

Section A: Musical Influences , Development and Experiences

The First Ten Years

The sixties were well underway at age five when I began playing the funky family upright piano. This instrument resided on the enclosed but unheated front porch of my home in Whitestone, New York, and it had more broken keys than working ones (only two octaves were playable). My grandmother was a piano teacher and offered free lessons. But I wasn't interested. Playing by ear, I improvised my way around the instrument, picking out the melodies of tunes on the radio or on the phonograph. Nixon was president and "Close To You" was a huge hit for the vocal group The Carpenters in 1970. This was the first song I learned.

The Early Teens

While the country debated and demonstrated against the war in Vietnam, the early to mid1970's was an extremely fertile period for popular music in both R&B and pop/rock genres. Through adolescence, Elton John, David Bowie, Led Zeppelin, Queen, Stevie Wonder, Earth Wind And Fire, and The Ohio Players, to name just a few, were all notable influences. Growing up a gay kid in the 1970's in Queens, New York, music presented a safe and sane retreat from an intensely homophobic atmos-

phere.

Living an isolated life, I hid a vital part of my psyche and personality--feeling vulnerable to discovery. My mother is a orthodox Catholic, and sexuality of any kind was and still is totally taboo. Both parents were still living in the 1950's, and images of Elvis' pelvis had traumatized the older generation. My paternal grandmother, on the other hand, was liberal and communicative. During our lengthy conversations, she provided the foundation for what later developed into an intellectual curiosity. Although the chance to come out to her about my sexuality never presented itself, if it had I believe her feelings for me would not have changed.

Even though both Elton John and David Bowie openly professed their bisexuality in the '70s since it was the chic thing to do, they were not available to me for advice. Looking back, my identification with them helped, and music served as an outlet for my suppressed sexuality. This interest was destined to grow into a life-long passion.

In addition to the musical influence of my wonderful grandmother, other family members were also instrumental in my musical development. Miriam Noia, my aunt, was choir director and organist for the First Reformed Church of College Point, New York. Although Miriam was a truly talented musician, she chose not to make music a career, deciding (to paraphrase her) to focus on the more secure nine-to-five office job instead. She always played the organ at her annual Christmas Eve sing-along

at her home. As a boy and even today, I remember with amazement the ease with which she worked the two manuals and foot pedals of that instrument. Music was her greatest interest and outlet, too.

My brother Russell, who is eight years older than I, was an even greater influence. The fact that he was a professional drummer impressed me a great deal. With our age difference, he was like a father to me, especially since neither of us was close to our dad. Our relationship as siblings, however, presented both positive and negative effects. Russell showed me the exciting world of the working muse, but I was a minor and he an adult, so I was too young to “hang with the guys.” I remained suspended between two worlds--the familiar yet uncomfortable world of adolescence and that of Russell’s generation, a rebellious, post-sixties group not very happy to have a loose-lipped kid hanging around them while they carried out the adult rituals of the day; i.e., smoking, joking, and drinking.

Although the age difference created a strain, the experience with brother Russell and his cohorts served to expose me to live R&B. This experience planted the seeds for a life-long interest in R&B and funk. Armstrong walked on the moon and I floundered through the high school years, with music the most trustworthy of friends. Artists such as Weather Report, The Ramones, and J.S. Bach were all on the top ten list as my tastes became increasingly eclectic.

About this time, I met Enrico Celerio, my high school friend and mu-

sical comrade. Enrico and his family immigrated to the U.S. in the mid 1970's from the Philippines. He was a classically trained pianist and everyone in his family played and sang proficiently. Unlike many classical musicians, though, he improvised fluently. We jammed.

Late Teens To Mid Twenties

In 1980, John Lennon was shot to death and Ronald Reagan was sworn in. I had developed a greater interest in the classics that Enrico had exposed me to--Chopin, Beethoven and the boys. The interest in classical music peaked while studying with Manhattan-based pianist and Juilliard graduate, John Ranck. After two years with John, this new interest culminated in an audition at the Mannes School of Music in New York City, a seminal event because I failed totally and completely.

I was unprepared. I played badly. I hated my performance.

Ranck gave me bad advice and worse, led me into a situation where he must have known I could not succeed. I turned to the popular music scene where I traveled from amateur to professional musician almost overnight. Now when I teach my students, advice and counsel are meted out sparingly and thoughtfully.

