My original composition Summertime Rain explores themes related to the lived experience and musical culture of the African-American community through foundations based on rhythm and blues (R&B), hip-hop, jazz and other popular music forms. The paper details these influences through a discussion of the work’s chord structures and song format. It is hoped that this discussion will provide inspiration and instruction for others. In future work, I plan to exploit the techniques developed further, to more richly achieve the goal of creating concert music rooted in African-American musical traditions.
INSIDE THE STORM OF SUMMERTIME RAIN

by

Devon L. McDonald

A Thesis

Submitted to

the Faculty of The Graduate School at

The University of North Carolina at Greensboro in Partial

Fulfillment

of the Requirements for the Degree

Master of Music

Greensboro

2022

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CHAPTER I: INTRODUCTION

The impetus for the song Summertime Rain stemmed from the scenery of the 2003 film *Lord of the Rings: Return of the Kings*. Viewing this scene sparked the words “Summertime Rain brings out the weariness in men.” Immediately from pen to paper the first draft of lyrics took shape. The idea that bloomed would be an R&B tune that would demonstrate the hardships of marriage in a Black family told from the perspectives of a man and a woman. The song shows the different perceptions of abuse and common themes of potential divorce that extend from personal experiences within a relationship. We all know that many relationships end in divorce, yet Summertime Rain was purposely written to end hopefully, with both parties choosing to work out their differences. It is this change in dynamic that dictates Summertime Rain’s, style, lyrics, structure, use of African-America musical vernacular, chords, feeling, instrumentation, and overall construction. Inspiration for these attributes stem from many artists and songs from African-American popular genres. Artists like Diana Ross, Barry White, and Keri Hilson, and their songs such as *You Can’t Hurry Love*, and *Love’s Theme* provided inspiration for the piece.
CHAPTER II: SONG STRUCTURE

_Summertime Rain_ is written in the key of Emin. It is written in the present modern format for pop/R&B tunes. This structure consists of Intro, Verse I, Pre-Chorus I, Chorus I, Verse II, Pre-Chorus II, Chorus II, Bridge, and Chorus ending. Each Verse has a 4-bar intro for the Female and Male vocalist to lead into the verse. There are sub-sections in the song as well, which will be described below. All parts of the composition are important, but the Bridge is the climatic highlight of the song.

_Summertime Rain’s_ large-scale form is A, B, C, D, with the Verse being A, Pre-Chorus being B, Chorus being C, and Bridge being D. The two Intro Choruses to the Verse are labelled in the score as such but to avoid confusion in this document I will refer to the as Lead-ins. The Lead-ins use material from the Chorus (C) and are thus labelled C’. I also consider the Rap to be C’’. The only deviation from this form is the solo section which follows a normal jazz AAB even though it utilizes material from other parts of the song. Figures 1, 2, 3, and 4 are charts providing the song’s format, form letter, and the quantity of bars each section gets. See Appendix B for more clarification on the song’s format.

Figure 1. Summertime Rain Format Chart I

<table>
<thead>
<tr>
<th>Section</th>
<th>Intro (Prelude)</th>
<th>Verse I</th>
<th>Pre-Chorus</th>
<th>Chorus I</th>
</tr>
</thead>
<tbody>
<tr>
<td>Form letter</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>Bars</td>
<td>16</td>
<td>15</td>
<td>10</td>
<td>16</td>
</tr>
</tbody>
</table>

Figure 2. Summertime Rain Format Chart II

<table>
<thead>
<tr>
<th>Section</th>
<th>Verse II</th>
<th>Pre-Chorus</th>
<th>Chorus II</th>
<th>Bridge</th>
<th>Chorus to the end</th>
</tr>
</thead>
<tbody>
<tr>
<td>Form letter</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>C</td>
</tr>
<tr>
<td>Bars</td>
<td>18</td>
<td>10</td>
<td>16</td>
<td>20</td>
<td>27</td>
</tr>
</tbody>
</table>
The Intro in this song (mm. 1-15) is an improvised prelude to create a space and time where the song is already in the ear of the listener. Because it is played out of time, the prelude creates an intentionally ambiguous atmosphere for those listening. The purpose is to create a sense of anticipation before the song starts.

