

***LOVE AND DETERMINATION SUITE* COMPOSED IN THE STYLE
OF THE MOTOWN SOUND FROM 1961 TO 1969**

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ABSTRACT

Motown Records, an American record company founded in the late 1950s by Berry Gordy in Detroit, Michigan, holds an important place in American popular music history. The Motown Sound is an umbrella term coined as the name of the specific type of R&B music produced by the record company during its years of greatest success. This thesis presents an original composition entitled *Love and Determination Suite* which demonstrates and expands on the composer's understanding of the Motown Sound from 1961 to 1969. Starting with a brief history of Motown Records, the thesis then gives a compositional overview of *Love and Determination Suite*. This is followed by a musicological analysis of 50 pieces of Motown repertoire between the years of 1961 and 1969, and how the findings of this research were used to inspire the composition of the original suite. A full score of *Love and Determination Suite* is provided at the end of the thesis.

DEDICATION

To Dad. For that fateful morning we drank coffee and listened to Aretha Franklin singing “You’re All I Need to Get By” in the garden, because you said it would be “good for the soul.”
Thank you for never letting me forget what I am capable of.

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CHAPTER 1: INTRODUCTION

1.1 Brief Overview of Motown Records and the Motown Sound

“The Motown Sound was a miracle. It spoke for—it was born from—a special time and place: Detroit, Michigan, in the sixties. It was a combination of an astonishing range of talents, politics and personalities, people who were naïve, happy, hungry for money, looking to be loved and accepted, dying to compete, burning with ambition, blazing with talent—first raw, then refined and finally irresistible. It was black music too damn good—too accessible, too danceable, too romantic, too real—not to be loved by everyone.”¹

-Smokey Robinson

Motown Records has an impressive catalogue of music created by black American writers, musicians, producers, and artists. During some of its years of peak success (1961-1969),² Motown Records was responsible for an abundance of hit records on the R&B and Pop music charts. Audiences and critics alike attribute this success to what is called the Motown Sound. The Motown Sound is a term which describes the aesthetic of music produced by Motown Records during some of its formative and most successful years.

Motown Records represented, in its time, one of the largest and most successful black owned businesses in America.³ Upon creation of the Motown Record Corporation, founder Berry Gordy also formed Jobete Music Publishing (1959), Berry Gordy Jr. Enterprises, Hitsville U.S.A, Tamla, and International Talent Management Incorporated (ITM).⁴ This represented one of the first large scale incidences where a record label, in-house ownership of talent management, and publishing rights were all controlled by black American ownership. Not only did Motown Records influence

¹ Smokey Robinson and David Ritz, *Smokey: Inside My Life* (NY: McGraw Hill, 1989), 137.

² George, Nelson, *Where Did Our Love Go?* (Urbana and Chicago: University of Illinois Press, 1985), 203.

³ Motown Records was not the *first* Black owned record company in America. Other notable black owned labels that predated Motown included Black Patti, Vee Jay, and Duke/Peacock, the latter two of which were very successful throughout the 1950s and 1960s.

⁴ George, *Where Did Our Love Go?*, 28-29.

the sound of popular music, it also contributed to the evolution of the popular music business and African American autonomy within the music industry. Furthermore, Motown Records plays a significant role in American social and music history due to its unprecedented crossover success in garnering sales with both black and white audiences.

The amount of music released by Motown Records between the years of 1961 and 1969 is vast and impressive. Analysis of the music released during this time shows that there is no simple explanation of the Motown Sound. Although there were many common musical devices used in the songs, the variety of compositional technique was also very great. Motown Records used “assembly line” production as its business model. This meant that it controlled “all of the components needed to create and sell its own music.”⁵ There were many composers who all contributed in different ways. Writers, producers, arrangers, bandleaders, conductors, performers, and musicians all played a role in creating the music that exists in recordings today. No *one* person, therefore, was completely responsible for any *one* composition.

Smokey Robinson, lead singer of “Smokey Robinson and the Miracles,” as well as prominent songwriter, producer, and vice-president of Motown Records, explains the Motown Sound in his autobiography as follows:

Swooping string arrangements by Paul Riser; infectious gritty grooves ground out by one of the funkier rhythm sections in human history- pianist Earl Van Dyke, bassist James Jamerson, drummer Benny Benjamin, guitarists Robert White, Eddie Willis and Joe Messina; killer charts by cats like Hank Cosby and Gil Askey; the striking sound of singers like Diane and David and Mary and Martha. It was a mixture of all this—and more. ⁶

The Motown Sound is described by Andrew Flory as having a strong steady-four drum beat, frequent use of strings, horns, and other wind instruments, background vocals rooted in group

⁵ Flory, Andrew, *I Hear A Symphony*, (MI: University of Michigan Press, 2017) 41. Note that Motown Records did not have its own distribution system and therefore relied on independent distributors.

⁶ Robinson and Ritz, *Smokey: Inside My Life*, 137-138.

singing traditions, and unique bass characteristics, as well as specific technical parameters which contributed to its cohesive sound.⁷ Gilbert Cruz defines it as having “tambourines and hand clapping, blaring horns, interplay between the lead singer and his or her backup vocalists, driving bass lines, and foot-slapping drum parts.”⁸ Despite some variance in description pertaining to what exactly the Motown Sound is, there is no doubt that it exists.

Each piece of music produced at Hitsville U.S.A, Motown’s Detroit recording studio, had many contributors. Songwriters were responsible for writing the melodic, lyrical, and foundational harmonic aspects of a song. These early song structures would be brought to the Motown administration who would then choose which songs were to be recorded, and which producers would be responsible for the recordings. The songwriters often acted as producers as well and were involved in choosing which artist would record which song, tailoring their writing to compliment certain artists. The chosen producer of each song would work with the artists, musicians,⁹ arrangers, and musical director to produce and record each track. If horn or string sections were to be used on a recording, house arranger would provide notated charts for these instruments.¹⁰

During the 1960s Motown used evolving recording technology which impacted the ways records were made. Session musicians often worked multiple recording sessions daily, tracking up to six songs a day.¹¹ Recording techniques and post production, such as mixing and mastering, played an integral role in codifying the Motown Sound as well. Each Motown record underwent

⁷ Flory, *I Hear A Symphony*, 60-63.

⁸ Cruz, Gilbert. “A Brief History of Motown”. TIME.

<http://content.time.com/time/arts/article/0,8599,1870975,00.html> (accessed January 14, 2020).

⁹ The Funk Brothers were the Motown house band during this period. See more on The Funk Brothers in Chapter 5.

¹⁰ Flory, *I Hear a Symphony*, 43.

¹¹ Ibid. 45.

an airtight “assembly line” process in order to meet a specific aesthetic standard before being released.

Founded as a business venture by Berry Gordy, Motown became something that could only exist with the contributions of many people. It was the product of a tightly run ecosystem of music and business. The collective behind the music is what made the Motown Sound what it was. Not only did the record company see unprecedented success for black music business in America, it changed the course of popular music and thus remains an iconic phenomenon in American music history.

1.2 Summary of Research Methods

50 compositions (Table 1), released between the years of 1961 and 1969, were chosen for analysis which demonstrated a broad range of compositional concepts. Analysis of this repertoire explored areas including concepts of rhythm, harmony, melody, instrumentation, arrangement, and form. The original composition *Love and Determination Suite* was written by drawing inspiration from major aspects of composition and arrangement found in the research.¹² A full score of *Love and Determination Suite* is found in Appendix E. Each chapter shows examples of how the suite utilized devices found in the analyzed samples.

¹² Although recording and production technique was a notable and important aspect of the Motown Sound, it was not considered in the research process. For the purpose of this thesis, *Love and Determination Suite* was to be a notated score and not a recorded piece, therefore technical production technique was not chosen as a point of analytical focus.

Table 1: Sample List, Select Motown Repertoire

#	Year	Song Title	Artist(s)
1	1961	Shop Around	The Miracles
2	1962	Do You Love Me	The Contours
3	1962	Stubborn Kind of Fellow	Marvin Gaye
4	1962	You Really Got a Hold on Me	The Miracles
5	1963	Mickey's Monkey	The Miracles
6	1963	Hitch Hike	Marvin Gaye
7	1963	Can I Get a Witness	Marvin Gaye
8	1963	Heat Wave	Martha Reeves & the Vandellas
9	1963	Fingertips P. 2	Stevie Wonder
10	1964	Dancing in the Street	Martha Reeves & the Vandellas
11	1964	Where Did Our Love Go	The Supremes
12	1964	The Way You Do the Things You Do	The Temptations
13	1964	My Guy	Mary Wells
14	1965	Can't Help Myself	The Four Tops
15	1965	I'll Be Doggone	Marvin Gaye
16	1965	Ain't That Peculiar	Marvin Gaye
17	1965	This Old Heart of Mine	The Isley Brother
18	1965	Nowhere to Run	Martha Reeves & the Vandellas
19	1965	Tracks of My Tears	The Miracles
20	1965	I Hear a Symphony	Supremes
21	1965	Stop in The Name of Love	Supremes
22	1965	Back in My Arms Again	Supremes
23	1965	My Girl	The Temptations
24	1966	Reach Out I'll Be There	The Four Tops
25	1966	Shake Me Wake Me (When Its Over)	The Four Tops
26	1966	One More Heartache	Marvin Gaye
27	1966	What Becomes of the Broken Hearted	Jimmy Ruffin
28	1966	You Can't Hurry Love	Supremes
29	1966	Keep Me Hanging On	Supremes
30	1966	Ain't Too Proud to Beg	The Temptations
31	1966	Uptight	Stevie Wonder
32	1967	Ain't No Mountain High Enough	Marvin Gaye & Tammi Terrell
33	1967	Bernadette	The Four Tops
34	1967	Honey Chile	Martha Reeves & the Vandellas
35	1967	I Second that Emotion	The Miracles
36	1967	I Was Made to Love Her	Stevie Wonder
37	1967	Hey Love	Stevie Wonder
38	1968	Ain't Nothing Like the Real Thing Baby	Marvin Gaye & Tammi Terrell
39	1968	You're All I Need to Get By	Marvin Gaye & Tammi Terrell
40	1968	If I Could Build My Whole World Around You	Marvin Gaye & Tammi Terrell
41	1968	Heard It Through the Grapevine	Marvin Gaye
42	1968	Your Precious Love	Marvin Gaye & Tammi Terrell
43	1968	Love Child	Supremes
44	1968	For Once in My Life	Stevie Wonder
45	1969	I Want You Back	The Jackson 5
46	1969	Friendship Train	Gladys Knight and the Pips
47	1969	Baby I'm For Real	The Originals
48	1969	I Can't Next to You	The Temptations
49	1969	What Does it Take to Win Your Love	Junior Walker and the All Stars
50	1969	My Cherie Amour	Stevie Wonder

The period of 1961-1969 covers a number of Motown Records' most successful years.¹³ For the purpose of this thesis, 1961 was chosen as the point which marked the emergence of the Motown Sound. "Shop Around" (1961), composed by Smokey Robinson and Berry Gordy, and performed by Smokey Robinson and the Miracles, is the earliest recording included in the sample list. In his autobiography, Robinson recalls that it was "a number-one smash, on the white chart as well as the black."¹⁴ This was the song that established Motown alongside the Miracles "and sent the company sailing into orbit."¹⁵

Robinson recalls that "by the start of the seventies...many of [the] artists... no longer needed instruction or direction. They were capable of creating their own finished product."¹⁶ This partial departure from the "assembly line" production model was one factor considered when choosing a cut off year for the sample list. The growing participation of artists in the writing and production processes in the 1970s contributed to a sound which varied significantly in aesthetic from that which was released in the 1960s.¹⁷ In the late 1960s, shifts in company personnel also influenced the gradual evolution of Motown's signature sound. The period of 1969-1971 showed a notable shift in the musical aesthetic of the record company overall.¹⁸ A case could be made for either 1970 or 1971 marking the beginnings of this new musical era, however, 1969 was chosen as the cut off for the sample list. This was based on the composer's opinion that it best marked a turning point in the record company's overall compositional aesthetic.

¹³ George, *Where Did Our Love Go?*, 203.

¹⁴ Robinson and Ritz, *Smokey: Inside My Life*, 99.

¹⁵ George, *Where Did Our Love Go?*, 31.

¹⁶ Robinson and Ritz, *Smokey: Inside My Life*, 94.

¹⁷ An excellent example of Motown's evolving sound in the 1970s was Marvin Gaye's album *What's Going On* released in 1971.

¹⁸ Flory, *I Hear A Symphony*, 43.

When compiling the sample list, songs were listened to and chosen by the composer in attempts to include a broad array of compositional techniques. Release date, songwriter, performing artist, producer, and chart success were also considered during selection, however, the list was not intended to be an equally weighted representation of any of these factors.¹⁹ The 50 pieces selected attempted to provide a variety of musical concepts which the composer deemed as valuable inspiration for the composition of the suite.

Although the sample list only explores hit records,²⁰ some of these records were excluded due to the major musical similarities they shared with other selected pieces. For example, despite the commercial success of both “Standing in the Shadows of Love” and “Reach Out I’ll Be There,”²¹ only “Reach Out I’ll Be There” was selected for analysis due to the striking musical similarity of the two pieces. The recycling of specific musical devices in separate records was a practice described by Andrew Flory as “self dialogue.”²² This was a technique commonly used by Motown songwriters and resulted in many sound-a-like records.

Some important songwriters during the period of 1961-1969 are as follows: Smokey Robinson, Berry Gordy, HDH (Brian Holland, Lamont Dozier, and Eddie Holland), Harvey Fuqua, Johnny Bristol, Marv Tarplin, Valerie Simpson and Nicholas Ashford, the Corporation, Stevie Wonder, Normal Whitfield, and Barrett Strong. These writers were responsible for composing a majority of the material in the sample list.

The first portion of this project consisted of the investigation of the Motown repertoire noted in Table 1. After examining and identifying musical characteristics from the sample list, five of

¹⁹ See Appendix A for a complete list of this information.

²⁰ In this context, hit records are defined as records which charted on either, or both, of the Pop and R&B charts.

²¹ Both “Standing in the Shadows of Love” and “Reach Out I’ll Be There” were written by writing team Holland-Dozier-Holland (HDH).

²² Flory, *I Hear a Symphony*, 52.

the six songs included in *Love and Determination Suite* were directly informed by these findings. “Sing Your Truth” was the only piece composed prior to the research, and was written during the early conceptualizations of the project as a whole. It was inspired by “Ain’t No Mountain High Enough” and “You’re All I Need to Get By,” both composed by the Motown writing team Ashford & Simpson. It was the early listening of these pieces which sparked the idea to research Motown Records in more depth, and to compose a body of work inspired by the Motown Sound.

Love and Determination Suite attempts to pay homage to an iconic period of Motown Records, while still maintaining artistic integrity and originality. Examples of the research findings being used in the suite are shown throughout the paper, exemplifying the intersection of the research and composition processes.

CHAPTER 2: OVERVIEW OF *LOVE AND DETERMINATION SUITE*

2.1 Compositional Beginnings of *Love and Determination Suite*

Love and Determination Suite is composed of six song movements that were inspired by the Motown Sound of the 1960s. My initial inspiration for this project came through listening to “You’re All I Need to Get By,” composed by the writing team of Valerie Simpson (music) and Nicholas Ashford (lyrics). The first time I heard this song I was moved by its beauty and simplicity. It was my research on these composers which served as the impetus for this entire project.

I discovered that Valerie Simpson was an “exceptional gospel pianist”²³ and was one of the only women who contributed significantly as both writer and producer to Motown Records at the time. Earl Van Dyke, band leader and keyboardist of the The Funk Brothers, expressed that Simpson was “one of the most talented musicians and producers to ever work at Motown” and that “The songs she and Ashford wrote were the most musical tunes anybody wrote at that company.”²⁴

I was inspired to learn that the music which interested me the most from this iconic musical era was composed and produced by a woman. Her musical contributions from that period became an important and influential force in my life. That to me is the magic of songwriting; a song can be released at a certain time and place in the world, and many years later can still ring with the resounding chord of truth! It is my greatest aspiration to write songs that

²³ George, *Where Did Our Love Go*, 135.

²⁴ Ibid, 137.

express the truth of my experiences, with the intention of connecting to and inspiring others. That is where the concept of *Love and Determination Suite* was born. The title itself is a quote from “You’re All I Need to Get By.” The second chorus lyrics are, “Cos’ we, we got the right foundation, and with *love and determination*, you’re all, you’re all I need to get by.”²⁵ I decided to broaden my area of study beyond the songwriting of only Ashford & Simpson, to the music of Motown Records from 1961 to 1969. This enabled me to explore a broader range of music from the general time and place “You’re All I Need to Get By” was released. In my opinion, many of the recordings produced by Motown during this time can be considered ‘classics’. I wanted to investigate what it was that made these songs feel ‘classic’ so that I could attempt to emulate a similar feeling in my own writing.

I thought the concept of love and determination as a pairing was intriguing. Love represented creativity, passion, divine timing, and inspiration; the thread of life which connects us all. Determination, on the other hand, represented the force of action which actualizes and physically manifests those moments of inspiration. I felt that this was a universal concept that could be applied to many situations. I wrote these words on a piece of paper and taped them to my piano as inspiration. Before long, they had manifested into a song. Once the suite was completed, I looked at the collection of songs and chose to name the entire body of work *Love and Determination Suite*. It felt like the perfect title to represent the work I had done.

During the writing process I experienced moments of flow and inspiration, as well as doubt, hopelessness, fear, and frustration. It was in these moments where I drew on determination to keep working, even when I felt like it was useless. The lyrical content of *Love*

²⁵ Marvin Gaye and Tammi Terrell, “You’re All I Need to Get By”, 1968.

and Determination Suite touches on this creative process throughout. During its inception, emotional experiences I was having naturally appeared as lyrics in the songs. The over-arching narrative of this suite depicts a main character who is moving through a phase of transition in their life. A cycle of new life, growth, transition, and ending is expressed through the unfolding of each movement.

2.2 Overview of Lyrical Composition Process

The process of writing lyrics for *Love and Determination Suite* happened in synthesis with the musical composition. The origins of the lyrical content were born at the piano when I was writing harmonic and melodic material. This is the way I usually approach lyric writing. As opposed to creating prose before I compose the music, or waiting until after the music has been composed to write lyrics, I write all basic song elements (harmony, melody, lyrics, form, and basic rhythmic feel) organically at the same time.²⁶ I will occasionally write harmony and lyrics separately, but rarely will I compose melody and lyrics separately. This is the compositional technique I find most effective, and one which I utilized throughout the writing of the suite.

The lyrical content of *Love and Determination Suite* is the one element least inspired by Motown. When analyzing the lyrical content of the Motown repertoire, I studied such factors as point of view, language-based devices, and overall thematic content. However, I wanted to expand on the lyrical content that I discovered in my listening. The vast majority of pieces in the sample list spoke in some manner about romantic relationships. Although I did explore this subject somewhat in the suite, I was interested in writing about a broader spectrum of topics, such as themes of self-love and self-discovery. The lyrical content of the suite was not originally

²⁶ Although all song aspects were initially written at the same time, after the first draft had been composed, I revisited to edit and reorganize lyrical content.

intended to be a narrative, however, during the writing process it became apparent that this would be a theme in my work. I believe that this was an area where I was able to expand greatly on my research findings.