Questarr : My First Band Experience

In 1982 I began seeking out musical colleagues residing in the pop/R&B scene. Having gone through a sea of “keyboardist wanted” ads in the *Village Voice*, I eventually settled on an R&B group named Questarr that played a mixture of originals and covers. Except for me, it was composed entirely of African American and Latino musicians, and I quickly learned how bad my sense of rhythm was. At the time, I didn’t know the difference between feeling 1 & 3 vs. 2 & 4. Nevertheless, I did learn, although it did take some time.

My close experience with the band led to an increased interest in composition, and I decided to explore further the musical foundations underlying an original work entitled “One of a Kind.” (See Section B, page 22.) Also at this time, the successful duo Hall & Oates represented a major musical influence. As the popular purveyors of “blue-eyed soul,” they combined both African American and rock rhythms with an androgynous persona. For an analysis of their hit “Kiss Is On My List”, see Section B, p.24.

Ruminating on Hall & Oates

Before meeting at Philadelphia’s Temple University in the mid-

1960s, Daryl Hall and John Oates were already working professionals. During the '70s, they signed on with the Chappell Music Publishing Company as songwriters, and their song entitled "She's Gone" was the hit that propelled their work into the national scene and achieved top-ten status by its second release in 1976.¹

Reading through the 1977 *Rolling Stone* article on the then recent success of Hall & Oates, I am struck by the similarity in Daryl Hall's childhood experiences with those of my own. Just as I traveled from white neighborhood to black, crossing cultural taboos and racial boundaries in order to visit high school friends and musical comrades, so did he. As *Rolling Stone's* Cliff Jahr states, "Hall rode his bike to visit family friends in a nearby ghetto and came to feel more comfortable among blacks."² Due to harsh racial divisions between East Coast neighborhoods, like myself Hall experienced a backlash from both black and white peers.

Even though I experienced his openness to the feminine side on a more intuitive rather than rational level, he demonstrated that expression of that side (dressing colorfully and being loose on stage) was not only just, but liberating. I respect Hall for his honesty and openness in acknowledging his boyhood homosexual activities.³ At the outset of a po-

¹ *Rock On: The Illustrated Encyclopedia Of Rock'n' Roll*, Norman N. Nite, p. 276

² *Rolling Stone*, April 21, 1977, by Cliff Jahr "Hall & Oates chic to chic" p. 12

³ *Rolling Stone*, April 21, 1977, by Cliff Jahr "Hall & Oates chic to chic" p. 15

tentially big career, he was courageous to admit this proclivity, although he claims that these experiences are merely a childhood phase. Twenty years after the 1977 *Rolling Stone* interview, the media seem even more eager to focus on what they perceive to be the prurient aspects of human sexuality, attacking with a vengeance when the flow of commerce is disturbed. Look, for example, at Ellen Degenerus' recently aired "coming out" show. When Ellen stated that she would come out as a lesbian on national television, many major sponsors dropped the show like a hot potato.

Landing On Planet New Edition

In late 1983, while I was still a member of Questarr, we recorded a bit and traveled to Canada, but to my dismay we were rehearsing more than gigging. I craved more action, and almost immediately met a public relations rep by the name of Rick Roberts. Rick had recently booked Questarr in Canada, and had become the road manager for a newly popular black vocal group, the New Edition, which had been touring, performing track dates,⁴ and singing hits from their successful album "Candy Girl." Roberts arranged to get us hired as their backup band.

New Edition came from a rough part of Boston known as Roxbury

⁴ Track date is a term used to describe a semi-live performance. That is, live vocals backed up with pre-recorded music.

where they connected with their producer-to-be, Maurice Starr, who was later to produce “Candy Girl.” He had heard the quintet perform the Jackson Five’s “Stop The Love You Save” at a local talent show, and believed these kids were a vehicle to quick success.⁵

“Candy Girl” was released on Streetwise Records in March of 1983,⁶ and soon rose to a number one position on the black charts in the United States. It also occupied the number one slot on the pop charts in Canada and the United Kingdom as well.⁷ For New Edition, it was the time for a change--the addition of a backup band. And Questarr, as it turned out, was in the right place at the right time.