Depending on the pianist one could play something such as Example 1

Example 1. Suggested Piano Improv
Example 2. Suggested Piano Improv continued

The Lead-ins (mm.16-20 and 62-65) to both Verse I and II works as foreshadowing to the Chorus to come and works as a transition for the vocalist to hear their starting pitch into the Verse. The music within the verse intros is the simplest compared to the other sections of the song.

Verse I and II (mm. 20-35 and 66-83) and offer more rhythmically than their Lead-ins but they are still kept simple. With low dynamic markings amongst the instrumentalists, it gives the music an “inside a dark pit” feeling. The vocalists must sing with greater depth and richness to match the lowness the ensemble has produced. The effect is a sunken feeling in the group’s overall sound as if falling into a pit.

The Pre-Choruses (mm. 36-45 and 84-93), while more energetic than what proceeds them, are still following the textures laid out by the verses. Yet rather than change the dark texture from before, the nice denseness of the Verses is expanded a little more here as the weight of the song brightens up. This is caused by the rhythms being more syncopated and
broken up. What also helps is the chords here are the same as the Lead-ins and Verses, just rearranged. This is because the mode changes from Phrygian to Lydian which provides the song with a major key feel which often is associated with happy feelings or brightness. See Example 3 for an example of what the musicians might improvise here.

Example 3. Pre-Chorus Rhythmic Variation

The Chorus (mm. 46-61, 94-110, an 161-188) is the fully realized emotion to which both the Verse and the Pre-Chorus crescendo to. By now the song has full energy and rhythmic variations to amplify the emotions expressed in the lyrics. The music is energetic and out of the despair or sunken feeling laid out in the verse. The Pre-Chorus and Verses lead the instruments to push the vocalists to this climatic approach in their singing. The chords here return to those of the Lead-in, but now in the Aeolian mode. When the rhythms of the ensemble are at their full complexity one can hear that the song is at its peak.

The Rap (mm. 110-125) is an area to cool down and allow instrumentalists and vocalists to rest and relax their chops. Even though the rhythm section is still playing on loop, they too get to relax in their playing and can interject subtle rests or hits. It also provides the audience an area of quietness. I find that too much sound, instruments, repetition, and lack of
variation, can fatigue the audience. This rap gives a new dimension to the song allowing a little breathability to it so that’s it’s not too much to take in at once. The chords here are the same as the chorus and just act as accompaniment.

The Rap section also provides a hip-hop element to the song, and can hopefully help relate to young people. A lot of R&B songs of today have hip-hop elements and coexist in the hip-hop genre as well as it is part of the culture and lifestyle. For example, in the R&B song *Knock You Down* by Keri Hillson, featuring Kanye West, the song plays in a classic pop or R&B format (Intro, Verse I, Chorus, Verse II, Chorus, Rap, Bridge, Chorus). The figures below indicates where the rap comes in and how it ends with the bridge next. The rap is indicated by the text indicator, “rap”, and the x-noteheads show the rap rhythm, with Kanye West’s performance adding those hip-hop elements to the song. See Example 4 and 5 for my transcription of this recording.

**Example 4. Knock You Down mm. 46-47**

---

1 Keri Hilson et al., Knock You Down, CD (Hit Factory Criteria studio Miami, FL; Circle House studio Miami, FL; No Excuses studio Santa Monica, CA; Threshold studio Santa Monica, CA; Chung King New York City, NY: Danja and Keri Hilson, Mosley Music Group, Zone 4, Interscope Records, 2009). Transcription by the author.
While *Summertime Rain* is similar in structure with *Knock You Down*’s song format, it differs in how the rap section is written out for the performers. Speech (Rap) notation is broken into syllables rather than actual notes used for singing in order to fit the rhythmic values applied to the words spoken. I chose to do a repeated sixteen bar section with the chord structure from the Chorus. Above this section are the indicators “rap” and “loop for rap”. This makes it easier on the accompanying sections because it limits the number of pages they must fold and turn in the song. It also lets the background players to be alert and watch for the cue to move on to the next section. This also provides indication for the rhythm section, play accordingly to the rap, or in other words, do what you must to push the rap, and the rapper, to a hardcore level. See Example 6 to see how the rap is indicated in *Summertime Rain*.

