the same but balanced differently, usually by a mix engineer. It might be a radical musical departure from the original. In the case of remastering, an album version needs to be reworked sonically for radio.

In my case it has always involved removing everything aside from the vocal and starting 'from scratch' with the instrumentation. I might remix a slow pop song and turn it into a 'house mix' as I did with *If* for Janet Jackson. I might remix a fast pop song and turn it into a big band burlesque version as you and I did for

²³⁹ http://ethnomus.ucr.edu/remix_culture/remix_history.htm

²⁴⁰ All Anderson's comments herein from his interview with the author, 2006.

Kylie Minogue with the song *Locomotion*.”²⁴¹

Remixing was made possible by advances in technology and the practice inspired many with the creative possibilities it offered. But Anderson points out that remixing developed because of a commercial imperative.

The industry needs remixers to maximize the sales potential of a song to as many potential buyers as possible. The purpose of a remix is to appeal to a different audience than the original version. It may be another music genre or a different radio format. Record companies in the Seventies saw the success of disco. They began to realize that they could get more ‘mileage’ out of a pop song if it were ‘remixed’ as a disco track. The process adds sales to a hit, and with a remix, even a flop can have a second chance.

Anderson identified three types of remix.

The ‘Radio Edit’ is precisely what the title implies. The length of a song is edited down to three minutes and thirty seconds to make it easy for radio programmers. The editor has to get all the ‘important bits’ in to give the song maximum impact.

The ‘Vocal Club Mix’ is made for dance clubs. It usually includes the full song but at a different tempo which can be easily matched to other club records. The remixer must make sure the record has ‘mix in’ and ‘mix out’ points. Club DJs often play as much as an hour of music without a break and, using two record decks, mix between one record and another. This is facilitated by playing records with the same tempo. There will also be so-called ‘breakdown’ sections – for instance sections with only drums or percussion - that make it easy for the DJ to mix from one to the other.

Then there is the ‘Dub Mix’ for DJs - and there are some - that do not play vocal records. So this is an instrumental - the roots of this were in reggae music where producers such as Sly and Robbie created very long versions of songs with snippets of vocals triggering off endless ‘dub’ delays to superb effect.

There are many more variations which are defined by what style of music and what audience the remix is aimed at. Other styles include House, Acid House, Trance, Garage, Breaks, Chill Out, Drum and Bass, Handbag, Ambient and Trip Hop.

Anderson explained that his methodology has changed over the years.

In the old days we used to receive a multitrack tape of the original production which we would first need to sync to. This meant using the time code on the tape to trigger our keyboards and samplers at the correct tempo so our new production would be in time with the existing one. With older songs this could

²⁴¹ Anderson is referring to an arrangement of *The Locomotion* the author and he collaborated on for Kylie Minogue’s *Showgirl* (2005) and *Homecoming* (2007) tours.

take days as, if a song was recorded 'live' with no click-track, tempos varied throughout the song. In particular the Nile Rodgers/Bernard Edwards productions were notoriously 'bad' in this respect. But this probably accounts for the incredible 'feel' on the original records.

Once this process was completed I would listen closely to the track to decide what elements I would keep or change. I would then try out alternative chords on the piano to see if I could take the song somewhere else. I would always keep live parts such as strings because of the expansiveness they bring to a track.

From there on it was a case of drum programming, adding a bass part, synths - generally building the track back up. The arrangement was created by bouncing various sections to half-inch tape, and then editing together the master from there. This involved a lot of physical standing at the mixing desk and muting things in and out until we had 'the take' as there was no automation.

Of course now we work with Pro Tools digital audio files. I do all of this in Logic²⁴² and load in the original parts to manipulate how I wish. Changing the tempo is incredibly easy now whereas before it involved the use of pitch machines and physically speeding up the tapes.

Anderson is rare among remixers in that he is also an accomplished musician and songwriter as well, with a musical frame of reference wider than the dance genre he works within. He compared the job of the remixer with that of the traditional arranger.

I have always thought arranging and remixing are similar. I have an incredible respect for traditional arrangers having studied people such as Nelson Riddle, Jeremy Lubbock and your own work in pop. Remixers often have an existing framework to 'arrange' to, as do traditional arrangers. We both sit at the piano with a vocal line working out a new structure and a new conception of the song with just a melody line to arrange to.

Quincy Jones said arrangers need the ability to imagine a completely different version of something in their heads, and then know how to go about making it! That's what remixers do. Ella Fitzgerald had many versions of the same song, but the different arrangers she worked with conceived of the song differently. Remixers do the same thing.

Why did Anderson feel he had been successful as a remixer? What made his concept of what a remix attractive to his employers and the public?

My angle on it was simple. I learned how to make records by studying records that had been made really well. Working on multitracks from Michael Jackson

²⁴² Logic Audio is a computer software program (like Mark of The Unicorn's Digital Performer) that allows the producer to combine and manipulate digital audio with MIDI synthesizer programming.

to U2 made me realize what elements were needed to produce a hit record. My role was always to change something as the original had already been done. It had already done its job well. Otherwise it would not have been a hit. To this day, I don't buy in to the philosophy that one should 'save' something from the original. If something is useful to my conception, I'll save it. But I see it as my role to provide an alternative version.

Sometimes there wasn't a whole lot to change, as in the case of *Go West* by the Pet Shop Boys. It was already a dance-oriented pop record. I just changed the rhythm section for the radio mix then went to town on the full-on Club mix.

Brothers In Rhythm were probably more successful for re-interpretations of old classics such as *Temptation* by Heaven 17 and more elaborate club remixes such as Billie Ray Martin's *Your Loving Arms* and Kylie Minogue's *Confide In Me* 'house mix'. These tracks would take sometimes up to four weeks to complete and were pure labours of love.

It was a labour of love to spend this long on a remix because of the cost. We would have been a lot more financially successful had we not spent all of the budget on time at Sarm West Studio while everyone else was mixing in their bedrooms. I wouldn't change it though. Music has to be about passion or its just not worth doing - quality control is what defines you in the end and that is truly where I believe our success comes from in whatever we do.

Dance music appeals to young fans, seen by record companies as a market with a low threshold of boredom, needing a regular supply of new styles they can appropriate as their own. Was the proliferation of dance sub-genres a marketing ploy to engender sales rather than a true expression of creative development?

Partially. That's the curse of Mixmag, the magazine I used to work for. They were always quick to coin a new genre for the fans, usually by taking the first and last names from the two elements which feature most strongly.

But for a remixer in dance music it all really boils down to two questions: How fast is it and is it any good? Although my club days are behind me, I still find that a lot of the most groundbreaking production ideas have come from dance music - especially '4/4 house' music. Because you are governed by that darn bass drum - relentless crochets - you simply have to keep yourself interested by putting good stuff on top of it. It forces the remixer to push the creative boundaries.

This applies to 'Electronic' music producer/remixers such as BT and Andy Paige. Stuart Price became so good at remixing he ended up as Madonna's Musical Director. He is probably the best remixer around at the moment by far in my opinion - you only need to listen to Gwen Stefani's "*What You Waiting For (Jacques Le Cont Remix)*" to hear that.

Remixers vary in their practices as much as any other musicians. Some manipulate samples and some use no sampling at all. Some use purely electronic

sounds, while remixers like Anderson use reharmonization and live orchestras. Remixing is viewed askance by some critics and the issue of sampling has added to doubts of the artistic merit of the practice.

But there is no doubt that remixing is a system of arranging music that will continue to be important in popular music. Arrangers are always searching for new sounds, new ways to capture the interest of the listener. Remixing has given arranging new tools to achieve this.

CHAPTER 32

RICHARD NILES (b. 1951)

This chapter will analyze some of my own scores, discussing how I have approached and dealt with musical and professional challenges presented by artists of disparate genres.

My writing is informed by my jazz background. My father Tony Romano was a jazz singer, guitarist, songwriter and vocal arranger who worked with Bob Hope, Frank Sinatra and Bing Crosby. My degree in composition is from the Berklee College of Music where I studied with Pat Metheny, Michael Gibbs, Gary Burton and Herb Pomeroy. This complimented rather than conflicted with my immersion in rock as a teen growing up in the 1960s.

An arranger requires an analytical mind, and much of my teen years were spent analyzing pop hits. Long before my formal studies I had a detailed grasp of pop song form and understood how the arrangements were used to clarify that form.

I Lost my Heart To a Starship Trooper (1976)

In 1976 I was working with producer Steve Rowland who was producing a song called *I Lost my Heart To a Starship Trooper*, written to cash in on the popularity *Star Wars*. He introduced me to a new way of making records – more akin to film production. I was in charge of a team including two keyboard players who handled the many synthesiser sounds and sound effects. The orchestra included a full rhythm section, a twenty-piece string section, harp, flutes, three trumpets, three trombones and three French horns.

As film directors do, Rowland had a storyboard made of the record, and under each drawing was the lyric and notes of sound events that would take place. Everyone working on the record reported to him daily throughout the making of the record, which began weeks before we entered the studio.

But the record hit a snag. The girl originally signed was dropped when it was realised her voice was not strong enough. They needed someone quickly who could both sing and dance. I had recently auditioned Sarah Brightman. By the time I tracked her down for *Starship Trooper*, she was with a group called Hot Gossip, choreographed by Arlene Phillips. Credited as “Sarah Brightman and Hot Gossip”, *I Lost my Heart To a Starship Trooper* reached No.6 in 1978.

I enjoyed adding many musical quotes to this record. In pop, when an arranger uses a quote, it is absolutely essential that the average listener recognize the piece of music, so the choice of music and the manner in which it is manifested are of crucial importance. In the intro we hear a conversation between ‘The Trooper’ and ‘Starfleet Control’. To underscore this, I used the opening passage from Richard Strauss’s symphonic poem *Also Sprach Zarathustra*, used in the then recent film *2001: A Space Odyssey*, doubling the real strings and brass with synthesizers. At the time, the new technological advances were very exciting to record makers and the public alike so by adding the electronic sounds to real orchestral sounds, a more modern effect would be created.

Example 192: *I Lost My Heart To A Starship Trooper* (Calvert/Hughes)

Arr: Richard Niles

Because I arranged the entire track I was asked to write a generic ‘disco’ feel for the rhythm section. To answer Ms. Brightman’s statement “evil Darth Vader has been banished to Mars”, I wrote two notes from John Williams’s *Star Wars* music for unison French horns and trombones. Rowland did not feel the sound was powerful enough so I doubled it with no fewer than fourteen tracks of overdubbed electric guitar.

