



A STUDY OF GREGORY PORTER'S APPROACHES TO PHRASING IN
"LIQUID SIPRIT"



By
MR. Zon Phyo Pyae Swe OO

A Thesis Submitted in Partial Fulfillment of the Requirements
for Master of Music (Music Research and Development)
Graduate School, Silpakorn University
Academic Year 2017
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บัณฑิตวิทยาลัย มหาวิทยาลัยศิลปากร
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|----------------|---|
| Title | A Study Of Gregory Porter's Approaches To Phrasing In "Liquid Siprit" |
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| Field of Study | (Music Research and Development) |
| Advisor | Saksri Vongtaradon |

Graduate School Silpakorn University in Partial Fulfillment of the Requirements for the Master of Music

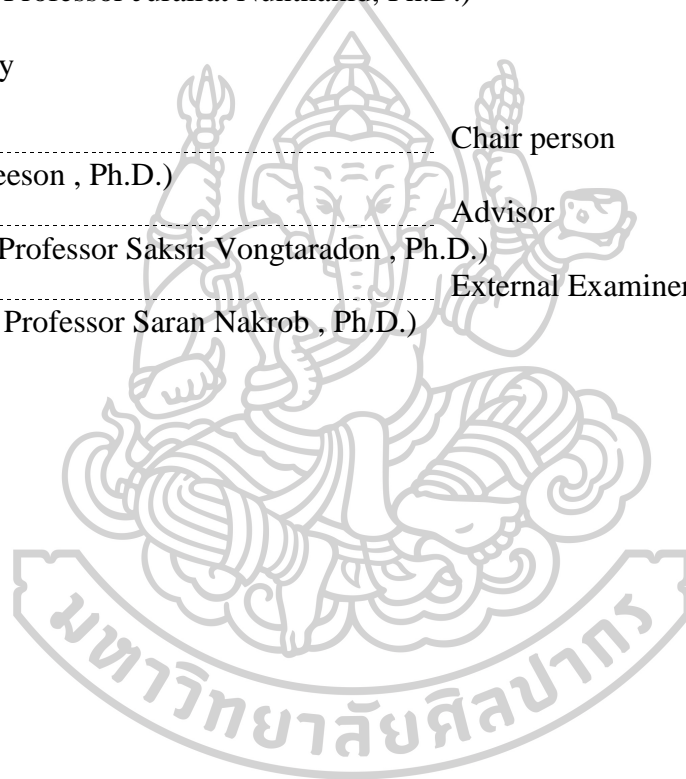
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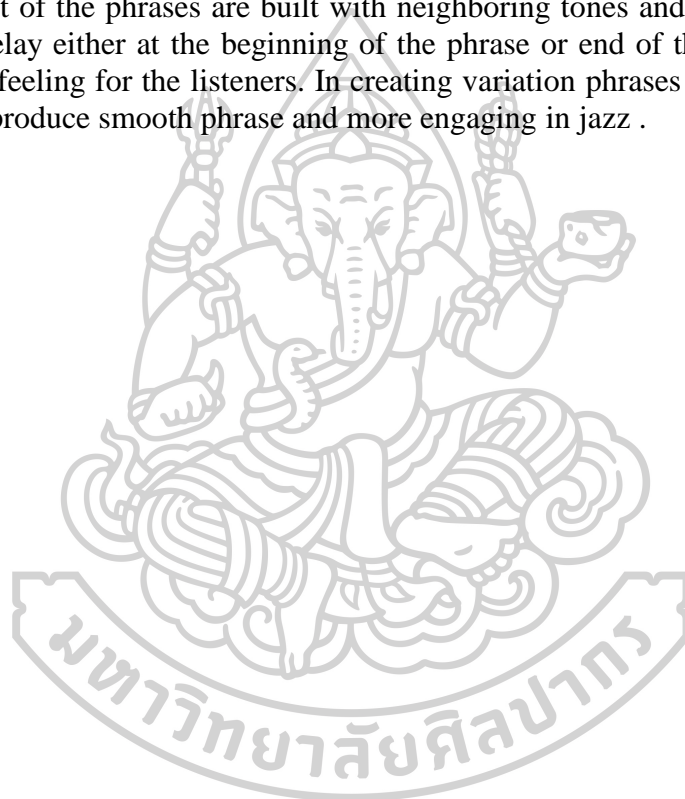


59701308 : Major (Music Research and Development)

Keyword : melodic phrases, tension tones, neighboring tones, variation phrases, non-harmonic tones

MR. ZON PHYO PYAE SWE OO : A STUDY OF GREGORY PORTER'S APPROACHES TO PHRASING IN "LIQUID SIPRIT" THESIS
ADVISOR : ASSISTANT PROFESSOR SAKSRI VONGTARADON, Ph.D.

The purpose of this paper is to analyze Gregory Porter's approach in the "Liquid Album" which was released in 2013 and awarded as the best male vocal Grammy. Porter's melodic phrases are smooth and tension tones can increase the engagement of the listeners and construct the movement of the song. Furthermore, the repeating phrases can create space and cause delaying the starting point on different beats. Most of the phrases are built with neighboring tones and he used such kind of tones to delay either at the beginning of the phrase or end of the phrase and created emotional feeling for the listeners. In creating variation phrases, using non-harmonic tones can produce smooth phrase and more engaging in jazz.



ACKNOWLEDGEMENTS

My sincere gratitude goes to all those who have helped me complete this thesis without whom it may have been possible. In particular, I would like to express my gratitude my adviser Assistant Professor Dr.Saksri Vongtaradon who had spent his precious time for me and guidance through all the process. From his guidance, I have gained my confident to finish the whole thesis conveniently.

I would also like to express my gratitude to the professors Dr.Saran Nakrob, Dr.Yos Vaneesorn and Dr.Saksri Vongtaradon whose insightful comments and advise helped shape this thesis on my defense day.

I would also like to thank the Librarian Supad Tongchavee for her kindness and helpful gestures for helping me anytime whenever I asked for her help. I would also like to thank the officer Komkrit Tulyapreecha. I would also like to thank to Montiha Chanton who helped me in the itthesis process.

I would like to extend my appreciation towards Dean Damrih Banawitayakit for giving me a chance to join the master program in the Silpakorn University Faculty of Music. At the forefront, I am also grateful to the Faculty of Music Department Silpakorn University for giving me this scholarship.

Moreover, I would like to acknowledge my life companion Nang Nu Nu Yee for helping me a lot and encouraging me through my studies. Lastly,I would also like to thanks my friends who had helped me in every way of completing this thesis.

Zon Phyo Pyae Swe OO

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CHAPTER I INTRODUCTION

1.1 Background

In the music industry, jazz is known to be one of the earliest type of music. In fact, most of the music genre that are known today are derived and developed based on it. Jazz is defined as “an American culture and distinguished by flexible rhythmic tempo, as a base accompanied with improvisation of solo and ensemble on basic tunes and chord patterns”.¹ It was introduced in the state of New Orleans by the African American communities in 1900s. Generally, today jazz singers approach jazz music by studying the various music techniques, phrasing and ways of harmony approach which are learned from the past performances of the other jazz masters.

There had been numerous big names that rose to fame in jazz. Among them are Bassie Smith, Louis Armstrong, Billie Holiday, Frank Sinatra, Ella Fitzgerald, Nat King Cole who had been famous jazz singers through out of the years. There had been lots of talented artists who gave valuable contributions to development of jazz music. However, less attention was given to the new upcoming jazz musicians of today who are arguably as equally as talented as those who were mentioned above. Hence, this study will mainly focus on a famous contemporary jazz singer, Gregory Porter in which will delve on his approach of phrasing to jazz music.

Gregory Porter is song writer and a jazz vocalist who is known for his unique vocal abilities that suits contemporary music styles. In the music industry today, such talent is rarely seen. In fact, most singers today are influenced by the soul and R&B styles. However, Porter is known to be unique given his ability to create simple phrasing in jazz. He had released eight albums since 2010 in which he was awarded the “Best Jazz Vocal Album” for his album names *Liquid Spirit* in 2013 and *Take Me to the Alley* in 2016. Interestingly, he has a distinct baritone voice which is thick, warm and mixed with a fresh vital style that become his unique style. Moreover, Porter’s style is influenced by a combination of various singers, such as King Cole,

¹ (biography, 2007 #6)

Bill Withers, Johnny Hartman and Joe Williams. In fact, he was also recognized as a singer who share a similar style and echoes of Nat King Cole's mellow baritone.²

This research aims to study Gregory Porter's singing style from the 2013 Grammy award winning album, "Liquid Spirit". Specifically, the research would like to analyze how he approach the phrasing in jazz by delving into the combination of gospel music and R&B. Majority of the songs from the album were his own originals. This album is significantly chosen for the study as it was in this record where he earned the best jazz vocal award. The concept of the rhythm in this album was a combination of different types of music such as jazz, gospel, R&B and soul music. It can be said that Porter's composition style is mainly based on the simple harmony and chord progressions. Most of his compositions were created to fit his baritone vocal range. Moreover, some of his songs' rhythm, melody and style are influenced by popular music. Interestingly, Porter provided a fresh and innovative approach to jazz as he sang popular music in this album. Despite earning a Grammy award, this album has not been fully analyzed. Hence, this study is dedicated in analyzing Porter's approach in phrasing by transcribing and hope that it may contribute to provide new guidelines of phrasing for new jazz learners.

1.2 Objectives

1.2.1 To analyze the phrasing approach to jazz music of Gregory Porter.

² <https://www.last.fm/music/Gregory+Porter/+wiki>

CHAPTER 2 REVIEW OF RELATED LITERATURE

2.1 Introduction

This chapter will first present an history overview of the Gospel music history. Later it will provide a review of literature on Blue and Rhythms (R&B) and the last will be about the biography of the singer Gregory porter including the significance of his vocal vocalists who had influenced.

2.2 Overview of the Gospel Music

2.2.1 Gospel Music

Gospel music is known as a sacred vocal music. In fact, it is recognized as one of the important genres of contemporary African-American music. It is pioneered from the culture of the African-American church community which includes a combination of euphoric, rhythmic and spiritual experience. It is generally known for the blending of feelings, emotions, communal and soulful music which expresses the collective condition of an individual's religious experience. Furthermore, it is a kind of music which focuses on the vocals wherein piano is used as the main instrumental accompaniment to shape the genre. In the early days, the Gospel music was always complemented mainly by piano and organ instruments.³ During late 1800s, the churches in the south of the United States introduced many styles of music, including African-American spirituals, hymns and holy songs in their worship services. Among the gospel music, the African-American gospel music is one of the most popular styles that has transpired in the music history.

Originally, this music is complemented by only hand-clapping and foot-stomping, thus not requiring any use of instruments. However, in the late 1930s, Thomas A. Dorsey, a famous composer who is also known as the “Father of Gospel Music”, changed the pattern of gospel music. He created the so-called “gospel blues”

³ <https://www.loc.gov/collections/songs-of-america/articles-and-essays/musical-styles/ritual-and-worship/african-american-gospel>

which comprises of blues and jazz with traditional religious hymns which became known as the “Dorsey Song” and the choral gospel blues style (Harris , 1992). Most of his songs were composed with sixteen measure sessions using blues styles and choosing flatted thirds and sevenths and off-beat melodic accents (Samuel & Floyd, 1995). However, Dorsey’s style was not accepted by the music industry, specifically that of the gospel society in the beginning when such style was introduced. It was rejected due to its differences from the traditional gospel style as it combined ragtime, blues and jazz. Nonetheless, this style of gospel music was later accepted in 1930s as an innovative style of traditional gospel type.

2.2.2 Significant style of Gospel Music Styles

There are various styles of gospel music known among musicians. Some of the significant styles included quartet style, contemporary gospel, praise and worship and traditional gospel. Among them, the quartet style which is usually led by male singers together with tight harmonies is the most popular style of gospel. For the other styles such as traditional and contemporary gospel, the differences are easily determined. The traditional type of gospel is more basic which make it relevant for choir singing while the contemporary gospel is more compatible for solo artists. The fourth style on the other hand which is the praise and worship is led by a praise singer followed by small group of singers which is usually performed by the congregation as a gospel music.

2.3 Rhythm and Blues (R&B)

R&B music is the combination of the soulful singing and strong backbeat. It is created by the African-Americans between the end of World War II (1941-1945) and the early 1960s. After World War II, “Jump Blues” became the most successful style of rhythm & blues followed by “Blues Crooner” style which is a combination of both blues and pop singing. Jump Blues were composed of combos which basically makes up the rhythm section alongside with the horn players. This type of music was emphasized on hard-swinging, boogie-woogie-based party music, spiced with

humorous lyrics and wild stage performances. During its peak, “Tympany Five” managed by Louis Jordan was the most influential Jump Band in 1939. In the late 1930s, King Cole Trio recorded jazz music together with piano, bass and guitar instruments which were considered more spread out making it more popular in the post war period than Blues Crooners. Nonetheless, some artists such as Charles Brown, a pianist and singer became one of the great examples of the most successful Blue Crooner.

Among R&B styles, Chicago Electric Blues is a distinctive as it was derived from the Mississippi Delta tradition of Charley Patton and Robert Johnson. The authors (Starr & Waterman, 2007) argued that the Rural Blues tradition had faded which paved the way for a new style called Chicago Electric of Blue to emerge during World War II. Moreover, it is also studied that the group called “Doo-Wop” took part by initiating a style of singing harmony in Rhythm & Blues which was not used in the early post-war days.

During early 1940’s and early 1950’s, the most famous R&B recordings were created by the “Jump Band” which was mainly influenced by swing. During 1949, the Billboard magazine initiated the term “Rhythm & Blues” which replaced the term “Race” as a marketing label. During that time, “R&B” was recognized as an ensemble music consisting of a vocal unit either solo or group, a rhythm unit, using electric guitar, string bass, piano and drums or a supplementary unit generally accompanied by the saxophone and sometimes other winds (Southern , 1983). Later, the name was noticed by the African-American artists. The styles under this R&B music have different characteristics such which can be described as more energetic, earthy and powerfully expressive. Mostly, this music pattern is adopted from the pre-war African-American styles in which majority of the performances was conducted by the black Americans who mostly performed on popular song.

There are many popular R&B music performers and artists such as Ray Charles, Little Richard and James Brown who are from Georgia state are mostly well-known and influential due to their innovative styles. In 1946, the popularity of swing music faded although its music for dancing remained. With that, most musicians at that time moved from performing swing to R&B. Actually, the R& B artists of today came from the big band era which all performed swing. It was at the time wherein the

swing genre faded where members of big bands form small combos that focused on the R&B style in which both vocal and arrangements were accompanied by saxophone and piano. In further development of the R&B genre, electric guitar and bass were added in order to increase the volume and intensity with the purpose of creating new sound which would make the music compatible for radio and jukeboxes.

