A portfolio of Compositions and Arrangements

By

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Submitted as a course requirement for the degree of Master of Music (Jazz Performance)

University of Natal
Durban 2002
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The following Compositions and Arrangements are my original works as a requirement for the degree of

Master of Music
(Jazz Performance)
Out of Today

INTRO PIANO WITH VOICE- (FREELY)

G-7 G-/F# G-/F G-/E

IT STARTED OFF AS A DAY I REALLY DIDN'T WANNA

G-/E7 D-9 C-9 G-7 G-/F# G-/F G-/E

SEE OR RE-IN. I DIDN'T WANT ANY PART. NOT A BIT OF THIS

G-/E7

SAD AF-FAR. COULDN'T SEE PAST THE CLOUDS

FACED WITH THOUGHTS OF SUCH EMP-TI-NESS. SIL-VER

G-7 G-/A G-/9 G-/C

LINING'S NOT HERE. PAIN IS JUST ABOUT TO FALL

INTERLUDE

NC

Piano play second line on repeat
A STRAIGHT FEEL-(pop-rock)

OFF AS A DAY. I REAL- ly DID-N'T WAN-NA SEE OR BE IN.

ODY WANT A-NY PART. NOT A BIT OF THIS

NOW MY HEART'S ALL IN PARTS. ONE FOR ME AND ONE

SAD AF-AIR. COULD-N'T SEE PAST THE CLOUDS

FOR YOU. OH THE FUTURE LOOKED BLEAK

FACED WITH THOUGHTS OF SUCH

THOUGHT YOU'D BE HERE IF I GREW WEAK. SCARED TO

LINING'S NOT HERE. RAIN IS JUST ABOUT TO FALL.

STAND ON MY OWN SUDDEN-LY THERE CAME THIS SONG.

SADNESS SUR-ROUND-ED ME. COULD-N'T SLEEP. WOULDN'T SPEAK
Hope seemed so lost forever... yet she came.

C-7  Feels  G-7  G-7

Out of... today... couldn't

C  Stop time (rhythm sec. play hits)

C-7  E-7(b5)  C-7

SA DA SAP SA SAP SA SAP... SA BA SA BA SA BA SA DA SA DA SA DA

NC  G-7  E-7(b5)  NC

SA DA SA DA SA DA SA BA SAP SA SAP BOP SA BOP SA SAP... SA SA SAP SAP BOP BOP SA DOP

C-7  NC

SA DA BOP SA DA BOP SA DOP SA DA SAP SAP BOP BOP SA DOP

Form A Bx2 A Bx2 c.b.

Solos over B
Cue Bx2 to C end.

Sample bass

To be played over B, starting from last two bars of A
Moments With You

JAZZ WALTZ
\( \frac{j}{2} = 120 \)

\[ \text{ACOUSTIC BASS} \]

\[ \text{E}^9 \]

\[ \text{A. BASS} \]

\( \text{(Piano with voice)} \)

\[ \text{E}^9 \]

\[ \text{A. BASS} \]

\( \text{A} \)

\[ \text{E}^9 \]

\[ \text{A. BASS} \]

\[ \text{D}^9 \]

\[ \text{A. BASS} \]

\( \text{Love's a hard road.} \)

\( \text{Seems to be time} \)

\( \text{Stolen moments seem to be time} \)

\( \text{Some times long} \)

\( \text{Lately spend with you.} \)

\( \text{Of ten far too long.} \)
CAN'T HELP THINKING
STILL IT'S WORTH
THAT YOU FOUND SOME-BO-DY
WHILE

YOU KNOW THAT?

IT'S JUST STOLEN MOMENTS WITH YOU.

SOLOS ON FORM AB. "DRUMS ALTERNATE 3 AGAINST 4 F ON SOLOS. D.C. AL FINE."
Swing Theory

Natalie Rungan

[Sheet music and musical notation]
RAP (freely interpreted)

1. WE'RE TALKING ABOUT THE SWING, THE THEORY OF JAZZ.
   THE BOP, THE FUNK AND ALL THE PAZZAZZ.
   A WORLD ONE TRES SO HARD TO FIND THEIR OWN.
   ONCE IN IT THEY SAY: YEH MAN YOU'RE IN THE ZONE.
   SOME MAY NOT LIKE ALL THEY SEE OR HEAR.
   DON'T WORRY, WE'VE LEARNT TO IGNORE THEIR SNEERS.
   SO WHAT'S THIS HERE SONG ALL ABOUT YOU ASK?
   WAIT UP! WE'LL START AT THE TOP BUT IT'S QUITE A TASK.

