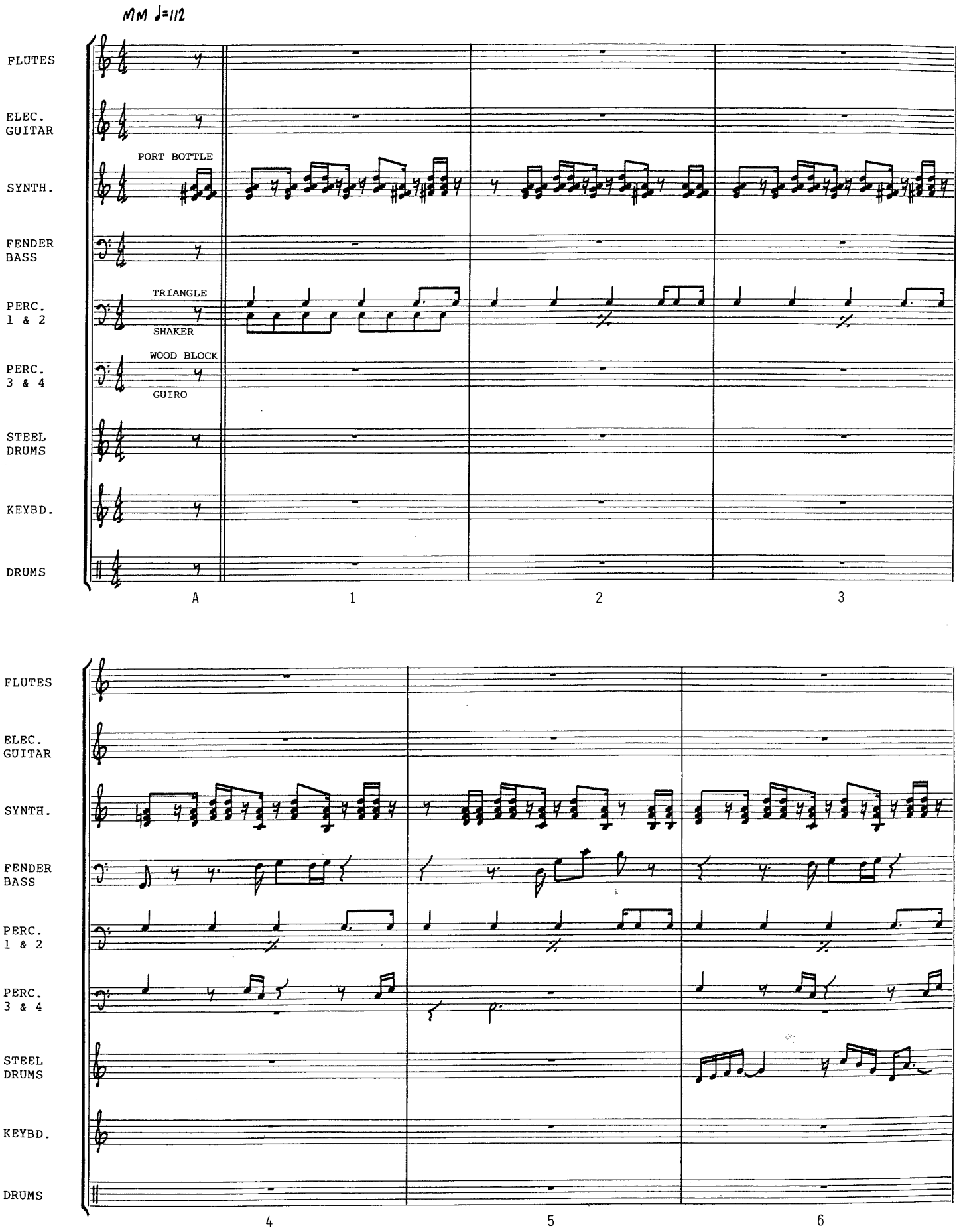
Ex. 11-2 Some Day 61

© *Piece Of Cake Inc.*



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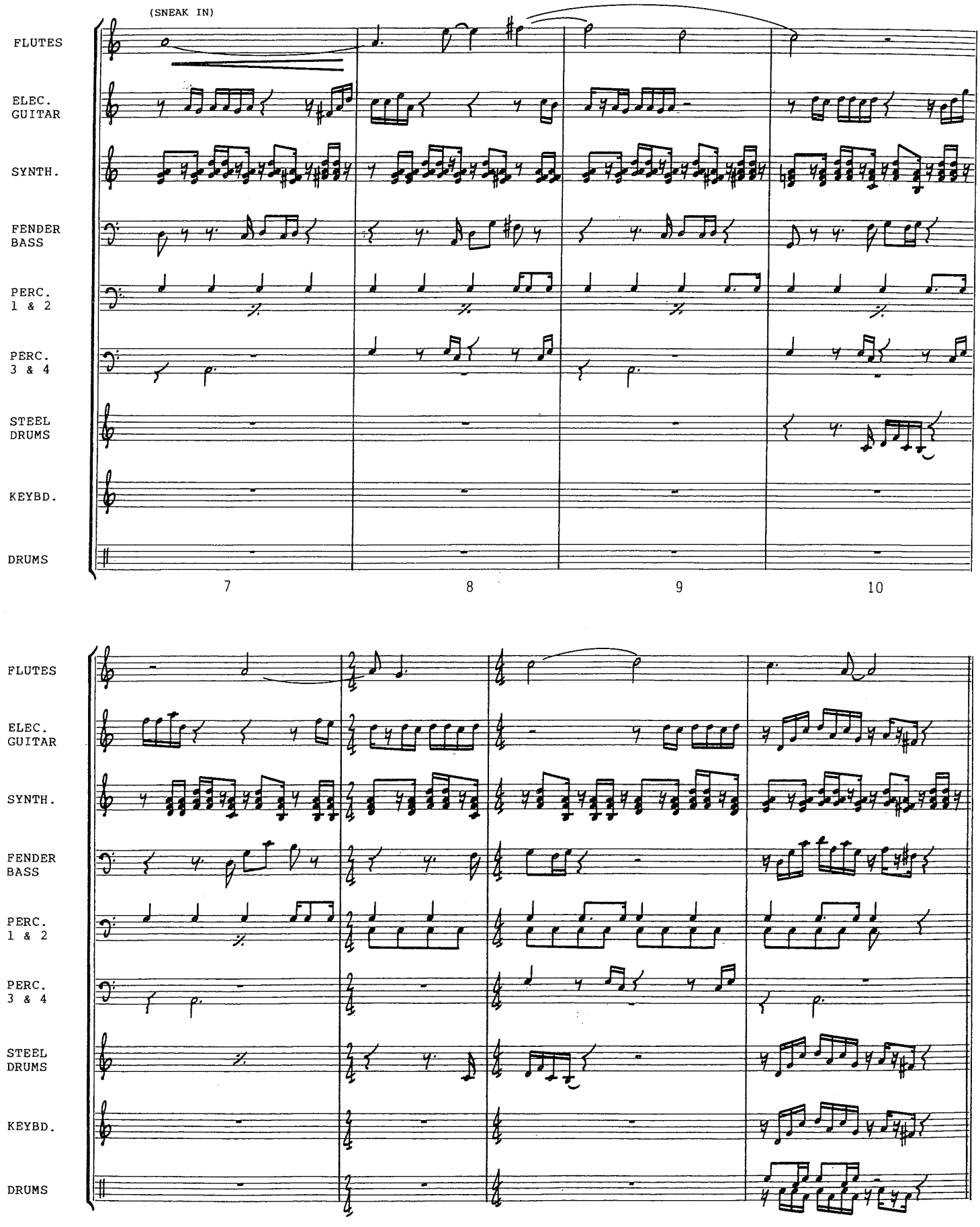