2.4. Gregory Porter

Gregory Porter is a well-known jazz artist, a soul and gospel vocalist song writer for his unique voice in contemporary music history. Since he was young, he was influenced by the records of Nat King Cole which were mostly played by his mother. During his early childhood, his objective was to become an athlete star. According to an interview from Ivan (Porter, 2014), Porter was a singing athlete who was better known for his singing than his sportsmanship. He was good at singing since he was young and many people appreciated him for his talents, particularly in singing gospels. It can be said that his ability to sing spiritually which perfectly fits the gospel genre was initiated from church due to his mother being an assistant. At church, people usually sang the gospels with blues. Hence, Porter became familiar to such kind of music since then.

As for his sportsmanship ability, Porter received a football scholarship from the San Diego State University. However, it was unfortunate that the jazz musician could not join because of his serious shoulder injury. During his rehabilitation period, he joined the jazz jam session and spent most of his time in the music library. During a performance in a local jazz club, he met Kamau Kenyatta, who was saxophonist, composer and pianist. Later, Kenyatta became his mentor who had the opportunity to sing together with flutist Hubert Laws in his 1998 album. Porter was trained to lead in a new musical play called “It Ain’t Nothing But the Blues,” which became famous on Broadway.⁴ It was in this musical wherein Porter was recognized for his talents. In fact, various talent scouts placed Porter as a front cast in which he had the opportunity to attract the attention of Wynton Marsalis, a famous trumpeter, composer and artistic

⁴ <https://www.allmusic.com/artist/gregory-porter-mn0001682702/biography>

director of the Jazz at Lincoln center in New York City. After that musical, Porter was given another break in which his third album, *Liquid Spirit* was released making it the most popular jazz album in music history (Petridis, 2016).

Throughout his music career, Porter has released six albums. It was in 2010 where he was able to release his first own album named “Water” which was immediately followed by the second album called “Be Good” in 2012 and then “Liquid Spirit” in 2013, which was awarded as the 2014 Grammy award for “Best Jazz Vocal Album” which hit the record of Jazz music of over 20 million streams. Furthermore, in 2016 another concert album name “Live in Berlin” was delivered to the public.⁵

2.4.1 Significance of Gregory Porter’s voice style

Gregory Porter has a unique voice which can care or confront, embrace or exhort citation. His first album “Water” was popular wherein he exhibited his incredible degree of vocal mastery and reflect the pattern of blues, gospels and soul. Due to his upbringing, it can be assumed that such kind of music has influenced his music styles in life. In addition to that, his vocal weaves seamlessly sounded with warm tones established by his core band.

2.4.2 Influential persons for Porter’s Singing Style

There are some famous persons who gave inspiration on Porter’s singing style such as King Cole, Joe Williams and Donny Hathaway who are all pastors in order to evoke his own style which will distinct from other jazz musicians in the world. His uniqueness can be heard in his seven original compositions. “But Beautiful” and “Skylark” are some of the music where his unique vocal abilities can be heard which focused on emotional elements of jazz classics. On the other hand, his mentor Kenyatta helped and influenced him in establishing the echoes of Cole’s mellow baritone which is compatible to his own voice.

⁵ <https://www.allmusic.com/artist/gregory-porter-mn0001682702/biography>

Biography of Gregory Porter

According to interview from Ivan (Porter, 2014). Porter became a popular jazz singer from a sport man. He was good at singing since he was young and many people appreciated him for his talents in singing gospel songs. It can be said that Porter's singing spiritual was initiated from the Church due to his mother who was a sort of pastor. Many people from Texas and Arkansas attended the Church at Bakersfield and they usually sang the gospel with blues. It can be said that Porter is familiar with that pattern of music since he was young. Although he is good at sports people more recognized him for his amazing voice. He got the sports scholarship from the San Diego state university he could not join because of his serious shoulder pain. During his rehabilitation period, he joined the jazz jam session and spent his time in the university of music library by singing. As his sound was recognized by the scouts (Porter found himself fronting the cast of Broadway musicals). Finally, he released his own album "Water" in 2010. It is noticed that Porter is more interested in voices with seasoned.

2.4.3 Significance of Gregory Porter's voice style

Gregory Porter has a unique voice which can 'cares or confront, embrace or exhort. He was impressed by his first album "Water" where he exhibits his incredible degree of vocal mastery level and reflects the pattern of blues, gospels and soul. Such kind of music style has been overwhelmed throughout of his singer life.

2.4.4 Influential persons for Porter's Singing Style

There are some famous person who have influence on Gregory Porter's singing style are King Cole, Joe Williams and Donny Hathaway who are the pastors from the Church. He was supported by Hathaway or Cole in shaping for his vocal styling and to appear his own style for the overview of the world. His uniqueness can be seen in his seven original compositions and the some classic songs such as "But Beautiful" and "Skylark" focusing on emotional feeling create his albums more

persuasive. Furthermore, he was recognized by Kenyatta that he can put the echoes of Cole's mellow baritone in his own voice.⁶

2.4.5 Nat King Cole

Nat King Cole is famous for his soft baritone voice and he is the very first African-American to host a television series. His musical fame came from his soft baritone voice while performing in big band and jazz genres. "Sweet Lorraine" had become his first hit when he recorded that in 1940 (Scott,2000).

He was born on March 17,1919 and he had begun his career as a jazz pianist. He started playing piano with the help of his mother and he also trained for a classical music in his early teenage although he abandoned it later to become a jazz pianist.

In the 1950, he became famous as a well-known solo performer. After he had produced his several hits such as "Nature Boy", "Mona Lisa", "Too Young" and "Unforgettable", he had a chance to collaborate with the America's top legends such as Louis Armstrong, Ella Fitzgerald and also with well-known arrangers such as Nelson Riddle ("Nat King Cole biography",2007).

According to ("Nat King Cole biography",2007), Nat King Cole has faced ups and downs in his career as his record charts declined in the late 1950s. However, the situation did not last long and his record "Rambin Rose" earned the number two spot on the billboard pop charts in 1962. But his last appearance on these pop charts was in 1964.

In 1956, Nat King Cole made his debut on the television series as the first African-American performer in America's television history. After his series did not get on anymore in 1957 due to the lack of sponsorships, he appeared on other series. His first starring role was in the drama "St. Louis Blues" in 1958 and his final appearance was in 1954.

"Love" has believed to be his final record. In 1964, he found out that he had suffered from lung cancer and after months later he passed away just in his 45. Since his death, his music has endured. His delivery of " Christmas Song" has become a

⁶ <https://www.last.fm/music/Gregory+Porter/+wiki>

holiday classic and other his signature songs are still selected for films and television soundtracks frequently.

2.4.6 Bill Withers

William Harrison Withers Jr. also known as Bill Withers was born on July 4,1938. He is a singer- songwriter and musician. His works are recorded and performed between 1970 to 1985 including his famous hits such as “Lean me on”, “Ain’t No Sunshine” ,”Use me”, “Just the two of us” , “Lovely Day” and “Grandma’s Hands” (Mike,2010).

Before his debut in music industry, he had served in the US Navy. His first album came in 1971. To support financially for his musical efforts, he had worked as a builder - building toilets for airplanes but his songs got attention to the Clarence Avant at Sussex Records. He later earned a recording contract with the label. In the middle of 1970s, he switched to the Columbia Record Label.

He was a successful song-writer as well. After working with Booker T.Jones, Withers put out his first album in 1971. After following year, he earned his biggest hit in his career “Lean on Me” and he also reached the top on the pop and R&B charts in 1972. After switching his contract to Columbia Record Label, he earned number one hit with “Lovely Day” in 1977 (Bill Withers Biography,2015). After ten years in 1987, he earned his second wave of success when he released his trademark song “Lean on Me” and received a Grammy Award as a song-writer.

By the end of 1980s, he decided to focus more on his family and given up performing. He has earned a lot for his contributions to his music. He in inducted into song-writer hall of fame in 2005. His life and music became the subject of the 2009 documentary Still Bill.

2.4.7 Johnny Hartman

Johnny Harman was an American jazz singer who had specialized in ballads. He rose above the other singers to become the most commanding smooth balladeer between 1950s to 1960s.He was born in Chicago and he started singing while he was

serving in the army. He started his music education while he was in college and he started performing in his mid-40s.

His first LP was released in 1956 with *Songs from the heart* which is recorded for Bethlehem and featured by the quartet. Later in that year, he recorded his second “All of me” which was virtually off-record until 1963.

During the late 1960s and early 1970s, he landed his works in the range of jazz and pop standards albums for ABC, Perception and Blue Note. According to (AllMusic, 2018). He recorded just few works during 1970s although he recorded two albums in 1980. Among that two album, “Once in every life” earned him a Grammy nomination just two years before his death in 1983.

2.4.8 Joe Williams

Joe Williams was born in Georgia in 1918. He has started as a gospel group when he was a teenager in 1930s. He worked as a singer and bouncer in the late 1930s and 1940s but he made his debut as a professional soloist in 1937. Although he followed the tour with the Hampton for several years, he did not achieve any breakthrough success. He also sang with Red Saunders at the Club DeLisa in Chicago in 1946 and he sang with Andy Kirk in New York in 1946. During the late 1940s, he performed very few due to his health condition.

By the end of his 30s, he participated in the orchestras led by Jimmie Noone and Les Hite. Finally, in his age of 35, he had earned his huge break when he was hired as the male vocalist in Count Basie’s Orchestra. Despite his part in Basie, he also worked with the small groups and quartet in 1962 (ALLMUSIC,2018).Though, he toured consistently during the 70s, his recordings had dropped off until he released the LPs for Delos which are “Nothin’ But the Blues and I just Wanna Sing.

After he had won the Grammy Award for Best Jazz Vocal Performance , he entered into the role of popular television series. He participated again with Count Basie’s Orchestra and released several albums and remained as the most talented jazz vocalists in the world until his death in 1999.

CHAPTER 3 METHODOLOGY

The main objective of this chapter is to introduce the methodologies that are going to be applied in this paper in order to analyze the phrasing approach of Gregory Porter's in his performance. In this study, the researcher will focus mainly on the album called "Liquid Spirit" which won the Best Jazz Vocal Album at Grammy Awards in 2013. Generally, most of the songs from this album have not been transcribed and the researcher will transcribe all the songs from this album. Furthermore, this paper will analyze how Gregory Porter creates variation and phrasing in his performance in order to create significant effects compared to other songs. In this paper, transcribing method will take place by looking at three categories such as the usage of non-harmonic tone as ornamentation, use of motive development and use of articulation affects in Gregory Porter's performance.

3.1 Collecting data

In terms of the data sources, this study will gather the data by transcribing through listening the songs from "Liquid Spirit" album. There are 15 songs in this album,

| | |
|---------------------|---|
| 1 No Love Dying | by Gregory Porter |
| 2 Liquid Spirit | by Gregory Porter |
| 3 Lone Some Lover | by Abbey Lincoln / Max Roach |
| 4 Under The Bridges | by Gregory Porter |
| 5 Hey Laura | by Gregory Porter |
| 6 Musical Genocide | by Gregory Porter |
| 7 Wolf Cry | by Gregory Porter |
| 8 Free | by Nad Najor / Zak Najor / Gregory Porter |
| 9 Brown Grass | by Gregory Porter |
| 10 Wind Song | by Gregory Porter |
| 11 The 'In' Crowd | by RamseyLewis / Bill Page |
| 12 Moving | by Gregory Porter |

- 13 When Love Was King by Gregory Porter
14 I Fall In Love Too Easily by Sammy Cahn / Jule Style
15 Time Is Ticking by Gregory Porter

3.2 Expectations

1. To understand Gregory Porter's phrasing approach in his "Liquid Spirit" album
2. To provide guidelines for jazz vocalists to further study phrasing styles and articulation of Gregory Porter.

3.3 Scope of Work

- This study only focus on Gregory Porter's jazz music particularly on the use of articulation effects, motive development and non-harmonic, ornamentation tone.
- This paper will not look into every feature of Gregory Porter's life and will emphasize on the performance of Gregory Porter's performance in "Liquid Spirit" album.



CHAPTER 4

The Use of Non-Harmonic Tones as Ornamentation in Gregory Porter's Performance

This chapter focuses on Gregory Porter's use of non-harmonic tones as ornamentation. Non-harmonic tones are more significant in jazz music composition and improvisation. Porter uses non-harmonic tones in simple melody to start the melodic phrasing.

4.1 Non-harmonic Tones

Non-harmonic tones (Non-chord tones) or embellishment tones are notes that are not part of the chord or implied harmony. Non-harmonic tones are most often discussed in the context of the common practice period of classical music, but they can be used in the analysis of other types of tonal music such as Western popular music. Over the centuries of music history, tones which were considered to be non chord tones came to be viewed as chord tones, such as the seventh in a seventh chord. In 1940s-era bebop jazz, tones were usually considered as non-chord tone. They can be distinguished depends on how they are applied in the phrases. The most important significance is whether they occur on a strong or weak beat and thus are accented or unaccented. In this study, researcher will study about non-harmonic tones as ornamentations divided in four groups. They are (1) passing tones, (2) neighboring tones, (3) appoggiatura tones, and (4) escape tones.

4.1.1 Passing Tone

Passing tone is one type of ornamentation and it happens between two chord tones to create stepwise motion. In addition, passing tone can occur as an accented note (on strong part of the beat or strong beat) or unaccented note (at the weak part of the beat).

Passing tone is one of the singing methods that are used by Porter's in his performance. He uses passing tone to create the melodic variations. As a result, it produces smooth melodic phrasing from stepwise motions. Examples are provided as below.

Figure 1 Example 4.1 The use of passing tones in “I Fall In Love Too Easily” from measure 48 to 50. (See the song in Appendix page no.109)

The image shows a musical staff in G minor (one flat) for measures 48 to 50. Measure 48 contains the lyrics 'in love'. Measure 49 contains 'too - ea' and measure 50 contains 'si ly'. Chords are indicated above the staff: Fm7 (49), Bb9 (49), Db7(#11) (50), and C7 (50). A circled section in measure 49 highlights the notes Bb, C, and Db, illustrating the use of C as a passing tone between Bb and Db.

According to the above example 3.1, it can be seen that in bar 49 of the song “I falling In Love Too Easily” Bb and Db are the target notes of melody. Porter chooses C as passing tone on 2nd beat to create diatonic line to connect Bb and Db in both ascending and descending direction. However, in the ascending of the melodic line Bb to C is whole step interval and C to Db is half step Interval. And also, in descending of the melodic line Db to C and Bb is same interval. C notes is the tension 9 note in the Bb9 chord. Moreover, Porter created two bar phrasing to start off beat of the first beat in bar 49 and end on third beat of bar 50. He uses passing notes C on the second beat and put the target notes Db on the offbeat of the second beat in measure 49. It can be noticed that by using C passing note it leads to Db from Bb and Db from Bb, this creates smooth melodic phrasing and as tension note increases it engages the listeners by constructing the movement in this song.

