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CREATIVE ARRANGING

Will You Still Be Mine?

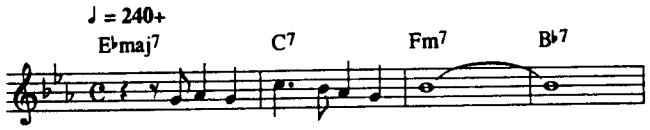
BY TED ROSENTHAL

When 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.

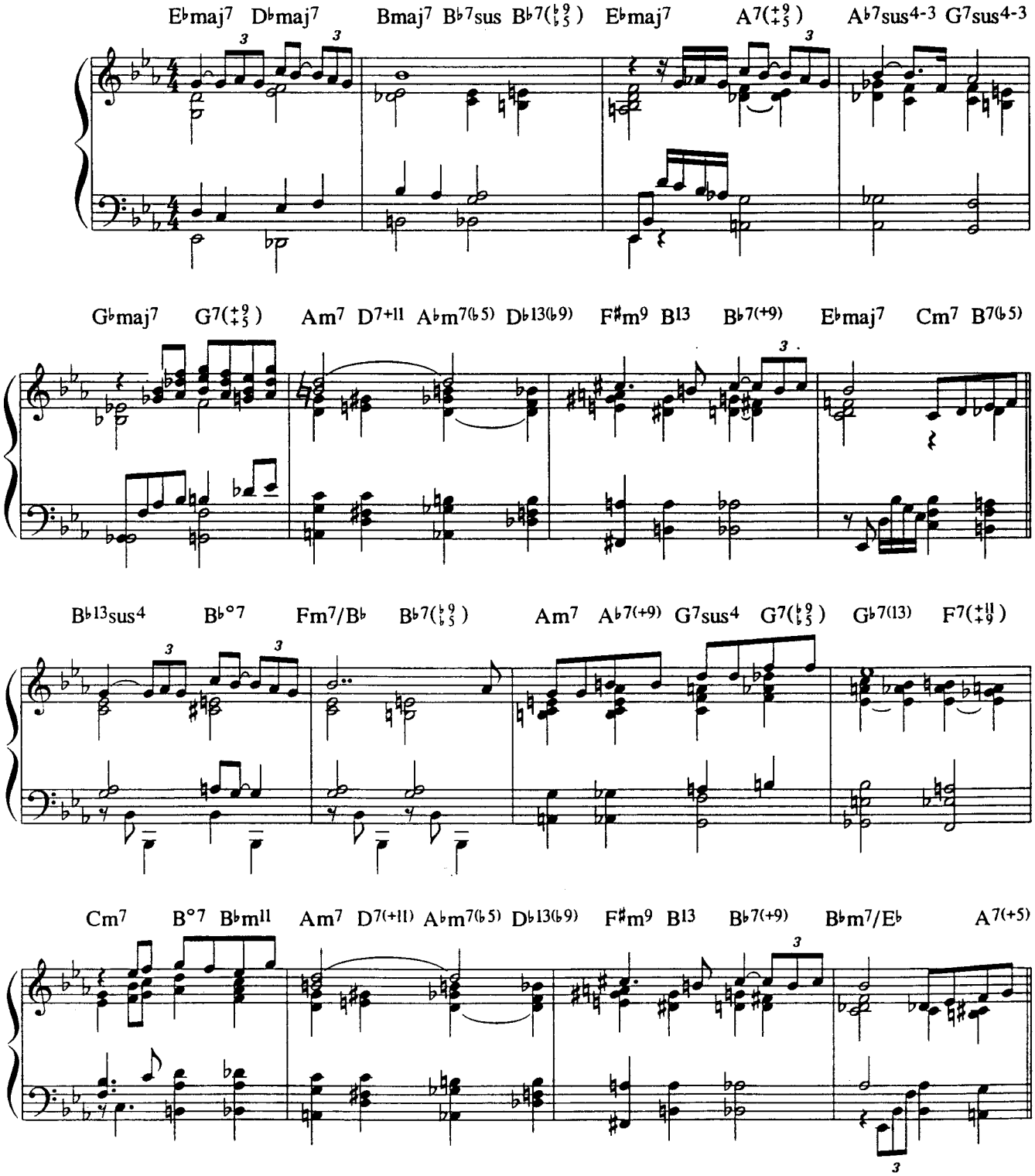
Ted Rosenthal's new CD, "Rosenthology," (Concord Jazz CCD-4702) includes "Will You Still Be Mine." It is available from Concord Records, PO Box 845, Concord, CA 94522.