2.3 Overview of Compositional Movements

The suite is composed of six movements, the order of which is as follows:

Movement I: “Find a New” (155 BPM)

Movement II: “Doesn’t Serve Me” (135 BPM)

Movement III: “Who Am I” (70 BPM)

Movement IV: “Love and Determination” (102 BPM)

Movement V: “Sweet Memory” (130 BPM)

Movement VI: “Sing Your Truth” (100 BPM)

“Find a New” is the suite’s opening piece. It is an up-tempo dance number with a classic Motown groove whose narrator tells a story about longing to “find a new way to live [her/his/their] life.” The lyrics touch on topics of feeling stuck in life, and the resolution to take control of ones’ destiny through awareness and intentional action. The instrumentation of this composition consists of a rhythm section, one baritone saxophone, tambourine, vibraphone, and one lead vocalist as well as two female background vocalists.²⁷ This type of instrumentation can be heard in many Supremes records such as “Back in My Arms Again” and “You Can’t Hurry Love.” The movement opens with a unison band riff that is carried throughout the piece and played by varying instruments at different points in the form. This musical element was inspired by the use of band riffs as heard in such pieces as “Shake Me Wake Me (When It’s Over)” and

²⁷ The majority of “Find a New” utilizes two female background voices, however certain parts call for three-part background vocals. In a live performance setting, the presence of the third vocal harmony is optional.

“One More Heartache.” “Find a New” was chosen to be the first movement of *Love and Determination Suite* since its musical and lyrical mood suggests new beginnings.

The second movement is entitled “Doesn’t Serve Me,” and is an up-tempo dance piece with an edgy tone provided by a minor key centre, repetitive vibraphone motif, and lyrics pertaining to the liberation of the self from an abusive situation. The lyrical theme was inspired by “Keep Me Hangin’ On,” and is intended as a powerful anthem relating to the process of letting go of that which “does not serve” in someone’s life. It can be understood as a break-up song that referring to a relationship between two people. The subject of the piece is breaking away from a person who does not love nor support them, and who has historically mistreated them. It can also be understood as a song sung to a part of oneself; the inner critic which tells us that we are not good enough and keeps us “playing small” in our own lives. “Doesn’t Serve Me” is a reclamation of the innate strength, beauty, and power which resides within all people. This powerful anthem is carried through musically with the support of punchy and driving grooves from the rhythm section, as well as a three-piece string and horn section which build in intensity throughout the form. The drastic shifting of dynamics between the verses and the choruses add to an evolving emotional landscape throughout, similar to the use of dynamics used in “Love Child.” This back and forth movement of dynamics and instrumental textures is intended to mirror the fluctuating emotion of the composition’s narrator.

“Who Am I” is a 12/8 ballad utilizing a blues-based tonality which was inspired by the musical components of “You Really Got a Hold on Me.” Starting with the melodic hook played by the piano as a pickup, “Who Am I” opens into a blues ballad. It is sung by a person speaking to a past love, ruminating over their ended relationship and the heart-ache of seeing that person move on with another. The vocal arrangement uses one lead vocalist backed up by four

background vocalists, the rhythm section, and a three-piece horn section. The vocal configuration and style were inspired by Smokey Robinson and the Miracles who had one lead singer, three male background vocalists, and one female background vocalist. “Who Am I” has two male and two female background vocal parts. The form follows an AABA structure with partial stop-time in the B-section. The lead vocalist sings in a loose rhythmic manner with blue-based inflections over these rhythmic breaks.

“Who Am I” was placed third in the suite to act as a reflective piece following “Doesn’t Serve Me.” The main character meditates on how it feels to see a past love be with another person. Where “Doesn’t Serve Me” depicts the severing of oneself from a relationship, “Who Am I” illuminates the second thoughts often felt after an ending or loss in one’s life. The lyrical question “who am I to stand in your way?” is meant to be understood in two separate emotional contexts. In the first context, the singer ironically asks the subject, “who am *I* to stand in your way?” This is intended as a rhetorical question which brings attention to the seemingly unappreciated years of love and dedication given to the estranged lover, and suggests feeling of anger. On the other hand, “who am I to stand in your way?” is a reflective question asked inwardly that brings a sense of resignation to a situation which is no longer in the hands of the narrator. “Who am I to stand in your way?” poses the following question: who are we to ask a person to stay in the same place for their entire life, just so that we may not feel pain?

“Love and Determination” is another up-tempo piece which boasts one of the fuller arrangements of the suite. It features a three-piece horn section and a string section, as well as a rhythm section, lead vocalist, and three background vocalists. Instrumentation and song-structure in “Love and Determination” were inspired by Stevie Wonder’s “For Once in My Life.” It is an uplifting piece which speaks about the ups and downs in life, and the courage to approach

challenges with bravery. It is placed in the middle of the suite to act as an optimistic reprise from the exploration of more painful topics in movements II and III. “Love and Determination” has a joyful string and horn soli section which takes the place of the second verse. This (as well as the driving chorus section) was inspired by sections of “For Once in My Life.” The harmonic progression of the verse was inspired by “Ain’t Nothing Like the Real Thing” and attempts to convey a feeling of light-heartedness and hope.

“Love and Determination” is followed by “Sweet Memory” which depicts the suite’s narrator reminiscing upon a relationship from their past. It uses three vocalists and a rhythm section as well as a string section which attempts to evoke a feeling of nostalgia. The vocals are arranged with one lead vocalist and two background vocalists who at times sing the melody in harmony, while at other points use a call and response model.

The lyrics of “Sweet Memory” can be understood on multiple levels. It can be understood that the narrator is singing to a person from their past with whom they are no longer close to. This could be a romantic partner, a family member, or a friend. The narrator speaks about memories from the past, pleading for their subject to not “let go” of the love they once shared and the “sweet memories” they created. Furthermore, the narrator explains how they “won’t let go” of this love for it means too much to them. In another context, this song can be sung to a past version of oneself, specifically, the inner child. Although not intended as the original meaning of this piece, months after it had been written this concept struck me. This song could be sung to the child within who feels far away and almost completely lost. The singer is begging the child to return and be reunited with the present version of self that is looking back in time and deep within. This concept feels like a unilaterally relatable concept for all people who feel that they have lost their innocence.

Musical elements in this composition attempt to mirror the emotional imprint of the lyrics, evoking a feeling of nostalgia and a sense of timelessness. The harmonic shifts through three key centers, and the play between major and minor tonality, are intended to create a sense mysteriously entwined sadness and joy. All choruses use a pedal in the bass part on the fifth of the key. This was intended to evoke a sense that there was something unresolved at play. Only during the very last chorus does the bass play the tonic of the key as a pedal. This provides a feeling of glorious resolution to the song, and reflects the narrator's decision to reignite a part of their lives, or themselves, which they treasure too much lose.

"Sing Your Truth" was the first piece composed during the writing process and was chosen as the final movement of the suite. Unlike the other five movements, "Sing Your Truth" was written during the initial stages of the thesis when the area of research focus was still being considered. "Sing Your Truth" was written after listening to "Ain't No Mountain High Enough" and "You're All I Need to Get By." Both of these pieces use ascending and descending chromatic lines in their harmonic structure. The verse of "Ain't No Mountain High Enough" uses a descending chromatic bass line which is outlined by the rest of the harmony. "You're All I Need to Get By" uses a rising and falling chromatic motif over a pedal during the verse section of the piece. The harmony of "Sing Your Truth" was written with these elements in mind. Its verse follows a descending chromatic motif and the chorus follows an ascending chromatic motif. The refrain uses similar chords to the verse of "You're All I Need to Get By" without the use of a pedal.

"Sing Your Truth" has been somewhat of a catchphrase of mine for some time. It is something I say to myself and others in times of difficulty. It is a reminder to keep doing what brings you joy, and to allow your true self to shine despite the challenges you may be facing.

“Sing Your Truth” encourages the audience to be free, not to fear being loved or seen, to practice gratitude for life in all its many forms, and above all else, to be true to who you are.

Dynamically its arrangement gradually grows from very soft to very strong by the end of the piece. This musical element is meant to reflect the growing confidence within the narrator to sing louder, stand taller, and allow the world to see them in their most authentic form. The final refrain section is meant to be somewhat of a sing-a-long, with many voices joined together, while the lead vocalist improvises expressively over top. At this point, there are meant to be no emotional reservations. The end of the suite has arrived and there is nothing holding back the narrator from singing at the top of their lungs in a celebration of being alive and free!

I chose “Sing Your Truth” as the final piece because the lyrical and musical tone feels like the perfect cumulative ending to the narrative arch of the suite. Its lyrical theme is as follows: despite where you might be in your life’s journey, all you truly need to do is be brave enough to keep doing *you* in a world which would have you be someone else. The message I wished to convey was that in unconditional self-love there is a joy and freedom of the soul which cannot be taken from someone. It also seemed somewhat poetic to put the first composition last as a nod to the cyclical nature of life itself.

2.4 Preliminary Notes on Notational Procedure

Score formatting was based on *Contemporary Orchestration*²⁸ and modified to accommodate the instrumentation of *Love and Determination Suite*. The score order of the suite is best considered as featuring a standard rhythm section with lead and background vocal parts, as well as strings, horns, and vibraphone where applicable. The score format of the suite is

²⁸ Miller, RJ. “Contemporary Orchestration”. London: Taylor & Francis Ltd, 2015.

modeled on those found in published scores for various instrumental and vocal jazz ensembles. The score order of *Love and Determination Suite* from top to bottom is as follows: lead vocal, background vocal (soprano, mezzo, alto, tenor, bass), horn section (highest to lowest), string section (violin, viola, cello), vibraphone, guitar, piano, bass, drums, and percussion.

To maintain an authentic representation of how Motown music was arranged, certain parts in the score were deliberately left open-ended with accompaniment slashes and chord symbols only. This technique is used exclusively in the rhythm section parts, as it was most common for Motown rhythm section players to develop and record their performances in this manner. The intention was to leave room for the players to explore individual interpretation of the music itself.

CHAPTER 3: RHYTHMIC CONSTRUCTION

3.1 Overview of Rhythmic Construction

Rhythmic content played an integral role in creating the Motown Sound. The rhythmic qualities of Motown recordings were arguably the central pillar which supported everything else. Brought to life by Motown's house band (The Funk Brothers), the rhythmic imprints, or grooves, of each piece provided the musical backbone for all other elements of the compositions. The rhythmic characteristics of Motown recordings during the 1960s were also very important in making the music accessible and enjoyable to varied audiences. Some of these characteristics included tempo range, beat subdivisions, drum and percussion patterns (grooves), drum kit fills, and distinct harmonic rhythms.

Rhythmic characteristics were a cornerstone component of *Love and Determination Suite* and were used to animate the entire piece. From melodic and harmonic rhythm, to rhythm section patterns, tempos, and grooves, the rhythmic information gathered from the sample list was a major contributor to the aesthetic of the suite.

3.2 Tempo

Most pieces in the sample list can be categorized as medium to up-tempo dance pieces, barring five ballads which use slower tempos. It can be assumed that the majority of medium to fast tempos were used to make the music danceable. Table 2 shows the tempo range found in the sample list displayed in beats per minute (BPM). Table 3 shows the tempos of each piece in *Love and Determination Suite*. The tempos in the suite were chosen to generally reflect the ratio of tempo ranges from the sample list. Only "Who Am I" is considered a ballad, while the rest of pieces can be considered medium to up-tempo dance pieces.

**Table 2: Tempo Range of
Motown Repertoire (BPM)**

BPM	No.	Example
0-75	3	"Your Precious Love"
76-100	10	"I Second That Emotion"
101-125	20	"Stop in the Name of Love"
126-150	12	"I'll Be Doggone"
151-175	4	"Can I Get a Witness"
176-200	1	"You Can't Hurry Love"

No.: Number of Samples

**Table 3: Tempo Range in
Love and Determination Suite (BPM)**

Song	BPM
"Find a New"	155
"Doesn't Serve Me"	135
"Who Am I"	70
"Love and Determination"	102
"Sweet Memory"	130
"Sing Your Truth"	100

3.3 Beat Subdivision

All the pieces analyzed used one of the following beat subdivision patterns as a basic rhythmic template: straight-eighth,²⁹ swung-eighth (also referred to as shuffle feel, Figure 1), straight-sixteenth,³⁰ and 12/8 triplet feel (used exclusively for ballads). These subdivision patterns can be colloquially described as time feels. Table 4 outlines how many pieces used each beat subdivision pattern. All subdivision patterns function within a common (4/4) time signature except those in 12/8.

Table 4: Beat Subdivision used in Motown Repertoire

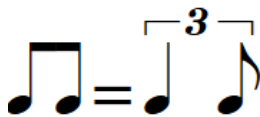
Beat Subdivision	Samples	Example
Straight Eighth	31	"Shake Me Wake Me"
Shuffle/Swing (triplets)	14	"The Way You Do the Things You Do"
Straight Sixteenth	3	"Friendship Train"
12/8 ballad	2	"You Really Got a Hold on Me"

²⁹ Straight-eighth is a term used in music which describes the distribution of time. Here straight-eighth refers to evenly distributed eighth notes. In a 4/4 time signature, this would appear as eight evenly weighted eighth notes per each bar. The ratio of one eighth note to the next is 1:1.

³⁰ Similar to straight-eighth, the ratio of one sixteenth note to the next is 1:1; they are distributed evenly in time.

The straight-eighth subdivision pattern was by far the most popular time feel used in the samples, followed by swung-eighth. The swing feel, also known as shuffle feel, follows an underlying grid of triplets, where eighth notes are weighted unevenly (the first eighth note in a beat being longer than the second, Figure 1). Although pieces with a 12/8 subdivision pattern also function over a grid of eighth note triplets, here the focus was weighted more evenly on all triplets. This can be heard in “You Really Got a Hold on Me,”³¹ as opposed to the eighth note focus of a shuffle as heard in “Ain’t That Peculiar.”

Figure 1: Swing/Shuffle Feel



Similar to tempo selection, pieces in *Love and Determination Suite* were constructed with the common Motown beat subdivisions in mind. Five of the six pieces use the straight-eighth subdivision. “Who Am I” is the only piece which differs as it uses a 12/8 time signature. The swung-eighth feel was considered as a possibility for pieces such as “Sing Your Truth.” However, I ultimately decided that they should be performed with a straight-eighth feel.

3.4 Grooves

The distinct repetitive drum and percussion patterns used in each composition can be colloquially referred to as grooves. Most commonly the groove motif is a repeated one bar figure. Two main grooves were identified as foundational in a majority of the repertoire analyzed. Although minor variances can be heard throughout, most of the sample list used these patterns as

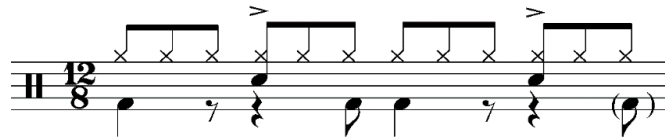
³¹ Note that “You Really Got a Hold on Me” was one of the only pieces in the sample list which used a 12/8 time signature. Recorded and released in 1962, its musical style is more closely related to a 1950s doo-wop record than the codified Motown Sound which evolved throughout the 1960s.

the basis of each piece. The first of these grooves was titled Groove A and was used in both the 4/4 (Figure 2) and 12/8 (Figure 3) time signatures.

Figure 2: Groove A in 4/4



Figure 3: Groove A in 12/8

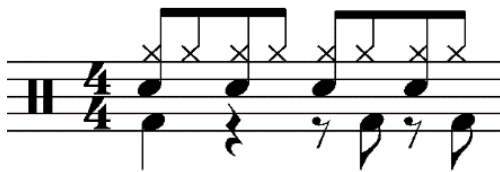


Groove A was used often and in three different subdivision patterns. Figure 2 and Figure 3 show that the overall snare and kick accentuation are essentially the same in 12/8 as in 4/4. In 12/8, however, the high-hat plays a grouping of three eighth notes as opposed to two (if spelled in 4/4 this group of three eighth notes would be eighth-note triplets). This groove is often referred to as a backbeat with an accented snare and high-hat hitting beats two and four. Beats two and four were commonly doubled by percussive sounds such as hand claps, finger snaps, or a tambourine in many pieces. This groove is found in both a straight-eighth and a swung-eighth form. The straight-eighth version can be heard in “Dancing in the Street,” and the swung-eighth version can be heard in “The Way You Do the Things You Do.” It can also be heard at many tempos, ranging from a brisk 170 BPM in “Heat Wave” to a more laid-back 93 BPM in “I Want You Back.”

Figure 4 shows an approximate transcription of another popular groove found in the sample list titled Groove B. Groove B has a more driving quality than Groove A with the snare hitting all four quarter note beats in each bar as opposed to only beats two and four. Supported by a

syncopated kick drum offsetting the snare, a sense of driving energy is created overall. Unlike Groove A, Groove B was only used with a straight-eighth subdivision pattern. This is a groove often attributed to the Motown Sound, what has been called the “steady four,” “heavy four,” or “The Motown Beat.”³² This “heavy four” groove can be heard in many Motown classics such as “Reach Out I’ll Be There,” “Stop in the Name of Love,” and “I Was Made to Love Her.” Based on its popular usage in the repertoire, it can be considered to be a cornerstone of the Motown Sound.

Figure 4: Groove B



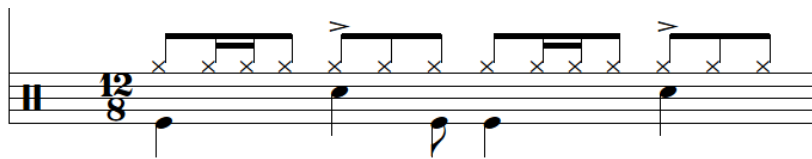
Many recordings used a combination of both Groove A and Groove B throughout, usually changing between sections. This can be heard in “For Once in My Life” where a flourished variation of Groove A is used in the verses while Groove B is used in the refrain. The switching of grooves between sections was a common tool found in the research used to make song sections more distinct, and to add excitement to arrangements.

This device was used in *Love and Determination Suite* to shift the energy or mood in a piece. It proved to be of great value in crafting engaging arrangements of each song. Each of “Find a New,” “Doesn’t Serve Me,” “Sweet Memory,” and “Love and Determination” use a variation of Groove A in their verses and Groove B in their choruses. The driving energy of Groove B created a sense of lift in the choruses where it was used, making them stand out from the rest. Groove A *can* be as exciting but is generally more laid-back in energy, making it the perfect backdrop for a

³² Flory, *I Hear a Symphony*, 60.

verse's lyric and melody. The entirety of "Who Am I" uses a variation of the 12/8 version of Groove A, barring a stop-time section in the bridge. Varying only slightly in the high-hat pattern, the drum groove in "Who Am I" adds an extra sixteenth note in the middle of the first and third triplet groups (Figure 5). This adds motion to the groove at a slow ballad tempo (70 BPM).

Figure 5: "Who Am I" Drum groove

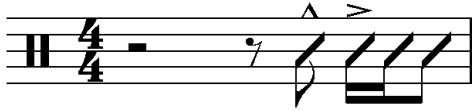



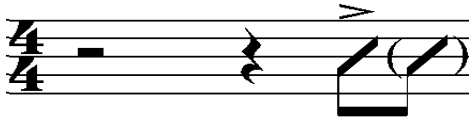


"Sing Your Truth" also uses a variation of both Groove A and Groove B in its arrangement. The rhythmic narrative of "Sing Your Truth" begins with a deconstructed version of Groove A and ends with a powerful Groove B in the final refrain (bar 82). This rhythmic expansion carries and elevates the energy of the piece from section to section. The dramatic shifting in the groove at the end was used to conclude the suite in an exciting manner.

