

**A NEW EDITION OF THE MUSIC OF THE BAND
YELLOWJACKETS FOR JAZZ TRIO**

SAMART RUKPANYA

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Graduate Recital Document
entitled
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YELLOWJACKETS FOR JAZZ TRIO**

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A NEW EDITION OF THE MUSIC OF THE BAND YELLOWJACKETS FOR
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ABSTRACT

This graduate jazz piano recital had the major objective of creating a new edition of music for jazz trio of several Yellowjackets' songs. This was done by analyzing the songs and band recordings with the purpose of proposing a new edition for keyboard, bass, and drum set. Along with this, a background investigation of the band and selected works was done. Sheet music was also created for use in performance and an emphasis in this paper was put on the organization and preparation of the recital. The following Yellowjackets' songs were selected for performance on the recital:

1. Matinee Idol, Composed by Russell Ferrante
2. Pass It On, Composed By Russell Ferrante
3. Motet, Composed by Russell Ferrante and Jimmy Haslip
4. Gabriel Rose, Composed by Russell Ferrante and Jimmy Haslip
5. Freedom land, Composed by Russell Ferrante
6. Revelation, Composed by Russell Ferrante

The jazz piano recital took place at the College of Music, Mahidol University on Wednesday, May 14, 2014, from 3 p.m. to 4 p.m.

KEY WORDS: JAZZ PIANO RECITAL/ SAMART RUKPANYA/
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โน้ตเพลงฉบับใหม่สำหรับการเล่นเพลงของวง YELLOWJACKETS ด้วยวงดนตรีแจ๊ซสามชิ้น
A NEW EDITION OF THE MUSIC OF THE BAND YELLOWJACKETS FOR JAZZ TRIO

สามารถ รั้งปัญญา 5237836 MSMS/M

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บทคัดย่อ

การแสดงเดี่ยว ระดับบัณฑิตศึกษานี้ มีจุดประสงค์หลักเพื่อสร้างโน้ตเพลงฉบับใหม่ โดยนำบทเพลงของวง Yellowjackets มาเรียบเรียงขึ้นใหม่สำหรับวงดนตรีแจ๊ซสามชิ้น โดยใช้การวิเคราะห์จากโน้ตเพลงและเทปบันทึกเสียงดั้งเดิม เพื่อเป็นแนวทางในการนำเสนอโน้ตเพลงฉบับใหม่สำหรับเครื่องดนตรี คีย์บอร์ด เบส และกลองชุด โดยเพลงที่นำมาเรียบเรียงใหม่ได้ผ่านกระบวนการสำรวจค้นคว้าอย่างละเอียด โน้ตเพลงเหล่านี้ถูกสร้างขึ้นเพื่อใช้ในการแสดงและเนื้อหาในเล่มนี้เน้นถึงการจัดการและการเตรียมตัวจัดการแสดงอย่างเป็นระบบการแสดงเดี่ยวในครั้งนี้ผู้แสดงได้คัดเลือกบทเพลง ดังนี้

1. Matinee Idol, Composed by Russell Ferrante
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การแสดงเดี่ยวเปียโนระดับบัณฑิตศึกษานี้จัดขึ้นที่ วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล ในวันพุธที่ 14 พฤษภาคม 2557 ระหว่างเวลา 15.00 – 16.00 น. อาคาร A ห้อง 407 รวมเวลาการแสดงทั้งหมด 60 นาที โดยประมาณ

CONTENTS

	Page
ACKNOWLEDGEMENTS	iii
ABSTRACT (ENGLISH)	iv
ABSTRACT (THAI)	v
LIST OF TABLES	ix
LIST OF FIGURES	x
CHAPTER I INTRODUCTION	1
1.1 Background	1
1.2 Objectives	2
1.3 Significance	2
1.4 Expectations	2
1.5 Scope of the Study	3
CHAPTER II LITERATURE REVIEW	4
2.1 Brief History of Jazz Fusion	4
2.2 Yellowjackets History	5
2.3 Russell Ferrante Biography and Influence	7
2.4 Brief History of the Recital Songs	9
CHAPTER III METHODOLOGY	11
3.1 Select Repertoire	11
3.2 Analyze Songs (written music and recorded music)	11
3.3 Prepare New Editions of the Songs	12
3.3.1 Making a New Voicing	13
3.3.2 Arrangement of the Overall Music (Band Arrangement)	17
CHAPTER IV DISCUSSION OF THE NEW EDITION WITH EXAMPLES	19
4.1 Matinee Idol	19

CONTENTS (cont.)

	Page
4.1.1 Brief Description of Matinee Idol	19
4.1.2 Original Edition of Matinee Idol	19
4.1.3 Discussion of the New Piano Part of Matinee Idol	20
4.2 Pass It On	21
4.2.1 Brief Description of Pass It On	21
4.2.2 Original Edition of Pass It On	21
4.2.3 Discussion of the New Piano Part of Pass it on	21
4.3 Motet	22
4.3.1 Brief Description of Motet	22
4.3.2 Original Edition of Motet	22
4.3.3 Discussion of the New Piano Part of Motet	23
4.4 Gabriela Rose	24
4.4.1 Brief Description of Gabriela Rose	24
4.4.2 Original Edition of Gabriela Rose	24
4.4.3 Discussion of the New Piano Part of Gabriela Rose	25
4.5 Freedomland	26
4.5.1 Brief Description of Freedomland	26
4.5.2 Original Edition of Freedomland	26
4.5.3 Discussion of the New Piano Part of Freedomland	26
4.6 Revelation	27
4.6.1 Brief Description of Revelation	27
4.6.2 Original Edition of Revelation	27
4.6.3 Discussion of the New Piano Part of Revelation	28
CHAPTER V CONCLUSION	29
5.1 Conclusion	29
5.2 Future Concerts and Research	29

CONTENTS (cont.)

	Page
BIBLIOGRAPHY	31
APPENDIX	32
BIOGRAPHY	56

LIST OF TABLES

Table		Page
3.1	Original melody with various voicing, including in 4 parts, 5 parts (with double lead), and clusters	14
3.2	Techniques to extend closed voicing to open voicing using drop 2, drop 3, drop 2 and 3 for C7 chord techniques	15
3.3	Chord voicing of 4 th intervals for various m7 chord in five part, four part and three part format	16
3.4	Dm7 chord in upper structure (Am triad) format, show in various inversions	16
3.5	Possible Choices in Arrangement of the New Songs	17

LIST OF FIGURES

Figure		Page
4.1	Russell Ferrante, “Matinee Idol” original edition, bars 19-22.	20
4.2	Russell Ferrante, “Matinee Idol” new edition, bars 19-22. The square shows combination of sounds	20
4.3	Russell Ferrante, “Pass It On” original edition, bars 26-30.	21
4.4	Russell Ferrante, “Pass It On” new edition, bars 26-30. The ovals show 6 th , 8 th interval, the square show drop 2, 3 technique.	22
4.5	Russell Ferrante, “Motet” original edition, bars 5-7.	23
4.6	Russell Ferrante, “Motet” new edition, bars 5-7.	23
4.7	Russell Ferrante, “Motet” new edition, bars 5-7 (repeat round). The square show drop 2, 3, and drop3, 4. The oval show 4th voicing technique	24
4.8	Russell Farente, “Gabriela Rose” original edition, bars 9-12.	25
4.9	Russell Ferrante, “Gabriela Rose” new edition, bars 9-12.	25
4.10	Russell Ferrante, “Freedomland” original edition, bars 9-12. The oval show the melody need legato with fast speed.	26
4.11	Russell Ferrante, “Freedomland” new edition, bars 9-12. The oval show the melody need legato with fast speed. The square show drop 2, 3 technique. The up arrow show upper structure triad.	27
4.12	Russell Ferrante, “Revelation” original edition, bars 21-24.	28
4.13	Russell Ferrante, “Revelation” new edition, bars 21-24.	28

CHAPTER I

INTRODUCTION

1.1 Background

The term “Jazz” refers to a variety of music styles that are rooted from African slave music from the United States of America, beginning in the early 20th century, and featuring improvisation. When jazz music grew up in the late 20th century, there were many sub-genres and some of them were mixed together, which is known as jazz fusion. There are many fusion styles that have been combined, including Gospel, Funk, R&B, Soul, and Hip-hop, among others.