---

2 Keri Hilson et al., Knock You Down, CD (Hit Factory Criteria studio Miami, FL; Circle House studio Miami, FL; No Excuses studio Santa Monica, CA; Threshold studio Santa Monica, CA; Chung King New York City, NY: Danja and Keri Hilson, Mosley Music Group, Zone 4, Interscope Records, 2009).
Example 6. Summertime Rain mm. 107-111

The Solo Section (mm. 126-140) is an area to showcase improvisational talent, and for the audience to be mesmerized. Like solo sections in many other pieces, it provides an outlet to hear many different takes on the song, its chord structure, and how one can interpret the feel of the song. The purpose is for each solo to push the song to a different level and for the audience to get entranced both by the players capabilities and different song variation created by the soloist.

The Bridge (mm. 141-152) is the most highlighted part for *Summertime Rain*. With the rest of the song in full effect the Bridge is the climatic ending to the whole thing. The song pushes up to this very point and then progresses to an immediate halt. A very good shock and awe technique as if one slammed on brakes in the car. Here the song is lost in these solos that may create an entrancing atmosphere to the listener and then all of a sudden, the ensemble is in unison and the volume drops immediately. A nice transition, into a quitter setting. The intended effect is for the vocals to be heard out front like they both have caught the “spirit”. The rhythmic variation has simplified as well, which immediately catches the listener attention as if they were waking up from a dream within the solo section. The lack of strings here helps
showcase the harmonies the vocals begin to sing with each other. The vocals in harmony symbolize the love the couple in the lyrics choose to fight for as the story conveys. An effect that if done correctly can make an audience member go “umph” with satisfaction. The chords here go to the Dorian mode which has an incomplete minor sound which portrays that futuristic sound as in planning the future which is what the bridge is aimed at, a hopeful plan for the future. The song then ends with the return to the chorus fading out in old school R&B radio fashion.
CHAPTER III: CHORD STRUCTURE

The chord structure to *Summertime Rain*, follows the 4-chord variation of R&B/pop tune standards. Because the song is faster it is in two bar phrasing with one phrase ending every two bars. To avoid over saturating the song with repetition, chord substitutions were added for many of these chords, or variation is added with extensions.

The A sections’ (Verses I and II mm. 20-35 and 66-83) chords are substituted in a few ways. In mm. 24 the Bmin7 is substituted with Gmaj9. In mm 25 the D7 is substituted with its VI. With mm. 26 the Bmin7 is substituted with Emin11. Then in mm. 27, D7 and Cmaj9 is substituted with F#min11 and Emin7 subbed with a Gmaj13(#11). And finally, mm. 28 has Cmaj9 replaced with Amin7. See Figure 5 for a comparison of the main chord progression (mm. 20-23) and two variations that follow. Example 7 gives a musical representation of the same passage.

**Figure 5. Summertime Rain mm. 20-32 Substitution Chart**

<table>
<thead>
<tr>
<th>Basic Progression (mm. 20-23)</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Bm7, Cmaj7</td>
<td>Dmaj7, Em7</td>
<td>Bm7, Cmaj7</td>
<td>DMaj7, Em7</td>
</tr>
</tbody>
</table>

Substitution, mm. 24-27

| Gmaj9, Cmaj9                           | Bm9, Em7          | Em11, Cmaj7                    | F#m11, Gmaj13(#11)/E               |

Substituions cont. mm. 28-29           m. 30 (original progression)

| Bm7, Am7                              | D9, (Eb7) Em7     | Bm7, Cmaj7                     | DMaj7, Em7                        |
Example 7. Summertime Rain mm. 20-32

The B Sections (Pre-Choruses mm. 36-45 and 84-93), also includes some substitutions. In mm. 38 and mm. 40 the Cmaj7 is subbed with Amin9, a iv replacing a VI. Gmaj9 is subbing out Bmin7, which is a iii replacing a v in mm 39 and 41. Cmaj9 is replacing Emin7 in mm. 41, acting as a VI replacing a i or a I replacing iii as Emin7 is a iii of Cmaj9. See Figure 6 for a comparison of the main chord progression (mm. 36-43) and two variations that follow. Example 8 gives a musical representation of the same passage.
The C Sections (Choruses mm. 46-61, 94-110, an 161-188) follow some of the similar substitutions. Rather than repeat the same types of variations expressed before I will just expand on the different ones. In mm. 54 F#dim substitutes D7 which acts as a rootless chord and is a ii dim of E chord acting as a III chord of D. in other words the ii dim chord is replacing a vii chord. See Figure 7 for a comparison of the main chord progression (mm. 46-62) and two variations that follow. Example 9 gives a musical representation of the same passage.
Figure 7. Summertime Rain mm. 46-62