3.5 Fills

Drum fills were woven through the Motown repertoire and were used to connect separate sections in the form, as well as to add rhythmic texture to the grooves. There is a small group of basic drum fills that can be heard in much of the sample list. The notated rhythms shown in Table 5 represent a basic version of the most commonly used fills. Note that some samples used multiple fills from Table 5 and others used very few or none at all.

Table 5: Fills Used in Motown Repertoire

No.	Fill Rhythm	Example
1		“Reach Out I’ll Be There”
2		“Can’t Help Myself”
3		“Heat Wave”
4		“My Guy”
5		“One More Heartache”

It was common for a piece to begin with a drum fill leading in the rest of the band which immediately established the tempo and groove. These fills played an important role in creating the Motown Sound. They were played and perfected by the drummers of The Funk Brothers including

Benny Benjamin, Richard ‘Pistol’ Allen, and Uriel Jones.³³ The fills shown in Table 5 were used throughout the drum parts in *Love and Determination Suite*. See for example the pickup to “Doesn’t Serve Me” where the drum kit plays fill number two on the snare as rim shots, as well as bar 9 of “Sweet Memory” wherein the drum part plays fill number one.

3.6 Distinct Harmonic Rhythm

A common device used within the Motown Sound is that of distinct harmonic rhythms. Often the chord changes of a piece were played over a syncopated rhythmic motif. This can be heard in “Heat Wave” (Figure 6) and “This Old Heart of Mine” (Figure 7). This technique was utilized throughout the suite seen in the choruses of both “Love and Determination” (Figure 8) and “Find a New” (Figure 9).

Figure 6: “Heat Wave” Verse progression

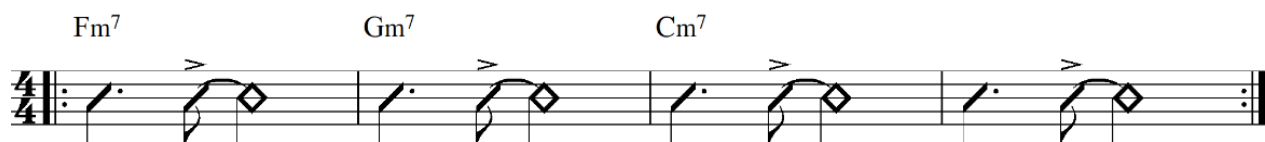
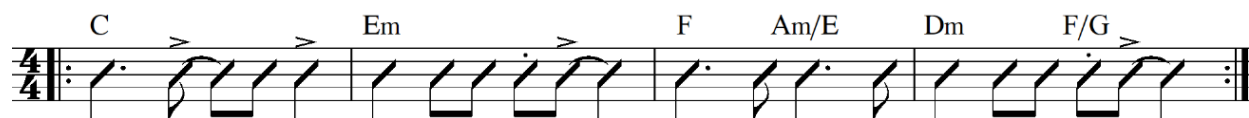


Figure 7: “This Old Heart of Mine” Chorus progression



³³ Gruendler, Donny. “Fundamental Fills”. Modern Drummer.
https://www.modrndrummer.com/2016/10/video-lesson-fundamental-fills-part-5-six-stroke-stickings/?fbclid=IwAR3nUsfPZiHwzzjZgGT_IPSWJCaHg0e6QUChiuiKnCmWRUVZJGDTK_kfpbY (accessed January 13, 2020)

Figure 8: “Love and Determination” Chorus progression



Figure 9: “Find a New” Chorus progression



The aforementioned rhythmic devices depict important characteristics of the Motown Sound. These rhythmic qualities were what brought motion to all other elements of the music. They were what made people want to join in, dance, and be participants in the music itself. Cumulatively the rhythmic fingerprint of Motown Records played a monumental role in establishing the record company’s signature sound and was, therefore, a principal source of inspiration when writing the suite.

CHAPTER 4: HARMONIC AND MELODIC CONSTRUCTION

4.1 Overview of Harmonic Construction

Harmonic characteristics found in the research showed a wide variety of patterns and techniques. From basic diatonic harmony to complex harmonic structures, an extensive array of influences and contributors made the Motown sound rich in harmonic variety. Heavily influenced by gospel, blues, jazz, and western classical harmonic structures, the samples provided a fountain of inspiration for harmony in *Love and Determination Suite*. Shown below are some common harmonic devices found in the research, alongside ways in which these devices were used in the suite.

4.2 Functional Harmonic Structure

The most basic harmonic structure found in the research was the use of diatonic chords as exemplified in the chorus of “This Old Heart of Mine” (Figure 10). Both triadic and seventh chords are included in this category. No piece in *Love and Determination Suite* used diatonic chords exclusively. Certain sections in the movements, however, use diatonic progressions (see Figure 11).

Figure 10: “This Old Heart of Mine” Chorus progression

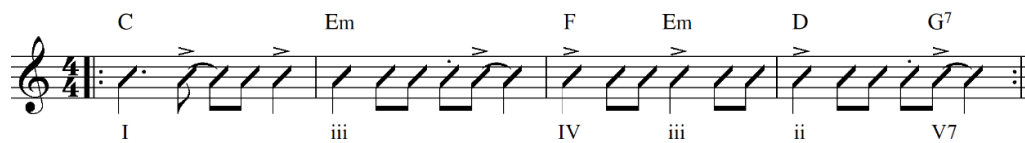


Figure 11: “Sweet Memory” Verse progression



Another common device found in the research was the use of non-diatonic major-triadic and dominant-seventh chords. Most commonly, these chords were altered on the second, the third, and the sixth scale degrees. Figure 12 shows the application of this concept in the opening chord progression of “My Guy.” This concept often appears as a cycle of fifths as illustrated in bars 1-2 of Figure 12. A similar application of cycling dominant-seventh chords was used in the chorus of “Love and Determination” (Figure 13). In the Motown repertoire, the use of non-diatonic major-triadic and dominant-seventh chords added interest to otherwise diatonic harmonic backdrops. This device was commonly utilized in *Love and Determination Suite* to add sonic interest to the harmony. This can be seen in the verse progression of “Doesn’t Serve Me” (Figure 14).

Figure 12: “My Guy” Chorus progression showing the cycling of dominant seventh chords



Figure 13: “Love and Determination” Chorus Progression



Figure 14: “Doesn’t Serve Me” Verse progression



Another harmonic device found in the research was the use of blues tonality. The quintessential chords used in this group are I^7 , IV^7 , and V^7 . Pieces that utilized this tonality also

made use of secondary dominant-seventh chords.³⁴ An example of this type of chordal structure can be seen in “Shop Around” (Figure 15). The most blues-based section of *Love and Determination Suite* is the bridge of “Who Am I” (Figure 16). Here the blues-based harmony and melodic inflection intend to mirror a shift in the lyrical mood of the piece, from reflective, to resentful and woeful.

Figure 15: “Shop Around” Verse progression



Figure 16: “Who Am I” Partial bridge progression



Some Motown songs use combinations of the aforementioned groupings, as well as other harmonic techniques. These include progressions which are generally longer and more complex such as in “My Cherie Amour” and “Baby I’m For Real.” These types of songs are closely related to the Tin Pan Alley standards which were popular in the 1940s and 1950s. Songs that do not follow a Tin Pan Alley standard format show other unique and irregular approaches. Most pieces in *Love and Determination* are more complex, using a combination of diatonic and non-diatonic harmony, as well as revolving key centres.

³⁴ Note that although many of the samples use these blues-based chords, very few follow a standard 12-bar blues structure.

Other harmonic devices found in the sample list included subdominant, suspended, and diminished harmony, as well as chord colourations, the use of pedal point, and ascending key changes. Subdominant minor harmony was most often found in the form of iv, iv⁶, or ii^{dim}/IV chords as exemplified in “Do You Love Me” (Figure 17). In most cases when used in the suite, subdominant minor chords were intended to evoke a feeling of melancholy nostalgia, as was applied in the refrain of “Sing Your Truth” (Figure 18).

Figure 17: “Do You Love Me” Chorus Progression

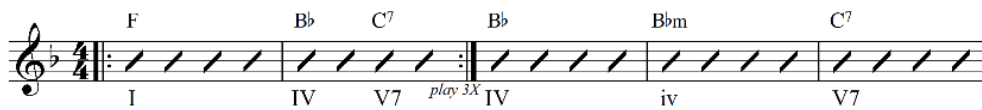
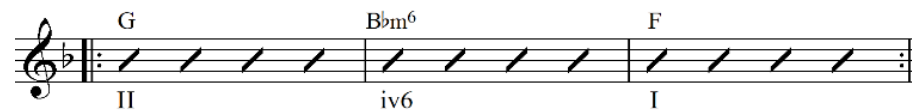


Figure 18: “Sing Your Truth” Refrain progression



Suspended chords most commonly appeared in Motown repertoire as V^{sus} chords and were used almost exclusively as cadences. Extensions of this chord such as V^{7sus}, V^{11sus}, and V^{13sus} were also commonly used. For example, the introduction of “If I Could Build My Whole World Around You” (Figure 19) and the chorus of “Love and Determination” (Figure 13) both use a V^{sus13} as their cadential chord leading into the next section. This suspended sound, with respective extensions, played an important role in the music analyzed and, therefore, was used frequently throughout the suite. The definitive sound of this cadential chord suggests the start or end of a section and was used in the suite to create exciting transitions that succinctly threaded songs together.

Figure 19: “If I Could Build My Whole World Around You” Introduction progression



Chord colourations were also prevalent throughout the sample list. They were most commonly manifested as minor and major sixth and seventh chords. This type of chordal colouration was explored throughout the suite. For example, the chorus progression of “Doesn’t Serve Me” (Figure 20) was inspired by the interesting chord colorations of the chorus progression of “You Keep Me Hanging On” (Figure 21).

Figure 20: “Doesn’t Serve Me” Chorus progression



Figure 21: “Keep Me Hangin’ On” Chorus progression



Another device drawn from during the harmonic construction of the suite was the use of pedal-point in the bass.³⁵ The most common scale degrees found to be used in pedal-point were I and V. In the Motown repertoire bass pedal can be seen in “What Becomes of the Broken Hearted” (Figure 22) and “You’re All I Need to Get By” (Figure 23). A focal characteristic in

³⁵ Pedal point is a musical technique where shifting harmony is accompanied by a constant unchanging tone often played by the bass.

“Sweet Memory” (Figure 24) is the use of a bass pedal. Barring the final choruses, each chorus in “Sweet Memory” uses a bass pedal on the fifth degree of its respective scale.³⁶ The final chorus resolves to a pedal on the tonic (Eb in the key of Eb). This shift in the bass is meant to convey a sense of relief after so much of the song has maintained an unresolved mood with the pedal on the fifth degree.

Figure 22: “What Becomes of the Broken Hearted” Chorus progression



Figure 23: “You’re All I Need to Get By” Verse progression

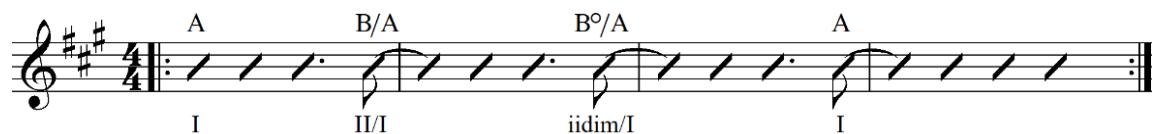


Figure 24: “Sweet Memory” Chorus progression



Diminished harmony was also found throughout the research as can be seen in the pre-chorus of “Reach Out I’ll Be There” (Figure 25). The use of diminished harmony in this piece served as the inspiration for the pre-chorus progression in “Sweet Memory” (Figure 26). In both these pieces the chromatic movement of the diminished harmony serves as a bridge between key centers.

³⁶ “Sweet Memory” cycles through three separate keys. The choruses are either in the key of Eb or Bb. When in the key of Eb, a Bb pedal is played by the bass, when in the key of Bb an F pedal is played by the bass.

Figure 25: “Reach Out I’ll Be There” Pre-chorus progression

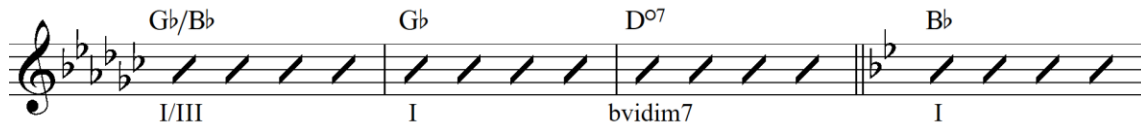
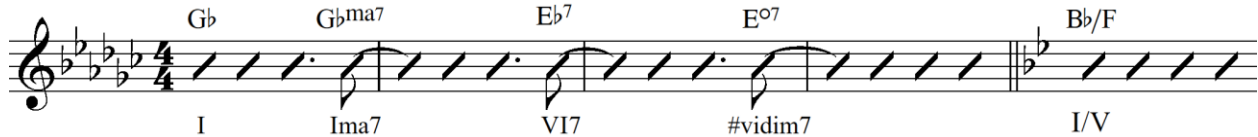


Figure 26: “Sweet Memory” Pre-chorus progression



Another device used in the sample list was ascending key changes. These usually took place two thirds of the way through the piece, or before the final chorus section. An example of this is when “My Girl” changes from key of C to key of D at the end of the instrumental interlude (1:49). This technique was used in “Love and Determination” when the key centre changes from A to Bb before the final verse. This is meant to evoke a sense of emotional elevation mirroring the song’s inspirational lyrics.

4.3 Keys

The choice of keys found in the sample list can likely be linked to different factors including the composer’s preference, range and timbral parameters of the vocalist(s), and arrangement purposes (e.g. keys that were optimal for horn players). Keys in *Love and Determination Suite* were selected in a similar manner. Written in conjunction with the voice of the composer, all songs needed to accommodate the range and timbral preferences of the vocalist/composer. Otherwise, choice of keys in the composition process was arbitrary.³⁷ Once completed, however, some keys were changed to accommodate the arrangement. For example,

³⁷ In a performance setting, keys could easily be shifted to suite the lead vocalist.

“Find a New” was originally composed in the key of Db major, but was eventually changed to the key of C with the intention of creating a score that was easier to sight read. See Appendix B for a complete list of keys used in the sample list.

An intriguing harmonic tool found in the research was the use of multiple key centres within one piece. A piece with multiple key centres showed a distinct revolving of keys between sections, usually between the verse and the chorus, and is not to be equated to an ascending key change (as heard in “My Girl”). This tool is seemingly used to create differentiation between sections, adding a sense of emotional shift each time the key centre is changed. This technique is used in The Four Tops’ “Reach Out I’ll Be There,” where all of the verses are in the key of Gb major and all of the choruses are in the key of Bb major. This harmonic tool was used most commonly by the writing team of Holland-Dozier-Holland (HDH) during their “classical period” (1966-1967), wherein Brian Holland was influenced by western classical composers.³⁸

Table 6 shows pieces that use this technique, and what keys they use respectively. In *Love and Determination Suite* it can be seen in “Find a New” and “Sweet Memory.” All of the verses of “Find a New” are in the key of C and all of the choruses are in the key of D. The upwards modulation of keys is intended to add excitement to the song’s melody and lyric. A total of three distinct key centres are utilized in “Sweet Memory.” Part one of each chorus is in the key of Bb, part two of each chorus is in the key of Eb, and each verse is in the key of Gb. The cycling of key centres here was used in attempts to mirror the narrator’s evolving emotional disposition throughout.

³⁸ George, *Where Did Our Love Go?*, 119.

Table 6: Songs in Multiple Keys

Songs in Multiple Keys	Keys	Modulation Interval
Reach Out I'll Be There	Gb/Bb	Major 3rd
Shake Me Wake Me	Ab/Db	Perfect 4th
Bernadette	Eb/Gb	Minor 3rd
Love Child	A/A minor	Minor 3rd
Keep Me Hangin' On	Ab/E/Gb	Augmented 4 th , major 2nd
Hey Love	C/F	Perfect 4th
What Becomes of the Broken Hearted	Bb/C	Major 2nd
Your Precious Love	Bb/Db	Minor 3rd

In summary, the harmonic construction in *Love and Determination Suite* was approached with the intention to draw on, and expand from, concepts found in the research. Harmonic concepts such as common chord progressions, the use of subdominant, suspended, and diminished harmony, chord colourations, pedal point, ascending key changes, and key centre choices were all considered and explored during the compositional process. The suite attempted to make use of these harmonic devices by synthesizing them with the composer's creative inclinations to create a fresh harmonic product rooted in the Motown Sound.

4.4 Overview of Melodic Construction

There appear to be a variety of approaches that were utilized in the construction of Motown melodies. Both tonal and rhythmic qualities were analyzed to understand the material before creating melodies in a similar style. The main melodic devices focused on in the research were specific tonal parameters, call and response, melisma, syncopation, short rhythmic values, and the use of repeating motifs. The following are brief explanations of how these devices were found to be used in the research alongside their approximate transcriptions, as well as examples of how these devices were used in the melodic construction of *Love and Determination Suite*.

4.5 Tonal Parameters

Most commonly, melodies used the pentatonic scale shown in Figure 27. This particular scale is essentially a major diatonic scale which omits the fourth and seventh degrees. Melodies such as “Honey Chile” (Figure 28) use some combination of these notes while others such as “You Can’t Hurry Love” (Figure 29) use a complete diatonic scale, but this is less common.

Figure 27: Pentatonic Scale (Diatonic Scale Omitting Fourth and Seventh Tone) Key of C



Figure 28: “Honey Chile” Melodic Excerpt

Bar 9 B \flat 6 Eb/B \flat Cm/B B \flat

Got too old to scorn me, dear old aun_tie warned me You sure was no good for me ho-ney chile. But your

Es Eb B \flat Eb F7

kiss es swee ter than the cake that Gram ma used to bake, oh those sweet lil things a-bout ya sure e nough take the cake

Figure 29: “You Can’t Hurry Love” Melodic Excerpt

Bar 15 B \flat Eb B \flat

Can't hu - rry love no you just have to wait, she said

Dm Gm Eb F

love don't come ea sy it's a game of give and take.

Another common tonal parameter is the use of blues inflections to create a blues tonality. This can be seen in the melody of “Shop Around” (Figure 30). In this case, the blues-notes (most

commonly the flatted third and seventh scale degrees) most commonly align with their correlating chord changes.

Figure 30: “Shop Around” Melodic Example Utilizing a Blues Tonality

Bar 5

G7 C7 G7 C7

Just be case you've be come a young man now, there's still some things that you don't___ un-der stand now

G7 C7 G7 C7

be- fore you ask some girl for her hand now___ keep you free- dom for as long as you can now

When analyzing chord/melody relationships, some melodies were found to follow their correlating chord structures, while others used a more scalar focus (where the scale took precedence over the chord changes). As most melodies avoided long tones and were conversational in rhythmic pacing, passing notes suggested little dissonance over the chord changes. Supported by strong rhythmic qualities and the avoidance of the fourth and seventh tones in the major scale, lead melodies were free to use a scalar approach over most chord changes. It was more common to hear exact chordal harmony in the background vocals than it was in the lead melodies. A combination of the scalar focus and the chordal focus approaches was used when considering tonal parameters of melodic construction in *Love and Determination Suite*.