2. IT STARTED ON A DAY QUITE LIKE THIS YOU SEE.
   THE THREE OF US MESSING WITH A TUNE IN B. OR WAS IT D?
   TIRED OF THE USUAL. YOU KNOW THE DRILLS:
   PUT US OUT OF OUR MISERY. COM ON! WE NEED A THRILL.
   WE NEEDED A SPARK. SOME RAYS OF HOPE
   ALL OF A SUDDEN SOMETHING CLICKED. NO MAN THIS AIN'T NO JOKE!
   THREE FRIENDS. SO DIFFERENT. YET SIMILAR. ALL SO RARE.
   READY TO CHALLENGE THE OTHER'S FLAIR.

3. WE PRACTISED FOR HOURS AND HOURS ON END.
   IN HOPE AND PURSUIT OF THAT PERFECT BLEND.
   THEN WHAT DO YOU KNOW. A GIG. A REAL STAGE.
   FROM THEN ON WE STUCK TOGETHER EVEN THROUGH FITS OF RAGE.
   TRAVELLING MILES. JOSH, HERBIE, EVEN REEVECS.
   HOPING TO LEAVE OUR OWN LEGACIES.
   SO WHERE DOES OUR STORY TAKE OUR FRIENDS FROM HERE?
   BE PATIENT. HERE THEY COME. SWING THEORY. YOU CAN CHEER!!!
Ethan

BALLAD

(First a piano and vox only
Bass and drums enter on 2nd A)

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\[ \text{If you made my heart-strings, play their very first song...} \]

\[ \text{A melody that never once went wrong...} \]

\[ \text{I could not find the words to say what my heart felt then...} \]

\[ \text{It was okay, I knew my heart would tell them could a...} \]

\[ \text{Bird be the one they say brought your love to me so pure so...} \]

\[ \text{Innocent unveiling my heart to see. Love's a...} \]

\[ \text{Gift not a chance causing two hearts to dance to the symphony...} \]

\[ \text{Now playing for you...} \]
cos when i think about you, the memory of your smile.

i thought it's time for me to fly

til i looked into your eyes—they told me i should stay

and now when i look at what only true love could bring

i know it's time for all my choices to sing

they stand arranged in all their splendour for you—oh do you know the songs they sing are from me just for you—could a
Verse two:

I never thought that I would let myself be
Completely careless, with my heart my love with me.
I never knew that you could ever be true
Love at first sight, when my eyes fell on you.

Could a bird be the one, they say brought your love to me?
So pure so innocent, unveiling my eyes to see.
Love's a gift not a chance, causing two hearts to dance
to the symphony. Playing for you, now from me.
Unsettled

INTRO

\[ J = 80 \] (Piano fills over changes)

SAMPLE PIANO VOICINGS TO BE PLAYED OVER INTRO. A & C

MED FUNK/ F & B

\[ (SASS AND DRUMS ENTER) \]

A

WHERE ARE YOU NOW?
THOUGHT YOU'D BE HERE FOR EVER
JUST ONE MOMENT.
OF WHAT I THOUGHT WOULD BE LIFE LONG

A\[M7\]DODGES

ALL YOU PROMISED VANISHED INTO LINES AND SPACE
UNEXPECTED SWEPT ME OFF MY FEET AND NOW
searched for reasons but all I found were your eyes say you
Oh, your kisses made reaching your heart a mission. But

I know now passion desire soon fade away

Won't trust that you could be loved by someone new

Your defenses made reaching your heart a mission
All I'm left with of love that you had come after. Age

Wasn't ready equipped to fight a losing war
Fading memories of a love that might have been

Would have given all if I saw just a ray of hope
Seems unsettled a lot of what if's and hows but

For our love you had been hurt but not by me
The gift is I speak no longer as a child

You became my world then couldn't see other faces. I
I know a part of me will always stay with you forever.

Our love is unsettled.

Drums set up solos in Swung feel. Solos on A. Bass walks. Last solo—piano bring back into Out Head. Fade out on C.

Simple Bass Rhythm
The Girl's In You

(To Natalie Toomey on her 21st Birthday)

Natalie Rungan

INTRO

\( \text{\textbf{F} 50} \)

\( \text{\textbf{C} \text{\textbf{A} 9}} \)

THE WORLD STOOD STILL CLOSELY

\( \text{\textbf{G} \text{\textbf{A} 7}} \)

WATCHING AS THE GIRL BECOMES A BUTTERFLY FROM AN UNEXPECTED WORM.

