

**The Jazz Gene:  
Examining the use of Jazz Aesthetics in Hip-Hop Music**

P. Thomas Francis

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## ABSTRACT

This thesis is made up of 7 original compositions that aid in exploring the common cultural traits and practices of African-American music — referred to using the metaphor of the Jazz ‘Gene’. These conventions are historically contextualized and analyzed through two categories of rhythm and harmony from a post-Jazz perspective. The compositions in this thesis also highlight influences and artists from various African-American genres whose active compositional styles create unique frameworks in their genres — such as James Brown, Joshua Redman, Roy Hargrove, Robert Glasper, and Dr. Dre. I surmise that without these common traits and practices found through these unique frameworks, Hip-Hop music would not persevere or evolve. These aesthetics exist in Hip-Hop just as much as they exist in Funk, Soul, R&B, Gospel, and Jazz music.

## DEDICATION

This paper is dedicated to my family.

Mom, Dad, Shelkah, and Sherma, thank you for your continued support and I hope this paper does you all proud.

Catherine, you are reason the house is a home, the little volcanoes, and the dream that came to life to which my life becomes a dream. Thank you for ALWAYS being available and constantly reading, re-reading, and staring at these pages until I couldn't take it anymore! You're brilliant and wonderful. Thank you.

Lastly to my strength and my redeemer. Thank you for keeping me.

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## INTRODUCTION

Hip-Hop music has become one of the world's most popular genres. It is recognizable even in countries such as South Korea where it is one of the country's most dominant genres (with acts and artists such as Dok2, The Quiett, Beenzino, G-Dragon (GD) & T.O.P, and Dynamic Duo). The culture of "Hip Hop" has ties and elements attributed to Toastmasters from Jamaica, or the ancient Griots (skilled orators, social commentators and storytellers) from West Africa, but in this work, I examine the music of Hip-Hop.

I attribute its rise in popularity to the people of New York who honour the pioneers such as Kool Herc, Grandmaster Flash, and Afrika Bambaataa. The music of Hip-Hop is a key factor in the culture of Hip Hop with early Hip-Hop artists — say, men and women born between 1960 and 1980 — using technology to (take listeners back in time and) help say something of their own in the expression of Blackness. Those artists sampled music from their youth (Funk music) because their parents were young adults in that era. Those parents — born in the 1940s, 50s and 60s — listened to Jazz in their youth because it was prominent in their parents' era — the 1920s to 1940s. I was intrigued by the notion of technology preserving expressions of Blackness long enough where they would be recycled through artistry and creativity. I cannot simply apply a DNA test to determine that Hip-Hop came from Jazz, however, I intend to show how Jazz aesthetics exist within Hip-Hop by employing the metaphor I call The Jazz 'Gene'. A gene is made up of 'physical' and 'functional' elements of hereditary information that is passed on to its descendants. On the basis of that analogy, I will show that the aesthetics of Jazz exist in Hip-Hop through 'physical' and 'functional' elements. 'Physical' elements — the metaphorical half of



the Jazz ‘gene’ that incorporates the rhythmic aesthetics of jazz music — such as the Backbeat<sup>1</sup>, and the macro<sup>2</sup> and micro<sup>3</sup> development of swing. These traits within the Jazz ‘gene’ exist in Funk music to create new grooves that create an allusion to the strong beat instead of the weak beat. ‘Functional’ elements — the metaphorical half of the Jazz ‘gene’ associated with the harmonic and melodic aesthetics of Jazz music — are accessed by means of ‘tonal centres’<sup>4</sup> and ‘tonal repositioning’<sup>5</sup> which command new modes of expression through Funk to its eventual nostalgic return. While I acknowledge that theorists such as George Russell (and his *Lydian Chromatic Concept*) and Gerhard Kubik (his research in *Bourdon, Blue Notes, and Pentatonism in the Blues: an Africanist Perspective*) had done research to find the original interpretations of Black expression, this paper is done from a post-Jazz perspective to determine the commonalities between early and modern iterations of Black music. Hip-Hop music cannot exist without this Jazz ‘gene’, and that the ‘gene’ itself has played a crucial role in the aesthetic evolution of Black music throughout the 20th century.

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<sup>1</sup> Strong placement on the weak beats within quadruple simple metre (2 & 4).

<sup>2</sup> In common time meter, emphasis from the rhythm section was placed on pulses 2 & 4 of the measure (or weaker beats within eighth or sixteen note subdivisions) to maximize, for example, the swing feel.

<sup>3</sup> Horn players and vocalists ‘swung’ their melodies -- which made for quiet syncopations or pushes in their eighth and sixteen note phrasing.

<sup>4</sup> A collection of harmonies and melodies that imply a single key centre (or signature).

<sup>5</sup> Implies a slipstream and diatonic relationship between the primary and secondary (or multiple) key centres allowing for greater variety and possibilities of harmonic progressions.

## CHAPTER 1. THE ELEMENTS OF JAZZ

According to the (American) National Library of Medicine, “A gene is the basic *physical* and *functional* unit of heredity.” (Genetics Home Reference) We have two copies of each gene, both of which we get from our parents. It is upon this basis that the “Jazz Gene” metaphor is grounded: the ‘physical’ element is rhythm, and the ‘functional’ element is harmony. Biological genes are made up of hereditary information that acts as instructional guide to an overall genetic makeup. Jazz aesthetics (made up of what I am calling “genes”) is comprised of thousands of rhythmic, melodic and harmonic combinations developed by composers and improvisers, who used music ranging from European plainchant to the musics of the African diaspora.

### **Physical Element: The Backbeat**

The ‘physical’ element of the Jazz ‘gene’ focuses on the rhythmic aesthetics of Jazz and makes up half of the gene’s unit. From their journey across the sea into the new world, African Americans were able to keep little of their history and identity through music. Field Hollers, Spirituals, and Work Songs provided the bedrock on which they would carve their identity: the Backbeat. The musical practice of African-American culture placed rhythmic emphasis on the weak beats (2 & 4), which was different from European music, which placed the accent on the strong beats (1 & 3). This 2 & 4 alternative accentuation grew in popularity wherever the black community went; big cities like Chicago—the centre of music at the time—had men like W.C. Handy and Jelly Roll Morton. The first recordings of this new Black expression and sound came into focus at the dawn of World War I. This was the official age of Jazz where founding fathers such as Louis Armstrong and Kid Ory paved the way for young up-and-coming artists—

Coleman Hawkins, Duke Ellington, and Louis Jordan, for example—who could get their feet planted in a scene that was fresh and full of exploration.

Syncopated rhythms and phrasing were being tried, tested, and interpreted in the sense of real-time improvisation to capture the essence of the moment. By the end of the war, the Jazz language developed a new dialect: Swing. Eighth-note rhythms were not played evenly, but syncopated by the push of a “quiet triplet.” This rhythm was what laid the foundation and defining roles of the rhythm section within large and small ensembles. Pianists, bassists, guitarists, and drummers were uniting under complementary rhythmic ideas and attacks that ultimately made not only songs, but the bands that were playing them, unique (DeVeaux and Giddens 273-4). These syncopations, however, were not on the strong beats but the weak beats.

Swing, which subsequently gave its name to the new era between the 1930s and 1940s, would ultimately ignite a sense of community among Americans. And through those centuries of spiritual and soulful development in America, the backbeat would be the foundation of Jazz aesthetics on macro and micro levels.

1. **Macro development:** In common time meter, emphasis was placed on pulses 2 & 4 of the measure by the rhythm section.
2. **Micro development:** Horn players and vocalists ‘swung’ their melodies — which made for quiet syncopations or pushes in their eighth- and sixteenth- note phrasing.

The functional building blocks of the Jazz aesthetic are the swing of the pickaxe and the groove of the drummer’s swing, which can be heard in the phrasing of highly esteemed improvisers and melody-makers. With the emergence of giants such as Dizzy Gillespie and Charlie Parker in the 1940s, the traditionally oriented ‘macro development’ of the rhythm section was shifting towards

the modern ‘micro development’ of the horn players. Jazz music became such that the ‘macro development’ of the rhythm section having to ‘swing’ became second to the ‘micro development’ of ‘swing’. Being able to express, or contribute, with one’s phrasing became primary to the ensemble (and listeners); the drummer no longer needed to swing for everyone. It was in the conversation. Older jazz musicians were having to catch up with the new generation and their development of the jazz language known as Bebop.

As the language became more consolidated, jazz musicians became less willing merely to support active entertainment (such as dancing) for its patrons. Tempos became faster and so too did the musicians’ ability to create and react to secondary dominants, alternate chords and turnarounds, advanced syncopated rhythms, and complex linear passages. In other words, if one didn’t understand the rules (e.g., when playing through songs such as “Anthropology” or “Ornithology”), it was hard to play the game (or at least watch). Thus, musicians were playing *for* other musicians as much as they were playing *with* them.

The backbeat set a foundation for the ‘functional’ elements and aesthetics that encompassed the Jazz era from Louis Armstrong to Miles Davis. The development of ‘swing’ in the rhythm section (‘macro’ development) and horn players (‘micro’ development) were needed to produce decades’ worth of sound that would represent and preserve African-American culture and heritage through decades of demonstrations, marches, gang wars, and political unrest.

### **Functional Element: Tonal Centre**

The ‘functional’ element focuses on the melodic and harmonic aspects of the Jazz ‘gene’. These aesthetics are derived from the premise of songs being accessible in their harmonic (and melodic) formulaic approach. Earlier examples of bebop songs such as “Anthropology” or the

Blues were very formulaic or repetitive in their compositional structure—to the point of them being very reminiscent of church hymnal song structures.

In the mid 19<sup>th</sup> century, German music theorist Moritz Hauptmann surmised that “all [church] music is basically an extension of the cadential function of the primary triads.” (Wuensch 2). The tonic (I) being the home key, the sub-dominant (IV) is transitional towards the dominant (V). From there, the only place left would be home again: the tonic (I). As an experienced church musician and Cantor of the Thomasschule in Leipzig (Schöne, xiv), Hauptmann would have been able to arrange church hymns in a fashion where cadences were formulaic.

An example of this formulaic cadences can be seen in the traditional hymn “Amazing Grace”<sup>6</sup>. The anacrusis starts F major’s fifth degree (‘Middle C’) while the harmony set listener’s ears for the first of three harmonic statements: The thesis, anti-thesis, and synthesis – as put by Hauptmann (who borrowed from Hegel). Other such terminology used in English sources is Unity, Opposition and Renunion. The first statement, the thesis (resting on the I chord), is seen in the first bar. The anti-thesis is in transition from bar 2 to 3 as the I chord becomes the V of IV (the anti-thesis is also known for I becoming IV of V). The third statement is the synthesis (V as Dominant to I) and can be seen in bar 8 to 9. Other factors of analysis include the key centre established in bar 1 with the F major chord. From bar 3 to 4, the plagal cadence restores the thesis which is seen again in bar 11 returns to the tonic in bar 12. In bar 14, the synthesis is activated when the dominant chord (C7) approaches the tonic (Fmaj) in the first and second endings. The transition hints not only to the end of the phrase, but to the sonic completion of an idea: the dominant must resolve to the tonic thus ending the synthesis.

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<sup>6</sup> “Amazing Grace” can be found on Page 62 (Appendix A).

After centuries of clergymen teaching slaves from hymnals, slaves infused them with their own cultural expressions, resulting in Spirituals, and eventually Gospel music. Furthermore, as Black churches were set up, divisions of sects within Christianity prompted variations of traditional church services. The common thread, however, was the Preacher. During a church service, the Preacher (upon feeling the spirit) would begin to hum or get acquainted with a key in his register (traced to elements no different than a slave that led a call-and-response to spirituals or field hollers), conventionally, a dominant sounding tonal centre from which the blues scale would be accessed—it is not known for all preachers to be dynamic vocalists so the scale might be glossed into a minor pentatonic scale ('flat 5' is usually obscured). The Preacher's vocalese is supported by the band leader (typically a member of the rhythm section — a keyboardist or organist) who often plays diatonic chord progressions. The combination of chords progressions played by band leader (and band) and the words sung by the Preacher often raises morale, or enthusiasm, among the congregation and inspires participation.

An example of this is that the Preacher might sing, "I'm here to tell you this morning..." If the phrase was sung on the note 'F', it is assumed the 'tonal centre' or tonic chord is 'F7' (not F). At that point, the Blues scale is expressed in various fashions (vocally or instrumentally) but the truest touch and element is when the 'flat 5' is sung. Sonically, it is not lingered upon and it is typically done in passing, but it is a crucial element to feed that sound to ground its authenticity. Upon gathering unity in the spirit of the congregation and message presented, the band would play 'Shout' music in which harmonic progressions and rhythms inspire a 'praise break' to encourage or rally the people—either stationary, rubato, or full-on Shout. From here, there are sequences of functional harmonies commonly understood between rhythm section players.

From Hauptmann, we understand that all music demonstrates “...the cadential function of primary triads.” (Wuensch 2). When we break down a major scale into degrees, we have numbers 1 to 7 (as 8 duplicates 1). Each degree has its own triad, and each is major and holds its own quality. The primary degrees are 1, 4, and 5 that belong in their own camp: 1 stands for Tonic, 4 represents the Subdominant, and 5 indicates the Dominant class. Further on in harmonic analysis, it is understood that all other numbers also carry functions within their triadic nature and are placed in their respective primary camps (see fig. 1.1).

**Figure 1.1: Cadential function of primary triads and traditional functions of other triads within Hauptmann’s paradigm.**

Tonic	Sub-Dominant	Dominant
1	4	5
3	2	7

*1*
*4*
*5*

### Functional Element: Tonal Repositioning

While a ‘tonal centre’ applies (“*I’m here to tell you this morning...*”), the key to unlocking an approach to African-American music is to invert the primary functions and create secondary key centres. This method is a perspective on harmony called ‘Tonal Repositioning.’ Like ‘Y’ is sometimes a vowel, ‘6’ is sometimes subdominant—as it is classically understood that ‘6’ is a Tonic function. For example, in the key of C major: A minor (the 6th of C major — A-C-E) is a tonic function, but upon changing A minor into the first inversion of the 4th, F major/A (spelled A-C-F), the function changes (see fig. 1.2). Once that idea is acknowledged, it

can be understood that a large portion of African-American genres that have their roots in the ‘functional element’ of the Jazz aesthetic.

**Figure 1.2: ‘Tonal Repositioning’.** Colouring of the 3rd, 6th, and 7th harmonies allows for change in harmonic functions. Harmonies are further solidified in their roles.

Tonic	Sub-Dominant	Dominant
1	4	5
3	2	7
(6)	(6)	

  

1    2    3

4    5    6    7    (8)

If we were to apply this concept to “Amazing Grace”, the second bar would already have a change (see fig. 1.3).

**Figure 1.3: ‘Tonal Repositioning’ applied to Amazing Grace.**

### Amazing Grace

English Waltz ♩ = 9000 Traditional



Upon inverting the tonic from bar 1, a new chord appears in the second bar – F major over A (Fmaj/A) – which would lead into the IV chord (Bb major) in the third bar. One would present the same idea in bar 7 of the song where C major would be changed to the VII function, which would be Cmaj/E (leading into F major in the following bar). In addition to this, let us suppose that the tonic now became a tetrachord. If it was being played in a Gospel setting, the chord would not be Fmaj7 (F-A-C-E), but rather the seventh would be flattened and one would play F7 (“*I’m here to tell you this morning...*”). Now that the ‘tonal centre’ has become dominant, all rules that apply to a dominant chord come into play which includes the idea of resolutions (see fig. 1.4).