4.6 Call and Response

Call and response was a popular melodic device in the Motown repertoire. It was used to either separate melodies between lead and background vocalists, or to add responsory embellishment to lead melodic lines. Andrew Flory cites call and response between lead and

background vocal parts as an integral aspect of the Motown Sound.³⁹ An example of the use of this device can be seen in “Do You Love Me” (Figure 31). This characteristic is commonly found in African American gospel music. It can be heard in the conversational relationship between a preacher and a congregation in a Baptist Christian church,⁴⁰ and likely influenced its use in the Motown Sound. Call and response was utilized in almost every piece in *Love and Determination Suite* between the lead and background vocals (BGV) as can be seen in Figure 32.

Figure 31: “Do You Love Me” Melodic Excerpt of Call and Response

Figure 31 displays a musical excerpt from “Do You Love Me” in 4/4 time, featuring a call and response structure. The Lead Voice part (top staff) begins with a melodic phrase in Bar 7, marked with a box, and continues with a similar phrase. The BGV part (bottom staff) responds with a rhythmic accompaniment. The lyrics for the Lead Voice are “Do you love me?_” and “Do you love me?_”. The lyrics for the BGV are “I can rea-ly move I’m_ in the groove” and “Do you love_ me?”.

Figure 32: “Doesn’t Serve Me” Melodic Excerpt of Call and Response

Figure 32 displays a musical excerpt from “Doesn’t Serve Me” in 4/4 time, featuring a call and response structure. The Lead Voice part (top staff) begins with a melodic phrase in Bar 41, marked with a box, and continues with a similar phrase. The BGV part (bottom staff) responds with a rhythmic accompaniment. The lyrics for the Lead Voice are “It does' nt ser_ ve me ba-by_” and “it does-n't serve me no_ more_”. The lyrics for the BGV are “It does-n't se-rve me ba_ by!” and “hoo_ hoo!”.

4.7 Melisma

Melisma is defined as a group of notes sung over one syllable of text and is a common melodic device used in the Motown repertoire. This style of singing can also be seen in African American gospel music.⁴¹ The melody of “Tracks of My Tears” (Figure 33) shows composer

³⁹ Flory, *I Hear a Symphony*, 60.

⁴⁰ Fitzgerald, “Black Pop Songwriting 1963-1966”, 133.

⁴¹ Maultsby, “The Impact of Gospel Music on the Secular Music Industry”, 30.

Smokey Robinson's use of this device. Melisma is used similarly throughout *Love and Determination Suite*. Take, for example, the bridge of "Who Am I" (Figure 34), where the lead vocalist sings a melismatic melody with blues inflections. This combination of melisma and blues inflections is intended to convey a sense of heightened emotion during one of the musically and lyrically climatic points in the song. Although melismatic singing is often improvisational in approach, certain melismatic passages in the suite were chosen to be notated precisely, as this style of singing was considered to be an integral part of certain melodies. See Appendix D for more on melismatic singing in *Love and Determination Suite*.

Figure 33: "Tracks of My Tears" Melodic Excerpt of Melisma

Bar 9

Peo ple say I'm the life of the par_ty 'cos I tell a joke or two Al-though I might be laugh ing loud and hear-ty, deep in-side I'm blue

Figure 34: "Who Am I" Melodic Excerpt of Melisma

Bar 21

Said you'de al-ways love me and that you'de ne-ver leave me that's why I gave you my all! Yes I gave you ev-ery-thing

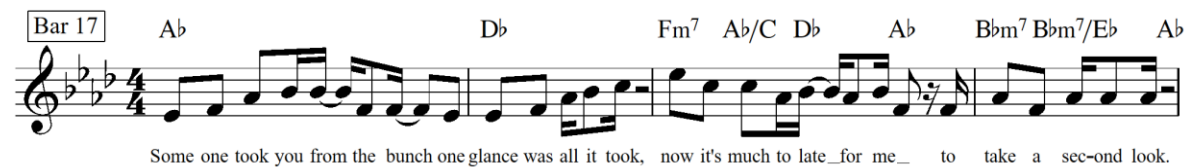
4.8 Syncopation

Syncopation was found to be a tremendously important rhythmic concept utilized throughout the Motown repertoire, both in the melodies and otherwise. The Merriam Webster

Dictionary defines syncopation as “a temporary displacement of the regular metrical accent in music caused typically by stressing the weak beat” (also referred to as the off-beat or the up-beat). The overall rhythmic matrix of Motown music places emphasis on what is referred to as the backbeat.⁴² This concept, rooted in African American musical traditions including blues, gospel, and jazz, has long been a key component of popular music.

Melodic syncopation is found on multiple subdivision levels in the Motown repertoire. Emphasis on the second eighth note in a group of two eighth notes, for example, is utilized consistently throughout the sample list. The emphasis on the second and fourth sixteenth note in a group of four sixteenth notes is also utilized. Examples of this can be seen in the melodies of “Honey Chile” (Figure 28) and “I Want You Back” (Figure 35).

Figure 35: “I Want You Back” Example of Melodic Syncopation



Arguably, syncopation is a cornerstone of the Motown Sound as without it, the music would sound completely different. When approaching melodic construction in *Love and Determination Suite*, melodies were inspired by these quintessential syncopated rhythms. Melodic syncopation is used in every movement of the suite, as can be seen in the verse of “Love and Determination Suite” (Figure 36).

⁴² In a 4/4 time signature, the backbeat refers to beats 2 and 4.

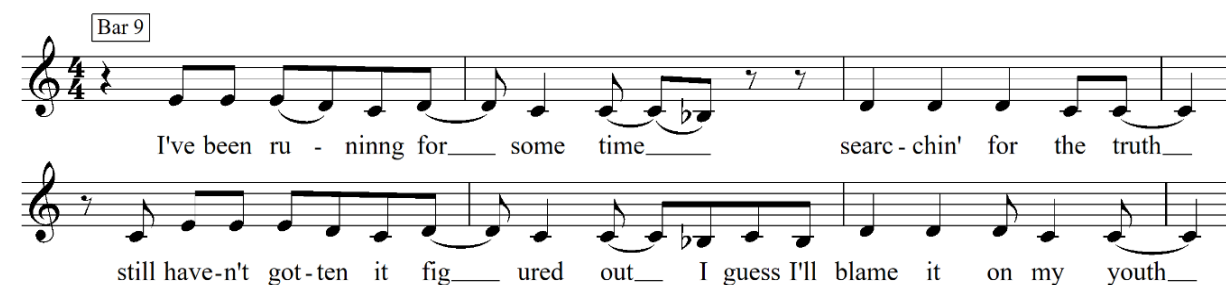
Figure 36: “Love and Determination” Example of Melodic Syncopation



4.9 Rhythmic Distribution in Melody

Most Motown melodies were percussive and quick paced. They seldom used long and sustained note values. Similarly, the space *between* phrases rarely went beyond four beats; more commonly these spaces were either one or two beats. The rhythmic values most frequently used to create the melodies were sixteenth, eighth, and quarter notes. Less frequently used were half notes, and, very seldomly, whole notes. In combination with syncopation, the use of short note values contributed to conversational rhythmic pacing in melody. A majority of the melodies in *Love and Determination* follow these rhythmic parameters in their melodic construction, see for example the verse melody of “Find a New” (Figure 37).

Figure 37: “Find a New” Example of rhythmic values in melody



4.10 Melodic Riffs and Motifs

Short melodic motifs or riffs were used abundantly throughout the Motown repertoire. Many of the samples made use of this device, often in the chorus. It can be assumed this was used to encourage audience participation. This can be seen in the melody of Stevie Wonder's "Uptight" (Figure 38). This device was used frequently in the melodic construction of *Love and Determination Suite* as can be seen in the chorus of "Find a New" (Figure 39). Many of these melodic and vocal devices are commonly found in African American gospel music. Melisma, slides, bends, shouts, hollers, melodic and textual repetition, and call-response structures all have roots in African American folk music traditions. The gospel influence is particularly strong in Motown's repertoire.⁴³

Figure 38: "Uptight" Example of riff-based melody

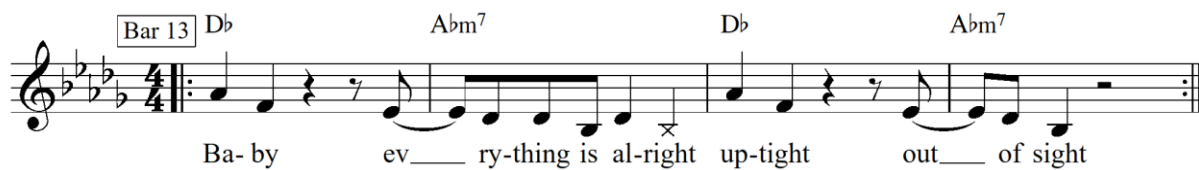


Figure 39: "Find A New" Example of riff-based melody

Bar 29 A⁷ D G/D D C/D G/D D G/D D C/D

and find a new way to live my life find a diff-rent way to go find a

D G/D D C/D G/D C⁷ G¹³(sus⁴)

new way to clear my mind and a way to serve my soul

⁴³ Maultsby, "The Impact of Gospel Music on the Secular Music Industry", 30.

In conclusion, melodic construction in *Love and Determination* attempted to explore and synthesize defining melodic characteristics (both scalar and rhythmic) of the Motown Sound. These characteristics were explored throughout the suite in attempts to compose melodies that reflected and expanded on the spirit of the melodic content analyzed in the research.

CHAPTER 5: INSTRUMENTATION AND ARRANGEMENT

5.1 Overview of Instrumentation

Motown recording used an array of instrumental arrangements. Each piece from the sample list had a minimum four-piece rhythm section as its foundation. The rhythm section was comprised of drums (kit), electric or acoustic bass, acoustic piano (or organ/keys), and one or more electric guitars. All samples analysed had at least one lead vocal (if not a duo or quartet configuration), and most had a background vocal section as well. Other common instrument groups included horns and strings, as well as various wind instruments such as flute, oboe, and harmonica. Percussion also played a very important role in a majority of the samples. Vibraphone, bells (glockenspiel), handclaps, finger snaps, tambourine, congas, and cowbell are all common percussion sounds heard on the recordings. Table 7 shows the instrumental makeup of the 50 samples. It also notes the frequency of use of these instruments.

Table 7: Motown Instrumentation

Instrument	Songs
Drums	50
Bass	50
Guitar	50
Piano	45
Keys/Organ	5
Lead Vocals	50
Background Vocals	46
Horns	32
Other Wind Instruments	9
Strings	20
Tambourine	27
Hand Claps/Finger Snaps	14
Vibes/Bells	16
Other Percussion	22
Concert Harp	5
Harmonica	2

The instrumental textures of songs ranged quite drastically from rhythm section and vocals only (as heard in “Shop Around”), to rhythm section, vocals, percussion, horn sections, and string sections (as heard in “For Once in My Life”). Some pieces have an arranged horn section, while others used only one horn such as a baritone or a tenor saxophone. Strings are also an important part of many Motown arrangements. Some samples showed three to four-part string sections playing complex melodic and harmonic arrangements, other times there was simply one violin. When only one string or horn part was present, the parts they played sounded much freer than a full section. It can be assumed that solo melodic instruments generally played in a generally improvisational manner similar to that employed by the rhythm section.

Percussion instruments were used very commonly in Motown recordings. As part of the rhythm section, percussion played an integral role in creating the rhythmic imprints of pieces. The musicians of Motown used a dynamic array of percussion instruments such as handclaps, finger snaps, congas, cowbells, vibraphone, wooden chairs, and snow chains to add sonic texture and groove to each piece. All but three of the samples contained at least one type of percussion if not two or three.

When deciding on instrumentation in *Love and Determination Suite*, different textural arrangements were explored based on the variance shown in the research. To reflect this variety of arrangement, not every composition is arranged for the same instrumental grouping. Table 8 shows the instrumentation of each composition in the suite. The song arrangements were built on a foundation of a four-piece rhythm section with one lead vocal. Only four pieces from the sample list did not use background vocalists,⁴⁴ while all other pieces used a background vocal

⁴⁴ Samples which did not use background vocalists were: “If I Could Build My Whole World Around You,” “Ain’t No Mountain High Enough,” “Finger Tips Pt. 2,” and “My Cherie Amour.”

section of two to five voices. Background vocals were considered an integral part of the Motown Sound and were therefore utilized throughout *Love and Determination Suite*. The grouping of vocalists in the suite, however, is not homogenous.

Table 8: *Love and Determination Suite* Instrumentation

Song	Drums	Bass	Piano	Guitar	Vocal	BGVs	Vibes	Perc.	Strings	Horns
Find a New										
Doesn't Serve Me										
Who Am I										
Love and Determination										
Sweet Memory										
Sing Your Truth										

BGVs: Background Vocals **Perc:** Percussion

The vocal arrangements in “Find a New,” “Sing Your Truth,” “Sweet Memory,” and “Doesn’t Serve Me” consisted of one lead vocal, as well as two to three background vocal parts. This arrangement was inspired by groups such as The Supremes and Martha Reeves and the Vandellas. A three-part background vocal section was used in “Love and Determination” mixing male and females voices in a soprano, alto, and tenor configuration. The use of mixed male and female backing vocals can be heard on pieces such as “For Once in My Life” and “What Becomes of the Broken Hearted.” The vocal arrangement of “Who Am I” was inspired by Smokey Robinson and the Miracles, whose vocal personnel consists of one lead vocalist, and four backing vocalists (three males and one female). “Who Am I” used two male and two female voices in its configuration (soprano, alto, tenor, bass).

Each movement in *Love and Determination Suite* has percussion parts, including tambourine and vibraphone. Diverse configurations of horn and string parts were explored throughout the suite, with the intention of achieving a variety of textures. “Who Am I,” “Doesn’t

Serve Me,” and “Love and Determination” all have three-part horn sections, whereas “Find a New” has one baritone saxophone. Some examples of pieces that use solo baritone saxophone in the Motown repertoire include “Back in My Arms Again,” “This Old Heart of Mine,” and “Nowhere to Run.” All four of the compositions using strings in *Love and Determination Suite* are either composed for a three-part or four-part string section (one or two violins, viola, and cello). In the Motown repertoire, strings added sweetness and romanticism to their arrangements. String arrangements in the suite attempted to capture a similar whimsical quality.

5.2 Musical Arrangement and The Funk Brothers

During the period of 1961-1969, while Motown Records was still based in Detroit, the company had a house band which provided instrumentation for every recording. This band was a group of Detroit’s best jazz and blues musicians, hired by Berry Gordy to act as session musicians for all the music recorded at Hitsville U.S.A (Motown’s recording studio).⁴⁵ This group was self-named The Funk Brothers and consisted of a roster of experienced jazz and blues musicians active in the Detroit music scene. The Funk Brothers included Benny Benjamin, Uriel Jones, and Pistol Allen on drums, James Jamerson and Bob Babbitt on bass, Jack Ashford and Eddie ‘Bongo’ Brown on vibraphone and percussion, Robert White, Eddie Willis, and Joe Messina on guitar, and Joe Hunter, Johnny Griffith, and Earl Van Dyke on keyboards. This band played on more hit records than The Beatles, The Beach Boys, The Rolling Stones, and Elvis Presley combined, making them “the greatest hit machine in the history of popular music.”⁴⁶

⁴⁵ The Funk Brothers. *Standing in the Shadows of Motown*. DVD. Directed by Paul Justman. California: Artisan Entertainment, 2002.

⁴⁶ Ibid.

Until the early seventies, The Funk Brothers were not listed as contributors on the Motown recordings that they played on, as was industry standard at the time. Players of The Funk Brothers, however, were important contributors to Motown's musical arrangements during the 1960s. They were masters of composing musical motifs, grooves, and accompaniment patterns that fit together in a sophisticated manner. Each part served an important purpose in the overall arrangement. The Funk Brother worked together with Motown's musical directors and arrangers to bring to life the rhythm section arrangements of the songs that they played on. Paul Riser, one of Motown's house arrangers, once said that he would not "try to teach" the players what to do because "they [knew] their instruments so well."⁴⁷

Contractually required to remain in Detroit to be on call for last-minute recording sessions,⁴⁸ the musicians of Motown would spend their time jamming at local jazz clubs when they weren't recording hits for the company. Their experience playing together both before and during the Motown era immensely aided Motown Records in producing chart-topping hits, and thus, record-breaking profits.

The following are partial song analyses of the arrangement of "Ain't That Peculiar" and "Keep Me Hangin' On." The textural arrangement tables summarize instrumental texture throughout a recording. *Love and Determination Suite* used this concept of textural storytelling as a compositional device as well.

⁴⁷ Flory, *I Hear a Symphony*, 43.

⁴⁸ George, *Where Did Our Love Go?*, 104.

Table 9: “Ain’t That Peculiar” Textural Arrangement

	Riff	INT.	V1	PC1	CH.	V2	PC2	CH.	Riff	REF.	V3	PC3	CH.
Bass													
Drums	HH	GRV							HH	GRV			
Piano													
Guitar													
Handclaps													
Congas													
Tambourine													
Lead Vocal													
BGV													
Horns													

**INT: Introduction V: Verse PC: Pre-chorus CH: Chorus REF: Refrain HH: High-hat GRV: Groove*

Figure 40: “Ain’t That Peculiar” Verse

VERSE

Lead Vocal: You do me wrong but still I'm crazy a-bout you

E. Gtr.: N.C. D/E E A/E E D/E N.C. D/E E A/E E D/E

Pno.

E. Bass

Tambourine

Dr.

Perc. Congas

Figure 40 shows bars 9-16 (verse) of “Ain’t That Peculiar” recorded by Marvin Gaye, and The Funk Brothers. The groove in this piece is played by the drum kit and is heavily supplemented by multiple types of auxiliary percussion. The beat subdivision of this piece is swung-eighth at a tempo of 160 beats per minute. The main groove (Groove A) is noteworthy for

the use of a tambourine in place of the high-hat, which keeps a steady stream of swung-eighth notes throughout. Handclaps are heard on the backbeat (beats two and four), and congas play a mixture of quarter and eighth notes which add rhythmic and tonal variance to the rest of the percussion parts.

Bass player James Jamerson plays a repetitive motif revolving around the tonic. The bass and piano play interchanging melodic lines. They work in tandem to create ongoing melodic motion; the piano picking up where the bass part leaves space. This musical interchange leaves room for the syncopated vocal melody to be highlighted in the arrangement. The guitar part simply plays a short, accentuated “E” at the end of every two bars, aligning with the tambourine, snare, and handclaps on beat four.⁴⁹ Cumulatively, the arrangement of each independent motif is successful in presenting a strong musical picture without textural clutter.

Table 9 shows how instrumental textures are used to add dynamic variety to a short and harmonically repetitive piece. A brief riff, played by the piano, introduces an instrumental vamp which establishes the groove and feel of the piece. The entire rhythm section is then maintained until the end of the piece, barring the reappearance of the introductory riff partway through. Background vocals, which sing harmonic countermelodies, are layered in at the first pre-chorus and continue throughout the duration of the piece. Horns can be heard only in the choruses, surrounding the main lyric with countermelodic accentuations. This emphasises the song’s main lyric and melody. A textural drop is placed approximately two thirds through the composition, providing a slight reprise which makes the re-entrance of the band more exciting. All instruments and voices are present in the final chorus which concludes the piece with high energy. Table 10

⁴⁹ The stacking of multiple instrumental textures on the backbeat was a common arrangement device found in the research. This density of arrangement was an important characteristic of the Motown Sound.

shows the textural arrangement of “Find a New” which exemplifies the use of textural storytelling in *Love and Determination Suite*.