Figure 2 Example 4.2 The use of passing tones in “Musical Genocide” from measure 5 to 7 (See the song in Appendix page no.75)

For example 3.2, it can be explained that in Bar 6 of the song of “Musical Genocide” Porter creates melodic variation by using passing note. Bb and Gb notes are the chord tones of Ebm and Gb notes are the target note of the phrasing. Porter used Ab as a passing tone to connect Bb and Gb on the second beat of measure 6. This creates descending diatonic motion Ab, 11th for Ebm chord and also second degree of the Gb Major scale. Porter created phrase which started on the off beat of first beat and put the Ab as a passing tone on the second beat (weak beat of 4/4). It can be seen that using Ab as a passing tone can create a smooth melodic line and tension note make the lines more attractive.

Figure 3 Example 4.3 The use of passing tones in “Musical Genocide” from measure 32 to 34 (See the song in Appendix page no.76)

For example 3.3, it can be expressed that In Bar 33 of the song “Musical Genocide” Porter’s chooses Ab passing note to connect with Bb and Gb as in Bar 6. It can be seen that phrase started on the off beat of the second beat and Ab passing note leads to Gb. It is obvious that Porter used same approach that phrase started on off beat of first beat in 6 measures. Nonetheless, Ab passing note is on beat of the third

beat in the bar 33. It is cleared that first beat and third beat are the strong beats in 4/4 meter. Thus, this Ab passing note is the accented passing note. This is a descending diatonic which moves to target note. Ab is the non-chord tone for Ebm and Ab note is the tension 11th note for the Ebm chord and also the second degree of the Gb Major scale. Therefore, using Ab accented passing note can build smooth variation phrase through song emotion melodic line.

Figure 4 Example 4.4 The use of passing tones in “Water Under The Bridges” from measure 23 to 24 (See the song in Appendix page no.70)

23 A^b E^b/G F°/A^b $B^b7(sus4)$ 24 E^b A^b/C E^b/B^b

- es - that have al - read - y burned_ it's like wa - ter un - der bridg

The above example 3.4 illustrates that in Bar 24 of the song “Water Under The Bridges” Porter chooses G and F passing notes to connect with Ab and Eb notes. In this phrase, G and F notes are double passing notes and descending diatonic motion to target Eb from Ab. Double passing tones fill the interval of a perfect fourth between two chord tones and occur in a weak rhythmic position. Ab and Eb notes are the chord tones of Ab and Eb chords and it make perfect fourth interval between Eb to Ab, passing notes of G and F is used in off beat of the third beat. On the other hand, G and F note are the non-chord tones for Ab chord and G note is the Major 7 tension note and F note is the tension 13 note for Ab chord. However, from the side of the Eb Major scale G note is the 3rd degree and F is the second degree. Use passing tones G and F creates lead to the target note Eb and smooth descending melodic line.

Figure 5 Example 4.5 The use of passing tones in “Brown Grass” from measure 1 to 3 (See the song in Appendix page no.87)

A D^b E^bm/G^b A^b D^b

1 2 3

Brown grass_ on the oth er side no-thing but brown gras s_

From the above example 3.5, it can be described that in bar 2 of the song “Brown Grass” Porter chooses F passing note to connect Eb note from Gb note. In this phrase, Gb note is the minor 3rd degree and chord tone of Ebm chord when Eb note is the perfect 5th degree and chord tone of Ab chord. It is observed that passing note F is the non-chord tone and the 9th for Ebm chord. He uses F passing note in off beat of second beat (weak beat of 4/4) and diatonic descending motion to target Eb note. Thus, F passing note also create very smooth melodic phrasing and the listeners engagement is also increased by the tension note.

4.1.2 Neighboring Tone

Neighbor tone is another type of ornamentation and similar to passing tone. It can also be called a melodic embellishment that happens between the chord tones. Nonetheless, a complete neighboring tone usually occurs between the two instances of the same chord tones. Likewise the passing tone, movement from the stable tone to the neighbor tone and back will always be by step.

Generally, a complete neighbor can be either accented or unaccented although the unaccented is more common. It is one of the singing methods that are applied by Porter in his singing performance. He used neighbor tone in order to create the melodic variation and riffs in his melody. As a result, the note delay the starting of the target note and approaching to target and creates the variations of melodic lines. The followings are the examples of Gregory Porter’s use of neighboring tones.

Figure 6 Example 4.6 The use Neighboring tones in “Water Under Bridges” from measure 11 to 12 (See the song in Appendix page no.69)

11 Ab Eb/G 12 Ab⁶ Eb/G Fm^{7(b5)} Abm⁶/Bb

— and sad songs — thst al - ways play — you start — to hate

The above example demonstrates that in bar 12 of “Water Under Bridges” Porter applied Eb neighboring note in second beat to connect the target note F from F. Eb is non-chord tone and minor 7 tension notes for the Fm7 chord. He used F to

connect Eb and G. That moves continue by means of diatonically to target notes through neighboring notes. In this phrase, Porter used G to F and Eb same descending motion in Fm7b5 and Abm6 chord. He chooses F note to connect both melodic lines. It is observed that Eb neighboring notes creates lead back to chord tone and support repeated melodic phrase.

Figure 7 Example 4.7 The use Neighboring tones In “Water Under Bridges” from measure 13 to 14 (See the song in Appendix page no.69)

Example 3.7 demonstrates that in bar 14 of “Water Under Bridges” Porter used F neighboring note in off beat of the second beat to connect Eb to Eb. F is the non-chord tone and tension 9 notes for the Eb chord. In this phrase, Eb note steps up motion to F note and step down motion back to Eb form F note. Eb is the tonic degree of the Eb major scale and this phrase descending direction can end with tonic note in second off beat. However, Porter used F neighboring note between the two tonic notes and created as grace note effect. From the lyrics side, the word “spend” has to produce two sounds during speak or singing. Similarly, for this phrase in order to sing the lyric “spend” it has to use two notes. Actually, in this place he can Eb note instead of F neighboring tone. However, ending phrase by using F neighboring tone before Eb notes makes listener more interesting for this song.

Figure 8 Example 4.8 The use Neighboring tones in “Hey Laura” from measure 43 to 44 (See the song in Appendix page no.74)

The above example 3.8 can be described that in bar 44 of the song “Hey Laura”

Porter creates F# neighboring notes to connect Eb from Eb notes. F# note is the non-chord tone and tension 9 for Em7 and use on beat of second beat in bar 44. Step up to F# from Eb and step up off to Eb from F#. This is a diatonically motion to target note. In this phrase, Porter applies F# neighboring note in order to lead back to the chord tone and creates ending of the phrase with trills.

Figure 9 Example 4.9 The use Neighboring tones in “Hey Laura” from measure 53 to 54

(See the song in Appendix page no.74)

For example 3.9, it can be described that in bar 54 of “Hey Laura” song, Porter applies D neighboring tone on second beat and connect with E. In this phrase, Porter uses neighboring notes is same situation in example 3.6 in bar 45. D note is a non-chord tone and minor 7 tension degree for Em7 chord. While studying E note on up beat of the first beat, he uses E note as anticipation before the Em7 chord, step down to D Neighboring note and step up (or) lead back to E chord tone. It is clear that D neighboring note makes a smooth connection between the same note. In terms of the scale side, D note is the tonic of the D major scale and 7 degree (leading note) of the E minor scale. Therefore, the phrase ending with D neighboring note of E in Em7 chord makes feeling of mournfulness to listeners.

Figure 10 Example 4.10 The use Neighboring tones in “Hey Laura” from measure 49 to 50

(See the song in Appendix page no.74)

Porter uses neighboring notes to create variation and Riffs in his phrasing. The above example can be explained that in bar 58 of the song “Hey Laura”, D note and F# note are the chord tones of D major chord. E note is non-chord tone and tension 9 degree for D major as well. Porter creates two bar phrase start from second beat of bar 49 to third beat of bar 50. In bar 50 D note is the target note for ending phrase. He creates Riffs connect to F# chord tone skid up from D, skid down to D from F# , step up to E neighboring note from D and step down (or) lead back to D form E note. It is obvious that using E neighboring note creates motion of the melodic line and smooth in Riff while tension 9 sound increases the engagement between the listeners and the song.

4.1.3 Appoggiatura

Appoggiatura is similar to neighbor tone and grace note, though it is accented. It is approached to stable notes by leaped and followed by step usually down, however, always in the opposite direction of the preceding leap to a more stable tone (typically a chord tone). The appoggiatura is often written as a grace note prefixed to a principal note and printed in small character, without the oblique stroke.

Porter uses Appoggiatura notes to create melodic Variation and thus notes introduces late back a bit with beat and some notes started on strong beat. He uses appoggiatura to create accented notes on strong beat in his phrasing. Examples are given as below.

Figure 11 *Example 4.11 The use Appoggiatura tones in “Water Under Bridges” from measure 23 to 24(See the song in Appendix page no.70)*

23 Ab Eb/G F°/Ab Bb⁷(sus⁴) 24 Eb Ab/C Eb/Bb

- es - that have al - read - y burned_ it's like wa - ter un - der bridg

According to the example 3.11, it can be illustrated that in bar 23 of the song “Water Under Bridges” on beat of the fourth beat, Eb notes is a appoggiatura tones and connect to F chord tone of Bb7 chord from Gb notes. And it skips down to Eb appoggiatura note form Gb note and steps up to F note form Eb. The latter Eb note stand for non-chord tone and tension 11 note for Bb7sus4. In this phrase, Porter uses Eb Appoggiatura tone create contour of melody to conjunct motion and as a tension 11 song produce melody to pathos.

Figure 12 Example 4.12 The use Appoggiatura tones in “I Fall In Love Too Easily” from measure 5 to 8 (See the song in Appendix page no.108)

For example 3.12, in bar 6 of the song “I Fall In Love Too Easily” Porter uses D appoggiatura note on beat of the second beat and connect to Eb and G notes by skipping down from G to D and step up to Eb form D . Actually, such kind of motion is diatonically moving in the Eb major scale and contour of melody disjunctive motion G to D interval. In this phrase, D note is non-chord tone and tension 9 note for Cm7 and subtonic or leading note in Eb major scale. Moreover, it is observed that D appoggiatura tones creates changing the direction of contour and lead to the Eb note as ending of the phrase with tonic note. It is studied that using appoggiatura tone can create chord tone to be up beat of the beat.

Figure 13 Example 4.13 The use Appoggiatura tone in “Hey Laura ” from measure 14 to16 (See the song in Appendix page no.72)

The above example can be described that in measure 15 and 16 of the song “Hey Laura”, the singer uses E appoggiatura note in off beat of the fourth beat and connect to D from Bb note while moving diatonically in D major skip up to E appoggiatura note from B and step down to D from E note. E note is a non-chord tone and tension 9 note in D major chord. Porter also applies E appoggiatura note for ending of the phrase and it changes the shape of melody to up and lead back to tonic note.

Figure 14 Example 4.14 The use Appoggiatura tone in “Hey Laura” from measure 23 to 25
(See the song in Appendix page no.73)

The image shows a musical staff in treble clef with a key signature of one sharp (F#). The melody spans three measures: 23, 24, and 25. Measure 23 contains the lyrics "i real ly am sor ry but it_". Measure 24 contains "just cound n't wait_". Measure 25 contains "with a healthy does of_". In measure 24, the notes B4 and E5 are circled, with an F#5 note written above them, indicating an appoggiatura tone. A chord symbol "Em7" is placed above measure 24. The lyrics are written below the staff.

The above example demonstrates that, in measure 24 of “Hey Laura” Porter used F# as an appoggiatura tone to connect B and E on the second beat. The motion is chromatically skip up from B to F# and step down to E. and F# is the non-chord tone and 9 tensions for Em7 chord. Therefore, using F# as an appoggiatura tone creates changing in the shape of melody direction and making it smooth in connecting with the target note. The tension notes pass between the two chords and that sound produces more attraction for the listeners as well.

4.1.3 Escape Tone

And escape tone or *ecappe'e*, is a kind of incomplete neighbor tone that is unaccented, preceded by step (usually up) from a chord tone, and followed by leap (usually down, but always in the opposite direction of the preceding step).

Figure 15 Example 4.14 The use Escape tones in “Hey Laura” from 53 to 54(See the song in Appendix page no.74)

53 A 54 Bm7 Em7

That your're in Love with me and_ Oh This fool can see_____ That the

To illustrate the example of using escape tones it can be seen clearly in example 3.14. It can be described that in bar 53 of the song “Hey Laura”, Porter uses D escape note before the fourth beat step down from E note and skips up to A note. In this measure 53 and 54, the first phase connect the second phrase by means of call and response. It can be seen that D appoggiatura note leads contour of melody line up to A note and supports the connection with the second phrase. Furthermore, D note is a non-chord tone and tension 11 note for A major chord. Thus, tension sound creates engagement in melody. Porter applies escape tone before the last beat and sustain on beat of the fourth beat and the target note reaches up beat of the that beat as he wants to sing the chord tone late.

Figure 16 Example 4.15 The use Escape tones in “Water Under Bridges” from Measure 48 to 51 (See the song in Appendix page no.71)

48 Cm 49 Ab/C Eb/Bb Ab6 Eb/G

it's like wa - ter un - der bridg - es_____ that have al -

50 Fm7(b5) 51 Eb

read - y burned_____

The above example 3.15 illustrates that in measure 49 of the song “Water Under Bridges” Porter uses F appoggiatura note to connect Ab from G note ,step down to F form G and skip up to Ab from F with mix contour motion diatonically in Eb major scale. It is noticed that F note is non-chord tone and major 7 tension note for

E \flat chord. Therefore, using F appoggiatura creates changing the shape of melody direction and making it smooth in connecting with the target note. As Tension notes pass between the two chords the sound that it produces create more attraction for the listeners as well.

Figure 17 Example 4.16 The use Escape tone in “No Love Dying” from measure 4 to 5

(See the song in Appendix page no.57)

The example demonstrates that, in measure 4 of No Love Dying Porter used C as an escape tone to connect D \flat and E \flat on the second beat. This creates an ascending diatonic motion. C is the non-chord tone and 9 tensions for B \flat m chord. Therefore, using C as an escape tone creates changing the shape of melody direction and making smooth in connecting with the target note. As Tension notes pass between the two chords and that sound produces more attraction for the listeners as well.

