

TRULY YOURS (Phil Miller)

I have decided to present this piece of mine from the CD SPLIT SECONDS Virgin VJCP 25067 track 4 which my band IN CAHOOTS played on our tour of JAPAN because it represents a side of my composing/guitar playing that I have not yet shown in these articles, namely my use of more than one melody at the same time (in this case 2 and sometimes 3). This multi-linear technique gives the music a multi-faceted effect.

Basically the parts are slow and fairly easy to play but they create a somewhat complex interweaving sound. As is my habit in these articles all the parts excepting the bass part are written up the octave for easy assimilation on guitar. All the parts, despite being written to be performed on keyboard using saxello and flute sound or trumpet, are very playable on guitar, falling under the hand very comfortably.

The chords given for the solos are a simplified version of chords formed in the written head. These are written in TAB for those of who don't like relating to the dots but please note that they are only a starting point and you certainly don't need to be a virtuoso to handle them. Whilst these solo changes are strongly related to the head changes, they do not properly support the lines and are intended only as a harmonic frame-work over which to construct one's solo.

As far as the writing of the head is concerned I bore in mind certain things to aim for.

1. A natural flow of the various lines was an overriding concern.
2. To choose with care where to give the individual lines a certain rhythmic independence, see bars 1-6 & 9-12 and where at other times to subordinate one line to the other. Bars 5-6 the saxello is subordinate to the flute and bars 14-16 the flute is less important than the saxello. This question really boils down to a choice of whether the line goes in the gap or the lines coincide with each other.
3. To make sure that the lines created plenty of consonant intervals i.e. 5ths (bar 12), 4ths and 11ths (bar 8 beat 1 and bar 5 beat 1), 3rds (bar 16 beat 1), and 6ths (bar 5 beat 3). Where possible I made the lines form parts of the chords of the progression I had in mind or a variant of it (bars 5,7,8,10,12 etc). This particularly at the beginning of the bar or wherever the harmonic flow changed.
4. I made sure that the various melodies made good sense with the bassline, giving a 2 part frame work that suggested clearly the outlines of the harmony I that would end up with i.e. bars 5,6,8 etc. so that the line and bass part work well without the guitar chords necessarily being present.

With respect to the chord progression, the initial idea was to find a series of chords that I and the various members of my band would like to solo over. I started with the A 10/11 +5 chord which seemed a pleasing enough beginning and gradually worked from there. What I arrived at was a progression that in the first 4 bars gravitates around the tonal centre A and from bar 5 onwards rises steadily upwards until falling away in bars 15 & 16.

This tune has its double in the piece entitled I REMAIN (track 6 of SPLIT SECONDS). This is the same basic tune but with a radically different arrangement by Dave Stewart who did some beautiful writing/arranging for the multi-tracked voices of Barbara Gaskin. It also features some neat keyboard work from Dave in the final G sus to D maj fade-out section. These very simple 2 chords used in the ending contrast boldly with the more complicated chords of the main section.

I should like to point out that there are discrepancies between the scored bass part and what was played on the CD, also the last quaver in bar 6 of the score (F natural) replaces the F# which is played on the CD.

truly yours (phil miller)

♩ = 55

FLUTE

SAXELLO

BRASS

tab/gtr

TAB

T: 5 6 7 6
A: 5
B: 3 5 0 4 5

CHDS for Solos

A 7/11/10/5
24131X

D^{m7}
2x333X

D^{MC}
1333X

B^{m7-5}
2x341X

A7
1x234X

BASS

FLUTE

3

SAXELLO

BRASS

tab/gtr

TAB

T: 3 2 3 2 0 2 3 5 7
A: 6 7
B: 5 4 5 4 3

CHDS for Solos

G^{m7}
1x333X

E 7/11-13
02134X

BASS

Truly Yre.

FLUTE

5 6

SAXELLO

BRASS

tab/gtr

TAB 5 5 4 5 8 7 9 7 11 11 10 9 10 10 10

CHDS for Solos →

A $\Delta 7/9$
203400 5

B $7-9/13$
3x0211

BASS

FLUTE

7 8

SAXELLO

BRASS

tab/gtr

TAB 8 0 9 11 2 0 9 11 8 9 3 2 4 2 4 5 5 6 5 6

CHDS for Solos →

C# $\Delta 7-5$
2x341x 8

D# $7-9/13$
x43211 2

BASS

Truly Yours.

FLUTE

SAXELLO

BRASS

tab/str

T A B

CHDS for Solos →

Emaj6/9+11

Fm6/9+11

BASS

FLUTE

SAXELLO

BRASS

tab/str

T A B

CHDS

BASS

F#m7/11

G7/9+11/13

Truly Yours.

FLUTE 13 14

SAXELLO

BRASS

tab/rtr for above

TAB

CHDS for SOLOS (only)

BRASS

FLUTE 15 16

SAXELLO

BRASS

tab/rtr for above

TAB

CHDS for Solo (only)

BRASS

last x

repeat & fade until end.

FLUTE 17

SAXELLO

BRASS

tab/gtr

TAB

CHDS

BASS

18

FLUTE 19

SAXELLO

BRASS

tab/gtr

TAB

CHDS

BASS