Example 193: *I Lost My Heart To A Starship Trooper* (Calvert/Hughes)

Arr: Richard Niles

TROMBONES, FRENCH HORN
14 E. GUITARS

BANISHED TO MARS

When Brightman informs us that “Encounters One and Two are not enough for me – what my body needs is Close Encounter Three”, I embraced the obvious and quoted John Williams’ then well-known five-note motif from the film *Close Encounters Of The Third Kind*. In the following chorus my prime consideration was to keep the writing rhythmic and active while not getting in the way of the lead vocal, achieved by using the French horns and violins in a rhythmic manner suitable for the discos of the period. The choice of French horns was made because of the generally perceived ‘heroic’ quality of the instrument. In his film scores, Williams had used French horn often (as had Wagner) to signify heroism and acts of ‘derring-do’. In bar four of the example below I used the characteristic ‘rips’ the public would recognize.

If one is going to use orchestral instruments on pop records, it has always been my practice to use them in a ‘pop’ manner. This means liberal use of any special effects such as horn ‘rips’, string trills, tremolo or ‘*col legno*’ and the ‘flutter-tongue’ technique of the flute. I also try to use extreme registers where appropriate. Low bass trombones or baritone saxes and high piccolos will ‘cut through’ a track well.

Example 194: *I Lost My Heart To A Starship Trooper* (Calvert/Hughes)

Arr: Richard Niles

The musical score for Example 194 consists of three staves. The top staff is for Violins, the middle for Synth, and the bottom for French Horns. The key signature is F# (one sharp) and the time signature is 4/4. The Synth part includes chord markings: Bmi, A, D, E, and Bmi. The French Horns part features a melodic line with several slurs and accents.

It could be argued that this is a superficial attitude to music that aims to please the lowest common denominator. But in order for music to be classed as ‘popular’, it must communicate to large numbers of people. Writing for the pop listener, it is therefore inappropriate to make arranging decisions purely based on good taste.

At the end of the next verse after Brightman sings, “I want to feel that galactic thrill”, I used John Williams’ well-known phrase from *Star Wars*.

Example 195: *I Lost My Heart To A Starship Trooper* (Calvert/Hughes)

Arr: Richard Niles

The musical score for Example 195 shows a vocal line in F# major, 4/4 time. The lyrics are: "I WANT TO FEEL THAT GALACTIC THRILL I LOST MY HEART TO A". Above the notes are chord markings: G, F#7sus4, F#7, and a French Horns part marked with a 3-measure rest and an 8-measure rest.

As noted in the case of George Martin and *All You Need Is Love*, an arranger has to consider that the original composer or their publisher might bring a lawsuit for infringement of copyright. John Williams’ publishers, EMI Music, sued, not for our use of the *Star Wars* music but for the use of the five-note phrase from *Close Encounters*. Luckily for Calvert and Hughes (the songwriters of *Starship Trooper*) Williams lost the case on a technicality. Some years earlier, Williams had said in a magazine interview that the five-note phrase had been based on an ancient traditional

piece of music, so the notes were in the public domain. Unluckily for Calvert and Hughes, Peters Editions, publishers of *Also Sprach Zarathustra* by Richard Strauss, sued as well. Producer Rowland had checked, and been told that this work, composed in 1896, was in the public domain. In fact the work was still in copyright in Great Britain and Peters Editions won the case.

Slave To The Rhythm (1985)

The album *Slave To The Rhythm* began as a single. Grace Jones was contracted to make one more single for Island Records and Trevor Horn had agreed to produce it, on condition that he would have total creative control. This was the period when re-mixes were beginning to be popular, extending the commercial life of a song. Horn had had a great deal of success with his many remixes for Frankie Goes To Hollywood and reasoned that the logical extension of that practice was to make a whole album of many remixes of one song. The resulting album consisted of eight²⁴³ radically different versions of the song *Slave To The Rhythm*. Each version, though originally conceived as such, was not a remix but rather a new recording and arrangement. This modern conception of traditional arranging was compatible with Grace Jones's image as a work of pop art rather than a pop artist.

As produced by Horn and co-producer Steve Lipson, this record still stands as a pinnacle of the art of production. Made at the dawn of the digital age in 1985, every aspect of contemporary technology was used with no expense spared, including the expense of time, as Horn ignored the original deadline set by his contract.

Horn and Lipson had recorded a version of the song written by Bruce Wolley and Simon Darlow but Chris Blackwell of Island Records rejected it as too "straight". Blackwell suggested a then fashionable Go-Go²⁴⁴ rhythm and hired a rhythm section

²⁴³ I believe the total number of versions was sixteen, but eight were chosen for the album.

²⁴⁴ Go-go is a type of funk developed by musicians in Washington, D.C. in the 1970s. It features swing sixteenth notes over 'straight' quavers.

in New York for them.²⁴⁵ Having recorded it, Lipson used the latest digital technology to copy and edit it into a five-minute song, looping the ‘best’ two bars of groove, the ‘best’ fills, and the ‘best’ drum breaks. The original Hammond organ, bass and electric guitar were removed and replaced with keyboards by Lipson, Andy Richards and Bruce Wooley, bass by Lipson and guitar by J.J. Belle, so a great deal of ‘collective’ re-arranging had already taken place.

Lipson used the Synclavier II, a then advanced digital synthesizer/computer made by New England Digital. This allowed the producers a hitherto unprecedented ability to manipulate sounds. In keeping with Horn’s espousal of Russolo’s concepts, disparate and sometimes deliberately humorous sounds, noises, samples, delays and reverbs appear in the extremities of the stereo field throughout the album.

Slave To The Rhythm was a new concept in album making (eight mixes/arrangements of the same song), using soundscapes and ‘noise-making’ digital techniques never before heard, even in Horn’s previous work. It is one thing for Horn to have done this sort of thing in *The Art Of Noise*, his own self-contained group, but to imperiously impose this on another artist, even an artist with a radical image such as Grace Jones, was unprecedented.

Moreover, Ms. Jones was, like almost all of Horn’s other artists, only allowed in the studio to do her vocals and was not involved in the planning, execution or mixing of the record in any way whatsoever. This ‘auteur’ conception of record production did not mean that record making was anything less than a team effort, but Horn’s carefully chosen team rarely included the artist. Each member of the team was delegated a specific area of responsibility.

Given two of the eight tracks to write orchestral arrangements for, I asked what was wanted. Horn said, “Impress me”. Scott Bultman of the *All Music Guide*

²⁴⁵ I was told that the rhythm section players were, “the guys who played on *Money*”, a record written and produced by Berry Gordy for the artist Barrett Strong in 1959. *Money* was later covered by The Beatles.

called *Slave* “a sonic treat... Serious ear candy.”²⁴⁶ In the liner notes, my orchestrations were dubbed “THE strictly unreasonable ZANG TUUM TUMB BIG BEAT COLOSSUS.”²⁴⁷ Lecturer Timothy Warner wrote, “The effect of... the orchestral and choral colours is to broaden the scope of the music, offering not only a rich palette of sounds, but also opportunities to manipulate musical significance. While these sounds are often used to add timbral contrast and diversity, they are also used as icons of musical style.”²⁴⁸

This last comment goes to the heart of what producers in pop want from orchestral sounds on their records. Orchestral sounds suggest three things to pop listeners (who are not generally sophisticated musicians): ‘classic’ recording artists like Frank Sinatra, film scores or classical music. All three are iconic in the sense of “universally recognized to be representative of something widely and uncritically admired.”²⁴⁹ Producers want orchestral sounds to invest their work with this quality – to suggest to the listener that their work is in the same league with Sinatra or the score to *Laurence of Arabia* or a piece of music by Beethoven.

The two tracks I arranged were *Jones The Rhythm*, originally known as *Industrial Version*, and *Ladies and Gentlemen: Miss Grace Jones* also known simply as *Slave To The Rhythm*, the track that became a Top 10 hit single in the U.S.A. and Britain. When presented with the basic track of *Jones The Rhythm*, my first reaction was to write something that reflected the stark, powerful, bleak ‘industrial’ nature of the track.

Though these descriptive words may seem non-technical, an arranger’s process has three essential steps. The first is to react emotionally to the material. In order to collaborate in the completion of the work, an arranger must share, empathise with, or at least understand the artist or producer’s vision. This emotional reaction is essential because without it, it is unlikely the public would empathise with and purchase the record. The second is to add some personal angle, perhaps not thought of by the

²⁴⁶ <http://wm08.allmusic.com/cg/amg.dll?p=amg&sql=10:j9ftxq95ldae>

²⁴⁷ Paul Morley (uncredited) Liner notes, *Slave To The Rhythm*, Island Records, 1985.

²⁴⁸ Timothy Warner, *Pop Music – Technology and Creativity – Trevor Horn and the Digital Revolution*, Ashgate, 2003.

²⁴⁹ Encarta World English Dictionary

original creators. This added element may be one that turns the piece into something (as Jeremy Lubbock said) “better than it is”²⁵⁰. Thirdly, the arranger must find a technical means whereby whatever is conceived can be manifested.

I had already been given the freedom to create any ensemble I wished. The concept of the album required writing in a style more commonly associated with film music than pop. I chose no more than sixteen strings because I knew I would be writing many fast, virtuosic passages. The more strings in the section, even with a top studio section, the more opportunities there are for rhythmic inaccuracy. I have always used a harp with strings. Not only can the harp provide the generic glissandos into choruses but it can usefully double or add a percussive pluck to melodies one wants to highlight. Harp also allows me to add an arpeggiated accompaniment figure, enabling me to take on the function of a member of the rhythm section.

I chose a smaller ‘big band’ brass section: five saxes, three trumpets, two trombones and French horn. I planned to use the horn both with the trombones for three-part voicings as well as on its own for solo lines. I wanted a classical choir rather than R&B style session singers, so we booked The Ambrosian Singers. I had three percussion parts, timpani, marimba and tubular bells (although on the record they were all overdubbed by one player, Frank Ricotti). I used a sound I had noted one day when playing tubular bells in a session break. When struck very, very hard the note is overshadowed by a loud ‘clank’ similar to an anvil - a sound that would aptly echo lyrics such as “work to the rhythm... sparks will fly when the whistle blows... axe to wood... man machine, power line... chain gang”.

Inspired by the lyric “Axe to wood in ancient time”, I wrote the introduction to emulate Roman music, or more accurately, the impression of Roman music created by Wilfred Josephs²⁵¹ for the 1975 television series *I Claudius*. One can only speculate about what music sounded like in ancient Roman times but it is known that, because of their volume, trumpet-like instruments were taken to war and

²⁵⁰ From Lubbock's email to the author.