In 1977, in the city of Los Angeles, California, the American guitarist Robben Ford wanted to create a band to make a solo album called *The Inside Story*. This band consisted of Russell Ferrante (keyboards), Jimmy Haslip (electric bass) and Ricky Lawson (drums). Over the next year Ford’s label wanted him to create music with a more pop and vocal focus, however, his group wanted to remain playing mostly instrumental music. The idea to create a “*the band within a band*” was initiated, and it was given the name “Yellowjackets.”

The band has been nominated for 14 Grammy awards from the year 1984 until present, including 2 Grammy awards for "Best R&B Instrumental Performance" in 1987 and "Best Jazz Fusion Performance" in 1989. In 1986 they used the songs “Market Street” and “Ballad of the Whale” on the original motion picture soundtrack of the movie “Star Trek IV: The Voyage Home”. Their record labels have included Warner Brothers (Warner Music Group), MCA (Music Corporation of America), GRP (Grusin/Rosen Productions), Yellowjackets Entertainment, and Heads Up International. In recent times they have been under the Mack Avenue Records label.

Yellowjackets is a jazz fusion Band, and the original four members in the band included Robben Ford (guitar), Russell Ferrante (keyboard), Jimmy Haslip (electric bass) and Ricky Lawson (drums). The group released their first album, "Yellowjackets," in 1981. After that the guitar was replaced by a saxophone, making

the ensemble with a keyboard, electric bass, drum set and saxophone. Robben Ford did appear in many later albums, but as a guest.

Yellowjackets is considered to be an electric quartet band because all of the instruments are amplified, including the keyboards and bass. Complicating the classification of the ensemble is the fact that Russell sometimes uses grand piano and other keyboard instruments using a sound module, in both recording and performing.

The aim of this recital is to perform several works of Yellowjackets using a trio instead of the quartet that the band used. In order to do this, special considerations, as well as a new edition of the songs will need to be created.

1.2 Objectives

1) To identify the background, style and characteristics of the Yellowjackets band.

2) To create a new edition of several Yellowjackets songs for Jazz trio.

1.3 Significance

The significance of this project is to create a new interpretation of Yellowjackets songs by identifying the unique chord progressions and voicing of the keyboard parts, as well as creating a new edition of the songs for others to use in study or performance.

1.4 Expectations

1) It is expected that the analysis of the Yellowjackets songs will be correct in terms of style and harmony.

2) It is expected that the trio edition will be a faithful rendition of the original songs and that the concert will be given in a way that pays tribute to the original artists.

3) It is expected that the recital will be performed at a professional level.

1.5 Scope of the Study

This document aims to examine the background of the musical genre of Jazz fusion, the background of the band Yellowjackets, the background of the musical works being studied, as well as to create a new edition of the works studied for Jazz trio. It is beyond the scope of this paper to discuss every aspect of the above topics.

CHAPTER II

LITERATURE REVIEW

2.1 Brief History of Jazz Fusion

Jazz fusion or Jazz-rock or jazz-rock fusion is a type of jazz in which musicians expand the boundaries of jazz music by combining the attitude and energy of rock music with the sophisticated harmony and improvisational freedom of jazz music. In several ways, jazz fusion differs from traditional jazz. First, the use of rhythm tends to be straighter and less disposed to a swing feel. Second, jazz fusion musicians may make use of odd meters, unconventional rhythmic constructions, and superimposed rhythmic patterns, for new modes of expression (Garcia, n.d.). Third, electric instruments such as electric bass and synthesizer often replace traditional jazz instruments such as traditional piano and upright bass. There is also a difference in the use and organization of the musical material.

The organization of tradition jazz is based on popular tunes from 1940-1960 or “standards,” which include the II-V⁷-I chord progression and the form of “head-solo-head.” Jazz fusion compositions, in contrast, are often not based on “standard” chord progressions and forms (Martin & Waters, 2006).

In the late 1960s, rock music developed and quickly flourished, while, at the same time, jazz music became less popular. Miles Davis, trumpet player, was the first prominent person in music history to use the rock structures in jazz music. He did so utilizing electric musical instruments in his composition, including the synthesizer. His album *Bitches Brew* (released in 1970) is considered to be one of the most important jazz fusion albums in history. Following this, there have been a variety of jazz fusion sub-genres and many jazz fusion bands. While jazz fusion combines jazz and rock music, it also shares roots with several other types of music, including gospel and rhythm and blues, among others (Gioia, 1997).

In the 1970s, the development of jazz fusion moved forward in large part by the former members of Miles Davis’ various groups. Most notable of them were

Chick Corea, Herbie Hancock, Joe Zawinul, John McLaughlin, Wayne Shorter and Tony Williams. For example, in 1972, Chick Corea, one of the most prominent jazz fusion artists of 1970s and 1980s, formed an electric jazz-rock group named “Return to Forever,” which was a mix of jazz and Brazilian rhythms. Later albums and incarnations of this group were more rock based and featured the electric guitarists Bill Connors and Al Dimeola. After “Return to Forever” broke up in 1980, Corea concentrated on acoustic piano for a while and returned to a jazz-rock style in 1986 with a new group called “Elektric Band” (Gridley, 1998).

Herbie Hancock, the keyboardist who left Miles Davis’ band before the recording of *Bitches Brew* (1970), began experiments of the new jazz-rock sound with an album called *Crossings* (1972) by using the sounds of electronic keyboards merged with the sonorities of traditional jazz instruments (saxophone, trumpet, trombone and flute). Financial difficulties forced him to disband the group in 1973. Soon afterwards, Hancock formed a group featuring Benny Maupin on saxophone, Paul Jackson on electric bass, and Harvey Mason on drums that used funky, groove-based rhythms. The band's released first album, *Headhunters* (1973), became one of the bestselling albums in jazz history. The first track on the album, "Chameleon" became a famous single and made Hancock a genuine superstar. Later, his jazz-rock albums recorded in the 1970s often included vocals and became much more pop-oriented (Garcia).

In the 1980s, smooth jazz and other branches of jazz fusion were influenced by some of Yellowjackets’s compositions. Smooth jazz was the combination of R&B, funk, and pop music. There were many smooth jazz artists popular in that decade, including George Benson, Larry Carlton, Lee Ritenour, Don and Dave Grusin, Bob James, David Sanborn, Al Jarreau and Spyro Jyra (Gridley, 1998).

2.2 Yellowjackets History

Yellowjackets originated in Los Angeles, California, United States, when Robben Ford assembled a group to record a solo album. The members consisted of Russell Ferrante (keyboards), Jimmy Haslip (electric bass) and Ricky Lawson

(drums). After this project, the record label Warner Brothers accepted the band and they released their first album, *Yellowjackets* (1981), which made them popular on jazz radio. This was followed by their second album, *Mirage A Trois* (1983). They joined the Playboy Jazz Festival in 1984 by adding the percussionist Paulinho Da Costa and their new lead on saxophone, Marc Russo. This successful concert caused them to be high-ranking on the Billboard jazz charts and allowed them perform in concert venues around the world, and also resulted in their third album, *Samurai Samba* in 1985. In 1986 they moved to the label MCA Records to record their fourth album, *Shades* (1986).

In 1987, their Fifth album *Four Corners* (1986) had several different members, including Ricky Lawson, drummer, who departed Yellowjackets to join Lionel Richie (pop singer) for touring and was replaced by the skillful drummer William Kennedy. This rock-solid lineup took the Yellowjackets into new territory, exploring world beats, reflected a growing development in their music. *Politics* (1988), their sixth album, was a follow-up to *Four Corners* (1987). In this album they shed some of the electronic elements and started exploring acoustic sounds. *The Spin* (1989), their seventh album, was Marc Russo's final recording with the Yellowjackets. It was recorded in Oslo, Norway, by the famous sound engineer Jan Erik Kongshaug (from the ECM label).