<table>
<thead>
<tr>
<th>Basic Progression (mm46 -49)</th>
<th>Emin7, D7</th>
<th>Bmin7, Cmaj9</th>
<th>Emin7, (Db7) D7</th>
<th>Bmin7, Amin9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Substitution, mm. 50-51</td>
<td>Emin7, D7</td>
<td>Gmaj9, Cmaj9</td>
<td>Emin7, (Eb7) D7, (Amin7)</td>
<td>Bmin7, Cmaj9</td>
</tr>
<tr>
<td>Substituions cont. mm. 54-57</td>
<td>Emin7, F#dim</td>
<td>Bmin7, Cmaj9</td>
<td>Emin7, D7</td>
<td>Gmaj9, (B7) Cmaj9</td>
</tr>
<tr>
<td>m. 58 (original progression)</td>
<td>Emin7, D7</td>
<td>Bmin7, Cmaj9</td>
<td>Emin7, D7</td>
<td>Bmin7, Cmaj9</td>
</tr>
</tbody>
</table>

Example 9. Summertime Rain mm. 46-63

```
Chorus I: Female

46 | Emin7 D7 | Bmin7 Cmaj9 | Emin7 (D♭7) D7 | Bmin7 Amin9

50 | Emin7 D7 | Gmaj9 Cmaj9 | Emin7 (E♭7) D7 | (Amin7) Bmin7 Cmaj9

54 | Emin7 F#dim | Bmin7 Cmaj9 | Emin7 D7 | Gmaj9 (B7) Cmaj9

58 | Emin7 D7 | Bmin7 Cmaj9 | (Fmaj7) Emin7 D7 |

61 | Bmin7 Cmaj7 | Emin7 D | Bmin7 Cmaj9 |

Simple:
Intro to Verse 2: Male
```

The D section (Bridge mm. 141-152) has no substitutions to allow the harmonies in the voices to shine but has one variation in the voicing extensions to add harmony and add a different sound to the repeated voices which is the b13 in mm.154 See Figure 8 for a comparison of the main chord progression (mm. 138-456) and the variations that follow. Example 10 gives a musical representation of the same passage.
Throughout the song there are chords in parenthesis. These chords are suggested optional transition chords to add some spicy/funkiness to the song and also break up that repetition. These chords are either a minor 2\textsuperscript{nd} up or down from the chord the player is landing to, or a major second up or down to the chord the player is landing on. An example of this is (Eb7) to D. Eb is a minor second above D, so it acts as a transition chord from Emin7 then going to (Eb7) on to D7. A major second example is Amin to Bmin 7 which is a major second or in other words a whole step. See example 11 in reference to the suggested transitional chords in parenthesis.
Example 11. Summertime Rain mm. 46-63

The chords for *Summertime Rain* follow a standard R&B chord structure consisting of 4 repeated chords. These chords as mentioned before just alternate in the order in which they are played according to the songs Sections such as Pre-Chorus and Chorus. Good examples of this are *Knock You Down* by Keri Hilson, featuring Kanye West\(^3\) (mentioned before), *You Can't Hurry Love* performed by The Supremes\(^4\), and *Love's Theme* by Barry White\(^5\).

\(^3\) Keri Hilson et al., Knock You Down, CD (Hit Factory Criteria studio Miami, FL; Circle House studio Miami, FL; No Excuses studio Santa Monica, CA; Threshold studio Santa Monica, CA; Chung King New York City, NY: Danja and Keri Hilson, Mosley Music Group, Zone 4, Interscope Records, 2009).

\(^4\) Edward Holland, Lamont Dozier, and Brian Holland, You Can’t Hurry Love, Vinyl (Detroit, MI. Motown: Edward Holland, Lamont Dozier, and Brian Holland, 1966).