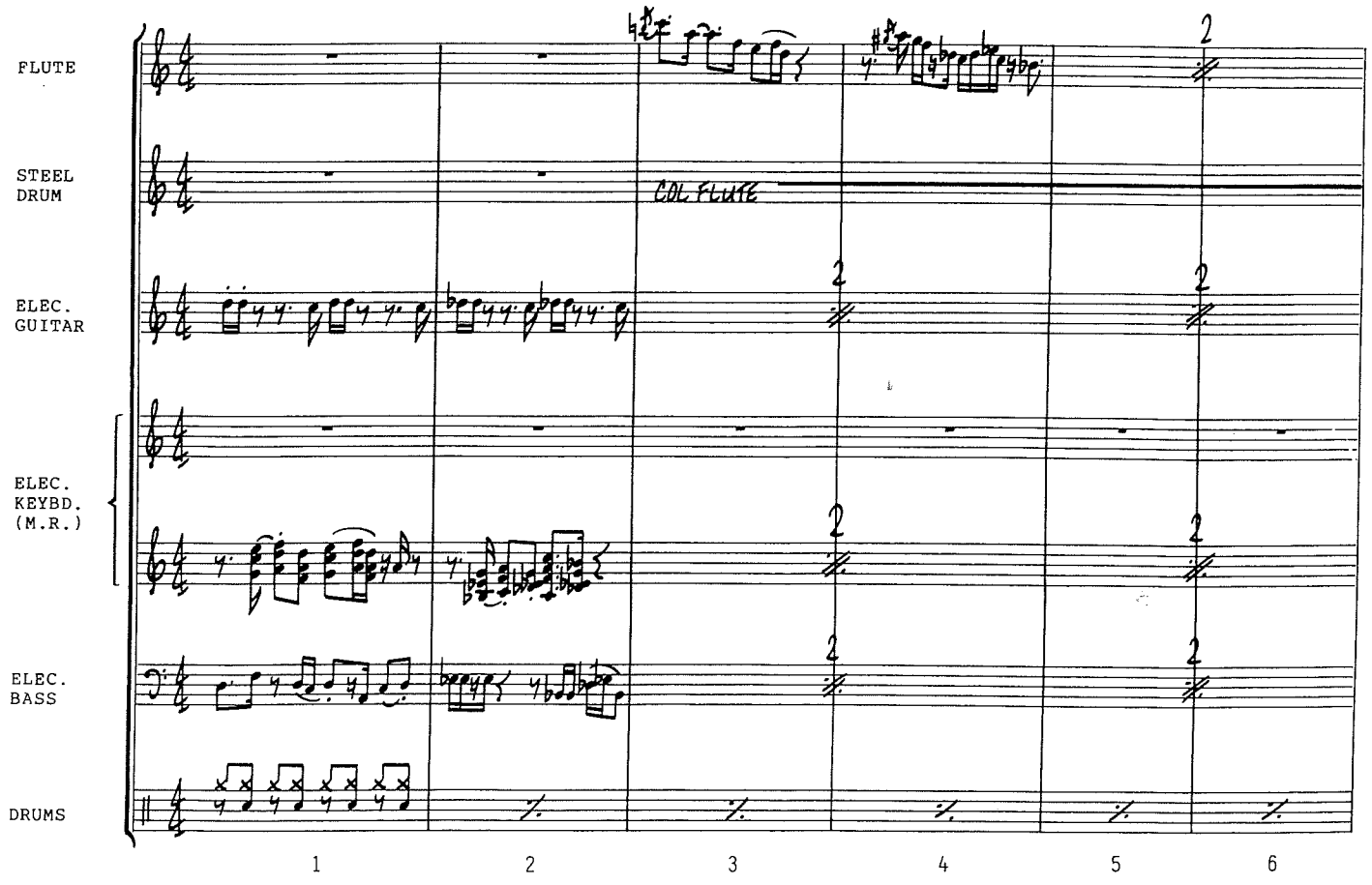
Don's next presentation, ***Petite***, is written in a happy reggae style. Again, the guitar plays a single string rhythmic pattern, leaving harmonic duties to the synthesizer. The flute, being a good mixer, is combined with steel drums, an extremely colorful instrument; together they provide an airy, 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 62

© *Piece Of Cake Inc.*



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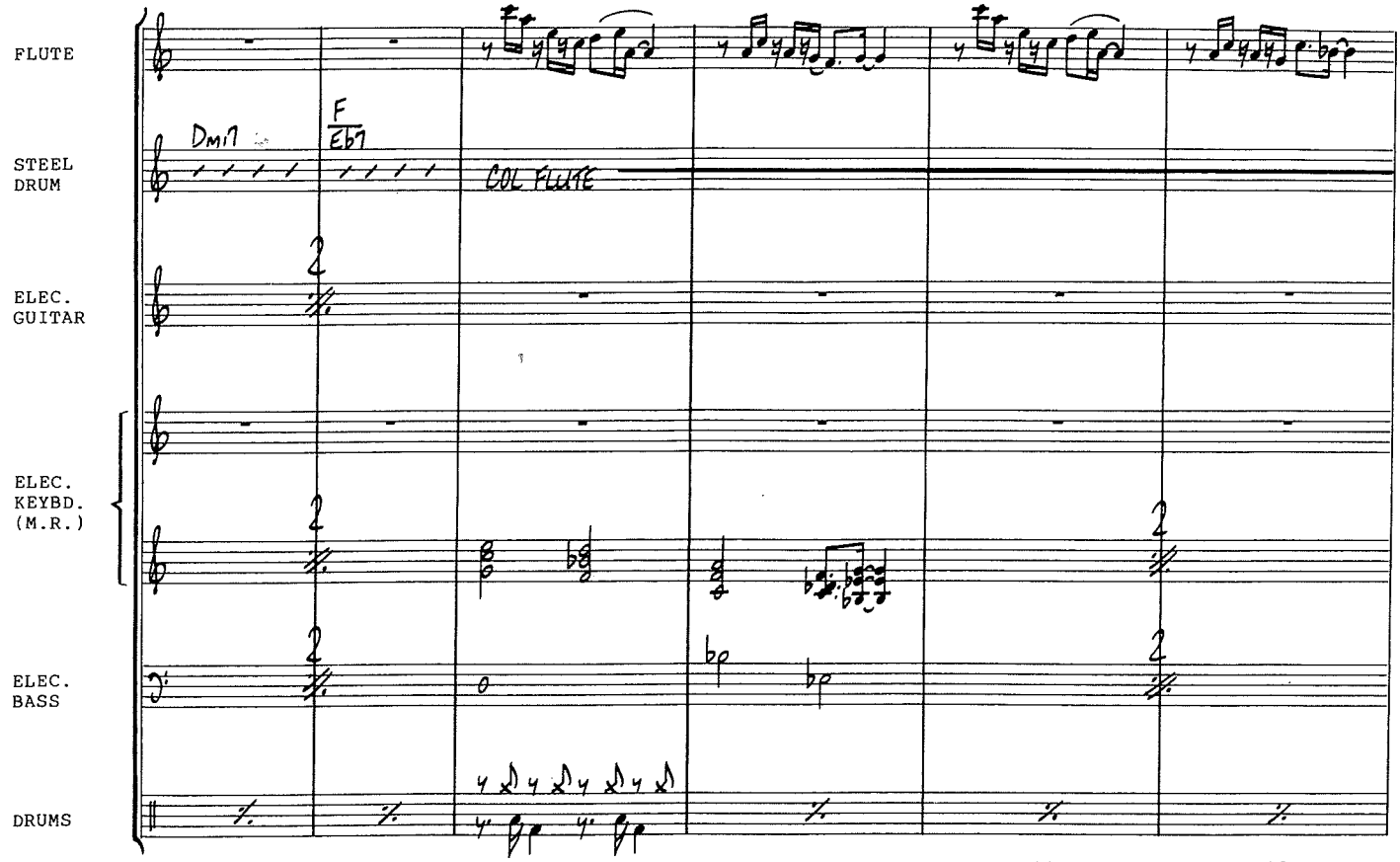