After *The Spin* in 1989, Marc Russo left the Yellowjackets and was replaced by Bob Mintzer. The band then released *Green House* (1991), *One Music* (1992), *Like Wires* (1992), then followed with two albums, *Like A River* (1993) and *Run For Your Life* (1994). These albums reflected their growing interest in straight-ahead (non-swing) acoustic jazz. In 1995, they returned to Warner Brothers (their first record label) and released *Dreamland* (1995), *Blue Hats* (1997), *Priceless Jazz* (1998), and *Club Nocturne* (1998).

In early 1999, William Kennedy, drummer, departed the Yellowjackets to concentrate other interests and was replaced by Peter Erskine. He joined the group for a year. Peter had played with Bob Mintzer's big band and small group recordings, so it was a possible that he would become the Yellowjackets's drummer. Unfortunately, Erskine's busy schedule conflicted with the Yellowjackets's schedule, and he would depart by the end of year without having recorded any album with the group.

At the beginning of the year 2000, the Yellowjackets were once again a trio, with Russell, Jimmy and Bob using many drummers as they continued touring throughout the year. Two of the fine drummers they performed with were Marcus Baylor and Terri Lynn Carrington. In 2001, Marcus Baylor became a Yellowjackets's member and the band released the live album *Mint Jam* (2001, a double CD). Later, they signed a contract with the Heads Up International label, and have since released *Time Squared* (2003), *Peace Round* (2003), *Altered State* (2005), and *Twenty Five* (2006). In 2011, William Kennedy returned to the Yellowjackets and they moved to the "Mack Avenue Records" label and released *Timeline* (2011). In 2013, Jimmy Haslip, bassist and former member, left the band because he wanted to take some time off to work on other projects. At that time Jimmy was replaced by Felix Pastorius (son of the legendary bassist Jaco Pastorius) and they released their latest album *A Rise In A Road* (2013).

At present, the four members of Yellowjackets include Russell Ferrante (keyboardist, who has appeared on all of the band's albums), Bob Mintzer (saxophonist, 23-year member), William Kennedy (drummer, 14-year member, spread out over two different time periods) and the new bassist Felix Pastorius.

Since 1981, they have made music using new ideas to create unique masterpieces, using a combination of jazz harmony and melodic language that was combined with other rhythms, such as those in rock, R&B, and soul music (<http://www.yellowjackets.com/biographies/bio.php?id=1>).

2.3 Russell Ferrante Biography and Influence

Russell Keith Ferrante was born on January 18, 1952. He is a jazz pianist from San Jose, California, who is a founding member of the group Yellowjackets. Russell is also a composer, and most songs in Yellowjackets's albums were composed by him. Russell Ferrante grew up with church music and his family has several musicians. Russell's father was a choir director and his brothers and sisters are singers. Russell took piano lessons from Anne Penner in San Jose, California from age 9-16. He became interested in jazz and pop in his teenage years and studied on his own from

any sources he could find. Russell never formally studied music in school. He took lessons with local jazz musicians, studied jazz theory books that he found or were recommended to him, listened to his favorite recordings, and transcribed songs and solos. He started on his music journey with inspiration from the album *Swiss Movement* (1969) by Les McCann and Eddie Harris. This album combined jazz, R&B, and gospel music. The first musician who greatly inspired him was Clifford Coulter (American keyboardist). He loved the way the musicians combined jazz, R&B, and gospel music. This combination of jazz and R&B was something he heard a lot around San Jose where he grew up (<http://www.yellowjackets.com/biographies/bio.php?id=5>).

In high school he began performing with various R&B and jazz groups in the San Francisco area. In 1973 he joined Robben Ford, guitarist, and toured the U.S. and Europe as part of Jimmy Witherspoon's American blues singer band. After that the Yellowjackets was formed and produced more than 20 albums until now. According to Russell Ferrante, *"Much to my parent's displeasure, my gig with Jimmy Witherspoon necessitated my dropping out of college. I like to say though that navigating the musical and non-musical hazards of the road with "Spoon" was an education I could never have gotten in college"* (<http://music.usc.edu/russell-ferrante/>).

Russell Ferrante has been invited to compose and produce records for Bobby McFerrin, Al Jarreau, Michael Franks, Diane Reeves, Rita Coolidge, Sadao Watanabe, Marilyn Scott, Kevyn Lettau, Eric Marienthal, and Sergio Salvatore. He has also arranged for Take 6, The GRP Big Band, Lee Ritenour, and many other bands. There are many artists he has performed with, including Jimmy Witherspoon, Jim Pepper, Joe Farrell, Joni Mitchell, Bobby McFerrin, Robben Ford, Al Jarreau, Marilyn Scott, Kevyn Lettau, Ernie Watts, Sadao Watanabe, GRP Big Band, Lee Ritenour, Tom Scott, Take 6, Michael Franks, Eric Marienthal, and Brenda Russell, among others.

In performance, Russell uses a Steinway & Sons grand piano, Roland JV2080 electric keyboard, Korg Triton electronic keyboard. In studio recording he also uses a Korg SGProX midi keyboard. He uses Apple's G4 laptop with Apple *Logic* and *Protools LE* music production software, *Finale* music notation software and *Unity Session* (sampling & synthesis workstation for Apple computers).

In current, Ferrante has taught and conducted at colleges and private music schools throughout the United States, Europe and Japan. This includes the famous Berklee School of Music, in Boston (where they offer a course in analyzing the music of Yellowjackets) and the University of Southern California, Thornton School of Music (as an adjunct professor). He also does open counseling and live playing workshops at Musicians Institute (located in Hollywood, California, Los Angeles, United States) (<http://www.russellferrante.com/biography>).

2.4 Brief History of the Recital Songs

2.4.1 Matinee Idol

“Matinee Idol” uses a Funky 16th note rhythm and was released as a single from the first album in 1981, *Yellowjackets*. The musicians included Russell Ferrante (keyboards), Jimmy Haslip (bass), Ricky Lawson (drums), and Robben Ford (guitar).

2.4.2 Pass It On

“Pass It On” uses a Straight 8th note style and ballad song form and comes from the band’s second album *Mirage A Trois* in 1984. The musicians included Russell Ferrante (keyboards), Jimmy Haslip (bass), Ricky Lawson (drums), and Robben Ford (guitar).

2.4.3 Motet

“Motet” is in the R&B-gospel genre, and was a live recording from the album *Mint Jam*, a double CD recorded live at The Mint in Los Angeles on July 24 and 25, 2001. The recording included Russell Ferrante (keyboards), Jimmy Haslip (bass), Bob Mintzer (woodwinds), and Marcus Baylor (drums). They revisit the R&B-gospel genre with "Motet" and the song also features Jimmy Haslip's inspired bass solo. According to the Yellowjackets official website, “*We introduced this tune into our live sets several months ago and it quickly became one of our favorites. Subtle*

shifts in meter and phrasing give the song melodic and harmonic interest without disrupting the soulful groove” (<http://www.yellowjackets.com/discography/YJ/20>).

2.4.4 Gabriela Rose

“Gabriela Rose” is Jimmy's (Bassist) hauntingly beautiful dedication to his daughter, and is full of love and hope. It comes from the album *Time Squared* in 2003.

2.4.5 Freedomland

“Freedomland” was composed by Russell Ferrante and comes from the album *Greenhouse* in 1990. This song offers the highest amount of groove in the recital playlist. The piece blends so remarkably the two styles of Latin and Funk.

2.4.6 Revelation

Revelation is a Shuffle gospel song, and there are three versions of it. The first version was a studio version from *Shades* in 1986, and featured Lori Perri & the Perri Sisters on vocals. The second version was recorded live from *Live Wires* in 1992, where the band was joined by the powerhouse vocal group “Take 6” for a supercharged version of "Revelation." The third version was an instrumental version recorded live on the anniversary album *Twenty-Five* in 2006 (<http://www.yellowjackets.com/discography/YJ>).

CHAPTER III

METHODOLOGY

One of the main focuses of the recital preparation is how the music of Yellowjackets, which includes four members, can be performed by only three musicians. As a result of the absence of the saxophone player, new arrangements and instrumentations have to be made in order to maintain the richness of the harmony, as well as to make up for the tone color that the saxophone would have provided. As the original Yellowjackets's score shows four important components, including the melody, keyboard voicing, bass line and chord names, the scope of the arrangement methodology is on how only one musician (the keyboard player) can effectively play the music once performed by two musicians (the keyboard and saxophone players).