**Figure 1.4: ‘Tonal Repositioning’ applied to Amazing Grace (with tetrachords).**

**Amazing Grace**

English Waltz ♩ = 9000

The musical score for 'Amazing Grace' is presented in two staves. The first staff covers bars 1 through 4, and the second staff covers bars 5 through 9. Chord annotations are placed above the notes in the first staff and below the notes in the second staff. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The tempo is marked as 'English Waltz' with a quarter note equal to 9000.

Returning to the first bar, we see the full expression of the anti-thesis when Fmaj becomes F7 in bar 2. This chord is a perfect lead into bar 3 in its resolution to Bb major (Bbmaj). In addition, F7 is also a secondary dominant within the tonal centre, which means one could add a subdominant function just prior to F7. In the case, Cmin7 is the ii of Bb major in the third bar and a fine way to create new movement to the key centre’s IV. Implying the postulation of inversions and their relative Gospel functionality, any F7 leading into Bbmaj can be written as F7/A (A-C-Eb-F). Using the ‘functional’ elements of Jazz aesthetics (due to that chord being

dominant and holding all rules applied) one can colour its root to disguise it as a full-diminished chord. The 'F' can be coloured into being its neighbour (the 'flat 2' or 'flat 9'-- Gb) which would in turn create an A-diminished chord (A-C-Eb-Gb). It also implies the use of tritone substitutions (but that begins a non-diatonic trend). If an 'F' were added to the bottom (creating a five note chord), the 'Gb' would then become an extension (the 9th) that would generate F7b9. To go a little bit further, now that there is a dominant in contention, logically, a subdominant chord can precede it. As if painting by numbers, we now contend with the idea of secondary dominants, in which F7 could be ushered by its ii (C minor) or its IV (Eb major). It also implies the idea that the hymn now holds two tonal centres: F major and Bb major. We see this in bar 5 with the Dmin chord. The chord is either vi of F major or iii of Bb major, but either way it is still a tonic chord and is clearly substituted for the original Fmaj. To reinforce this, the end of bar 4 indicates the use of a secondary dominant (A7b9) and its subdominant (Emin7b5) creating a ii-V resolution into Dmin7.

The implication of a singular 'tonal centre' is that there can only be one key (the tonic triad), commonly displayed by the key signature. 'Tonal repositioning' implies a slipstream and (diatonic) relationship between the primary and secondary key centres allowing for greater variety and possibilities of harmonic progressions.

The Jazz aesthetic's harmonic element of the 'tonal repositioning' revolutionized the way musicians approached older material, and how they would create new ones. This half of the gene's unit gave contemporary Jazz the push it needed to develop its own sound, and this notion of harmonic freedom heavily influenced other mediums of African-American musics such as Gospel, R&B, Soul, and Hip-Hop.

### **Sweetastic: Context and Composer Influences**

By the 1970s, Jazz had gone back to an earlier, more traditional sound, and the musicians who had made Swing and Bebop famous were fading into obscurity. The combination of ‘physical’ (rhythmic) and ‘functional’ (harmonic and melodic) elements, or aesthetics, were compiled in “Fake Books” (a collection of Jazz standards written as lead sheets) to act as a written guide for Jazz musicians to study or reference rhythmic or harmonic aesthetics. Now that there were rhythmic, melodic and harmonic frameworks for accessing Jazz aesthetics, composition was at the whim of the composer and could be used in an array of conventions. Jazz-Funk, for example, was a convention for those in the 70s and 80s to supply and apply the knowledge of the old world to the new sound brought by Funk artists and musicians such as James Brown. An eighteen-year-old keyboardist Bernard Wright, for example, was of a generation where there was a resurgence of Jazz musicians. Competent, able, and willing to take the torch from those who carried it before them, they were a product of their own time, but also against the – current modes of Jazz such as the avant-garde or fusion. Innovative in that they studied their famous predecessors,, they used that knowledge in tandem with the world they knew. These modern Jazz musicians were known as the Young Lions (PBS).

By the 1990s, Jazz programs were well-established in America. One could learn how to play Jazz from high school through to college or university. The music that was once perceived as the celebration of freedom was now being taught in institutions for higher learning and education. The Neo-Bop movement, as it was called, was rampant among the Young Lions of the age who were at the forefront of what some called the evolution or resurgence of Hard Bop. Virtuosos like Wynton Marsalis were on the main stage making a difference and shaking the dust off old boots with the likes of Art Blakey and the Jazz Messengers. Two Young Lions in

particular—saxophonist Joshua Redman and trumpeter Roy Hargrove—went the route of further modernizing the Jazz-Funk approach (as well as influencing my compositional process).

### **Sweetastic: Composer Influences and Analysis**

The composition of “Sweetastic” pays homage to Redman and his compositional process, the Funk movement as pioneered by James Brown, R&B and Rock ‘n’ Roll artists (such as Ray Charles and Little Richard), and influences from Jazz horn players such as Louis Jordan – all from which Redman’s lineage, knowledge, and sound are derived — and can be broken down into four parts:

**1. Melody - High Line:** “Sweetastic” is based on Joshua Redman's compositional process for trio music which is having “a high line and a low line.” Both lines work together to create the harmony in between.

... I am striving to create two distinct and compelling single-note lines (bass and sax), which work together to establish and define the melodic and harmonic content of the song. I suppose in this context... I feel less of a need to rely on [a chordal instrument] while I'm writing (joshuaedman.com).

In that light, “Jazz Crimes” (Warner Bros.), for example, is a popular track off the 2002 album “Elastic” (Warner Bros.) featuring the virtuosic talents of the three musicians (Redman on Sax, Sam Yahel on organ and keyboards, and Brian Blade on drums) (see fig. 1.5).

Figure 1.5: Jazz Crimes head and changes of the A-Section.

Notice first that the ‘tonal centre’ (“*I wanna tell you this morning...*”) is Gb. From there, all harmonic and melodic movements are made around this note and key centre (much like the organist following the Preacher – which is also why the tonality of the melody revolves around the blues scale). In the first bar, a chord of Gb7 is indicated, while in the melody as the Gb moves down to Fb then back to Gb. The A major triad is shown enharmonically (highlighting A13) leading into Bb7#5 with its #5 and the major 3rd as the last two sixteenths in the bar. Redman’s compositional process was a strong influence on how to unite the melodic layers to create harmonic structures (around the ‘tonal centre’). The tenor sax part is complex in that its sixteenth-note lines are rhythmically motivic, and issues its counterpoint to Yahel’s bassline, yet it effortlessly lines up and falls through to a rhythmically contrasting (or less frenetic) B-Section.

By comparison, the melodic sequence of the A-Section in “Sweetastic” is related to Redman’s main idea of creating two distinct melodic lines: the tenor sax melody line and that of the bass ostinato. The combination of the two independent lines results in the creation of the harmony created around the ‘tonal centre’ (which in this case is Eb). The melodic sequence of the Eb minor triad happens twice each go-round to end with the A-Section’s overall harmonic

theme of being in and on Eb — the minor triad in the melody hints at the sharp nine (or flat three) to create that familiar Blues tension. The first ending with a subtle touch to the b7, and the second ending carries a first inversion Gb major (or #9) triad to land on the tonic note again. Leading into the bridge is the ending of the repeated sequence of the 2nd go-round, this time adding the Dominant’s tritone (3rd and 7).

Redman’s compositional process is held true in another track from the 2002 album, “Boogielastic” (Warner Bros.), with Yahel independently playing bassline in his left hand while Blade rings in a funky backbeat groove and lays in percussive ghostings. Redman’s melody is again motivic in that it is heavily chromatic and very rhythmic, but the idea of his line and Yahel’s left hand being distinct yet interdependent holds true (see fig. 1.6).

**Figure 1.6: Joshua Redman’s “Boogielastic” A-Section melody.**

The ‘tonal centre’ in this piece is E, however, the melody (or high line) surrounds the note B (the fifth) — one could tell simply by the way Redman approaches it within the first bar and how it is the constant go-to throughout the melody itself. On dealing with ‘tonal centre’, the 5<sup>th</sup> is the only other chord tone that is neutral in that it does not dictate major or minor tonality. The 5<sup>th</sup> is

instead a ‘neutral tone’ that provides a ‘synthesis’ functionality without imposing harmonic suggestion. The low line (Yahel’s organ) focuses on the ‘tonal centre’ and confirms the position of the melody’s ‘neutral tone’. The C-Section of the song is similar to that of the A-Section — that is where the groove breathes much freer than it already does and long tones in the melody are associates with the held pads by Yahel (see fig. 1.7).

**Figure 1.7: Redman’s “Boogielastic” melody of the C-Section.**

The bridge (Section C) in “Boogielastic” and the bridge in “Sweetastic” (Section B) both stem from the Classical, Jazz, and Funk traditions (among others) by having some kind of harmonic tension in the bridge; whether it is the subdominant or the dominant (or both), the idea is to move away from the tonic theme A-Section altogether. The shifting harmonies of the bridge in “Sweetastic” expose the melody’s hold on Bb. Room is left for the soloist to improvise part of the melody part of the bridge with the concept of coming back to the dominant (Bb). It was the centrepiece on the bridge and purpose for the chords that keep moving in every bar. With the bridge ending with a half-diminished run, the melody returns to its previous melodic sequence in the seamless seven (or fourteen) feel.

“Jazz Crimes” and “Boogielastic” both share the idea of having the melody and bass line coming together to create the harmony. Both lines are independent but together form strong harmonic cohesion. What should also be noted is their A-Sections melodically revolve around their key centre’s main chord tones — particularly I and V as do melodies in the Bebop or Blues idioms. For “Jazz Crimes”, the melody typically returns to Gb, and in “Boogielastic” the melody is on B (then resolves on E). “Sweetastic” in that same sense returns to Eb (heads to Bb in the bridge then returns to Eb).

**2. Melody - Low Line:** Not unlike James Brown’s “Cold Sweat” (1967), the creation of “Sweetastic” started with the ostinato bass line that was ushered in by rhythmic grunts; a ‘physical element’ which according to Alfred “Pee Wee” Ellis (Brown’s band leader and saxophonist), “Cold Sweat” was started with Brown’s grunts -- Rhythmic grunts that worked out to be the bass line (Gibney, Jagger) (see fig. 1.8).

**Figure 1.8: “Cold Sweat” grunts (first line) and bass line (second line).**



**3. Rhythm - Low Line:** Sifting through the ghosted notes, and adding tonality, the bass line in “Sweetastic” was resolved and finalized but with a realization that the bass line was odd metered (see fig. 1.9). From there, the overall compositional goal of “Sweetastic” is to create a groove hard enough where an audience would not notice its odd time signature—unless they were counting.



**Figure 1.9: “Sweetastic” bass line written in hybrid time.**



Upon the arrival of the bridge (B-Section), the bars stay in four and resolve to cement the dance and groove context. Upon returning to the 2nd A-Section, the time is divided into seven (or fourteen) yet again. By then, the hope is that because of the subconsciously driven backbeat being reinforced in the bridge, the listeners would stay in the same spirit of movement and would not notice the shift in time. In short, if the bass line works, the rest would fall into place. To make reading easier, the ostinato transforms from a long seven feel into a double-time with two common time bars with one compound time bar (see fig. 1.10). Note the hemiola in the 6/4 bars; instead of 2 groups of 3 as is normal in compound time, there are 3 groups of 2. The groups of 2 in the 6/4 bars are consistent with those groupings in the common time bars (for the sake of visual consistency).

**Figure 1.10: Bass line as written in a long seven feel (played in double time).**



Unlike Jazz, Funk music’s key ‘physical element’ relies on consistent layers of rhythmic patterns that synchronized on the strong beats. “Cold Sweat” is considered to be the first true Funk song (Gibney, Jagger). “Out of Sight” and “Papa’s Got a Brand New Bag” were Brown’s attempt of reaching towards these rhythms that focused on the evolving ‘External Development’.

Underneath it all, the drummer—keeping a Funky groove subject to initiation and intuition—lays the foundation with the emphasis and penultimate release on the downbeat (or strong beat).

Stylistically, the strong beats are dropped low (sonically). Grunt on the one. Bass kick on the 1.

You dropped on the strong beats and get back up on the backbeat.

||: **1** , 2 , **3** , 4 :||

||: **Kick**, Snare, **Kick**, Snare :||

All parts working in tandem with the backbeat create a groove and ‘dance-ability.’ It was from that point of view – using modern or “acceptable” forms of Jazz – that Joshua Redman released his eponymous debut album in 1993, and took the Jazz scene by storm—particularly upon his 1996 release of “Freedom in the Groove” (Redman, Bernstein). The album is a testimony to writing, performing, and composing music for and in one’s own time. The ‘macro’ and ‘micro’ developments of the backbeat had come so far along since Charlie Parker and James Brown that a product featuring Redman’s trio, “Elastic” (Warner Bros.) featuring Sam Yahel on organ and Brian Blade on drums, was only a matter of time. As described above, the macro (rhythm section) and micro (lyric or melodic) emphases on the weak beats created the foundational aesthetic for Jazz music. The blur between the rhythmic aesthetics of Jazz (ie. the dialect of Swing) and Funk music’s use of the strong beats as its ‘external development’ are the perfect collaboration between Jazz and Funk mentalities. In the case of “Sweetastic”, with the backbeat applied by the drummer, the bass line allowed for the lines of the strong and weak beats to crossover or flip upon its insertion to an uneven meter (the long seven).

||: **1 2 3 4 5 6 7** | **1 2 3 4 5 6 7** :||

**4. [Harmony]** The ‘functional’ (or harmonic) element in “Sweetastic” was heavily sourced from Funk music’s simplicity and Redman’s compositional process. Typically, Funk’s progressions strongly rely upon the repetition of the ostinato bass line in association with lyrics or melodies to cue the next section. Otherwise, it was about the groove and rounds with new components (such as a solo, or key modulation) that were inserted to inspire further transformation within the art itself. James Brown’s “Cold Sweat” followed this ideal in that the ostinato bass line, and the song as a whole is a vamp. Having been brought up in the Gospel, Blues, and R&B traditions, Brown in his early compositions had a tendency to follow older (Blues/Gospel) paradigms (i.e. the transition to the IV chord after four bars of the I), but true to the notion of “Cold Sweat” being a revolutionary composition in its way, the tonic chord vamps for an extended period of time, not unlike some Jazz styles (ie. modal Jazz). The A-Section in “Sweetastic” is grounded in the tonic key of Eb while its B-Section (at bar 25) modulates to the dominant function chord. It is also characterized by tenor saxophone (melody) improvisation. Tension is held for the 16 bars until released in the coming C-Section (bar 41) with the tonic function once again.

In Redman’s process of composition, the combination of the high line and low line allow for creation (or interpretation) of the harmony. Redman’s process is founded on the Jazz tradition where the theme is basically in the tonic key, while passing chords are inserted for momentum to ignite the energies of harmonic tension and release. Take the Bebop standard, “Oleo”, for example, by Sonny Rollins. The tonal centre revolves around the key and tonic chord (Bb major). bars 1, 3, and 7 all have the tonic chord (Bbmaj7) on their downbeat with all other bars filled with subdominant and dominant function chords. Those subdominant and dominant function chords only concern themselves with making their way back to the tonic chord (as is the

cyclical nature of western music shown earlier in the chapter). For example, Bbmaj7 in bar 1 goes to the subdominant function of the second bar (Cmin7). From there, the V dominant chord (F7) resolves to Bbmaj7 in the following bar. Tonic - Subdominant – Dominant; this is a very commonplace progression structure. ‘Tonal repositioning’ is applied with concern for colouring harmonies and in order to open a wider variety of possibilities and tonal centres. For example, something as small as the secondary dominant in the first bar allows for the original vi chord (Gmin7) to become a dominant seventh chord to resolve to Cmin7—now seen as a minor tonic (i). In bar 5, Fmin7 and Bb7 are seen as a secondary II-V in the key of Eb major, prompting a third key centre. The fourth key centre is in bar 6 with Bb major’s IV chord turning into Ebmin6 — the retroactive function of an incomplete secondary II-V whose function in the key of Db major would be subdominant. The ‘functional element’ of the Jazz ‘gene’ can be exploited in the simplest manner, largely by identification and utilization of the user. Bb major, C minor, Eb major, and Db major are all useable within the confines of the A-Section of “Oleo” while the initial and traditional concept merely requires use of its primary tonal centre (see fig. 1.11).

