Notes from Michael

"Lingus"
written and arranged by Michael League
transcribed by Chris McQueen
recorded on **We Like It Here**, GroundUP Music / Ropeadope Records 2014

It was Snarky Puppy's second trip to Europe, sometime in 2012- I can't remember when exactly. I was feeling particularly ambitious on that flight from JFK to London Heathrow (via Dublin) and brought my midi controller and laptop on the initial 6 or 7 hour trip. We were flying on Ireland's most prominent non-budget airline, the interestingly-named Aer Lingus.

As a side note, I would love to have been in the board meeting where the shareholders agreed upon that moniker… seriously. Think about that discussion. [I have come to learn since that "Lingus" is an anglicization of the Irish/Gaelic word "Loingeas," meaning "fleet." Get your minds out of the gutter!]

As I was saying, it was 2012- YEAR OF (THE) DUBSTEP. About 2-3 times per week, like clockwork, I would be apologizing to the house sound engineer in whatever club we had just played about how many inputs/microphones/D.I. boxes we needed, and I would get the response, "Dude. It's fine. Most nights, I throw one D.I. up on stage and watch some idiot dance around with his IPAD."

I knew very little about Dubstep at that time (and I probably know even less now), but I knew that the only thing I really liked about it was the tempo. There's something about music at an extremely low BPM that makes you groove in a weird way. I once tried to write a house-style tune for Snarky Puppy and "Whitecap" was the result, so I figured I'd give Snarky Dubby a shot.

The concept that governs the majority of the tune is combining double-time keys/guitar/horn figures with half-time rhythms in the drums and percussion. Since I can't really do anything right, I had a lot of trouble putting the tune in 4/4. The rhythmic figure in the keys and the bass line were very strong in my head from the beginning, so I decided not to fight it and just roll with 5/4. I chose to bring the melody in with the entrance of the rhythm section… something I don't think I've ever done in a Snarky Puppy song. I think it works well in adding to the surprise of the arrival.

The section I call the chorus (letter C) just happens to sound slightly Celtic (probably just because it's modal, major, and has ornaments), so I kind of lucked up in tying the tune to its title.

Letter I is some really nerdy stuff. I wanted a percussion break there to create a bridge between the open keys solo and the horn soli stuff in letter J, and Nate suggested playing some kind of clave in a related meter. Metric modulation is fun, kids!

I actually did the mathematics for this (SUPER nerdy, I know), and this is what it looks like (the hits we play are the red subdivisions). The cool thing is that, taken out of the context of the song's tempo, it's almost perfect clave in a faster BPM.

1 e + a 2 **e** + a 3 e **+** a 4 e + a 1 **e** + a **2** e + a 3 e + a 4 e + a
5 (song tempo sixteenths) = 1.5 (imposed beats)
6.66 = 2
3.33 = 1

Confused? Don't worry. We still screw it up half of the time.

As for the horn soli and keyboard solo back-and-forth in letter J, that was an idea I had after really analyzing the competitive nature of my Brooklyn-bred buddy, Cory Henry. You haven't seen real fire until you've seen this guy play basketball. Or Hearts. Or XBOX. Or anything involving a winner and loser. So, I figured that after a gigantic open solo, it would be nice to give him some extra fuel by having the horns play some really blazing unison lines. The way in which he responds to it every night is pretty incredible.

The solo section at letter I is a really nice canvas for any harmonically adventurous improvisor. They're given a tempo (a fast one at that), and a bass progression that goes from E to C to A to F. No chords implied whatsoever. You can do whatever you want… and Cory Henry definitely does.

Not to blow smoke, but I want to go on record saying that the first minute of Cory's solo (the chordal stuff which wraps up just before 5:00 on the album) is some of the most beautiful harmonic improvisation I've ever heard. He has a real gift with that. I feel that if someone transcribed it and orchestrated it for a symphony, it would be ridiculous. So someone please do that, okay? Okay. Not me, though. It sounds hard.