3.1 Select Repertoire

The songs will be chosen based on a few important factors such as practicality of doing a trio arrangement, and the availability of original written edition scores to analyze, and personal liking

3.2 Analyze Songs (written music and recorded music)

The written music will be analyzed in four areas, including form, harmony, melody and solo parts.

In analyzing the form, focus will be made to various areas such as time signature, song length, song structure, and any unusual characteristics that appear in each song. This process starts with an overall observation of each song to see briefly the overall content of the song, identify and analyze various parts of the song (e.g. how

it repeats, the length of each part, and any unusual characteristics such as extra bars or changes of meter).

For harmony, most of Yellowjackets' compositions were written with harmony that somewhat deviates from traditional Jazz harmony, such as the functional harmonies of ii-V-I, I-vi-ii-V, and I-iv-iii-vi, for example, making it more unpredictable, compared with other Jazz music found in previous eras. This unpredictability in chord progression makes it quite difficult to analyze using a traditional RNA approach.

In relation to vertical harmonic structure, Yellowjackets' music can be characterized by the massive use of "Slash Chords" in addition to chords often found in conventional Jazz harmony. This characteristic requires more in-depth analysis of chord-scale relationship for improvisation, as well as the exploration of complex voicing possibilities.

The melody of each song will be analyzed in various areas. The overall color of the melody part can give a hint of how the new edition should be arranged. On the other hand, the harmonic aspect of the melody – the scale derived from the melody and the relationship between the melody and chord changes – can provide valuable ideas of how to improvise on the song.

The most important aspect of analyzing the solo part are the chord/scale relationships and any interesting language (i.e. melodic lines) used in the original recordings.

In analyzing each of the aspects above, the audio recording will also be used in addition to the music charts to compare the audio recording with the charts. By listening to the recordings, additional information not included in the written materials – the instrumentation, keyboard sound selection, and dynamics, for example – can be obtained.

3.3 Prepare New Editions of the Songs

As described earlier, the main focus of the newly prepared edition is on how all the performances by the saxophonist and keyboardist should be played by only

one keyboardist without losing harmonic strength and the desired tone color of the music. Hence, the drum and bass parts in the new edition would mostly follow the original edition, while most of the keyboard parts would need a new arrangement, especially in respect to voicing.

Arranging the new keyboard parts appears to be easier when the melody line in the original edition is played by the keyboardist, e.g. when the melody is played in unison between keyboard and saxophone. Where the melody is not played by the keyboardist, on the other hand, a lot of new arrangement must be done to enable the keyboardist to play what was originally performed by two musicians. It should also be noted that all of new edition will be made with reference to original Yellowjackets style.

The making of the new keyboard arrangement is made even more complicated by the fact that the original melody and harmony parts were played independently by two musicians. Blending the two parts together must take into consideration the two-hand relationship issue to ensure that all keyboard performances are possible and natural.

3.3.1 Making a New Voicing

Due to the keyboard voicing arrangement described earlier, a new voicing will be made considering general jazz techniques and devices, together with piano technique, especially fingering issues.

A. Factors that Affect the Selection of Harmonic Devices

Theoretically, there can be various methods of voicing arrangements. Following are the factors that affect how different voicing methods can be chosen.

- Factor 1. Register of melody – (high, medium, or low register)
- Factor 2. Rhythmic density of melody (dense or sparse)
- Factor 3. Dynamic density at that moment (loudness and softness, expressiveness, etc.)
- Factor 4. Other specific characteristics, such as the feel and style of each song

B. Harmonic Devices (for making new appropriate piano voicing):

When the new keyboard arrangement has to be made, the simplest arranging approach is the conventional way where the left hand plays chords, while the right hand melodies in single notes or two-note voicing (interval 3th, 6th, 8th). However, there are several places where the original music requires certain feelings and expressions that this conventional keyboard playing cannot provide. As a result, several techniques can be used to harmonize the melody lines, turning them from simple single notes into the richer block-chord-styled melodies. While there are many harmonization techniques in jazz theory, this thematic paper will focus only on three ways of harmonization techniques – close voicing, open voicing and other voicing.





- **Close Voicing/Block Chord Over Melody**

In close voicing, all chord notes are stacked closely together in a narrow range of usually within an octave, making it a more playable approach, comparing with the larger open voicing (which will be described in the next section). Due to its better playability, the close voicing appears to be suitable for fast moving melody with the register in the middle range (Pease and Pullig, 2001).

There are some variations of the close voicing, namely:

- 4 part voicing
- 5 part voicing (with double lead)
- clusters, which is a chord comprising at least three adjacent tones in a scale

Table 3.1 Original melody with various voicing, including in 4 parts, 5 parts (with double lead), and clusters.





Original Melody	4 Parts	5 Parts (with double lead)	Clusters
			

• **Open Voicing/Open Chord**

In open voicing, chord notes are spread into a wider ranges of more than an octave. As the range gets wider, melodies with open voicing are usually more difficult to play than those with close voicing. However, the wider range, as well as its openness, make the open voicing the better choice of arrangement when the music needs to be more powerful or expressive. The wide range also makes it a preferred choice when the melody stays in the high range. The most useful device for open voicing is “drop voicing”. The followings are the most popular techniques for drop voicing.

- Drop 2 voicing is formed by taking a chord and then dropping the next to the highest note an octave below to the lowest note of the chord.
- drop 3 voicing is formed by taking a chord and then dropping the next to the second of highest note an octave below to the lowest note of the chord.
- drop 2 and 3 voicing are formed by taking a chord and then dropping the next to the highest note and the next to the second highest note an octave below.

Table 3.2 Techniques to extend closed voicing to open voicing using drop 2, drop 3, drop 2 and 3 for C7 chords.

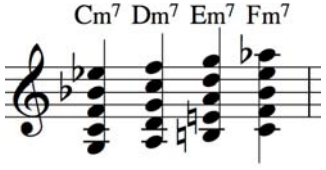
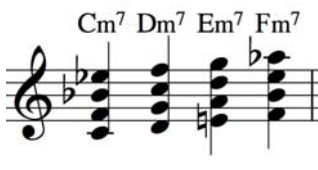
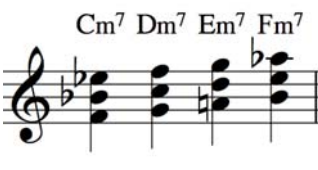
Original Block Chord	Drop2	Drop3	Drop2 and 3
			

• **Other Voicing**

In addition to close and open voicing as above, there are other additional voicing techniques frequently used in preparing for this jazz recital in order to deliver a complex and distinctive sound. These voicing techniques include “fourth voicing” and “upper structure triad”.




- In fourth voicing, the prevailing interval between adjacent notes is a fourth. Being evenly spaced and slightly open, they are very resonant and create a mildly dissonant effect (Pease and Pullig, 2001).

Table 3.3 Chord voicing of 4th intervals for various m7 chords, show in 5 part, 4 part and 3 part format

5-part Voicing in 4 th	4-part Voicing in 4 th	3-part Voicing in 4 th
		

- Upper structure triads can also give complex and rich characteristic. They projects two simultaneous harmonic impressions. First and foremost, all notes of the voicing collectively create a sound that clearly represents the given chord symbol. At the same time, the three upper notes form a triad in close position (including various inversions). These upper notes have their own separate and clearly identifiable triad sound, while simultaneous functioning as a chord tone and/or tensions of the given chord symbol. Upper structure triad voicing is used when the arranger wants a powerful sound containing a high level of resonance (Levine, 1995).

Table 3.4 Dm7 chord in upper structure (Am triad) format, shown in various inversions.

6-Part Upper Structure Triads	5-Part Upper Structure Triads	4-Part Upper Structure Triads
		

C. Mapping Factors (A) and Harmonic Devices (B) Together

Upon studying the above theoretical issues, voicing methods will be chosen considering the song melody’s characteristic to make the new arrangements most effective musically and practically. The table below describes how the voicing device is chosen considering each factor. According to the table below, for example, close voicing is suitable for a low register melody in not a fast tempo, etc.