\( \text{\textbf{E} \text{\textbf{A} 9}} \)

GRACE, SUCH FLARE, NEATLY PACKAGED COVERED IN HAIR. SO

\( \text{\textbf{E} \text{\textbf{A} 9}} \)

WHAT'S HER NAME YOU ASK? NONE OTHER THAN NATALIE

VAMP

\( \text{\textbf{A} 110} \)

\( \text{\textbf{F/G}} \)

\( \text{\textbf{A} MEDIUM BOSSA} \)

\( \text{\textbf{C} \text{\textbf{A} 9}} \)

DANCED THE DANCE OF THE FAIRY QUEENS. EVEN MADE A WISH OR TWO BUT

\( \text{\textbf{C} \text{\textbf{A} 7}} \)

NOW THE ONE INSIDE OF YOU'S COME TO MAKE THIS FAIRY TRUE. YOU'VE DONE MIN
E-7

NELLI. STREISAND. ANDREWS HERE'S A CHALLENGE THAT'S NEW: WILL YOU

(RHYTHM SEC. PLAY HITS)

E-7

LET HER OUT? MUST SHE FIGHT YOU SHOUT? OH THE GIRL JUST WANTS TO SING!

C9

OH LADY! THE GIRL'S IN YOU!

SUS

STOP TIME ON 1ST AND LAST A.

VERSE TWO:

SHE LOOKS NOW THROUGH THE WINDOW.
THE ONE'S TO HER SOUL.
IN HOPE THAT MAYBE ONE DAY SOON.
YOU'LL LET HER STAND ALONE.
SHE UNDERSTANDS THIS RISK YOU'RE TAKING.
ISN'T EASY. SUCH FEAR.
DON'T BE ANXIOUS DEAR.
WIPE AWAY YOUR TEARS.
ALL SHE WANTS TO DO IS SING.
OH LADY!
THE GIRL'S IN YOU!
Fortress

Drum and Bass Groove
J = 150

INTRO

Electric Bass

A (no piano and drums on 1st A)

A-9

A race I knew I had to win
For getting, leaving them behind

E. Bass

G11

These rules were vain and senseless
Reaching toward a promise

E. Bass

F07

Opinions were their weapons aimed at thoughts
A whole new direction. Love made new

E. Bass

A-9

Independently free
Expectation appear

E. Bass
CHANGING, NOT LOSING, TO CHANGE COUNT.

SOLOS ON A.CUE SOLO OVER B
LAST SOLO CUE A TO CODA

FOR TRESS. I WILL LOVE AND TRUST YOU.

TO YOU I CRY. WHEN LIFE OVER-

TAKES ME LEAD AND GUIDE ME.

(LATIN FEEL)
Through a Stranger’s Eyes

Medium Latin

11. 12.

F major

E flat

A flat

E flat 13th

E flat 9th

D-7

F/C

B flat

F flat

E flat pedal

F flat

E flat

F/C

E flat

A minor

F major

G flat 9th

F major

E flat 13th
SOLOS

E\textsuperscript{\textdegree}7  G\textsuperscript{\textdegree}9  E\textsuperscript{\textdegree}7  E\textsuperscript{\textdegree}13

E\textsuperscript{\textdegree}9\textsuperscript{\(\#11\)}  E\textsuperscript{\textdegree}13  E\textsuperscript{\textdegree}9\textsuperscript{\(\#11\)}  F/C

AFTER SOLOS CUE 8.

B FREELY

E PHRYGIAN

C7  F7

C LATIN

E\textsuperscript{\textdegree}7  G\textsuperscript{\textdegree}9  F\textdegree  E\textsuperscript{\textdegree}13

E\textsuperscript{\textdegree}9\textsuperscript{\(\#11\)}  E\textsuperscript{\textdegree}13

E\textsuperscript{\textdegree}9\textsuperscript{\(\#11\)}  D\textdegree7  F\textdegree

VAMP AND FADE ON FMA
You

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F-6  F-7  F-Ma7  F-

(Piano vamp)

IT'S ALL A-BOUT YOU.

Acoustic Bass

\[ \text{Acoustic Bass} \]

\[ \text{A} \]

\[ C \]

\[ G-11 \]

\[ G\]

\[ Bb-7 \]

\[ A \]

\[ F-6 \]

\[ C \]

\[ A \]

\[ Bb-7 \]

\[ A \]

\[ G-11 \]

\[ A \]

\[ Bb-7 \]

\[ A \]

\[ G-11 \]

\[ A \]

\[ Bb-7 \]

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\[ Bb-7 \]

\[ A \]

\[ G-11 \]

\[ A \]

\[ Bb-7 \]

\[ A \]

\[ G-11 \]

\[ A \]
Qb7

- QURED I COULD BE LOVED JUST FOR BEING ME

A. BASS

F-

A. BASS

C7

Eb7(11) Ab7(11) Gb7(11)

You are all I need.