The barely thirteen-year-old kids, however, gave us heavy attitude. They were not convinced that we were cool enough to perform with them. Luckily, it was not the vocalists but their management, Jump and Shoot Productions, that hired us.

Clearly, this was not going to be an easy gig. The first few months of work with the band were centered mostly around the ghettos of eastern New Jersey. Venues included a number of skating rinks and the occasional “Father English Hall.” While playing at a skating rink adjacent to the infamous housing project in the Oranges of eastern New Jersey, two refrigerator-size speaker cabinets were stolen from the sound company’s

⁵ *Cool It Now*, Nelson George, pp.29-30

⁶ *Cool It Now*, Nelson George, p.33

⁷ *Cool It Now*, Nelson George, p.34

truck. When the road manager learned of the theft, he assembled a posse of volunteers to venture into the projects with the hope of finding the stolen gear. I opted out of this adventure and to my amazement, when the rescue group returned both giant speakers were in tow. .

The New York Telephone Company Experience

From 1980-84, I worked at New York Telephone. While still a full-time employee for Ma Bell, I was also gigging with New Edition. As long as the gigs remained somewhat local and/or weekend oriented, I was able to juggle both jobs; however, the traveling eventually became too much of a strain on the telephone gig and I was forced to make a choice. In March of '84, I quit the phone company, which was probably the most stable job I've ever had. A job that my father held for thirty-five years, I left after three and a half. Even though the phone company offered "security," in return they expected to occupy first-place in life. As a consequence, the men (there were some women, but most were my age at that time), still in their mid thirties, seemed to age prematurely. Combining youth (I was barely 19 when I started that job) with professed liberal ideals, I represented the freedom they lost long ago. Because of this, many co-workers resented me.

For Better or For Worse:

Life as a Full-Time Musician

Having cut myself loose of the security of a steady, straight job, I became increasingly aware of the uncertainty this decision brought into my life. This is an issue that I continue to struggle with.

In early '84, life was indeed looking up. The entire New Edition entourage was on its way to island country--Bermuda, the Bahamas, and Jamaica. During the plane's approach to Bermuda, coral reefs illuminated by sunlight threaded their way through aqua colored waters surrounding pink sanded beaches. Fantasy Island indeed. Although the concerts were always somewhat hoaky and disorganized, the beauty of the islands outweighed any performance shortcomings.

About this time, the group also took a short tour through the mid-western and southern United States, but it wasn't until early 1985 that our hard work began to pay off. The group was signed to MCA Records, and this event alone served to elevate them to a more lucrative status. Their first album on MCA, entitled "New Edition," proved to be extremely successful. Like its Streetwise predecessor "Candy Girl," it yielded several hits in the teenybopper vein. Consequently, the group spent most of 1985 on the road zigzagging all around the contiguous United States as well as northeastern Canada.

In the fall of '85, I co-composed, co-produced, arranged and recorded two songs for New Edition's Christmas album, "Christmas All Over The World." The works are entitled "Joy Of Christmas" and "Singing

Merry Christmas.” I decided to analyze the latter song since I consider it to be better compositionally even though it was pressed with out-of-tune vocals. Since then, my grasp of harmonic and rhythmic concepts and space has matured; consequently, I now find this piece to be too cluttered.

(I still do feel a warm sensation from “Joy Of Christmas” [see Section B, page 25]).

New Edition had very little knowledge, if any, of musical structure, and these two tracks were the first of their own to be released. They chose me to bring the production to fruition, which I agreed to do with pleasure; however, I should have received more than an arranger’s credit since I co-produced and co-composed both songs. This is one lesson I decided not to repeat. At least the pay wasn’t bad.

In 1986, New Edition rose to their highest level of success. The group was on the road for almost nine months out of the year, performing at sold out shows full of screaming adolescents all across the nation. The first concert of the *All For Love Tour* in 1986 was held in Augusta, Georgia. The band had been breaking in a new bass player, but to experience the full effect of his newly acquired gig, he would have to perform for an ear-drum shattering audience in real time. I remember him shaking in his boots nearly unable to play as the crescendo of the band’s introduction was accompanied by the screeching roar of the crowd anxiously awaiting the arrival of the star vocalists. Sometimes it felt like I was backing up

the black Beatles.

