

Ex. 11-2 *Some Day*

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MM  $\text{♩} = 112$

FLUTES

ELEC. GUITAR

PORT BOTTLE

SYNTH.

FENDER BASS

PERC. 1 & 2

TRIANGLE

SHAKER

PERC. 3 & 4

WOOD BLOCK

GUIRO

STEEL DRUMS

KEYBD.

DRUMS

A 1 2 3

FLUTES

ELEC. GUITAR

SYNTH.

FENDER BASS

PERC. 1 & 2

PERC. 3 & 4

STEEL DRUMS

KEYBD.

DRUMS

4 5 6

Ex. 11-2 continued

(SNEAK IN)

Musical score for measures 7-10. The score is for a multi-track recording and includes parts for Flutes, Electric Guitar, Synth., Fender Bass, Percussion 1 & 2, Percussion 3 & 4, Steel Drums, Keyboard, and Drums. The key signature has one sharp (F#) and the time signature is 4/4. Measure 7 is marked with '(SNEAK IN)'. The flute part has a long note in measure 7. The electric guitar and synth parts have rhythmic patterns. The bass part has a steady eighth-note line. The percussion parts have specific rhythmic patterns. The steel drums and keyboard parts are mostly silent in these measures.

FLUTES

ELEC. GUITAR

SYNTH.

FENDER BASS

PERC. 1 & 2

PERC. 3 & 4

STEEL DRUMS

KEYBD.

DRUMS

7 8 9 10

Musical score for measures 11-14. The score continues from the previous page and includes parts for Flutes, Electric Guitar, Synth., Fender Bass, Percussion 1 & 2, Percussion 3 & 4, Steel Drums, Keyboard, and Drums. The key signature has one sharp (F#) and the time signature is 4/4. The flute part has a melodic line. The electric guitar and synth parts have rhythmic patterns. The bass part has a steady eighth-note line. The percussion parts have specific rhythmic patterns. The steel drums and keyboard parts have rhythmic patterns.

FLUTES

ELEC. GUITAR

SYNTH.

FENDER BASS

PERC. 1 & 2

PERC. 3 & 4

STEEL DRUMS

KEYBD.

DRUMS

11 12 13 14

Don's next presentation, *Petite*, is written in a happy reggae style. Again, the guitar plays a single string rhythmic pattern, leaving harmonic duties to the synthesizer. The flute, being a good mixer, is combined with steel drums, an extremely colorful instrument; together they provide an airy, lighthearted melody.

At bar 9, the rhythm slows to a sustained feel, while the melody continues on its merry way playing double time. The fact that two parts are moving at different speeds is always a captivating device.

The main consideration here is the choice of colors and the combined rhythm of all the components. It's the unifying element that makes this score so interesting.

Ex. 11-3 *Petite*

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The musical score for 'Petite' is arranged in a multi-staff format. The instruments and their parts are as follows:

- FLUTE:** Melodic line in treble clef, 4/4 time. It begins in bar 3 with a melody that continues through bar 6. A '2' above the staff in bar 6 indicates a double-measure rest.
- STEEL DRUM:** Treble clef, 4/4 time. It is silent until bar 3, where it is marked 'COL. FLUTE' and remains silent through bar 6.
- ELEC. GUITAR:** Treble clef, 4/4 time. It plays a rhythmic pattern of eighth notes in bars 1 and 2, then rests in bars 3 and 4. A '2' above the staff in bar 4 indicates a double-measure rest.
- ELEC. KEYBD. (M.R.):** Treble clef, 4/4 time. It plays a chordal accompaniment in bars 1 and 2, then rests in bars 3 and 4. A '2' above the staff in bar 4 indicates a double-measure rest.
- ELEC. BASS:** Bass clef, 4/4 time. It plays a rhythmic line in bars 1 and 2, then rests in bars 3 and 4. A '2' above the staff in bar 4 indicates a double-measure rest.
- DRUMS:** Snare drum notation in 4/4 time. It plays a consistent eighth-note pattern in bars 1 and 2, then rests in bars 3 and 4. A '2' above the staff in bar 4 indicates a double-measure rest.

The score is divided into six measures, numbered 1 through 6 at the bottom. The key signature is one sharp (F#) and the time signature is 4/4.