\(^5\) Barry White, Love’s Theme, Vinyl (20th Century/Pye International: Barry White, 1973).
CHAPTER IV: RHYTHMIC VARIATION

The rhythm section, like the Solo Section in *Summertime Rain* add the elements of jazz, blues, and a little funk, with improvisation pushing the song to a new vibrant expression. There are written indications in the score on how complex the rhythmic variation should be at certain section such as “simple,” “more complex,” and “full complex.” This indicates to the player not only the amount of rhythm that is going to be varied but how the rhythm section will push the vocalists or soloist within in their perspective parts within the song. This idea comes from the Jazz repertoire where solos are often 3 choruses. In these jazz solo sections, the first chorus is without background and only the rhythm section. The second chorus is with background parts and this is to push the “solo” even further so that by the 3rd chorus, the rhythm section pushes the energy level to its climatic peak. Then when the bassist fills out the groove of the song, and may incorporate “slaps” to their improvised playing the elements of slow funk are then presented in the song as well.

In *Summertime Rain*, this method is not only used for the solo section but for the vocal sections as well such as the Verses, Pre-Choruses, and Chorus. Each Section works in contour to this jazz technique. The indications marked in the rhythm section, simple, more complex, and full complex rhythm, helps indicate to the rhythm section how to push the song as well as vocalist or soloist. To think of it simpler, the Verse is like the initial statement, the Pre-Chorus is to push the Vocalist to a new energy level by the Chorus, and the Chorus is the maximum peak of energy. Is the song full out here? Is the song pushing and bopping here? Are we laying back here and the song is calm? This technique helps achieve all those aspects.
Example 12. Summertime Rain mm. 13-17

Example 13. Summertime Rain mm. 13-17

Here are some examples of what the rhythm section may play in the Verse and Chorus in Example 14 and 15.
Example 14. Suggested rhythm section rhythms (Simple)

Example 15. Suggested rhythm section rhythms (More Complex)
CHAPTER V: INSTRUMENTATION

*Summertime Rain*’s instrumentation contains two vocalists (male and female), a rapper, rhythm section (piano, electric bass guitar, and drums), and string sections. For the featured Solo section, the intent was to show case trombone, but any instrument can solo over this section. to 12 or more depending on the composer.

The two vocalists’ purpose is to portray the couple within the context of the lyrics story. The rapper’s purpose is to add the elements of hip-hop and provide a chance for the vocalists and instrumentalist to relax. The rhythm section lays down the groove and pushes the intensity levels of the song, the vocalists, and the soloists. The string section was added with my intended purpose to add and convey the emotion within the piece.
CHAPTER VI: CONCLUSION

_Sumertime Rain_ is a song that has many influences that overall led to its creation and development. The piece manages to collectively sew all these different cultural techniques into one organized body of music. Everything is meticulously thought out from the chords used, how the acoustics of an instrument produces an emotional mood, and the style I wanted to incorporate. _Sumertime Rain_ embodies what comes from my heart and is truly a work of my own. I hope my work will provide a starting point for discussion on how the piece was composed with relation to R&B, hip-hop, jazz, and other musical genres. The resulting work may inspire others who wish to create something in a similar spirit. I aim to work further and learn more to better achieve these goals in the future.
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Hilson, Keri, Nate Hills, Kevin Cossom, Shaffer Smith, Marcella Araica, and Kanye West. Knock You Down. CD. Hit Factory Criteria studio Miami, FL; Circle House studio Miami, FL; No Excuses studio Santa Monica, CA; Threshold studio Santa Monica, CA; Chung King New York City, NY: Danja and Keri Hilson, Mosley Music Group, Zone 4, Interscope Records, 2009.


APPENDIX A: SCORE FOR SUMMERTIME RAIN

Appendix content attached
Summertime Rain

Devon McDonald

Piano Prelude

Female Vocalist

Male Vocalist

Improvised Rumbato

Piano

Electric Bass

Drums

Violin

Violin

Viola

Violoncello

Contrabass

E₇min    D    B₇min    C₇maj⁹    E₇min    D

J = 100

= 100

Improvised Rumbato
**Intro Chorus: Female**

\[ \text{Simple: } E_{min}\textsuperscript{7} \quad D \quad B_{min}\textsuperscript{7} \quad C_{Major9} \]