	INT. 1/2	INT. 2/2	V1	CH.	REF	V2	CH.	REF 1/2	REF2/2	CHX2
Bass	R	R	R		R	R		R	R	
Drums	HH	HH			HH			HH	HH	
Piano	R	R			R			R	R	
Guitar										
Tambourine										
Lead Vocal										
BGV										
Bari Sax		R							R	

Figure 41: “Find a New” Main motif/riff

Figure 41 shows the riff which is played by the bass in all sections besides the choruses of “Find a New.” Other instruments play this line in unison with the bass at different points in the song. When this motif appears as a unison band line, certain textures in the arrangement drop out. The composition of this main riff was inspired by material heard in the introductions of “One More Heartache” and “Shake Me (Wake Me).” The variation of band textures in this song composition was inspired by the carefully crafted band arrangements played by The Funk Brothers.

laid-back line in the first bar, before doubling the melody at the end of bar two. The drums play a variation on Groove B, using a busier high-hat pattern to add interest at a slower tempo.

Figure 42: “Who Am I” Bar 1-2

The musical score for "Who Am I" Bar 1-2 is presented in a multi-staff format. The key signature is one sharp (F#) and the time signature is 12/8. The score includes the following parts:

- Lead Voice:** The melody begins with a rest in the first bar, followed by the lyrics "Who who who?" across the second and third bars. The notes are G4, A4, B4, and A4.
- Electric Guitar:** The guitar part features a series of chords: D, D/F#, F#/A#, Bm, and G7. The notes are played in a rhythmic pattern that follows the vocal melody.
- Piano:** The piano part is marked *mp* (mezzo-piano). It includes a bass line that doubles the electric bass and a right-hand part that plays chords. The instruction "Piano doubles bass" is written below the piano staff.
- Electric Bass:** The bass line is marked *with piano* and follows the piano's bass line.
- Drum Set:** The drum set part features a high-hat pattern that is busier than the previous groove. The instruction *sim.* (simile) is written below the drum set staff.
- Tambourine:** The tambourine part features a simple rhythmic pattern that complements the drum set.

Due to the assembly line style of composing and recording at Motown Records in the 1960s, it is impossible to say for sure who composed or arranged what on the recordings we hear today. Session musicians, however, played an integral role in contributing to these recorded arrangements. The Funk Brothers had great influence in the evolution of the Motown Sound as they brought much of the music to life with their performances. Their musical choices, proficiency, and creativity contributed an invaluable amount to each composition recorded during this time period. It can be argued that “Without The Funk Brothers, there would be no Motown Sound.”⁵⁰

⁵⁰ Betts, Graham *Motown Encyclopedia*. (AC Publishing, 2014), 3.

CHAPTER 6: FORM

6.1 Overview of Formal Considerations

Form played a pivotal role in the composition of the Motown repertoire. Creating an engaging pop song, which would work within radio play requirements of the time, was a delicate craft that the Motown assembly line honed to perfection. Every section in each recording had to be intentional since the time parameters were so limited.⁵¹ This concept of succinct formatting was a crucial characteristic drawn on in the composing of *Love and Determination Suite*. The goal was to craft a musical story that could take a listener on an enjoyable adventure in approximately three minutes.⁵² Individual musical sections in the songs of the suite were evaluated carefully to be sure that they didn't detract from the flow of their respective piece. Although the songs are part of a larger body of work, each one can be performed independently from the rest of the suite.

Motown repertoire did not follow one standardized form, but rather used varied combinations of common musical sections. The following classifications were used to describe types of sections found throughout the samples: chorus (C), verse (V), pre-chorus (P), bridge (B), instrumental interlude, solo, refrain (R), break (X), and introduction (I). Of the analyzed samples, each song can be categorized into one of five main structure types as follows: verse/chorus, chorus/verse, Tin Pan Alley standard, strophic, and 12-bar blues.

By far the most popular structure was the verse/chorus format where the first substantial section of the song was a verse, followed by a chorus, cycling onward in that pattern. This group was more likely than the chorus/verse grouping to have a B-section, whether manifested as a

⁵¹ Due to industry standard radio play requirements of the time, most songs had to be under three minutes long.

⁵² Note that although succinct song structure was applied when composing *Love and Determination Suite*, it was not considered imperative for songs to clock in under three minutes. The movements are generally three to four minutes in length.

bridge, solo, or instrumental interlude. “My Girl” is an example of a verse/chorus structure with a string solo after the second chorus acting as a B-section. A majority of pieces in this category roughly followed an AABA grouping pattern. This can be seen in “One More Heartache” (Figure 43).

Figure 43: “One More Heartache” Form

			A		A		B	A	
	I	V	C	V	C	Solo	V	C	
Length in Bars	8	20	4	20	4	16	20	4 (repeat and fade)	

The second most common format in Motown song structure was chorus/verse. In this format the first substantial section of a song was a chorus followed by a verse. The piece then cycled onward in that pattern, occasionally adding a B-section. Of the 13 chorus/verse structure type pieces only five had a bridge section (as can be seen in “Can’t Help Myself”). More commonly seen in the chorus/verse format was an AAA structure where the chorus and verse cycled with small breaks in-between, as seen in the HDH hit performed by The Supremes, “Keep Me Hangin’ On” (Figure 44).⁵³

Figure 44: “Keep Me Hangin’ On” Form

			A		A		A		
	I	C	V	C	V	X	C	V	C
Length in Bars	4	12	12	12	8	2	8	12	8 (repeat and fade)

⁵³ Note that not all sections were the same length when repeated, however, they did use the same musical content. See how the first verse of “Keep Me Hangin’ On” is 12 bars long, while the second verse is 8 bars long (Figure 44). Here the same chords and melody are used, however, the second verse is truncated in length.

Three pieces from the sample list followed a Tin Pan Alley AABA standard structure. Examples of songs that used this structure are Stevie Wonder's "My Cherie Amour" and "For Once in My Life," as well as Mary Wells' "My Guy."

Only two samples follow different formats. "Friendship Train," performed by the group Gladys Knight and the Pips, utilized a strophic format where one vamp section was repeated for the duration of the piece. The only piece which followed a strict 12-bar blues format was used in Marvin Gaye's "Can I Get a Witness." See Appendix B for more information on form in the sample list.

6.2 Gospel Influence in Motown Song Structure

The prominence of chorus/verse and verse/chorus structures in Motown songwriting can be partially linked to gospel music. In his article "Black Pop Songwriting 1963-1969," Scott Fitzgerald discusses "the predominance of verse-chorus forms in the gospel repertoire (with addition of an occasional repeated refrain AAA form)." He notes that "Looking at musical form, one can clearly see gospel elements" in the songwriting of Black crossover artists in the 1960s, including Motown songwriters. The verse/chorus format is "ideally suited to the call-response between preacher/soloist (singing the verse) and congregation (singing the chorus)."⁵⁴ As popular music structures evolved throughout the 1960s it is important to note the role that African American gospel music played in influencing the structures of Motown and other secular music.

⁵⁴ Fitzgerald, Scott, "Black Pop Songwriting 1963-1966", *Black Music Research Journal* Vol. 27, No. 2 (Fall, 2007)

6.3 Structural Construction in *Love and Determination Suite*

All of the songs in *Love and Determination Suite* used a variety of musical sections which served as building blocks in creating pieces which mirrored common structures in Motown song form. These types of sections included chorus (C), verse (V), pre-chorus (P), bridge (B), instrumental interlude, solo, refrain (R), break (X), and introduction.

Each of the six songs used one of the five aforementioned structure types as inspiration, however, none of them followed one form exactly. “Find a New,” “Sweet Memory,” and “Love and Determination” can be categorized as verse/chorus structures which fall roughly into an AABA grouping. “Sweet Memory” can be considered as a verse/chorus structure with the texturally stripped-down chorus which functions as the introduction. The bridge or B-section in “Find a New” and “Sweet Memory” is the pre-chorus repeated. Although no new harmonic or melodic information is presented at these junctures, a severe drop in band texture provides a feeling of change in the piece, transforming the pre-chorus musical material into a section which functions as a bridge. The B-section in “Love and Determination” is created with a string and horn section featured over the verse’s harmony. This section was inspired by the harmonica solo in Stevie Wonder’s “For Once in My Life.” Pieces in *Love and Determination Suite* have short introductions, all of which are repeated throughout. Although definitive endings were composed for the songs, all except “Sing Your Truth” could easily be faded out over the final chorus in a recording situation.⁵⁵

“Doesn’t Serve Me” uses a chorus/verse structure with a bridge. “Who Am I” follows an AABA Tin Pan Alley standard format which begins and ends with a matching refrain. “Sing Your

⁵⁵ Every piece analyzed in the sample list ended in a fade-out.

Truth” can be considered as a verse/chorus AA format with the addition of a refrain following each chorus (Figure 45).

Figure 45: “Sing Your Truth” Form

	A					A				
	I	V	C	X	R	V	C	X	R	Outro
Length in Bars	8	16	16	1	6	16	16	1	11	8

In conclusion, succinct and well-organized song structure was integral to the Motown Sound. This was a cornerstone research finding and one that provided ample inspiration when writing *Love and Determination Suite*.

CHAPTER 7: CONCLUSION

Love and Determination Suite was composed with the intention of creating an original body of work which expanded on certain characteristics of the Motown Sound. The Motown Sound was a phenomenon which described the music produced by Motown Records in the 1960s. Analyzing and defining musical devices and characteristics of Motown Records during this time provided a foundation which influenced the writing of the suite. This approach was not typical in that it added a research element to the compositional process. In conclusion, the creation of original musical material inspired by the deconstructed elements of a selection of work from a pre-existing genre of music, proved to be a successful technique by which to approach composition.

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Appendix A: Detailed Sample List

#	Song	Composer	Artist/s	Producer/s	Year	Pop	R&B
1	Shop Around	SR, BG	Mir.	SR, BG	1961	2	1
2	Do You Love Me	BG	Con.	BG	1962	3	1
3	Stubborn Kind of Fellow	WS, MG, GG	MG	WS	1962	46	8
4	Mickey's Monkey	HDH	Mir.	HDH	1963	8	3
5	Hitch Hike	WS, MG, CP	MG	WS	1963	30	12
6	Can I Get a Witness	HDH	MG	LD, BH	1963	22	15
7	Heat Wave	HDH	MR&V	LD, BH	1963	4	1
8	You Really Got a Hold on Me	SR	Mir.	SR	1963	8	1
9	Fingertips P. 2	CP, HC	SW	BG	1963	1	1
10	Dancing in the Street	WS, MG	MR&V	WS	1964	2	-
11	Where Did Our Love Go	HDH	Sup.	LD, BH	1964	1	-
12	The Way You Do.	RR, SR	Temp.	SR	1964	11	-
13	My Guy	SR	MW	SR	1964	1	-
14	Can't Help Myself	HDH	Four.	LD, BH	1965	5	2
15	I'll Be Doggone	SR, WM, MT	MG	SR	1965	8	1
16	Ain't That Peculiar	SR, WM, MT, RR	MG	SR	1965	8	1
17	This Old Heart Of Mine	HDH	Isley	LD, BH	1965	12	6
18	Nowhere to Run	HDH	MR&V	LD, BH	1965	8	5
19	Tracks of My Tears	SR, MT, WM	Mir.	SR	1965	16	2
20	I Hear a Symphony	HDH	Sup.	LD, BH	1965	1	2
21	Stop in the Name of Love	HDH	Sup.	LD, BH	1965	1	2
22	Back in My Arms Again	HDH	Sup.	LD, BH	1965	1	1
23	My Girl	SR, RW	Temp.	SR, RW	1965	1	1
24	Reach Out (I'll Be There)	HDH	Four.	LD, BH	1966	1	1
25	Shake Me Wake Me.	HDH	Four.	LD, BH	1966	18	5
26	One More Heartache	SR, WM, RW, MT, RR	MG	SR	1966	8	1
27	What Becomes.	JD, PR, WW	JR	WW, JD	1966	7	6
28	You Can't Hurry Love	HDH	Sup.	LD, BH	1966	1	1
29	Keep Me Hanging On	HDH	Sup.	LD, BH	1966	1	1
30	Ain't Too Proud to Beg	NW, EH	Temp.	NW	1966	13	1
31	Uptight	SW, HC, SM	SW	WS	1966	3	1
32	Ain't No Mountain High Enough	AS	MG/TT	HF, JB	1967	17	3
33	Bernadette	HDH	Four.	LD, BH	1967	4	3
34	Honey Chile	RM, SM	MR&V	RM	1967	11	5
35	I Second that Emotion	SR, AC	Mir.	SR, AC	1967	4	1
36	I Was Made to Love Her	LH, SW, SM, HC	SW	HC	1967	2	1
37	Hey Love	MB, SW, CP	SW	CP	1967	90	9
38	Ain't Nothing Like the Real Thing	AS	MG/TT	AS	1968	8	1
39	You're All I Need to Get By	AS	MG/TT	AS	1968	7	1
40	If I Could Build.	HF, VB, JB	MG/TT	HF, JB	1968	10	2
41	Heard it Through the Grapevine	BS, NW	MG	NW	1968	1	1
42	Your Precious Love	AS	MG/TT	HF, JB	1968	33	7
43	Love Child	PS, RDT, FW, DR	Sup.	BG, FW, HC, DR	1968	1	2
44	For Once in My Life	OM, RMi	SW	HC	1968	2	2
45	I Want You Back	TC	Jack5	TC	1969	1	1
46	Friendship Train	BS, NW	GK&P	NW	1969	17	2
47	Baby I'm For Real	MG	Orig.	MG	1969	14	1
48	I Can't Next to You	BS, NW	Temp.	NW	1969	1	1
49	What Does it Take to Win Your Love	VB, JB, HF	JW&AS	HF, JB	1969	4	1
50	My Cherie Amour	SM, SW, HC	SW	HC	1969	4	4

Appendix A Legend:

AC	Al Cleavland	MG/TT	Marvin Gaye & Tammi Terrell
AS	Nicholas Ashford & Valerie Simpson	Mir.	The Miracles
BG	Berry Gordy	MR&V	Martha Reeves & the Vandellas
BH	Brain Holland	MT	Marv Tarplin
BS	Barrett Strong	MW	Mary Wells
Con.	The Contours	NW	Norman Whitfield
CP	Clarence Paul	OM	Orlando Murden
DR	Deke Richards	Orig.	The Originals
EH	Eddie Holland	PR	Paul Riser
Four.	The Four Tops	RDT	R. Dean Taylor
FW	Frank Wilson	PS	Pam Sawyer
GG	George Gordy	RM	Richard Morris
GK&P	Gladys Knight & The Pips	RMi	Ron Miller
HC	Hank Cosby	RR	Robert Rogers
HDH	Brian Holland, Lamont Dozier, Eddie Holland	RW	Robert White
HF	Harvey Fuqua	SR	Smokey Robinson
Isley	The Isley Brothers	Sup.	The Supremes
Jack5	The Jackson 5	SM	Sylvia Moy
JB	Johnny Bristol	SW	Stevie Wonder
JD	James Dean	Temp.	The Temptations
JR	Jimmy Ruffin	TC	The Corporation
JW&AS	Junior Walker & the All Stars	VB	Vernon Bullock
LD	Lamont Dozier	WM	Warren Moore
LH	Lula Hardaway	WS	William Stevenson
MB	Morris Broadnax	WW	William Weatherspoon
MG	Marvin Gaye		

Appendix B: Basic Musical Information of Sample List

#	Song	Length	SS	Key	BPM	TS	BSD	Groove(s)
1	Shop Around	2:50	VC*+	G	129	4/4	8	O
2	Do You Love Me	2:52	CV	F	150	4/4	8	A
3	Stubborn Kind of Fellow	2:43	CV*	Db	110	4/4	8	O
4	Mickey's Monkey	3:14	CV*	F	175	4/4	{8	O
5	Hitch Hike	2:32	VC*	Db	115	4/4	8	O
6	Can I Get a Witness	2:46	Blues	Eb	170	4/4	{8	O/A
7	Heat Wave	2:46	VC*+	Eb	170	4/4	{8	A
8	You Really Got a Hold on Me	2:58	VC*+	C	75^	12/8	trips.	A
9	Fingertips P. 2	3:10	VC*+	C/C-	140	4/4	8	O
10	Dancing in the Street	2:38	CV	E	120	4/4	8	A
11	Where Did Our Love Go	2:33	VC*+	C	130	4/4	{8	A
12	The Way You Do.	2:45	VC*+	Bb	123	4/4	{8	A
13	My Guy	2:54	AABA	C/D	120	4/4	{8	A
14	Can't Help Myself	2:43	CV*	C	126	4/4	8	B
15	I'll Be Doggone	2:46	VC*	A	135	4/4	8	A
16	Ain't That Peculiar	2:59	VC*	E	160	4/4	{8	A/O
17	This Old Heart of Mine	2:55	VC*+	C	128	4/4	8	A
18	Nowhere to Run	2:57	CV	E	130	4/4	8	A/B
19	Tracks of My Tears	2:54	V/C*+	G	100	4/4	8	A
20	I Hear a Symphony	2:42	V/C*	C,Db,D,Eb	130	4/4	{8	A
21	Stop in the Name of Love	2:52	CV	C	112	4/4	8	B
22	Back in My Arms Again	2:56	VC	C	121	4/4	8	A/B
23	My Girl	2:45	VC*+	C/D	107	4/4	8	A
24	Reach Out (I'll Be There)	3:00	VC	Gb/Bb	120	4/4	8	A/B
25	Shake Me Wake Me.	2:40	VC*	Ab/Db	130	4/4	8	A/B
26	One More Heartache	2:41	VC*	E-	160	4/4	{8	A
27	What Becomes.	3:01	VC	Bb/C	90	4/4	8	A
28	You Can't Hurry Love	2:47	VC	Bb	180	4/4	{8	A
29	Keep Me Hanging On	2:43	CV	Ab/E/Gb	125	4/4	8	B/O
30	Ain't Too Proud to Beg	2:36	VC*+	Db	110	4/4	8	A/O
31	Uptight	2:54	CV*	Db	140	4/4	8	B
32	Ain't No Mountain High Enough	2:28	VC*	B-/C-	120	4/4	8	B/O
33	Bernadette	3:03	CV*	Eb/Gb	110	4/4	8	B
34	Honey Chile	2:57	VC	Bb	100	4/4	8	B
35	I Second that Emotion	2:46	VC*+	G	95	4/4	{8	A
36	I Was Made to Love Her	2:36	VC	F	100	4/4	8	B
37	Hey Love	2:43	CV	C/F	90	4/4	8	O
38	Ain't Nothing Like the Real Thing	2:34	CV	Eb	95	4/4	16	B/O
39	You're All I Need to Get By	2:53	VC	A	90	4/4	8	B/O
40	If I Could Build.	2:26	VC*	Db/Eb	125	4/4	{8	A
41	Heard it Through the Grapevine	3:13	VC*	Eb-/Eb	115	4/4	8	O
42	Your Precious Love	3:05	VC*+	Bb/Db	62	4/4	8	O
43	Love Child	3:01	VC	A/A-	108	4/4	8	O/B
44	For Once in My Life	2:49	AABA	F/F#	105	4/4	{16	A/B
45	I Want You Back	3:01	VC*	Ab	93	4/4	{8	O
46	Friendship Train	3:50	Stro.	C	135	4/4	16	O
47	Baby I'm For Real	3:18	VC*+	F	50^	12/8	trips.	A
48	I Can't Next to You	2:51	VC*+	C-/C	102	4/4	16	O
49	What Does it Take to Win Your Love	2:27	CV	F	111	4/4	8	A
50	My Cherie Amour	2:51	AABA	Db/D	100	4/4	8	O

Appendix B Legend:

SS	Song Structure
BPM	Beats Per Minute (Tempo)
TS	Time Signature
BSD	Beat Subdivision
CV	Chorus/Verse Format
VC	Verse/Chorus Format
AABA	AABA Standard Format
*	With B-Section
+	AABA Grouping
Stro.	Strophic
trips.	triplets
8	Straight Eights
{8	Swung Eights
16	Straight Sixteenths
{16	Swung Sixteenths
Capital Letter	Major Tonality
Capital Letter-	Minor Tonality
^	Dotted Quarter Equals
A	Groove A
B	Groove B
O	Other (Groove)

Appendix C: *Love and Determination Suite* Lyrics

“Find a New”

I've been running for sometime, searching for the truth.
Still haven't gotten it figured out, I guess I'll blame it on my youth.
Looking for all the answers, searching for a brighter day,
But all I feel is grey and cold, you know there's gotta be a better way.
Looking back on my ways of old I gotta find a way to let them go.