Table 3.5 Possible choices in arrangement of the new songs.

	Register of the Melody		Rhythmic Density of the Melody		Dynamic Density	
	high	low	fast	slow	loud	soft
1-2 voices		✓	✓			✓
Block chord (Close voicing)		✓		✓	✓	
Open chord (Open voicing)	✓			✓	✓	
Other (fourth, upper structure)	✓			✓	✓	

3.3.2 Arrangement of the Overall Music (Band Arrangement)

In addition to the method of making new voicing as explained above, the new overall arrangement will be made by focusing on other perspectives by using musical devices. These musical devices include dynamics, octave shift, layers and solo order arrangement, among others.

These are the musical devices that will be used in this recital and examples of them are shown and explained in the following chapter (Chapter 4).

A. Dynamics and Balance – the accompaniment part should be softer than the melody part.

B. Octave Shift – when some of the melody parts are repeated, one of the best devices to make music interest/different is shifting the melody to a higher octave.

Octave shift can directly change the tone of sound to be brighter or warmer. Another advantage of octave shift is the accompaniment part can keep the position in background behind the melody part by using an octave shift down.

C. Layers – the prominent character in some of Yellowjackets's compositions is the combination of many instruments (there are the additional instruments in the studio process). Therefore, in the new edition, some parts of the songs need to be combinations of electronic keyboard sounds.

D. Solo Order – The solo order of keyboard, drum and bass effect the tone color, mood and dynamics of the songs.

CHAPTER IV

DISCUSSION OF THE NEW EDITION WITH EXAMPLES

This chapter provides a discussion and examples from the newly created performance parts. These parts were created based on the methodology outlined in chapter 3. There are 6 songs in recital.

4.1 Matinee Idol

4.1.1 Brief Description of Matinee Idol

“Matinee Idol” is in a funky 16th note style, medium tempo, with a high-speed melody, and was released as the first single of the band’s first album in 1981, *Yellowjackets*. The musicians included Russell Ferrante (keyboards), Jimmy Haslip (bass), Ricky Lawson (drums), and Robben Ford (guitar).

4.1.2 Original Edition of Matinee Idol

The original performance edition of “Matinee Idol” was published by Teeth Music & Barracuda Music (BMI) in 1981. This edition is in two staves and has chords and notes for keyboard, guitar, and bass. The tempo is listed as 106 and “Funk” is labeled at the beginning.

In the section “B”, there are the additional instruments in the audio recording, brass section (in rectangle), but are not shown in the written music. A sample of the original edition is as follows.

The image shows a musical score for three instruments: Electric Piano, Guitar, and Bass, covering bars 19 to 22. The Electric Piano part is in the top staff, featuring a complex rhythmic pattern of chords. The Guitar part is in the middle staff, showing a similar rhythmic pattern. The Bass part is in the bottom staff, providing a steady bass line. Chord changes are indicated above the Electric Piano staff: G^{(add9)/B} C in bar 20 and G⁷ Am⁷ G⁹/B in bar 22. The word 'Piano' is written in the middle of the Guitar and Bass staves in bars 20 and 22.

Figure 4.1 Russell Ferrante, “Matinee Idol,” original edition, bars 19-22.

4.1.3 Discussion of the New Piano Part of Matinee Idol

Due to the song’s requirement for layers of many keyboard sounds, the layer of sounds (including piano and brass, for example), as well as its velocity, have to be preset prior to the performance. The foot volume controller is then used to control each of the sounds in the layer (see measure 20 – 23). In measure number 23, the drop two technique is used to expand the voicing ranges from block chord to open chord to achieve a bigger sound.

This image shows the same musical score as Figure 4.1, but with annotations. Two rectangular boxes are drawn around the Electric Piano part in bars 20 and 22. The first box, labeled 'Layers (brass+string+organ) by use foot volume', covers bars 20 and 21. The second box, labeled 'Layers (brass+string+organ) by use foot volume', covers bars 22 and 23. Above the second box, the text 'Drop 2' is written. The chord changes G^{(add9)/B} C and G⁷ Am⁷ G⁹/B are also present above the Electric Piano staff.

Figure 4.2 Russell Ferrante, “Matinee Idol,” new edition, bars 19-22. The rectangles show combination of sounds.

4.2 Pass It On

4.2.1 Brief Description of Pass It On

“Pass It On” is in a straight 8th note, and is a ballad song form from the band’s second album, *Mirage A Trois*, in 1984. The musicians included Russell Ferrante (keyboards), Jimmy Haslip (bass), Ricky Lawson (drums), and Robben Ford (guitar).

4.2.2 Original Edition of Pass It On

The original performance edition of “Pass It On” was published by Teeth Music & Barracuda Music (BMI) in 1983. This edition is a lead sheet in one stave, and has chords and notes for the melody. The tempo is listed as 54 and “Straight 8th note Ballad” is labeled at the beginning.

One of the most important things to focus on is the dynamic expression, shape of the register and dynamics of melody, which obviously moves up and down throughout the song. An example of from the original edition is as follows.

Figure 4.3 Russell Ferrante, “Pass It On” original edition, bars 26-30.

4.2.3 Discussion of the New Piano Part of Pass It On

The suitable device to arrange the voicing of this song is 8th or 6th interval melody for the right hand (marked in ovals in the following example). To maintain the gentle feeling of this ballad, drop two and three voicing has been used frequently.

Figure 4.4 Russell Ferrante, “Pass It On” new edition, bars 26-30. The ovals show 6th and 8th intervals, while the square shows drop 2 and 3 technique.

4.3 Motet

4.3.1 Brief Description of Motet

“Motet” is in R&B-gospel genre. It was recorded live and used on the album *Mint Jam*, a double CD recorded live at The Mint in Los Angeles on July 24 and 25, 2001. The recording features Russell Ferrante (keyboards), Jimmy Haslip (bass), Bob Mintzer (woodwinds), and Marcus Baylor (drums). They revisit the R&B-gospel genre with "Motet" and also feature Jimmy Haslip's inspired bass solo.

4.3.2 Original Edition of Motet

The original performance edition of Motet was published by Teeth Music & La Viera Music in 1981. This edition is in two staves and has chords and notes for keyboard and bass. The tempo is listed as 80 and “Swing 8 notes Gospel Feel” is labeled at the beginning. An example of the original edition is shown in the following example.



Figure 4.5 Russell Ferrante, “Motet”, original edition, bars 5-7.

4.3.3 Discussion of the New Piano Part of Motet

Because of the repeat in the “A” part of the song melody, “octave shift” is a useful device to differentiate between the pitch ranges and tone colors of the first and second “A” part. The piano voicing in the second “A” part adds more notes to fulfill the range of open chords and maintain the “gospel” style.

This following figure shows the new piano part with melody in the original range.

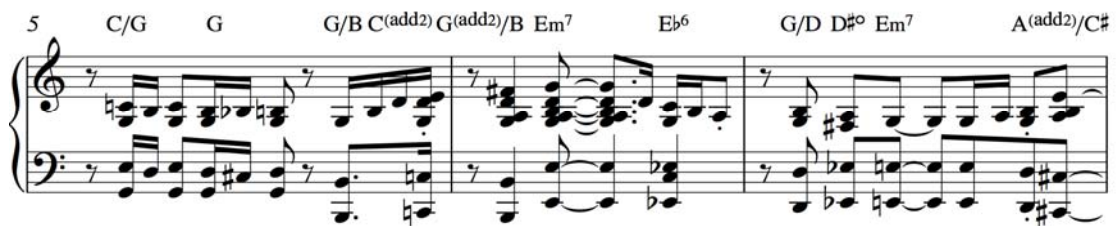


Figure 4.6 Russell Ferrante, “Motet” new edition, bars 5-7.

The figure below shows the new piano part with the melody in the octave shift up range, which makes the color different from the above figure. The range of the open chords is fulfilled by dropping the voicing and using 4th voicing technique.

The image shows a musical score for three staves (treble, bass, and a lower bass line). The score is for bars 17-19 of 'Motet' by Russell Ferrante. The chords are: C/G, G, G/B, C(add2), G(add2)/B, Em7, Eb6, G/D, D#9, Em7, and A(add2)/C#. Annotations include 'Drop 2, 3' and 'Drop 3, 4' above the staff, and '4th voicing' below the staff. Rectangles highlight the drop 2, 3 and drop 3, 4 techniques, and an oval highlights the 4th voicing technique.