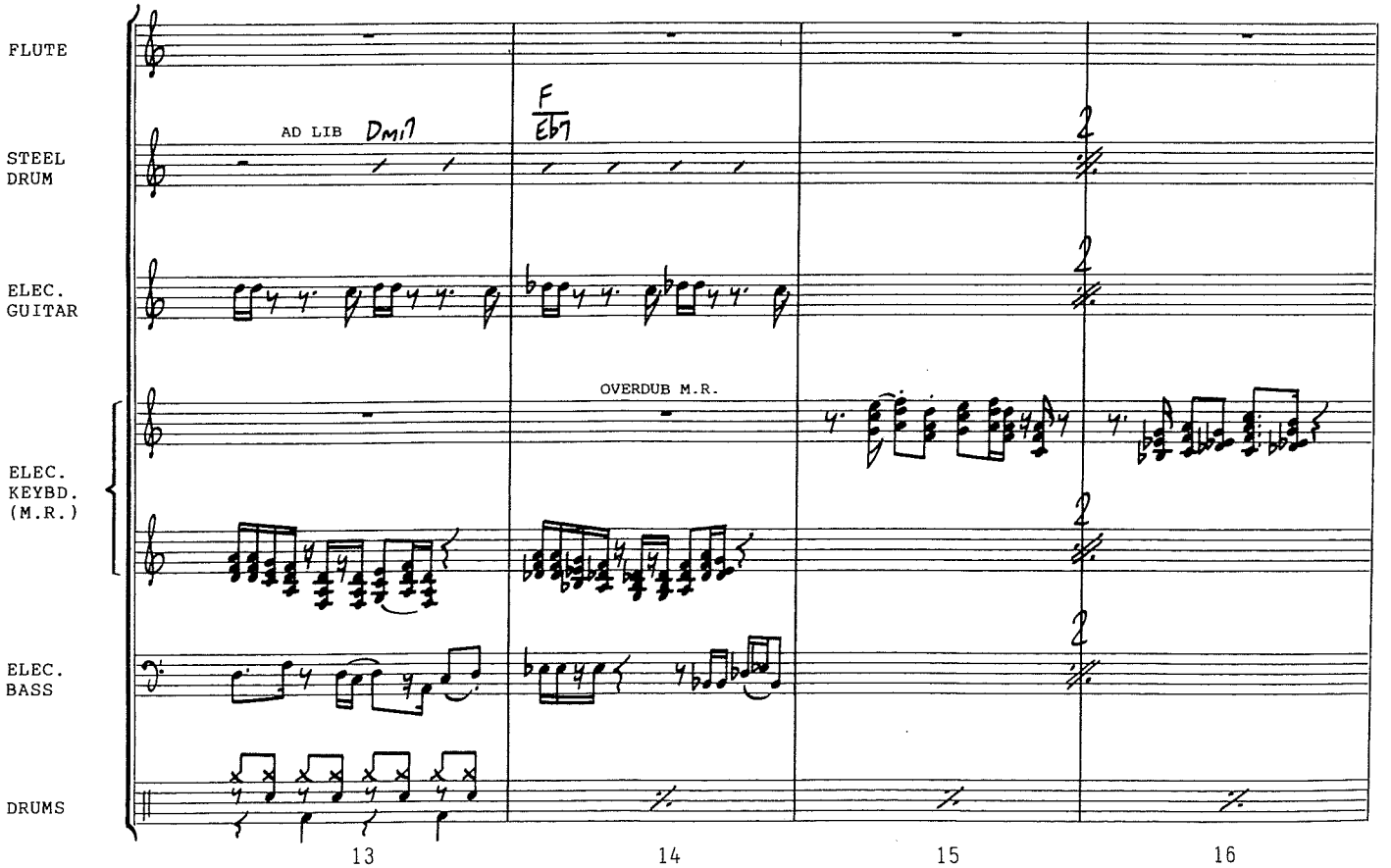

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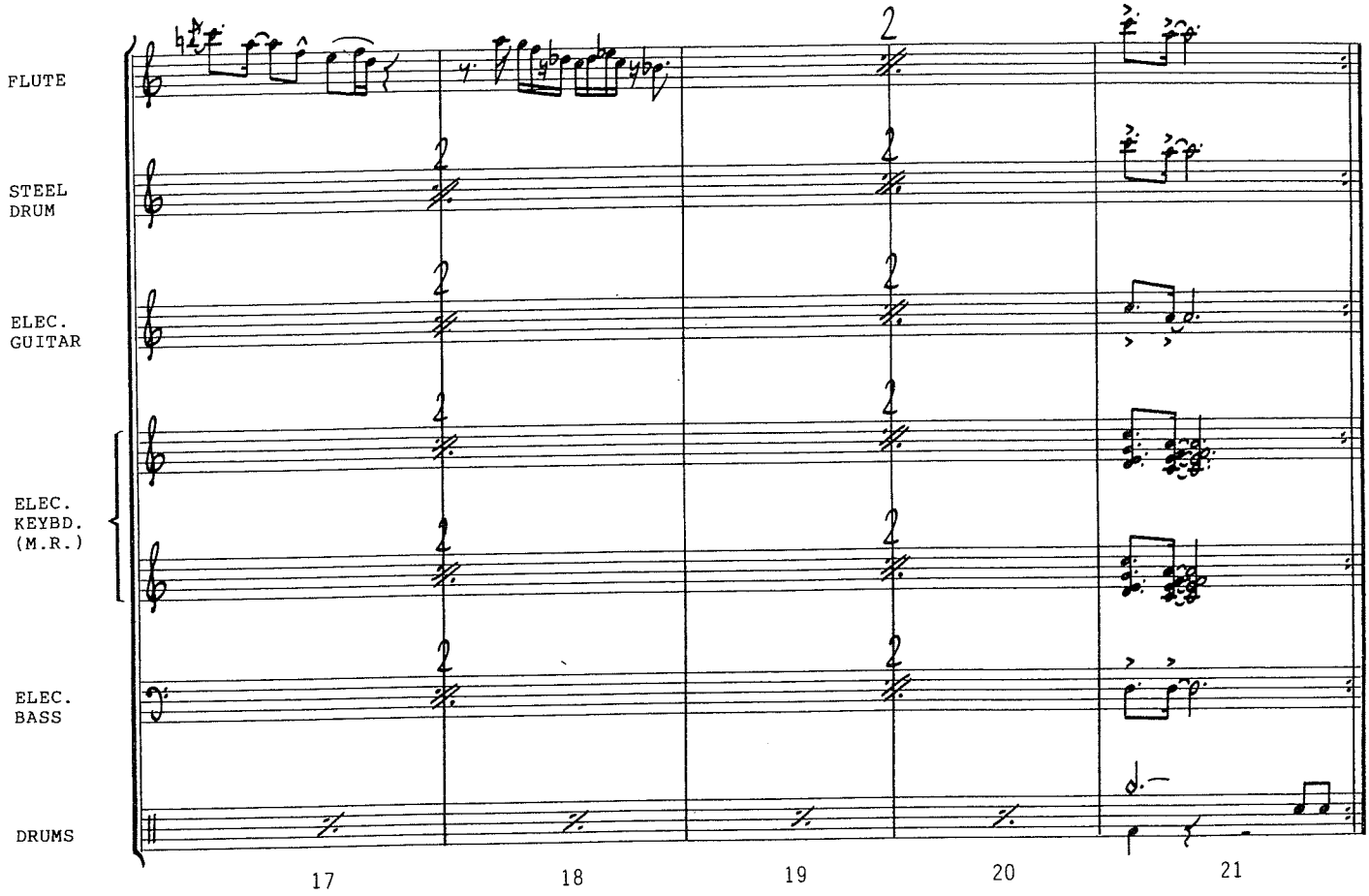
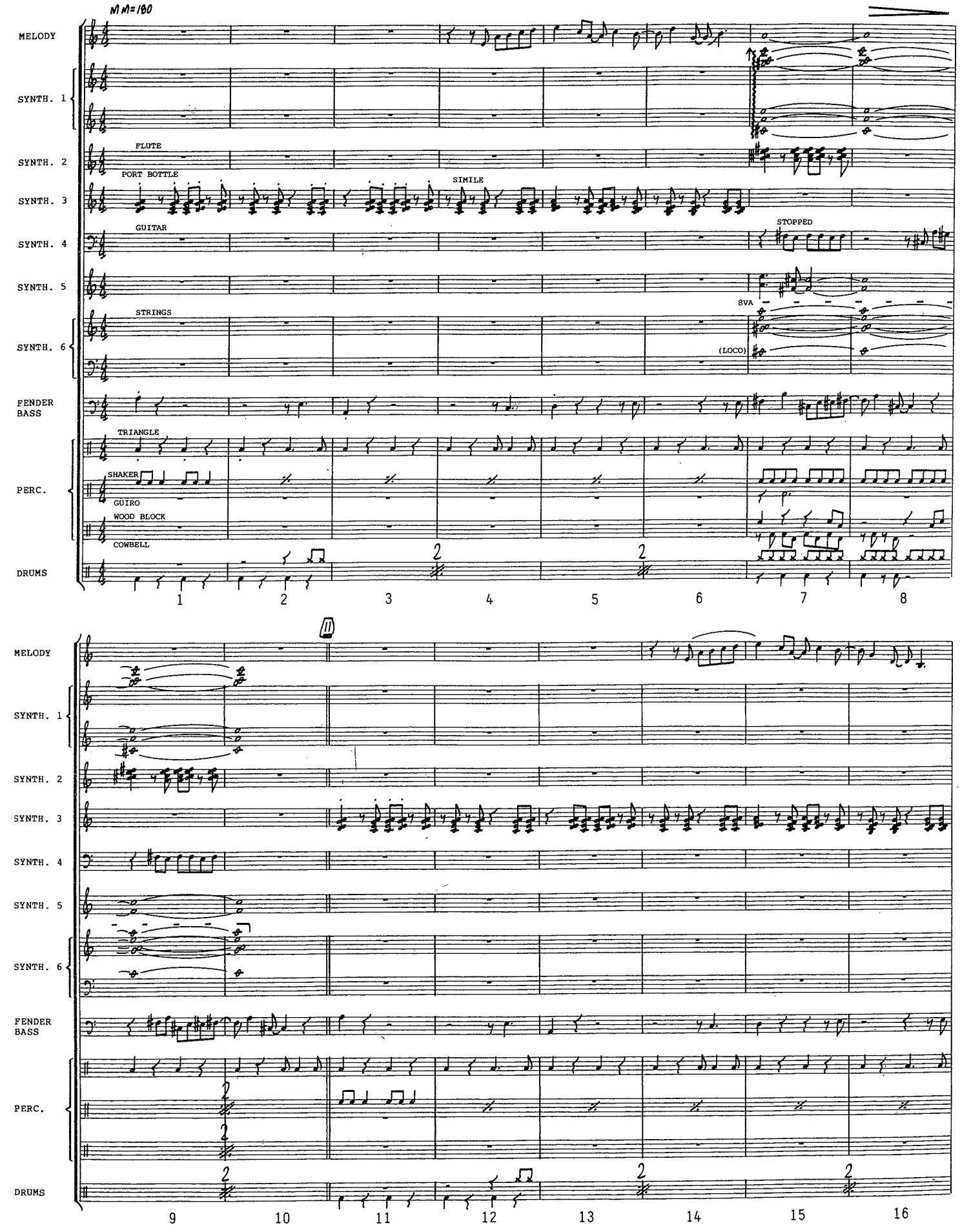