**Simple:**

- Feminine Violin
- Piano
- Electric Bass
- Drums

- Piano Cue for Strings
- Cymbals and Suspended Cymbals

**Simple:**

- Electric Bass
Verse I: Female

fall short of love... and run from our cries... Every time, I tried to talk you never not as Simple:

not as Simple:

not as Simple:

not as Simple:

list... en to me... Like a breath of summer's kiss... You choose to chase a fantasy... if you

not as Simple:

not as Simple:

not as Simple:

not as Simple:
Fem. V.  
just hear me out.  
Stop Try na fight me down. 
you o-press me with your ti-red-ness and your

Pno.  
Gmaj7 Cmaj7 Bmin9 Emin7 Emin6 Cmaj7

El. B.  
Gmaj7 Cmaj7 Bmin9 Emin7 Emin6 Cmaj7
nf sub. Emin6 Cmaj7

Drums  

Vln.  

Vln.  

Vla.  

Vc.  

Ch.  

Fem. V.  
lookin for a way out. Oh boy I'm not sit-tin here and ah let-tin you a-buse me I

Pno.  
F#min7 Gmaj9(E7)/E Bmin7 Am7 D9 (E7) Emin7

El. B.  
F#min7 Gmaj9(E7)/E Bmin7 Am7 D9 (E7) Emin7

Drums  

Vln.  

Vln.  

Vla.  

Vc.  

Ch.  

Bring Out  

Pre Chorus I: Female

Try to shut me out, but I won't submit to a-

Every way, you

Feel we shouldn't try to even prolong this couple. I'm

More Complex Rythms:

Cmaj / D7 / Emin7 / Amin9 / D7

More Complex Rythms:

Cmaj / D7 / Emin7 / Amin9 / D7

More Complex Rythms:

Gmaj9 (Fdim) / Emin7 / Amin9 / Bmin7 / Gmaj9 / Cmaj9

Gmaj9 (Fdim) / Emin7 / Amin9 / Bmin7 / Gmaj9 / Cmaj9
not backing down, I'm staying here, without you!!

Chorus I: Female

Summer time - Rain brings out the weariness in people

Full Complex Rythmic Beat:
Fem. V.  
la - tion - ships_  Fall_  be - cause of  tim - id - ness_  nei - ther wants_  to_  talk_  go

Pno.  
Emin⁷  (D⁷)  D⁷  Bmin⁷  Amin⁹  Emin⁷  D⁷

El. B.  
Emin⁷  (D⁷)  D⁷  Bmin⁷  Amin⁹  Emin⁷  D⁷

Drums

Vln.  

Vln.  

Vla.  

Vc.  

Ch.  

Fem. V.  
out - for_  a - walk_  One_  wants_  to - par - ty_  the_  other_  wants_  to_  love_  

Pno.  
Gmaj⁹  Cmaj⁹  Emin⁷  (B⁷)  D⁷  (Amin⁷)  Bmin⁷  Cmaj⁹

El. B.  
Gmaj⁹  Cmaj⁹  Emin⁷  (B⁷)  D⁷  (Amin⁷)  Bmin⁷  Cmaj⁹

Drums

Vln.  

Vln.  

Vla.  

Vc.  

Ch.
We're not perfect and relationships have faults.
We can work it out if we

Emin7 F#dim Bmin7 CMaj9 Emin7 D7

Gmaj9 (B7) CMaj9 Emin7 D7 Bmin7 CMaj9 (Fmaj7)

Drums
Vln.
Vla.
Vc.
Cb.
Intro Chorus 2: Male

Emin7 D7 Bmin9 Cmaj7

Simple:
Emin7 D

np

Summer time - Rain brings out the

Simple:
Emin7 D

np sub.

Simple:

Simple:

Drums

Vln.

Vln.

Vla.

Vc.

Cb.

Mal. V.

weariness in women she just cries and whines how I'm not a Real Man I

Bmin7 Cmaj9 Emin7 D Bmin7 C

Pno.

Bmin7 Cmaj9 Emin7 D Bmin7 C

El. B.