²⁵¹ Josephs was a prolific film and television composer who also wrote the music for the television series *The Prisoner*, 1967.

announced the coming of generals and emperors. It was with this martial sound in mind that I chose my instrumentation and harmonic environment.²⁵²

When given the track I was presented with eight bars of bass notes with cymbal crashes every two bars. I was to compose an introduction over that simple *cantus firmus*. Having doubled the bass notes with my lowest instruments (celli, trombone, tympani) I wrote a syncopated phrase in three-part harmony, voiced in perfect fifths. The resultant notes form some interesting modal relationships with the bass notes – also in keeping with what we know of Greek and Roman music. The syncopation creates a rhythmic ‘groove’ and it is interesting that this was created totally without drums or percussion. I used the tubular bells for the aforementioned ‘clank’, and as I wanted to feature the ‘clank’, sounding something like the clash of Roman swords, it strikes on the downbeat while the syncopated phrase begins on the ‘and’ of one.

The choir is featured throughout and also helps create this ‘ancient’ martial atmosphere. In the introduction the bass voice doubles the bass notes while the upper voices double the three-note voicings in fifths. On the score, I marked the vocal parts with the direction “Angry Gregorian”. Additional vocal parts were performed by “The Wall Of Men”: Glen Gregory (of the group Heaven 17), John Sinclair and Gary Maughan. Some of their vocals doubled my choir and some can best be described as bellicose yells.

²⁵² Ed. Robert Dearing, *The Ultimate Encyclopaedia of Musical instruments*, Carlton, 1996.

Example 196: *Jones The Rhythm* (Wolley/Darlow/Horn/Lipson) Arr: Richard Niles

1. 1ST VIOLINS, PICCOLO TRUMPET, 2 SOPRANO SAXES, FRENCH HORN

2. 2ND VIOLINS, ALTO SAXES, 2 TRUMPETS

3. VIOLAS, TROMBONE, MARIMBA

CELLI, BARITONE SAX, TROMBONE

TUBULAR BELLS

F 'CLANG'

TIMPANI

HARP 6

HARP 6

The musical score for Example 196 consists of five staves. The top staff is for 1st Violins, Piccolo Trumpet, 2 Soprano Saxes, and French Horn. The second staff is for 2nd Violins, Alto Saxes, and 2 Trumpets. The third staff is for Violas, Trombone, and Marimba. The fourth staff is for Cellos, Baritone Sax, and Trombone. The fifth staff is for Tubular Bells, Timpani, and Harp 6. The score includes various musical notations such as notes, rests, and dynamic markings like 'F' and 'pp'.

In the pre-hook, I wrote some similarly martial string stabs.

Example 197: *Jones The Rhythm* (Wolley/Darlow/Horn/Lipson) Arr: Richard Niles

STRING SECTION

(E) F7

The musical score for Example 197 shows a string section with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like '(E)' and 'F7'. There are also triplets indicated by a '3' over the notes.

The chorus had to be the most powerful part of a powerful track. It also had three entire bars of gaps between the vocal statements. I filled the first and third gaps with stark, rhythmic brass statements rather than subtle ornamental phrases. My methodology has always been to take advantage of any aspect of a rhythm track that I subjectively find rhythmically or melodically striking, so I doubled the bass line in the second and fourth chorus gaps. It is doubled by both the low strings and the choir.

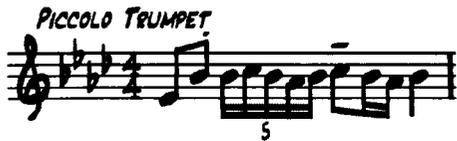
The violin line in the first and third gaps was added in the second chorus to raise the dynamic higher than the first. The rhythmic construction of the line echoes the line I had composed for the introduction. The use of quartal voicings in parallel motion was another emulation of a 'Roman' martial fanfare. Note the composite rhythm created with the strings in the eighth bar.

Example 198: *Jones The Rhythm* (Wolley/Darlow/Horn/Lipson) Arr: Richard Niles

When the verse lyric begins “axe to wood” and goes on to use the words “chain gang song”, the metallic clanks were reintroduced. As there were one bar gaps between the vocal lines, I filled one of them with a piccolo trumpet quote from Johann Sebastian Bach’s *Brandenburg Concerto No.2 in F, BWV 1047, Allegro Assai*²⁵³ as I knew the American public would be familiar with it from the popular Public Broadcasting System television series featuring British drama, *Masterpiece Theatre*. Americans are also familiar with piccolo trumpet from *Penny Lane* by the British group The Beatles. As Trevor Horn is known as a quintessentially British producer, I hoped that Americans might hear the piccolo trumpet and think ‘British record production’.

²⁵³ This melody was originally in the key of C but for *Jones the Rhythm* it was transposed to Eb and paraphrased.

Example 199: *Jones The Rhythm* (Wolley/Darlow/Horn/Lipson) Arr: Richard Niles



After a repeat of the introduction, the rhythm returns with nothing over it and only a pulsating Bb pedal point. I decided to compose an orchestral instrumental solo which needed to be exciting and slightly 'mad' if Trevor Horn were to use it I used a technique called Composite Rhythm. I composed the following rhythm:

Example 200:



I then broke up the rhythm assigning different parts of it to different instruments.

Example 201: *Jones The Rhythm* (Wolley/Darlow/Horn/Lipson) Arr: Richard Niles

INSTRUMENTAL SOLO

STRING SECTION

2 SOPRANO SAX

2 ALTO SAX

TRUMPETS, HORN & TROMBONES

SARITONE

INTRO MOTIF

5

The strings add extra excitement in the fourth bar as the rhythms move from quavers to semiquavers. I still brought back a phrase from the introduction to tie the piece together as I felt that the track would otherwise seem too 'bitty', a series of unrelated sections artificially strung together.

This is followed by the pre-hook and the last chorus. I added even more rhythmic punctuations to the violin line to ensure that after the excitement of the instrumental solo the chorus would not seem to be a drop in dynamic level. The record ends on an unusual six-bar vamp, two bars each of the pedal notes Eb, F and Db. Although the rhythm section is driving, there is nothing else of note happening so I decided to write a series of melodic and rhythmic punctuations, sometimes quoting from the introduction, making these interjections appear improvised in the heat of performance, as in this violin 'lick'.

Example 202: *Jones The Rhythm* (Wolley/Darlow/Horn/Lipson) Arr: Richard Niles

VIOLINS

F

tr ~~~

The track ends in an unconventional way as the rhythm section is muted and we hear the orchestral parts on their own. We then hear the track break down as Horn speaks through the 'foldback' to get Grace Jones's attention. She laughs and says, "Oh, that's weird!"

This sort of production has tempted some critics to call Horn's work 'Dadaist'. Like the Dada movement Horn deliberately used an anti-traditional methodology but whereas Dada was 'anti-art' and sought to destroy conventional culture and aesthetics, Horn wanted to provide cultural alternatives and create a new aesthetic. Moreover, where Dada espoused anarchy and the irrational, Horn's work existed because of the commercial structure of the pop industry. Dada was destructive, wanting to "lay waste to everything in its path... a systematic work of destruction and demoralization..."²⁵⁴ Horn was creative, wanting to entertain and perhaps open the minds of the bourgeois culture the Dadaists despised

I approached the so-called *New York Version*, known on the album as *Ladies and Gentlemen: Miss Grace Jones* in a different manner, aiming for a rich texture in keeping with the rather sophisticated harmony of the piece. The 'swingbeat' (swing semiquavers over even quavers) Go-go feel suggested elements of jazz. My final score contained elements of both Debussy and Gil Evans.

Had what I had written been used on the final mix of the record, it might have been one of my favourite arrangements of my career. However, as has been seen before, an arranger has no control whatsoever over what the producer chooses to use or cut. Horn asked me to write an introduction "in the style of Debussy". This was not used. In fact, whereas in the previous version every note of what I had written was both used and featured in the mix, on the *New York Version* Horn chose to use less than a quarter of my score. What was left still contained some effective writing – which probably explains why Horn used it.

²⁵⁴ <http://en.wikipedia.org/wiki/Dada>

The chord progression itself is of interest, unusual in pop both because of its harmony as well as in the voicings used. The verse is in Eb Dorian but the harmonic analysis below is done in the related key of the verse, Db. The movement to Cb Lydian in the ninth bar is of note as is the second bar of the chorus. This Eb major 7th may be viewed as Modal Interchange, Eb Dorian being replaced with Eb Ionian. Songwriter Bruce Woolley told me he “came up with the chorus progression because of a happy accident” while playing a Roland synthesizer. One of its many sounds was a rich string-like ‘pad’. Each note would also trigger the note a perfect fifth above it. By playing only two notes he was able to create the rich four-part voicings (containing a minor second) shown below. This is an example of technology enabling creativity. The combination of that synthesizer patch and Woolley’s musicality resulted in this composition.

Example 203: *Slave To The Rhythm* (Wolley/Darlow/Horn/Lipson) Arr: Richard Niles

5THS MARKED WITH ARROWS - WOOLEY PLAYED LOWER NOTE ONLY

This chorus progression struck me as having a ‘heroic’ atmosphere. Because the piece was originated from these voicings using fifths, I composed a counter melody using these intervals. Because the vocal melody was, in essence, one note on the downbeat, it was important that the counter-melody did not conflict with that. I orchestrated that motif using the French horn because of its perceived ‘heroic’ quality. In the eight-bar chorus below I began with a rising line outlining and establishing the harmonic changes. Once established, I composed the rising motif in bars 5-7

Example 204: *Slave To The Rhythm* (Wolley/Darlow/Horn/Lipson) Arr: Richard Niles

The image displays two systems of musical notation for the song "Slave To The Rhythm". The top system contains the vocal line with lyrics: "WORK TO THE RHY THM... DANCE TO THE RHY THM...". Below the vocal line are three staves for instruments: French Horn (labeled "FRENCH HORN"), Cello (labeled "CELLI"), and another instrument (labeled "STINGAS"). The bottom system contains the vocal line with lyrics: "LOVE TO THE RHY THM... SLAVE TO THE RHYTHM". Below it are three staves for instruments: French Horn (labeled "FRENCH HORN"), Strings (labeled "STINGAS"), and Trumpets & French Horn (labeled "TRUMPETS & FRENCH HORN"). Both systems feature complex rhythmic patterns with triplets and various chord markings such as D#m7, Ebm7, Gb6, and A#7sus4.

When I received the track from Horn I noticed that the drummer William “Ju Ju” House had played a solo drum fill. I gave notes to the rhythm he played and thought it would make an ideal brass lick. Before this I also doubled a synth ‘fall’ and then doubled the rhythm guitar riff with the strings.

Example 205: *Slave To The Rhythm* (Wolley/Darlow/Horn/Lipson) Arr: Richard Niles

The image shows a single line of musical notation for a brass lick. It begins with a "SWING" tempo marking and a key signature of one flat. The notation includes a dynamic marking of "f" (forte) and a "STINGAS" (strings) marking. A prominent feature is a drum hit in a 3/4 bar, indicated by a large bracket and a "3" above it. The lick concludes with a "BRASS" marking. The notation includes various rhythmic values and accidentals, such as E-flat and F-sharp.

