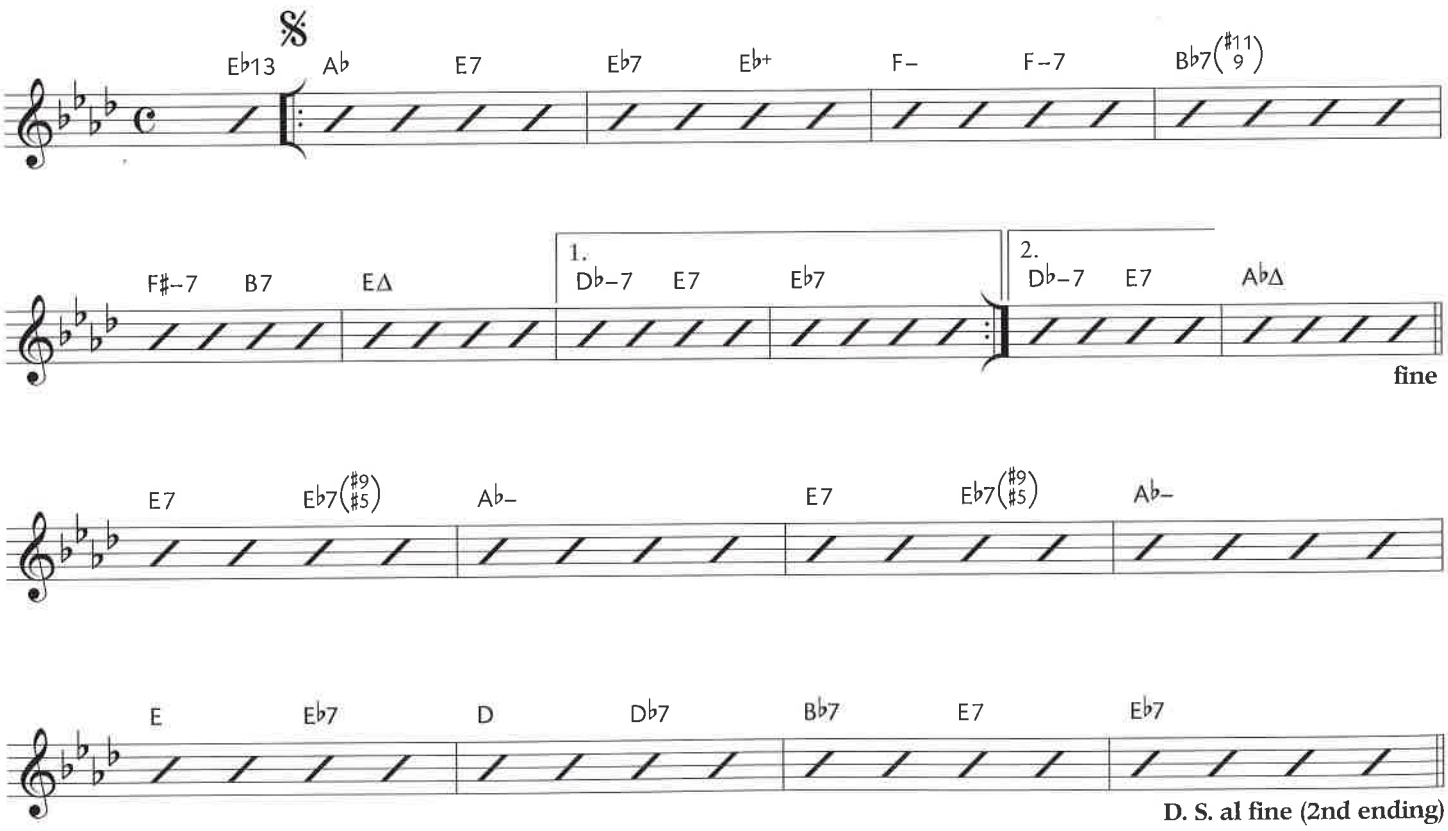
Preparing "We'll Be Together Again"