Figure 4.7 Russell Ferrante, “Motet” new edition, bars 17-19. The rectangles show drop 2, 3, and drop 3, 4. The oval shows 4th voicing technique.

4.4 Gabriela Rose

4.4.1 Brief Description of Gabriela Rose

“Gabriela Rose” soft illuminates Jimmy's (bassist) hauntingly beautiful dedication to his daughter, full of love and hope, from the album *Time Squared* in 2003.

4.4.2 Original Edition of Gabriela Rose

The original performance edition of Gabriela Rose was published by Teeth Music & La Viera Music in 1981. This edition is in three staves and has chords and notes for saxophone, keyboard and bass. The tempo is listed as 60 and “Ballad” is labeled at the beginning.

This song is different from other songs in this recital because the rhythmic terms of the melody part and accompany parts are totally independent from each other, and therefore the notes need to be clearly separated from each other. An example of the original edition can be seen in the following figure.

Figure 4.8 Russell Ferrante, “Gabriela Rose” original edition, bars 9-12.

4.4.3 Discussion of the New Piano Part of Gabriela Rose

The biggest concern in re-arranging this song is from the fact that the saxophone is originally the main melody. The strong nature of the saxophone sound has given the piano accompaniment great freedom with the notes without interfering with the melody. In the new edition, where the pianist takes all the melody and harmony parts, however, the original “piano accompaniment” part must be reconsidered to ensure that it does not get too much into the range of the melody.

Originally, there are three separate staves shown in the score – saxophone, piano (right hand), and piano (left hand). In the new edition, there are only two staves, so, the middle staff in the original edition will be arranged to play by both hands in the new edition with a softer dynamic than melody line. In the group of notes in the rectangle in bar 11, the piano lines are shifted an octave down from the original edition to make it softened. See the following figure.

Figure 4.9 Russell Ferrante, “Gabriela Rose” new edition, bars 9-12

4.5 Freedomland

4.5.1 Brief Description of Freedomland

“Freedomland” was composed by Russell Ferrante and appeared on the *Greenhouse* album from 1990. This song is one of the most fun groove songs on the recital. The song remarkably blends the two styles of Latin & Funk.

4.5.2 Original Edition of Freedomland

The original performance edition of “Freedomland” was published by Barracuda Music (BMI) in 1991. This edition is in two staves and has chords and notes for keyboard and bass. The tempo is listed as 122 and “Medium Funk/Latin” is labeled at the beginning. The rhythm of the melody is short and mostly non-legato.

The image shows a musical score for the piano part of "Freedomland". It consists of two staves, treble and bass clef, in 4/4 time. The key signature is three sharps (F#, C#, G#). Above the staves, there are chord symbols: F#(add9)/A# Bmaj9(omit3), C#13(#11) F#13(sus4) Emaj9(omit3) B(add9)/D# D13(sus4). An oval highlights a specific melodic phrase in the treble staff, consisting of a quarter note followed by two eighth notes.

Figure 4.10 Russell Ferrante, “Freedomland” original edition, bars 9-12. The oval shows the melody which needs a legato with fast speed.

4.5.3 Discussion of the New Piano Part of Freedomland

This song uses upper structure triads (in arrow) frequently.

In the figure below, three melodies in the ovals need to be played with legato in a fast speed. The single note or two intervallic notes should be the most suitable. Then, the harmony is completed with the use of drop two and three voicing.

Drop 2, 3

Figure 4.11 Russell Ferrante, “Freedomland” new edition, bars 9-12. The ovals show the melody that needs to be legato with a fast speed. The square shows drop 2, 3 technique. The up arrow shows the upper structure triad.

4.6 Revelation

4.6.1 Brief Description of Revelation

Revelation is a Shuffle gospel song, and there are three versions of it. The first version was a studio version from *Shades* in 1986, and featured Lori Perri & the Perri Sisters on vocals. The second version was recorded live from *Live Wires* in 1992, where the band was joined by the powerhouse vocal group “Take 6” for a supercharged version of “Revelation.” The third version was an instrumental version recorded live on the anniversary album *Twenty-Five* in 2006 (<http://www.yellowjackets.com/discography/YJ>).

4.6.2 Original Edition of Revelation

The original performance edition of Revelation was published by Barracuda Music (BMI) in 1986. This edition is a lead sheet in one stave, with chords and notes for the melody. The tempo is listed as 128 and “Medium Gospel Shuffle” is labeled at the beginning.

21 F/C C⁷ C^{#o7} G/D C/D G/D Am/E C/G G Am/G G F C/E G⁷

Figure 4.12 Russell Ferrante, “Revelation” original edition, bars 21-24.

4.6.3 Discussion of the New Piano Part of Revelation

The new piano voicing is made by following the character of gospel style. There are two most prominent characters to focus in this song, the first one is a dense vertical and horizontal harmony, using full notes as much as possible. The second one is “grace notes”, usually put as anticipated chromatic lower neighboring tones. “Grace notes” are useful and easy to play on the black keys of the piano.

21 F/C C⁷ C^{#o7} G/D C/D G/D Am/E C/G G Am/G G

Figure 4.13 Russell Ferrante, “Revelation” new edition, bars 21-24.

CHAPTER V

CONCLUSION

5.1 Conclusion

Yellowjackets's compositions have various unique characters that are different from other in jazz fusion era artists, mostly in terms of harmony, form, sound and style. Jazz education probably identifies in-depth studies about the Yellowjackets' methods, with the most useful one pertaining to the character of the songs.

The backing track is the best tool to use for effective private practicing and rehearsal. It was a useful tool for this recital to practice alone without the band, and can be made to repeat at any place by setting it up, with an adjustable tempo. A computer program was used to loop certain places in the songs, which was basically any places that were difficult and needed more practice.

The most important factor above all other factors for making the new piano voicing is the practicality of piano fingerings. By using the new edition, any competent pianist should be able to comfortably perform the songs at standard tempos. Any difficult or uncomfortable piano voicings were adapted for the new edition.

5.2 Future Concerts and Research

Future Concerts

5.2.1 Jazz piano recital tribute to Herbie Hancock.

5.2.2 Jazz piano recital tribute to Keith Jarrett.

5.2.3 Jazz piano recital tribute to Kenny Barron.

Future Research

5.2.4 Fusion jazz characteristics of Miles Davis in the early 1970s.

5.2.5 Fusion jazz characteristics of the Weather Report band

5.2.6 Fusion jazz characteristics of Herbie Hancock.

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APPENDIX

Piano sheets for individual performers for the following songs:

Matinee Idol by Russell Ferrante

Pass It On by Russell Ferrante

Motet by Russell Ferrante and Jimmy Haslip

Gabriel Rose by Russell Ferrante and Jimmy Haslip

Freedomland by Russell Ferrante

Revelation by Russell Ferrante

Matinee Idol

Medium Funk

♩ = 106

Russell Ferrante

Intro
F/G Ab/Bb Bb/Eb F/G Ab/Bb

4 Bb/Eb F/G Ab/Bb Bb/Eb

7 F/G Ab/Bb Bb/Eb **A** F/G Ab/Bb

10 Bb/Eb F/G Ab/Bb

12 Bb/Eb F/G Ab/Bb

14 Bb/Eb F/G Ab/Bb

2

16 1. B \flat /E \flat 2. B \flat /E \flat **B** G⁷ Am⁷ G⁹/B

19 G^(add9)/B C G⁷ Am⁷ G⁹/B

23 1. G^(add9)/B C/D 2. G^(add9)/B C/D

Solo on A section, On cue, Take 2nd ending,
play melody at B section, then vamp and fade
on A section.