On the light side, ***Caribbean Holiday*** breezes along in a lazy, laid-back style. In the very first bar, a rhythm oriented figure played by synthesizer #3 introduces a distinctive flavor, establishing the framework for all that follows. By integrating the structural elements economically, Don makes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

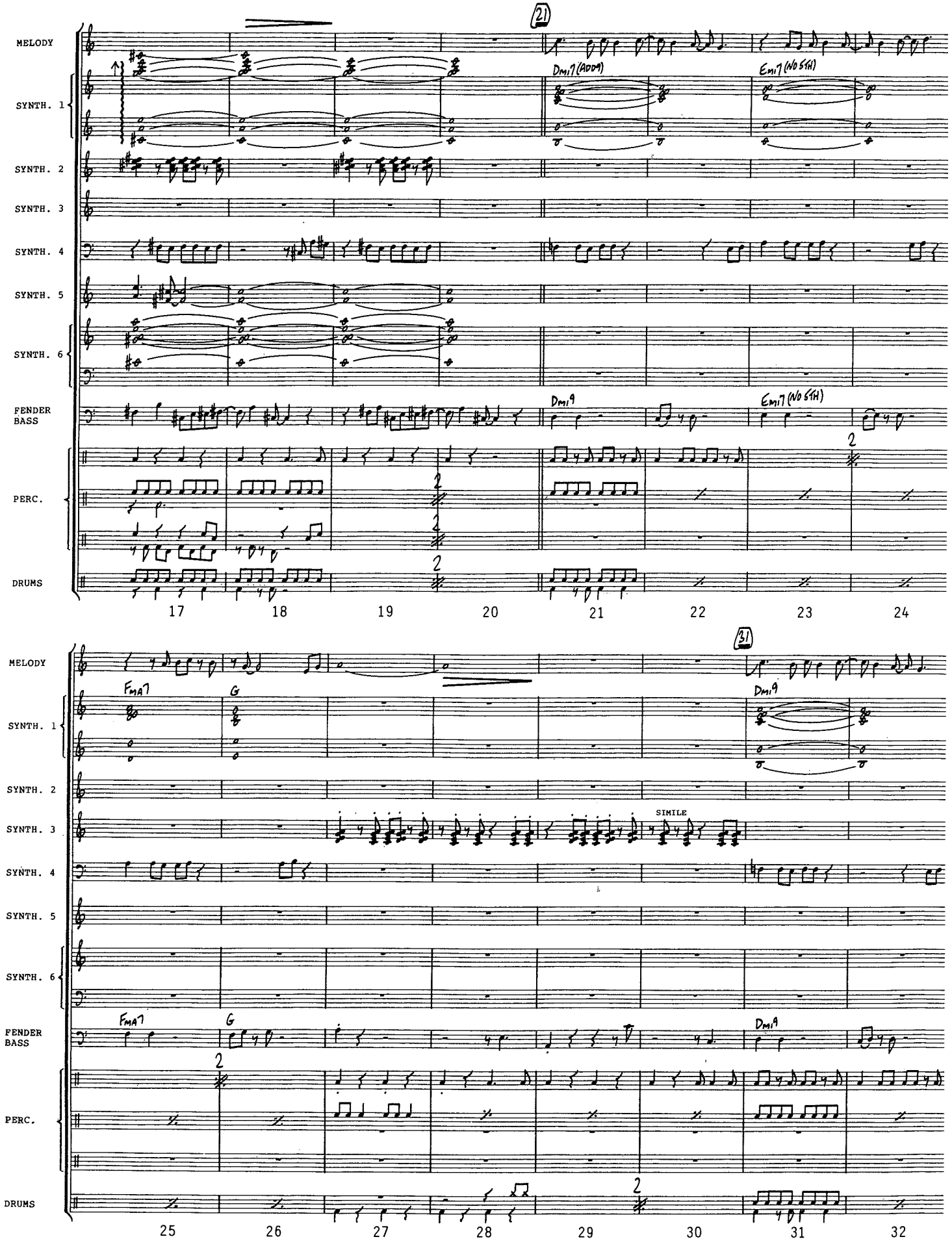
A closer listen to the recorded percussion and bass parts will reveal a variance from the original score — that's what master rhythm parts are all about. In fact, I'm always surprised when the differences aren't more drastic.

