

Mick Jagger

By Lenny Kravitz

I sometimes talk to people who sing perfectly in a technical sense who don't understand Mick Jagger. But what he does is so complex: His sense of pitch and melody is really sophisticated. His vocals are stunning, flawless in their own kind of perfection. There are certain songs where he just becomes a different person. Take "Angie": I've never heard that tone from him since, and it wasn't there before. And I love when he sings falsetto, like on "Emotional Rescue" or "Fool to Cry."

I like him best when he's singing super-raw. When I co-produced "God Gave Me Everything" (for *Goddess in the Doorway*), he did what he thought would be a scratch vocal. He barely knew the lyric—he was reading off a piece of paper. There were no stops, just one take. Bam! It ended up being the vocal we used on the record.

Mick is a disciplined artist, completely dedicated to his craft. His voice has changed somewhat and has a different texture, but it's stronger now. One time the Stones were on tour, and during a two-week break Mick and I went on vacation in the Bahamas. We'd hang out during the day, go to the beach, shop at the market, cook dinner, drink wine. In the evening he would go to the bottom floor of the place where we were staying and put on a Rolling Stones soundcheck tape—just the band playing songs without him singing. He would stay down there, dancing and singing to keep himself in shape. Your voice is like a muscle. If you're on the road and you stop for two weeks and then go back to do a show, you're going to get hoarse. So he was down there every night practicing. As a result, at 65 years of age, he's stronger than ever.

The beauty of that experience was sitting in a living room hearing "Brown Sugar" and "Satisfaction" live through the floor. That was my entertainment every night. It was very surreal.

BORN: July 26th, 1943

KEY TRACKS: "Gimme Shelter," "Sympathy for the Devil," "Satisfaction"

INFLUENCED: Jack White, Steven Tyler, Iggy Pop

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MUSIC APPEARS ON PAGES 86: "(I Can't Get No) Satisfaction"

Etta James

"There's a lot going on in Etta James' voice," says Bonnie Raitt. "A lot of pain, a lot of life, but, most of all, a lot of strength." James is often thought of as the ultimate blues mama, her voice a steamroller fueled by brass and sass. But as the lush, soaring "At Last," a Number Two R&B hit in 1961, reveals every time it's played as first dance at a wedding, James—still going strong in her sixth decade of performing despite a notoriously hard-knock life—isn't limited to wailing: she's equally as powerful and entirely distinctive whether she's singing pop, jazz, ballads, or rock. "She can be so raucous and down one song, and then break your heart with her subtlety and finesse the next," says Raitt. "As raw as Etta is, there's a great intelligence and wisdom in her singing."

BORN: January 25th, 1938

KEY TRACKS: "At Last," "A Sunday Kind of Love," "Tell Mama"

INFLUENCED: Janis Joplin, Bonnie Raitt, Christina Aguilera

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MUSIC APPEARS ON PAGE 14: "At Last"

Elton John

John Lennon once told *Rolling Stone* that when he heard Elton John singing "Your Song"—the 1970 breakthrough ballad that spotlighted John's voice and its union of rock & roll grandness with deep soul feeling—he thought, "Great, that's the first new thing that's happened since we happened." Only a few years earlier, John had claimed, "I can't really sing." Once he found his voice, though, he quickly turned out to have a dumbfounding stylistic range, unleashing his singsong falsetto and his ferocious hard-rock bellow. "He was mixing his falsetto and his chest voice to really fantastic effect in the Seventies," says Ben Folds. "There's that point in 'Goodbye Yellow Brick Road,' where he sings, 'on the *grooound*'—his voice is all over the shop. It's like jumping off a diving board when he did that."

BORN: March 25th, 1947

KEY TRACKS: "Your Song," "Goodbye Yellow Brick Road," "Tiny Dancer"

INFLUENCED: Rivers Cuomo, George Michael, Axl Rose

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MUSIC APPEARS ON PAGE 104: "Tiny Dancer"

TINY DANCER

Words and Music by
 Elton John and Bernie Taupin
 Arranged by Dan Coates

Moderately slow, in 2

Chords: C, F/C, C, F/C

Measure 1: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Bass clef, notes C3, G2, C3. Fingering: 1, 2, 4. Dynamics: *mf* *legato*. A 1/5 time signature is written below the bass line.

Measure 2: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Bass clef, notes C3, G2, C3.

Measure 3: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Bass clef, notes C3, G2, C3.

Measure 4: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Bass clef, notes C3, G2, C3. A hairpin crescendo is shown above the treble line.

Verse:

Chords: C, F/C, C, F/C

Measure 5: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Bass clef, notes C3, G2, C3. Dynamics: *mp*. Lyrics: 1. Blue_ jean ba - by,_. 2. See additional lyrics.

Measure 6: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Bass clef, notes C3, G2, C3. Lyrics: L. _ A. la - dy, _

Chords: C, F/A, F, G

Measure 9: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Bass clef, notes C3, G2, C3. Lyrics: seam-stress for _ the band. _

Measure 10: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Bass clef, notes C3, G2, C3. Lyrics: band. _

Measure 11: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Bass clef, notes C3, G2, C3.

Measure 12: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Bass clef, notes C3, G2, C3.

Chords: C, F/C, C, F/C

Measure 13: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Bass clef, notes C3, G2, C3. Lyrics: Pret - ty eyed, _

Measure 14: Treble clef, notes G4, A4, B4, C5, B4, A4, G4. Bass clef, notes C3, G2, C3. Lyrics: pi - rate smile, _

WHAT'D I SAY

Words and Music by Ray Charles
 Arranged by Dan Coates

Brightly

Verse:

F7

1. Hey, ma-ma, don't you treat me wrong.—
 2. See the girl with the dia-mond ring?—
 3. When you see me in mis-er-y,—

mf

Come and love your dad-dy
 She knows how to
 come on, ba-by,

4

Bb7

all night long.—
 shake that thing.— } All— right.
 see 'bout me.— }

7

F7

C7

10

Bb7

F7

C7

1., 2.

YOU SEND ME

Words and Music by Sam Cooke
 Arranged by Dan Coates

Moderately slow

2 G Em7 Am7 D7

1. Dar - ling, you _____ send me. _____ I know _____
mp 2. You _____ thrill me. _____ I know _____

with pedal 5 1/2 5 5 1/3 3

5 G Em7 Am7 D7

you _____ send thrill me. _____ Dar - ling,
 you, _____ you, you, you thrill me. _____ Dar - ling,

10 G Em7 Am7 D7

you _____ send thrill me; _____ hon - est you
 you, _____ you, you, you thrill me; _____ hon - est you

14 1. G Em Am7 D7

do, hon - est you do, hon - est you do. Whoa. _____