And find a new, way to live my life.
Find a different way to go,
Find a new, way to clear my mind,
And a way to serve my soul.

Always wondered just how I could, become who I was meant to be.
If I was stuck in another flow, living someone else's dream.
It never really occurred to me that I could do it on my own.
But now the moon is new tonight and I'm feeling some type of bold.
Look ahead towards my future now that's all that really matters anyhow.

I'll find a new, way to live my life,
Find a different, way to go.
Find a new, way to clear my mind and a way to serve my soul.
Find a new, way to live my life,
Find a different dream to dream,
Find a new, leave the girl who I was behind,
No nothing's ever as it seems.

“Doesn’t Serve Me”

It doesn’t serve me baby, it doesn’t serve me no more.

It doesn’t serve baby, it doesn’t serve me no more.

Once I thought I loved you but all you ever did was bring me down.

Made me think that I needed you to save me from myself.

I bet you’d like me to stay, to sit and play small,

While you learn to fly you would expect me to crawl.

Well baby just know, that our love is through,

I’m no longer burning my fire for you, ‘cos...

It doesn’t serve me baby, it doesn’t serve me no more. (X4)

Poured all of my love into you till I was nothing but an empty shell.

How could you possibly take so much and still be empty yourself?

Well this is the end, but I’m not gonna cry, all of my tears meant for you have dried.

I’m unafraid of being alone, I’m not gonna be the happy in your home, ‘cos...

It doesn’t serve me baby, it doesn’t serve me no more. (X4)

Well baby I’m gone, now don’t you pretend,

That you wish me well that you were ever a friend.

Don’t say that you love me, don’t say that you care,

When I turn from the shadows, I am leaving you there.

It doesn’t serve me baby, it doesn’t serve me no more. (X8)

“Who Am I”

I heard you've been seeing someone,
I heard she really likes you.
Wish I could plant my feet and tell you to stay,
But baby who am I to stand in your way?

Does she know your history?
Have you told her about me?
Well if it's love then there is nothing more to say,
'Cuz baby who am I to stand in your way?

Said you'd always love me, and that you'd never leave me.
That's why I gave you my all.
Yes I gave you everything, so tell me I mean nothing to you.
Oh tell me, tell me if it's true.

I guess I'll walk away now,
Seems I never really had you anyhow.
Only been true to you for all your yesterdays,
But baby who am I to stand in your way?
Oh who, who am I to stand in your way?

“Love and Determination”

Like a bird sings her song, I can't do nothing wrong in this life.

I'm just working it out. Learning to love, and live out loud.

Like the morning after the rain, I will survive the pain 'cos I know,

The light's coming now. I'm learning to shine, gonna make myself proud.

I know the game is hard but I'll play it, there's nothing I cannot do,

'Cos I've got, love and determination.

I know the road is long but I'll take it, there's nowhere I cannot go,

'Cos I've got, love and determination.

Like a rose knows when to bloom, my time will be coming soon you just wait,

Wait and see, I believe in the good, that's written for me.

And you know that I've been hurt, but I'm willing to do the work 'cos I know,

It's all in me, all the courage I chase and the joy that I seek.

If there's a song to sing I'm gone' sing it, there's nothing I cannot be,

'Cos I've got love,

Yeah baby I've got love,

Yeah baby I've got love and determination!

“Sweet Memory”

Don't let go of you and me, don't forget sweet memory.

All the time spent together, all the moments we shared,
All the life that we lived, don't tell me you don't care,
Can we learn to forgive?
Cos' if, if you tell me that we're through, I've only one thing to ask you.

Don't let go of you and me, don't forget sweet memory.
Because I won't let go of you and me.
I won't forget sweet memory.

Haven't spoke for a while now, and darling that's okay,
I don't want to push you, maybe we both need space.
But can I say that I miss you?
Cos' if, if you tell me that we're through, I ain't too proud to beg you.

Don't let go of you and me, don't forget sweet memory.
Because I won't let go of you and me.
I won't forget sweet memory.

After all that we've been through, you know that I still love you.

Don't let go of you and me, don't forget sweet memory.
Because I won't let go of you and me.
I won't forget sweet memory.

“Sing Your Truth”

I am not afraid to say, that I've been growing oh how I've changed.
Don't need to ask for your permission, don't need to wait for the world's okay.
I know that I'm nowhere, close to certain but I don't care.
I could get lost in fear for the future,
But that would lead me nowhere.

Because it's today, and I'm alive, and I have no need to hide,
I feel my heart dancing, to the rhythm inside.
Here in this chord, there lies the truth, calling to me is it calling you?
Breathe in all this beauty, and cry out anew!
Let it go and just sing your truth.
Sing your truth.
Sing your truth.

You know I've held some things inside, many emotions I didn't cry,
But it's never too late to watch them fly, so I'll release in this lullaby.
For I hear a song within the trees, though it is quiet it calls to me,
And I'd be a fool not to believe, in this natural symphony.

Because it's today, and I'm alive, and I have no need to hide,
I feel my heart dancing, to the rhythm inside.
Here in this chord, there lies the truth, calling to me is it calling you?
Breathe in all this beauty, and cry out anew!
Let it go and just sing your truth.
Sing your truth.
Sing your truth.

Appendix D: *Love and Determination Suite* Performance Notes

The *Love and Determination Suite* score makes use of both notated and improvisational sections. To honour the spirit of Motown music, much of the score is left up for interpretation by the players. This technique especially pertains to the lead vocalist and rhythm section.

Notated accompaniment parts are provided for the rhythm section briefly at the beginning of each section. After which, ‘comping’ slashes are provided with chord symbols and vital rhythmic information. It is intended that the players will explore their parts in an improvisational manner. Notated rhythm section parts as well can be expanded on and are not expected to always be recreated exactly. An important aspect of the notated portions of the score, is underlying rhythmic feels, which should be considered as integral to the arrangement of each piece. Voicings and rhythmic embellishment, however, are encouraged to be explored throughout.

The lead vocalist of each piece is encouraged to explore phrasing and embellishment of notated melodies. Melismatic singing as well is greatly welcomed! Melodic notation in certain areas was simplified in order to leave room for artistic interpretation by the vocalist. This was an important aspect of Motown vocal performance; artistic and musical interpretation. Also note that both the lead and background vocals can be sung by any gender, and by no means require specific gendered arrangements. Exploration of timbral quality is also encouraged in the performance of the lead vocalist. Certain sections provide an option to depart from the melody and ad-lib vocals, however, this can be explored when unprompted as well.

The most important part of the vocal performance is the interpretation of lyrical and emotional content. It is important for the lead vocalist to engage in a personal understanding of the lyrical content when performing, so that they may portray it in an evoking and honest way.

Furthermore, it is encouraged that *all* players understand the lyrical content of each individual piece, as well as the overarching narrative of the entire suite, so that it may guide their performance interpretation. The musical aspects of *Love and Determination Suite* were written with the intention of supporting and animating the lyrical and emotional content of the suite. It is therefore in the best interest of *all* performers to foster an understanding of suite's narrative so that they may align themselves with the original intention of the work. The intention of this work is to tell an inspiring story, and to connect to others.

Appendix E: *Love and Determination Suite* Full Score

Love and Determination Suite

I. Find a New

Uptempo 60s Soul

♩ = 155

Music and Lyrics by Aidan Farrell

INTRODUCTION

Lead Voice

Soprano

Alto

Baritone Sax.

Electric Guitar

Piano

Electric Bass

Drum Set

Tambourine



5

Voice

S.

A.

B. Sax.

Gtr.

Pno.

Bass

Dr.

Tam.

9 **A**

Voice: I've been ru - nning for some time searc - chin' for the truth
Al-ways won-dered just how I could be - come who I was meant to be

S. searc - chin' for the truth
be - come who I was meant to be

A. 7 searc - chin' for the truth
be - come who I was meant to be

B.Sax.

Gtr. C⁷ C⁹(sus4)

Pno. C⁷ C⁹(sus4)

Bass sim...

Dr. mp sim.

Tam. 4

13

Voice: still have-n't got-ten it fig-ured out I guess I'll blame it on my youth
If I was stuck in a - no-ther flow li - vin' some-one el - es dream

S. blame it on my youth
some-one el - se's dream

A. blame it on my youth
some-one el - se's dream

B.Sax. C⁷ C⁹(sus4)

Gtr. C⁷ sim. C⁹(sus4)

Pno. sim.

Bass C⁷ C⁹(sus4)

Dr.

Tam. 8

17

Voice

look-in' for all the an swers, sear-chin' for a brigh-ter day
Ne-ver really ocurred to me that I could do it on my own

S.

A.

B.Sax.

Gtr.

Pno.

Bass

Dr.

Tam.

C7

C9(sus4)

4

12

21

Voice

but all I feel is grey and cold. I know there's got-ta be a bet-ter way
But now the moon is new to night and im fee-lin some type of bold

S.

A.

B.Sax.

Gtr.

Pno.

Bass

Dr.

Tam.

C7

C9(sus4)

mf

4

16

25

Voice

look-in' back on my ways of old I got - ta find a way to let them go

S.

oo oo ah let them go

A.

oo oo ah let them go

B.Sax.

F /G Fm⁶/A^b C

Gtr.

F /G Fm⁶/A^b C

Pno.

F /G Fm⁶/A^b C

Bass

F /G Fm⁶/A^b C

Dr.

Tam.



28

Voice

and find a

S.

A.

B.Sax.

Gtr.

A⁷

Pno.

A⁷

Bass

A⁷

Dr.

Tam.

B 

30

Voice

new way to live my life find a different way to go find a

S.

find a new live my life find a different way to go

A.

find a new live my life find a different way to go

B.Sax.

D G/D D C/D G/D D G/D D C/D G/D

Gtr.

D G/D D C/D G/D D G/D D C/D G

Pno.

D G/D D C/D G/D D G/D D C/D G/D

Bass

D G/D D C/D G/D D G/D D C/D G/D

Dr.

 *sim.*

Tam.

 4

34

Voice

new way to clear my mind and a way to serve my soul

S.

find a new clear my mind way to serve my soul oo

A.

find a new clear my mind way to serve my soul oo

B.Sax.

D G/D D C/D G/D C⁷ G¹³

Gtr.

D G/D D C/D G/D C⁷ G¹³

Pno.

sim. D G/D D C/D G/D C⁷ G¹³

Bass

D G/D D C/D G/D C⁷ G¹³

Dr.

 1.

Tam.



38

Voice

S.

A.

B.Sax.

Gtr.

Pno.

Bass

Dr.

Tam.

find a new.

oo

oo

2



TO A

42

Voice

S.

A.

B.Sax.

Gtr.

Pno.

Bass

Dr.

Tam.

find a new.

find a new.

46 [2.]

Voice: way to serve my soul. Find a

S.: way to serve my soul.

A.: way to serve my soul.

B.Sax. C⁷ G⁷

Gtr. C⁷ G⁷

Pno. C⁷ G⁷

Bass C⁷ G⁷

Dr. [2.]

Tam.



48 **B2**

Voice: new way to live my life find a different dream to dream find a

S.: find a new live my life find a different dream to dream

A.: find a new live my life find a different dream to dream

B.Sax. D G/D D C/D G/D D G/D D C/D Dm^(#5)

Gtr. D G/D D C/D G/D D G/D D C/D Dm^(#5)

Pno. D G/D D C/D G/D D G/D D C/D Dm^(#5)

Bass D G/D D C/D G/D D G/D D C/D Dm^(#5)

Dr. *sim.*

Tam. 4

52

Voice

new leave the girl who I was be - hind no-things' e - ver as it seems_

S.

find a new clear my mi nd e - ver as it seems_

A.

find a new clear my mi nd e - ver as it seems_

B.Sax.

D G/D D C/D G/D C⁷ G¹³

Gtr.

D G/D D C/D G/D C⁷ G¹³

Pno.

D G/D D C/D G/D C⁷ G¹³

Bass

D G/D D C/D G/D C⁷ G¹³

Dr.

Tam.

8



56 C

Voice

S.

oo

A.

oo

B.Sax.

Gtr.

Pno.

Bass

Dr.

Tam.

60

Voice

S.

A.

B.Sax.

Gtr.

Pno.

Bass

Dr.

Tam.

find a new oo

find a new oo



64

Voice

S.

A.

B.Sax.

Gtr.

Pno.

Bass

Dr.

Tam.

ah! find a

ah! find a

ah! find a

find a new.

find a new.

ah! find a

ah! find a

A⁷

A⁷

A⁷

A⁷

DS al CODA
TAKE 2nd ENDING

68

Voice: E - ver as it seems oo.

S.: e - ver as it seems oo.

A.: e - ver as it seems oo.

B.Sax. C7 G13

Gtr. C7 G13

Pno. C7 G13

Bass C7 G13

Dr.

Tam.



70 OUTRO

1. 2.

Voice: find a new. oo.

S.: find a new oo.

A.: find a new. oo.

B.Sax.

Gtr.

Pno.

Bass

Dr. 1. 2.

Tam.

II. Doesn't Serve Me

60s Motown Feel

♩ = 135

INTRODUCTION

The musical score is for the introduction of the song "Doesn't Serve Me". It is written for a 60s Motown style with a tempo of 135 beats per minute. The key signature is D major (two sharps) and the time signature is 4/4. The score includes parts for Lead Voice, Soprano, Alto, Trumpet, Alto Saxophone, Trombone, Violin 1, Violin 2, Viola, Vibraphone, Electric Guitar, Piano, Electric Bass, and Drum Set. The introduction consists of five measures. The Vibraphone plays a melodic line starting in the second measure, marked with a piano (*p*) dynamic and an 8va octave shift. The Piano plays a bass line starting in the second measure, also marked with a piano (*p*) dynamic. The Electric Bass plays a steady bass line, marked with "NC." (No Chords). The Drum Set plays a simple pattern of eighth notes in the first measure, followed by a pattern of eighth notes and quarter notes in the subsequent measures. The score ends with a double bar line and a 2-measure rest.

Lead Voice

Soprano

Alto

Trumpet

Alto Saxophone

Trombone

Violin 1

Violin 2

Viola

Vibraphone

Electric Guitar

Piano

Electric Bass

Drum Set

5

Voice

S. *p*

A. *p*

Tpt.

A.Sax.

Tbn.

Vln. 1

Vln. 2

Vla.

Vib. *p*

Gtr. *Dma7 E6 C#/F F#m*

Pno. *Dma7 E6 C#/F F#m*

Bass

Dr.

A § *f*

9

Voice: It does' nt ser_ ve me ba-by_ it does-n't serve me no_ more_

S. *2nd X only*
It does-n't se-rve me ba_ by! hoo_ hoo!_

A. *2nd X only*
It does-n't se-rve me ba_ by! hoo_ hoo!_

Tpt. *mp*

A.Sax. *mp*

Tbn. *mp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vib. *mf*

Gtr. *mp*
F#m E6 Badd2 Dma7 E6 C#/F F#m

Pno. *mp*
F#m E6 Badd2 Dma7 E6 C#/F F#m

Bass *f*
F#m E6 Badd2 Dma7 E6 C#/F F#m

Dr. *sim.*

13

Voice

It does' nt ser__ ve me ba - by__ it does-n't serve me no__ more__

S.

It does-n't se-rve me ba__ by! hoo__ hoo!_

A.

It does-n't se-rve me ba__ by! hoo__ hoo!

Tpt.

A.Sax.

Tbn.

Vln. 1

p

Vln. 2

p

Vla.

p

Vib.

mf

Gtr.

sim.

Pno.

sim.

Bass

sim.

Dr.

sim.

E⁶ Badd2 Dma7 E⁶ C[#]/F F[#]m

B

17 *mp*

Voice

Once thought I loved you but all you ev - er did was bring me down.
 Poured all of my love in - to you till I was no-thing but an emp - ty shell.

S.

Sing Both Times

Yes all you ev - er did was,
 Yes I was no-thing but a

A.

Sing Both Times

Yes all you ev - er did was,
 Yes I was no-thing but a

Tpt.

Play 2nd X Only
mp

A.Sax.

Play 2nd X Only
mp

Tbn.

Play 2nd X Only
mp

Vln. 1

Play 2nd X only
p

Vln. 2

Play 2nd X only
p

Vla.

Play 2nd X only
p

Vib.

mp

Gtr.

F#m7 B7 F#m7 B7
sim.

Pno.

F#m7 B7 F#m7 B7
mp

Bass

F#m7 B7 F#m7 B7
2

Dr.

mp
sim.

21

Voice

Made me think that I need - ed you to save me from my self. Bet you'd like me to stay
 How could you poss - i - bly take so much and still be emp - ty your self Now this is the end

S.

think that I need - ed you
 How could you poss - i - bly

Bet you'd like me to oo.
 Now this is the

A.

think that I need - ed you
 How could you poss - i - bly

Bet you'd like me to oo.
 Now this is the

Tpt.

A.Sax.

Tbn.

Vln. 1

Vln. 2

Vla.

Vib.

Gtr.

Pno.

Bass

Dr.

p

Pay both times

mf

sim.

2

sim.

25

mf

Voice

to sit and play small, while you learn to fly you would ex-pect me to crawl! Well ba-by just know
I'm not go-nna cry all of my tears meant for you have dried I'm un-a-fraid

S.

mf

mf

wah ah

A.

wah ah

Tpt.

A.Sax.

Tbn.

Vln. 1

Vln. 2

Vla.

Vib.

mf

Gtr.

A A⁺ A⁶ /G[#] A⁷ Bm⁷/F[#]

Pno.

A A⁺ A⁶ /G[#] A⁷ Bm⁷/F[#]

Bass

A A⁺ A⁶ A⁶/G[#] A⁷ Bm⁷/F[#]

sim.

Dr.

29

Voice

that our love is through I'm no lon-ger burn in' my fire for you
 of be-ing a-lone I'm not go-nna be the ha-ppy in your home

S.

ah

cuz,

A.

ah

cuz,

Tpt.

p *mf*

A.Sax.

p *mf*

Tbn.

p *mf*

Vln. 1

Vln. 2

Vla.

Vib.

Gtr.

sim. C#7/F D E C#7/F

Pno.

sim. C#7/F D E C#7/F

Bass

sim. C#7/F D E C#7/F

Dr.

A2

33

p

Voice: It does'nt ser__ ve me ba - by__ it does-n't ser__ me no__ more__

S. *p* hoo__ hoo!

A. *p* hoo__ hoo!

Tpt.

