

# Lingus

SONG TITLE: 'LINGUS'  
ALBUM: WE LIKE IT HERE  
RELEASED: 2013  
LABEL: ROPEADOPE RECORDS  
GENRE: JAZZ FUSION  
WRITTEN BY: MICHAEL LEAGUE  
PRODUCED BY: MICHAEL LEAGUE  
UK CHART PEAK: N/A

Patch 1  
Upper: Elec. Piano  
Lower: Synth Bass

Patch 2 (Keys Solo)  
Upper: Synth Lead  
Lower: Elec. Piano or Synth Pad

♩ = 130 *Jazz Fusion*

**E<sup>7</sup>sus<sup>4</sup>**

Lowest note in RH voicing may be b

'Lingus' is a jazz fusion piece by Brooklyn based jazz ensemble, Snarky Puppy. Featuring as the last track on their ninth studio album, *We Like It Here*, 'Lingus' was composed by band leader Michael League and features an exquisite keyboard solo from American organist and pianist Cory Henry. Snarky Puppy recorded the jazz piece in their usual manor, live and immersed by fans, giving their music a unique sense of reality and closeness.

Cory Henry is an American jazz pianist, organist, gospel musician and music producer. His music career started in 2006 with him touring with both mainstream and gospel artists, before moving on to record his debut solo album in 2012. Since then he has released two further albums and has worked alongside the likes of Snarky Puppy, his solo in 'Lingus' is particularly prominent and has been met by critical acclaim. He now tours and records with his band Cory Henry & The Funk Apostles.

Snarky Puppy combines jazz, rock and funk to deliver an exclusive musical experience to their fans. They are highly regarded in the jazz community and are a great influence to young jazz musicians. Their leader, Michael League, formed the ensemble in his first year of college at the University of North Texas with the original line-up including himself and nine of his musical peers. He composes the

majority of their original music and has produced all of their studio album releases to date. League is an incredibly talented individual, not only is he a multi-instrumentalist, producer and composer but he also founded GroundUP Music – a record label born to assist the artistic license of the ever-changing world of independent music.

Having won their second Grammy in 2015 for Best Contemporary Instrumental Album, Snarky Puppy were approached by major label Universal and subsequently signed to their Universal Music Classics Label. Their most recent album release *Culcha Vulcha* (their second since signing with Universal), won them their third Grammy at the 2016 ceremony, again taking Best Contemporary Instrumental Album. Snarky Puppy have now been touring worldwide for over a decade and have released twelve studio albums. They continue to work together with ever changing line-ups, as well as working on other successful collaborations amidst the world of jazz fusion.

# Lingus

Keys Arrangement

Patch 1 Upper: Elec. Piano Lower: Synth Bass	Patch 2 (Keys Solo) Upper: Synth Lead Lower: Elec. Piano or Synth Pad
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## Snarky Puppy

♩ = 130 *Jazz Fusion*

E<sup>7</sup>sus<sup>4</sup>

*mf*

Lowest note in RH voicing may be omitted if required to achieve keyboard splits

A

[3]

Cmaj<sup>13</sup>

E<sup>7</sup>sus<sup>4</sup>

Play 4 times

[5]

B

Cmaj<sup>7</sup>

[7]

Em<sup>7</sup>

D

[9]

C

[11]

# Technical Exercises

In this section, you will be asked to play a selection of exercises drawn from each of the groups below. The examiner will be looking for the speed of your response and will also give credit for the level of your musicality.

- Candidates must prepare **both** natural minor **and** harmonic minor scales
- Major scales, minor scales, chromatic scales and arpeggios need to be played:
  - hands together
  - ascending and descending
  - either straight or swung feel (as directed by the examiner)
  - either *legato* or *staccato* articulation (as directed by the examiner)
  - across **four** octaves (except half-whole and whole half diminished scales, which must be played over two octaves, and extended arpeggios which are one octave only)
- Groups A, B and C (scales, arpeggios and chords) need to be played from memory. You may use your book for Group D (technical studies)

Note that Groups A and B need to be played to a click and any fingerings shown are suggestions only.

## Group A: Scales

The tempo for this group is ♩=176 bpm.

### 1. C half-whole diminished scale

Musical notation for the C half-whole diminished scale. The exercise is written for piano in two systems. The first system shows the scale in both hands, with fingerings: 1-2-3-1 for the first four notes, 2-3-1-2 for the next four, and 1-2-3-1-2 for the final five notes. The second system shows the scale in both hands, with fingerings: 1-2-3-1 for the first four notes, 2-3-1-2 for the next four, and 1-2-3-1-2 for the final five notes. The scale is written in treble and bass clefs, with a key signature of one flat (Bb).

### 2. C whole-half diminished scale

Musical notation for the C whole-half diminished scale. The exercise is written for piano in two systems. The first system shows the scale in both hands, with fingerings: 1-2-3-1 for the first four notes, 2-3-1-2 for the next four, and 1-2-3-1-2 for the final five notes. The second system shows the scale in both hands, with fingerings: 1-2-3-1 for the first four notes, 2-3-1-2 for the next four, and 1-2-3-1-2 for the final five notes. The scale is written in treble and bass clefs, with a key signature of two flats (Bb, Eb).

# Improvisation & Interpretation

In the exam, you have a choice between either a Sight Reading test or an Improvisation & Interpretation test. The examiner will ask you which one you wish to choose before commencing. Once you have decided you cannot change your mind.

In the Improvisation & Interpretation test, the examiner will give you a 16–24 bar chord progression in any key. You will first be given 90 seconds to practise, after which the examiner will play the backing track twice. The first time is for you to practise and the second time is for you to perform the final version for the exam. For each playthrough, the backing track will begin with a one bar count-in. The tempo is ♩ = 60–200.

During the practice time, you will be given the choice of a metronome click throughout or a one bar count-in at the beginning.

The backing track is continuous, so once the first playthrough has finished, the count-in of the second playing will start immediately.

You will need to improvise melodies and chordal comping between left hand and right hand, in any way you wish, interpreting the chord progression and backing track given to you in the exam.

## Improvisation & Interpretation | Example 1

♩ = 125

B $\flat$ m<sup>9</sup> Fm<sup>7</sup> E $\flat$ m<sup>11</sup> Fm<sup>7</sup> G $\flat$ /A $\flat$   
 B $\flat$ m<sup>9</sup> Fm<sup>7</sup> E $\flat$ m<sup>11</sup> C $\flat$ maj<sup>9</sup>  
 G $\flat$ maj<sup>9</sup> A $\flat$ /G $\flat$  G $\flat$ maj<sup>7</sup> Fm<sup>7</sup> B $\flat$ <sup>9</sup> E $\flat$ m<sup>11</sup> G $\flat$ /A $\flat$   
 G $\flat$ maj<sup>9</sup> A $\dim$ <sup>7</sup> B $\flat$ m<sup>11</sup> Fm<sup>7</sup> E $\flat$ m<sup>7</sup>  
 Fm<sup>7</sup> C $\flat$ 7 $\sharp$ 11 B $\flat$ m<sup>11</sup>

[5]  
[9]  
[13]  
[17]

Please note: The test shown is an example: The examiner will give you a different version in the exam