Emin7 D

Drums
Verse II: Male

66

```
not as Simple:
Bmin⁷  Cmaj⁷  D⁷  Emin⁷  Bmin⁷  Cmaj⁷
```

69

```
just play the victim
Oh it's all my fault nothing's what you did
D⁷  Emin⁷  Gmaj⁹  Cmaj⁹  Bmin⁷  Emin⁷
```

Drums:

```
Bring Out
Bmin⁷  Cmaj⁷  D⁷  Emin⁷  Bmin⁷  Cmaj⁷
```

Vln.

```
Bring Out
PP
```

Vla.

```
```

Vc.

```
```

Cb.

```
```

Mal. V.

```
```

Pno.

```
```

El. B.

```
```

Drums

```
```

El. B.

```
```

Drums

```
```

Vln.

```
```

Vln.

```
```

Vla.

```
```

Vc.

```
```

Vln.

```
```

Vln.

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```

Vla.

```
```

Vc.

```
```

Vln.

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```

Vln.

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```

Vla.

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```

Vc.

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Cb.

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```
Pre Chorus 2: Male

Mal. V.

\[\text{Every way you just can't love me Our hearts don't match But you}\]

More Complex Rythms:
\[\text{Cmaj7} \quad \text{D7} \quad \text{Bmin7} \quad \text{Em7} \quad \text{Amin9} \quad \text{D7}\]

Pno.

\[\text{Gmaj9} \quad \text{(Fdim7)} \quad \text{Em7} \quad \text{Amin9} \quad \text{Bmin7}\]

El. B.

\[\text{Gmaj9} \quad \text{(Fdim7)} \quad \text{Em7} \quad \text{Amin9} \quad \text{Bmin7}\]

Drums

Vln.

Vln.

Vla.

Vc.

Cb.

87

Mal. V.

\[\text{still chasin' the dream eh Lawd! No I'm not Leaving out of}\]

Pno.

El. B.

Drums

Vln.

Vln.

Vla.

Vc.

Cb.
Background on cue:
2nd time only

Solo Pre chorus

Solo Section:
open for Solos
God's still telling me  
Don't give up  
If you don't change, I swear  
I'm gon' up and leave you but

Cmaj7  D7  Amin9  Bmin7

Cmaj7  D7  Amin9  Bmin7

Cmaj7  D7  Amin9  Bmin7

Bmin7  Amin7  Bmin7

Cmaj7  D7  Amin9  Bmin7

Cmaj7  D7  Amin9  Bmin7

Cmaj7  D7  Amin9  Bmin7

Cmaj7  D7  Amin9  Bmin7

Cmaj7  D7  Amin9  Bmin7

Cmaj7  D7  Amin9  Bmin7

But love you through hope  
There is it takes  
To change you don't

Boy you don't understand
To change it takes two

Is there any hope for us to love but
God's still telling me
don't give up
If You don't Change, I swear
I'm gon' up and leave you
but

Boys you don't understand
to change it takes
Summer time - Rain

Girl you don't understand
to change it takes two

Cmaj7
D7
Amin9
Bmin9

Cmaj7
D7
Amin9
Bmin9

Cmaj7
D7

Cmaj7
D7

Cmaj7
D7

Cmaj7
D7

Cmaj7
D7

Cmaj7
D7

Cmaj7
D7
Final Chorus: Chorus out to end

162

weariness in people Relationships, Fall because of timeliness

161

Summer time - Rain brings out the

Fem. V.

Mal. V.

Pno.

El. B.

Drums

Vln. 1

Vln. 2

Vla.

Vc.

Ch.

weather in people Relationships, Fall because of timeliness

Bmin7 CMaj7 Emin7 (D7) D7 Bmin7 Amin7

Bmin7 CMaj7 Emin7 (D7) D7 Bmin7 Amin7

Bmin7 CMaj7 Emin7 (D7) D7 Bmin7 Amin7

Bmin7 CMaj7 Emin7 (D7) D7 Bmin7 Amin7
neither wants to talk

One wants, to party the

Emin7  D7  Gmaj9  Cmaj9  Emin7  (E7)  D7  (Amin7)  Bmin7  Cmaj9

ff  ff

We're not perfect and relationships, have faults

Emin7  F#dim  Bmin7  Cmaj9  Emin7  D7

ff  ff

Emin7  D7  Gmaj9  Cmaj9  Emin7  (E7)  D7  (Amin7)  Bmin7  Cmaj9

ff
try to hold, on...

it's like you say

let me up-grade you

up-grade you

up-grade you
Vocal Improv-vamp until ready to end, fade out to end

179

Fem. V.