Figure 1.11: Excerpt from “Oleo” Fifth Edition: The Real Book 1 (p.327).

The image shows a handwritten musical score for the A-section of "Oleo". It consists of two staves of music in 4/4 time, with a key signature of one flat (Bb major/C minor). The notation includes eighth and quarter notes, rests, and a repeat sign at the end of the second staff. Handwritten chord symbols are written above and below the notes. The first staff contains chords: Bbmaj7, G7, C-7, F7, Bbmaj7, G7, C-7, F7. The second staff contains chords: F-7, Bb7, Ebmin7, Eb-6, Bbmaj7, G7, and a first ending bracket over C-7 and F7.

“Sweetastic” previously confirmed its common melodic and harmonic traits through Funk’s use of dominant chords and prolonged use of harmonic tension. The song continues to display its Jazz ‘gene’ by its use of passing chords in the A and B sections, and like Bebop, each holds its own functions that cleave to the tonal centre. In the A-Section, bars 15, 18, and 21 have four distinguishable passing chords: Ab7, Gb7, Fmin7, and Emaj7. The first of those four, Ab7, is regarded as the diatonic IV chord whose chord quality is dominant (reminiscent of Blues harmonies). The second chord, Gb7, is a non-diatonic chord that acts as the tritone substitution for the VI chord (C7). Fmin7, the third chord, is the tonal centre’s diatonic ii minor chord and subdominant function. The last chord, Emaj7, is also a non-diatonic chord and a tritone substitution of the V chord (Bb7). The bridge (bar 25) is the same in that while holding the Dominant tonality in mind; descending harmonic movement occurs to increase tension (with a jump to reset the descending movement). The first chord, Bbsus13, is the dominant function of the key centre. Absus13, the second chord (bar 26), is the non-diatonic tritone substitution for D7. This secondary dominant is resolved to the key centre’s III (Gsus13) in bar 29. Gsus13, as a secondary dominant, would normally resolve to C7 (or Cmin7), but instead moves to Gbsus13, the bIII. Gbsus13 is also the tritone of the VI (or C7) which, in bar 30, resolves to Fmin7 (the key centre’s ii minor chord). The ii chord moves to the V7 in bar 31 which leads to the Gbmaj/A in bar 33 — the tritone substitution of the I chord. Gbmaj/A falls to Absus13 which leads to familiar descending chord changes until the end of the bridge. When implementing ‘tonal repositioning’ we notice the induction of multiple key centres. In the A-Section, Ab7 commits to Db major or G major, Gb7 stems from Cb major or F major, Fmin7 either as its own tonic minor or the key centre (Eb major), and Emaj7 can act as its own tonic, or the IV (making its key centre B major). The bridge holds a number of key centres as well. Bbsus13 holds to the tune’s key

centre or A major, Absus13 origins from Db major or G major, Gsus13 from C major or F# major, Gbsus13 from Cb major or F major, Fmin7 is either ii minor or its own tonic, Bb13 reintroduces Eb major, and F#maj/A brings either D major (as it is a dominant function) or Bb harmonic minor.

While the rhythm section creates a unified presence on the downbeats, the tenor saxophone swings the lines in the traditional manor, still allowing ‘external developments’ of Jazz and Funk to fuse into a fresh, modern sound. It is this approach that made Joshua Redman a success with his albums as he continued to borrow elements of the Funk era through to the current age. The ‘gene’ continues into a deeper fusion of Funk and Jazz.

### **Big Bird: Context and Composer Influences**

“Big Bird” pays homage to Roy Hargrove. His debut album “Diamond In the Rough” (1990) was his launch into a rising fame and released consistently different projects in the years to follow. In 2003, Hargrove introduced his Funk-Jazz group called the RH Factor. and released the album “Hard Groove”. This innovative project mixes the Jazz language with firm foundations of Funk and R&B influences, such as James Brown, by having two drummers (and sometimes two bass players), as well as having a living influence, David “Fathead” Newman — saxophonist for the late, great Ray Charles (About David - Official David 'Fathead' Newman Web Site, n.d.).

Hargrove’s goal was to remove the boundaries between those who were part of the underground movements, and those who listen to mainstream music.

People are turning a deaf ear to jazz. Some of that is the fault of jazz musicians trying too hard to appear to be cerebral. They aren’t having fun playing the music and that's why people aren't coming to hear it live anymore. What do we have to offer in the world of jazz today? It's about being innovative, which is cool. But innovation right now will come in music that's swinging and feels good. It's meaningless if it doesn't make you feel something. (VerveMusicGroup.com)

Hargrove’s statement and philosophy is why the two albums following “Hard Groove” had seen much success. Recognizing the current trend and being a part of it what allowed for Hargrove to develop a wider fan-base. With that statement in mind, “Big Bird” is a composition that incorporates a primarily Funk station with Jazz influence (Funk-Jazz) for Rhodes (and Organ), Electric Guitar, Alto Sax, Trumpet, Electric Bass, and Drums.

### Big Bird: Composer Influence and Analysis

The ‘physical’ element plays a different role in “Big Bird” than in “Sweetastic”. The emphasis is placed on the downbeat with the rhythm section instruments. Shots in the A-Section ensure that they land together on beat one and carry their dotted rhythm on beat three (see fig. 1.12).

Figure 1.12: Excerpt of “Big Bird” chord chart at the A-Section.

The image shows two staves of musical notation for the A-Section of "Big Bird". The first staff is marked with a boxed 'A' and contains measures 1 through 4. The second staff is marked with a '5' and contains measures 5 through 8. Above the notes, chord symbols are written: F<sup>9</sup>, B<sup>b</sup>1<sup>3</sup>, B<sup>1</sup>1<sup>3</sup>, C<sup>9</sup>su<sup>13</sup>, D<sup>b</sup>su<sup>13</sup>, E<sup>b</sup>su<sup>13</sup>, E<sup>9</sup>su<sup>13</sup>, F<sup>9</sup>, B<sup>b</sup>1<sup>3</sup>, B<sup>1</sup>1<sup>3</sup>, C<sup>9</sup>su<sup>13</sup>, D<sup>b</sup>su<sup>13</sup>, E<sup>b</sup>su<sup>13</sup>, E<sup>9</sup>su<sup>13</sup>. The notation includes treble clefs, a 4/4 time signature, and various rhythmic values such as quarter notes, eighth notes, and dotted rhythms. Accents are placed over certain notes in measures 1, 3, 5, and 7.

The B-Section also encourages upbeat accents or shots in the rhythm section and played together with the melody as they were in the A-Section. Just as bars 1, 3, and 5 encourage shots on the And of 4, Section B also encourages shots on those up beats as well. Melody and harmony hit those shots together — and even if they didn’t, each note still fits with the chord in its measure. ie. Ab is the minor third of Fmin9 (just as it is the major 7 of Amaj7), etc (see fig. 1.13).

Figure 1.13: “Big Bird” B-Section melody.

Functionally, the A-Section is based on the I, IV, and V chords. Meanwhile, the B-Section revolves around melodic structure (bar 13 is reversed) into a false cadence at the end of the section. Both chord and melody in final bar lead to the tritone of the Section C. The Solo section is open F7 chord until cued into section D (repeated twice). ‘Tonal repositioning’ is still a method included in the compositional process of the song, but not for the melody. It was included and influenced the way the harmonies would go in Section B of the melody, and Section D of solos.

In Section B, the tonal reposition is Ab/G#. In bar 1 it is the minor third of Fmin9, the major seventh of Amaj7, the major third of Emaj9, the #11 of D9#11, the fifth of Dbmaj7#11, the dominant seventh of Bbsus13, and the six (or 13) of B13 (see fig. 1.14).

Figure 1.14: Tonal Repositioning of B-Section chords.



In Section D, the ‘tonal centre’ is A. In bar 1 it is the major third of F9, the major third of A7alt, the major seventh of Bbmaj7, the #11 of Eb7#11, the six (or 13) of Csus13, the fifth in D7alt, and the second (or ninth) in Gmin9 (see fig. 1.15).

**Figure 1.15: Tonal Repositioning of B-Section chords.**

The figure shows two staves of musical notation. The first staff, labeled 'SOLO SECTION', contains four measures with the following chords: F<sup>9</sup>, A<sup>7</sup>ALT, Bbmaj<sup>7</sup>, and Eb7#11. The second staff contains four measures with the following chords: Csus<sup>13</sup>, D<sup>7</sup>ALT, Gmin<sup>9</sup>, and C<sup>13</sup>.

In comparing Section B and D, their respective ‘tonal repositioning’ allowed for similar roots, in the first two bars, to differ in chord quality. This change dramatically altered the course of the progressions. For example, in Section B, Amaj7 (in the 2<sup>nd</sup> bar) goes to Emaj9, but in the 2<sup>nd</sup> bar of Section D, A7alt goes to Bbmaj7. Emaj9 and Bbmaj7 are each other’s tritone substitution and both respond by another opposite motion.

The Jazz ‘gene’ continues through a new generation of musicians as Funk music. With Jazz music having emphasis on the dialect of the backbeat (swing), and the layering knowledge of harmonies that are essential to being able to converse with other Jazz musicians, Funk differed in that it was not simply *about* the conversation. The aesthetic of the backbeat, by way of the ‘external development’, was necessary to create an environment where the focus was not on the *choice* of words, but rather on a communal, and less cerebral mode of conversation. Much like the era and movements from which it was borne, Funk was about inclusion, widely accepting one another, and being able to express one’s style and slang in one’s own way—together. Joshua

Redman and Roy Hargrove are two musicians that practiced the Jazz language and wanted to involve their heritage of Funk music. Their compositional processes held firm in that their results helped make the Jazz language readily accessible and modern to listeners. The aesthetics of Jazz were passed to a new breed of performers, writers, and listeners who were eager to see how much further their inherent 'genetic' information can go.

## CHAPTER 2. REINVENTION OF JAZZ

Nearing the new millennium, artists like D’Angelo and Erykah Badu, and groups like Mint Condition and SWV made their appearances on the scene and brought with them shared experiences that would set the tone and standard of “new” R&B and Soul music. Contemporary R&B and Neo-Soul, as they were called, applied the use of the Jazz ‘gene’ in familiar ways with the artists sharing three common traits:

1. They were all brought up with a Jazz background (knowing standards, theory, etc).
2. Original songs were rooted in the off-shoots of genres that carried the ‘physical’ and ‘functional’ aesthetics of Jazz: the backbeat, Gospel and Blues melodies (pentatonic focused, or extensions such as #9, #11, etc), and Jazz harmonies.
3. They often performed with live band and hired musicians of the same ‘genetic’ sensibilities and make-up.

Moreover, the effectiveness of using musicians of their generation (the Young Lions) proved substantially fruitful. As mentioned in the previous chapter, musicians of that era had begun to re-invent Jazz by fusing ‘genetic’ elements from the Funk era. Being in the mode of invention, musicians were using their re-interpretations of the Jazz sound and aesthetics to infuse them into Contemporary R&B and Neo-Soul—a largely popular practice was to rebrand familiar songs. The methods of re-imagining were fueled by furthering the ‘functional’ element.

### **Tonal Repositioning: Further Developments of Functional Elements**

An R&B vocal trio called SWV (Sisters With Voices) recorded a song called “Weak” in 1993. If we sampled the melody notes used throughout the verse (A, C, and D), there would be multiple ‘tonal centres’ (or multiple major scales) that are congruent: C major, F major, G major, and Bb

major. Widening our analysis, if we compare the two chords used in the verse (Fmaj/A and Bbmaj) and use the diatonic principle of ‘tonal repositioning’, this perspective narrows down the options of what diatonic harmonic functions belong to the two chords: III (or I/iii) to IV in F major, or VII (or V/vii) to VIII in Bb major. Because of our broad-spectrum view, the harmonic analysis could sway to either key and arguments could be made for both sides; hence, ‘tonal repositioning’ could also give leeway for non-diatonic freedom and allow for deeper ‘functional’ exploration.

In 2009, New York based vocalist Gretchen Parlato released an album called “In a Dream”. Her quartet covered the SWV hit and had a widely successful arrangement. What many did not know was that the arrangement was made by Texas native jazz pianist, Robert Glasper (her producer). Glasper himself was raised in a church setting, grew up in the era of the Young Lions, and now has a Grammy-winning ensemble set in the fusion of Jazz and Hip-Hop music. The arrangement was developed by the idea of ‘tonal repositioning’ (see fig. 2.1), and here is how it works:

1. ‘Tonal centre’ is no longer major. Harmonic realms were no longer in F major or Bb major, but was opened to the possibility of using their relative minors. Both D minor and G minor are still able to keep the melodic choices of A, C, and D.
2. Non-diatonic usage ‘tonal repositioning’ — which has two vital outlooks:
  - a. Tonal Centre (“*I’m here to tell you this morning...*”) - Due to the change in opening the harmonies to their relative minor modes, if there was a note of choice to emulate the subconscious preacher, it would be ‘D’— a scholarly reason being that it is the only chord tone between the two keys that works. But instead of making it dominant (like in church), one must stick to the context of the song’s arrangement.

b. *'Stationary Reharmonization'* - Harmonies are centred around 'D' which would imply the modal use of D minor and G minor (or its relative majors), it is not limited to diatonic systems and may go outside of the key centres pending 'D' still works within the non-diatonic harmonies chosen. 'A' and 'C' must also work for the majority of factions chosen, but it is only to guide the ear (our harmonic calculator) to cohesive combinations.

**Figure 2.1: Chord progressions of "Weak" (from Gretchen Parlato's album "In a Dream").**

The figure shows a chord progression for the song "Weak" by Gretchen Parlato. The chords are written in a grand staff (treble and bass clefs) and are labeled as follows: D7/F#, Gmin7, Amin7, Dmin7, Ebmaj7, Emin7, Bmin9, Bbmaj7, and Gmin7. The notation includes notes for each chord, with some chords having accidentals (sharps and flats) to indicate specific notes.

What makes this reharmonization special is the approach. Movements towards and away from the note 'D' are used to create and combine the linear authenticity of gospel roots ('flat b5' motion and resolution glossed by the preacher) with jazz's spatial sense and numerical function (paint by numbers). 'D' works in every scenario:

- D7/F# - 1
- Gmin7 - 5
- Amin7 - 11 (does not need to be sharpened to avoid dissonance)
- Dmin7 - 1
- Ebmaj7 - Major 7
- Emin7 - Minor 7
- Bmin9 - Minor 3

- Bbmaj - Major 3
- Gmin - 5

Hauptmann believed that traditional hymns held true to the primary triads in succession to the equated Thesis (tonic), Anti-Thesis (sub-dominant), and Synthesis (dominant) pattern. As this pattern held true to traditional hymns, and once the hymns were taught to African Americans, the approach to ‘tonal repositioning’ fueled the reinvention of traditional harmonies and influenced genres that would later develop at a later time.

The idea of reinvention fueled a method in which original material was created, thus allowing the arrival and context in which Neo-Soul music truly shone. Harmonies were approached in such a way where the melody was comfortably in resonance with the taste and elegance of the composer. “Havin’ a Good Day” is an example of a Neo-Soul piece carried by Rhodes, Drums, Electric Bass, and Acoustic Guitar. The choice of instruments and texture of the song as a whole was influenced by music of India Arie, Erykah Badu, and Corinne Bailey Rae.