Figure 18 Example 4.17 The use Escape tone in “No Love Dying ” from measure 20 to21(See the song in Appendix page no.58)

The example 3.17 can be described that in measure 20 of the song “ No Love Dying “ the singer creates D \flat escape note on off beat off second beat and connect A \flat from E \flat note. E \flat moves diatonically half step down to D \flat and skip up to A \flat from D \flat . D \flat is a non-chord tone and tension 11 note for A \flat chord. Porter applies D \flat escape tone as appoggiatura to change contour melody and tension sound that creates better for the song.

Chapter 5

The Use of Motive Development in Gregory Porter’s Performance

Motive is known as the smallest structural unit possessing thematic identity. Generally, it is considered as the shortest subdivision of a theme or phrase that maintains its identity as a musical idea. A harmonic motif is a series of chords defined in the abstract, that is, without reference to melody or rhythm. A melodic motif is a melodic formula, established without reference to intervals. A rhythmic motif is the term designating a characteristic rhythmic formula, an abstraction drawn from the rhythmic values of a melody.

Any motif may be used to construct complete melodies phrases, themes and pieces. Musical development uses a distinct musical figure that is subsequently altered, repeated, or sequenced throughout a piece or section of a piece of music, guaranteeing its unity. Porter used motive development to create strong structure of the song.

5.1 Rhythmic Displacement

Rhythmic displacement is the act of shifting a line rhythmically. In other words, an entire line is moved forward or backward by a certain number of beats.

Figure 19 *Example 5.1 The use of Rhythmic displacement in “Brown Grass” from measure 1 to 3 (See the song in Appendix page no.87)*

Brown grass _____ on the oth er side no-thing but brown gras s_____

The above example 4.1 demonstrates that in measure 1 and 3 “Brown Grass”, Porter used 3 notes motif on fourth beat of incomplete bar before measure 1. It can be observed that the phrase finished on second beat of measure 1. Moreover, the same motive used again in bar 3, second motive phrase start on first beat and finished on third beat. Porter used 3 notes motive as rhythmic displacement and created call and response phrase.

Figure 20 Example 5.2 The use of Rhythmic displacement in “No Love Dying” from measure 4 to11 (See the song in Appendix page no.57)

A

4 $B^{\flat}m$ E^{\flat} D^{\flat} A^{\flat} G^{\flat} 5 A^{\flat}

There will be no love that's dy - ing here The bird_ that flew in_

6 G^{\flat} A^{\flat} G^{\flat} A^{\flat} G^{\flat} A^{\flat}

through my win - dow sim - ply_ lost his way He_ broke his wing I helped him heal_ and

9 G^{\flat} 10 D^{\flat} A^{\flat} $B^{\flat}m$ $E^{\flat}m$ 11 $B^{\flat}m$

then he flew a way well the death of love is ever where but I_ won't let it be_ There will

The above example 4.2 demonstrates that Porter used the same motif as rhythmic displacement in “No Love Dying”. At the beginning, motif started on upbeat of third beat in measure 5 and finished on second beat of measure 7. Likewise, he used the same motive phrase again in measure 7 to 11. But the second phrase started on forth beat of measure 7 and finished on third beat of measure 9. In this second phrase he changed notes value and used rest at ending of the phrase. In these measures 5 to 7 and 7 to 11 Porter used the same phrase in different beats, the former on is offbeat of third beat in measure 5 and the latter one is started on offbeat of fourth beat in measure 7. Therefore, it created more space between the two repeated phrases and make the starting of second phrase later than first phrase.

Figure 21 Example 5.3 The use of rhythmic displacement in “Water Under Bridges” from measure 43 to 45 and 48 to 50 (See the song in Appendix page no.71)

The musical score is presented in four systems, each on a single staff in a key signature of two flats (B-flat major or D-flat minor). The lyrics are written below the notes.

System 1 (Measures 42-45): Measures 42 and 43 contain the lyrics "- es that have al - read - y burned_". Measure 44 contains "it's like wa - ter un - der bridg". Measure 45 contains "es_ that have al - read-y burned_____". Chords above the staff include Ab, Eb/G, Fm7(b5), Abm6/Bb, Eb, Ab/C, and Eb/Bb.

System 2 (Measures 46-47): Measure 46 contains "they say_". Measure 47 contains "theysay_____ they say". Chords above the staff include Ab6, Eb/G, Fm7(b5), Abm/Bb, Eb, Cm, and Eb.

System 3 (Measures 48-49): Measure 48 contains "_____". Measure 49 contains "it's like wa - ter un - der bridg - es_____ that have al -". Chords above the staff include Cm, Ab/C, Eb/Bb, Ab6, and Eb/G.

System 4 (Measures 50-51): Measure 50 contains "_____". Measure 51 contains "read - y burned_____". Chords above the staff include Fm7(b5), Bb(sus4), and Eb.

The above example 4.3 demonstrates that Porter used the same motive as rhythmic displacement in “Water Under Bridges.” At the first motive, he started phrase on offbeat of second beat in measure 43 and finished on second beat of 45. Besides, he used the same motive again in bar 48 to 51. Similarly, the second phrase also started on offbeat of fourth beat in measure 48 and finished on first beat of measure 51. In these measures 43 to 45 and 48 to 51 Porter used the same phrase in different beats, the former on is offbeat of second beat in measure 43 and the latter one is started on offbeat of fourth beat in measure 48. Thus, it created more space between the two repeated phrases and make the starting of second phrase later than first phrase.

Figure 22 Example 5.4 the use of rhythmic displacement in “Hey Laura” from measure 1 to 10(See the song in Appendix page no.72)

hey lau ra it's me___ sor ry but i had to ring yourdoor bell so late_

but there's some thing both er ing me i real iy am sor ry but it

just cound n't wait_ is there some one else in stead of me

The above example demonstrates that Porter used the same motive as rhythmic displacement in “Hey Laura”. For the beginning, the phrase started on second beat in measure 3 and finished on fourth beat of measure 4. Moreover, he used the same motive again in bar 7 to 8. In this second phrase he started on upbeat of first beat in measure 7 and finished on fourth beat of measure 8. In these measures 3 to 4 and 7 to 8 Porter used the same phrase in different beats, the former one is offbeat of second beat in measure 3 and the latter one is started on offbeat of first beat in measure 7. Thus, the two repeated phrases and created the starting of second phrase earlier than the first phrase.

5.2 Melodic displacement

Variations of the melody of a motive can be produced through melodic displacement. The pitches will change, but the graphics of the melody will remain intact: if the melody of the motive ascends, the melody of the variation will also ascend, but in different intervals.

Figure 23 Example 5.5 The use of melodic displacement in “I Fall In Love Too Easily” from measure 17 to 19 and 49 to 50 (See the song in Appendix page no.108)

The image shows two staves of musical notation in G minor. The first staff covers measures 17 to 20. Measure 17 has a whole note 'I' (F) with chord Fm7. Measure 18 has a quarter note 'fall' (A) with chord Bb13. Measure 19 has a quarter note 'to' (Bb) and a quarter note 'ea' (C) with chord Db7(#11). Measure 20 has a quarter note 'si' (D) and a quarter note 'ly' (Eb) with chord C7. A 'rit.' marking is above measure 20. The second staff covers measures 48 to 50. Measure 48 has a whole note 'in love' (F) with chord Fm7. Measure 49 has a quarter note 'too-' (A) and a quarter note 'ea' (Bb) with chord Bb9. Measure 50 has a quarter note 'si' (C) and a quarter note 'ly' (Eb) with chord Db7(#11). The same four-note melodic motif (A-Bb-C-Eb) is circled in both staves to show its displacement.

The above example describes that Porter used same motive in measure 18 to 19 and 49 to 50 in “I Fall In Love Too Easily”. The 4 notes motive was used on offbeat of fourth beat in measure 18 and finished on third beat of measure 19. Meanwhile, the same motif was used again as offbeat of first beat in measure 49 and finished on third beat. On the other hand, in this second phrase, he developed the 4 notes motif with passing tones and neighboring tones. Porter used motif in order to change the beat and created variation of phrase.

Figure 24 Example 5.6 The Use of melodic displacement in “Water Under Bridges” from measure 13 to 17 (See the song in Appendix page no.69)

The image shows two staves of musical notation in G minor. The first staff covers measures 13 to 14. Measure 13 has a whole note 'Do you re-mem-ber' (C) with chord Ab. Measure 14 has a quarter note 'the' (D) and a quarter note 'days we used to spend?' (Eb) with chord Bb/D. The second staff covers measures 15 to 17. Measure 15 has a quarter note 'Mem-,ries so strong' (C) and a quarter note 'it keeps me from mov-' (D) with chord Abmaj7. Measure 16 has a quarter note '- in on' (Eb) and a quarter note 'If I could go back' (F) with chord Eb/G. Measure 17 has a quarter note 'I'd' (G) with chord Ab/Eb Gm/Bb. The same rhythmic phrase (C-D-Eb) is highlighted in both staves to show its displacement.

The above example describes that Porter used same rhythmic phrase in measure 13 and 17 in ‘Water Under Bridges’. In measure 13, he created phrase with C, D and Eb as 16 note, 8 note and dotted 8 note. It can be noticed that the phrase started on beat of first beat and finished on upbeat of third beat in measure 13. Furthermore, he used the same rhythm but used G instead of D on second beat and F instead of D in measure 17. In these two phrases Porter used melodic displacement created to improve motif and variation phrase.

5.7 The use of melodic displacement in “Hey Laura” from measure 3 to 4 and 19 to 22 (See the song in Appendix page no.72 to 73)

The musical score is presented in three systems, each in treble clef with a key signature of one sharp (F#) and a 4/4 time signature.

- System 1:** Measures 2, 3, and 4. Measure 2 contains the lyrics "hey lau ra it's me_". Measure 3 is marked with a box 'A' above it and contains a whole rest. Measure 4 is marked with a box 'A' above it and contains the lyrics "sor ry but i had to ring yourdoor bell so late_". A melodic line is drawn across measures 2 and 4, starting on the second beat of measure 2 and ending on the fourth beat of measure 4. Chords 'D' are indicated above measures 3 and 4.
- System 2:** Measures 17, 18, and 19. Measure 17 contains the lyrics "hey lau ra it's me_". Measure 18 contains the lyrics "sor ry but i had to ring your door". Measure 19 contains the lyrics "sor ry but i had to ring your door". A melodic line is drawn across measures 17 and 19, starting on the second beat of measure 17 and ending on the fourth beat of measure 19. Chords 'D' are indicated above measures 17 and 18.
- System 3:** Measures 20, 21, and 22. Measure 20 contains the lyrics "bell so late_". Measure 21 contains the lyrics "but there's some thing both er ing me_". Measure 22 contains the lyrics "but there's some thing both er ing me_". A melodic line is drawn across measures 20 and 22, starting on the second beat of measure 20 and ending on the fourth beat of measure 22. Chords 'Em7' and 'D' are indicated above measures 20 and 22 respectively.

The above example demonstrates that Porter used same motive as melodic displacement in “Hey Laura”. At the first two bar motive started on second beat of measure 3 and finished on fourth beat of measure 4. Moreover, he used the same motive again in measure 19 to 20. Nonetheless, in this second phrase Porter used A on upbeat of third beat instead of D and E form first phrase in measure 19. In addition, he used F#, E and D as sequence on second beat and third beat of measure 20 instead of B an G from first phrase. In these two phrases Porter used melodic displacement created to improve motive and variation phrase.

5.3 Anticipation

An anticipation is essentially an otherwise stable tone that comes early. An anticipation is typically a non-chord tone that will occur immediately before a change of harmony, and it will be followed on that change of harmony by the same note, now a chord tone of the new harmony. It is typically found at the ends of phrases and larger formal units.

Figure 25 Example 5.8 The use of anticipation in “No love dying” form measure 55 to 56 (See the song in Appendix page no.60)

55 D^{\flat} G^{\flat} D^{\flat} E^{\flat} A^{\flat} D^{\flat} 56 D^{\flat} E^{\flat} A^{\flat} 3
 for me There will be no love that's dy-ing for you andme oh There will be no love dy-ing

The above example demonstrates that, in measure 55 “No Love Dying”, Porter created D^{\flat} anticipation tone at offbeat of the third beat which is situated within A^{\flat} chord and before D^{\flat} chord. D^{\flat} is not only non-chord tone but also 11 tensions note for A^{\flat} chord. It can be observed that D^{\flat} anticipated a beat before the D^{\flat} major functional chord because it intended to be sounded and foreshadowed by a melody note that creates a form of suspension.

Figure 26 Example 5.9 The Use of anticipation in “I fall in love too easily” from measure 25 to 28 (See the song in Appendix page No.109)

25 Fm^7 26 $B^{\flat}7$ 27 $E^{\flat}maj^7$ 28 Cm^7
 I fall in love to ea si ly

The above example describes that in measure 27 of “I fall in love too easily”, E^{\flat} is used within $B^{\flat}7$ chord as anticipation tone on offbeat of that fourth beat before $E^{\flat}maj^7$. In this phrase, E^{\flat} is non-chord tone and also 11 tensions note for $E^{\flat}7$ chord. However, it is chord tone for $E^{\flat}maj^7$, E^{\flat} anticipated a beat before the $E^{\flat}maj^7$ functional chord as it intended to be sounded and foreshadowed by a melody note that creates a form of suspension.

Figure 27 Example 5.10 The use of anticipation in “Brown Grass” from measure 10 to 12. (See the song in Appendix page No.87)

10 $A\flat\text{maj}7$ 11 $D\flat\text{maj}7$ 12 $E\flat\text{m}/G\flat$ $A\flat\text{maj}7$

— Brown grass — on the ot-her side not-hing but

The above the example describes that in measure 11 of “Brown Grass”, Db is used within Ab Major 7 chord as anticipation tone on offbeat of the fourth beat before Db major7. In this phrase, Db is non-chord tone and also 11 tensions tone for Ab major7. Db anticipated the Db major7 functional chord a beat before it intended to be sounded and foreshadowed by a melody note that creates a form of suspension.

Figure 28 Example 5.11 The use of anticipation tone in “Brown Grass” from measure 7 to 9 (See the song in Appendix page No.87)

7 $B\flat\text{m}7$ $F\text{m}7(\text{add}11)$ $B\flat\text{m}7$ 8 $D\text{m}7$ 9 $F\text{m}7$ $G\flat\text{maj}7$ $F\text{m}7(\text{add}11)$ $D\flat$ $A\flat$ $D\flat$

— my seif fal-ling down on brown grass — now I find my self rol-ling round on brown grass.