In the second verse I noticed another drum hit, this time in an unusual bar of $\frac{3}{4}$. Though this might have been Ju Ju House’s idea, since the rhythm track had been digitally edited and arranged by Lipson, this $\frac{3}{4}$ bar might well have been Lipson’s idea. In any case, the $\frac{3}{4}$ bar was to seem intended (not an accident) and my purpose was to draw the listener’s attention to it. I assisted House and Lipson by orchestrating that drum hit using an orchestral tutti. At a time when most records were featuring samples of generic “orchestral hits”, this was written and recorded especially for this production.

Example 206: *Slave To The Rhythm* (Wolley/Darlow/Horn/Lipson) Arr: Richard Niles



There is a build as the chorus repeats and at the end of it I composed a very jazzy three bars for the brass section, a pastiche of the theme music for the American television programme *The Tonight Show* when it was hosted by Johnny Carson and featured a big band led by trumpeter Doc Severinsen. Co-host Ed McMahon would introduce Carson saying, “And now, ladies and gentlemen, heeeeeeres Johnny!” This gave Horn the idea for a joke. He would have Jones introduce herself over the brass, “And now, ladies and gentlemen, heeeeeere's Grace!”

Example 207: *Slave To The Rhythm* (Wolley/Darlow/Horn/Lipson) Arr: Richard Niles

Unfortunately, with the amount of digital reverb and sampled applause, and the addition of Miss Jones introducing herself, the brass section itself is not clearly audible. Instead of hearing a powerful big band, the listener can make out the indistinct sound of a few brass in the distance. The connection with the *Tonight Show* introduction might well be made by Jones' words alone. But if the audience had been given the opportunity to hear something similar to the Doc Severinsen Band it would have been even more likely. The intended joke is less effective and this moment in the record is less climactic.

Pet Shop Boys - Left To My Own Devices

My first meeting with the Pet Shop Boys was in 1987 at Sarm West Studios when Horn asked me to arrange *Left To My Own Devices*. Neil Tennant and Chris Lowe began their career in 1984 and are still having hits due to “their ability to create

melodic pop/dance music with intelligent lyrics and striking style.”²⁵⁵ Horn and Tennant played me the track saying they wanted me to write an orchestral score. The track had a long introduction. I worked from a demo with a string synthesizer playing the minor motif heard at the beginning. My initial reaction was that it had a dark, Eastern European flavour, perhaps Russian, and I based my writing on an attempt to exaggerate that style.

Exaggeration is a vital arranging tool in pop. In my first years of arranging I noticed that when asked to write in a particular style, my clients did not quite ‘get it’. When I decided to exaggerate the style to the point of pastiche, they ‘got it’, perceiving it not as a joke or ‘over-the-top’, but exactly as the style I intended to emulate. After an arranger develops a palette of generic musical phrases and sounds (chord progressions, harmonic voicings and instrumental combinations), an appreciation of the effective use of cliché and stereotype develops. As a young musician I was reluctant to use elements I felt were clichéd because I felt it exhibited a lack of original thought on my part. Soon I found its pragmatic value. Are stereotypical musical elements effective because pop audiences (including producers and A&R executives) are lacking in subtlety or musically simplistic? Or is it because when a new genre is in a pop environment it needs to be exaggerated to ‘cut through’ or ‘stand out’ in a foreign environment? Whatever the answer, pragmatism proves that exaggeration ‘works’.

Example 208: *Left To My Own Devices* (N.Tennant/C.Lowe) Arr: Richard Niles

²⁵⁵ http://en.wikipedia.org/wiki/Pet_Shop_Boys

The image displays a musical score for a symphonic or orchestral piece, consisting of three systems of staves. The first system (measures 1-11) features a string section (STINGS) with a forte (f) dynamic, playing a complex, rhythmic pattern. The second system (measures 12-16) includes a piccolo, flute, and oboe (PICCOLO, FLUTE, OBOE) part with a mezzo-forte (mf) dynamic, and a timpani (TIMPANI) part with a forte (f) dynamic. The third system (measures 17-22) features a bass section (BASS SECTION) with a mezzo-forte (mf) dynamic, and a French horn (FRENCH HORN) part with a piano (p) dynamic. The score is written in a standard musical notation with various dynamics and articulations.

This is exemplified by the oboe and string writing above. The semiquaver figure in the woodwinds was inspired by another sequenced synthesizer part. The timpani and brass added drama to the build into the programmed rhythm section's first entry. The use of the ersatz classical voice was not my idea and was overdubbed later. My objection to it is that it conflicts with the introduction as I composed it. Had I been consulted, I would have at least tried to ensure that, during the six months it took for Horn to produce this track, more attention was paid to the singer's intonation.

The entry of the drums heralds another long introduction. All that was required of me by my employers was the minor motif. I also continued the woodwind semiquaver figure. Tennant raps the verses. It is often difficult to hear the words on rap records because the tracks are very busy. To avoid this problem, simple low string pads accompany the rap. The choruses were already quite busy with sequenced synthesizers, so higher pads were written. To slightly raise the dynamic, crescendoing brass pads were added in the second verse. After the next chorus there was an eight-bar extension. As this needed to be at a higher dynamic than the preceding chorus and was followed by a *subito piano* bridge, I decided make the extension loud, busy and dramatic. Not notated in the example below, the harp was given chord symbols and asked to glissando at will throughout the eight-bars.

Example 209: *Left To My Own Devices* (N.Tennant/C.Lowe) Arr: Richard Niles

The musical score is presented in two systems. The first system features a Flute/Piccolo part with a continuous semiquaver figure, and a Bass part with chords and a simple line. The second system, starting at measure 4, includes a 'WITH STRINGS' section with a more complex string arrangement and a dynamic marking of 'ff' (fortissimo) at the end.

At the next verse, despite previous comments about not wanting to conflict with the rap, I was influenced here by the lyric. Although Tennant sings about doing mundane things (“I turn off the TV, look at a book, pick up the phone, fix some food”), he is doing these things to hide his inner turmoil, as the last two lines make clear (“maybe I’ll sit up all night and day waiting for the minute I hear you say ‘I could leave you...’”). The mundane is already being expressed by the typical Pet

Shop Boys electro-disco rhythm track. To express the angst behind these mundane activities I wrote an extremely expressive, emotional string line using the melodic minor scale.

Example 210: *Left To My Own Devices* (N.Tennant/C.Lowe) Arr: Richard Niles

The musical score consists of three staves. The first staff is for Violins, Flutes, and Piccolo, starting with a forte (f) dynamic. It features a melodic line with triplets and a glissando effect. The second staff is for the middle section, marked with a mezzo-forte (Dmi) dynamic. The third staff is for the bass section, marked with a piano (P) dynamic. A glissando instruction is provided at the bottom: "ALL INSTRUMENTS FREELY GLISS FROM LOWEST NOTE TO HIGHEST".

At the end of this section I copied (in miniature) the idea used on The Beatles track *A Day In The Life*. Where George Martin and Paul McCartney had instructed the orchestra to glissando over a number of bars, I asked for a glissando from their lowest notes to their highest notes over three bars.

This sort of writing is not typical in pop. For that reason one reviewer wrote, “Niles’ flamboyant arrangement is heavily evident...”²⁵⁶ and another commented on what he called “an epic orchestra-on-the-dancefloor treatment.”²⁵⁷ Yet the arranger’s aim is always to express the lyric and the critic who got closest to recognizing my intentions said “the epic scale [of] its lush clubland-goes-to-the-theatre arrangement complements the bedsit ruminations within perfectly.”²⁵⁸

Go West (1993)

When the Pet Shop Boys covered The Village People hit *Go West* my job was made somewhat easier by Neil Tennant taking the producer’s role. This is not to criticize Horn, but in comparison, Tennant’s working method and manner is more straightforward. Nevertheless, the track presented many challenges. The first was

²⁵⁶ <http://www.discogs.com/release/43745>

²⁵⁷ <http://www.geowayne.com/master.html?http://www.geowayne.com/psbactually.htm>

²⁵⁸ http://rateyourmusic.com/release/album/pet_shop_boys/introspective/

that I had to program my string arrangement on synthesizers because budgetary limitations precluded the use of real strings. I have never been of the opinion that the sound of synthesized strings performs the same function as real strings. Listening to it today, it is still an unsatisfactory sound.

A main focus of the record is the choir answering the lead vocal. Tennant felt we needed authentic male Broadway stage voices on the record, wanting it specifically to sound like *There Is Nothing Like a Dame* from the musical *South Pacific*. We flew to New York and recorded sixteen male singers currently working in the chorus of various Broadway shows. As recording began, Tennant was dissatisfied with their performance. He asked me to try to get the singers to be more 'butch', to 'camp it up'. They were slow to warm to the idea. As a musical director, I found that American singers are slower to understand the pastiche aspect of pop music. British musicians and singers are, perhaps surprisingly, less reserved and more willing to perform in the 'over-the-top', flamboyant manner necessary for some pop music.

This exemplifies an important and unique aspect of the work of the arranger/conductor in pop. In classical music different musicians will perform in slightly different ways, but a performance of Beethoven's Fifth Symphony will be largely similar from orchestra to orchestra; there may be differences in tempo or dynamics or emphasis, but these are more attributable to the conductor than the orchestra. But in pop or jazz the choice of player or players can radically alter the written music. Because these players improvise anywhere from five to 100 percent of their performances, a rhythm section from the Nashville studios will play the same arrangement/composition very differently than a group of funk players from Philadelphia. Even with written parts, differences in the performance of brass or string sections will be marked. An experienced New York brass section will play with different phrasing and intonation to that of an equally experienced London reggae section. A classical string section may have a richer sound but will be rhythmically less accurate than the studio-savvy London Session Orchestra led by Gavyn Wright.

With this in mind, I found working with this New York choir challenging but ultimately rewarding. The vocal writing is in three-part harmony, following the vocal arrangement of the Village People hit with a few small additions. Going into the key change I added a phrase (example A) in the colloquial style of the *South Pacific*. For the last chord before the quieter 'tag ending' I arranged an uncharacteristically jazzy voicing in fourths (example B). This was both to draw attention to the choir and to make the ending as 'big' as possible – it is their highest and loudest voicing on the record.