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 ♩ = 60



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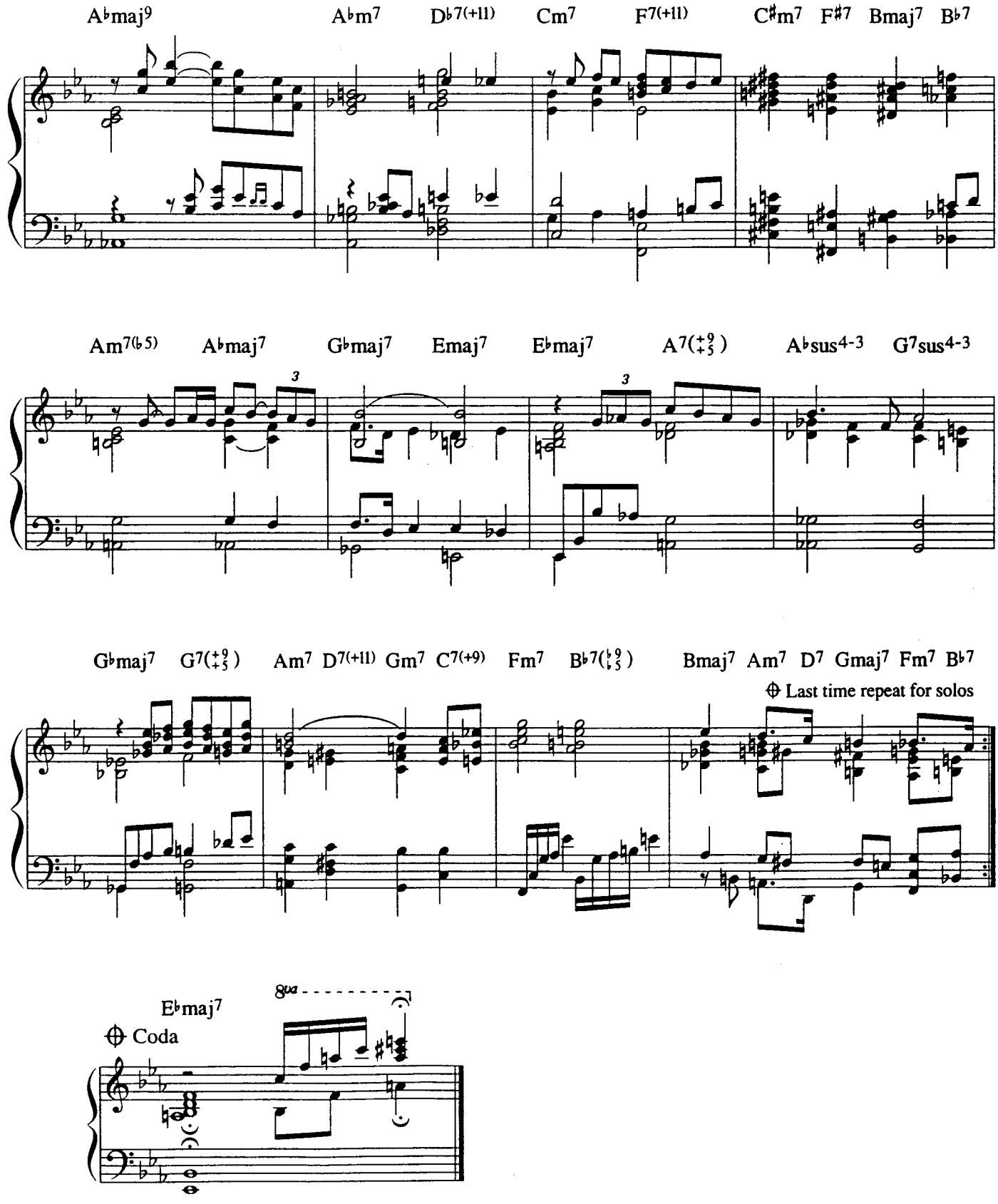
A♭maj9
A♭m7
D♭7(+11)
Cm7
F7(+11)
C♯m7
F♯7
Bmaj7
B♭7
Am7(♭5)
A♭maj7
G♭maj7
Emaj7
E♭maj7
A7(♯9 ♯5)
A♭sus4-3
G7sus4-3
3
3
G♭maj7
G7(♯9 ♯5)
Am7
D7(+11)
Gm7
C7(+9)
Fm7
B♭7(♭9 ♯5)
Bmaj7
Am7
D7
Gmaj7
Fm7
B♭7
Last time repeat for solos
E♭maj7
8va
Coda