Ex. 11-3 continued

Musical score for measures 7-12. The score includes staves for FLUTE, STEEL DRUM, ELEC. GUITAR, ELEC. KEYBD. (M.R.), ELEC. BASS, and DRUMS. Measure 7 shows a Dm11 chord and a 2-measure rest for the electric guitar. Measure 8 shows an F Eb7 chord and a 2-measure rest for the electric guitar. Measure 9 features a COL FLUTE part and a drum pattern of 4 eighth notes. Measure 10 has a 2-measure rest for the electric guitar. Measure 11 has a 2-measure rest for the electric guitar. Measure 12 has a 2-measure rest for the electric guitar.

Musical score for measures 13-16. The score includes staves for FLUTE, STEEL DRUM, ELEC. GUITAR, ELEC. KEYBD. (M.R.), ELEC. BASS, and DRUMS. Measure 13 shows an AD LIB Dm11 chord and a 2-measure rest for the electric guitar. Measure 14 shows an F Eb7 chord and a 2-measure rest for the electric guitar. Measure 15 features an OVERDUB M.R. part and a 2-measure rest for the electric guitar. Measure 16 has a 2-measure rest for the electric guitar.

## Ex. 11-3 continued

The musical score is arranged in a system of seven staves. From top to bottom, the staves are labeled: FLUTE, STEEL DRUM, ELEC. GUITAR, ELEC. KEYBD. (M.R.), ELEC. BASS, and DRUMS. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. Measure 17 shows the flute playing a melodic line, while the other instruments are marked with a double slash and a '2' above the staff, indicating they are silent. In measure 18, the flute continues its melody. Measure 19 shows the flute playing a more complex rhythmic pattern. Measure 20 features the flute playing a melodic line with a '2' above the staff. Measure 21 shows the flute playing a melodic line, the steel drum playing a rhythmic pattern, the electric guitar playing a rhythmic pattern, the electric keyboard playing a rhythmic pattern, the electric bass playing a rhythmic pattern, and the drums playing a rhythmic pattern. The measure numbers 17, 18, 19, 20, and 21 are printed below the corresponding staves.

On the light side, *Caribbean Holiday* breezes along in a lazy, laid-back style. In the very first bar, a rhythm oriented figure played by synthesizer #3 introduces a distinctive flavor, establishing the framework for all that follows. By integrating the structural elements economically, Don makes it sound all too easy . . . the trademark of a good arranger.

A closer listen to the recorded percussion and bass parts will reveal a variance from the original score — that's what master rhythm parts are all about. In fact, I'm always surprised when the differences aren't more drastic.

Ex. 11-4 Caribbean Holiday

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MM=100

Musical score for measures 1-8. The score includes the following parts: MELODY, SYNTH. 1, SYNTH. 2 (FLUTE, PORT BOTTLE), SYNTH. 3 (SIMILE), SYNTH. 4 (GUITAR, STOPPED), SYNTH. 5, SYNTH. 6 (STRINGS, SVA, (LOCO)), FENDER BASS, PERC. (TRIANGLE, SHAKER, GUIRO, WOOD BLOCK, COWBELL), and DRUMS. The percussion part includes a cowbell pattern with accents on measures 2, 4, and 6. The guitar part is marked 'STOPPED' starting in measure 7. The strings part includes 'SVA' and '(LOCO)' markings in measure 7.

Musical score for measures 9-16. The score includes the following parts: MELODY, SYNTH. 1, SYNTH. 2, SYNTH. 3, SYNTH. 4, SYNTH. 5, SYNTH. 6, FENDER BASS, PERC., and DRUMS. The percussion part includes a cowbell pattern with accents on measures 10, 12, and 14. The guitar part is marked 'STOPPED' starting in measure 11. The strings part includes 'SVA' and '(LOCO)' markings in measure 11.

Ex. 11-4 continued

(21)

MELODY

SYNTH. 1

SYNTH. 2

SYNTH. 3

SYNTH. 4

SYNTH. 5

SYNTH. 6

FENDER BASS

PERC.

DRUMS

17 18 19 20 21 22 23 24

*Dmi7 (ADD9)*

*Emi7 (NO 5TH)*

2

(21)

MELODY

SYNTH. 1

SYNTH. 2

SYNTH. 3

SYNTH. 4

SYNTH. 5

SYNTH. 6

FENDER BASS

PERC.