A. BASS

C7

Eb7(11) Ab7(11) Gb7(11)

You make me complete.

A. BASS

Solo on Form A8. *No piano on vocal solo. After solo as to vamp on bass figure over F.
ALL WE'RE TO DO IS JUST TO BE TRUE AND STOP TRYING TO BE SOME-ONE ELSE.

YOU.

E. SASS
SOLOS

E. BASS

E. BASS

E. BASS

LAST SOLO CUE DRUM SOLO OVER B.
D.C AL CODA.

CODA

E. BASS

E. BASS

E. BASS

TRYING TO SEE SOME-ONE ELSE.
fortress

Arrangement for:

Voice
Trumpet
Alto Saxophone 1
Tenor Saxophone
Keyboards
Electric Bass
Drum Kit
AND NOW WHEN I LOOK AT WHAT ONLY TRUE LOVE COULD BRING... I KNOW IT'S TIME TO LEAVE THE END IN ALL THERE

F

Vv. 1

Vv. II

Vla.

Vc.

Ped.

E. Bass
FIRST SIGHT WHEN MY EYES FALL ON YOU COULD A RIDE BE THE ONE THEY SAY Brought YOUR LOVE TO ME SO PURE SO INNOCENT UNIVERSE.
YOU MADE MY HEART - BEAT. PLAY YOUR VE - VI VIENNA SONG A MEL - ODY THAT NEVER ONCE WENT WRONG.

COLD N'T FIND THE WORDS TO SAY WHAT MY HEART FELT THEN...
Arrangement for:

Voice
Violin 1 & 2
Viola
Cello
Piano
Electric Bass
Drum Kit
Chang - ing, Da - ring, Chang - ing, da - ring. Oh,
Sustain chords (Freely around E ped)
aimed at thoughts independently free...
These rules were vain and senseless. Opinions were their weapons.
Voice:
A race I knew I had to win

Tpt.

A. Sax.

T. Sax.

Xbd.

E. Bass

Dr.

piano comp on chord changes
for - tress... I'll love and trust you... Oh migh - ty
(Latin Feel)

Voice

guide me

My protector

Oh mighty

Tpt.

A. Sax.

T. Sax.

Kbd.

Latin feel

E. Bass

Latin feel (Sample bass)

Dr.
To you I cry, when life overtakes me. Lead and
Oh Mighty Fortress
I will love and trust you

Sustain chords (FREELY around E Ped)

Voice
Tpt.
A. Sax.
T. Sax.
Kbd.
E. Bass
Dr.
Challenging, daring to disagree.
Count not losses through changing years.
Aimed at thoughts independently free

Love made new expectation appear.
These rules were vain and senseless opinions were their weapons. A whole new direction.

marcato

Kbd.

E. Bass

Dr.
A race I knew I had to win.
For getting, leaving them behind.
Voice

Tpt.

A. Sax.

T. Sax.

Kbd.

E. Bass

Dr.

Tacet on repeat

(vocalist use scat syllables)

Tacet on 1x
piano comp on chord changes

Tacet on 1x
Voice

Tpt.

A. Sax.

T. Sax.

Kbd.

E. Bass

Dr.

changing, daring to disagree.

Fills
Unconventionally Your's

Arrangement for:

Voice
Violin 1 & 2
Viola
Cello
Trumpet
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Piano
Electric Bass
Congo Drums
Bongo Drums
Drum Kit
(String and Horn backgrounds on repeat of A)

Change of minds sets cause conventions first to disappear. To follow are atmospheres...
un-conventionally yours.

First struggle... Later... easy. When you realize...
trying to be some-one else
That all we're to do is just to be true and stop trying to be some-one else.
D Songo Funk

Solfi

Violee

(Vow syllables)

Vln. 1

Vln. 2

Via.

Ve.

Tpt.

S. Sax

A. Sax

T. Sax

Pno.

E. Bass

Congo

Bongo

Dr.
Change of mind-sets cause conventions first to disappear. To follow are atmospheres.
First a struggle later, easy, when you realize
that all we're to do is just to be true and stop trying to be someone else.
trying to be someone else

trying to be someone ha ha do ha ha be a be do.