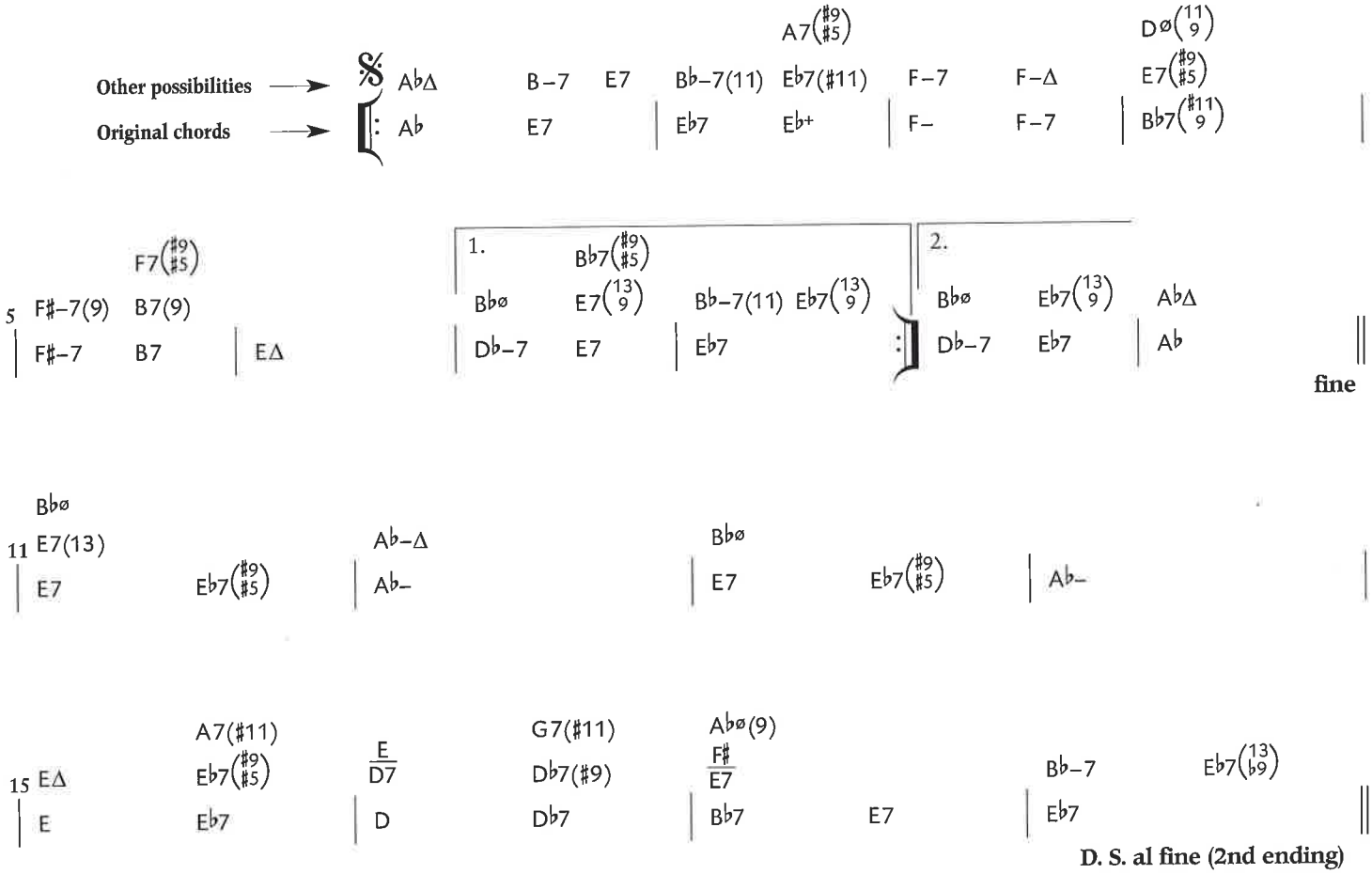
It would be possible to forego any change or adjustment to our model tune and perform it as it appears in Chapter 1. However, for the sake of illustrating the potential for change to accommodate personal needs and musical tastes, the following examples are given.

As a tenor saxophonist, I find the key of C, for this particular tune, to be inappropriate, in terms of the range of my instrument. The key of C on this tune *is* possible. In fact it could be played in two different registers, but the lower register of the two is too low to be comfortable and effective, and the upper register is a little too high and strident for the desired mood. So my first task is to locate a better key for tenor, one that would place me in a comfortable, flexible, mid-range. I would also probably want to select a darker key than C to suit the mood and lyric of the tune. Finally, since my wife is a jazz singer, it might be helpful if the selected key is appropriate for both of us. My personal choice, to satisfy all the foregoing needs is the key of A♭ concert. Understand that if I played some other instrument than tenor saxophone, and weren't married to a singer, my choice might have been different.