The above the example describes that in measure 8 of “Brown Grass”, F is used within Bbm7 chord as anticipation tone on offbeat of the fourth beat before D minor7. In this phrase, F is a 5th chord tone of Bbm7 and also 3rd chord tone for Dm7. F anticipated the Dm7 functional chord a beat before it intended to be sounded and foreshadowed by a melody note that creates a form of suspension.

5.4 Suspension

A suspension is comprised of three cored parts, preparation (accented or unaccented), suspension itself (accented), and the resolution (unaccented). The preparation is also called a chord tone (consonance). On the other hand, the

suspension is the same note as the preparation and occurs simultaneously with a change of harmony. The suspension then proceeds down by step to the resolution, which occurs over the same harmony as the suspension. The suspension is in many respects the opposite of the syncopation: if the anticipation is an early arrival of a tone belonging to the following chord, a suspension is a lingering of a chord tone belonging to the previous chord that forces the late arrival of the new chord's chord tone.

Figure 29 Example 5.12 The use of suspension tone in “Water Under Bridges” from measure 13 to 14 (See the song in Appendix page No.69)

The above the example describes that is measure 13 to 14 of “Water Under Bridges”, C is used as suspension tone on offbeat of fourth beat and step down connect to B. In this phrasing, C is a chord tone of Ab chord. Porter used C as suspension tone created delaying of Bb starting in measure 14.

Figure 30 Example 5.13 The use of suspension in “Water Under Bridges” from measure 7 to 9 (See the song in Appendix page No.69)

The above the example demonstrates that in measure 5 to 6 of “Water Under Bridges”, D is used as suspension tone on offbeat of fourth beat and step down connect to C. In this phrasing, D is a chord tone of Bb chord. D note created delaying of starting C in measure 6 and tension 9 and thus this makes the music more interesting for the listeners.

Figure 31 Example 5.14 The use of suspension in “No Love Dying” from measure 20 to 21(See the song in Appendix page No.58)



The above the example explains that in measure 20 to 21 of “No Love Dying” Ab is used as suspension tone on offbeat of second beat and stepdown connect to F. In this phrasing, Ab is a chord tone of Ab major chord and created delayed starting of F in Bar 21. Porter used suspension tone for sustaining note to delay in the next chord.

Figure 32 Example 5.15 The use of suspension in “Brown Grass” from measure 19 to 20(See the song in Appendix page No.88)



The above example describes that in measure 19 to 20 of “Brown Grass”, C is used as suspension tone on offbeat of fourth beat and stepdown connect to Bb. C is a major 7 tension of DbM7 chord. C suspension tone made starting of Bb delayed on first beat of measure 20 and created tension sound for Bbm7.

5.5 Sequence

In music, sequence is the repeating figure of melodic, thus linking and developing musical material. The more or less exact repetition of a melody at another level, higher or lower. If the repetition is only in the melody, with changed harmony it is called a melodic sequence.

Figure 33 Example 5.16 The use of sequence in “No Love Dying” from measure 4 to 5 (See the song in Appendix page No.109)

A

There will be no love that's dy - ing here The bird that flew in

The above example describes that in measure 4 to 5 of “No Love Dying”, Porter created ascending melodic sequence with in Bbm, Eb , Db and Ab in measure 4. He used 3rd interval for each chord , Bb to in Eb and Db to F in Db. In Ab chord, he used perfect fifth interval Db to Ab chord. In this phrase , using of sequences created improvement of melodic lines with same repeated rhythm and motif.

Figure 34 Example 5.17 The use of sequence in “No Love Dying” from measure 18 to 19(See the song in Appendix page No.58)

all rest up on a rus - ty nail be fore it made it's fall well the

The above example explains that in measure 18 to 19 of “No Love Dying”, Porter created descending melodic sequence with different notes values. He used major 2nd interval from Bb (8 note) to Ab (32 note) and from F to Eb , third beat and fourth beat retrograde inversion in measure 18. In measure 19, he used again Bb (8 note) to Ab (16note) and F(16note) to Eb (dotted 8note). These sequences created different notes in order to delay on every beats to listeners.

Figure 35 Example 5.18 The use of sequence in “Brown Grass” from measure 21 to 22(See the song in Appendix page No.88)

21 Eb^m7 22 C^m7 G^bmaj7

ever need I looked at the distant view and thought it was for me

The above example describes that in measure 21 to 22 of “Brown Grass”, Porter created melodic sequence with Eb Major scale. For instance, Eb step up to F before stepping back down to Eb . On the other hand, Eb to Db it became step down and Db to Eb it became step up by major 2nd intervals in measure 22. These sequences created notes to delay the starting point of every beats to listeners.

Figure 36 Example 5.19 The use of sequence in “Free” from measure 5 to 6(See the song in Appendix page No.82)

5 Ab^m13 6 F7(#5)/C# Eb7(#5)/B

Want to be free go-t be free want to be free go-t be free want to be free

The above example demonstrates that in measure 5 to 6 of “Free”, Porter created melodic sequences with Cb and Ab notes starting on second beat of measure 5 and ended at upbeat of first beat in measure 6. In this phrasing, Porter used melodic sequences at the middle of the phrase. These sequences created repeated motif and dotted 16 notes created delay of the next not

CHAPTER 7 CONCLUSION

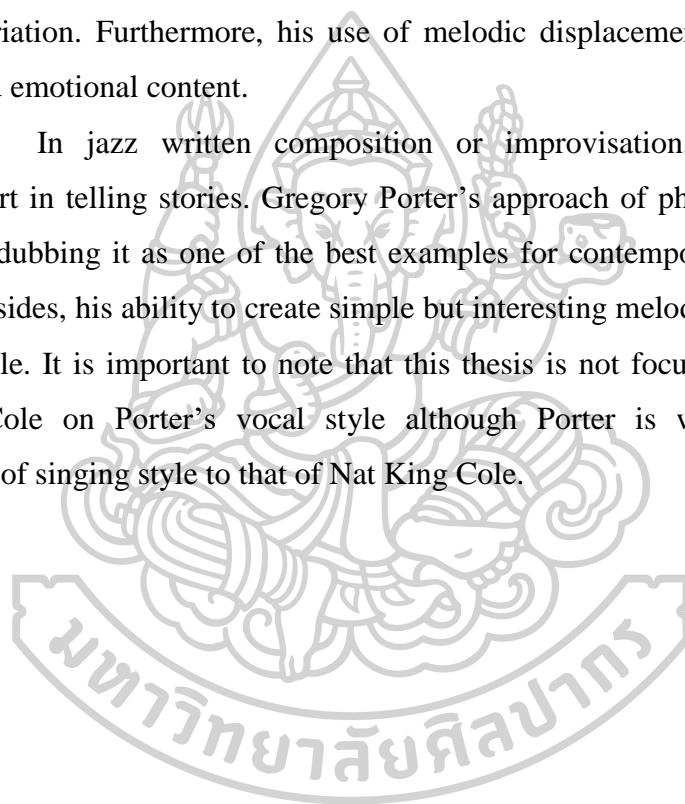
The purpose of this study was to analyze Gregory Porter's approach in the "Liquid Album" which was released in 2013 and awarded the best male vocal at Grammy Award. In this study, 15 songs were analyzed from this album, focusing mainly on Gregory Porter's use of non-harmonic tones such as ornamentation which is mostly used at the beginning of the melodic phrasing. This study shows that Porter's melodic phrases are smooth and tensions tones can increase the engagement of the listeners thereby contracting the movement of the songs. Moreover, the repeating phrases can create space and cause delaying at the starting point of different beats. Most of the phrases are built with neighboring tones, he used such kind of tones in order to delay either at the beginning or at the end of the phrase with the purpose of generating emotional feelings for the listeners. In creating variation phrases, using non-harmonic tones can produce smooth phrase and more engaging mood in jazz music.

The analysis of the 15 selected tunes in this paper illustrates the musical instruments that Porter mostly used in this melodic phrasing. For instance, he applied non-harmonic tones as passing tones, neighboring tones, appoggiatura tone, and escape tone. Furthermore, he used rhythmic displacement, melodic displacement, anticipation, suspensions and sequence for motif development. As such, Porter's melodic phrases are smooth and it is noticed that tension tone can improve the engagement of the listeners and construct the movement of the song. Furthermore, his repeated phrases created space and caused delay at the starting point on different beat. Generally, most of the phrases are built through neighboring tones or non-harmonic tones. He created the delay effect at the beginning or end of the phrase. He used the non-harmonic tone or neighboring to connect the chord tone that can stir the listeners' emotion. In summary, by using non-harmonic tones up to create variation in phrases, the contour of each phrase is smothered and while at the same time, the tension in the music makes it more attractive and pleasant to the ears of the listeners.

In this album, the melody lines which were transcribed from the album are good samples of Gregory Porter approaches melodies. The researcher analyzes

Porters' phrasing by using two main approaches, usage of non-harmonic tone as ornamentation and the usage of motif development. The uses of non-harmonic tone is one of his main approach to phrasing. He created phrases through simple motif, non-harmonic tone as passing tone, neighboring tones, appoggiatura tones, and escape tones to develop variation of the motive. In addition, he applied non-harmonic tones to create smooth motion of phrase and used tension sound to engage the listeners and to connect between the chord tone. Applying motif development is another important approach in Porter's phrase. He used rhythmic displacement and melodic displacement to create variation. Furthermore, his use of melodic displacement creates harmonic, rhythmic and emotional content.

In jazz written composition or improvisation, melody plays an important part in telling stories. Gregory Porter's approach of phrasing is immensely unique thus dubbing it as one of the best examples for contemporary vocalists about phrasing. Besides, his ability to create simple but interesting melodic line in jazz music is also notable. It is important to note that this thesis is not focusing on influence of Nat King Cole on Porter's vocal style although Porter is well known for his resemblance of singing style to that of Nat King Cole.



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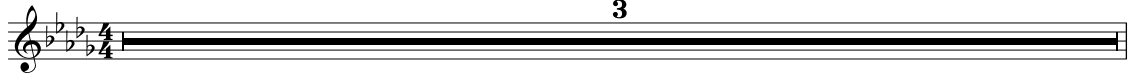
APPENDIX

NO LOVE DYING

Gregory Porter

♩ = 66

3



A

4 Bbm Eb D♭ Ab G♭⁵ Ab

There will be no love that's dy - ing here The bird_ that flew in_

6 G♭ Ab G♭⁷ Ab

through my win - dow_ sim - ply_ lost his way He_

8 G♭ Ab 9 G♭

_ broke his wing_ I_ helped him heal_ and then he flew a way well the

10 D♭ Ab Bbm Ebm 11 Bbm

death of love is ever_ where_ but I_ won't let it be_ There will

12 D♭ G♭ Ab 13 D♭

be no love_ that's dy_ ing here for me_

A2

14 Bbm Eb D♭ Ab 15 G♭ Ab

There will be no love that's dy - ing here The mir - row that fell

16 G♭ Ab G♭¹⁷

from the wall was - - rag - ge - dy that's all

2
18 $A\flat$ $G\flat$ $A\flat$ 19
rest up on a rus - ty nail be fore it made it's fall well the

20 $D\flat$ $A\flat$ $B\flat m$ $E\flat m$ 21 $B\flat m$
bones of love are eve - ry where but I won't let it be__ there will

22 $D\flat$ $G\flat$ 23 $D\flat$
be kno love that's dy - ing here for me

A3
24 $B\flat m$ $E\flat$ $D\flat$ $A\flat$ $G\flat$ 25 $A\flat$
There will be no love that's dy - ing here Four flo - wers in

26 $G\flat$ $A\flat$
my Asi - an vase is not a sign we're

27 $G\flat$ $A\flat$ 28 $G\flat$ $A\flat$
dead I paid for three a__ sweet old la - dy

29 $G\flat$ $D\flat$ $A\flat$ $B\flat m$ 30
gave me four in - stead There's some doubt that's out about this love but

31 $E\flat m$ $B\flat m$ $D\flat$ 32 $G\flat$
I won't let it be__ There will be no love that's dy - ing here

33 $D\flat$ 34 saxophone solo
for me - **10**

A4

35 $B\flat m$ $E\flat$ $D\flat$ $A\flat$ $G\flat$ $A\flat$ 36 3

There will be no love that's dy - ing here The bird that flew in

37 $G\flat$ $A\flat$ $G\flat$ 38 $A\flat$

through my win - dow_ sim - ply lost his way_ He

39 $G\flat$ $A\flat$ $G\flat$ 40

broke his wing I help - ed him heal and then he flew a way well the

41 $D\flat$ $A\flat$ $B\flat m$ $E\flat m$ $B\flat m$ 42

death of love is ever - y where but I won't let it be There will

43 $D\flat$ $E\flat$ $A\flat$ 44 $D\flat$

be no love that's dy - ing Here_ for me No - - -

45 $D\flat$ $E\flat$ $A\flat$ $D\flat$ $G\flat$ $D\flat$ $E\flat$ $A\flat$ $D\flat$ 46

There will be no love that's dy - ing here for me There will be no love that's dy - ing for you and

47 $D\flat$ $E\flat$ $A\flat$ 48 $D\flat$

me oh There will be no love dy - ing here No, Not for me_

49 $D\flat$ $E\flat$ $A\flat$ 50 $D\flat$

There will be no love that's dy - ing here No_

51 $D\flat$ $E\flat$ $A\flat$ 52 $D\flat$

There will be no love that's dy - ing_ here_ NO - - - -

4

53 D \flat E \flat A \flat 54 **rit.** D \flat

There will be no-love- dy ing for me

55



♩ = 104

LIQUID SPIRIT

Gregory Porter

A

Un re-route the riv-ers let the dammed wa-ter be__ There some

3 Em Em

peo-ple down the way that's thir-sty So let the liq - uid spi-rit free__

5 Em Em

The peo-ple are thir - sty cause of man's un- natu-ral hand Watch

7 Em⁷ A⁷ F#m⁷ B⁷(b13) Em⁷

what hap-pens when the peo-ple catch wind When the wa-ter hits the banks of the hard dry land

B

9 Em⁷ Em⁷

Clap your hands now Go head clap your hands now Clap your

11 Em⁷ Em⁷

hands now__ Go head and clap your hands now Hmm hmm

A2

13 Em Em

Get re-ady for the wave It mightstrike like the fin - al flood The

15 Em Em⁷

peo ple hav-n't drank is so long The wa-ter won't ev - en make mud



2

17 **Em7**
 Af - ter it comes it might come with a stea-dy flow Grab the

19 **Em7 A7 F#m7(b5) B7(b13) Em7**
 roots of the tree down by the ri-ver, fill your cup when you spi-rits low Clap your hands now