### **Elemental Properties of Texture: Context**

Both Arie and Badu allude to the ‘physical’ elements of Jazz aesthetics such as Funk’s nostalgic drop on the one (or the strong beats), and continue in keeping the backbeat (emphasis on 2 & 4). Their influences in my compositions are great due to their ability to use and balance ‘hard and soft’ rhythms—essential in the genre of contemporary R&B (and Soul) – and their ability to create a “studio” sound using technology.

As contemporary R&B used musicians in the studio, engineers also used software to create effects or add new textures. With the lead vocal already applied, often time producers would have the lead vocalist apply their own backgrounds in one track, they would create two or more separate tracks and (using programs) tune them to various frequencies or pitches allowing

for the same sound and diction at different pitches. The same is applied in this piece in where the lead vocalist recorded her backgrounds on one separate track, and another one was directly copied underneath. The change of an octave below was applied to soften the original vocal's higher pitches.

Unexpectedly, due to the rigidity of the programmed sounds, what developed was an affinity to use and balance 'hard' and 'soft' rhythms. The differences between 'hard' and 'soft' rhythms are largely identified by the timbre of the instrument. 'Hard' rhythms, due to their tendency to stick out, carry the forefront of rhythmic 'themes' much like a drummer swinging on the ride cymbal or an ostinato bass line. For example, a 'hard' rhythm can be as simple as having clap tracks on the backbeat. Due to its timbre (especially in 90's R&B) the clap track stands out as something a little more aggressive in nature but locks in other moving parts. Other 'hard' rhythms include a repetitive rhythm that is 'themed' throughout the piece.

### **Havin' A Good Day: Composition Analysis**

In the case of this composition, the drummer uses double cross-stick and creates a pseudo clap track. Other 'hard' rhythms include a repetitive rhythm that is 'themed' throughout the piece. 'Hard' rhythms convey the rhythmic themes like a drummer's swing feel on the ride cymbal, or an ostinato bass line that stood out when a group of young singers were talking about their *poisonous* relationship with a girl. In this song, the guitar keeps a central theme through the verse (see fig. 2.2).

**Figure 2.2: Hard rhythm as played by guitar in “Havin’ a Good Day”.**



The guitar’s rhythm emphasizes the weak beats, yet the beginning of the rhythm sequences are on the strong beats (1 & 3). The drummer imitates this ‘hard’ rhythm with the kick drum on the second time through to support the ‘hard’ rhythm.

On the opposite end of the spectrum, ‘soft’ rhythms are used to round out the edges. A common use is padding from harmonic and/or melodic instruments (seen a little further on). For example, in India Arie’s song “Yellow,” while the ‘hard’ rhythm of the eighth notes are present, the Rhodes (and other soft pads) are playing whole notes on each bar. The method of soft rhythms is also used on “Havin’ a Good Day”. The Rhodes and Electric Bass pad the changes. The second idea to remember is that ‘hard’ and soft rhythms relate by timbre, which means the busyness of an idea has little merit on what is considered soft or ‘hard’ (although it might appear that way). Melodic instruments are typically far more rhythmic than chordal instruments, but due to the nature of their sound floating over the other layers of rhythm and sound, it often places them in the category of soft rhythms. Jill Scott’s vocal on “A Long Walk” or Arie on “Cocoa Butter” are examples of being rhythmic and very aware of their roles in accordance to the ensemble. Similar action is taken in “Havin’ a Good Day” where the vocalist is rhythmic but, because of the timbre of the vocalist, is considered a softer rhythm. Accessing ‘hard’ and ‘soft’ rhythms allows for interweaving of rhythmic parts or themes and are often essential for the “studio” sound achieved during production.

From a ‘functional’ point of view, the song itself stays reminiscent of the Soul and Contemporary R&B age where chords are meant to be simple (see fig. 2.3). Triads, whether



inverted or not, are meant to be the main harmonic layer (the add-ons of the 2nd is placed for flavour).

**Figure 2.3: Chords used in verse for “Havin’ a Good Day”.**



The aesthetic goal is activated by finding the ‘tonal centre’ which leads to ‘tonal repositioning’. C major and G major triads have ‘G’ in common — the ‘D’ would act as a secondary common note between both parties (but is not truly due to its nature of not being a chord tone for C major). Both notes work in congruence is because of the open sound the fourth interval creates (particularly if the ‘E’ in C major is dropped an octave. Similar activations happen in the chorus (see fig. 2.4).

**Figure 2.4. Chords used in chorus for “Havin’ a Good Day”.**



‘G’ is the common thread between all three chords of the chorus.

- Emin - 3
- Gmaj - 1
- Cmaj - 5

‘D’ also works as a secondary common note for each chord.

- Emin - 7
- Gmaj - 5
- Cmaj - 2

Out of the two notes, ‘G’ works much better because it is a common chord tone between all three harmonic progressions.

Alternatively, quartal chords work well because the stacked notes work through a number of chords — the reason being is how each note functions within each chord. For example, if stacking E - A - D - G then the sound itself would be different and further unlocks the aesthetic made famous by McCoy Tyner. In Emin, E-A-D-G would translate as 1-4-7-10. In G major, that would translate as 6-2-5-1, and in C major it would be 3-6-2-5. Such techniques and sonic implications are used in “Havin’ a Good Day” to keep the spirit of Neo-Soul.

### **True To Me: Composer Influence and Analysis**

This composition was largely influenced by the principles of ‘tonal repositioning’ and created to reflect the Neo-Soul music of Musiq Soulchild, Eric Benet, Robert Glasper, Erykah Badu, Floetry, Maxwell, King, and others. Instrumentation is piano, electric bass (and Moog synthesizer), electric guitar, drums, 3 background vocals, and one lead vocal. The ‘physical’ aspects of this piece revolved around simplicity which allowed the ‘function’ elements to shine. Soul music is largely devoted to the feeling of simplicity, and the melodies and harmonies create the soothing clarity necessary to feel deeply in the moment. Neo-Soul is a reimagining of old school Soul music with the creativity of new millennium sound and Black expression.

The foundation of “True To Me” was the ‘functional’ elements, largely based upon the use of ‘tonal repositioning’. As previously shown, ‘tonal repositioning’ relies on there being a ‘tonal centre’ (“*I’m here to tell you this morning...*”) whether from the melody or common notes between chords. In this case, the note of choice was D#/Eb. This note was picked up from the movement of two chords (now interpreted as the chorus): Emaj7 to Dbmaj9. The movement

between both major chords was the source of multiple key centres within the piece, and resulted in bringing the rest of the ‘functional’ elements to fruition.

The chords Emaj7 and Dbmaj9 both share two common tones: Ab and Eb. Ab/G# is the major 3rd of Emaj7 and the 5th of Dbmaj9, while D#/Eb is the major 7 of Emaj7 and the major 9 of Dbmaj9. This is important because either chord (before the inception of the chorus) could serve as the main centre for the rest of the piece (and which would be secondary). This choice of chord became the compositional process. First, using Eb as the ‘tonal centre’, moving the root (diatonically and non-diatonically) allowed to view Eb with different functionality (see fig. 2.5).

**Figure 2.5: The tried and considered chord progressions for “True To Me” using ‘tonal repositioning’ as a compositional tool.**

Root	Quality	Chord	Eb/D#'s Function in chord	Chord's Function in Key of E	Chord's Function in Key of Db
<b>Eb/D#</b>	Minor	D#min7	1	vii	Ii
<b>Eb/D#</b>	Major	D#maj7	1	VII	II
<b>Eb/D# (1st inv.)</b>	Major	B/D#	3	V	bVII
<b>E/Fb</b>	Major	Emaj7	7	I	III
<b>E/Fb</b>	Minor	Eminmaj7	7	i	Biii
<b>E/Fb</b>	Diminished	Eb/E	7	i°	biii°
<b>F</b>	Minor	Fmin7	7	bii	Iii
<b>F</b>	Dominant	F7	7	bII7	III7
<b>Gb/F#</b>	Minor	Gbmin13	6 or 13	ii	Iv
<b>Gb/F#</b>	Major	Gbmaj13	6 or 13	II	IV
<b>Gb/F#</b>	Dominant	Gb13	6 or 13	II7	IV7
<b>G</b>	Augmented	G7aug	#5	bIII+	#IV+
<b>G</b>	Altered	G7alt	#5	bIII7	#IV7

Root	Quality	Chord	Eb/D#'s Function in chord	Chord's Function in Key of E	Chord's Function in Key of Db
<b>G (1st inv.)</b>	Major	Eb/G	1	I/bIII	II/#IV
<b>Ab/G#</b>	Major	Abmaj7	5	III	V
<b>Ab/G#</b>	Minor	Abmin7	5	iii	V
<b>Ab/G#</b>	Dominant	Ab7	5	III7	V7
<b>A</b>	Major	Amaj7#11	#11	IV	bVI
<b>A</b>	Minor	Amin7b5	b5	iv	Bvi
<b>Bb/A#</b>	Dominant	Bbsus11	4	bV7 or #IV7	VI7
<b>Bb/A#</b>	Minor	Bbmin11	4 or 11	bv or #iv	Vi
<b>B/Cb</b>	Major	Bmaj7	3	V	bVII
<b>B/Cb</b>	Dominant	B7	3	V7	bVII7
<b>C</b>	Minor	Cmin7	b3	bvi	Vii
<b>C (1st inv.)</b>	Major	Ab/C	5	III/bvi	V/VII
<b>C</b>	Altered	C13alt	#2 or #9	bVI7	VII7
<b>Db/C#</b>	Major	Dbmaj9	2 or 9	VI	I
<b>Db/C#</b>	Dominant	Db9	2 or 9	VI7	I7
<b>Db/C#</b>	Minor	Dbmin9	2 or 9	vi	I
<b>D</b>	Dominant	D7b9 or B/D	b2 or b9	bVII7	bII7

Combinations of chord progressions were tried, for example Emaj7 to Abmaj/C, or Emaj7 to Fmin7 (see table 1). With the combinations allowing the existence of both keys (E major and Db major), compromise was made through a simple realization that Dbmin9 (or C#min9) could also be carried to the 'tonal centre' Eb as its 9<sup>th</sup>. Both Emaj7 and Dbmin9 are related thus the conclusion came to having C# minor as its primary key centre. An example of this is in Section A: Emaj7, Abmaj/C, and C#min9. As shown in the chart on page 32, Emaj7 could be seen as iii

in C# minor, Abmaj/C is the dominant for C#min9. Bars 5 - 7, Fmin7 is a passing chord between Emaj7 and F#min7 which is the secondary ii-V for the iii-chord, Emaj7. However, instead of it going to Emaj7, the progression goes to Bbsus13, which acts as its tritone substitute—resolving on Amaj7#11. All the while, the ‘tonal centre’ (Eb) exists within each chord and serves a different role in its sound (whether as a chord tone or an extension). For example, Section B, between Emaj7 and Fmin7, Eb exists as both of their 7th (major and minor respectively). Meanwhile in the Choruses, Dbmaj9 (which exists as an allusion to a slipstream between key centres) is the 9<sup>th</sup> of the chord.

With the chord progressions established, the lead melody naturally centred on the ‘tonal centre’ (Eb/D#) with the lines constructed in C# minor (dorian) mode. The background vocals, whenever linear, were also created in C# minor’s tonality, however, their role within the song is meant to be ethereal. While the male lead vocalist represents the present worry and concern (lyrically), the (female) background vocals are the opposite. They are the sub-conscious, God, or spirit-man that reassure us or reveal the truth. With that purpose in mind, the harmonies of the background vocals are meant to create texture and a sense of air or elegance. Cluster chords (such as in bar 9) or quartal chords (bar 15) are meant to hold the ‘tonal centre’ while having closer or open harmonies. The vocalists create the ethereal texture per their role in the song; such an idea was inspired directly by Janet Jackson’s 1995 single, “Runaway” where the verses, pre-choruses, and choruses are filled with cluster and quartal harmonies whose vocal textures allude to the sound or feeling of air. They are also meant to bolster the harmony presented by the variation of instruments present (but are often time very rhythmic). Jackson’s harmonies not only outline the changes, but also provide context and additional texture by vowel or lyric changes. With “True to Me”, the background vocals float on the vowels and are able to shape the sound

based on the way each vowel is pronounced. For example, within the chorus, the harmonization of the word “Yeah” (bar 15) but shaped by a starting small and ending big — physically, one cannot enunciate the word with a completely open mouth, thus the emphasis is placed by a small, closed sound, then released by a larger sound as the word develops with an open mouth (“Yee” and “Ah”).

Rhythmically the song’s elements are simple and not meant to overshadow the ‘functional’ elements. All instruments land on the downbeat and have a pushed rhythm that follows (whether it’s landing on beat 1 with a push on beat 4, or landing on beat 3 with a push on the And-of-4), or have specific parts that layer together such as bar 3 and 4.

The composition and the use of its ‘genetic information’ is what allows “True To Me” to be unique. Due to there being many harmonic options available, the combination of those options in their place within a standard pop form (Verse, Pre-Chorus, Chorus), allows for the potential to be radio-friendly while allowing for progressions that are not straight ahead —unlike the common progression I – V – vi – IV as shown, for example, in the Australian comedy act “Axis of Awesome: Four chord song.”<sup>7</sup>

### **Light: Composer Influence and Analysis**

This Neo-Soul piece draws heavily on the rhythmic and harmonic aesthetics of Jazz. ‘Functional’ and ‘physical’ elements are drawn from Jazz pianist Robert Glasper’s 2012 album “Black Radio” (Robert Glasper Experiment). Within the album, two pieces stood out from the others: “Afro Blue (featuring Erykah Badu)” (Robert Glasper Experiment) and “Move Love (featuring KING)” (Robert Glasper Experiment). Glasper, Badu, and KING all have influences of Jazz in

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<sup>7</sup> Axis of Awesome is a musical comedy trio that go through over 30 popular songs while playing the same chord progressions: I - V - vi - IV

their own works, but within these two pieces are the innate inceptions from which “Light” was born.

The first single of Glasper’s 2012 album is a remake of John Coltrane’s “Afro Blue” (ibid). The song is put into common time and transposed to C minor. Along with the 4/4 time, the feel of the song is Hip Hop inspired. Generally, Hip-Hop requires the use of sampling or an emcee, but the backbeat and feel are used with guest artist Erykah Badu as the vocalist. What made this song unique was the notion of having Hip-Hop played live in the studio with Jazz musicians. “Afro Blue” (ibid) was re-imagined and reinvigorated to be accessible to mainstream audiences. Jazz had already made strides in having Funk, Soul, R&B, and Neo-Soul in its ‘gene pool’—Hip-Hop music was as well, but further investigated in next Chapter. “Light” had its influence from “Afro Blue” (ibid) simply due to the ‘physical’ notion of reinvention and allowing a modern feel such as Hip-Hop’s to allow for something new to arrive. The drums in both “Afro Blue” (ibid) and “Light” command the notion of Hip-Hop with its snare hits being slightly ahead of 2 & 4, as well as the use of high-hats. The ‘physical’ component in “Light” also deals with the motivations of calm and tension similarly to that of “Afro Blue” (ibid). Within the verses, the drums allude to a swing pattern on the ride cymbal while other instrumentation (Electric Bass and Rhodes) is in holding patterns (half notes). Choruses deal with more movement from the Electric Bass and Rhodes while the drummer uses the opportunity to exert Hip-Hop’s feel through the backbeat with Kenny Clarke-like accents on the kick drum and hi-hats.