Original chord progression to "We'll Be Together Again" transposed to the key of A♭

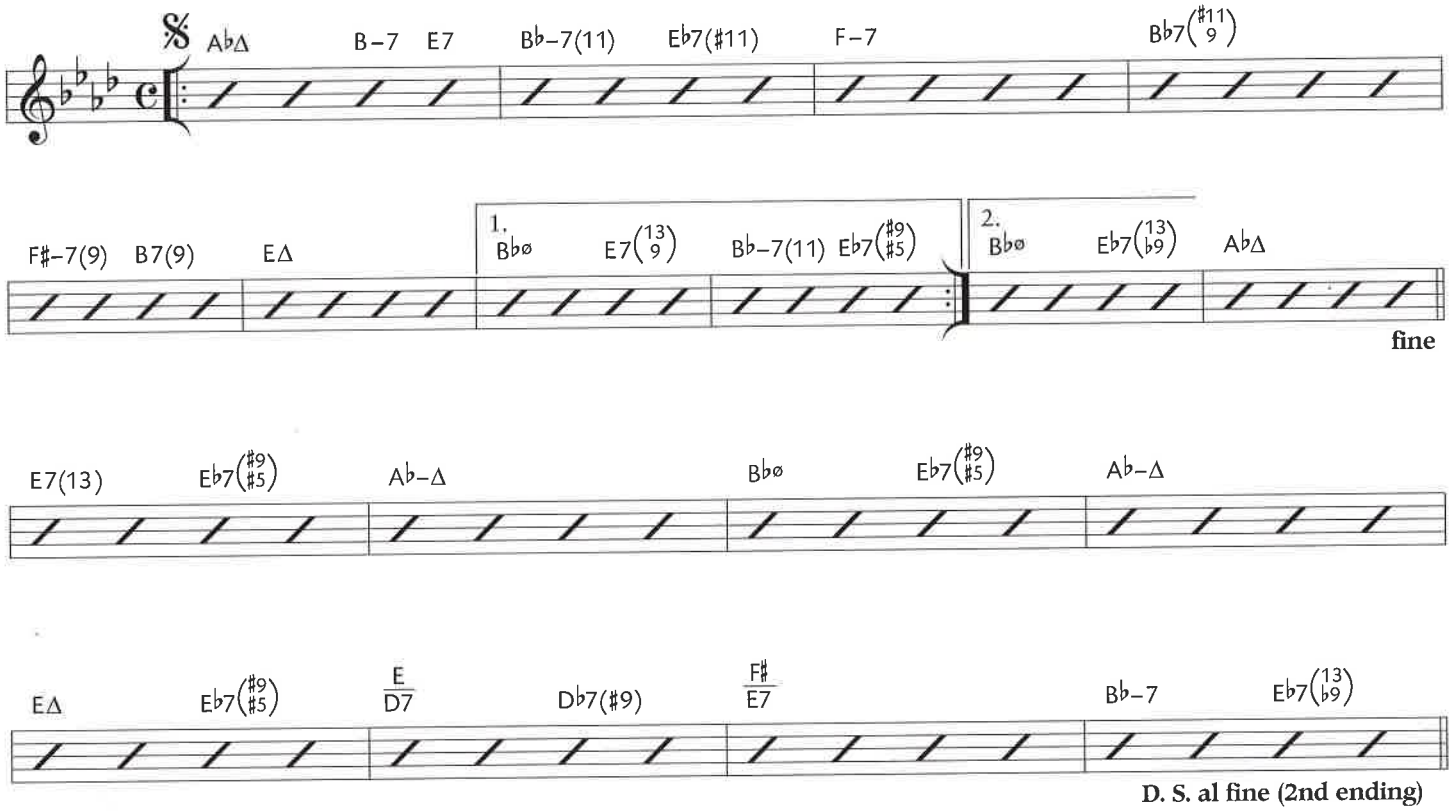


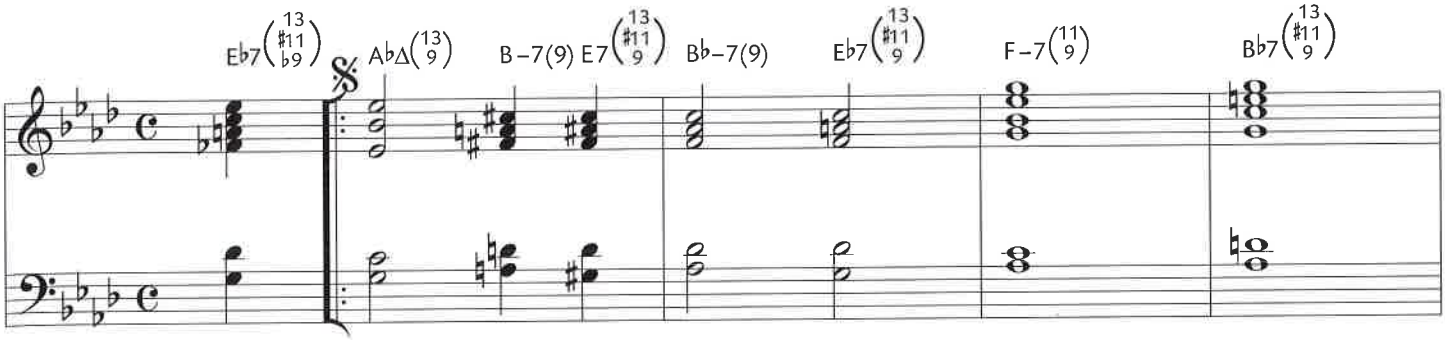
Reharmonization Possibilities

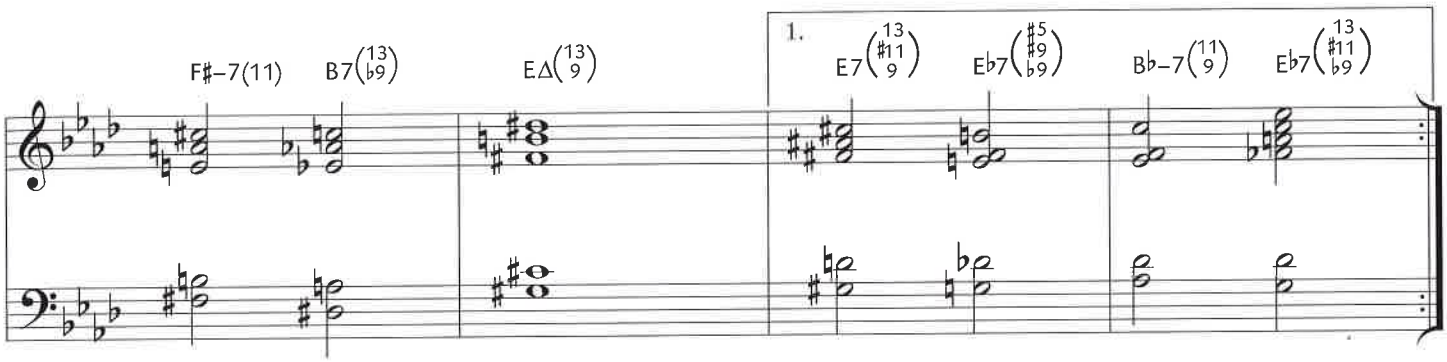


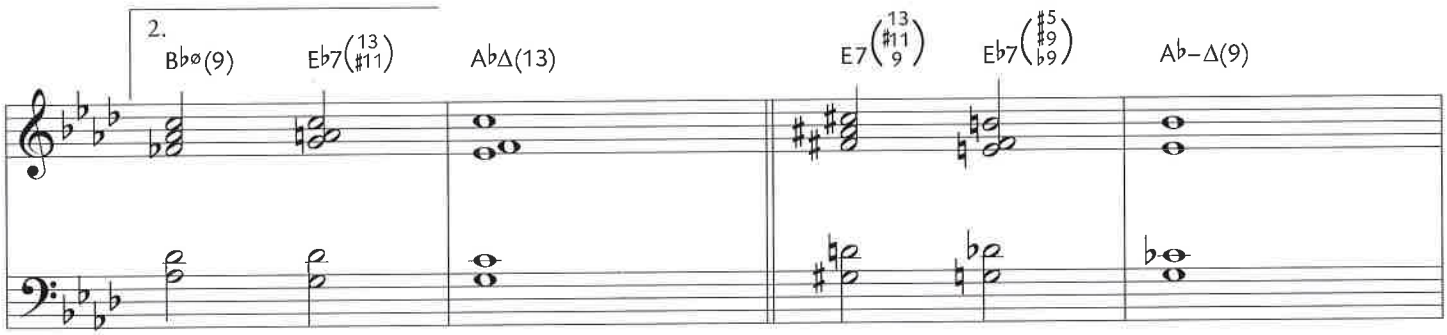
The A♭ø possibility in measure seventeen sounded good, but I preferred taking out the original's B♭7 and using the E7 throughout the measure. The polychord, an F♯ major triad over E7, creates the sound of an E7 with an added ninth, augmented eleventh (or ♯4), and a thirteenth. Measure sixteen has the same type of polychord, but on D.