B2
 21 **Em7 Em7**
 Go head and clap your hands now Clap your hand now

23 **Em7 Em7**
 Clap your hands now Dip

25 **Em7 Em7**
 down and take a drank and fill your wa - ter tank_ Dip

27 **Em7 Em7**
 down and take a drank and fill you wa - ter tank

29 piano solo
 24

A3
 30 **Em7 Em7**
 Un re - route the riv - ers let the dammed wa - ter be_ There some

32 **Em7 Em7**
 peo-ple down the way that's thir-sty let the liq - uid spi-rit free_

34 Em^7 Em^7
 The folk are thir - sty cause of man's un- natu-ral hand Watch

36 Em^7 A^7 Em^7 $F\#m^7(b5)$ $B^7(b13)$ Em^7
 what hap pens when the peo ple catch wind of the wa ter hit ing banks of the hard dry land Clap your

38 **B3** Em^7 Em^7
 hands now Clap your hands now Go head clap your hands

40 Em^7 Em^7
 now Clap your hands now

42 Em^7 Em^7
 Hmm Hmm Dip

44 Em^7 Em^7
 down and take a drank and fill your wa - ter tank_ Dip

46 Em^7 Em^7
 down and take a drank and fill you wa - ter tank_

48 Em^7
 Li - quid spi rit

50 Em^7
 Li - quid spi - - rit

♯

52 Em⁷
 Li - quid sip - rit

54 Em⁷ Em⁷
 Li - quid spi - rit Clap your

56 Em⁷
 hands now Hmm__

58
 Li -

60 Em⁷ Em⁷
 quid spi - rit

62 clap & Bass 9

LONESOME LOVER

GREGORY PORTER

♩ = 176 **A** Cm7 A \flat maj7 G $^+$

So — long I've been — need ing —

6 Cm7 A \flat maj7 G $^+$

your love hear me plead - ing

10 Cm7 A \flat maj7 G $^+$ G7(b13)

love — my heart is bleed - ing —

14 G7(b13)

take me back where I be - long

18 Cm7 A \flat maj7 G $^+$

I — know folks are say - ying —

22 Cm7 A \flat maj7 G $^+$

from you I've been stray - ing

26 Cm7 A \flat maj7 G $^+$ G7(b13)

but still I keep pray - ing —

30 G7(b13) Fm7(add9)

take — me back where I be - long

34 **B** $A\flat\text{maj}7/G$

Poor lone some me

38 $E\flat^9(\text{add}13)$

Why can't you see

42 $Dm7(\flat 5)$

Let by - gones be

46 $G7(\flat 13)$

take me back where I be-long oh

50 $Cm7$ $A\flat\text{maj}7$

Don't be he - si - ta - tin G^+

54 $Cm7$ $A\flat\text{maj}7$

Too long I've been wai-ting love

58 $Cm7$ $A\flat\text{maj}7$ G^+

I'm a - gi - ta - tin Take me

62 $G7(\flat 13)$ saxophone solo **32**

back where I've be - long

B $A\flat\text{maj}7/G$

66 $Fm7(\text{add}9)$

Poor lone some me

70 Eb⁹(add13)
Why can't you see

74 Dm⁷(b5)
Let by - gones be

78 G⁷(b13)
Take me back where I be long oh

82 Cm⁷ A^bmaj7
Don't be he - si ta - tin

86 **A** Cm⁷ A^bmaj7
Too long I've been wait - ing

90 G⁺ Cm⁷ A^bmaj7/G G⁺
Love I'm a - gi - ta - ting

94 G⁷(b13)
Take me

98 G⁷(b13)
back now where I

102 G⁷(b13)
be - long



4

106 G7(b13)

Take me back where I _____ be - long



WATER UNDER BRIDGES

Gregory Porter

Gentle Ballad ♩ = 58

Eb Cm Eb Cm

5 **A** Eb Bb/C Cm Ab/C Eb/Bb

some bod_y told me get o - ver it it's like wa - ter-un - der bridg

7 Ab⁶ G⁺⁷ Abm⁶ Abm⁶/Bb Eb Ab Bb(sus4)

- es that have al - read - y - burned They say

9 Eb Cm Ab/C Eb/Bb

it gets bet ter it gets eas - i - er The mem - ries start to fade

11 Ab Eb/G Ab⁶ Eb/G Fm⁷(b5) Abm⁶/Bb

and sad songs thst al - ways play you start to hate

13 **B** Ab Bb/D Eb Ab/Eb Gm/Bb

Do you re - mem - ber the days we used to spend? Mem -, ries so stor

15 Abmaj7 Eb/G Eb^o/Gb Bb(sus4)/F F7 Bb7(sus4) Abmaj7 Bb/Ab Abmaj9

it keeps me from mov - in on If I could go back I'd

2

18 G⁷(sus⁴) G⁷ Cm Am⁷(b⁵) A^bm⁶ Eb/G Ebm/G^b Cm⁷/F F B^b7(sus⁴)

take our worst day E-ven our worst days are bet ter than lone - li- ness_____

A2

21 Eb B^b/C Cm A^b/C Eb/B^b

Some bod - y - told_ me get o ver it It's like wa ter un - der bridg

23 A^b Eb/G F^o/A^b B^b7(sus⁴) Eb A^b/C Eb/B^b

- es - that have al - read - y - burned_ it's like wa - ter un - der bridg

25 A^b6 Eb/G Fm⁷(b⁵) A^bm⁶/B^b Eb Cm Eb Cm

- es that have al - read - y - burned

B2

30 A^b B^b/A^b B^b(sus⁴) B^b/D Eb A^b/Eb Eb

Do you re me - ber the days we used to spend? Mem-'ries so stron

32 A^b A^b(sus²) Eb/G G^b1³ Eb/F F⁷ B^b7 A^b A^b6 B^b/A^b A^b6

— it keeps me from mov - ing on If I could go back I'd

35 Dm⁷/G G⁷/B Cm⁷ Am^(b5) A^bm⁶ Eb/G Ebm/G^b F⁷ F A^b/B^b

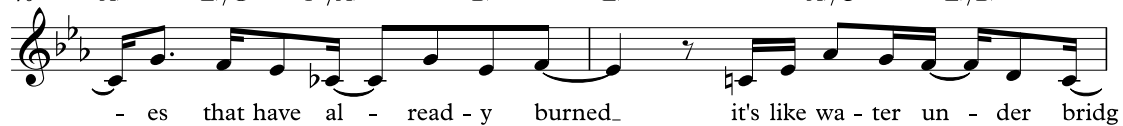
take our worst days E-ven our worst days are bet-ter than lone - li ness_____

A3

38 Eb B^b/C Cm A^b/C Eb/B^b

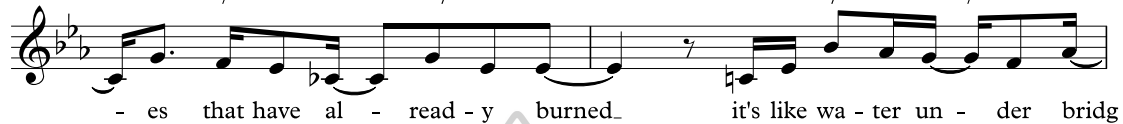
Some bod - y told_ me get o - ver it it's like wa - ter un - der bridg

40 $A\flat^6$ $E\flat/G$ $F^\circ/A\flat$ $B\flat^7$ $E\flat$ $A\flat/C$ $E\flat/B\flat$



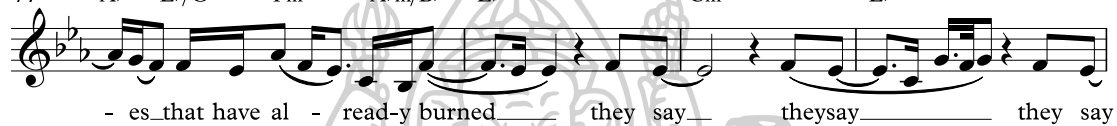
- es that have al - read - y burned_ it's like wa - ter un - der bridg

42 $A\flat$ $E\flat/G$ $Fm^7(b5)$ $A\flat m^6/B\flat$ $E\flat$ $A\flat/C$ $E\flat/B\flat$




- es that have al - read - y burned_ it's like wa - ter un - der bridg

44 $A\flat^6$ $E\flat/G$ $Fm^7(b5)$ $A\flat m/B\flat$ $E\flat$ Cm $E\flat$



- es that have al - read-y burned_ they say_ theysay_ they say

48 Cm $A\flat/C$ $E\flat/B\flat$ $A\flat^6$ $E\flat/G$



it's like wa - ter un - der bridg - es_ that have al -

50 $Fm^7(b5)$ $B\flat(sus4)$ $E\flat$



- read - y burned_

HEY LAURA

Gregory Porter

♩ = 77

A

Hey Laura it's me _____ Sorry but I had to rang your door bell so late _____

but there's some - thing both - er - ing me

I real - ly am sor - ry but it just could n't wait _____

Is there some one else in - stead of me

Go ahead and lie to me and I will be - lieve

You're not in love with him and this fool can see _____ That the

rivers of your love flow up - hill to me _____

A2

Hey Laura it's me _____

Chords: 2, 3, D, 4, Em7, 6, D, 7, 8, Em7, 10, G, G(sus2), 12, A, 13, G, 14, A, 15, Bm7, Em7, 16, D, 17, 18, D

4

19 20 Em⁷

Sorry but I had to ring your door - bell so late

21 22 D

But there's some-thing bo - the-ring me

23 24 Em⁷

I rea - ly am sor - ry but just cound-n't wait

25 26 G G(sus2)

With a Heal - thy does of make be - lieve

27 28 G

Won't you lie to me and make me be - lieve

29 30 Bm⁷ Em⁷

That you're in love with me and this fool can see That the

31 32 D

rivers of your love flow up - hill to me

33 A3 34 D 35 Em⁷ 36 Em⁷

Hey Laura it's me Sorry but I had to ring your door-bell so late

37 38 D

But there's some-thing bo - the-ring me

39 40 Em⁷

All night long I just could n't wait

41 42 G G(sus2)

with a heal - thy does of make be - lieve

43 44 G

go ahead and lie to me and make me be - lieve

45 46 Bm⁷ Em⁷

That you're in love with me oh this foul can see that the

47 48 D

ri - vers of your love flow up - hill to me

49 50 D 51 52 D

Hey Laura it's me Hey Laura it's me

53 54 D

Hey Lau - ra it's me

MUSICAL GENOCIDE

Gergory Porter

$\text{♩} = 88$

3 4

I do not a

A Ebm Ebm Ebm

gree this is not for me No, oh Mu si cal ge no cide

8 Ebm Ebm Ebm Ebm

i will not com mit nor will i sub mit to Mu si cal ge no cide.

12 Bb Ebm Ebm Ebm

This is not for me I won't let it be No, oh Mu si cal ge no cide

B Gb Db Ebm Gb

Give me a Blues song Tell the world what's wrong And the

20 Db Ebm Db

gos pel singer Gi ving those mess ages of love and oh and the soul man with your

4

B Ebm Ebm 24

heart in the palm of his hand sing ing his sto ries of love and pain oh i do not

Db 2 28

a gree I do not a

A Ebm Ebm Ebm

gree this is not for me No Mu si cal ge no cide_

32 Ebm Ebm Ebm

I will not com mit no will i sub mit to Mu si cal

Ebm 36 Bb Ebm

Ge no cide ah_ This is not for me I won't let it be

Ebm 40 Gb

No Mu si cal Ge no cide_ umm_ Give me a



B D \flat G \flat D \flat

blues song Tell the world what's wrong and what about the go spel sin ger hea ve nly

44 D \flat E \flat m D \flat B

mes sa ges of love_ oh the soul man with your heart in his hand singing

E \flat m 48 E \flat m gliss. gliss. D \flat

his stories of love and pain woah i do not agree

E \flat m 52

i do not a gree i do not agree

Rubato

WOLF CRY

Gregory Porter

Cmaj7 Cmaj7/D 2

The night has fal -

3 C C7(add9) 4

len and you have soaked your see through sil - ken gown with

5 C7(add13) Dm(b5)/C Cmaj7(add9) Cmaj13 6

tears Your love was all in And he mis-took

7 G13 G13/B E 8 Am C/G

your "Come stay" call for "Come quick dear" you need me

9 Bm7(add11) E7(add11) 10

near you need me near

11 = 54 Cmaj13 12 Fmaj9

Af - ter I have saved you

13 F#m7(#11) B7(b13) Em11(b5) 14 Eb7/G

and ga thered all the pie - ces of your heart That's when it

2

15 Fmaj9 C#m(maj7) 16 Fmaj9 Em9

starts Then you gain_ your con - fi - dence_ and leave your

17 Dm9/F G7(add11) 3 18 G11 Gm9/Bb

in - no - cence and vul - nera - bi - li - ty_ with me

19 Cm/G Fmaj7 20 Cmaj7 Fmaj7

Af - ter I have saved you and

21 F#m7(#11) B7(b13) Em11(b5) 22 Eb7/G

ga - thered all the pie - ces of your heart That's when it

23 Fmaj9 C#m(maj7) 24 Fmaj9

starts Then you gain_ your con - fi - dence_ and leave your

25 Dm9/F G7(add11) 3 26 C/G Cmaj11

in - no - cence and vul - nera - bi - li - ty_ with me

27 28 C C7(add9)

your tears were fal - ling and I came

29 C7(add13) 30 Dm7/C Dm(b5)/C

quick to com - fort all you so - lemn frears When you_ have fal -

31 C Cmaj9 32 G13 G13/B E⁵

len I'm al-ways there to pick you up and say_ come here

33 Am Bm7(add11) 34

dear I need_ you near I need_ you

35 E7(add11) 36

near Af - ter I have

37 Cmaj13 Fmaj9 38 F#m7(#11) B7(b13)

saved you and ga-thered all the pie - ces of your

39 Em11(b5) Eb7/G Fmaj9 40 C#m(maj7)

heart That's when it starts you gain_ your

41 Fmaj9 42 Dm9/F 3 G7(add11)

con-fi dence and leave your in-no-cence and vul-nera-bi - li - ty_ with

43 C/G Cmaj11 44

me Af - ter I have

45 Cmaj13 Fmaj9 F#m7(#11) 46 B7(b13)

saved you and ga-thered all the pie - ces of your

4

47 $Em^{11}(b5)$ Eb^7/G $Fmaj^9$ $C\#m(maj7)$
48

heart That's when it starts you gain_ your

49 $Fmaj^9$ 50 Dm^9/F $G^7(add1)$
3

con-fi dence and leave your in-no-cence and vul-nera-bi - li - ty_ with

51 C/G $Cmaj7(\#11)$ 52 Dm^{11}/C

me_ you leave it all_ with

rit.