Ex. 11-4 Caribbean Holiday 63

© *Piece Of Cake Inc.*



Ex. 11-4 continued



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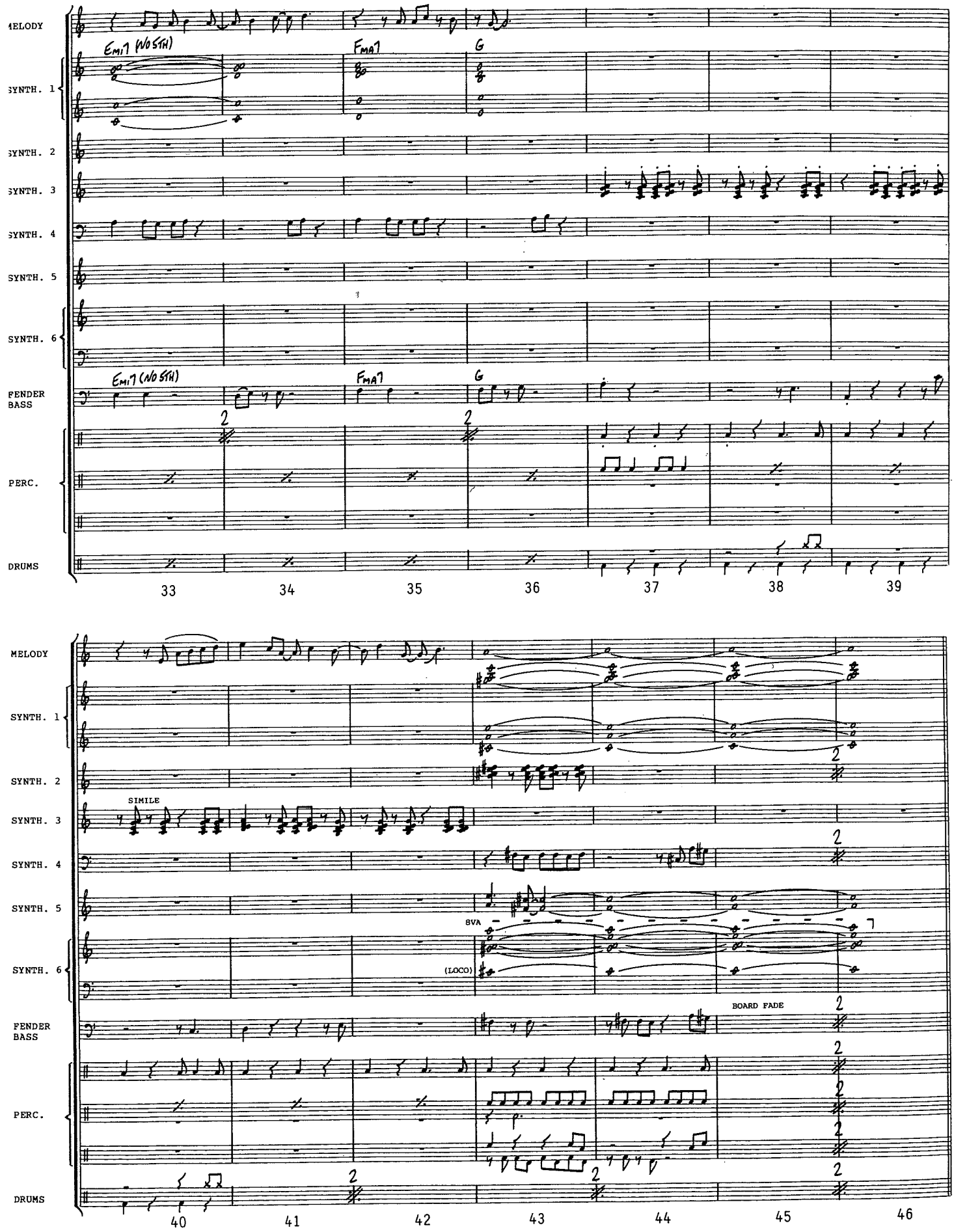


The final illustration in this chapter is written by my colleague and friend, Michael Boddicker. A Grammy award-winning composer, Michael has been honored by the National Academy of Recording Arts and Sciences so often as a pioneering synthesist that he has earned emeritus status for his continuing contributions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

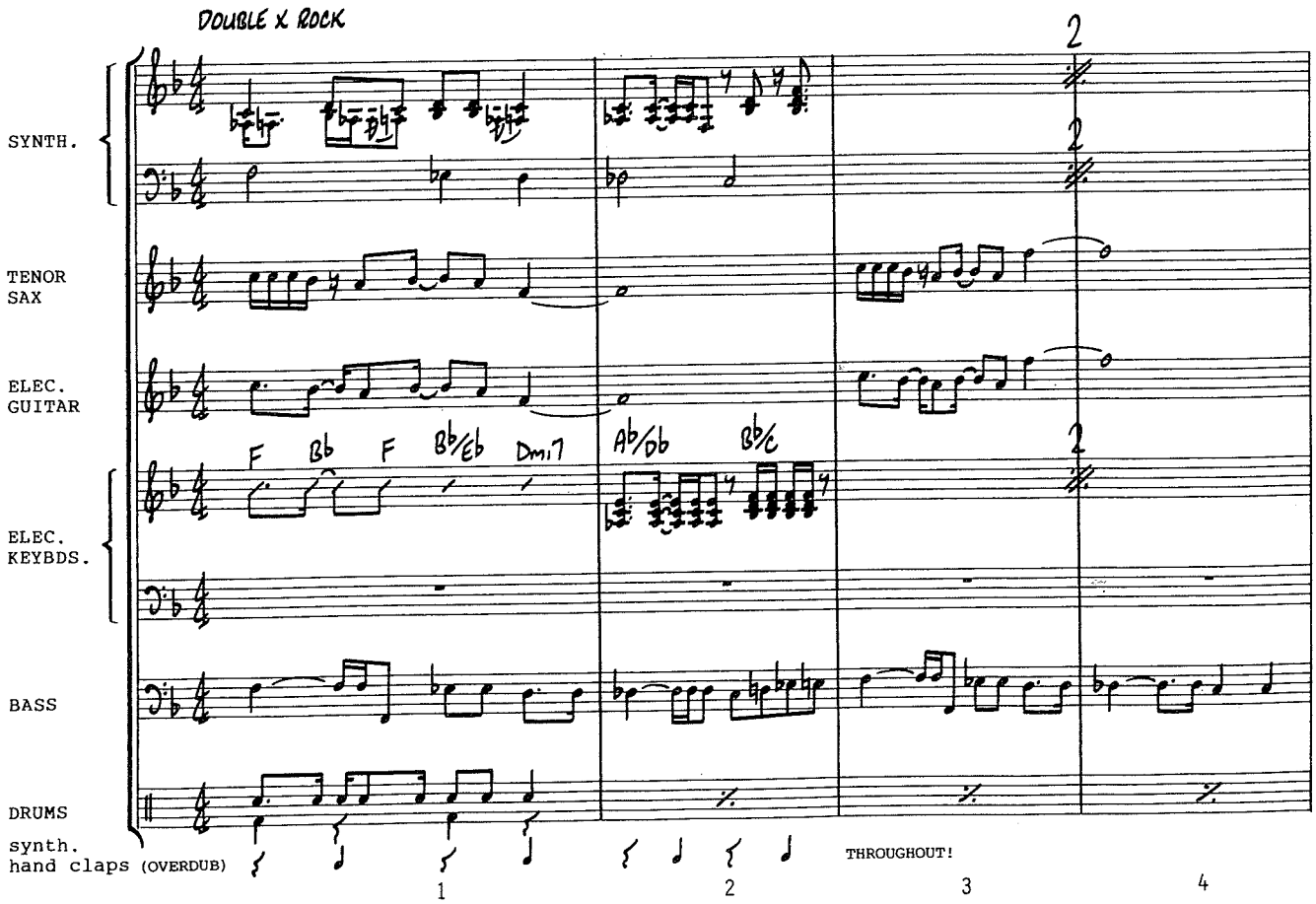
Obviously, writing for a limited instrumentation presents a challenge for an arranger. Michael meets that challenge with a very stimulating piece of music that displays some pretty awesome power! Working with experienced musicians, a master rhythm part, and a wholesome supply of electronic wizardry, 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' 64

© *Michael Boddicker Inc.*



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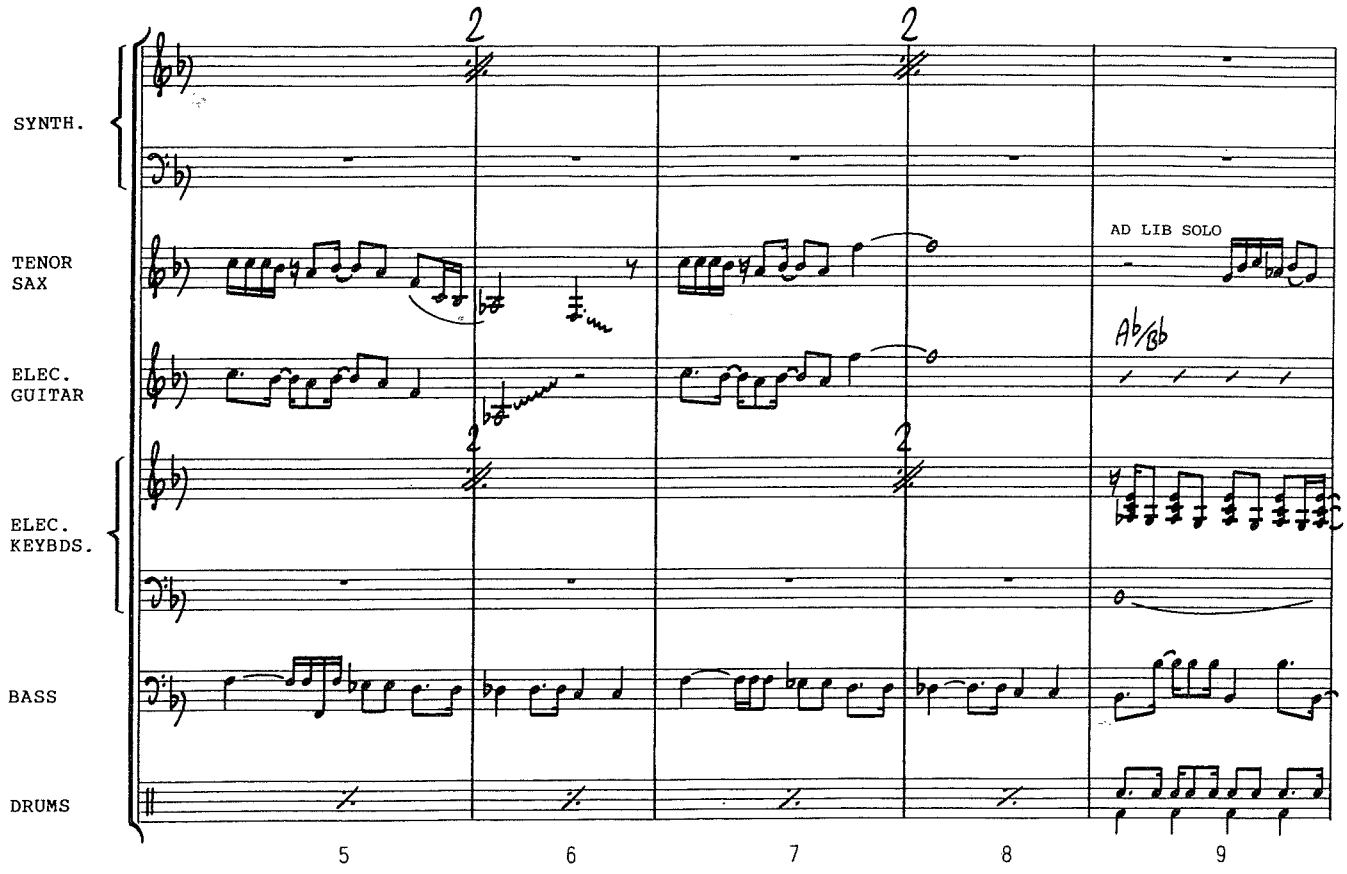