The highlight of my entire New Edition experience came with the band's performance at two sold-out shows at New York's Madison Square Garden. I had already played many a bigger show with the group, but this venue held a special place in my heart since I had visited the arena many times to hear favorite bands. I was so excited I was unable to sleep for two days prior to our arrival in New York--I was performing on the same stage where years before I had seen artists such as Emerson Lake and Palmer, Queen, and Rod Stewart.

*Is Anybody Holdin' ?*⁸

During 1985 and 1986, mass quantities of cocaine, booze, and Valium were ingested in a variety of doses and combinations. I began taking drugs before I turned professional, but consumption increased dramatically as the career with New Edition evolved. Many different elements contributed to my destructive habit--a lack of structure in my personal life and an illusory "rock star" lifestyle proved to be a dangerous combination. At one point, the band was performing only four, hour-long concerts per week. The rest of the time was spent bumming around or traveling, both of which were perfect opportunities to abuse.

⁸ Road slang used when inquiring about the purchasing of some highly desirable substance.

During post-concert depressions, I instinctively craved the same rush I experienced while performing. Drug use has always been popular in the entertainment industry. Remarkably, I was lucky to have quit my destructive habits without too much trouble. When the big money ran out, so did my interest in head-inflating highs. Now I have come to prefer feeling and being healthy, and thus look back at those care free, over-indulgent times with utter amazement at the irresponsible, self-destructive life I had created.

To Live and Die in L.A.

While traveling, I picked up the California bug after a few visits, and left New York City for Los Angeles in October of 1985 to live with friends. Sunny weather aside, it was never my intention to live there permanently. L.A. served only as a home base while on the road. After New Edition's big tour of 1986, I faced a rather frightening reality--*living* in L.A. Even though I had been based there since late '85, I had no home to call my own. I needed no permanent residence, just a few good friends, a post office box, and a Toyota.

I was 25, and had found a nice living situation in the Hollywood foothills. The completion of the '86 tour marked the end of my days with New Edition, except for a few short tours with former New Edition vocalist Bobby Brown, which I'll get to a bit later.

Unemployed in L.A.

Now I was lost. It was difficult to connect with other musicians in a new and strange city. The New Edition gig had come so easily, and for the past two years I had been on a drug-enhanced fantasy ride. Any struggle at that time was isolated and experienced in the context of the New Edition unit. This sheltered experience left me with a naive outlook on the music business. Consequently, L.A.'s indifferent atmosphere was an extreme spiritual downer. I was too thin skinned and sensitive to battle with the beast known as The Music Industry.

The Bobby Brown Experience

About a year after my time with New Edition ended, a much less secure association with ex-New Editionite Bobby Brown began. Bobby left the group in 1985 because his streetwise style did not fit that of the prefabricated, all-American image projected by the group.⁹ His first solo album and the tour that followed its release both boasted the self-indulgent title, "King of Stage." As it turned out, the album failed to live up to its title, and the result was a tough time on the road that year. Sometimes we got paid and sometimes, well....

⁹ *Cool It Now*, Nelson George, p. 77

Some time later, Bobby Brown and his back-up band, of which I was a part, contracted to perform a series of concerts at Disney World. Having arrived at the park and, more precisely, on the Dumbo stage adjacent to Snow White's castle, the band started its sound check. As we began to warm up, Walt Disney's minions watched Bobby's gyrations in horror. Apparently the park was under the misguided impression, probably from their knowledge of New's Editions' work, that they had hired a clean-cut guy. They were understandably shocked when Bobby dropped to his knees, peeled off his shirt, and proceeded to make love to the stage, accenting the downbeats with James Brown-like hip thrusts. One by one, park officials arrived. The green coats, the blue coats, and finally the most formidable of all, the brown coats arrived, who informed Bobby that he had to change his act or hit the road. He protested at first, but the thought of losing \$70,000 plus made the decision a bit easier. He was not the first or the last performer to swallow ego for financial reasons.

After the one-year affiliation with Bobby Brown fizzled, my struggle to stay afloat in L.A.'s treacherous music scene became intense. Unable to find sufficient musically related work, I took a driving job delivering graphic art work. From 1987 to 1989, I buzzed around the greater L.A. area purveying packages while hoping for a break, but feeling more and more like I'd never get out of Southern California. Then, as fate would have it, two years later the Bobby Brown connection came through again. This time, in contrast to the slim success of his first solo album, his '89

album entitled “Don’t Be Cruel” reached quintuple platinum status.