Example 211: *Go West* (J.Morali/H.Belolo/V.Willis) Arr: Richard Niles

(EX. A) *Q*
 (HALF-SPOKEN OH WHAT WE'RE GON NA DO IS GO WEST
 SLIDE)

(EX. B) *D*
 GO WEST

The image shows two musical examples. Example A is a vocal line in treble clef, 4/4 time, with a key signature of one sharp (F#). It starts with a half rest, followed by a quarter note G, then a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The lyrics are "(HALF-SPOKEN OH WHAT WE'RE GON NA DO IS GO WEST (SLIDE)". Above the staff is a "Q" (quarter note) symbol. Example B is a vocal line in treble clef, 4/4 time, with a key signature of one sharp. It starts with a half rest, followed by a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The lyrics are "GO WEST". Above the staff is a "D" (half note) symbol.

Although I was asked to program string samples, I was given a real brass section: two trumpets, alto and tenor saxes and trombone. Hoping that no one would notice the 'low-budget' strings, the brass lines were composed in a flamboyant jazzy style. I took full advantage of the eight-bar instrumental section for a brass section solo.

Example 212: *Go West* (J.Morali/H.Belolo/V.Willis) Arr: Richard Niles

BRASS SECTION

The image shows a complex brass section solo in treble clef, 4/4 time, with a key signature of one sharp. The solo is composed of two staves. The first staff starts with a "BRASS SECTION" label and a "C" (C major) chord. The second staff starts with a "F#m7" chord. The solo is characterized by intricate syncopations and a variety of chords, including C, G13, F#m7, and E7m7. The notation includes many beamed eighth and sixteenth notes, creating a dense and rhythmic texture.

As noted in previous comments about instrumental solos, the backing singer, Sylvia Mason James was used to sing over this solo. This was ill advised because the intricate and funky syncopations of the brass were rather blurred by Ms. James'

bluesy wailing, which diluted the effectiveness of this section. The ‘average’ human ear²⁵⁹ cannot with ease assimilate two complex totally unrelated melodic lines at once.

When the song was performed at the Brit Awards of 1993, Tennant and Lowe wanted a 300-piece male Welsh choir on stage. I was obliged to hire two different choirs made up of real Welsh miners. All 300 and the Pet Shop Boys and myself (as conductor) wore bright yellow miner’s helmets, with the light on. Perhaps surprisingly, the Welshmen, most over sixty, instantly understood the concept required of them and suited the track perfectly. Their straightforward, traditionally masculine performance contrasted entertainingly with the Pet Shop Boys ‘camp’ image. We later performed it at an AIDS charity event in London hosted by Sir Ian McKellan and Boy George. On stage I conducted the London Gay Men’s Choir. They needed no encouragement, and performed in the most “over-the-top”, “camp” manner yet – further proof that different musicians will perform the same written music differently.

Overture To Performance (1991)

The biggest musical challenge the Pet Shop Boys presented was to produce and arrange the *Overture* to their world *Performance* tour of 1991.

During rehearsals I was summoned to discuss the *Overture* to the show. Since they had no live musicians on stage and 99% of the music would be computer generated, they wanted me to produce, compose and arrange a “Hollywood-style” overture played by a large traditional orchestra. It was to be a medley of their hits. Tennant said he wanted it to be between eight and nine minutes long. I asked, “Does the word ‘Hollywood’ include *all* movie styles; murder mystery, romance, comedy?” “Why not?” replied Tennant. “And would it include Sinatra?” I asked. “Certainly!” replied Tennant. So I conducted eighty-five musicians through a medley of unusual versions of *It’s A Sin*, *Being Boring*, *Let’s Make Lots Of Money*, *So Hard*, *Suburbia*, *What Have I Done To Deserve This*, *How Do You Expect To Be Taken Seriously* and *West End Girls*. Each song was performed in a different Hollywood-related style.

²⁵⁹ Pop music is meant to appeal to all music lovers, not only the professional or trained musician.

When writing a medley the challenge is to make each section move ‘naturally’ to the next. My methodology was first to listen to each song and decide which Hollywood style could be applied to each composition. I then decided on the order in which the pieces would be presented. Very early in the process I had decided on the beginning and the ending. I would begin with a pastiche of the Twentieth Century Fox fanfare, and end with some sort of fugue containing all the themes played at the same time. Since the tour was entitled *Performance*, it was important that the Overture should begin and end impressively.

With the form of the piece noted on a sheet of paper, I began to write. Having composed a loud fanfare complete with trumpets, French horns and orchestral cymbal crashes and timpani, the next piece would be quiet I arranged *It's a Sin* in the style of French film romance with gentle rhythmic strings and an oboe melody. *Being Boring* followed in the same style but with piano taking the lead. I did not want to present listeners with another style yet. It was early in the piece and I wanted to let them ‘settle in’.

An ‘event’ was now required and *Let's Make Lots Of Money* was written as a Sinatra-style swing number played by a jazz big band with strings. The sax section played the melody in the A section against stop time figures played by the rhythm section and brass. The rhythm swung in the B section as the trombones took the melody. As a contrast I arranged *So Hard* as a Strauss-like waltz using the French horns to play the melody.

Coming out of that I used a disco backing riff from *Let's Make Lots Of Money* but arranged it in a jazzy manner— tutti brass and rhythm section with some improvised jazz piano breaks played by Jess Bailey. *Suburbia* followed, arranged in a classical style suggesting Mozart with oboe lead. The chorus of the song opened up with more expansive strings taking the lead with counterpoint from French horns and woodwinds. I returned to the backing riff from *Let's Make Lots Of Money* but written in the style of Henry Mancini's music for *The Pink Panther*. Bailey improvised bluesy piano figures over the brass.

The rhythm stopped as the woodwinds played the chorus melody of *How Do You Expect To Be Taken Seriously*. The melody was taken by the saxes written in jazz-soli fashion as the rhythm section returned to a 'cool' swing, now more in the style of Sinatra arranged by Nelson Riddle.

To make this style recognizably Riddle-esque I wrote answering punctuations by trumpets with Harmon mutes doubled with marimba. Solo woodwinds returned to play the chorus melody again. This enabled me to take the dynamic down for *What Have I Done To Deserve This*. Dusty Springfield had sung the lead vocal on this and I used the alto flute to represent the timbre of her voice over smooth romantic strings. On the original record Springfield improvises soulfully towards the end. I transcribed her vocal improvisations to an electric bass played by Nathan East using a 'slap' technique. The strings are played percussively with the thumb and pulled with the fingers to produce a 'slap'. I reasoned that the percussive electric sound would be interesting against light, classical strings in a style similar to Mozart.

I constructed a minor cadence and a descending blues lick to segue into a hard swinging version of *West End Girls* in A minor. In planning the piece, my first action was to write a sketch of this ending. Not only did I think it proper to end with the Pet Shop Boys' first hit, but I also knew its simplicity would lend itself to the simultaneous contrapuntal playing of many themes. After stating the melody of the verse with the sax section in unison, I began to add themes on the four-bar chorus. Each is added in turn until all themes are playing together. Themes are noted in the example below.

It should be pointed out that the source melodies were re-composed in a manner in context with the stylistic environment of the moment, be it 'jazz', 'classical' or 'filmic', again demonstrating how the boundaries between arranging and composition are crossed.

Example 213: *Overture To Performance* (Tennant/Lowe) Arr: Richard Niles

The musical score is arranged for five staves. The top staff is for Trumpets & Trombones, with sections for Sax Section and Saxes. The second staff is for Flutes and Piccolo, with parts for 'West End Girls' and 'Being Boring'. The third staff is for Clarinets, featuring a 'Horn riff from Suburbia'. The bottom staff is for French Horns, with the lyrics 'Ami?' and 'How can You Expect to be Taken Seriously'. The score includes various musical notations such as dynamics (f), articulation (accents), and chord symbols (C/F#7, F/B7, E7#9).

The piece was recorded live in a three-hour session, the only overdub being East's electric bass solo. Seeing the dancers at rehearsal, I assumed the piece would be choreographed and wrote the music specifically to be danced to. The concert opened and a single spotlight focused on a red velvet couch - for the entire eight and a half minutes of the *Overture*. Tennant explained, "It's the beginning of the show. We wanted them to settle down and listen to the music. The spotlight on the couch gets their interest, as if something's about to happen. It shuts them up. By the end, something HAS happened - they've settled down and listened this great music!"

This is yet another example of the issue of artistic control. Although as producer/arranger I had rare total control of the musical content of my work, I had no control of how it was used. Although Tennant's remarks were flattering, this was both an artistic and a financial disappointment. Without choreography, there was no visual interest and the *Overture* was not used in the DVD of the concert, so not only was my work not used for the function for which it was composed, but it was exposed to far fewer people and I did not share in the royalties from sales of the DVD.

Somewhere (1997)

With a fifty-nine-piece studio orchestra²⁶⁰ and a song by Leonard Bernstein, I was determined to make this an impressive track. I suggested an orchestral introduction before the electro-disco rhythm track entered. I asked the Pet Shop Boys to provide me with a click track consisting of eight bars of $\frac{3}{4}$ time and twelve bars of $\frac{4}{4}$ time before the rhythm. I began with eight bars of another song from *West Side Story*, *One Hand One Heart* played gently by oboe against strings and harp arpeggios. A generic string run in the eighth bar takes the listener into the “hold my hand” section of the melody in $\frac{4}{4}$. The dynamic rises as three French horns play the melody against rhythmic strings, suggesting the semiquaver rhythm of the electro-disco drums to follow.

In the eighth bar the dynamic rises again as the brass and strings play full voicings. Bernstein’s answering phrases were used in the French horns and woodwinds. In the last four bars the high-energy disco track enters and the writing is even more rhythmic with many accents and semiquavers. The string line over the last two bars leading to the vocal is a generic disco line, but it uses the Lydian mode – as does much of Bernstein’s writing in *West Side Story*.

²⁶⁰ Eighteen violins, twelve violas, eight celli, four basses, three trumpets, three trombones, three French horns, piccolo, flute and oboe, two percussionists and harp.

Other points of interest include a texture created in a breakdown verse. After a short extension to the bridge of the song, Tennant sings the verse without drums. After the bombast of the disco beat, I created a light texture described by Tennant as “Christmas-y”, using a technique employed by Mantovani where voicings were arpeggiated (a style of writing known by arrangers as ‘pyramid’ voicings) by the strings and other parts of the orchestra. As can be seen in the example below, the harp, glockenspiel and xylophone provide a bell-like plucked texture while the violins double these notes with a ‘rustling’ tremolo. The plucked notes die away after their initial attack leaving the sustaining tremolo. This “Christmas-y” texture was appropriate to the lyric expressing the dream of a better future.

Example 215: *Somewhere* (L.Bernstein/S.Sondheim) Arr: Richard Niles

The musical score for Example 215, 'Somewhere' (L. Bernstein/S. Sondheim) Arr: Richard Niles, is presented in five staves. The top two staves are for Violin 1 and Violin 2, both marked with a mezzo-forte (mf) dynamic. The third staff is for Glockenspiel, with notes marked with a y-stem and a wedge, indicating plucked notes. The fourth staff is for Xylophone, also with plucked notes. The bottom staff is for Harp, with notes marked with a y-stem and a wedge, indicating plucked notes. The score shows a sequence of chords: E9, A, Fmi7, G#13, E9, and A. The music is in 4/4 time and features a 'Christmas-y' texture with plucked notes and a 'rustling' tremolo.