From a ‘functional’ perspective, “Afro Blue” (ibid) reminded me of another track on the album entitled “Move Love” (ibid). Because of the way in which the chord progressions moved. In the remake of “Afro Blue” (ibid), Glasper’s chord progressions hinted at the shape of a major

triad: Abmaj7, Fmin7, Ebmaj7, Dbmaj7, Cmin7. The root movement Ab, F, and Db is a as the Dominant chord's tritone substitute triad laid out over the span of those changes. The other song, "Move Love" (ibid), had similar motion. The harmony within the Verse and Chorus was familiar in that each chord alluded to the creation of a tritone triad: Bbmaj7, Gbmaj7, Fmin7, Ebmin9, Cmin11, Gmin7, Absus13. The root movements that stuck out were Bb, Gb, Eb, and C. Had C been Cb, there would have been the dominant chord's tritone substitute spelled out as a Major 7 chord. The co-relation, between Glasper's changes in "Afro Blue" (ibid) (see figure 2.6) and "Move Love" (ibid) (see figure 2.7) are that they deal with 'tonal repositioning'. With both songs, each harmonic progression deals with two common notes, which held their own function within the chords.

**Figure 2.6: Chord progression in Glasper's "Afro Blue" with analysis of function using 'tonal repositioning'.**

Main Chord Progression in "Afro Blue"	C's Function in Chord	G's Function in Chord
Abmaj7	3	7
Fmin9	5	2 or 9
Ebmaj7	6 or 13	3
Dbmaj7	7	#11
Cmin7	1	5

**Figure 2.7: Chord progression in Glasper's "Move Love" with analysis of function using 'tonal repositioning'.**

Main Chord Progression in "Move Love"	Bb's Function in Chord	F's Function in Chord
Bbmaj7	1	5
Gbmaj7	3	7
Fmin7	4 or 11	1



Main Chord Progression in “Move Love”	Bb’s Function in Chord	F’s Function in Chord
<b>Ebmin9</b>	5	2 or 9
<b>Cmin11</b>	7	4 or 11
<b>Gmin7</b>	3	7
<b>Absus13</b>	2 or 11	6 or 13

As mentioned, the chord changes are familiar in that they are similar to Erykah Badu’s “Green Eyes” (Badu) track from the 2000 album, “Mama’s Gun” (Badu). The chords are similar with their downward motion and create a similar root movement (C, Ab, F, Db) to create the Dominant’s tritone tetrachord. The use of these changes are recollected even further in a popular 1969 track from the album “Fat Albert Rotunda” (Hancock). The track is entitled “Tell Me a Bedtime Story” (Hancock) by none other than Herbie Hancock.

“Tell Me a Bedtime Story” (ibid) is misleading in its initial makeup as the song starts on Gmaj7, however, upon applying ‘tonal repositioning’, two common tones are used throughout the piece itself: B and F#. Similar to “Green Eyes” (Badu), “Move Love” (Robert Glasper Experiment), and “Afro Blue” (ibid), the common tones used throughout the piece are the I and V of the ‘tonal centre’ (see fig 2.8). The only way those common tones are not applicable is if passing chords are applied to get from one place to the next, though in all the common tones are applied throughout the piece—particularly through the chord progressions found in earlier songs.

**Figure 2.8: Chord progression in Hancock’s “Tell Me a Bedtime Story” with analysis of function using ‘tonal repositioning’.**

Main Chord Progression in “Tell Me a Bedtime Story”	B’s Function in Chord	F#’s Function in Chord
<b>Bmaj7</b>	1	5
<b>Gmaj7</b>	3	7

Main Chord Progression in “Tell Me a Bedtime Story”	B’s Function in Chord	F#’s Function in Chord
<b>Emaj9</b>	5	9
<b>Cmaj7#11</b>	7	#11

All four pieces heavily influenced the decision to apply similar changes in the creation of “True To Me”. Through the verses, the ‘tonal centre’ is Bb major, while the choruses are in C major. A false cadence at the end of the Chorus using IV7 transitions to the previous changes of the Verse.

The lead vocal is inspired by Musiq Soulchild in that melody is linear and the lyrics are more conversational. This approach to the lead vocal is common in the Neo-Soul genre. The background vocals were influenced by the vocal trio KING from their collaboration on Glasper’s “Move Love” (ibid) in that they are ethereal and voice leading smoothly to complement the moving chord changes.

Robert Glasper’s rhythmic, harmonic, and melodic tendencies on the piano are influenced by Herbie Hancock. The same can be said with KING’s aesthetics to Erykah Badu, or Badu to Billie Holiday. The ‘gene’ of Jazz can be traced, found, and applied in many ways. Jazz’s aesthetics had been relevant in the creation of Neo-Soul and Contemporary R&B due its nature of always being re-inventive or re-imagined. Rhythmically, the genre is amalgamation of Jazz and Funk, while harmonically and melodically it was Gospel, Soul, and R&B. Jazz was at the root of influence through all other genres. Without the ‘gene’ (the aesthetics of Jazz), or its era of reinvention, both Neo-Soul and Contemporary R&B would not exist. The irony of these genres, played and reinvented by musicians, is that the currently popular style of Jazz when fused with elemental values of Hip-Hop (the genre of music produced by those who have an ear for music

but are not familiar with its theoretical conventions, but borrow them from musicians of previous generations).

### CHAPTER 3. HIP-HOP: LOOKING FOR DADDY

Hip-Hop music was borne of grown men and women – the “post-soul” generation (George, 14) — who were searching for their parents through music: musicians who composed music in the era(s) before them, but who were not often there to pass on their knowledge. The socio-political and economic conditions of the Civil Rights era took many parents away and left families broken. Now imagine broken homes in large pockets of cities that are completely and utterly in disarray, run by hustlers of all kinds. Children raised in those broken homes and neighbourhoods were left with little from their parents and were frequently trapped in a perpetual cycle of violence and despair. The only moments of peace during those times were always those that involved the music of their parents—moments of nostalgia referred to as “back in the day” (George, 14). In an attempt to revive those pockets of nostalgia, Hip-Hop artists borrowed those moments and incorporated their era’s expression of re-invention. Jazz was accessed through time travel and (some of) its operators knew little of how to decipher or unlock the ‘genetic’ sequences they found. What they managed to do however, was use what (little) they understood (but largely appreciated), and pushed the boundaries of Jazz aesthetics to create something new.

#### **Context of Sampling - ||: Time Travel, The Music, The Moments :||**

Jazz survived for more than half a century in part to musicians being able to learn instruments—often from a young age. Schools and neighbourhoods in American inner cities could not afford instruments, and families in the ghetto were poverty-stricken. It was a systematic disaster. The Civil Rights Movement was calmed to a degree, but a lot of families were not in a position to change their situation. The adults were busy living for the city. Kids who (back in the day) had a strong interest in learning how to play an instrument had to deal with appreciating and loving

music they heard using conventional means—means which *became* their instruments: Record players or cassettes. While music programs or access to instruments might have been systematically cut (or less accessible in schools or at home), the outlet changed from being able to physically play music to sampling the music of their fathers: Funk, Soul, R&B, and Jazz. (George, 111-12)

Technology always played an important role in the survival of Jazz and its aesthetics. The nominal role was obvious: having the material recorded, pressed, and played for others to enjoy. The second, less obvious, fact was that this recorded music was now captured in time (George, 15). These were moments that listeners could sample over and over again whether it was Duke Ellington, Leon Haywood, or Ray Charles. These same kids, now teenagers or young adults, coming out of the 1970s (accompanied by the disco era closing out), and armed with know-how of this technology, changed the way parties were thrown in America. Discotheques or clubs had disk jockeys (or DJs) that were working with extended dance tracks (or jams), and with the invention of technologies such as mixers, tracks were able to flow from song to song without stopping. However, certain parties went about the use of this new technology differently — the same ones who were not able to afford instruments now DJ'ed turntables in lieu of their instruments. These DJs began 'sampling' a portion of a tune for extended play then mix in another 'sample' from a second record (George, 22). The now-grown children from 'back in the day' had begun to use the songs they knew so well to capture moments in time and put their footprint on it. To go even further, toastmasters (otherwise known as emcees) would begin to hype the crowd and share their quick rhyme of words. It was new, fresh, exciting, and underground. The amalgamation of 'samples', toasting, and certain lifestyle became what we know today as Hip Hop culture (George, 24). The music of Hip Hop not only revitalized

important cultural and historical awareness and recognition, but it carried the Jazz ‘gene’ from its main compositional components.

### **The Art of Sampling (Functional and Physical Elements)**

‘Sampling’ is the snippet or portion of a recording being repeated in succession. For example, Hip-Hop artists and producers of the early 1990s would often ‘sample’ songs of their previous generation and add layers of own thus changing the perception of time from past to present (or past *and* present). What artists and producers might not realize is that their post-modern experimentation brought forward and made relevant the ‘gene’ or aesthetics of Jazz music. By exemplifying the ‘gene’ in genres such as Funk, Soul, and R&B, they summon the knowledge and sound of previous Jazz musicians without having to re-create it technologically. The common element of the Jazz ‘gene’ that is left (often unaltered) as the blueprint for Hip-Hop tracks is the ‘functional’ element. Producers and artists will find a bar (or number of bars) in the original recording that will serve as the template for their creation.

For example, Andre Young (commonly known as Dr. Dre from the rap group, N.W.A.) is a California-based rapper and producer who in 1992 released his debut solo album called “The Chronic”. The first single released was a song called “Nuthin’ But a “G” Thang (featuring Snoop Dogg)” and peaked at number two in the Billboard Top 100 (Billboard). The ‘sample’ that served as the foundation for Dr. Dre’s single was from 1975 entitled “I Want’a Do Something Freaky To You” (Haywood), a six-minute classic reminiscent of Isaac Hayes or Barry White. The composer and singer of the 1975 single was an artist named Leon Haywood who, while well known for other singles (but most prominently known for this one), served as the keyboardist for Sam Cooke until his death (oldies.com). Andre Young would have been 10 years old when he first heard Haywood’s single and managed to transport that memory to 1992 to serve as the

single for his first solo album. From Haywood's 'functional' template, similar elements are used to layer the track. For example, thirty seconds into the original piece, a string section (accompanied by a flute) plays a distinct eighth-note based line which is echoed by the brass section not too long afterwards. The line is played again by the strings and flute (this time with the sound of a moaning woman overtop), and the brass section responds to their call once again. In Dr. Dre's single, a synthesizer takes the role of the orchestral instruments — the call-and-response section — and keeps the discernible line intact. Other layers include Kid Dynamite's 1976 release "Uphill Peace of Mind" (Dynamite), which is clearly heard during the interlude after the second chorus, along with the held note in the 1973 introduction of Congress Alley's "Are You Looking" (Jackson, Darby). In all, Haywood's song is left intact but the insertions of different 'genetic samples' by Dr. Dre allowed for a conglomerate of unique experiences which involve reminiscing on the past while experiencing the present.

Another example is from across the country in Detroit, Michigan. J Dilla (born James Dewitt Yancey) was also a producer known for his crate-digging stash of 'rare grooves' and was largely responsible for bringing a lot of 'dead' artists from 'rare grooves' to the foreground of Hip-Hop. For instance, in 2000 J Dilla worked with rapper and spoken word poet Common Sense to create a piece over 1980s Bobby Caldwell hit "Open Your Eyes" (Caldwell, Malament) called "The Light" (Lynn). Choruses of Caldwell appeared after Common's verses as well as the piano playing — a foundation easily recognizable to the simplest ear. The major difference between this example and that of Dr. Dre was *how* Dilla used his 'samples'. Dilla's use of his 2nd 'sample' — his 'physical' element — was what set apart the transformation of the Caldwell classic. The drumbeat in "The Light" (Lynn) was the first few seconds of "You're Getting a Little Too Smart" by the Detroit Emeralds (Tilmon). Almost thirty years after they released the

song, the seemingly minor detail of that old school rhythm is being repurposed into the new school's sound. Detroit Emeralds are all but non-existent in today's knowledge and shelf-life of classics, but with J Dilla using samples of these 'rare grooves', these artists are soon brought back to life again — to the point where in 2015 (42 years after the release of that song) Kendrick Lamar had the sample used in his album "To Pimp a Butterfly" (Duckworth) on the track called "You Ain't Gotta Lie" (Duckworth).

'Sampling' is a major part of old-school Hip-Hop music. Producers and listeners alike are acknowledging the music of their memories and those that came before them while adding something of and in their own way to create an original work. Stated in earlier chapters, Jazz musicians worked in Funk, Soul, and R&B bands (often time to make money in hopes of being discovered as a great Jazz artist). The ability to summon musicians and composers of the past through technology and offer their wisdom through music, and it is up to the producers and musicians of the present to handle what to do with that knowledge. As proven, if the history is respected, the new art will be handled with that same respect. Producers like Dr. Dre and J Dilla continued the use of 'functional' and 'physical' elements of Jazz by 'sampling', which laid the foundation for their layered works and ideas. The Hip Hop movement inspired musicians and producers that had the same respect for musicians and composers of earlier age: "Check The Rhime" (Q-Tip) by A Tribe Called Quest in 1991 contains work by Minnie Riperton (1975), Average White Band (1976), Grover Washington Jr. (1975), Dalton & Dubarri (1976), and Biz Markie (1987). "Summertime" (Smith) by DJ Jazzy Jeff and Fresh Prince in 1991 includes work by Kool and the Gang (1974), James Brown (1974), and Dave Grusin (1985). Lauryn Hill did the same in 1998 with "Doo Wop (That Thing)" (Hill) which sampled works of The 5th Dimension (1971) and Brighter Side of Darkness (1973).



### **Minister Lewis: Context and Composer Influence**

‘Sampling’ is a large part of Hip-Hop music’s compositional process. As previously specified, ‘samples’ are derived from portions of larger bodies of work, and allow producers and musicians to create a whole new work of art. In that light, “Minister Lewis” is an example of a body of work that exemplifies the use of the Jazz aesthetics as shown in Chapters 1 and 2, then was ‘sampled’ to create a blueprint or foundation for a post-modern work in Hip-Hop.

“Minister Lewis<sup>8</sup>” was largely influenced by Joshua Redman and Roy Hargrove (respectively as shown in earlier chapters); but the third artist involved is none other than Herbie Hancock. The pinpoint of influence is drawn from Joshua Redman’s compositional process, and two distinct albums: Hancock’s “Head Hunters” (1973), and Hargrove’s “Hardgroove” (2003). Both albums were the solution to disinterest or decline of attention to Jazz music. Although in different timelines (thirty years apart), Hancock and Hargrove both used Funk music to re-invent Jazz and allow it to be accessible to the modern listener, “Minister Lewis” is meant to be that bridge where Jazz and Funk unite to create a down-to-earth, groove based, able-to-get, danceable song. As described in previous pages, when discotheques were happening, people were dancing less to AABA forms and were dancing to repetitive grooves; “Minister Lewis” needed to be formed in that way, and building a Funk groove takes layers of different rhythmic ideas.

### **Minister Lewis: Composer Influence and Analysis**

Using Redman’s compositional process, high lines and low lines were the first layers to establish. Redman worked with a trio (Sax, Keyboards, and Drums), however, under the

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<sup>8</sup> The song was titled as such in wanting to reach the vivacity and animation of “Pastor T” (one of the songs off of the “Hardgroove” album) — the title also pays homage to a family friend and fellow musician, Larnell Lewis. At the time, rumour had it he wanted to be a Minister.

influence of the albums “Head Hunters” (Hancock) and “Hardgroove” (Hargrove), this tune had a larger configuration: Drums, Electric Bass, Rhodes, Electric Clavichord, B3 Hammond Organ, Electric Guitar, Alto Saxophone, and Trumpet. To start, the low line (the bass ostinato) was established: Beat 1 carries the Tonic, last two eighths notes of the bar play into the Subdominant on the next Beat 1, then the Dominant on Beat 3. The high line (the main melody) is first carried by the alto saxophone and is also two bars long. The melody starts on Beat 2 and is carried by eighth notes to the downbeat of the next bar. There is then an eighth note pickup before the resting on Beat 3. Both lines are essential to the song because those are the ‘hard’ rhythms (Chapter 2.1) and work cohesively to fill each other’s spaces as well as emphasize certain rhythms on the grid (see fig. 3.1).