When Bobby called, I quit the driving gig to work with him again. This time, I endured a short but grueling string of rehearsals with the high-flying Mr. Brown and his over-worked, stressed-out group of narrow-minded (as I was soon to learn) musicians. Even though the whole situation felt off, I had to do it. I needed to play, to make more money, to leave L.A., and most of all, to get out of that driving gig; it was killing my spirit.

So I was on a DC10 heading for Georgia. The drummer, who I had known for years since he had also toured with New Edition, revealed some very disturbing news: I was assigned a single room on tour, which meant I had agreed to work with a group of homophobes. No one felt safe sharing a room with me. And, as if that wasn’t homophobic enough, they requested that I be tested for the AIDS virus.

Threatened and unable to protest, I retreated into myself. The experience was like a weird dream. I was performing in front of 20,000 fans night after night, yet I was isolated from the other musicians. Performing became nearly impossible. Then late one night, the road manager came to my room and handed me a one-way plane ticket back to L.A. because, he said, my playing was not satisfactory.

I was so depressed that the image of my plane going down brought a sense of relief. It wasn’t until the jet descended below L.A.’s smog line that I snapped out of it, thinking that it was time to get out of this smog

bowl. Within a month I was living in San Francisco. The two weeks of work with Brown had provided enough money to make a fresh start in a new place, where I could breath deeply in both a physical and emotional sense.

The City By The Bay

In the spring of '89, I moved myself and whatever possessions fit into my Toyota and a U-Haul trailer. I immediately noticed a big difference in the way people live in the Bay Area. Within an hour's drive in any direction, you could chose any environment from the sunny Marin and East Bay hills to the foggy San Francisco bay. I felt a sense of community that I failed to encounter in L.A. Musicians were not threatened by success here, and my phone began to ring.

The first steady gig that I landed was musical director for the Summer Honors Theater at Contra Costa College, a children's drama program. Soon after, I was hired as a piano, guitar, and bass instructor for the East Bay Center for the Performing Arts, a position I've held since 1989. I also began performing on the synthesizer for Steve Silver's San Francisco classic production, "Beach Blanket Babylon." As a musician, I was maturing and experiencing what it was like to be a working player involved in a community.

In addition to increased gigging and teaching, an interest in composing, one that had been dormant since the early '80s, returned. My teen-

age interest in jazz also surfaced again. I became a prolific writer in the adult contemporary genre.¹⁰ Unlike the exposure to jazz during adolescence, I embraced the form--composing, arranging, and performing with an evolved musical perspective. More complex harmonies and rhythmic patterns were emerging and as a result, the content was more sophisticated. Exemplifying the work of the early 1990s, I consider "Flight" to be one of my best compositions (see Section B, page 26 for the analysis).

"Momma, if he feels that strong, let him do it." ¹¹

In the jazz idiom, a group that had great influence on me was the unique, well-known jazz-rock ensemble, Weather Report. During the late 1970s, while the long-haired Jimmy Carter presided over the country and Anita Bryant peddled oranges and homophobia, I listened to the wizardry of this group, especially the feeling and style they produced. In addition to their intriguing multicolored sound, their arrangements were strikingly different. Weather Report abandoned the orthodox jazz roles of soloist and accompanist, and instead chose to have the players take the lead by turn, creating textures that were constantly changing--like the weather. ¹²

¹⁰ Easy-listening jazz

¹¹ The response of Josef Zawinul's father in reaction to his mother's dismay at her young son's leaving his "boring" printing job in order to play music. From *Down Beat*, June 1, 1979 "Joe Zawinul --Wayfaring Genius" by Conrad Silvert, p.13

¹² *New Grove Dictionary of Jazz*, ed. Barry Kernfeld, p. 1272

Utilization of a wide spectrum of dynamics rendered their sound at once elegant and strong.

Keyboardist Josef Zawinul and reed player Wayne Shorter remained the only constant members of the group from 1970-85.¹³ Bassist extraordinaire Jaco Pastorius remains as one of the band's most notable replacements throughout its numerous personnel changes.¹⁴ Zawinul is far from being even slightly modest. In response to a comment by *Down Beat's* Larry Birnbaum that Weather Report "...sounds more like a rock band when performing live..." Zawinul becomes agitated because Birnbaum said the evil word rock. The group detested being associated with this genre. Zawinul hastily responds, "We have the best composing on this record ever, the best composing of anybody, not just of ours."¹⁵ What an ego!