There is an instrumental where the bridge melody is given to the brass section. Although I did not want to alter the brass melody, I did something to heighten the sense of drama using the accompanying strings and French horns. There are two two-bar gaps in the melody. In the first there is a texture something like the example above. In the second gap the French horns and strings play chromatic voicings in fourths, jazzy writing inspired by Bernstein’s score for *West Side Story*. These voicings are played in crochet triplets across the 4/4 groove of both the track and the cello who play *forte staccato* crochets, creating an ear-catching polyrhythm.

Example 216: *Somewhere* (L.Bernstein/S.Sondheim) Arr: Richard Niles

There was more jazzy writing in the strings. When I arrived at the session, PSB had added a slow funky ending to the track and asked me to write something on the spot. Arrangers are often required to do this and I composed the following repeated bluesy line (using the Eb minor pentatonic scale with added blue-notes) for the entire string section in octave unison. For an added blues quality, the players are instructed to make the portamento in bar 3 very slowly and not necessarily at the same speed as the player sharing their desk.

Example 217: *Somewhere* (L.Bernstein/S.Sondheim) Arr: Richard Niles

I also instructed jazz trombonist Mark Nightingale to improvise freely in a bluesy style over this section using a plunger mute.²⁶¹

Paul McCartney

Had my name not been on the credits to *Slave To The Rhythm*, Paul McCartney might not have contacted me. He had a great number of unfinished tracks - some solo tracks, some songs for films, and some Wings tracks - for a project called *Cold Cuts*. He asked me step in as producer/arranger to finish them for him. I listened to each song and told him what I thought each needed, full orchestration for

²⁶¹ This sound was made popular by Joe "Tricky Sam" Nanton, trombonist with the Duke Ellington Band.

some, instruments added or replaced on others. Some, like a song called *Twice In A Lifetime* (written for the Gene Hackman film of the same name) needed lengthening. Originally composed as two minutes for end titles, it was lengthened for pop radio by adding extra verses and choruses.

At the end of the day, after considering some twenty songs, McCartney said “It’s Linda’s forty-fifth birthday on Tuesday. I want to give her a ‘45’, a vinyl record.” The song was *Linda* written by Jack Lawrence²⁶² (one of her father’s clients) in 1942 as a present for her fifth birthday. Now McCartney wanted to record it for her as this year’s birthday gift. The day was Thursday. He had the artwork done already, and had the cutting room, pressing plant and studio booked for Monday.

“Got any ideas how to do it?” McCartney asked. I replied, “I have a jazz big band, BANDZILLA, and as the song is from the end of the big band era, let’s do it like Sinatra!” “Great,” he said getting up to leave, “see you at the studio Monday morning!” I stopped him and asked, “What key you want to sing it in?” He sat down at the piano again and played through the song in Ab. As he rose again to leave, I asked, “What do you want to do about the B side? This is a vinyl ‘45’” “Oh!” McCartney said, “I guess we could put it on both sides.” Creating more work for myself, I said, “Why don’t we do it differently – a Latin, salsa version?” I picked up a guitar and strummed a few bars of what I meant. Smiling, he was out the door saying, “Great! See you at the studio!”

McCartney was absolutely happy to leave the entire recording to me. This was true of all my subsequent work with him. I had heard he could be difficult from others who had worked with him, and read his own interviews where he described himself as someone who likes to be in total control. This was not my experience. When he had ideas, they were expressed clearly in non-technical language. But when he was working with people he trusted, he let them do their job. He knew what he wanted in a conceptual way but was not very interested in the details.

²⁶² Lawrence also wrote *If I Didn’t Care* for the Ink Spots, *Tenderly* for Rosemary Clooney and *All or Nothing At All* for Frank Sinatra. He won the 1954 Academy Award for Best Song in 1954 for *Hold My Hand*. The song *Linda* became a hit for Buddy Clark and Ray Noble in 1946. (Information from <http://www.jacklawrencesongwriter.com/songs/linda.html>)

It is impossible to overstress the pressure of writing and having copied two of the most important big band charts of my career within three days. McCartney enjoyed the recording and turned in polished performances on both the swing and Latin versions that were totally in context.

It is important to note that these arrangements, though generic, were not conventional. McCartney's musicianship is such that he navigated the many twists and turns in the arrangements after hearing each only once. Both these arrangements differed greatly from the original recording. Although the first was swing, it was nothing like the more 'pop-swing' Buddy Clark version. The Latin version was utterly different.

My pragmatic methodology for creating different arrangements of well-known songs (as I also did for the Pet Shop Boys) is to choose a different genre or rhythm that would 'work' with the song. An arranger can only do this based on their personal 'frame of reference'; the more styles one is familiar with the more ideas are available. Next I sketch out a 'lead sheet' of the new version, reharmonizing and re-rhythmicising the melody, sketch in any ideas for counter-lines, 'hits', 'stop-time' figures, solos, instrumental passages and then begin transferring it all to the score. At that point many other more detailed ideas will occur. An arranger is constantly editing, improving or clarifying their initial ideas.

Breakout (1986)

The single *Breakout* and the subsequent three singles *Surrender*, *Twilight World* and *Fooled By A Smile* were hits in the UK and USA for the group Swing Out Sister. The album *It's Better To Travel* reached No.1 in the UK and was also a US hit in 1987. One critic explained the success of the album. "The album registers with listeners for its mix of jazz and electropop, with a blend of real horns, synths (arranged subtly to sound like strings) drums and xylophones, scored by producer/arranger Richard Niles."²⁶³

²⁶³ http://en.wikipedia.org/wiki/Swing_Out_Sister

Producer Paul O'Duffy called to say he had a new group and needed strings and brass arrangements. When I heard the songs it was obvious that keyboardist/co-songwriter Andy Connell was using jazz harmonies with funky “electropop” grooves. When we met, he said he knew my work and gave me free rein to do what I thought best. I used synth strings because, as a new signing, the record company (Mercury) would not risk the money to pay for a full string section. The ‘string section’ was painstakingly created by multi-tracking synth sounds. They could afford a brass section and I took full advantage of it to create what is generally accepted to be the ‘hook’ of the record.

Although I was drawn to the song on first hearing, I was disturbed by its lack a traditional chorus. The nominal chorus, beginning with the lyric “Don’t stop to ask” is no higher melodically than the verse and is only six bars long, sounding more like a pre-hook than a chorus. After a verse of thirteen bars, this was short shrift for a chorus.

I attempted to give this chorus rather ‘longer shrift’ by filling it out with my ersatz ‘strings’. As that did not appear to solve the problem, I had another solution. Four bars of the bass riff of the verse always followed the chorus and preceded the singing of the verse. Although these four bars contained an effective bassline, the track seemed empty; it needed a musical event. I wrote a very catchy four-bar brass melody compatible with the syncopations of the bass. This became the ‘hook’ as every time singer Corinne Drewry sang the word “breakout” at the end of the chorus, the listener heard this catchy line. Note that it starts on the second beat, not conflicting with the crucial two vocal notes of “breakout”.

Example 218: Breakout (Connell/Drewry/Jackson) Arr: Richard Niles

It has always been my arranging paradigm to accentuate any aspect of a song that is unusual or unique. When the song modulated up to the key of E major, the

chorus repeated. I wrote a phrase that brought attention to a chord change unusual for pop.

The first chord of the chorus is B major 7th, the IV chord. The preceding chord is C7b5, termed in jazz pedagogy as the Substitute V. V7 of IV would be F#7. The Substitute V is C7, a chord sharing the same tritone. It can be thought of as the same chord with the bass note a tritone away from F#. As I could not use the same lick I used in the hook, I wrote a similar syncopated lick for this two-bar turnaround. A six-note motif is repeated but the second time is rhythmically displaced to the fourth beat. Displacement such as this, as it involves repetition with added interest, can be very 'catchy'. To both accommodate and accentuate the C7b5, the D# becomes a D-natural. This allowed me to create the ear-catching upper-structure major triad of D above the C7 chord in the subsequent notes and voicings.

Example 219: Breakout (Connell/Drewry/Jackson) Arr: Richard Niles



The brass writing on *Breakout* is more than simply a backing line or an answering line. Because the brass melody is featured for as long as four bars, *Breakout* becomes something of a duet. Drewry and the brass share centre stage in a similar manner to the records of James Brown, Tower of Power, Chicago, Otis Redding, Earth Wind and Fire or The Average White Band.

After the success of this record as a single, the record company acceded to my request for real strings on the next sessions for the songs *Twilight World* and *Fooled By A Smile*, which made those recordings much more effective. This demonstrates how budget can dictate the very materials an arranger is given to work with.

Sowing The Seeds Of Love (1989)

When I was asked to do a Beatles-type arrangement for *Sowing The Seeds Of Love*, I asked Tears For Fears why they did not hire George Martin. Roland Orzabal explained he wanted it to be “more over the top – like George Martin on acid. We’ve heard your work and think you can do that.” It was recorded with a fifty-piece orchestra, but I was surprised to hear the final mix. Using the digital recording techniques developing at the time, Roland had taken music I had written for the verses and used them in the choruses, and bits from interludes and used them in verses. Although I was unhappy with Orzabal’s treatment of my painstakingly composed music, the end product was a hit in the US and the UK.

I used many George Martin/Beatles sounds such as staccato cello (as in *I Am The Walrus*), ascending tremolo strings (as in *A Day In The Life*) and yet another pastiche of the *Penny Lane* piccolo trumpet solo.

Example 220: *Sowing The Seeds Of Love* (Orzabal/Smith) Arr: Richard Niles

The image shows a musical score for piccolo trumpet. The notation is on a single staff with a treble clef and a 4/4 time signature. The melody consists of eighth and sixteenth notes, often beamed together. Above the staff, several chords are indicated: C, C/B, Am, Am/G, F, A^b, B^b, and C. The piece concludes with a double bar line. Below the staff, the instrument is identified as 'PICCOLO TRUMPET'.

Steve Mac, Boy-bands – ‘The Ballad Formula’ & ‘Mythic Structure’

Steve Mac is one of the most successful pop producers and songwriters in Britain, with hits for many artists. I arranged his first production for a band called Undercover in 1992 and our collaboration lasted until 2002 with hits for Damage (*Forever* 1996), Caught In The Act (1996), A1 (1999), Alliage with Boyzone (1997), Kate Winslet (*What If* 2001), Five (1998), Boyzone (*When The Going Gets Tough*, 1999) and Westlife (*What Makes A Man, Angels Wings, Swear It Again, Flying Without Wings* 2000-2002). A cover of the Phil Collins hit *Against All Odds* as a duet for Mariah Carey with Westlife became a No.1 record in 2000.