**Figure 3.1: Diagram of Melody and Bassline Rhythms of “Minister Lewis”.**



With the high and low lines established, other rhythms were then introduced and used to differentiate sections within “Minister Lewis”. In the introduction, the drums are playing sixteenths on the high-hat, two and four on snare, and one and three on kick drum. Rhodes are chopping eighth notes (while emphasis is played on the downbeats), while the guitar is padding long tone chords with the added effect of his wah-pedal. Section A, the clavichord enters and adds another layer, while the guitar player has its rhythm changed to make room for the piano that continues the guitarist’s former role of using soft rhythms (pads). The drummer makes the

most noticeable change by altering the drummer pattern: kicking on one, snare shots on beats two and three, then kicking on the final two eighth of the bar only to go back to the backbeat for the second bar. The two bar pattern is repeated four times in total before going back to regular backbeat pattern. All the while, the Bass and Rhodes remain unchanged. Section A also promotes the (cued) entrance of the melody by alto saxophone with trumpet improvising behind. Section B is the bridge. The 'hard' rhythms are on beats 1 and the 'and of 4' for every other bar, along with the final shots of the bridge. Section C returns to the primary rhythmic patterns with the Trumpet holding the melody and the Alto Saxophone harmonizing. They are improvising again before playing the melody one more time before the entire band plays the last climbing passage with the Bass and Rhodes signing off.

'Functional' elements are compounded in the tonal centre of C# minor. Aside from minor keys giving the allure of a Blues tonality, minor keys (unlike major keys) have less dissonance (such as natural 11<sup>th</sup>) allowing for the many 'physical' layers to be harmonically dense without it becoming a thick wall of sound. The main chord changes are also of mention due to their simplicity and tie-in Hauptmann's theory of primary chords in succession: C#min7 (Thesis and Tonic), F#min7 (Anti-Thesis and Subdominant), and G#7 altered (Synthesis and Dominant), and are repeated for a time until the melody is cued in. The low line pronounces the chord changes while the high line melody (entering 58 seconds into the track) is based on the C# minor pentatonic scale (a nod to the C# blues scale). Starting on its 5<sup>th</sup>, moving up to the root of the Tonic chord, down the scale to the octave below named the fifth of the Subdominant chord, and up to the seventh of the Dominant chord (see fig. 3.2).

**Figure 3.2: High and low lines of “Minister Lewis”.**



Mentioning primary chords of course draws the application of ‘tonal repositioning’. One would see its use at the end of the introduction and in the bridge.

The first principle of ‘tonal repositioning’ (Tonal Repositioning: Further Developments of Functional Elements) was applied in the introduction with the chord changes Bmaj/D#, F<sup>o9</sup>, and G<sup>o10</sup>: The first chord implies that option of E major, the second implies F# (or Gb) minor, while the third implies Ab minor. Second principle is finding the note(s) that work within those keys: C#/Db and G#/Ab (see fig 3.3).

**Figure 3.3: Note values according to key centres applied via tonal repositioning for “Minister Lewis”.**

Key centres applied via ‘Tonal Repositioning’	Function of C#/Db	Function of G#/Ab
E Major	6 (or 13)	3
F# Minor	5	2 (or 9)
Ab Minor	4 (or 11)	1

<sup>9</sup> Assuming its half-whole function, it is still dominant but strongly implies one of its **four** dominant chords: Db7. F<sup>o</sup> can also be substituted for Dbmaj/F or can be seen as Db7b9/F.

<sup>10</sup> Assuming its half-whole function, it is still dominant but strongly implies one of its **four** dominant chords: Eb7. G<sup>o</sup> can be substituted for Ebmaj/G or can be seen as Eb7b9/G.

Since C#/Db and G#/Ab are respectively the tonic and dominant, they provoke the tonality of the line in which it starts on the tonic and ends on the dominant itself, but both are still very present through the line and harmonic movements. If we were to carry C# and G# to Section B, both notes carry through the bridge's changes (see fig 3.4).

**Figure 3.4: Bridge chords with values of C# and G# attached.**

Bridge Chords	Note value of C#/Db	Note value of G#/Ab
F#min7	5	2 (or 9)
G#min7	4 (or 11)	1
Amaj7	3	7
Dbmaj/F	1	5
Bbmin7b5	1	7

Together with the other layers, “Minister Lewis” is developed into a full-sounding Funk composition complete with high and low lines and rhythmic layers, while carrying some of the many aesthetics of Jazz: the backbeat, use of extensions, and improvisation. The song pays homage not only to the title maker, but also to Herbie Hancock and his incredibly influential “Head Hunters” (Hancock) album.

“Head Hunters” (Hancock) and Hancock’s follow-up album “Thrust” (1974) had immediate and profound influences on Jazz musicians everywhere. The amalgamation of ‘physical’ and ‘functional’ elements of the Jazz ‘gene’ had finally caught up to one another and became a new wave of interest for Jazz musicians who incorporated electronic instruments and Funk grooves. For the next decade, the sound continued to travel nationwide and would

influence younger generations whose instruments of choice would thereafter be electronic. Bernard Wright<sup>11</sup>, for example, a keyboardist from New York City, would release his first album “Nard” in 1981. The 18-year old combined Jazz harmonies and melodies, Funk grooves and rhythms, with the touch of electronic newness, bringing about his hit single “Spinnin’” (Skee-Lo). In 1995, Skee-Lo and his producers might have time-travelled to bring Bernard Wright to the forefront with the single “I Wish”, but the ‘functional’ and ‘physical’ elements are so strong that the foundational ‘sample’ alone would spark the novelty of Jazz or its depth in which one would figure out what the changes are or what the entirety of the sample’s origin. Jazz was transported from the early 20th century to the 21st century by means of technology and continues to live in the new genre of Hip-Hop.

### **Black to the Future: Analysis**

This new work is split into two distinct genres of music: The original (“Minister Lewis”) in its full form is a Funk-Jazz composition, and “Black to the Future” is Hip-Hop with ‘samples’ taken from the original piece. Inspiration, direction, and elements were drawn from the era of the Soulquarians<sup>12</sup>.

I began this pastiche work by deciding what to ‘sample’ from “Minister Lewis”. The song itself has a decent length with many options, but the idea was to choose a section with a solid bass ostinato as its foundation. Editing “Minister Lewis” through the digital audio software “Pro Tools”, I selected Bars 9 and 10 and modified various stems (individual sound files of a

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<sup>11</sup> Mentioned on page 11, Wright also became one of the keyboard players in Roy Hargrove’s band “The RH Factor”.

<sup>12</sup> An artist collective that worked on each other’s music. D’Angelo, Erykah Badu, and Questlove (for example) were part of this collective.

recording session — ie. Rhodes, Bass, Saxophone, etc) to serve its purpose as the foundation for “Black to the Future”. For example, the Rhodes stem (eighth note chops) and Clavichord were muted due to its bleeding into the next set of bars. The Rhodes was completely muted while the Clavichord pattern was stopped on the e-of-4 (in the 2nd bar). The horns that appear on the 9th bar (halfway through the 1st verse), were taken from their harmonized melody line at Section C in the original piece. Horns continue to appear throughout the piece and serve as a reminder of the original theme. Once the two-bar stems (or instrumentation) were clean enough to ‘sample’, they were laid out over the span of 3 minutes and 18 seconds.

Next was settling on form. The four beat introduction alludes to Pharrell Williams’ production style in which his hits (ie. “Drop It Like It’s Hot” or “Happy”) started with looping the downbeat four time (creating the introduction). Each verse is 16 bars with the choruses only being 8 — the total form being Introduction, Verse 1, Chorus, Verse 2, Chorus, Verse 3, Chorus (Out). With the blueprint and form established, the file is exported as a whole and moved to another production program called “Ableton”. Vocoder was added on choruses, and an emcee rapped over the verses. With the preliminary conditions of the genre met, other additions are made to enhance the experience.

Using various sound catalogues in Ableton, kick drum and vocodered bassline were added to bolster the low-end sound. Snare was added to round out the mid-section, and claps were added to support the (original and produced) snare sound while cutting through to add a high-end element. Next, using a sound stem of the trumpeter in "Minister Lewis", a sampling machine was used to chop up various regions and inserted short bursts throughout the piece. For example, the first burst heard in "Black To The Future" at 0:42, was taken from "Minister Lewis" at 1:02 – or at the first entrance of the horns at Section A. One of the final additions was

ornamented and done in the style of J Dilla: "Breaks". This 'physical' element makes use of space where there normally would not be -- an absence of 'sample' or product to create the anticipation of having the beat brought back in. For example, the first break is inserted at 0:21 (middle of the 1st verse). Not only does the 'break' create anticipation, but it also presents an opportunity to highlight an element. At 0:21, the highlighted element was the insertion of the vocoder.

"Black to the Future" is the amalgamation of Funk-Jazz elements re-imagined into a post-modern work. Creating a 'sample' from "Minister Lewis", setting a foundation (or blueprint) with the 'sample', adding an emcee, and lastly various ornamental components.



## CONCLUSION

Hip-Hop music cannot exist without the Jazz ‘gene.’ This metaphorical ‘gene’ is composed of rhythmic, harmonic, and melodic aesthetics or practices in African-American music and has played a crucial role in the evolution of Black music throughout the 20th century (and beyond). The ‘physical element’ of the ‘gene’ has grown from being a slave’s pickaxe on 2 & 4 to the free man’s ‘cool’ in Jazz, to flipping the strong beat with Funk, and eventually marrying with contemporary R&B and Soul, and Hip-Hop. Jazz musicians are the ones who continue to develop ways of keeping the ‘functional’ as relevant as the widely accessible ‘physical’ elements. Harmonically, the ‘gene’ became something complex and far-reaching in Bebop, to distilled and simple in Funk, into being a mode of expression with Hip-Hop (and less about being cerebral and less exclusive for listeners). Modern Jazz musicians create live Hip-Hop music to reinvigorate Jazz listeners and connect to a broader audience. The irony is that the ‘gene’ has always been intact due to the fact that Hip-Hop contains Jazz’s aesthetics and traditions. Artists and albums such Robert Glasper’s “Black Radio”, D’Angelo’s “Black Messiah”, Derrick Hodge’s “Live Today”, Terrace Martin in Kendrick Lamar’s “To Pimp a Butterfly”, Moonchild’s “Please Rewind”, José James’ “No Beginning, No End”, and Chris Dave’s “Chris Dave and the Drumhedz Mixtape” continue to prove that Jazz aesthetics live on in contemporary Hip-Hop music. I am demonstrating a new way to contextualize the aesthetics of Jazz in modern African-American music; without this perspective we risk losing the soul of Black music and the history from which it comes. Hip-Hop is not just about notes, rhythms, and harmonies. Those things are tools that allow musicians and artists to express stories, passions, thoughts, and ideas. Hip-Hop is an expression of Blackness. It is the sound of slaves who pushed

for their acknowledgement in history and who passed on their sole possession to each succeeding generation: their music.

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## Appendix A – Amazing Grace

### Amazing Grace

English Waltz ♩ = 87

Traditional



# Appendix B - Sweetastic

Jazz/Funk ♩ = 100

Composed by: Thomas Francis

Tenor Saxophone

Piano

Jazz/Funk ♩ = 100

Acoustic Bass

4

T. Sax.

Pno.

A. Bass

7

T. Sax.

Pno.

A. Bass

Eb7 Ab7 Gb7 Fmin7 Emaj7

10

T. Sax.

Pno.

A. Bass

Eb7 Ab7 Gb7 Fmin7 Emaj7



2

13 **A** Eb7

T. Sax.

Pno.

A. Bass

Chords: Eb7, Ab13, Gb13, Fmin7, Emaj7

16

T. Sax.

Pno.

A. Bass

Chords: Eb7, Ab13, Gb13, Fmin7, Emaj7

19

T. Sax.

Pno.

A. Bass

Chords: Eb7, Ab13, Gb13, Fmin7, Emaj7

22

T. Sax.

Pno.

A. Bass

Chords: Eb7, Ab13, Gb13, Fmin7, F/A, Emaj7

25

T. Sax.

Pno.

A. Bass

**B** Bb13sus4 Ab13sus4

**B** Bbsus13 Absus13

Chords: Bb13sus4, Ab13sus4, Bbsus13, Absus13

29

T. Sax.

Pno.

A. Bass

Gsus13 Gsus13 [Something Brainy] Gbsus13 Fmin13 Bb13

Gsus13 Gbsus13 Fmin7 [Something Brainy] Bb13

Chords: Gsus13, Gbsus13, Fmin13, Bb13, Fmin7

4

Sweetastic

33  $G\flat\text{maj}/A$   $A\flat\text{sus}^{13}$   $G\text{sus}^{13}$

T. Sax.  $F\sharp\text{maj}/A$   $A\flat\text{sus}^{13}$   $G\text{sus}^{13}$

Pno.  $A7(\flat 9)$   $A\flat\text{sus}^{13}$   $G\text{sus}^{13}$

A. Bass  $A7(\flat 9)$   $A\flat\text{sus}^{13}$   $G\text{sus}^{13}$

37  $G\flat^{13}\text{sus}4$   $F\text{min}^{13}$   $B\flat^7\text{alt}$

T. Sax.  $G\flat^{13}\text{sus}4$   $F\text{min}^{13}$   $B\flat^7\text{alt}$

Pno.  $G\flat^{13}\text{sus}4$   $F\text{min}^{13}$   $B\flat^7\text{alt}$

A. Bass  $F\text{min}^{13}$   $B\flat^7\text{alt}$

41  $E\flat^7$   $A\flat^{13}$   $G\flat^{13}$   $F\text{min}^7$   $E\text{maj}^7$

T. Sax.  $E\flat^7$   $A\flat^{13}$   $G\flat^{13}$   $F\text{min}^7$   $E\text{maj}^7$

Pno.  $E\flat^7$   $A\flat^{13}$   $G\flat^{13}$   $F\text{min}^7$   $E\text{maj}^7$

A. Bass  $E\flat^7$   $A\flat^{13}$   $G\flat^{13}$   $F\text{min}^7$   $E\text{maj}^7$

Sweetastic

5

44

T. Sax.

Pno.

A. Bass

47

T. Sax.

Pno.

A. Bass

50

T. Sax.

Pno.

A. Bass

# Appendix C - Big Bird

## BIG BIRD

BY: THOMAS FRANCIS

**A** FUNKY ♩ = 100

TRUMPET IN B♭

ALTO SAXOPHONE

TENOR SAXOPHONE

PIANO

**A** FUNKY ♩ = 100

5

TPT.

ALTO SAX.

TEN. SAX.

PNO.

**B** FMIN<sup>9</sup> AMAT<sup>7</sup> FDMAT<sup>9</sup> D<sup>9</sup>#11

TPT.

ALTO SAX.

TEN. SAX.

PNO.