Shorter's tone is more on the Zen side. For example, Birnbaum asks him, "Do you ever feel confined at all in the context of Weather Report" ? Shorter replies that he doesn't feel trapped. Then he adds, "I'm slowly just finding out that what happens to a person is that person's own doing." He continues, stating that with the right attitude one can "...work with the whole world..."¹⁶ Perhaps it was the wide difference in tone be-

¹³ *New Grove Dictionary of Jazz*, ed. Barry Kernfeld, p. 1272

¹⁴ *New Grove Dictionary of Jazz*, ed. Barry Kernfeld, p. 1272

¹⁵ *Down Beat*, Feb. 8, 1979 "Weather Report Answers Its Critics" by Larry Birnbaum, p.15

¹⁶ *Down Beat*, Feb. 8, 1979 "Weather Report Answers Its Critics" by Larry Birnbaum, p.44

tween the group's members that made them so dynamic and thus musically inspiring.

For analysis, I've chosen the beautiful and complex tune entitled "A Remark You Made" performed by Weather Report and composed by J. Zawinul (see Section B, page 29).

Keyboards and More Keyboards

Grandmother, who had spent so many hours on the upright with me, bought my first (electric) piano--the Fender Rhodes. I was 16 in 1977, and it was the rage from disco to Steely Dan. The first keyboard I bought was a Sequential Circuits Prophet 5 synthesizer in 1981. Interestingly, both the Rhodes and Prophet 5, although long since out of production, have found their way back into the present vintage era of the 1990s. I still have and use the Prophet. It has MIDI,¹⁷ and its warm analog sound adds depth when mixed with today's overly clean and somewhat cold digitally sampled keyboard patches (stops or programs).

While touring with New Edition, I performed on a Yamaha DX7, Prophet 5, an Emulator II+ (what a behemoth!). Through successful marketing, I managed to acquire free musical equipment from endorsements with Casio and Toa electronics, a process made easier when working for

¹⁷ MIDI stands for Musical Instrument Digital Interface

celebrities.

Presently, my main axe is the Alesis Quadrasynth, which serves both my live and studio needs. As I said earlier, I still use the Prophet 5, (it's really an antique in the electronics world). Too old and fragile to carry around, I use it for recording only. My two less-used synths are my Yamaha DX7 and Korg M1R.

Play-by-Play Analysis No. 2

Title: Kiss Is On My List	Genre: Pop/R&B Dance
Composers: D. Hall and J. Oates	Released in 1981 on RCA Records
Form: (see below)	Key: C minor/ C major
Intro	0- :05 drum machine
	:05 - :20 addition of piano, bass, and synth
Verse(a) rep.1x	:20 - :50 lead vocal enters (D. Hall)
(b)	:50 - 1:10 background vox enter
Chorus	1:10 - 1:40
Verse(a)	1:40 - 2:10
(b)	2:10 - 2:30
Chorus	2:30 - 2:45
Guitar solo	2:45 - 3:15 climax of piece
Chorus out >>>	3:15 - 3:48

Analysis of Harmonic Highlights by Section:

Verse(a+b): Use of 9ths and 11ths. In verse(b), the 9 of the Fmin.9 chord is sustained, and becomes the sus.4 in the D7sus. chord.

Chorus: More 9ths plus modal borrowing/mixture.
Chord progression: Imaj7, I-7, IVmaj.9, Imaj., V11.

Guitar solo: Dynamic and harmonic climax of the tune: guitarist plays sustained major 7ths and 9ths. At the end of the solo, a dramatic V^4_2 of I (F/Eb) in Bb major leads smoothly into a (II-7, V11, I) in C major.

Similarities between "Kiss Is On My List," and "One Of A Kind."

Employment of suspended 9ths and 11ths. Similar tempi used. Both tunes have cadences beginning in minor (bVImaj. & bVIIImaj.) resolving to a major I

Play-by-Play Analysis No.4

Title: Flight

Genre: Jazz/Funk

Ballad(Instrum.)