En-brace, List-en... laugh an-d Love____

Mal. V.

En-brace, List-en... laugh an-d Love____

Pno.

\[\text{Emin}^7 \quad \text{D} \quad \text{Bmin}^7 \quad \text{C7} \]

\[\text{Emin}^7 \quad \text{D7} \quad \text{Bmin}^7 \quad \text{Cmaj9} \quad \text{Emin}^7 \quad (\text{F}^\# \text{dim}) \quad \text{D7}\]

181

Vocal Improv- vamp until ready to end, fade out to end

184
APPENDIX B: LYRIC LEAD SHEET FOR SUMMERTIME RAIN

Appendix content attached
Summertime Rain - By Devon McDonald

Intro Piano interlude: Em7, Dmaj, Bmin(7), Cmaj

Intro Chorus I: Female Lead (C’)
Sum-mer time Rain
Brings out the wear-i-ness in Men.
They Fall Short of Love
And run from our cries.

Verse I: Female (A)
Every time I Tried to talk,
you never listen to me.
Like a Breath of Sum-mer’s kiss,
you choose to chase a Fantasy.
If you just hear me out.
Stop Tryna Fight me Down!
You Oppress me with your tiredness
and you’re lookin’ for a way out.
Oh boy, I’m Not sit-in her
and a let-tin you a-buse me
I Know, Dur-ing this time
you want to be free!
Like a Boy,
you can’t set-tle down.
And Han-dle your own job,
of cleaving to ya Girl!

Pre Chorus I: Female (B)
It’s Like every way,
You try to shut me out.
But I won’t Sub-mit,
to a ly-ing man.
I Feel we shouldn’t Try
to even prolong this coupe.
I’m not back-ing down;
I’m stay-ing here with-out you

Chorus I: Female (C)
Sum-mer time Rain
brings out the wear-i-ness in People.
Relationships fall
Because of timidness.
Neither wants to talk,
Go out for a walk.
One Wants to party!
The other wants to love.
We’re not perfect
and relationships have faults.
We can work it out,
if we just hold on.

Intro Chorus II: Male Lead (C’)
Sum-mer time rain
Brings out the wear-i-ness in Women.
She Just Cries and Whines,
How I’m not a Real Man.

Verse II: Male lead (A)
I work Real hard
And I Just want to re-lax
I got to have some fun
But you just play the vic-tim
OH its all my fault,
No-thing’s What you did.
I Scratch for You and Call you
Showed you my love
But nothing makes you happy
You Only Hate My Guts!
Like when I mowed the lawn
Or payed for your dinner
I showed the time of your life
Yet later you fuzzed at Me, Yeah Yeah!
You Drink Alot, And try to course me
You think that you’re the victim
But you’re oppressing me!

**Pre Chorus II: Male Lead (B)**
It’s like Every way
You Just Can’t love me
Our Hearts don’t match
So you Just can’t leave me? Oh lawd
You say yo ti-red
But ya still chas-in’ the Dream! Oh Girl,
You Can’t Have fun.
I guess it’s your fault?
Why don’t you Listen to Me?

**Chorus II: Both vocal leads (C)**
Sum-mer time Rain
brings out the wear-i-ness in People.
Relationships fall
Because of timidness.
Neither wants to talk,
Go out for a walk.
One Wants to party!
The other wants to love.
We’re not perfect
and relationships have faults.
We can work it out,
if we just hold on.

Embrace
List-en
Laugh and Love (2X)

Its like you say let me up grade (up let me. Up let me) (2X) (do only last time before Embrace, listen laugh and love)

**Pre chorus Solo section :Instrumental (B of AAB)**

**Bridge: Both lead vocals (D)**
Is there (Is there), Any hope
For us to lo-ve
But God’s still telling me
don’t give up
If you don't Change
I swear I’m gon up and leave you
But Boy (Girl) you don’t understand
To Change it takes 2 (Is there) (2x)

Sum-mer Time rain

Rain, Rain, Go away, come again some other day.

**Back to Chorus II: Vocal improv and fade out to end (C)**

Rap…. (C”)

**Solo Section: Instrumental (AAof AAB)**