Off-the-page stuff to try:

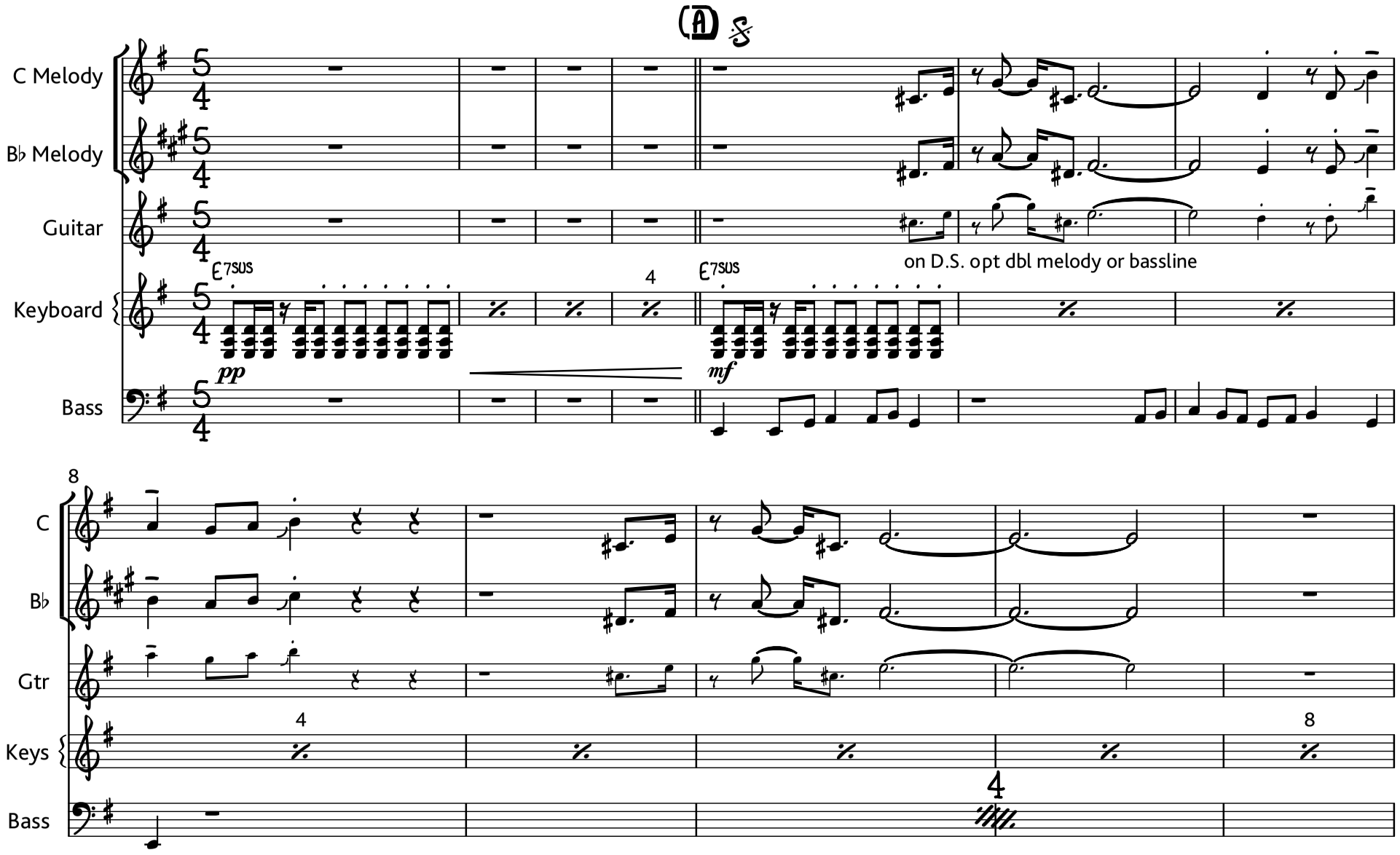
1) Play the whole tune with a non-Dubstep feel.
2) Play the whole tune with a REALLY Dubstep feel. Bass sound, drum sound, everything!
3) Ornament the melodies differently. Ours are very specific, but there is a limitless number of possibilities there.
4) I actually wrote LOADS more solis than were recorded on *We Like It Here.* Write your own! As many as you want. And maybe write some that aren't a standard number of bars. End it with a hit in an interesting place, have the drummer catch it, and you're off.