The Final Version

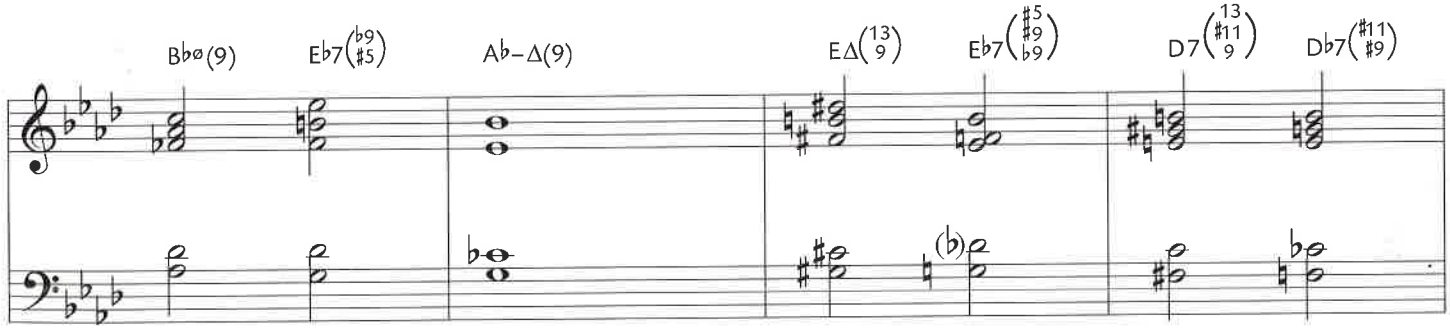


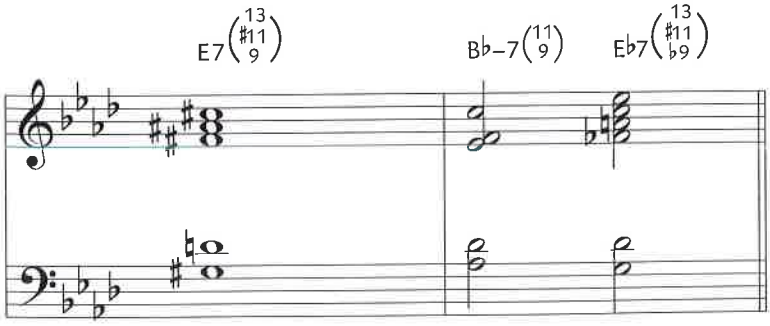






fine





D. S. al fine (2nd ending)

Vocal Illustration of Tune

 track 1

This track has several functions. It serves as an *aural* introduction to "We'll Be Together Again," since only written representations of the tune have been provided up to this point. It is also the only track on the CD that contains a performance of the *words* to the song, which *should* affect instrumental versions of the song. This track serves the budding singer as well, providing a good model for phrasing, melodic embellishments, improvisation, and the potential for creative and dramatic approaches for ending a performance. This version might also help instrumentalists (especially horn players) in the often neglected skill of playing 'behind' singers in a manner that enhances, rather than detracts from, the singer's efforts, a function which has the power to nudge an exceptional performance from the singer/soloist. Finally, a good or great instrumental performance of a ballad often leans heavily upon voice qualities (tone), conversational phrasing, nuances of phrasing (i.e., 'scoops', 'fall-offs', portamento, swells, etc.), and expressed emotional qualities.

Illustrations of Introductions

Chapter 3 presented a list of nine options for an introduction, three of which were selected for illustrative purposes on the CD that accompanies this book. Looking at the numbered list in Chapter 3, the options selected are 2, 5, and 9.

 track 2

Option 2. Unaccompanied Soloist, Without a Tempo.

This introduction is an unaccompanied tenor saxophone solo. The harmonic foundation is taken from measures 5-8 of the tune's first 'A' section, using the harmonies of the first ending (measures 7-8) so that the end of the introduction will flow smoothly into the beginning of the melody chorus, where the rhythm section will enter. The underlying chords, then, for the improvised introduction are F♯–7, B7, EΔ, B♭ø, E♭7, B♭–7, E♭7. Though the improvisation is relatively free (but based on the chords), there are some subtle suggestions of the given melody. There is no tempo, nor is there any accompaniment, so the soloist is free to treat the durations of the individual chords at his/her discretion, lingering on some and hurrying through others. Toward the end of this sort of introduction, the soloist needs to imply the approach of the rhythm section's entrance, as well as dove-tail into the quarter-note pickup note of the given melody. A gentle nod from the soloist might be needed to guide the rhythm section into the downbeat of the first measure, where the tempo begins.