Pass It On

Straight 1/8 s Ballad

Russell Ferrante

$\text{♩} = 54$

Intro

Bb/Ab Db/Ab C/Ab Bb/Ab

6

Bb/Ab Db/Eb Dbm/Eb

A

11

Eb/Ab Abmaj7 Db/Ab Ab(add9) Bb/Ab Ab/Db Eb/Db F7/C Bbm7

16

Gb9(b5) Fm7 Ab/Bb Bb13 Db/Eb Eb7 Eb/Ab Abmaj7 Db/Ab

20

Ab(add9) Bb/Ab Ab/Db Eb/Db F7/C Bbm7

2

24 $G\flat^9(b5)$ Fm^7 $A\flat/B\flat$ $B\flat^{13}$ $D\flat/E\flat$ $E\flat^7$ $E\flat/D\flat$

28 $A\flat m^{11}/D\flat$ Gm^{11}/C C^7 Fm^7 $A\flat/G\flat$ $G\flat^{maj}7$ F^7 $E\flat m^7$ F^7

B

33 $B\flat m^7$ $F/E\flat$ $D\flat/E\flat$ $E\flat/A\flat$ $A\flat^{maj}7$ $D\flat/A\flat$ $A\flat^{13}(sus4)$

38 Dm^7 Gm^7 C^7 $E\flat/D\flat$ $D\flat^{maj}7$ $E\flat/D\flat$ $D\flat^{maj}7$ $A\flat/C$ $D\flat m^6$

43 $Dm^7(b5)$ C/F Fm^7 $A\flat/B\flat$

C Piano Solo (Transcribed)

47 Bb^9 Db/Eb Dbm/Eb Eb/Ab A^bmaj7 Db/Ab Ab

53 Bb/Ab Ab/Db Eb/Db F^7/C $Bbm7$ $/Ab$

56 $G^b9(b5)$ Fm^7 Ab/Bb Bb^{13} Db/Eb Eb^7 Eb/Ab Ab/G

60 Db/F Ab/Eb Bb/D Ab/Db Eb/Db F^7/C

63 Bbm^7 $/Ab$ $G^b9(b5)$ Fm^7 Ab/Bb Bb^{13} Db/Eb

4

67 Eb/Db C7(#9) Fm7 Gb9(b5) F7/C

71 Ebm7 F7

73 Bbm7 Db/Eb

75 Db/Eb Eb/Ab Abmaj7 Db/Ab Abmaj7 Dm7 Gm C7

D

79

80 Dbmaj7

82 $A\flat/C$ $D\flat m^6$ $Dm^7(b5)$

85 $Fm(maj7)$ $A\flat/B\flat$ $B\flat^{13}$ $D\flat/E\flat$ $D\flat m/E\flat$

89 $E\flat/A\flat$ $A\flat maj7$ $D\flat/A\flat$ $A\flat(add9)$ $B\flat/A\flat$ $D\flat/A\flat$ $A\flat(add9)$

E Piano Solo

95 $B\flat/A\flat$ $D\flat/A\flat$ $C/A\flat$ $B\flat/A\flat$ Till Cue

101 $D\flat/A\flat$ $D\flat m/A\flat$ On Cue $D\flat/E\flat$ $D\flat m/E\flat$

$E\flat/A\flat$ $A\flat maj7$ $D\flat/A\flat$ $A\flat(add9)$ $B\flat/A\flat$ $D\flat/A\flat$ $A\flat(add9)$ $G/A\flat$ $G\flat/A\flat$

6

F/A \flat
A \flat /D \flat
D \flat maj7
G \flat /D \flat
D \flat 13(sus4)
Gm7
Cm7
F7

A \flat /G \flat
G \flat maj7
A \flat /G \flat
G \flat maj7
D \flat /F
G \flat m6
Gm(b5)

B \flat m(maj7b5)
B \flat m7
D \flat /E \flat
E \flat 9
G \flat /A \flat
G \flat m/A \flat

A \flat /D \flat
D \flat maj7
Cm7
Fm7
B \flat 9
E \flat 7(sus4)
A \flat (add9)

Motet

Swing 8ths Gospel Feel

Russel Ferrante & Jimmy Haslip

♩ = 80

Intro G A/G Am/G G A/G Am/G

A

5 C/G G G/B C(add2) G(add2)/B Em7 Eb6 G/D D#° Em7 A(add2)/C#

8 C G/B F/A C/G C/G G G/B C(add2)

G(add2)/B Em7 Eb6 G/D D#° Em7 A(add2)/C# C/D G A/G

10

14 Am/G G A/G Am/G C/G G G/B C(add2)

2
18 G(add2)/B Em7 Eb6 G/D D#° Em7 A(add2)/C# C G/D F C/E

21 C/G G G/B C(add2) G(add2)/B Em7 Eb6 G/D D#° Em7

B

24 A(add2)/C# C/D C(add2)/A G(add2)/B G(add2)/E G(add2)/F C(add2)/A

27 G(add2)/B Gb(add2)/Bb Ab9(b5) B/Db Gbmaj7 3 C(add2)/A G(add2)/B

30 G(add2)/E G(add2)/F C(add2)/A G(add2)/B C C/D

33 G A/G Am/G G A/G Am/G

PIANO SOLO 3

37 G G/B C G/B Em⁷ Eb⁶ G/D D[♯] Em⁷ A/C[♯] C F G G/B

42 C G/B Em⁷ Eb⁶ G/D D[♯] Em⁷ A(add²)/C[♯] C/D G A/G C/G

D[♯] G/D Em⁷

47 G A/G C/D G A/G F/G E/G C^{maj}7 G(add²)/B Em⁷ Eb⁶ G/D

53 C⁷/E F G⁷/B C G⁷ C⁷/E F G⁷/B C F C G⁷

C ON CUE D.S. AL Φ

57 C⁷/E F G⁷/B C G⁷ C⁷/E F G⁷/B C F C G⁷ A(add²)/C[♯] C/D

62 C(add²)/A G(add²)/B G(add²)/E G(add²)/F C(add²)/A G(add²)/B

4

65 Gb(add2)/Bb Ab⁹(b5) B/D^b G^bmaj⁷ C(add2)/A G(add2)/B G(add2)/E G(add2)/F C(add2)/A

68 G(add2)/B C C/D C⁷/E F G⁷/B C G⁷ C⁷/E F G⁷/B C

73 F C G⁷ C⁷/E F G⁷/B C G⁷ C⁷/E F G⁷/B C F

Gabriel Rose

Ballad ♩ = 60

Russell Ferrante & Jimmy Haslip

A

$A^{\flat}(\text{add}2)/C$ / D^{\flat} $G^{\flat}(\text{add}2)$ $A^{\flat}(\text{add}2)$ $D^{\flat}(\text{add}2)$ $E^{\flat}m$ G^{\flat}/B^{\flat} $A^{\flat}m/C^{\flat}$ E^{\flat}/G

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). Measure 1 features a piano introduction with a quintuplet in the right hand and sustained chords in the left hand. Measures 2-4 continue the melodic line with triplets and sustained chords.

$Fm7$ $G^{\flat}maj7$ $B^{\flat}m^9$ $D^{\flat}6$ $A^{\flat}(\text{add}2)/D^{\flat}$ $Gm7$

Musical notation for measures 5-8. Measure 5 begins with a piano introduction and a quintuplet. Measures 6-8 continue the melodic line with triplets and sustained chords.

$G^{\flat}maj7/A^{\flat}$ $G^{\flat}m^{13}/A$ $G^{\flat}(\text{add}2)/B^{\flat}$ D^{\flat}/F $D^{\flat}maj7/G^{\flat}$ $E^{\flat}maj7$ $G^{\flat}maj7/A^{\flat}$

Musical notation for measures 9-12. Measure 9 begins with a piano introduction and a quintuplet. Measures 10-12 continue the melodic line with triplets and sustained chords.

Am^9 $D^{\flat}maj7$ $A^{\flat}maj7(\text{sus}4)$ $B^{\flat}m^9$ $D^{\flat}6$ $D^{\flat}maj7/C$ $B^{\flat}m$ $A^{\flat}(\text{add}2)$ $Gm7$

Musical notation for measures 13-16. Measure 13 begins with a piano introduction and a quintuplet. Measures 14-16 continue the melodic line with triplets and sustained chords.

