

# CREATIVE ARRANGING

## *Will You Still Be Mine?*

BY TED ROSENTHAL

**W**hen the late Carl Jefferson approached me about doing a trio CD for his company, Concord Records, I knew he would appreciate the inclusion of a number of standards. So for my latest CD, "Rosenthology" (featuring Michael Formanek on bass and Billy Drummond on drums), I chose five standards in addition to jazz classics and original compositions. "Will You Still Be Mine," by Matt Dennis was one of the standards I chose to "derange"—or arrange in a creative way.

It seems no matter how far advanced and esoteric jazz musicians get in their musical development, the standard is still a vehicle that they choose to express themselves through. And the listener will always appreciate a familiar melody that is reworked and presented creatively.

In a course I have taught in the Mannes/New School Jazz Program, called "The Art of the Standard," we explore the vast repertoire of standards and how to creatively arrange them. When I want to arrange a standard, the two main areas I investigate are its harmony and rhythm. Changing the melody is also possible, but you must be careful not to disguise the song to the point that

it becomes unrecognizable.

When I recorded "Will You Still Be Mine," I chose to reharmonize the melody and also change the rhythmic feel of the song. Most jazz versions of the song are done in tempos ranging from medium swing to very fast.



I decided to change the tempo drastically, and play the song as a ballad. The melody is notated twice as fast (compare the opening lines), but because the basic tempo is so slow (quarter note = 60 compared to quarter note = 240 or faster) the melody takes on a leisurely, lyrical quality. This new tempo allowed me to do a lot of new things with the harmony.

The main harmonic devices I explored are:

- Parallel major 7th chords (m. 1-2, 21-22).
- Chromatic ii V progressions (m. 6-7, 14-15).
- Pedal Point Harmony (m. 8-9).
- Use of Coltrane's "Giant Steps" progression for the final turnaround (m. 28).

Notice that in the original version, the first two measures of each A section are a I-VI-ii-V. In my arrangement, I treat these measures differently each time to further vary the harmony (compare m. 1-2, 9-10, 21-22).

In addition to reharmonizing, I always look for good and interesting voice-leading in the inner voices. While the piece is not a four-part chorale, it does make use of frequent inner voice motion that adds further interest to the harmonies and keeps the motion moving forward.

In learning the arrangement, I would suggest bringing out different inner voices each time, until all the motion becomes comfortable to your hand and to your ear! Use pedal freely to connect the sounds.

**Ted Rosenthal's arrangement of "Will You Still Be Mine" begins on page 38.**

*Ted Rosenthal's new CD, "Rosenthology," (Concord Jazz CCD-4702) includes "Will You Still Be Mine." It is available from Concord Records, PO Box 845, Concord, CA 94522.*

See Ted Rosenthal's comments on this arrangement on page 36.

# WILL YOU STILL BE MINE?

BY MATT DENNIS AND TOM ADAIR  
ARRANGED BY TED ROSENTHAL

Slow  $\text{♩} = 60$

$\text{E}^{\flat}\text{maj}7$   $\text{D}^{\flat}\text{maj}7$   $\text{B}\text{maj}7$   $\text{B}^{\flat}7\text{sus}$   $\text{B}^{\flat}7(\frac{9}{5})$   $\text{E}^{\flat}\text{maj}7$   $\text{A}7(\frac{9}{5})$   $\text{A}^{\flat}7\text{sus}4-3$   $\text{G}7\text{sus}4-3$

Musical notation for the first system of the piano arrangement. It consists of a grand staff with treble and bass clefs. The melody in the treble clef features several triplet eighth notes. The bass line provides harmonic support with chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

$\text{G}^{\flat}\text{maj}7$   $\text{G}7(\frac{9}{5})$   $\text{A}\text{m}7$   $\text{D}7(+11)$   $\text{A}^{\flat}\text{m}7(\flat 5)$   $\text{D}^{\flat}13(\flat 9)$   $\text{F}^{\sharp}\text{m}9$   $\text{B}13$   $\text{B}^{\flat}7(+9)$   $\text{E}^{\flat}\text{maj}7$   $\text{C}\text{m}7$   $\text{B}7(\flat 5)$

Musical notation for the second system of the piano arrangement. It continues the grand staff notation from the first system. The treble clef melody includes a triplet of eighth notes and a long note with a fermata. The bass line continues with chords and moving lines.