Many of these artists are known under the generic name ‘boy-bands’. Records by such artists are sometime criticised for being formulaic, unadventurous and unoriginal. These criticisms, if true, do not adversely affect sales; as Mac said, “With the ballads and the boy band stuff you can hit a formula that works every time if you’ve got a good song.”²⁶⁴ I arranged his first hit for Undercover and Mac spoke of the value of finding the right “formula” for that band “The first three records used the same drums and just put a different song over [them]. I think the whole album used the same drum loop, but we had a lot of success.”²⁶⁵

Some people believe that there is no formula for success. Film producer and director Penny Marshall said, “If there was a rule to make a successful movie, everyone would make successful movies.”²⁶⁶ But this attitude misses an important point: a recipe is useless in the hands of an incompetent cook. Likewise, a formula for a pop hit is only effective in the hands of someone who knows how to manifest that formula. This is the arranger’s field of expertise and a formula for boy-band ballads does exist.

There should be a very lightly scored introduction (usually two to four bars long) with, for example, piano or guitar and a melodic line, usually played by an ‘emotive’ instrument such as an oboe or an acoustic guitar. Saxophone or trumpet would only be acceptable if the song has a blues or soul quality. The full orchestra may enter in the last bar of this introduction.

Sometimes, however, there is no introduction and the song begins with a vocal pick-up. The first verse is stated with light drums (hi-hat) and piano or guitar and no orchestration. The strings may enter very lightly for the pre-hook (probably with a full rhythm played on the drums - hi-hat, bass drum and cross-stick). This will rise in dynamics to the chorus. The first chorus is scored *mezzo forte*. Strings and brass will be medium register and any counter line to the vocal melody will be stated. The chorus is usually followed by a restatement of the introduction. It might be shorter in

²⁶⁴ <http://www.resolutionmag.com/pdfs/INTERV~1/STEVEMAC.PDF>

²⁶⁵ *Ibid.*

²⁶⁶ Penny Marshall interviewed on the BBC programme *Hollywood Bombs and Blockbusters*, broadcast January 4, 2007.

length and be scored more heavily if it is not already at a lower dynamic level, it will decrescendo for the second verse.

The second verse will be at a lower dynamic (*mp* to *mf*). It will be scored with strings and may have counterlines played by strings or the designated lead instrument. The pre-hook will rise in dynamic to a *forte* chorus. The second chorus, now *forte*, may contain some development such as a counter-line or heavier scoring. This may be followed by a 'bridge' or 'middle eight'. This section contains new musical and lyrical material and must be at least at the same dynamic of the previous chorus. Instead, this section may be a short instrumental solo. In any case, it must rise in dynamics to a fortissimo end chorus.

The end chorus or choruses may well be in a higher key. As noted before, the fact that such a key change is predictable does not diminish its effectiveness. The arranger must score the end chorus(es) for maximum power. It may also contain a new counter melody or vocal answering phrases. If the song does not 'repeat for fade', it may have an ending, usually scored as a widely spaced major chord with perhaps a gentle harp arpeggio.

The above 'Ballad Formula' (codified by Richard Carpenter and Barry Manilow) applies to almost every pop ballad of the last fifty years and every arrangement I have done for a boy-band record. As Mac says, the formula, applied to a "good song" produces hits, time after time. My view is that this formula with its rises and falls in dynamics resonates with the way the human brain comprehends information, a formula we may describe simply as 'good story-telling'.

There is a close parallel with screenwriting. Christopher Vogler was a student of scholar Joseph Campbell who wrote *The Hero With A Thousand Faces* (1949). He proposed aspects of what he termed as "the Hero's Journey" as the basis of mythological story-telling from ancient times to the present day. Campbell applied Swiss psychiatrist Carl G. Jung's concept of the "power of the mythic archetype" to modern life. Vogler applied Campbell's ideas specifically to screenwriting in his

book *The Writer's Journey: Mythic Structure For Writers*²⁶⁷. He formulated a pattern for “the Hero's Journey” (lasting approximately 120 minutes) that reflects the same dynamic structure as the ‘Ballad Formula’ (lasting approximately four minutes).

In the first stage, called “Act One, Separation”, Vogler describes the Hero in the “ordinary world”, being “called to adventure”, at first refusing the call. He then meets his “mentor” and decides to “cross the threshold”. This stage is analogous to the introduction, first verse and first chorus of the ‘Ballad Formula’. The drama and the record are slowly rising from their lowest dynamic.

In “Act Two, Descent, Initiation” the Hero faces tests, makes allies and enemies, approaches the inmost cave and faces an ordeal before he gains the reward (referred to as “seizing the sword”). This is analogous to the second verse and chorus, rising further in dynamics and complexity of scoring. “Act Three, Return” is analogous to the ‘bridge’ of a song as it refers to finding “the road back”, and to the end choruses with its climax of the Hero's “resurrection” and his “return with the Elixir”.

Composing or arranging is about communication. Composing or arranging in pop is about mass communication. It is crucial that the arranger increase their understanding of the dynamics of human communication. The work of Jung, Vogler, and the study of other communicators (politicians, philosophers, comedians, painters) can be of great help to that understanding. Arrangers are analytical and learn by taking careful note of the human dynamics of the world around them. The effective arranger sees the similarities between differing forms of communication more than the differences. The more an arranger can connect with universal qualities of the human condition the better is he able to communicate with the mass market.

²⁶⁷ Christopher Vogler, *The Writer's Journey: Mythic Structure For Writers*, Michael Weise Productions, 1999.

CONCLUSION

The question of the value of arrangers and the credit they receive has been raised. Frank Sinatra always credited his arrangers such as Alex Stordhal, Nelson Riddle, Billy May and Quincy Jones. When asked how much credit for his success he would attribute to his arrangers he replied, “I would say about 60%, and in some cases even more than that because where inspiration is concerned, you add another ten percent.” Speaking later about his arranger Alex Stordhal he commented, “Alex did wonderful things for me – untold, inspirational arrangements and great orchestrations. He was essentially a composer – when he arranged for me the backing was almost like a separate composition.”²⁶⁸

Veteran record producer and recording artist Steve Rowland²⁶⁹ also extolled the value of arrangers to his career. “A record might be a hit without an arranger, but the arranger can raise it from gold to platinum. I come from a Hollywood family and arrangers add that theatrical, larger than life, ‘widescreen’ sound to a pop record.”²⁷⁰

This study is specifically concerned with the contributions and methodologies of popular music arrangers in the latter half of the twentieth century. One can discuss and analyse what makes music effective in many ways. In a recent book by musician and neuroscientist Daniel Levitin, the appeal of music is considered in terms of a “precision choreography of neurochemical release”.²⁷¹

As a professional arranger since 1975 I have chosen to examine the subject using the same intensely pragmatic principles arrangers apply to their own work. Yet the arranger’s work is not merely pragmatic, technical, or governed only by commercial considerations. Each arranger’s personal aesthetic governs the myriad musical decisions that are made to create an arrangement. Like ‘the alchemist’s art’,

²⁶⁸ Charles Pignone, *The Sinatra Treasures*, Virgin Books, 2004. Quoted from accompanying CD Track 5, Sinatra radio interview, Melbourne, 1955.

²⁶⁹ Rowland was an actor (in such films as *The Battle of the Bulge*) before he came to London in 1965 to produce hits for Dave Dee Dozy Mick and Titch, P.J. Proby, The Herd and Jerry Lee Lewis. In 1978 he produced *I Lost My Heart To a Starship Trooper* for Sara Brightman and Hot Gossip.

²⁷⁰ Author’s interview with Steve Rowland at his home, 2006.

²⁷¹ Daniel J. Levitin, *This Is Your Brain On Music*, Dutton Books, 2006.

arrangers use these highly developed principles of musical aesthetics to take the 'lead' of a basic song and turn it into a gold record. Without these aesthetic values which their experience has proved to resonate with listeners, the records arrangers make will not sell.

As has been demonstrated, arrangers collaborate with the artist and producer, and communication of elements of genre or the sadness or joy in the lyric is the primary purpose of their 'creative intervention'. Arrangers use their knowledge of harmony, melody and rhythm, linked to their comprehensive musical frame of reference (a thorough knowledge of written and recorded music as it may relate to their work) to write appropriately to evince emotions to a wide variety of people. Arrangers use technology just as they would any 'instrument' from an oboe to a pencil.

Arrangers must both make choices and recognize context very quickly. When they choose an approach to a piece of music, that choice is often based on identifying the context they are to work within, although sometimes arrangers will deliberately choose to write against context to create a specific effect or be inspired to create a new context.

Quincy Jones stressed that an arranger's ability to make these choices is based on their technical, musical and spiritual knowledge.

It's hard for people to understand what an arranger does; that's what I've done all my life. You have to feel if it's too dense, if it's in the wrong key... To me the most key words in creativity are 'that's it.' That's the result of God's whispers. It's a big decision and you'd better have something to base it on.²⁷²

Many academics and rock/pop critics are quick to attribute credit to one individual (the artist or the producer) as the *auteur* of a piece of recorded music. But our study has shown that most records (like films) are a team effort - a collaboration between artist, producer, studio musicians, recording engineer and arranger. The purpose of this work is not to declare that the arranger is the true *auteur* but rather that

²⁷² Quincy Jones interviewed by Paul Sexton, *Q. M* magazine published on behalf of the MCPS-PRS Alliance by Media 10 Ltd., Issue 25, September. 2007

the arranger deserves serious consideration as one of the significant members of the team.

Arrangers such as Jesse Stone helped create new genres; others such as Brian Wilson and Jack Nitzsche went beyond writing music on manuscript paper, beyond conventional and electronic instruments to use the technological possibilities afforded by the recording studio itself as a communicative instrument. Arrangers such as Jeremy Lubbock and Jimmie Haskell used more sophisticated musical harmony and theory to create adventurous works rich in artistic merit.

The ability to arrange depends on an understanding of drama. As storytellers, arrangers know that there is no drama without conflict. Conflict heightens the intensity and pace of the listening experience. As we have seen, this conflict can be achieved and resolved in many ways including use of dynamics, pedal points, instrumental textures, electronic sounds, digital manipulation, creating tension and release, use of dissonance or certain chord voicings. Sometimes arrangers do no more than clarify the intent of the songwriter. In other cases their work would be better described as co-composition or re-composition.