$G^{\flat}maj7/A^{\flat}$ $G^{\flat}m^{13}/A$ $G^{\flat}(\text{add}2)/B^{\flat}$ D^{\flat}/F $D^{\flat}maj7/G^{\flat}$ $E^{\flat}maj7$ $G^{\flat}maj7/A^{\flat}$

Musical notation for measures 17-20. Measure 17 begins with a piano introduction and a quintuplet. Measures 18-20 continue the melodic line with triplets and sustained chords.

B

21 Am⁹ Dbmaj⁷ Db/Eb Bbm⁷ F(add2)/A A^bmaj⁷ Gb(add2) Cb(add2)/Eb

25 Cm¹¹ Db/Cb Emaj⁷/A Eb/G Gb⁹ Fm⁷

C

29 Gb(add2)/Fb Ab(sus4)/Eb Eb Ebmaj⁷ Eb⁷ Db Abmaj⁷ Bbmaj⁷ Db Bbmaj⁷ Abmaj⁷

34 Eb Ebmaj⁷ Eb⁷ Db Abmaj⁷ Bbmaj⁷ Db Bbmaj⁷ Abmaj⁷

D Bass solo

38 Cm¹¹ F(add2)/A A^bmaj⁷ Gb(add2) Cb(add2)/Eb Cm¹¹ Db/Cb Emaj⁷/A Eb/G Gb⁹ Fm⁷ Gb(add2)/Fb

46 Ab(add2)/C /Db Gb(add2) Ab(add2) Db(add2) Ebm Gb/Bb Abm/Cb Eb/G Fm⁷ Gbmaj⁷

E

End Bass Solo
 Bbm⁹ Db⁶ Ab(add2)/Db Gm⁷ Gbmaj⁷/Ab Gbm¹³/A Gb(add2)/Bb Db/F 3

F

Dbmaj⁷/Gb Ebmaj⁷ Gbmaj⁷/Ab Am⁹ Abmaj⁷/Bb Eb Ebmaj⁷ Eb⁷ Db Abmaj⁷

Bbmaj⁷ Db Bbmaj⁷ Abmaj⁷ Eb Ebmaj⁷ Eb⁷ Db Abmaj⁷ Bbmaj⁷ Db

G Piano Solo

Bbmaj⁷ Abmaj⁷ Eb Ebmaj⁷ Eb⁷ Db Abmaj⁷ Bbmaj⁷ Db Bbmaj⁷ Abmaj⁷

H

Eb Ebmaj⁷ Eb⁷ Db Abmaj⁷ Bbmaj⁷ Db Bbmaj⁷ Abmaj⁷

Eb Ebmaj⁷ Eb⁷ Db Abmaj⁷ Bbmaj⁷ Db Bbmaj⁷ Cm¹¹

Freedomland

Medium Funk/Latin

Russel Ferrante

♩ = 122

A

F#(add9)/A# Bmaj9(omit3) C#13(#11) F#13(sus4) Emaj9(omit3) B(add9)/D# D13(sus4)

5 Gmaj7/B Cm11 A♭maj7/C Bmaj9(omit3)/D#

1.

8 B♭maj9(omit3)/E♭ B♭maj9(omit3)/D F#9(omit3)/B Bmaj9(omit3)/D# Bmaj9(omit3)/E

2.

B

11 Emaj9(omit3)/G# F#(add9)/A# B9(sus4) D#11/E Em9 D#m7 G#m9 E11 /D

C

Piano solo till cue.

16 /C# /B C#13(#11) F#13(sus4) drum & perc. fill F# B G#7 C#7

D

2

23 E^{maj9}(omit3)/G[#] F[#](add9)/A[#] B⁹(sus4) D^{#11}/E Em⁶ D^{#m7} G^{#m9}

27 E¹¹ /D /C[#] /B E^{maj9}(omit3)/G[#] F[#](add9)/A[#] B⁹(sus4) D^{#11}/E Em⁶

32 D^{#m7} G^{#m9} C^{#13}(^{#11}) F^{#13}(sus4) G^{maj9}/B A^{maj9}/B

37 F[#](add9)/A[#] B^{maj9}(omit3) C^{#13}(^{#11}) E^b/G F^{#6} C[#]/F

Detailed description of the musical score: The score is for a piano piece in D major. It consists of four systems of music, each with a treble and bass clef. The first system (measures 23-26) starts with a double bar line and a repeat sign. Chords include E^{maj9}(omit3)/G[#], F[#](add9)/A[#], B⁹(sus4), D^{#11}/E, Em⁶, D^{#m7}, and G^{#m9}. The second system (measures 27-31) includes E¹¹, /D, /C[#], /B, E^{maj9}(omit3)/G[#], F[#](add9)/A[#], B⁹(sus4), D^{#11}/E, and Em⁶. The third system (measures 32-36) includes D^{#m7}, G^{#m9}, C^{#13}(^{#11}), F^{#13}(sus4), G^{maj9}/B, and A^{maj9}/B. The fourth system (measures 37-40) includes F[#](add9)/A[#], B^{maj9}(omit3), C^{#13}(^{#11}), E^b/G, F^{#6}, and C[#]/F. Triplet markings are present in measures 24, 25, 28, 29, 32, 33, and 34.

Revelation

Medium Gospel Shuffle

Russell Ferrante

♩ = 128

Intro

F/G C/G G7

5 F/G C/G G7

9 F/G C/G G7

13 F/G C/G G7

A
17 G G7 F/C C7 Em/B B7

2

21 F/C C⁷ C^{#07} G/D C/D G/D Am/E C/G G Am/G G

Musical notation for measures 21-23. Treble and bass staves with chords and triplets.

24 G F C/E G⁷ G **B** G^{maj7} G⁷ F/C C⁷ Em/B

Musical notation for measures 24-27. Treble and bass staves with chords and triplets. Measure 25 has a boxed 'B'.

28 B⁷ F/C C⁷ C^{#07} G/D C/D G/D Am/E Cm⁶/E^b Em⁷

Musical notation for measures 28-31. Treble and bass staves with chords and triplets.

32 E^b7(^{#9}/₅) Dm⁷ D^b9(^{#11}) C⁷ F/C C⁹ C^{#07}

Musical notation for measures 32-34. Treble and bass staves with chords and triplets.

35 G/D D/E Em Am⁷ C/D G/D Am/E C/G G Am/G G G Am⁷ G/B C **C**

Musical notation for measures 35-39. Treble and bass staves with chords and triplets. Measure 39 has a boxed 'C'.

40 G/D B⁷/D[#] Em Cm⁶/E^b G/D G/BC G/D Am/G

Musical notation for measures 40-43. Treble and bass staves with chords and triplets.

45 G Am/G G Am7 G/B C G/D B7/D# Em 3

50 Cm6/Eb G Am7 G/B C G/D Am/D G Am/G G F C G G7

D Piano Solo

56 C7 B13(sus4) B13 C7 C#o7 G/D D7 G C/G

62 G F C/E G7 C7 B13(sus4) B13 C7 C#o7

68 G/D D#o7 Em7 Eb7(#9) Dm7 Db9(#11) C9 C#o7

1. G/D G9 C C#o7

74 G/D G9 C C#o7 G/D G9 C C#o7 D9(sus4) G/D

2. G/D D/E Em Am7

4

Chord progressions for the first system: C/D G/D Am/E C/G G Am/G G G Am7 G/B C G/D B7/D#

Chord progressions for the second system: Em Cm6/Eb G/D G/B C G/D Am/G G Am/G G Am7

Chord progressions for the third system: G/B C G/D B7/D# Em Cm6/Eb G Am7 G/B C

Chord progressions for the fourth system: G/D Am/D G Am/G G F C G G G7

Chord progressions for the fifth system: F/C C7 Em/B B7 F/C C7 C#o7 G/D

Chord progressions for the sixth system: C/D G/D Am/E C/G G Am/G G G F C/E G7

G Gmaj7 G7 F/C C7 Em/B B7 5

F/C C7 C#o7 G/D C/D G/D Am/E Cm6/Eb Em7

Eb7(#9) Dm7 Db9(#11) C7 F/C C9 C#o7

1.2. G/D D/E Em Am7 C/D G/D Am/E C/G G Am/G F#m7 B7(#5)

3. G/D D/E Em Am7 C/D G/D Am/E C/G G

BIOGRAPHY

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