F<sup>9</sup> B♭<sup>13</sup> B<sup>13</sup> Csus<sup>13</sup> D♭sus<sup>13</sup> E♭sus<sup>13</sup> Esus<sup>13</sup> F<sup>9</sup> B♭<sup>13</sup> B<sup>13</sup> Csus<sup>13</sup> D♭sus<sup>13</sup> E♭sus<sup>13</sup> Esus<sup>13</sup>

F<sup>9</sup> FMIN<sup>9</sup> AMAT<sup>7</sup> FDMAT<sup>9</sup> D<sup>9</sup>#11

F<sup>9</sup> B♭<sup>13</sup> B<sup>13</sup> Csus<sup>13</sup> D♭sus<sup>13</sup> E♭sus<sup>13</sup> Esus<sup>13</sup> F<sup>9</sup> B♭<sup>13</sup> B<sup>13</sup> Csus<sup>13</sup> D♭sus<sup>13</sup> E♭sus<sup>13</sup> Esus<sup>13</sup>

F<sup>9</sup> FMIN<sup>9</sup> AMAT<sup>7</sup> FDMAT<sup>9</sup> D<sup>9</sup>#11

F<sup>9</sup> B♭<sup>13</sup> B<sup>13</sup> Csus<sup>13</sup> D♭sus<sup>13</sup> E♭sus<sup>13</sup> Esus<sup>13</sup> F<sup>9</sup> B♭<sup>13</sup> B<sup>13</sup> Csus<sup>13</sup> D♭sus<sup>13</sup> E♭sus<sup>13</sup> Esus<sup>13</sup>

2

BIG BIRD

13  $D^{\flat}MA7^{\flat}11$   $A^{\flat}MA7^{\flat}$   $B^{\flat}SUS^{13}$   $C^{\flat}13$

TPT.

ALTO SAX.

TEN. SAX.

PNO.

17 **C**

TPT.

ALTO SAX.

TEN. SAX.

PNO. **C**  $F^{\flat 9}$   $B^{\flat}13$   $B^{\flat}13$   $C^{\flat}SUS^{13}$   $D^{\flat}SUS^{13}$   $E^{\flat}SUS^{13}$   $E^{\flat}SUS^{13}$   $F^{\flat 9}$   $B^{\flat}13$   $B^{\flat}13$   $C^{\flat}SUS^{13}$   $D^{\flat}SUS^{13}$   $E^{\flat}SUS^{13}$   $E^{\flat}SUS^{13}$

21

TPT.

ALTO SAX.

TEN. SAX.

PNO.  $F^{\flat 9}$   $B^{\flat}13$   $B^{\flat}13$   $C^{\flat}SUS^{13}$   $D^{\flat}SUS^{13}$   $E^{\flat}SUS^{13}$   $E^{\flat}SUS^{13}$   $F^{\flat 9}$   $B^{\flat}13$   $B^{\flat}13$   $C^{\flat}SUS^{13}$   $D^{\flat}SUS^{13}$   $E^{\flat}SUS^{13}$   $E^{\flat}SUS^{13}$

FINE

BIG BAND

3

25 **D** F<sup>9</sup> A<sup>7</sup>ALT B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>7

TPT. SOLOS

ALTO SAX. SOLOS

TEN. SAX. SOLOS

PNO. SOLOS

29 C<sup>SUS</sup>13 D<sup>7</sup>ALT G<sup>MIN</sup>7 C7

TPT. (LOOP TILL CUED INTO E)

ALTO SAX. (LOOP TILL CUED INTO E)

TEN. SAX. (LOOP TILL CUED INTO E)

PNO. (LOOP TILL CUED INTO E)

33 **E** F<sup>9</sup> B<sup>b</sup>13 B<sup>13</sup> C<sup>SUS</sup>13 D<sup>b</sup>SUS<sup>13</sup> E<sup>b</sup>SUS<sup>13</sup> E<sup>SUS</sup>13 F<sup>9</sup> B<sup>b</sup>13 B<sup>13</sup> C<sup>SUS</sup>13 D<sup>b</sup>SUS<sup>13</sup> E<sup>b</sup>SUS<sup>13</sup> E<sup>SUS</sup>13

TPT. (BACK TO D FOR MORE SOLOS)

ALTO SAX. (BACK TO D FOR MORE SOLOS)

TEN. SAX. (BACK TO D FOR MORE SOLOS)

PNO. (BACK TO D FOR MORE SOLOS)

# Appendix D - Havin' a Good Day Havin' A Good Day

Thomas Francis

**Feel Good** ♩ = 91

**A** Verse

Kalimba

Alto Solo  
Here the mor - ning comes Breathe to start my day. I feel the emp ty weight 'Cause I'm hav - in' a good

Background Vocals

Acoustic Guitar  
Cmaj Gmaj/B Cmaj Gmaj/B  
C(add2) Gmaj/B C(add2) Gmaj/B

Keyboard  
C(add2) Gmaj/B C(add2) Gmaj/B  
(Enter 2nd pass)

Electric Bass  
C(add2) Gmaj/B C(add2) Gmaj/B  
(Enter 2nd pass)

**Feel Good** ♩ = 91

**A**

Drum Set  
(double cross stick) Ad lib

5 **B** Chorus

Kal.

A. Solo  
...day! 'Cause I'm hav in' a good ...day! Hav in' a good day!

B.G. Vox  
Got my keys in my pocket and my shoes and I'm rea dy to run. Hav in' a good day!

A. Gtr.  
Emin Gmaj/B Cmaj Emin Gmaj/B Cmaj [Back to A]  
Emin Gmaj/B Cmaj Emin Gmaj/B Cmaj [Back to A]

Kbd.  
Emin Gmaj/B Cmaj Emin Gmaj/B Cmaj [Back to A]

E. Bass  
Emin Gmaj/B Cmaj Emin Gmaj/B Cmaj [Back to A]

Dr.  
Ad lib [Back to A]



2

9 **C** Bridge

Kal.

A. Solo Guess I'm on my way. There's no need to rush. And when I a-rrive they'll all have things to say.

B.G. Vox

E. min D<sup>♯</sup>maj/F<sup>♯</sup> G<sup>7</sup>(sus4) D<sup>♭</sup>maj/7(♯11) C<sup>♯</sup>maj E<sup>7</sup>(♭9) E<sup>7</sup>(♭9)

A. Gtr.

Kbd.

E. Bass

**C**

Dr.

13

Kal.

A. Solo But that won't get in my way! *(Ad lib.)*

B.G. Vox

E. min G<sup>♯</sup>maj<sup>7</sup> E<sup>7</sup>(♭9) G<sup>♯</sup>maj/B C<sup>♯</sup>maj

A. Gtr.

Kbd.

E. Bass

Dr.

**17** **D** Chorus

Kal.

A. Solo day! 'Cause I'm hav in' a good...day! Hav in' a good day!

B.G. Vox Got my keys in my pocket and my shoes and I'm rea dy to run. Hav in' a good day!

*E*min *G*maj/*B* *C*maj *E*min *G*maj/*B* *C*maj

A. Gtr. *E*min *G*maj/*B* *C*maj *E*min *G*maj/*B* *C*maj

Kbd. *E*min *G*maj/*B* *C*maj *E*min *G*maj/*B* *C*maj

E. Bass *E*min *G*maj/*B* *C*maj *E*min *G*maj/*B* *C*maj

**D**

Dr.

*Ad lib*

**21** **E** Outro

Kal. *8<sup>va</sup>*  
*p*

A. Solo (*loop until cued*)

B.G. Vox

*C*maj *G*maj/*B* *C*maj *G*maj/*B*

A. Gtr. *C*(add2) *G*maj/*B* *C*(add2) *G*maj/*B* (*loop until cued*)

Kbd. *C*(add2) *G*maj/*B* *C*(add2) *G*maj/*B* (*loop until cued*)

E. Bass *C*(add2) *G*maj/*B* *C*(add2) *G*maj/*B* (*loop until cued*)

*8<sup>va</sup>*  
*(Enter on cue)* (*loop until cued*)

**E**

Dr. *Ad lib* (*loop until cued*)

**Appendix E - Havin' a Good Day lyrics**

[Verse I]

Here the morning comes, breathe to start my day  
I feel the empty weight  
Worries in my world wish they'd go away  
But I know a place to pray

[Chorus]

'Cause I'm havin' a good day  
(Got my keys in my pocket and my shoes on; I'm ready to run)  
'Cause I'm havin' a good day  
(Every tune on my list takes my feet from my problem to bliss)  
'Cause I'm havin' a good day  
(Toss the weight and my shackles won't be holding me back anymore)  
'Cause I'm havin' a good day  
(Havin' a good day)  
'Cause I'm havin' a good day

[Verse II]

Here the evening comes, night is on its way  
I'm in a difference place  
The problems of the day I know they all can wait  
So tomorrow I will say

[Chorus]

[Bridge]

Guess I'm on my way

Don't feel the need to rush

And when I arrive they'll all have things to say

But that won't get in my way

[Chorus]

## Appendix F - Light Light

Soul ♩ = 95

Thomas Francis

**A** Verse

Voice

Girl you're beauti ful and I like it. You've been good to me, and I cherish all the

Soprano

Alto

Alto

Electric Piano

$B\flat$  maj7  $G\flat$  maj7  $E\flat$  maj9  $B\flat$  6/9 (#11)  $B\flat$  maj7  $G\flat$  maj7  $E\flat$  maj9  $B\flat$  6/9 (#11)

Electric Bass

*(Sparse 1st pass;  
Busier 2nd pass)*

**A** Soul ♩ = 95

Drum Set

$B\flat$  maj7  $G\flat$  maj7  $E\flat$  maj9  $B\flat$  6/9 (#11)  $B\flat$  maj7  $G\flat$  maj7  $E\flat$  maj9  $B\flat$  6/9 (#11)

*(Sparse 1st pass;  
Busier 2nd pass)* *(con't pattern)*

$B\flat$  maj7  $G\flat$  maj7  $E\flat$  maj9  $B\flat$  6/9 (#11)  $B\flat$  maj7  $G\flat$  maj7  $E\flat$  maj9  $B\flat$  6/9 (#11)

2

5

1. 2.

Voice

timewe'vehad to - gether justyouand me. Can't you...

S.

(First time only)

A.

(First time only)

A.

(First time only)

E. Piano

$B\flat$ maj7  $G\flat$ maj7  $E\flat$ maj9  $B\flat$ 6(#11)  $B\flat$ maj7  $G\flat$ maj7  $E\flat$ maj9  $B\flat$ 6(#11)  $E\flat$ maj9  $G^{13}(sus4)$

E. Bass

$B\flat$ maj7  $G\flat$ maj7  $E\flat$ maj9  $B\flat$ 6(#11)  $B\flat$ maj7  $G\flat$ maj7  $E\flat$ maj9  $B\flat$ 6(#11)  $E\flat$ maj9  $G^{13}(sus4)$

Dr.

$B\flat$ maj7  $G\flat$ maj7  $E\flat$ maj9  $B\flat$ 6(#11)  $B\flat$ maj7  $G\flat$ maj7 1.  $E\flat$ maj9  $B\flat$ 6(#11) 2.  $E\flat$ maj9  $G^{13}(sus4)$

$B\flat$ maj7  $G\flat$ maj7  $E\flat$ maj9  $B\flat$ 6(#11)  $B\flat$ maj7  $G\flat$ maj7  $E\flat$ maj9  $B\flat$ 6(#11)  $E\flat$ maj9  $G^{13}(sus4)$

10 **B** Chorus

Voice

Op-en you eye sto see the light. Don't you know you shine so bright?

S.

Se - e\_\_\_\_\_ Se - e\_\_\_\_\_

A.

Se - e\_\_\_\_\_ Se - e\_\_\_\_\_

A.

Se - e\_\_\_\_\_ Se - e\_\_\_\_\_

E. Piano

E. Bass

Dr.

**B**

1. 2. 3

Cmaj7 A♭maj7 Fmaj7 D♭maj7(♯11) Cmaj7 A♭maj7 Fmaj7 D♭maj7(♯11) Fmaj7 D♭maj/E♭

Cmaj7 A♭maj7 Fmaj7 D♭maj7(♯11) Cmaj7 A♭maj7 Fmaj7 D♭maj7(♯11) Fmaj7 D♭maj/E♭

Cmaj7 A♭maj7 Fmaj7 D♭maj7(♯11) Cmaj7 A♭maj7 Fmaj7 D♭maj7(♯11) Fmaj7 D♭maj/E♭

Cmaj7 A♭maj7 Fmaj7 D♭maj7(♯11) Cmaj7 A♭maj7 Fmaj7 D♭maj7(♯11) Fmaj7 D♭maj/E♭

[Back to A]

[Back to A]

[Back to A]

[Back to A]

[Back to A]

## Appendix G - Light (Lyrics)

**Verse 1:** Girl you're beautiful,  
and I like it.  
You've been good to me,  
and I cherish all the time we've had together,  
just you and me.

Girl you know your heart is yearning for a change.  
It's shattered from one who left you crying in the rainfall.  
I'm by your side I'll show you how to stand tall.  
And I know you, can't you...

**Chorus:** [ See... ]  
Open your eyes to see the  
[ See... ] light  
Don't you know it's you that  
[ See... ] shine so bright

**Verse 2:** Girl you're beautiful,  
and I like it.  
You're a friend to me,  
and I promise to be clear, sincere to this union,  
just you and me.

Your eyes tell me that you've known just how to feel, (and they're for real),  
I won't pressure you to come into my arms because of  
zeal, my love.  
Just know I'll always tell you whose you are (my love).  
He's all around you... can't you...

**Chorus:** [ See... ]  
Open your eyes to see the  
[ See... ] light  
Don't you know it's you that  
[ See... ] shine so bright



# Appendix H - True To Me True To Me

Thomas Francis

**A**

Lead Vocal

Background Vocals

Piano

Electric Guitar

Electric Bass

Drum Set

Verse

**A**

Lead

BGs

Pno.

E. Gtr.

E. Bass

Dr.

**B**

I think I'm fall-ing in grace. No doubt a - bout it.  
 Could-n't be-lieve I was right knowing I've been wr-ong.

Sweet com - for - ting sa - tis - fac - tion that love em - bo - dies you.

De -

Chords: Emaj7, A♭maj/C, C♯min9, /B, /C♯, C♯min7, B♭3, A♭maj/B♭, Emaj9, fmin7, F♯min7, B♭3, A♭maj/B♭

9

Lead  
lu - ded. Foo - lish. Im - prac - ti - cal. I don't wan - na be wai - ting for the chance... Please be

BGs  
No. No. In - sen - si - ble.

Pno.  
A(maj7#11) A7(min11) A(add2) B(add2) C(maj7) B13(sus4)

E. Gtr.  
A(maj7#11) A7(min11) A(add2) B(add2) C(maj7) B13(sus4)

E. Bass  
A(maj7#11) A7(min11) A(add2) B(add2) C(maj7) B13(sus4)

Dr.

13 **C**

Lead  
true to me Please be true to me. Can you

BGs  
Yeah She'll be true.

Pno.  
Chorus E(maj7) D7(maj9) E(maj7) D7(maj9)

E. Gtr.  
Chorus E(maj7) D7(maj9) E(maj7) D7(maj9)

E. Bass  
Chorus E(maj7) D7(maj9) E(maj7) D7(maj9)

Dr.

17 **C**

Lead  
gua - ran - tee you'll be true to me? *D.C. al Fine*

BGs  
Please Be *D.C. al Fine*

Pno.  
E(maj7) F#min7 F#13(sus4) *D.C. al Fine*

E. Gtr.  
E(maj7) F#min7 F#13(sus4) *D.C. al Fine*

E. Bass  
E(maj7) F#min7 F#13(sus4) *D.C. al Fine*

Dr.

True To Me

21 **D**

3

Lead

BGs

Pno. *Piano Solo*  
Emaj7 D6maj9 Emaj7 D6maj9

E. Gtr. *Piano Solo*  
Emaj7 D6maj9 Emaj7 D6maj9

E. Bass *Piano Solo*  
Emaj7 D6maj9 Emaj7 D6maj9

Dr. **D**

Lead

BGs

Pno. Emaj7 fmin7 F#13(sus4)

E. Gtr. Emaj7 fmin7 F#13(sus4)

E. Bass Emaj7 fmin7 F#13(sus4)

Dr.