DRUMS

25 26 27 28 29 30 31 32

*F#m7*

*G*

*Dmi7*

SIMILE

2

Ex. 11-4 continued

Musical score for measures 33-39. The score includes parts for MELODY, SYNTH. 1, SYNTH. 2, SYNTH. 3, SYNTH. 4, SYNTH. 5, SYNTH. 6, FENDER BASS, PERC., and DRUMS. Chord markings for MELODY and FENDER BASS include Em7 (No 5th), Fmaj7, and G. Measure numbers 33, 34, 35, 36, 37, 38, and 39 are indicated at the bottom.

Musical score for measures 40-46. The score includes parts for MELODY, SYNTH. 1, SYNTH. 2, SYNTH. 3, SYNTH. 4, SYNTH. 5, SYNTH. 6, FENDER BASS, PERC., and DRUMS. Annotations include "SIMILE" for SYNTH. 3, "SVA" and "(LOCO)" for SYNTH. 6, and "BOARD FADE" for FENDER BASS. Measure numbers 40, 41, 42, 43, 44, 45, and 46 are indicated at the bottom.



The final illustration in this chapter is written by my colleague and friend, Michael Boddicker. A Grammy award-winning composer, Michael has been honored by the National Academy of Recording Arts and Sciences so often as a pioneering synthesist that he has earned emeritus status for his continuing contributions to the state of the art.

Obviously, writing for a limited instrumentation presents a challenge for an arranger. Michael meets that challenge with a very stimulating piece of music that displays some pretty awesome power! Working with experienced musicians, a master rhythm part, and a wholesome supply of electronic wizardry, he proceeds to build a towering level of vitality and excitement.

In *Scootin'*, Michael pursues a dynamic approach. The music is based on a descending bass line and related chords, with unison guitar and tenor sax handling a well crafted melody. The bridge, consisting of a series of compound chords is introduced at bar 9 and the background pares down to some intensive keyboard comping. The tenor sax recaps to the "A" section, this time as a jazz solo, maintaining that same high level of energy. Bar 25 introduces an interlude of related compound chords and new melodic material. Interestingly, on our way back to the recap, we lean heavily on four quarter note chords (bar 30) in preparation for the whole-tone figure that will quite naturally bring us "home", where everybody is in for the finish!

The final product is the result of a carefully planned score and an integrated flow of ideas in the recording studio. Piecing it all together, the result is both enthusiastic and musical.

Ex. 11-5 *Scootin'*

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*DOUBLE X ROCK*

The musical score is arranged in a system with the following parts and staves from top to bottom:

- SYNTH.:** Two staves (treble and bass clef) showing complex chordal textures.
- TENOR SAX:** Treble clef staff with a melodic line.
- ELEC. GUITAR:** Treble clef staff with a melodic line.
- ELEC. KEYBDS.:** Treble and bass clef staves with chordal accompaniment.
- BASS:** Bass clef staff with a descending melodic line.
- DRUMS:** Treble clef staff with a rhythmic pattern.

Chord progressions for Elec. Keybds. (measures 1-4):

F B $\flat$  F B $\flat$ /E $\flat$  Dm7 A $\flat$ /D $\flat$  B $\flat$ /C

Measure numbers 1, 2, 3, and 4 are indicated at the bottom of the score.

Additional markings include "THROUGHOUT!" and "hand claps (OVERDUB)" for the drums.

Ex. 11-5 continued

Musical score for measures 5-9. The score includes parts for SYNTH., TENOR SAX, ELEC. GUITAR, ELEC. KEYBDS., BASS, and DRUMS. Measure 5 has a '2' above the staff with a slash. Measure 6 has a '2' above the staff with a slash. Measure 7 has a '2' above the staff with a slash. Measure 8 has a '2' above the staff with a slash. Measure 9 is marked 'AD LIB SOLO' and has a handwritten 'Ab/bb' above the staff. The drum part shows a consistent rhythmic pattern.

Musical score for measures 10-14. The score includes parts for SYNTH., TENOR SAX, ELEC. GUITAR, ELEC. KEYBDS., BASS, and DRUMS. Measure 10 has a 'BEND' marking above the Tenor Sax staff and a handwritten 'Gb/Ab' below the Electric Guitar staff. Measure 11 has a handwritten 'Ab/bb' below the Electric Guitar staff. Measure 12 has a handwritten 'Ab/bb' and 'Ab/C' below the Electric Guitar staff. Measure 13 has a handwritten 'Ab/bb' below the Electric Guitar staff. Measure 14 has a handwritten 'Gb/Ab' below the Electric Guitar staff. The Tenor Sax part features a melodic line with a bend in measure 10. The Electric Keyboards part has a complex, rhythmic accompaniment. The Bass and Drums parts provide a steady accompaniment.