$\text{B}^{\flat}13\text{sus}4$   $\text{B}^{\flat}7$   $\text{F}\text{m}7/\text{B}^{\flat}$   $\text{B}^{\flat}7(\frac{9}{5})$   $\text{A}\text{m}7$   $\text{A}^{\flat}7(+9)$   $\text{G}7\text{sus}4$   $\text{G}7(\frac{9}{5})$   $\text{G}^{\flat}7(13)$   $\text{F}7(\frac{9}{5})$

Musical notation for the third system of the piano arrangement. It continues the grand staff notation. The treble clef melody features triplet eighth notes. The bass line continues with chords and moving lines.

$\text{C}\text{m}7$   $\text{B}^{\flat}7$   $\text{B}^{\flat}\text{m}11$   $\text{A}\text{m}7$   $\text{D}7(+11)$   $\text{A}^{\flat}\text{m}7(\flat 5)$   $\text{D}^{\flat}13(\flat 9)$   $\text{F}^{\sharp}\text{m}9$   $\text{B}13$   $\text{B}^{\flat}7(+9)$   $\text{B}^{\flat}\text{m}7/\text{E}^{\flat}$   $\text{A}7(+5)$

Musical notation for the fourth system of the piano arrangement. It continues the grand staff notation. The treble clef melody includes a triplet of eighth notes. The bass line continues with chords and moving lines. A final triplet of eighth notes is marked at the end of the system.

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A<sup>b</sup>maj<sup>9</sup>                      A<sup>b</sup>m<sup>7</sup>    D<sup>b</sup>7(+11)    Cm<sup>7</sup>    F7(+11)    C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>7 Bmaj<sup>7</sup> B<sup>b</sup>7

Musical notation for the first system, showing piano accompaniment for the first six measures. The notation is in G-flat major (three flats) and 4/4 time. The first measure has a 7-measure rest in the right hand and a 7-measure rest in the left hand. The second measure has a 7-measure rest in the right hand and a 7-measure rest in the left hand. The third measure has a 7-measure rest in the right hand and a 7-measure rest in the left hand. The fourth measure has a 7-measure rest in the right hand and a 7-measure rest in the left hand. The fifth measure has a 7-measure rest in the right hand and a 7-measure rest in the left hand. The sixth measure has a 7-measure rest in the right hand and a 7-measure rest in the left hand.

Am<sup>7</sup>(<sup>b</sup>5)    A<sup>b</sup>maj<sup>7</sup>    G<sup>b</sup>maj<sup>7</sup>    Emaj<sup>7</sup>    E<sup>b</sup>maj<sup>7</sup>    A7(+<sup>9</sup>/<sub>3</sub>)    A<sup>b</sup>sus4-3    G<sup>7</sup>sus4-3

Musical notation for the second system, showing piano accompaniment for the next six measures. The notation is in G-flat major (three flats) and 4/4 time. The first measure has a 7-measure rest in the right hand and a 7-measure rest in the left hand. The second measure has a 7-measure rest in the right hand and a 7-measure rest in the left hand. The third measure has a 7-measure rest in the right hand and a 7-measure rest in the left hand. The fourth measure has a 7-measure rest in the right hand and a 7-measure rest in the left hand. The fifth measure has a 7-measure rest in the right hand and a 7-measure rest in the left hand. The sixth measure has a 7-measure rest in the right hand and a 7-measure rest in the left hand.

G<sup>b</sup>maj<sup>7</sup>    G7(+<sup>9</sup>/<sub>3</sub>)    Am<sup>7</sup> D7(+11) Gm<sup>7</sup> C7(+9) Fm<sup>7</sup> B<sup>b</sup>7(+<sup>9</sup>/<sub>3</sub>)    Bmaj<sup>7</sup> Am<sup>7</sup> D7 Gmaj<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7

⊕ Last time repeat for solos

Musical notation for the third system, showing piano accompaniment for the next six measures. The notation is in G-flat major (three flats) and 4/4 time. The first measure has a 7-measure rest in the right hand and a 7-measure rest in the left hand. The second measure has a 7-measure rest in the right hand and a 7-measure rest in the left hand. The third measure has a 7-measure rest in the right hand and a 7-measure rest in the left hand. The fourth measure has a 7-measure rest in the right hand and a 7-measure rest in the left hand. The fifth measure has a 7-measure rest in the right hand and a 7-measure rest in the left hand. The sixth measure has a 7-measure rest in the right hand and a 7-measure rest in the left hand.

E<sup>b</sup>maj<sup>7</sup>

⊕ Coda

Musical notation for the Coda section, showing piano accompaniment for the final two measures. The notation is in G-flat major (three flats) and 4/4 time. The first measure has a 7-measure rest in the right hand and a 7-measure rest in the left hand. The second measure has a 7-measure rest in the right hand and a 7-measure rest in the left hand.