53 C/G $Cmaj7(\#11)$ 54 Bb^9 5

me_ you leave it all_ with

55 - C

me

FREE

Gregory Porter

$\text{♩} = 79$

4

Abm^7 $\text{F}^7(\#\text{5})/\text{C}\#$ $\text{Eb}^7(\#\text{5})/\text{B}$

Want to be free go-t be free want to be free go-t be free want to be free_

Abm^7 **8** $\text{F}^7(\#\text{5})/\text{C}\#$ $\text{Eb}^7(\#\text{5})/\text{B}$

Want to be free go-t be free want to be free go-t be free want to be free

Abm^7 $\text{F}^7(\#\text{5})/\text{C}\#$ $\text{Eb}^7(\#\text{5})/\text{B}$

Knew she could make it right wor king late ev - ery night

Abm^7 **12** $\text{F}^7(\#\text{5})/\text{C}\#$ $\text{Eb}^7(\#\text{5})/\text{B}$

Got to make mo-ney to put food on the ta - ble

Abm^7 **3** $\text{F}^7(\#\text{5})/\text{C}\#$ $\text{Eb}^7(\#\text{5})/\text{B}$

and Dad dy had to do the same he knew he had to do **3** his part_

Abm^7 **16** Abm^7 Bbm^7 B C°

So none of his chil-dren would get caught up in the game oh_____

2

Db7(sus2) Db7(sus2)

So I'd be young and free Da-dy made a way for me

Db7(sus2) 20

He paved a road so my bur-den is ligh-ter

Db7(sus2)

and Mom-ma did just the same Drop-ping love just like rain

Db7(sus2) Ebm7 24

she said guard your heart for from it come the iss-ues of life

Abm7 Abm7 gliss.

free free free

2

Abm7 F7(#5)/C# Eb7(#5)/B

Got to do well in school Ob-ey that gold-den rule

Abm7 32 F7(#5)/C# Eb7(#5)/B

treat an-ot-her man like you want to be treated

Abm7 F7(#5)/C# Eb7(#5)/B 3



share with your bro-ther-man if__ need-ed gi-ve him a hand_

Abm7 gliss. 36 Abm7 Bbm7 B C°



For__ in the en - d you might just need_ him

Db7(sus2) Db7(sus2)



So I'd be young an - d free Dad-dy made a-way for me

Db7(sus2) 40



He paved a road so my bur - den is__ light

Db7(sus2) Db7(sus2)



and Momma did just the same drop-ping love just like rain

Db7(sus2) 44 Ebm7



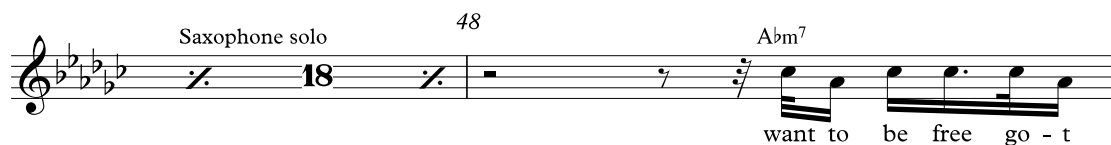
she said guard your heart for from it come iss - ues of life oh__

Abm7 Abm7



free free free

Saxophone solo 48 18 Abm7



want to be free go - t

4

F7(#5)/C# Eb7(#5)/B Abm7

be free want to be free_ want to be free go-t be free want to be free go-t

F7(#5)/C# Eb7(#5)/B 52 Abm7

be free go - t be free_ thought they both left this earth

F7(#5)/C# Eb7(#5)/B Abm7

I wanna thank them for my birth and all of the gifts they left for a

F7(#5)/C# Eb7(#5)/B 56 3

life - time it tru - ly was a sac - ri - fice_

Abm7 Abm7 Bbm7 B C°

they did-n't ev-en think ³twice_ se-ven of eight and Gre-gory would be his name

Db7(sus2) 60

So I'd be young and free Da-ddy made a way for me_

Db7(sus2)

he peaved a road so my bur - den is lig - hter

Db7(sus2) Db7(sus2) 64

and Mom-ma did just the same drop-ping love just like rain

Db7(sus2) Ebm7 5

she said guard your heart but from it come the issues of life oh

Abm7 68 Abm7 gliss.

Free free free



BROWN GRASS

♩ = 68

Gregory Porter

A D^\flat $\text{E}^\flat\text{m}/\text{G}^\flat$ A^\flat D^\flat
1 2 3

Brown grass _____ on the oth er side no-thing but brown gras s _____

$\text{E}^\flat\text{m}/\text{G}^\flat$ A^\flat Fm^{11} B^\flatm^7 F Fm^7 6 $\text{G}^\flat\text{maj}^7$ $\text{A}^\flat\text{maj}^7$
4 5 6

Now I'm op-en wide To the truth I left be hind Her loves ___ so hard to find Now I find

B^\flatm^7 $\text{Fm}^7(\text{add}11)$ B^\flatm^7 Dm^7 Fm^7 $\text{G}^\flat\text{maj}^7$ $\text{Fm}^7(\text{add}11)$ D^\flat A^\flat D^\flat
7 8 9

___ my seif fal-ling down on brown grass _____ now I find my self rol-ling round on brown grass.

$\text{A}^\flat\text{maj}^7$ $\text{D}^\flat\text{maj}^7$ $\text{E}^\flat\text{m}/\text{G}^\flat$ $\text{A}^\flat\text{maj}^7$
10 11 12

_____ Brown grass _____ on the ot-her side not-hing but

$\text{D}^\flat\text{maj}^7$ $\text{E}^\flat\text{m}/\text{G}^\flat$ $\text{A}^\flat\text{maj}^7$ F A A^\flat
13 14 15

brown grass _____ Now I made a mess of the life I had with you _____ in search

G B^\flatm^7 Cm^7 Dm^7
16 17 13

of ___ some thing new Now I find ___ my self fal-ling down on brown grass _____ Now I find

2 **B** 14 $G\flat\text{maj}7$ $Fm7$ $G\flat$ $D\flat\text{maj}7$ 15 $Cm7$ $A\flat$ $G\flat$ $A\flat\text{maj}7$ 16

my self rol ling round on brown grass— Why did-n't I know that she was aes - sential part of

17 $D\flat$ $D\flat m$ 18 $B\flat m$ $A\flat$

me— I thought that I needed— to find me and I need ed—

19 $D\flat\text{maj}7$ $D\flat m$ 20 $B\flat m7$ $A\flat\text{maj}7$ $D\flat$

— to be free - Why did-n't I know that she was all— That I— would

21 $E\flat m7$ 22 $Cm7$ $G\flat\text{maj}7$

ever need I looked at the distant view and thought it— was for me—

23 $Fm7$ 24 $Cm7$ F $D\flat$ $B\flat m7$ 25 $E\flat m7(\text{add}11)$ $A\flat\text{maj}7$

— but now I know It was just Brown grass

26 **C** $D\flat$ 27 $E\flat m/G\flat$ $A\flat$ 28 $D\flat$

— on the other side no-thing but brown grass—

29 $E\flat m/G\flat$ $A\flat$ 30 Fm^{11} $B\flat m7$ F $Fm7$ 31 $G\flat\text{maj}7$ $A\flat\text{maj}7$

Now I'm o-pen wide to the truth i left be hind he loves— so hard to find Now I'm find

32 Bbm7 Fm7(add11) Bbm7 Dm7 33 Fm7 Gbmaj7 Fm7(add11) 34 Db Ab Db 3

— my self fal-ling down on brown grass — Now I'm find — my self rol-ling round on brown grass

35 Abmaj7 36 saxophone solo 37 **D** Dbmaj7

- - - - - why did - n't I know - -

38 Cm7 Ab Gb Abmaj7

- that - she - was - ac - - - - - sential - - part of -

39 Db Dbm 40 Bbm Ab

me - - - - - I thought that I need ed to - find - me and I need ed to -

41 Dbmaj7 Dbm 42 Bbmaj7 Abmaj7 Db

- be free - - - Why did - n't I know that she was all - - that I - would ev - ver

43 Em7 44 Cm7

need - - - I looked at the dis - tance view - and - thought it was - for me -

45 Fm7 46 Cm7 F Db Bbm7

- - - - - but now I know - - - - -

4

47 $E\flat m^7(\text{add}11)$ $A\flat \text{maj}^7$ $D\flat$
48

It was just - - Brown grass__

49 $E\flat m/G\flat$ $A\flat$ 50 $D\flat$

on the oth - er side not hing but brown__ grass__

51 $E\flat m/G\flat$ $A\flat$ 52 Fm^{11} $B\flat m^7$ F Fm^7

Now I'm op - en wide To the truth I left be hind__ her loves

53 $G\flat \text{maj}^7$ $A\flat \text{maj}^7$ 54 $B\flat m^7$ $Fm^7(\text{add}9)$ $B\flat m^7$

__ so hard to find__ Now I find my self__ fal-ling down on brown grass

55 Dm^7 Fm^7 $G\flat \text{maj}^7$ $Fm^7(\text{add}11)$ $D\flat$ $A\flat$ $D\flat$

Now I find__ my self__ rol-ling round on brown grass

rit.

57 $A\flat \text{maj}^7$ Fm^7 $G\flat \text{maj}^7$ $Fm^7(\text{add}11)$ $D\flat$ $A\flat$ $D\flat$ $A\flat \text{maj}^7$
58 59

Now I find my self__ fal-ling down on brown grass

60 -

3

WIND SONG

Gregory Porter

$\text{♩} = 110$

2 3

The

4 **A** D 5 Em⁷

sun the trees the leaves the ground the sound it makes when love sings songs of

6 7

love to them I

8 D Bm 9 F#m

3 try all day to not write songs that sound cli-che when I sing songs of

10 Em⁷ 11 A 3

love to you some how I

12 Em^{7(b5)} 13 Gm/Bb Dmaj13/F#

al - ways do and then I

14 Em⁷ 15 A^{7(b9)}

re - al - ize af - ter - a - mil - lion years The wind song goes a - long

2

16 Dmaj7 17 Em⁷(b5)/Bb

That's how I want

18 Gm 19 Am⁷ Bb

to be Un - til et - er - ni - ty The wind song goes a - long

20 Dmaj7

I'm

21 A2 D 22 Em⁷

glad it's clear the rain this year came down so strong to test my song of

23 24

love for you I

25 D 26 Bm F#m

love you still and always will so if my song re-peats know that I'm

27 Em⁷ 28 Gm/Bb Dmaj13/F#

stuck on you Oh yes I'm stuck on you and then i rea-

29 Em⁷ 30 A⁷(b9)

li - ze af - ter a mill - ion years The wind song goes a - long

31 *Dmaj7* *Em7(b5)/Bb* 32 *Gm*

oh yes I'm real - ize after a mill - ion.

33 *Am7* *Bb* *Dmaj7* 34

years the wind song goes a long

35 *Dmaj9* 36 *Dmaj9*

37 piano solo 38

I'm

A3 *D* 39 *Em7* 40 *Em7*

glad it's clear the rain - this year comae down so strong to - test my song of

41 42

love for you I

43 *D* *Bm* 44 *F#m*

love you still and always will so if my song re-peats know that I'm stuck

45 *Em7* *Gm/Bb* 46 *Dmaj13/F#*

on you I'm stuck on you and then I real

4

47 Em⁷ 48 A^{7(b9)}

- ize af - ter a mill - ion years the wind song goes a

Detailed description: This block contains the first two measures of a musical staff. Measure 47 starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody begins with a quarter note G4, followed by quarter notes A4 and B4, then a quarter rest, and a quarter note C5. Measure 48 continues with quarter notes D5, E5, and F#5, followed by a quarter rest, and a quarter note G5. The lyrics are: "- ize af - ter a mill - ion years the wind song goes a".

49 Dmaj⁷ 50

long the wind song goes

Detailed description: This block contains measures 49 and 50. Measure 49 starts with a treble clef, a key signature of two sharps, and a common time signature. The melody consists of quarter notes G4, A4, B4, and C5. Measure 50 continues with quarter notes D5, E5, and F#5, followed by a quarter rest, and a quarter note G5. The lyrics are: "long the wind song goes".

51 Dmaj⁷ 52

a long

Detailed description: This block contains measures 51 and 52. Measure 51 starts with a treble clef, a key signature of two sharps, and a common time signature. The melody consists of a quarter note G4, followed by a quarter rest, and a quarter note A4. Measure 52 continues with a quarter note B4, followed by a quarter rest, and a quarter note C5. The lyrics are: "a long".

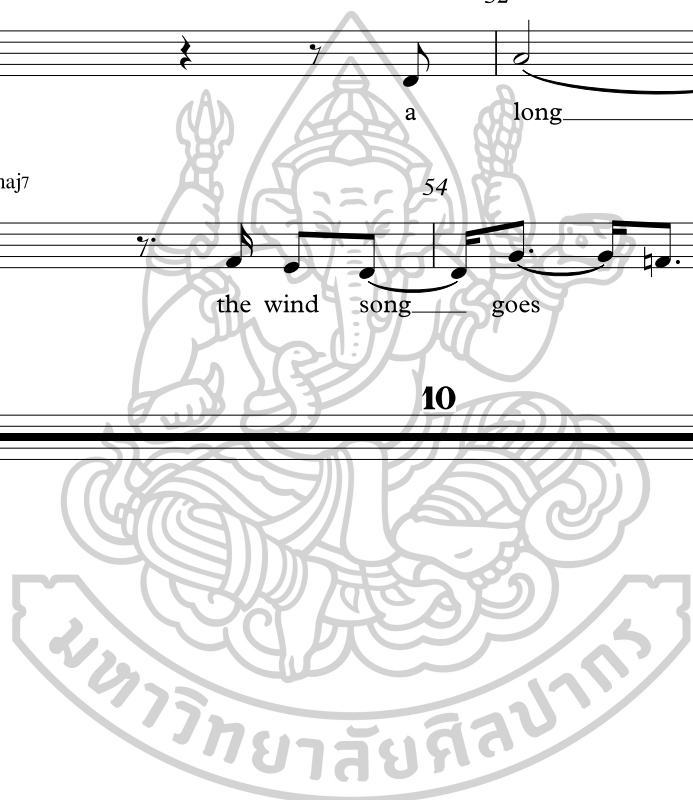
53 Dmaj⁷ 54

the wind song goes

Detailed description: This block contains measures 53 and 54. Measure 53 starts with a treble clef, a key signature of two sharps, and a common time signature. The melody consists of a quarter rest, followed by quarter notes G4, A4, and B4. Measure 54 continues with quarter notes C5, D5, and E5, followed by a quarter rest, and a quarter note F#5. The lyrics are: "the wind song goes".

55 10

Detailed description: This block contains measure 55. It starts with a treble clef, a key signature of two sharps, and a common time signature. The staff is mostly empty, with a double bar line at the end. The number "10" is written above the staff. The lyrics are: "10".