The essential question the creative arranger asks himself is: ‘What if...?’ Brian Wilson asked, ‘What if I use vocal harmonies based on jazz, (specifically The Four Freshmen and the Hi-Los), and mix that with rhythm tracks based on rock ‘n’ roll?’ George Martin asked, ‘What if I take the Beatles songs and arrange them using elements of classical composition and orchestration?’ Jack Nitzsche asked, ‘What if I give Phil Spector’s productions of teen angst Wagnerian orchestrations?’ Richard Carpenter and Barry Manilow asked, ‘What if we use extreme dynamics and changes in orchestral colour to intensify the power of the pop ballad?’ Fred Wesley, Pee Wee Ellis and James Brown asked, ‘What if we use the techniques of modal jazz, and what if we make ‘funk’ more contrapuntal?’

When arrangers answer these questions, they go beyond doing a ‘workmanlike job’, beyond commercial considerations, beyond the accepted principles for structuring music. By devising new ways for the listener to hear music, the arranger becomes an innovative creative artist creating new genres with new paradigms, and in

turn these paradigms influence other artists, making popular music a constantly evolving art form.

Jeremy Lubbock believes the music industry needs arrangers. “We can work without you...because we can make music... without us you’d have nothing.” Simon Cowell supports Lubbock. His success as an entertainment executive is unprecedented with many hit artists and his shows *X-Factor*, *American Idol*, *American Inventor* and *Britain/America’s Got Talent*. Yet he freely admits, “I wouldn’t know how to make a record... I just surround myself with good people who do it very well... it doesn’t matter how good the ideas are, someone has to execute them brilliantly.”²⁷³

As has been demonstrated, one of those “good people” is the arranger. It has been the intention of this work to examine the arranger’s art and make visible their significant contribution in the development of popular music.

²⁷³ Martin Talbot interview with Simon Cowell, *X-Factored*, *M* magazine published on behalf of the MCPS-PRS Alliance by Media 10 Ltd., Issue 22, December 2006

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- 33-40. *I Got You Babe* (Sonny Bono), Warner-Tamerlane Publishing, 1965.
- 41-45. *Natural Woman* (Carole King, Gerry Goffin, Jerry Wexler), Screen Gems - EMI Music, 1966.
46. *The Look Of Love* (Burt Bacharach, Hal David), Colgems - EMI Music, 1967.
- 47-50. *Anyone Who Had A Heart* (Burt Bacharach, Hal David), New Hidden Valley Music, 1963.
- 51-56. *Good Vibrations* (Brian Wilson, Mike Love), Irving Music Music, 1966.
- 57-59. *My Girl* (William 'Smokey Robinson, Ronald White), Jobette Music Co. Inc., 1964.
60. EXAMPLE A. *Ball Of Confusion* (Norman Whitfield, Barrett Strong), Jobette Music Co. Inc., 1970. EXAMPLE B. *American Woman* (Randy Bachman, Burton Cummings, Jim Kale, Gary Peterson), Bug Music, 1970.

61. *I Second That Emotion* (William 'Smokey' Robinson, Alfred Cleveland), EMI Music, 1967.
62. *What Becomes of The Broken Hearted* (William Weatherspoon, Paul Riser, James Dean), Jobette Music, 1968.
63. *I Heard It Through The Grapevine* (Noman Whitfield, Barrett Strong), Jobette Music Co. Inc., 1970.
- 64-65. *Papa Was A Rolling Stone* (Noman Whitfield, Barrett Strong), Stone Diamond Music, 1971.
- 66-68. *What's Going On* (Marvin Gaye, Cleveland, Obie Benson), Jobette Music, 1972.
- 69-70. *Penny Lane* (John Lennon, Paul McCartney), Northern Songs, 1967.
- 71-73. *Yesterday* (John Lennon, Paul McCartney), Northern Songs, 1965.
- 74-79. *Eleanor Rigby* (John Lennon, Paul McCartney), Northern Songs, 1966.
80. *Rainy Days and Mondays* (Paul Williams, Roger Nichols), Almo Music, 1976.
81. *Technical musical example – nor writer or publisher*
82. *Superstar* (Leon Russell, Bonnie Sheridan), Cherry Flow Music, 1970.
83. *Close To You* (Burt Bacharach, Hal David), New Hidden Valley Music, 1963.
84. *Calling Occupants of Interplanetary Craft* (T. Draper, J. Woloschuk), Duchess Music, 1976.
85. *We've Only Just Begun* (Paul Williams, Roger Nichols), Irving/Universal Music, 1970.
- 86-90. *Ticket To Ride* (John Lennon, Paul McCartney), Northern Songs, 1965.
- 91-92. *Dance, Dance, Dance* (Nile Rodgers, Bernard Edwards), Chic Music/Cotillion Music, 1977.
93. *The Greatest Dancer* (Nile Rodgers, Bernard Edwards), Chic Music/Cotillion Music, 1979.
- 94-97. *I Want Your Love* (Nile Rodgers, Bernard Edwards), Chic Music/Cotillion Music, 1978.
- 98-99. *Ode To Billie Jo* (Bobbie Gentry), Northridge Music, 1963.
- 100-108. *Old Friends* (Paul Simon), Paul Simon, 1968.

109. *Out Of Sight* (James Brown), Fort Knox Music, 1964.
- 109a. *Out Of Sight* (James Brown), Fort Knox Music, 1964.
110. *I Got You (I Feel Good)* (James Brown), Fort Knox Music, 1966.
- 111-113. *Papa's Got A Brand New Bag* (James Brown), Dynatone Music, 1965.
- 114-118. *It's a Man's Man's Man's World* (James Brown, Betty Newsome), Unichappell Music/Warner-Tamerlane Music, 1968.
119. *So What* (Miles Davis), Jazz Horn Music, 1959.
- 120-121. *Cold Sweat* (James Brown, Alfred 'Pee Wee' Ellis), Dynatone Music, 1967.
122. *Licking Stick* (James Brown, Alfred 'Pee Wee' Ellis), Dynatone Music, 1967.
123. *Get On The Good Foot* (James Brown, Fred Wesley, Mims), Dynatone Music, 1972.
- 124-129. *Tryin' To Get The Feeling Again* (David Pomerantz), Upward Spiral Music, 1974.
130. *Fascinating Rhythm* (George and Ira Gershwin), WB Music Corp., 1930.
- 131-133. *Eli's Coming* (Laura Nyro), EMI Blackwood Music, 1967.
- 134-135. *If You Don't Know Me By Now* (Kenneth Gamble, Leon Huff), Warner-Tamerlane Publishing, 1973.
- 136-138. *Cowboys To Girls* (Kenneth Gamble, Leon Huff), Warner-Tamerlane Publishing, 1968.
- 139-142. *T.S.O.P.* (Kenneth Gamble, Leon Huff), Warner-Tamerlane Publishing, 1973.
- 143-144. *Love Is The Message* (Kenneth Gamble, Leon Huff), Mighty Three Music, 1974.
145. *Back In Love Again* (Zane Grey, Len Hanks), Unichappell Music/Ice Man Music, 1977.
146. *We Both Deserve Each Other's Love* (Jeffery Osborne, James Davis), Almo/Irving Music, 1978.
- 147-150. *Me and Mrs. Jones* (Jesse Stone), (Kenneth Gamble, Leon Huff), Warner-Tamerlane Publishing, 1973.

- 151-153. *Didn't I Blow Your Mind This Time?* (Thom Bell, William Hart), Warner-Tamerlane Publishing, 1971.
154. *Betcha By Golly Wow* (Thom Bell, Linda Creed), Warner-Tamerlane Publishing, 1972.
155. *You Make Me Feel Brand New* (Thom Bell, Linda Creed), Warner-Tamerlane Publishing, 1974.
156. *Salsoul Hustle* (Vince Montana), Lucky Three Music Publishing, 1974.
157. *Olivier Messiaen's Modes of Limited Transposition transcribed from notes taken during Michael Gibbs lecture, 1974.*
158. *True Love* (Cole Porter), Chappell & Co., 1956.
159. *Someone To Watch Over Me* (George and Ira Gershwin), WB Music Corp., 1926.
160. *Our Love Is Here To Stay* (George and Ira Gershwin), WB Music Corp., 1938.
161. *Nice Work If You Can Get It* (George and Ira Gershwin), WB Music Corp., 1937.
- 162-165. *Paprika Plains* (Joni Mitchell), Crazy Crow Music, 1976.
- 166-169. *Everything* (Rupert Holmes), The Holmes Line, 1976.
- 170-171. *The Look Of Love* (Martin Fry, Mark White, Steven Singleton), EMI Music, 1982.
- 172-174. *Two Tribes* (Jesse Stone), Perfect Songs 1984.
- 175-176. *Kiss* (Prince Rogers Nelson), Controversy Music, 1986.
- 177-179. *Always Look On The Bright Side Of Life* (Eric Idle), Kay-Gee-Bee Music, 1988.
180. *Stop Her On Sight* (Hamilton, Hatcher, Morris), Starr Music, 1966.
181. *Penny Lane* (John Lennon, Paul McCartney), Northern Songs, 1967.
182. *Double Back Alley* (Neil Innes), Rutland Music, 1978.
183. *Got To Be Real* (David Foster, David Paitch, Cheryl Lynn), One Four Three Music, 1978.
184. *Some Skunk Funk* (Randy Brecker), Bowery Music, 1975.
- 185-190. *Shame* (Julia Fordham), Roosevelt Music, 1991.

191. *Don't Stop Moving* (Barrett/Cattermole/Simon Ellis/J. Lee/B. McIntosh/O.Meara/Sheppard Solomon/H.Spearritt/R.Stevens), 19 Music, 2001.
- 192-195. *I Lost My Heart To A Starship Trooper* (Jeff Calvert, Garaint Hughes), Coconut Airways, 1978.
- 196-202. *Jones The Rhythm* (Bruce Wooley, Simon Darlow, Trevor Horn, Stephen Lipson), Perfect Songs, 1985.
- 203-207. *Slave To the Rhythm* (Bruce Wooley, Simon Darlow, Trevor Horn, Stephen Lipson), Perfect Songs, 1985.
- 208-210. *Left To My Own Devices* (Neil Tennant, Chris Lowe), Cage Music/EMI 10 Music, 1988.
- 211-212. *Go West* (J.Morali/H.Belolo/V.Willis), Leo Song/Jess Music, 1978.
213. *Overture to Performance* (Neil Tennant, Chris Lowe), Cage Music/EMI 10 Music, 1991.
- 214-217. *Somewhere* (Leonard Bernstein, Steven Sondheim), Amberson Holdings/Steven Sondheim, 1957.
- 218-219. *Breakout* (Anddrew Connel, Corrinne Drewry, Martin Jackson), Virgin 10 Music, 1986.
220. *Sowing The Seeds Of Love* (Curt Smith, Roland Orzabal), Virgin Music, 1989.