A.Sax.

Tbn.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vib. *p*

Gtr.

Pno. *p*

Bass *mp*

Dr. *sim.*

F#m E6 Badd2 Dma7 E6 C#/F F#m

*After Repeat
DS al CODA*

37

Voice

It does'nt ser__ ve me ba - by__ it does-n't serve me no__ more__

S.

mf hoo__ hoo!

A.

mf hoo__ hoo!

Tpt.

p *f*

A.Sax.

p *f*

Tbn.

p *f*

Vln. 1

p *mf* *f*

Vln. 2

p *mf* *f*

Vla.

p *mf* *f*

Vib.

Gtr.

D^{ma}7 E⁶ C[#]/F F[#]m

Pno.

F[#]m E⁶ B⁹ D^{ma}7 E⁶ C[#]/F F[#]m

Bass

F[#]m E⁶ B⁹ D^{ma}7 E⁶ C[#]/F F[#]m

Dr.

4

41 Φ C

Voice: more_ Well ba - by I'm gone_ now don't you pre - tend_ that you wish me well
 S. oo_ oo_
 A. oo_ oo_
 Tpt. *p*
 A.Sax. *p*
 Tbn. *p*
 Vln. 1 *p*
 Vln. 2 *p*
 Vla. *p*
 Vib. *p*
 Gtr. D^{ma7} E^7 *p*
 Pno. D^{ma7} E^7 *p* A A⁺ A⁶
 Bass D^{ma7} E^7 *p*
 Dr.

45

mf

Voice: that you were ev - er a friend don't say that you love me don't say that you care When I turn from the sha

S. *mf* that you were ev - er a friend Ahh Ahh

A. *mf* that you were ev - er a friends Ahh Ahh

Tpt. *f* *mp* *mf*

A.Sax. *f* *mp* *mf*

Tbn. *f* *mp* *mf*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vib. *mf*

Gtr. *mf* /G# A7/G Bm7/F# C#7/F D

Pno. *mp* *sim.*

Bass *mf* *sim.* Bm7/F# C#7/F D

Dr. *sim.*

49

Voice

— dows I am lea - ving you there! —

S.

hoo — hoo!

A.

hoo — hoo!

Tpt.

A.Sax.

Tbn.

Vln. 1

Vln. 2

Vla.

Vib.

Gtr.

E C[#]/F

Pno.

E C[#]/F

Bass

E C[#]/F

Dr.

A3

51

f

Voice: It does' nt ser_ ve me ba-by_ it does-n't serve me no_ more_

S. *mf* It does-n't se-rve me ba_ by! oo_

A. *mf* It does-n't se-rve me ba_ by! oo_

Tpt. *mf*

A.Sax. *mf*

Tbn. *mf*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vib. *mp*

Gtr. *mf* F#m E6 Badd2 Dma7 E6 C#/F F#m

Pno. *mf* F#m E6 Badd2 Dma7 E6 C#/F F#m

Bass *f* F#m E6 Badd2 Dma7 E6 C#/F F#m

Dr. *sim.*

55

Voice *f*
It does'nt ser_ ve me ba-by_ it does-n't serve me no_ more_

S. *mf*
It does-n't se-rve me ba_ by! oo_

A. *mf*
It does-n't se-rve me ba_ by! oo_

Tpt.

A.Sax.

Tbn.

Vln. 1 *4*

Vln. 2 *4*

Vla. *4*

Vib. *4*

Gtr. *mf*
E⁶ Badd2 Dma7 E⁶ C#/F F#m F#m

Pno. *sim.*
F#m E⁶ Badd2 Dma7 E⁶ C#/F F#m F#m

Bass *sim.*
F#m E⁶ B⁹ Dma7 E⁶ C#/F F#m F#m

Dr.

III. Who Am I

12/8 Ballad Feel

♩ = 70

INTRODUCTION

Lead Voice

Soprano

Alto

Tenor

Baritone

Alto Saxophone

Tenor Saxophone

Trombone

Electric Guitar

Piano

Electric Bass

Drum Set

Tambourine

Who who who?

Who who who?

Who am I to stand in your

Who am I to stand in your

D D/F# F#/A# Bm G7

D D/F# F#/A# Bm G7

mp

Piano doubles bass

D D/F# F#/A# Bm G7

with piano

sim.

4

Voice

S.

A.

T.

B.

A.Sax.

T.Sax.

Tbn.

Gtr.

Pno.

Bass

Dr.

Tam.

Who who who?

Who who who?

way?

Who am I to stand in your

way?

Who am I to stand in your

D D/F# F#/A# Bm G7

sim.

D D/F# F#/A# Bm G7

mp

sim.

D D/F# F#/A# Bm G7

sim.

Dr.

Tam.

6 **A** *Loose phrasing*

Voice *mf* I heard _____ you've been see ing some one.
Does she know _____ your _____ hi - sto - ry _____

S. _____ Is it sto -
Your hi -

A. _____ Is it sto -
Your hi -

T. _____ Is it sto -
Your hi -

B. _____ Is it sto -
Your hi -

way?

Play 2nd X only

A.Sax. *mp*

Play 2nd X only

T.Sax. *mp*

Play 2nd X only

Tbn. *mp*

Gtr. D D/F# F#/A# Bm G7

Pno. *mp*
Piano doubles bass

Bass D D/F# F#/A# Bm G7
with piano

Dr. *sim.*

Tam.

8

Voice

Have you told she rea - lly likes you me

S.

true?
ry?

A.

true?
ry?

T.

true?
ry?

B.

true?
ry?

Likes
A - bout

Likes
A - bout

Likes
A - bout

Likes
A - bout

A.Sax.

T.Sax.

Tbn.

Gtr.

D D/F# F#/A# Bm G7

sim.
D D/F# F#/A#

Pno.

sim.
D D/F# F#/A# Bm G7

Bass

sim.
D D/F# F#/A# Bm G7

Dr.

Tam.

10

Voice

Wish I could plant my feet and tell you to stay, but dar - ling
Well if it's love then there's no - thing more to say, cuz ba - by

S.

you
me?

oo

A.

you
me?

oo

T.

you
me?

oo

B.

you
me?

oo

A.Sax.

T.Sax.

Tbn.

Gtr.

D D/F# F#/A# Bm Bbm Am7 D7

Pno.

Bass

D D/F# F#/A#

Dr.

Tam.

12

Voice

who am I _____ to sta_nd_____ in your way? way?

S.

Who am I? Who am I _____ to stand in your I? Who am I _____ to stand in your

A.

Who am I? Who am I _____ to stand in your I? Who am I _____ to stand in your

T.

Who am I? Who am I _____ to stand in your I? Who am I _____ to stand in your

B.

Who am I? Who am I _____ to stand in your I? Who am I _____ to stand in your

A.Sax.

T.Sax.

Tbn.

Gtr.

G Gm⁶ D N.C. D D⁷

Pno.

G Gm⁶ D N.C. D D⁷

Bass

G Gm⁶ D N.C. D D⁷

Dr.

Tam.

B

15

freely/bluesy

Score for a jazz ensemble, measures 15-16. The key signature is one sharp (F#), and the time signature is 4/4. The tempo/style is *freely/bluesy*.

Voice: Said _____ you al-ways love me _____ and that _____ you'de ne-ver leave me _____

Instrumental Parts:

- S. (Soprano):** Rests in both measures.
- A. (Alto):** Rests in both measures.
- T. (Tenor):** Rests in both measures.
- B. (Bass):** Rests in both measures.
- A.Sax. (Alto Saxophone):** Plays a rhythmic pattern of eighth notes and quarter notes with accents.
- T.Sax. (Tenor Saxophone):** Plays a rhythmic pattern of eighth notes and quarter notes with accents.
- Tbn. (Trombone):** Plays a rhythmic pattern of eighth notes and quarter notes with accents.
- Gtr. (Guitar):** Plays a rhythmic pattern of eighth notes and quarter notes with accents. Chord G^7 is indicated above the staff.
- Pno. (Piano):** Plays a rhythmic pattern of eighth notes and quarter notes with accents. Chord G^7 is indicated above the staff.
- Bass:** Plays a rhythmic pattern of eighth notes and quarter notes with accents. Chord G^7 is indicated above the staff.
- Dr. (Drums):** Plays a rhythmic pattern of eighth notes and quarter notes with accents.
- Tam. (Tambourine):** Plays a rhythmic pattern of eighth notes and quarter notes with accents.

17

Voice

that's why I gave you my all!

S.

that's why I gave you my all!

A.

that's why I gave you my all!

T.

that's why I gave you my all!

B.

that's why I gave you my all!

A.Sax.

T.Sax.

Tbn.

Gtr.

Pno.

Bass

Dr.

Tam.

19

Voice

Yes I gave you ev - ery thing — so tell me I mean no — thing — to

S.

— gave it to you!

A.

— gave it to you!

T.

— gave it to you! Yes I

B.

— gave it to you! Yes I

A.Sax.

T.Sax.

Tbn.

Gtr.

G⁷ Gm⁶

Pno.

G⁷ Gm⁶

Bass

G⁷ Gm⁶

Dr.

Tam.

21

Voice

you oh ba - by

S.

you

A.

you

T.

Gave I gave, I gave you all of my love oh ba by

B.

gave I gave, I gave you all of my love oh ba by

A.Sax.

T.Sax.

Tbn.

Gtr.

F#m7 B7

Pno.

F#m7 B7

Bass

F#m7 B7

Dr.

Tam.

23

Voice

tell me _____ tell me if it's true. _____

S.

Ba - by won't you tell, tell me if it's true!

A.

Ba - by won't you tell, tell me if it's true!

T.

Ba - by won't you tell, tell me if it's true!

B.

Ba - by won't you tell, tell me if it's true!

A.Sax.

T.Sax.

Tbn.

Gtr.

E7 D/F# G E/G# A

E7 D/F# G E/G# A

Pno.

E7 D/F# G

Bass

Dr.

Tam.

A2

25

25

Voice

I guess I'll walk a - way now, seems I ne-ver re-ally had you a-ny-how.

S.

A.

T.

B.

A.Sax.

T.Sax.

Tbn.

Gtr.

Pno.

Bass

Dr.

Tam.

29

Voice

On ly been true to you for all_your ye - ster days!__ But dar ling who am I__ to stand__ in your way?_____ oh_

S.

oo_____ Who am I_____

A.

oo_____ Who am I_____

T.

oo_____ Who am I_____

B.

oo_____ Who am I_____

A.Sax.

p *f*

T.Sax.

p *f*

Tbn.

p *f*

Gtr.

D D/F# F#/A# Bm Bbm Am7 D7 G Gm6 F#m7 B7

Pno.

f

Bass

D D/F# F#/A# G Gm6 F#m7 B7

Dr.

Tam.

33

Voice

who ba - by who? *Freely* Who am I to stand in your

S.

Who am I oh ba - by tell me who?

A.

Who am I oh ba - by tell me who?

T.

Who am I oh ba - by tell me who?

B.

Who am I oh ba - by tell me who?

A.Sax.

T.Sax.

Tbn.

Gtr.

E⁷ D/F# G E/G# A

Pno.

E⁷ D/F# G E/G# A

Bass

E⁷ D/F# G me if it's true!

Dr.

Tam.

OUTRO
35 *optional adlib*

Voice
way? Who am I ___ to stand in your way?

S.
way? Who ___ who ___ who? _ Who _ who _

A.
way? Who ___ who ___ who? _ Who _ who _

T.
way? Who am I ___ to stand in your way?

B.
way? Who am I ___ to stand in your way?

A.Sax.
mf

T.Sax.
mf

Tbn.
mf

Gtr.
D D/F# F#/A# Bm G7 D D/F# F#/A#

Pno.
mp *sim.*

Bass
D D/F# F#/A# Bm G7 D D/F# F#/A# *sim.*

Dr.
sim.

Tam.

38

Voice

Who am I _____ to stand in your way?

S.

who? _____ Who am I _____ to stand in your way?

A.

who? _____ Who am I _____ to stand in your way?

T.

Who am I _____ to stand in your way?

B.

Who am I _____ to stand in your way?

A.Sax.

T.Sax.

Tbn.

Gtr.

Bm G7

Pno.

Bm G7

Bass

Bm G7

Dr.

Tam.

Mid-Tempo 60s R&B

$\text{♩} = 102$

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for a full band and vocal quartet. The key signature is one sharp (F#), and the time signature is 4/4. The score includes parts for Lead Voice, Soprano, Alto, Tenor, Trumpet in Bb, Alto Saxophone, Trombone, Violin 1, Violin 2, Viola, Electric Guitar, Piano, Electric Bass, Drum Set, and Tambourine. The vocal parts feature the iconic "La la la" harmonies. The instrumental arrangement includes a driving electric guitar and bass line, a steady drum pattern, and a melodic line for the saxophones and violins. The piano part provides harmonic support with chords and arpeggios. The score is marked with a forte (f) dynamic and includes various musical notations such as slurs, ties, and articulation marks.

A

loose phrasing

5

Voice

mf

Like a bird sings her song I can do no-thing wrong in this life I'm just wor-king it out
 Like the morn-ing af-ter the rain I will sur-vive the pain cuz I know the light's all a-round

S.

p

oo

A.

p

oo

T.

p

oo

Tpt.

A. Sax.

Tbn.

Vln. 1

play 2nd X only

p

Vln. 2

play 2nd X only

p

Vla.

play 2nd X only

p

Gtr.

A Bm⁷ C[#]m D C[#]7/F F[#]m Em⁷ Dmaj⁷

mf

Pno.

A Bm⁷ C[#]m D C[#]7/F F[#]m Em⁷ Dmaj⁷

mf

Bass

A Bm⁷ C[#]m D C[#]7/F F[#]m Em⁷ Dmaj⁷

mf

Dr.

sim.

Tam.

9

1. 2.

Voice

lear - ning to love and live out loud make my - self proud I know the

S.

Learn - ing to live out loud make my - self proud

A.

Learn - ing to live out loud make my - self proud

T.

Learn - ing to live out loud make my - self proud

Tpt.

A. Sax.

Tbn.

Vln. 1

Vln. 2

Vla.

Gtr.

D C#m D C#m Bm7 A E13(sus) D C#m Bm7 A E13(sus)

Pno.

D C#m D C#m Bm7 A E13(sus) D C#m Bm7 A E13(sus)

Bass

D C#m D C#m Bm7 A E13(sus) D C#m Bm7 A E13(sus)

Dr.

Tam.

B

16

Voice
na - tion! and de - ter - mi - na - tion!

S.
tion! tion!

A.
tion! tion!

T.
tion! tion!

Tpt.

A. Sax.

Tbn.
f

Vln. 1

Vln. 2

Vla.

Gtr.
f
A F#7 B7 E13(sus) A F#7 B7 E13(sus)

Pno.
f
A F#7 B7 E13(sus) A F#7 B7 2 E13(sus)
2

Bass
f
A F#7 B7 E13(sus) A F#7 B7 E13(sus)

Dr.
sim.

Tam.
f

20 C

Voice

S. *p*
Oo

A. *p*
Oo

T. *p*
Oo

Tpt.

A. Sax.

Tbn.

Vln. 1 *f*

Vln. 2 *mf*

Vla. *mf*

Gtr. *mf*
A Bm⁷ C[#]m D C[#]7/F F[#]m Em⁷ D

Pno. *mf*
A Bm⁷ C[#]m D C[#]7/F F[#]m Em⁷ D^{maj}7

Bass *mf*
A Bm⁷ C[#]m D C[#]7/F F[#]m Em⁷ D^{maj}7

Dr. *sim.*

Tam.

24

Voice

S.
La la la la la la la la Oo

A.
La la la la la la la la Oo

T.
La la la la la la la la Oo

Tpt.

A. Sax.

Tbn.

Vln. 1

Vln. 2

Vla.

Gtr.
D C#m D C#m Bm7 A E13(sus) A Bm7 C#m D C#7/F

Pno.
D C#m D C#m Bm7 A E13(sus) A Bm7 C#m D C#7/F

Bass
D C#m D C#m Bm7 A E13(sus) A Bm7 C#m D C#7/F

Dr.

Tam.
mp

124

B2

36

Voice: na - tion! and de - ter - mi - na - tion!

S. tion! na - tion!

A. tion!

T. tion!

Tpt. *f*

A. Sax. *f*

Tbn. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Gtr. *f* A F#7 B7 E13(sus) Bb G7 C7 F13(sus)

Pno. *f* A F#7 B7 E13(sus) Bb G7 C7 F13(sus)

Bass *f* A F#7 B7 E13(sus) Bb G7 C7 F13(sus)

Dr. *sim.*

Tam. *mp*

4

A2

MELODY 2nd X

But I'm wi-ling to do the work cuz I

Like a rose knows when to bloom my time will be co-ming soon you just wait wait and see I be
You know that i've been hurt know its all in me all the

p

p

p

p

p

p

p

mp

mp

mp

sim.

mp

4

44

1. 2.

Voice

lieve in the good_ that's wri - tten for me_ joy that I seek. If there's a song to sing I'm gone' sing it, there's
cour-age I chase_and the

S.

The good_ that's wri - tten for me_ joy that I seek Doo doo doo doo

A.

The good_ that's wri - tten for me_ joy that I seek Doo doo doo doo

T.

The good_ that's wri - tten for me_ joy that I seek Doo doo doo doo

Tpt.

A. Sax.

Tbn.

Vln. 1

Vln. 2

Vla.

Gtr.

Pno.

Bass

Dr.

Tam.

8

E \flat Dm E \flat Dm Cm7 B \flat F13(sus) E \flat Dm Cm7 B \flat F13(sus) B \flat /F B \flat 7(#5)/G \flat

48

Voice

no-thing I can not be Cuz I got love Cuz I got love

S.

doo doo doo doo doo_ woah!_ love Cuz I got love

A.

doo doo doo doo doo_ woah!_ love Cuz I got love

T.

doo doo doo doo doo_ woah!_ love Cuz I got love

Tpt.

f *mp*

A. Sax.

f *mp*

Tbn.

f

Vln. 1

mf *mf*

Vln. 2

mf *mf*

Vla.

mf *mf*

Gtr.

E \flat /G C 7 /E B \flat G 7 C 7 F13(sus) B \flat G 7 C 7 *mf*

Pno.

E \flat /G C 7 /E B \flat G 7 C 7 F13(sus) B \flat G 7 C 7

Bass

E \flat /G C 7 /E B \flat G 7 C 7 F13(sus) B \flat G 7 C 7 *mf*

Dr.

Tam.

12

B3 *f*

Voice: yeah ba-by I got! love and de-ter mi na - tion!

S.: yeah ba-by I got! love tion

A.: yeah ba-by I got! love tion

T.: yeah ba-by I got! love tion

Tpt.: love *f*

A. Sax.: love *f*

Tbn.: love *f*

Vln. 1: *mf*

Vln. 2: *mf*

Vla.: *mf*

Gtr.: F13(sus) B \flat G 7 C 7 F13(sus) B \flat G 7 C 7 *f*

Pno.: F13(sus) B \flat G 7 C 7 F13(sus) B \flat G 7 C 7 *f*

Bass: F13(sus) B \flat G 7 C 7 F13(sus) B \flat G 7 C 7 *f*

Dr.: *f*

Tam.: *f*

and de - ter - mi na - tion! de - ter - mi -

de - ter - mi na - tion!

tion!

tion!

1.2. *Play 3X* 13.

Tpt.