Composer: J. Steiner c. 1990

Key: A minor

Form: (see below)

Intro: 0 - :50 synth pad w/Prophet V random arpeggiation

A :50 - 1:10 vamp/flute ad lib

B 1:10 - 1:35 melody begins, performed on flute

A 1:35 - 1:45 vamp/flute ad lib

B 1:45 - 2:10 enter background vocals

C 2:10 - 2:35 Bridge section

A 2:35 - 2:55 vamp/flute ad lib

B 2:55 - 3:15

C 3:15 - 3:40

A 3:40 - 4:25 vamp/flute ad lib out

Analysis of Harmonic Highlights by Section:

B Section: Smooth use of ascending non-diatonic upper structure chords @ mm. 12-13 give the work a lofty feeling. See chart beginning on page ii.

C Section: What goes up must come down. Measure 17 begins a descending cycle of fifths progression beginning with F#-7b5 and ending with Fmaj.7/G, followed by a tritone substitution at m. 20, cadencing on A minor at m. 21.

Note: "Flight" was recorded on my Macintosh computer. I plan to record it with the addition of live players in the near future.

Play-by-Play Analysis No.5

Title: A Remark You Made

Genre: Jazz/Rock

Ballad(Instrum.)

Composer: Josef Zawinul

Key: Eb major

Form: (through composed)¹⁸

Performed by Weather Re-

port

Intro:	0 - :15	keyboard only
A	:15 - :32	enter band w/ tenor sax melody
B	:32 - :47	bass melody, w.o. t. sax
Solo	:47 - 1:14	keyboard w. <i>pp</i> drums only
A'	1:14 - 1:47	band reenters w. t. sax melody
C	1:47 - 2:07	t. sax & bass double melody
	2:07 - 3:13	melody played on t. sax only
Solo	3:13 - 3:35	piano
D	3:35 - 4:10	melody on t. sax
	4:10 - 4:27	bass melody w. t.sax heterophony
Solo	4:27 - 6:22	synth solo
B'	6:22 - 6:42	bass melody w. synth ad lib
	6:42 - 7:22	t. sax doubles melody
Tag	7:22 - 7:42	keyboard only

Highlights:

Dynamics: Sweet *pp* synth sections (mm. 12-18) are followed by a seemingly roaring tenor sax and bass at m.19. See score beginning on page iv.

Harmony: The piece successfully combines common-practice-style chord voicings with its more prevalent jazz harmony. In sec. B (mm. 8-11), the work's most memorable melodic theme, there's a string of secondary dominants.(see chart for common-practice-type analysis.) At m. 36, Prophet V, successfully emulates the texture of a brass section.

¹⁸ For the sake of analysis, I have added section letters to the original chart .

As I have previously mentioned, one of the bands more distinctive practices is that of exchanging melodic themes among various players. “A Remark You Made” stands as an excellent example, showing how well Weather Report accomplishes this technique.

Section C: Current Highlights and the Future.....

Performance: The Venusians

A cyber-funk-pop-electronica ensemble. Recent Venusian highlights include appearances at the 1997 San Francisco Mayor’s Convention, and the “Summer of Love” 30th anniversary concert held at Golden Gate Park in October of 1997 .

Recording: Ustad Salamat, Sharafat, and Shafqat Ali Khan

Performed on the CD entitled “Voices Of Spheres,” sponsored by XDOT 25 Productions Inc.

Ali Khan

Co-composed the cut “Takbir,” recently released on City Of Tribes’ world music compilation entitled “Event Horizon.”

Film Composing:

“Deadly Vision”
ABC Movie of the Week
April, 1997

Co-composed the singles
“It’s Only A Date,” and “Surrender.”

“Jump Fence”
A film by S.F. based
filmmaker
Al Hernandez

Co-composed the soundtrack for this
ITVS independent production
aired on PBS. Presently on rotation at
San Francisco’s Yerba Buena Center for
the Arts.

Works In Progress: San Francisco State University, B. A. in Music

In the summer of 1992 after a month long solo journey exploring the southwestern United States, I registered at City College of San Francisco. After completing the general education requirements in 1995, I transferred to San Francisco State University as a music major. From the piano music of Brahms, the lightening tempi of Bebop, and the ancient eastern pentatonic melodies of Beijing, these college years have informed my musical life and my humanity.

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