Ex. 11-5 continued

SYNTH. ("CLAVI")

TENOR SAX BEND

ELEC. GUITAR  $A\flat/B\flat$   $A\flat/B\flat$   $B\flat/C$

ELEC. KEYBDS. F  $B\flat/E\flat$   $Dm7$   $A\flat/B\flat$   $B\flat/C$   
"GROOVE"

BASS

DRUMS

15 16 17 18

SYNTH.

TENOR SAX

ELEC. GUITAR

ELEC. KEYBDS. F  $B\flat/E\flat$   $Dm7$   $A\flat/C$   $B\flat/C$

BASS

DRUMS

19 20 21 22

Ex. 11-5 continued

Musical score for measures 23-26. The score includes parts for Synth, Tenor Sax, Elec. Guitar, Elec. Keybds., Bass, and Drums. The key signature is B-flat major. Measure 23 features a synth line with a whole note chord, tenor sax with eighth notes, and electric guitar with a rhythmic pattern. Measure 24 has a synth line with a whole note chord, tenor sax with eighth notes, and electric guitar with a rhythmic pattern. Measure 25 features a synth line with a whole note chord, tenor sax with eighth notes, and electric guitar with a rhythmic pattern. Measure 26 has a synth line with a whole note chord, tenor sax with eighth notes, and electric guitar with a rhythmic pattern. The bass line includes the instruction "THUMP IT!".

SYNTH.

TENOR SAX

ELEC. GUITAR

ELEC. KEYBDS.

BASS

DRUMS

23 24 25 26

Musical score for measures 27-30. The score includes parts for Synth, Tenor Sax, Elec. Guitar, Elec. Keybds., Bass, and Drums. The key signature is B-flat major. Measure 27 features a synth line with a whole note chord, tenor sax with eighth notes, and electric guitar with a rhythmic pattern. Measure 28 has a synth line with a whole note chord, tenor sax with eighth notes, and electric guitar with a rhythmic pattern. Measure 29 features a synth line with a whole note chord, tenor sax with eighth notes, and electric guitar with a rhythmic pattern. Measure 30 has a synth line with a whole note chord, tenor sax with eighth notes, and electric guitar with a rhythmic pattern. The bass line includes the instruction "THUMP IT!".

SYNTH.

TENOR SAX

ELEC. GUITAR

ELEC. KEYBDS.

BASS

DRUMS

27 28 29 30

Ex. 11-5 continued

UNISON

31 32 33 34 35

36 37 38 39

## Ex. 11-5 continued

The musical score is arranged in a multi-track format with the following parts and markings:

- SYNTH.:** Features a "GROOVE" (CHORDS) section with a double bar line and a '2' above the staff, indicating a two-measure repeat.
- TENOR SAX:** Contains a single measure of music.
- ELEC. GUITAR:** Includes "(CHORDS)" and "SOLO AD LIB" markings, with a '2' above the staff.
- ELEC. KEYBDS.:** Features a "GROOVE" section with a double bar line and a '2' above the staff.
- BASS:** Contains a melodic line with a '2' above the staff.
- DRUMS:** Shows a rhythmic pattern with a '2' above the staff.

Chord progressions for the Elec. Guitar part are: F, B<sup>b</sup>/E<sup>b</sup>D<sup>m</sup>7, A<sup>b</sup>/D<sup>b</sup>, B<sup>b</sup>/C. Measure numbers 40 through 47 are indicated at the bottom of the score.

## IN RETROSPECT

How can we use the multi-tracking format to our advantage? You are the chief architect, so after the concept is adopted, it's your working procedure that breathes life into the music. If the recording is to feature a solo instrument, you may want to leave room in your score for a fair amount of improvisation and freedom to take place. On the opposite side of the spectrum, the form of a vocal arrangement is often determined before you enter the studio.

After each layering session, you have the opportunity to listen to the music up to that point. I remember a multi-track recording of *This Is Love* (Dark Orchid album) where I originally wanted cellos for a certain passage. Bringing the initial tracks home with me, I altered my original plan and decided to go with bass flutes. By the time I entered the studio the next day, I finally ended up recording a vocal group and Bill Watrous on trombone.