A. Sax.

Tbn.

Vln. 1

Vln. 2

Vla.

Gtr. F13(sus) B \flat G 7 C 7 F13(sus) F13(sus)

Pno. F13(sus) B \flat G 7 C 7 F13(sus) F13(sus) *sim.*

Bass F13(sus) B \flat G 7 C 7 F13(sus) F13(sus)

Dr. *sim.*

Tam. 4

V. Sweet Memory

Up-tempo 60s Motown

♩ = 130

A

Lead Voice

p Don't for-get you and me

Soprano

Alto

Violin 1

pp

Violin 2

pp

Viola

pp

Vibraphone

Electric Guitar

pp

freely

Piano

pp

Electric Bass

p

Drum Set

Tambourine

Chords: Eb/Bb, Abm⁶/Bb, Eb/Bb, F/Bb, Abm⁶/Bb

5

Voice

Don't for - get sweet me ry

S.

A.

Vln. 1

Vln. 2

Vla.

Vib.

Gr.

Pno.

Bass.

Dr.

Tam.

p

p

p

p

mp

E♭/B♭

A♭m⁶/B♭

B

E♭/B♭

A♭m⁶/B♭

B

E♭/B♭

A♭m⁶/B♭

B

mp

B

8

Voice

mf

All the timespent to ge - ther
Haven't spoke for a while... now,

S.

mp

oh

mp

ooh oh yeah

A.

mp

oh

mp

ooh oh yeah

Vln. 1

mf

Vln. 2

mf

Vla.

mf

Vib.

mf

mp

Gr.

B \flat A \flat m⁷ D \flat 7

mf

Pno.

B \flat A \flat m⁷ D \flat 7

mf

mp

Bass.

B \flat A \flat m⁷ D \flat 7

mf

Dr.

sim.

Tam.

12

Voice

all the moments we shared____
and dar-ling that's o____ kay____

All the life that we li____ ved
I don't wan_ na push_ you,

S.

ha____ yeah

that we liv____ ed
No I do____ n't

A.

ha____ yeah

that we liv____ ed
No I do____ n't

Vln. 1

Vln. 2

Vla.

Vib.

Gtr.

Abm⁷ Db⁷ Abm⁷ Db⁷

Pno.

Abm⁷ Db⁷ Abm⁷ Abm⁷ Db⁷

sim.

Bass.

Abm⁷ Db⁷ Abm⁷ Db⁷

sim.

Dr.

Tam.

4

16

Voice

don't tell me you don't care__
may-be we both ne - ed space__

Can we learn to for - give?__ Oh__
Can I say that I miss__ you? Oh__

S.

You don't care__
Both need spa ce

Can__ I say that I__

A.

You don't care__
Both need spa ce

Can__ I say that I__

Vln. 1

Vln. 2

Vla.

Vib.

Gtr.

Abm⁷ Db⁷ Abm⁷ Db⁷(b9)

Pno.

Abm⁷ Db⁷ Abm⁷ Db⁷(b9)

Bass.

Abm⁷ Db⁷ Abm⁷ Db⁷(b9)

Dr.

Tam.

8

20

Voice

if please if you tell me that we're through I've on - ly one thing to ask you don't tell I ain't too proud to beg you

S.

Woah

A.

Woah

Vln. 1

mp

Vln. 2

mp

Vla.

mp

Vib.

G \flat G \flat ma7 E \flat 7 E \circ 7

Gtr.

G \flat G \flat ma7 E \flat 7 E \circ 7

Pno.

sim.

Bass.

G \flat G \flat ma7 E \flat 7 E \circ 7

Dr.

Tam.

12

Detailed description: This is a musical score for page 20. It includes staves for Voice, Soprano (S.), Alto (A.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Vibraphone (Vib.), Guitar (Gtr.), Piano (Pno.), Bass, Drums (Dr.), and Tambores (Tam.). The key signature has four flats (B-flat major or D-flat minor). The vocal parts have lyrics: 'if please if you tell me that we're through I've on - ly one thing to ask you don't tell I ain't too proud to beg you'. The instrumental parts include chords (G \flat , G \flat ma7, E \flat 7, E \circ 7) and various musical notations like dynamics (*mp*, *sim.*), articulation (*V*), and a measure rest of 12 for the Tambores.

24 **A**

mp

Voice: Don't let-go of you and me

S. **p** Don't let-go of you and me

A. **p** Don't let-go of you and me

Vln. 1 **pp**

Vln. 2 **pp**

Vla. **pp**

Vib. **p**

Gtr. **p** B \flat /F Ebm⁶/F B \flat /F C/F Ebm⁶/F

Pno. **p** B \flat /F Ebm⁶/F B \flat /F C/F Ebm⁶/F *sim.*

Bass. **p** B \flat /F Ebm⁶/F B \flat /F C/F Ebm⁶/F

Dr. *sim.*

Tam.

28

Voice

Don't for - get___ sweet me - mo - ry___ Be cause I

S.

Don't for - get___ sweet me - mo - ry___

A.

Don't for - get___ sweet me - mo - ry___

Vln. 1

Vln. 2

Vla.

Vib.

Gtr.

B \flat /F E \flat m 6 /F B \flat /F B \flat ⁹sus

Pno.

B \flat /F E \flat m 6 /F B \flat /F B \flat ⁹sus

Bass.

B \flat /F E \flat m 6 /F B \flat /F B \flat ⁹sus

sim.

Dr.

Tam.

A2

32

mf

Voice: Won't let go of you and me.

S. *mp* Won't let go of you and me.

A. *mp* Won't let go of you and me.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vib. *mf*

Gtr. Eb/Bb Abm⁶/Bb Eb/Bb F/Bb

Pno. *mf* *sim.*

Bass. *mf* *sim.*

Dr. *sim.*

Tam.

35

Voice

No I won't for - get sweet me mo - ry.

S.

Won't for - get sweet me - - - mo - ry.

A.

Won't for - get sweet me - - - mo - ry.

Vln. 1

Vln. 2

Vla.

Vib.

mf

Gtr.

$A\flat m^6/B\flat$ $E\flat/B\flat$ $A\flat m^6/B\flat$ B

Pno.

$A\flat m^6/B\flat$ $E\flat/B\flat$ $A\flat m^6/B\flat$ B

Bass.

$A\flat m^6/B\flat$ $E\flat/B\flat$ $A\flat m^6/B\flat$ B

Dr.

Tam.

4

1.

To B

39

2.

Me mo ry.

S. Sweet me - mo - ry! Sweet me - mo - ry!

A. Sweet Me - mo - ry! Sweet Me - mo - ry!

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vib. *mf*

Gtr. B \flat B \flat B \flat B

Pno. *mf* *mf*

Bass. B \flat B \flat B \flat B *f*

Dr.

Tam. 8

43

Voice

me mo-ry All af-ter all

S. *mf* Sweet me - mo-ry! ooh Ah *p*

A. *mf* Sweet Me - mo-ry! ooh Ah *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vib.

Gr. *Bb B Db7(b9) Gb Gbma7*

Pno. *Bb B Db7(b9) Gb Gbma7* *p*

Bass. *Bb B Db7(b9) Gb Gbma7*

Dr. *sim.*

Tam. 12

47

Voice

— that we've been through_ You know that I still_ love_ you_

S.

A.

Vln. 1

Vln. 2

Vla.

Vib.

Gr.

Pno.

Bass.

Dr.

Tam.

mf

mf

mf

f

E_b^7

$E^{\circ 7}$

N.C.

E_b^7

$E^{\circ 7}$

N.C.

E_b^7

$E^{\circ 7}$

N.C.

A2

51 *mf*

Voice Don't let - go of you and me Please

S. *mf* Don't let - go of you and me Please

A. *mf* Don't let - go of you and me Please

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vib.

Gtr. Eb/Bb Abm⁶/Bb Eb/Bb F/Bb Abm⁶/Bb

Pno. *mf* *sim.*

Bass. *mf* *sim.*

Dr. *sim.*

Tam. *mp* 4

55

Voice

don't for - get sweet me - mo - ry Cuz I

S.

don't for - get sweet me - mo - ry

A.

don't for - get sweet me - mo - ry

Vln. 1

Vln. 2

Vla.

Vib.

Gr.

$E\flat/B\flat$ $A\flat m^6/B\flat$ $E\flat/B\flat$ $F/B\flat$ $A\flat m^6/B\flat$

Pno.

$E\flat/B\flat$ $A\flat m^6/B\flat$ $E\flat/B\flat$ $F/B\flat$ $A\flat m^6/B\flat$

mf

mf

Bass.

$E\flat/B\flat$ $A\flat m^6/B\flat$ $E\flat/B\flat$ $F/B\flat$ $A\flat m^6/B\flat$

Dr.

Tam.

8

59 A3

Voice
f
 Won't for - get you and me No I

S.
f
 Won't let go of you and me

A.
f
 Won't let go of you and me

Vln. 1
f

Vln. 2
f

Vla.
f

Vib.
f

Gr.
f
 Eb Abm⁶/Eb Eb F/Eb Abm⁶/Eb

Pno.
f
 Eb Abm⁶/Eb Eb F/Eb Abm⁶/Eb
sim.

Bass.
 Eb Abm⁶/Eb Eb F/Eb Abm⁶/Eb
sim.

Dr.

Tam.

4

63

Voice

— won't for - get — sweet me - mo - ry — Please

S.

Won't for - get — sweet me - mo - ry —

A.

Won't for - get — sweet me - mo - ry —

Vln. 1

Vln. 2

Vla.

Vib.

Gr.

$E\flat$ $A\flat m^6/E\flat$ $E\flat$ $F/E\flat$ $A\flat m^6/E\flat$

Pno.

$E\flat$ $A\flat m^6/E\flat$ $E\flat$ $F/E\flat$ $A\flat m^6/E\flat$

Bass.

$E\flat$ $A\flat m^6/E\flat$ $E\flat$ $F/E\flat$ $A\flat m^6/E\flat$

Dr.

Tam.

8

67 **rit.** 2.

Voice

S.

A.

Vln. 1

Vln. 2

Vla.

Vib.

Gtr.

Pno.

Bass.

Dr.

Tam.

$A\flat m^6/E\flat$

$E\flat$

$A\flat m^6/E\flat$

$E\flat$

$A\flat m^6/E\flat$

$E\flat$

VI. Sing Your Truth

Mid-tempo 60s Motown

♩ = 100

INTRODUCTION

Lead Vocal

Soprano

Mezzo

Alto

Violin 1

Violin 2

Viola

Violoncello

Electric Guitar

Piano

Electric Bass

Drum Set

Tambourine

5

Voice

S.

M.

A.

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

Pno.

Bass

Dr.

Tam.

am not

9 **A**

Voice

a - fraid to say that I am grow ing oh how I've changed don't need to ask

S.

M.

A.

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

Pno.

Bass

Dr.

Tam.

2

13

Voice

— for your — per- mis - sion don't need to wait for the world's o - kay — I know

S.

M.

A.

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

Pno.

Bass

Dr.

Tam.

2

17

Voice

— that I'm no where — close_ to cer_ tain but I_ don't care_ I could get lost_

S.

M.

A.

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

Pno.

Bass

Dr.

Tam.

F Fmaj7 Cm/F Bb/D Bbm⁶/D

21

Voice

— in fear_ for the fu_ ture, but that would lead_ me_ no_ where_ Be-cause it's to - day

S.

M.

A.

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

Pno.

Bass

Dr.

Tam.

F/C

Bbmaj7

Am7

G7

Bbm6

C13(sus4)

25 **B**

Voice

and I'm a - live and I have no need to hide I feel my heart dan-

S.

p

ooh ah ah

M.

p

ooh ah ah

A.

p

ooh ah ah

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

F F⁺ F⁶ A⁷ B^b

mf F F⁺ F⁶ A⁷ B^b

Pno.

p

Bass

p F F⁺ F⁶ A⁷ B^b

Dr.

Tam.

29

Voice

- cing _____ to the rhy-thm in side _____ here in this chord

S.

ah In si de.

M.

ah de.

A.

ah In si de.

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

G⁷/B C¹³(sus4) B[♭]m⁶ C¹³(sus4)

Pno.

G⁷/B C¹³(sus4) B[♭]m⁶ C¹³(sus4)

Bass

G⁷/B C¹³(sus4) B[♭]m⁶ C¹³(sus4)

sim.

Dr.

4

Tam.

33

Voice

— there lies the truth — call-ing to me — is it call ing — you — breath in all this beau

S.

Chord truth me you ah

M.

Chord truth me you ah

A.

Chord truth me you ah

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

F F⁺ F⁶ A⁷ B^b

Pno.

F F⁺ F⁶ F⁶/G A⁷ B^b

Bass

F F⁺ F⁶ A⁷ B^b

Dr.

4

Tam.

37

Voice

— ty — and cry out a - new —

S.

ah a - new —

M.

ah a - new —

A.

ah a - new —

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

G7/B C13(sus4)

Pno.

G7/B C13(sus4)

Bass

G7/B C13(sus4)

sim.

Dr.

Tam.

40

Voice

let it go and just sing your truth_____

S.

let it go and just sing your truth_____

M.

let it go and just sing your truth_____

A.

let it go and just sing your truth_____

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

N.C.

F F#°

Pno.

N.C.

F F#°

Bass

N.C.

F F#°

Dr.

Tam.

42 C

Voice

S.

M.

A.

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

Pno.

Bass

Dr.

Tam.

sing your truth sing your

sing your truth sing your

sing your truth sing your

sing your truth sing your

G7 Bbm6 F F F# G7 Bbm6

G7 Bbm6 F F F# G7 Bbm6

G7 Bbm6 F G7 Bbm6

Dr.

Tam.

46

Voice

truth_

you know I've held_

f

S.

truth_

M.

truth_

A.

truth_

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

F

N.C.

Pno.

F

N.C.

Bass

F

N.C.

Dr.

Tam.

49 **A2**

Voice

some - things in - side ma - ny e - mo - tions I di - dn't cry ne - ver to la -

S.

mp

In - si - de di - dn't cry Ooh

M.

mp

In - si - de di - dn't cry Ooh

A.

mp

In - si - de di - dn't cry Ooh

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

F *mf* F *mf* Cm/F B \flat /D B \flat m 6 /D \flat

Pno.

mf

Bass

mf

Dr.

mf *sim.*

Tam.

4

53

Voice

te to watch them fly I re - lease in this lull a by I hear a call

S.

M.

A.

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

Pno.

Bass

Dr.

Tam.

8

The musical score for page 53 is arranged in a multi-staff format. The vocal parts (Voice, Soprano, Mezzo, Alto) are at the top, with lyrics written below the Voice staff. The instrumental parts include Violins 1 and 2, Viola, Violoncello, Guitar, Piano, Bass, Drums, and Tambores. The score is divided into measures 53, 54, 55, and 56. The key signature has one flat (B-flat). The time signature is 4/4. The guitar and piano parts include chord symbols: F/C, Bbmaj7, Am7, Gm7, and C13(sus4). The drums and tambores parts are indicated by rhythmic notation and a '8' symbol in the final measure.

57

Voice

— with in the trees — tho' it is qui — et it calls — to me — I'de be a fool

S. *mf*
Ooh I here a call — call — in' me —

M. *mf*
Ooh I here a call — call — in' me —

A. *mf*
Ooh I here a call — call — in' me —

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

F Fmaj7 Cm/F B♭/D B♭m⁶/D♭

mf
F Fmaj7 Cm/F B♭/D B♭m⁶/D♭

Pno.

f

Bass

f

Dr.

Tam.

12

61

Voice

not to be - lieve in this na - tur - al sym - phon - y Be - cause it's to - day

S.

Fool now to be - lieve in this na - tur - al sym - phon - y

M.

Fool now to be - lieve in this na - tur - al sym - phon - y

A.

Fool now to be - lieve in this na - tur - al sym - phon - y

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

Pno.

Bass

Dr.

Tam.

16

F/C Bbmaj7 Am7 Gm7 Bbm6 C13(sus4)

F/C Bbmaj7 Am7 Gm7 Bbm6 C13(sus4)

65 **B2**

Voice
 — and I'm a - live — and I have no — need_ to hide — I feel my heart dan -

S.
 ooh — ah — ah —

M.
 ooh — ah — ah —

A.
 ooh — ah — ah —

Vln. 1

Vln. 2
mf

Vla.
mf

Vc.
mf

Gtr.
 F F⁺ F⁶ A⁷ B^b
 F F⁺ F⁶ A⁷ B^b

Pno.

Bass

Dr.

Tam.

69

Voice

- cing _____ to the rhy-thm in side _____ here in this chord

S.

ah _____ In si _____ de.

M.

ah _____ In si _____ de.

A.

ah _____ de.

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

G⁷/B C¹³(sus4) B^bm⁶ C¹³(sus4)

Pno.

sim.

Bass

Dr.

Tam.

8

73

Voice

— there lies the truth — call-ing to me — is it call ing — you — breath in all this beau

S.

Chord — truth — me — you — ah —

M.

Chord — truth — me — you — ah —

A.

Chord — truth — me — you — ah —

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

F F⁺ F⁶ A⁷ B^b

F F⁺ F⁶ F⁶/G A⁷ B^b

Pno.

F F⁺ F⁶ F⁶/G A⁷ B

Bass

sim.

Dr.

Tam.

12

77

Voice

— ty — and cry out a - new — let it go and just sing your

S.

ah — a - new — let it go and just sing your

M.

ah — a - new — let it go and just sing your

A.

ah — a - new — let it go and just sing your

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

G⁷/B C¹³(sus4) N.C.

Pno.

G⁷/B C¹³(sus4) N.C.

Bass

G⁷/B C¹³(sus4)

Dr.

Tam.

81 C2 *f* optional vocal adlib

Voice

truth sing your truth

S.

truth sing your truth

M.

truth sing your truth

A.

truth sing your truth

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

F F#° G7 Bbm6 F F F#°

Pno.

F F#° G7 Bbm6 F F F#°

Bass

F F#° G7 Bbm6 F

Dr.

f *sim.*

Tam.

f

85

This musical score page contains measures 85 through 88. The vocal parts (Voice, S., M., A.) sing the lyrics "sing your truth sing your sing your truth". The instrumental parts include Violins 1 & 2, Viola, Cello, Guitar, Piano, Bass, Drums, and Tambores. The guitar and piano parts feature chords G7, Bbm6, F/C, and Bb/F. The bass part has a melodic line with accents. The drums play a steady eighth-note pattern, and the tambores have a specific rhythmic pattern.

Voice
S.
M.
A.
Vln. 1
Vln. 2
Vla.
Vc.
Gtr.
Pno.
Bass
Dr.
Tam.

sing your truth sing your sing your truth

G⁷ Bbm⁶ F/C Bb/F

G⁷ Bbm⁶ F/C Bb/F

sim.

G⁷ Bbm⁶ F/C

4

89

Voice

— sing — your — sing your — let it go and just sing your truth —

S.

— sing — your — sing your — let it go and just sing your truth —

M.

— sing — your — sing your — let it go and just sing your truth —

A.

— sing — your — sing your — let it go and just sing your truth —

Vln. 1

Vln. 2

Vla.

Vc.

Gtr.

F/C Bbm⁶/Db G⁷ F/A Bb G⁷/B C¹³(sus4)

Pno.

F/C Bbm⁶/Db G⁷ F/A Bb G⁷/B C¹³(sus4)

Bass

Bbm⁶/Db G⁷ F/A Bb G⁷/B C¹³(sus4)

Dr.

Tam.

8