THE "IN" CROWD

Billy Page

$\text{♩} = 160$

4

A Dm^7

I'm in with the in___ crowd I go where thr in___

8
___ crowd goes___ I'm in with the in___ crowd

12 G^7 **3**

and I know what the in crowd knows A - ny

3 **3** **3** **16**

time___ of the year don't you hear

Dm^7 **3** **3**

dres - sing fine___ mak - ing time

B $\text{F}\#^7$ **20** Bm

We breeze up and down the street___ We get res-pect from the

E **3** **24**

peo - ple we meet___ They make way day or night___

2

A A Bm C

They know the in crowd is out of sight.

A2

28 Dm⁷

I'm in with the in crowd I know the lat - est.

32

dance When you're in the.

G⁷ 36

a - ny time of the year don't you.

hear 3 3

if it' square we ain't there.

40 F^{#7} Bm⁷

we make ev - ery min - ute count our share is al - ways the.

44 E 3

big - gest a mount oth - er guys im - i - tate us.

A A Bm C 48

but the o - rigi - nal is still the great - est.

9

A2 3

Dm⁷ 60

I'm in with the in - crowd I go where the in -

- crowd goes I'm in with the in - crowd knows

64 **G⁷** 3

A - ny time of the year don't you

Dm⁷ 68 3

hear dres-sing fine mak-ing time

2

B3 Bm

F#⁷ 76 E 3

We breeze up and down the street we get res-pect from the

peo - ple we meet they make way, day or night

A A Bm C 80

they know the in crowd is out of sight

Dm⁷

I'm in the in crowd

4

84 Dm⁷ 3 Dm⁷

I'm in the in crowd now not on the

88 3 Dm⁷

out side look-ing in no no oh oh

Dm⁷ 92 Dm⁷ 3

I'm in the in crowd I'm in the in crowd now

Dm⁷ 3

not on the out side look-ing in

96 Dm⁷

no no oh oh



MOVIN'

Gregory Porter

A ♩ = 106

1 *Db*
I feels just like a kite but one with out—

4 *Bbm* *Gb*
— a string— one that is— floa ting a

7 *Ab* *Db* *A♭maj7*
round I don't know what to mor row with bring I feel just like a

10 *Db* *Bbm*
bird— but one whith out— a home—

13 *G♭maj7* *Ab*
— one that is float ing full of end less oce ans— emp ty

16 *Db* *Db*
ho_ri zonsno— rest in sight— *gliss.* what_ does it mean—

19 *Bbm*
when you_ say you want to be free free to sing

22 *G♭maj7* *Ab*
— free to dancefree to let some one take a glance in a world that's free of me

2

25 **B** D \flat G \flat maj \flat 9

Then you say then you say _____ you

28 Fm II G \flat maj \flat 9

mo ving on on _____ then you say _____

31 C \flat maj7 A \flat II

I've got oth er plan oh _____ girl _____ oh you mo

34 **A2** D \flat B \flat m

ving in the wrong di re ction you mov ing inthe wrong di re ction yae _____

37 G \flat A \flat

You mo ving in the wrong di re ction so far a way from

40 D \flat A \flat II D \flat maj7

_____ me you mo ving in the wrong di re ction

43 B \flat m

you mov ing inthe wrong di re ction yae _____ You mo ving

46 G \flat maj7 A \flat D \flat

in the wrong di re ction so far a way from me

49 Saxophone solo

17

66 **B2** $D\flat$ $G\flat\text{maj}9$ Fm^{11} ³
 Then you say— your mo ving on—

69 $G\flat\text{maj}9$ *gliss.*
 aww— Then you— say—

72 $C\flat\text{maj}7$ $A\flat^{11}$
 you've got other plans oh— girl you mo

75 **A3** $D\flat$ $B\flat m$
 ving in the wrong di re ction mo ving in the wro ng di re ction yae—

78 $G\flat\text{maj}7$ $A\flat$
 La - dy You mo ving in the wrong di re ction

80 $D\flat\text{maj}7$
 so far a way from me I wish my mom-ma

83 $D\flat$ *gliss.* *gliss.* $B\flat m$
 was here a stro - ng, stro - ng stea-dy rose—

86 $G\flat$ $A\flat$ $A\flat$
 She woud know what to do, what to say, how to pray to make things

89 $D\flat\text{maj}7$ $D\flat\text{maj}7$
 bet - ter What does it means

92 Bbm Gb

when you say you want to be free Free to sing,

95 Ab Dbmaj7

free to dance, free to let some one take a glance in a world that's free of me

98 Db

you moving in the wrong di re ction mo ving in the wro ng di re

101 Bbm Gbmaj7 Ab

ction Arr You mo ving in the wrong di re ction

104 Dbmaj7

so far a way from me well your

107 Dbmaj7 Bbm

mov- ing well yourmov- ing well your mov- ing well yourmov ing way

110 Gbmaj7 Ab

so far a way *gliss.* so far a way from

113 Dbmaj7 Dbmaj7

me well you mov-ing well your mov-ing well your

116 Bbm

mov ingwell yourmov ingwell yourmov ingwell yourmov ingwell yourmov ing oh

119 $G\flat\text{maj}7$ $D\flat\text{maj}7$ 5

far a way from me



WHEN LOVE WAS KING

Gregory Porter

Rubato Am⁹
3 Dm⁷/A C⁹/A
4

When was a king dom_ far far a way

Am⁹ Dm⁷/A Am⁹ B^ø11
6 C Dm⁷
7 B^bmaj7

love was the rule of the day Not thing more no thing less Then to give your friend your

Bm⁷(b5) E7(b9) 9 Dm⁷ Fmaj7/C B^ø11 10 Am G7(add9) F13

best_ There's much more sto ries that I_ could tel l to make the har dest hearts

E7(#11) 11 Bm Dm¹³ F(add9) 12 E⁶ Am¹¹

swell This is the sto ry_ when love_ was king

Ballad ♩ = 44 14 Dm⁷(add9)
15 16 G/B

When love was king Do you re mem ber? When lo_

17 Am⁹ 18 19 Dm⁷(add11)

ve was king_ When love was king

20 G/B 21 Am⁹ Am⁹(add11) 22

I re mem ber ⁵ oh when ³ love was king

23 Dm⁷(add9) 24 G/B 25 Am⁹

He ruled the land with his fist un ful ed With o pen ar ms

26 Am⁹ Dm⁷(add9) 27 28 G/B

for the world of hun gry chil dren, first he think

29 Am⁹ Em¹¹/A 30 31 Dm¹¹

to pull theri lives from thebrink Whenlove was king he res cued souls lost

32 33 Am⁹ 34

in the sea in dri-fting ves-sel he wouldhear their ple-a When

35 Dm¹¹ 36 G/B 37 Am¹¹ *gliss.* 3

love was king he threw a line be fore they'd sink and gave the thir-sty

38 39 Dm¹¹ 40

ones a drink He told the meek that they should tryn

41 Am^{11} 42 43 Dm^{11} 3

to u - se the sword to smite the lines the ³ being kind is for the

44 45 Am^{11} 46

weak when live was king I pray that lord these words we seek oh

47 Dm^{11} 48 2 50

When love was

51 Dm^{11} 52 53 Am^{11}

king He showed res-pect for eve - ry ma n re gard - less.

54 55 Dm^{11} 56

of their skin and cla-n Be-side him stood his migh-ty queen

57 Am^{11} 58 59 Dm^{11}

end eq-ual force wise and queen He lif-ted up ³

60 Am^{11} 61 62

the ³ un-der neath And all his wealth he did be-queath

4

63 Dm¹¹ 64 65 Am¹¹

To those_ who toi-led with out a gain_ So they would re

Detailed description: This block contains the first line of musical notation. It starts with a treble clef and a key signature of one flat. Measure 63 has a Dm¹¹ chord and contains the lyrics 'To those_ who toi-led'. Measure 64 continues the melody with the lyrics 'with out a gain_'. Measure 65 has an Am¹¹ chord and the lyrics 'So they would re'. The notes are mostly eighth and quarter notes with some rests.

66

me - mber his reign oh _____

Detailed description: This block contains the second line of musical notation for measure 66. It features a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes. The lyrics are 'me - mber his reign oh' followed by a long horizontal line indicating a sustained note.

67 Dm¹¹ 68 69 Am¹¹

So seek some-place to call_ your own____ right next to

Detailed description: This block contains the third line of musical notation, covering measures 67, 68, and 69. Measure 67 has a Dm¹¹ chord and the lyrics 'So seek some-place'. Measure 68 continues with 'to call_ your own____'. Measure 69 has an Am¹¹ chord and the lyrics 'right next to'. The melody uses quarter and eighth notes.

70

this migh - ty shinn - ing throne_____

Detailed description: This block contains the fourth line of musical notation for measure 70. It features a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes. The lyrics are 'this migh - ty shinn - ing throne' followed by a long horizontal line.

71 Dm¹¹ 72 rit. Dm(#5) 73 Am¹¹

When love was king_ When love _____ was king_

Detailed description: This block contains the fifth line of musical notation, covering measures 71, 72, and 73. Measure 71 has a Dm¹¹ chord and the lyrics 'When love was king_'. Measure 72 has a 'rit.' (ritardando) marking and a Dm(#5) chord, with the lyrics 'When love _____'. Measure 73 has an Am¹¹ chord and the lyrics 'was king_'. The melody uses quarter and eighth notes.

74

Detailed description: This block contains the sixth line of musical notation for measure 74. It features a treble clef and a key signature of one flat. The staff is mostly empty, with a few notes at the beginning, suggesting a continuation of the melody from the previous line.

I FALL IN LOVE TOO EASILY

Rubato 2 3 Fm7 Bb7 4 Ebmaj7 Cm7

I fall in love _____ too ea _____ si ly

5 Dm7(b5) G7(b9) Cm7 6 7 Dm7(b5) G7(b9) Cm7 8 3

I fall in lo ve _____ too fast _____ I fall in lo ve too ter ri bly hard _____

9 D7 Ab7(#11) Gmaj7 Am7(b5) D7(#9) G7 10 11 12

for love _____ to last _____ My heart should be well sc hoo led _____

13 3 14 Gm7 C7 15 Fm7 16 C+7

cause I been fooled oh I been fooled _____ by you in the past

17 Fm7 Bb13 Db7(#11) C7 rit. Fm7 Bb13 20

I fall in love _____ to ea _____ si ly I Fall in love

21 Eb% 22 23 24 piano solo

Too fas _____ t

2

25 Fm^7 26 Bb^7 27 28 $Ebmaj^7$ Cm^7

I fall in love to ea si ly

29 $Dm^7(b5)$ 30 $G^7(b9)$ 31 Cm^7 32

and I I fall in love too fa st

33 $Dm^7(b5)$ 34 $G^7(b9)$ 35 36 Cm^7

and I fall in love too ter ri bly hard

37 D^7 38 $Ab^7(\#11)$ 39 40 $Gmaj^7$

For love to las t

41 $Am^7(b5)$ 42 $D^7(\#9)$ 43 G^7

and I I who se heart should be well sch ooled well s chool ed

44 Gm^7 45 C^7 46 Fm^7 47 C^+7

cause I've been fooled Oh.I've been foo led by you in the pa st I fall

48 49 Fm^7 50 Bb^9 51 $Db^7(\#11)$ C^7 2

in love too- ea si ly

rit.

53 Fm7 Bb9 Db7(#11) 54 C7 55 Fm7 Bb13 56 Fm7 Bb13

I fall in lo ve way too fast way too fast

57 Fm7 Bb13 Eb9 58

way too fa st too fa st



TIME IS TICKING

Gregory Porter

$\text{♩} = 100$

4

A $\text{Cm}7(\text{add}9)$ $\text{Cm}7(\text{add}9)$

Time is tick - ing Time is tick - ing

$\text{Fm}7(\text{add}9)$

Did you dance out in the rain? Hmm — Hmm

Fm^9

A1 $\text{Cm}7(\text{add}9)$ $\text{Cm}7(\text{add}9)$

Time is tick - ing Time is tick - ing

$\text{Fm}7(\text{add}9)$ $\text{Fm}7(\text{add}9)$ $\text{Fm}7(\text{add}9)/\text{Eb}$ $\text{Fm}7(\text{add}9)$ $\text{Fm}7(\text{add}9)/\text{Eb}$

Did you jump out of a plane? Did you make love on a train? It's not too late

$\text{Fm}7(\text{add}9)$ $\text{Cm}7(\text{add}11)$

Time is tick - ing

22 Cm7(add11) Fm7(add11)

Time is tick-ing Did you wash a - way the pain? Hmm

25

hmm

28 Cm7(add9) Cm7(add11)

Time is tick - ing Time is tick - ing

31 Fm7(add11) Fm7(add11)

Did you fin - ish war and peace? Did you make peace with a friend?

33 Fm7/Eb Fm7(add11) Fm7/Eb Fm7(add11)

It's not too late

34 **B1** Ebmaj9 Bb7/D Eb6/G Abmaj9

Does life just spin round like the hands of a clock?

37 Fm7 Bb11 Gm11/C Eb7(sus4)

Are we just push - ing time? or is time.

40 Eb7 Abmaj7

push - ing us? The

43 $E\flat\text{maj}7$ $B\flat^9/D$ $E\flat^6/G$ $A\flat\text{maj}9$ $F\text{m}7$ ³

grind, to the train, to the bus, to the plane, Be on time

46 $B\flat^{11}$ $E\flat\text{maj}13$ $F\text{m}7$

to the end of your life No it's no

48 $B\flat^7$ $E\flat\text{maj}9$

life for me

50 **A2** $D\text{m}^{11}$ G $C\text{m}7(\text{add}9)$

Let's make life sub-lime Time is tick-ing

53 $C\text{m}7(\text{add}9)$ $F\text{m}^{11}$

Time is tick-ing Did you dance out in the rain? hmm.

56

Hmm

59 $C\text{m}^{11}$ $C\text{m}^{11}$

Time is tick-ing Time is tick-ing

62 $F\text{m}^{11}$

Did you jump out of a plane? Did you make love on a train?

64 Fm¹¹/E^b Fm¹¹ Fm¹¹/E^b Fm¹¹

It's not too late

66 Cm⁷(add9) Cm⁷(add9)

Time is tick - ing Time is tick - ing

69 Cm⁷(add9)

Time is tick - ing

72 Cm⁷(add9) Cm⁷(add9)

Time is tick - ing Time is tick - ing

75 Cm⁷(add9)

Time is tick - ing

78 Cm⁷(add9)

Time is tick - ing

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PUBLICATION The 8th National and International Graduate Study
Conference
(NGSC&IGSC 2018)