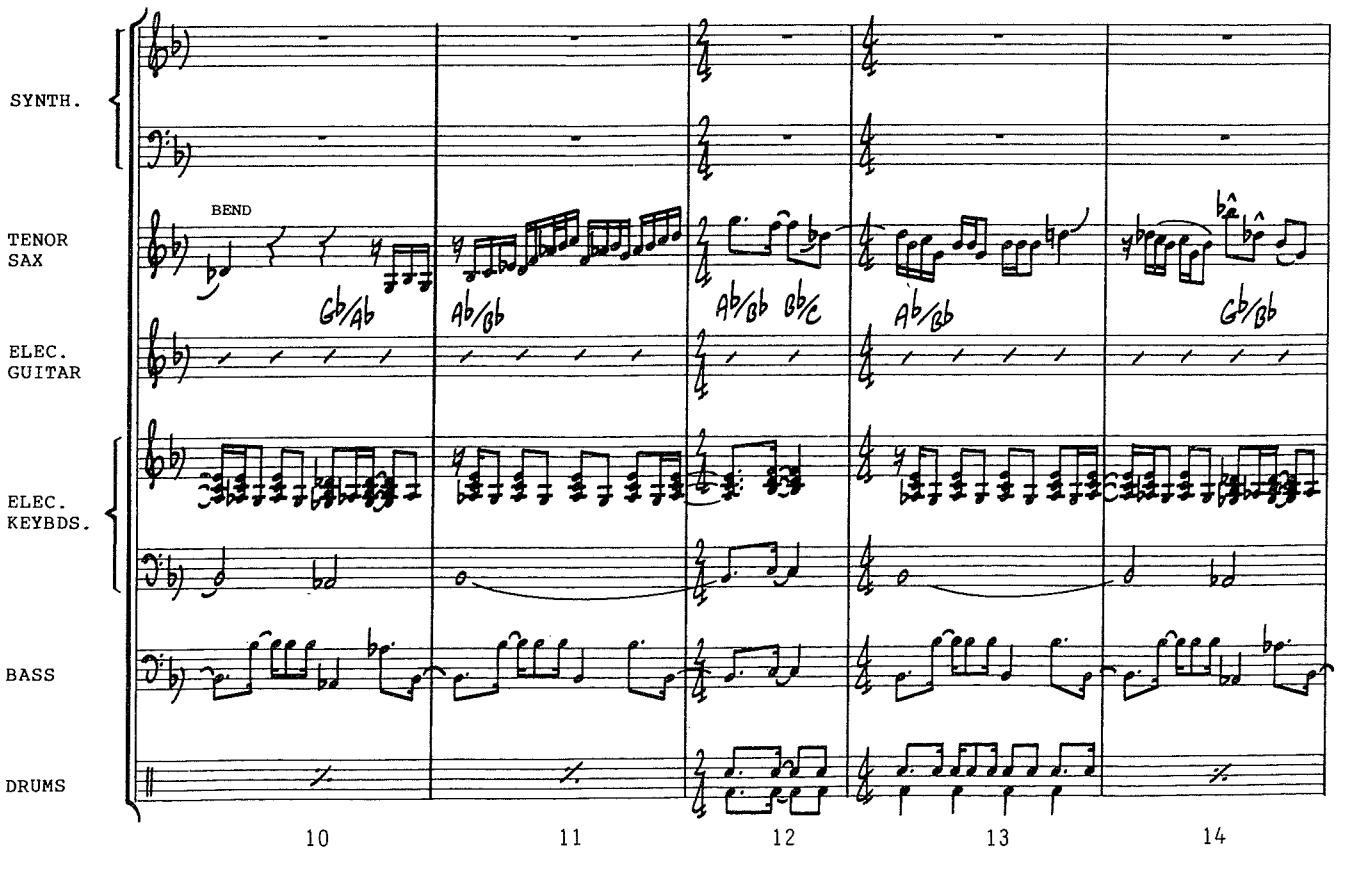

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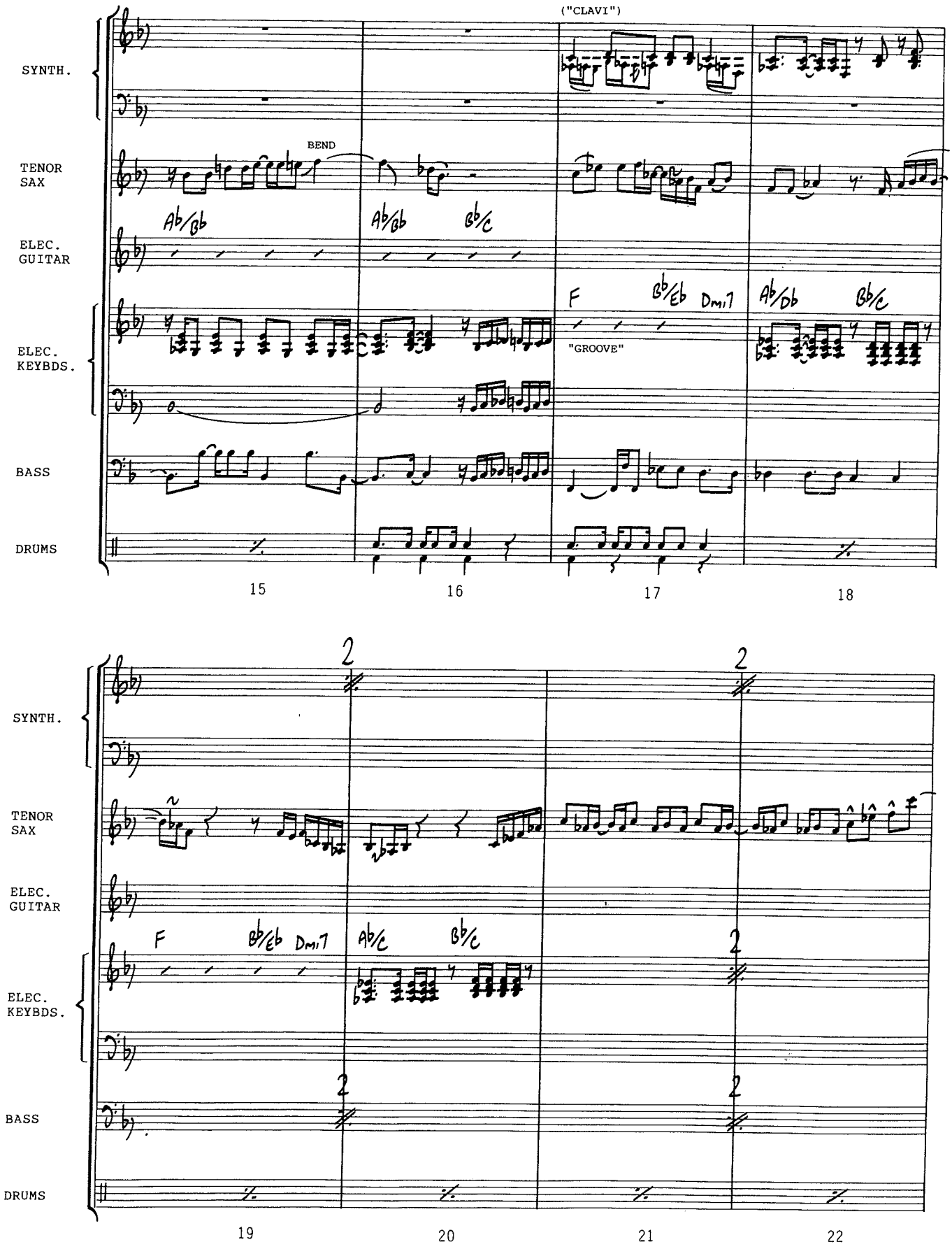