4

True To Me

29 **E**

Lead: True to me Please be true to me. Can you

BGs: Yeah She'll be true.

Pno. Chorus E<sup>maj7</sup> D<sup>9</sup><sub>maj9</sub> E<sup>maj7</sup> D<sup>9</sup><sub>maj9</sub>

E. Gtr. Chorus E<sup>maj7</sup> D<sup>9</sup><sub>maj9</sub> E<sup>maj7</sup> D<sup>9</sup><sub>maj9</sub>

E. Bass Chorus E<sup>maj7</sup> D<sup>9</sup><sub>maj9</sub> E<sup>maj7</sup> D<sup>9</sup><sub>maj9</sub>

Dr. **E**

33 *molto rit. (2nd x)*

Lead: gua - ran - tee you'll be true to me?

BGs: Please Be

Pno. E<sup>maj7</sup> F<sup>min7</sup> F<sup>#13sus4</sup>  
*molto rit. (2nd x)*

E. Gtr. E<sup>maj7</sup> F<sup>min7</sup> F<sup>#13sus4</sup>  
*molto rit. (2nd x)*

E. Bass E<sup>maj7</sup> F<sup>min7</sup> F<sup>#13sus4</sup>  
*molto rit. (2nd x)*

Dr.

**Appendix I - True To Me (Lyrics)**

Verse 1:

I think I've falling in grace, no doubt about it.

Couldn't believe it was right, knowing I've been wrong before.

Pre-Chorus:

**Sweet, comforting satisfaction that love embodies you.**

Deluded. **No.** Foolish. **No.** Impractical. **Insensible.**

I don't wanna be waiting for the chance so please be

Chorus:

True To Me. (Please be)

True To Me. (**Yeah... she'll be true...**)

Can you guarantee (**please**), you'll be true to me (**be**).

Verse 2:

Its justified in my mind, (I) won't break this habit.

But coming down from this high you make me see the other side.

Pre-Chorus

Chorus

Breakdown

Chorus x 2

## Appendix J - Minister Lewis

### Minister Lewis

**Funk** ♩ = 100

By: Thomas Francis

Trumpet in B♭

Alto Saxophone

Electric Piano

Electric Clavichord

Electric Guitar

Electric Bass

Piano

Drum Set

**Funk** ♩ = 100

*ad lib.*

*Use wah pedal*  
*Ad lib.*

*Pad chords*  
*ad lib.*

*Keep it fresh!!*  
*Ad lib.*

C#min9 F#min7 G#7alt. C#min9 F#min7 G#7alt.

C#min11 F#min7 G#7alt. C#min11 F#min7 G#7alt.

C#min9 F#min7 G#7alt. C#min9 F#min7 G#7alt.

C#min7 F#min7 G#7alt. C#min7 F#min7 G#7alt.

2

Minister Lewis

5

Tpt.

Alto Sax.

E. Piano

E. Clav.

E. Gtr.

E. Bass

Pno.

Dr.

*no wah*

*simile*

*8vb*

C#min9 F#min7 G#7alt C#min Bmaj/D# Emaj F° F#min G° Ab7alt

C#min11 F#min7 G#7alt C#min Bmaj/D# Emaj F° F#min G° Ab7alt

C#min9 F#min7 G#7alt C#min Bmaj/D# Emaj F° F#min G° Ab7alt

C#min7 F#min7 G#7alt C#min Bmaj/D# Emaj F° F#min G° Ab7alt

Minister Lewis 9 **A** 3

Tpt.  $D\flat\text{min}9$   $G\flat\text{min}7$   $A\flat^7\text{alt.}$   $D\flat\text{min}9$   $G\flat\text{min}7$   $A\flat^7\text{alt.}$   
*( Enter melody when cued )* *(loop till cued)*

Alto Sax.  $C\sharp\text{min}9$   $F\sharp\text{min}7$   $G\sharp^7\text{alt.}$   $C\sharp\text{min}9$   $F\sharp\text{min}7$   $G\sharp^7\text{alt.}$   
*( Enter melody when cued )* *[solo]* *(loop till cued)*

E. Piano  $C\sharp\text{min}9$   $F\sharp\text{min}7$   $G\sharp^7\text{alt.}$   $C\sharp\text{min}9$   $F\sharp\text{min}7$   $G\sharp^7\text{alt.}$

E. Clav.  $C\sharp\text{min}9$   $F\sharp\text{min}7$   $G\sharp^7\text{alt.}$   $C\sharp\text{min}9$   $F\sharp\text{min}7$   $G\sharp^7\text{alt.}$  To Organ  
*ad lib.*

E. Gtr.  $C\text{min}9$   $F\sharp\text{min}7$   $G\sharp^7\text{alt.}$   $C\text{min}9$   $F\sharp\text{min}7$   $G\sharp^7\text{alt.}$   
*ad lib.*  
*(Wah when necessary)*

E. Bass  $C\sharp\text{min}9$   $F\sharp\text{min}7$   $G\sharp^7\text{alt.}$   $C\sharp\text{min}9$   $F\sharp\text{min}7$   $G\sharp^7\text{alt.}$

Pno.  $C\sharp\text{min}9$   $F\sharp\text{min}7$   $A\flat^7\text{alt.}$   $C\sharp\text{min}9$   $F\sharp\text{min}7$   $G\sharp^7\text{alt.}$   
*(Pad chords with ad libs.)* *(loop till cued)*

Dr. **A**  $C\sharp\text{min}7$   $F\sharp\text{min}7$   $G\sharp^7\text{alt.}$   $C\sharp\text{min}7$   $F\sharp\text{min}7$   $G\sharp^7\text{alt.}$   
*Return to original pattern 2nd pass*



13 **B** G $\flat$ min7 A $\flat$ min7 A maj7 D $\flat$ maj/F

Tpt.

Alto Sax. F $\sharp$ min7 G $\sharp$ min7 A maj7 D $\flat$ maj/F

E. Piano F $\sharp$ min7 G $\sharp$ min7 A maj7 D $\flat$ maj/F  
*Pad chords ad lib.*

Rock Organ F $\sharp$ min7 G $\sharp$ min7 A maj7 D $\flat$ maj/F  
*Pad chords ad lib.*

E. Gtr. F $\sharp$ min7 G $\sharp$ min7 A maj7 D $\flat$ maj/F  
*Pad chords ad lib.*

E. Bass F $\sharp$ min7 G $\sharp$ min7 A maj7 D $\flat$ maj/F

Pno. F $\sharp$ min7 G $\sharp$ min7 A maj7 D $\flat$ maj/F

Dr. **B** F $\sharp$ min7 G $\sharp$ min7 A maj7 D $\flat$ maj/F  
*simile*

Minister Lewis

5

17

Tpt. *G<sup>b</sup>min7 A<sup>b</sup>min7 B<sup>b</sup>min7(b5) Ab<sup>7</sup>alt.* *ff*

Alto Sax. *F<sup>#</sup>min7 G<sup>#</sup>min7 B<sup>b</sup>min7(b5) G<sup>#</sup>7alt.* *ff*

E. Piano *F<sup>#</sup>min7 G<sup>#</sup>min7 B<sup>b</sup>min7(b5) G<sup>#</sup>7alt.* *ff*

Organ *F<sup>#</sup>min7 G<sup>#</sup>min7 B<sup>b</sup>min7(b5) G<sup>#</sup>7alt. To E. Clav.* *ff*

E. Gtr. *F<sup>#</sup>min7 G<sup>#</sup>min7 B<sup>b</sup>min7(b5) G<sup>#</sup>7alt.* *ff*

E. Bass *F<sup>#</sup>min7 G<sup>#</sup>min7 B<sup>b</sup>min7(b5) G<sup>#</sup>7alt.* *ff*

Pno. *F<sup>#</sup>min7 G<sup>#</sup>min7 B<sup>b</sup>min7(b5) G<sup>#</sup>7alt.* *ff*

Dr. *F<sup>#</sup>min7 G<sup>#</sup>min7 B<sup>b</sup>min7(b5) G<sup>#</sup>7alt.* *ff*

6

21 **C**  $D\flat_{\text{min}9}$   $G\flat_{\text{min}7}$   $A\flat^7_{\text{alt.}}$   $D\flat_{\text{min}9}$   $G\flat_{\text{min}7}$   $A\flat^7_{\text{alt.}}$  Minister Lewis

Tpt. *[solo]*

Alto Sax. *[solo]*

E. Piano *ad lib.*

E. Clav. *ad lib.*

E. Gtr. *ad lib.*  
(Wah when necessary)

E. Bass

Pno. *[solo]*

Dr. *Ad lib.*

**C**  $C\sharp_{\text{min}9}$   $F\sharp_{\text{min}7}$   $G\sharp^7_{\text{alt.}}$   $C\sharp_{\text{min}9}$   $F\sharp_{\text{min}7}$   $G\sharp^7_{\text{alt.}}$

**C**  $C\sharp_{\text{min}7}$   $F\sharp_{\text{min}7}$   $G\sharp^7_{\text{alt.}}$   $C\sharp_{\text{min}7}$   $F\sharp_{\text{min}7}$   $G\sharp^7_{\text{alt.}}$

Minister Lewis

25

7

The musical score for Minister Lewis, page 25, measure 7, features the following parts and chord markings:

- Tpt.:** Chord markings:  $D\flat\text{min}9$ ,  $G\flat\text{min}7$ ,  $A\flat7\text{alt.}$
- Alto Sax.:** Chord markings:  $C\sharp\text{min}9$ ,  $F\sharp\text{min}7$ ,  $G\sharp7\text{alt.}$
- E. Piano:** Chord markings:  $C\sharp\text{min}9$ ,  $F\sharp\text{min}7$ ,  $G\sharp7\text{alt.}$
- E. Clav.:** Chord markings:  $C\sharp\text{min}9$ ,  $F\sharp\text{min}7$ ,  $G\sharp7\text{alt.}$
- E. Gtr.:** Chord markings:  $C\text{min}9$ ,  $F\sharp\text{min}7$ ,  $G\sharp7\text{alt.}$
- E. Bass:** Chord markings:  $C\sharp\text{min}9$ ,  $F\sharp\text{min}7$ ,  $G\sharp7\text{alt.}$
- Pno.:** Chord markings:  $C\sharp\text{min}9$ ,  $F\sharp\text{min}7$ ,  $A\flat7\text{alt.}$
- Dr.:** Chord markings:  $C\sharp\text{min}7$ ,  $F\sharp\text{min}7$ ,  $G\sharp7\text{alt.}$

The drum part is marked *simile*.

27

Tpt.

Alto Sax.

E. Piano

E. Clav.

E. Gtr.

E. Bass

Pno.

Dr.

*[fills]*

C#min Bmaj/D# Emaj F° F#min G° Ab7alt.

C#min Bmaj/D# Emaj F° F#min G° Ab7alt.

Cmin9 F#min7 G#7alt.

C#min Bmaj/D# Emaj F° F#min G° Ab7alt.

C#min Bmaj/D# Emaj F° F#min G° Ab7alt.

C#min Bmaj/D# Emaj F° F#min G° Ab7alt.

C#min Bmaj/D# Emaj F° F#min G° Ab7alt.

8<sup>vb</sup>.....

8<sup>vb</sup>.....

## Appendix K - Black To The Future (Lyrics)

[VERSE 1]

GREETINGS FROM THE AFRO FUTURE  
 WE COME IN PEACE WITH THE PROSE AND THE VIBES  
 FROM A LAND WHERE THE RAPS DON'T DIE  
 YEAH MY BACKBONE SLIDE BUT MY BACK DON'T SLIDE  
 PUTTIN' REAL RAP BACK IN THE BUSINESS  
 BROTHERS STILL GETTIN' LOST IN THE BLING  
 WE IN THE DOT WHERE THE PEOPLE LIVE LOTS SO THEY ONLY GIVE PROPS TO  
 PROVOCATIVE THINGS  
 SO YA GOTTA BRING THE HEAT WITH THE SUBSTANCE  
 GIMMIE THE BEAT AND I'MA GIVE YOU BACK SOMETHIN'  
 DON'T MATTER IF YOU BEATBOXIN' OR DRUMMIN'  
 YO, WHO SAID THE DETOX WASN'T COMIN'?  
 YOUNGIN' I AIN'T DOCTOR DRE  
 I'M JUST A NERD FROM THE BURBS WHO GOTS LOTS TO SAY  
 AND I'MA SAY IT - NO, I NEVER LOST MY WAY  
 STILL A CHILD OF THE FLOW I'M JUST NOT THE SAME

[CHORUS]

FUTURE'S COMING  
 (YEAH.. YEAH.. YEAH.. YEAH..)  
 FUTURE'S COMING

FUTURE'S COMING  
 (YEAH.. YEAH.. YEAH.. YEAH..)  
 FUTURE'S COMING

[VERSE II]

WHERE DOES ONE START WHEN THERE'S SO MUCH TO SAY  
 KINDA COMPLEX, TRYNA BE AN ARTIST TODAY  
 WHY KICK IT FOR THE PEOPLE? THEY CAN HARDLY RELATE  
 BUT WE CAN'T LET EM STARVE IT'S IN OUR DNA  
 WHO NEEDS A GUARDIAN ANGEL  
 THAT'S A BIG WEB OF LIES - HOW YOU GETTIN' UNTANGLED  
 THEY JUST LETTING YOU DANGLE HUH?  
 JUST UNFURL EVERY ANGLE THE WORLD'S IN SHAMBLES  
 FOR WHAT IT'S WORTH, I'M NEVER COMIN' DOWN TO EARTH  
 I THINK THE SOUND IN YOUR TOWN IS CURSED  
 AND YOU AIN'T GOTTA GIMMIE POUND CAUSE I FOUND MY TURF  
 JUST KNOW THAT I'M AROUND IF YOU'RE DOWN TO WORK

THERE'S A LOT TO DO SO I'M THINKIN' IT MAKES SENSE  
THE GAME IS IN TROUBLE COULD YA HELP WIT' THE MAINTENANCE?  
IT'S STILL A RAT RACE WE AIN'T CHANGIN' THE PACE YET  
BLINDED BY PAYCHEQUES AND DANGEROUS SAFE SEX

[CHORUS]

[VERSE III]

WHEN IT RAINS IT POURS  
BUT I NEVER CHANGE MY COURSE  
I KNOW THE DANGERS I'VE BEEN OPENING THE STRANGEST DOORS  
GOT THAT SUBJECT MATTER CAUSE THEM SUBJECTS MATTER  
I AIN'T TRYNA MAKE YOU SADDER BUT MY PAIN IS YOURS  
AND YOURS IS MINE  
WE ALL WANT A CURE 'N' WE'RE SURE TO FIND IT WHEN WE LOOK INSIDE  
'N' IF THERE'S ANYTHING I LEARNED YOU GOTTA COOK IN SILENCE  
DEEP IN THE NOOKS CAUSE THEM CROOKS IS WILIN'  
STILL SMILING 'CAUSE NOTHING'S A THREAT DAWG  
GOT MY OWN STYLE SO I'M TAKING THE BEST ON  
LIFE IS BUT A DREAM BUT I AIN'T TRYNA GET AIN'T SLEPT ON  
OR LIVE INSIDE A MOVIE WITH THE SPECIAL EFFECTS OFF  
YOU THINK YOU GOT IT BRUV? LET ME SEE  
EVERYBODY WANNA 'WAV' OUT THEY MP3s  
YOU CAN TELL THEY IN THE GAME JUST TO PRESS CDS  
ME? I LOVE HIP HOP BECAUSE IT SET ME FREE

[CHORUS]