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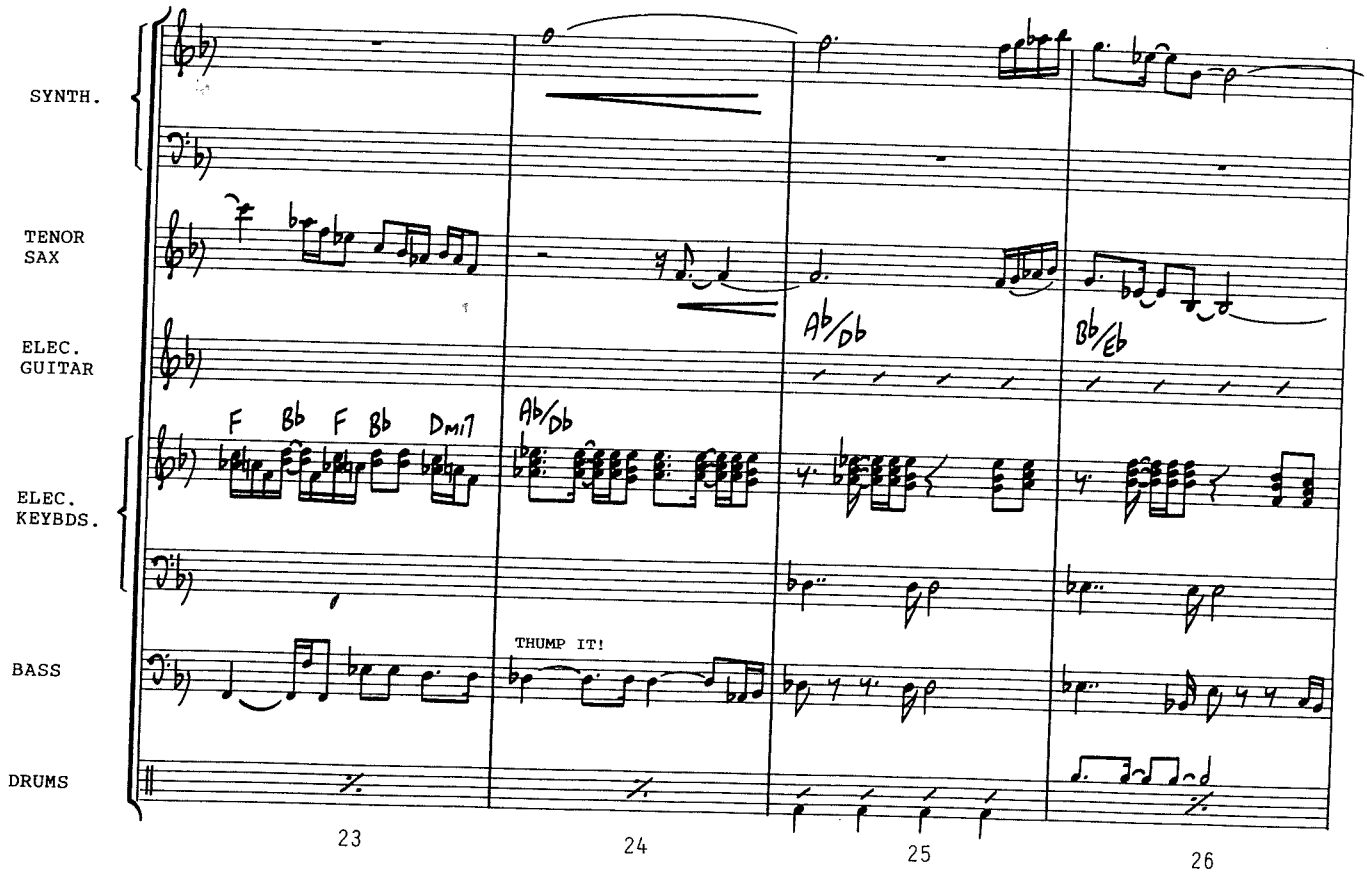

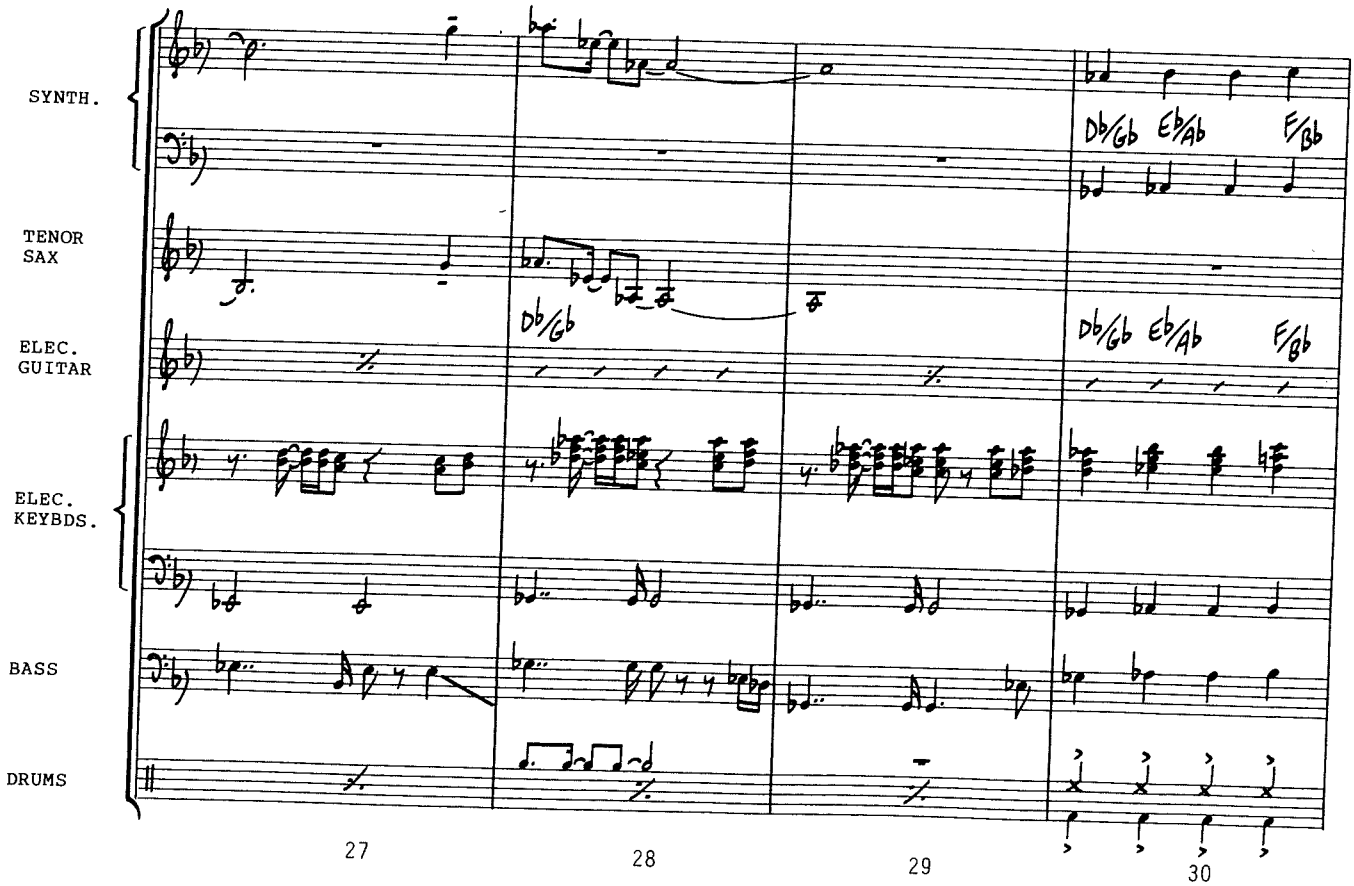

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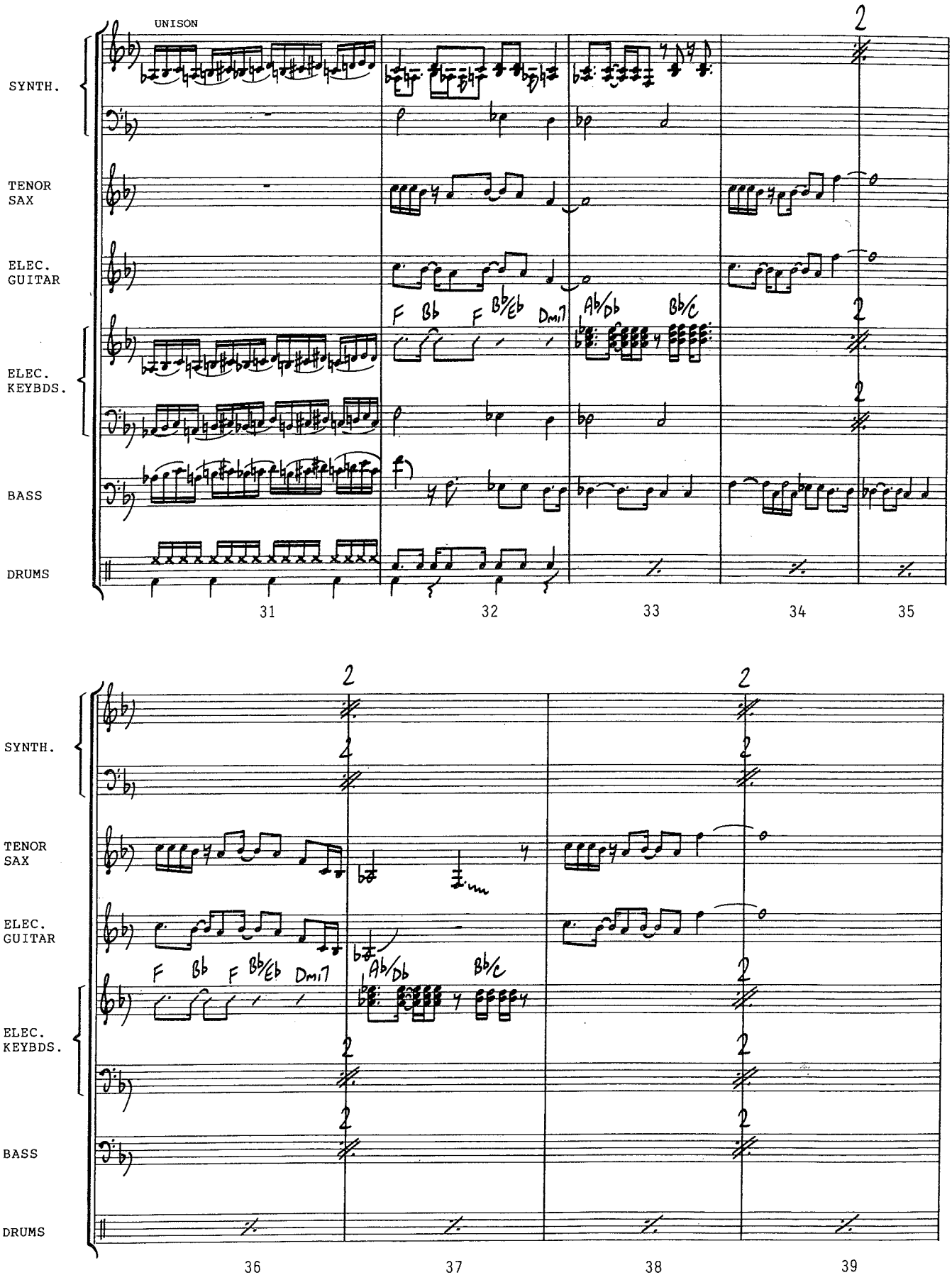

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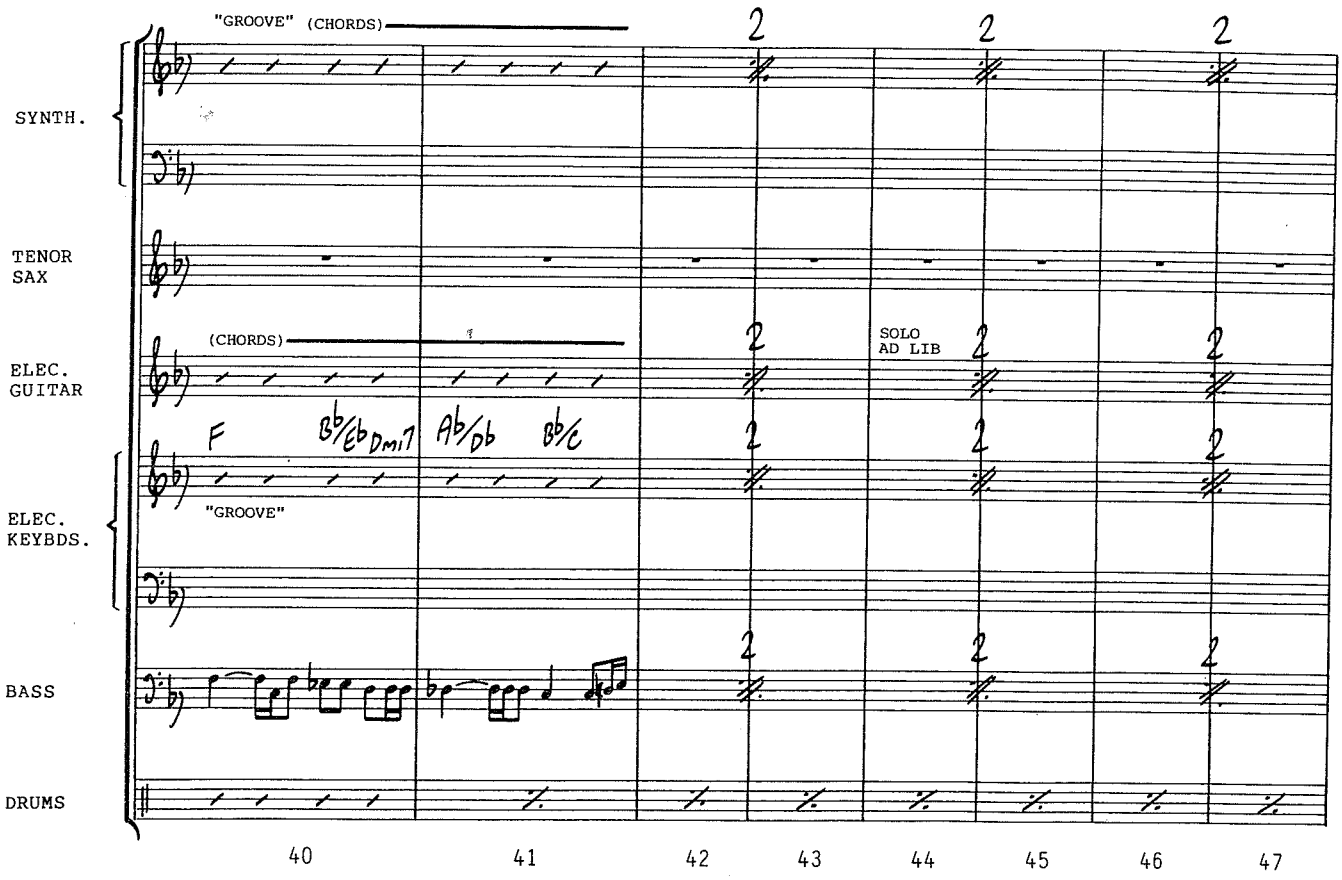

IN RETROSPECT

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.