5) Use effects. Lots of them! This comes from an electronic place, after all.

LINGUS

♩ = 131

Michael League



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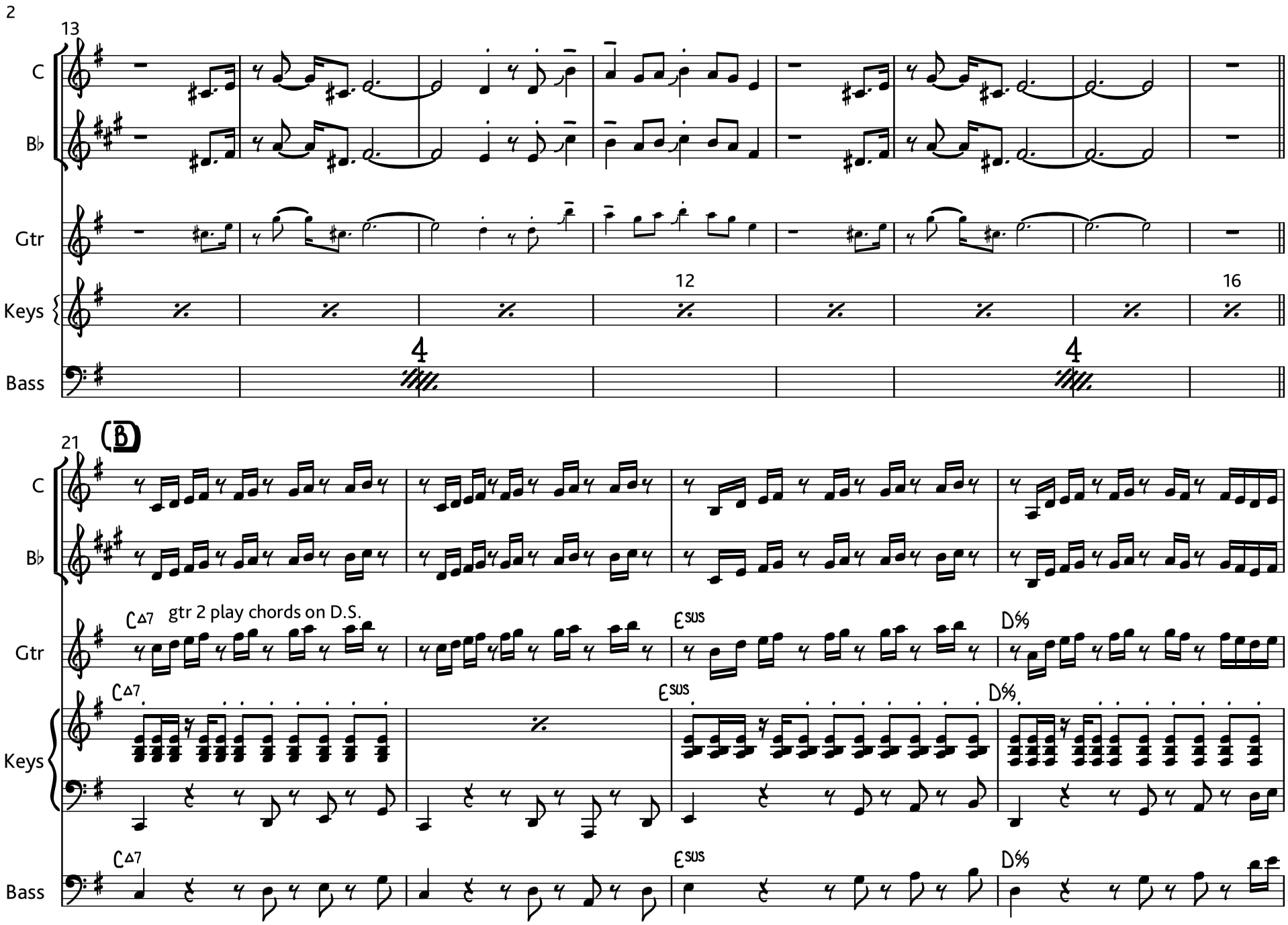
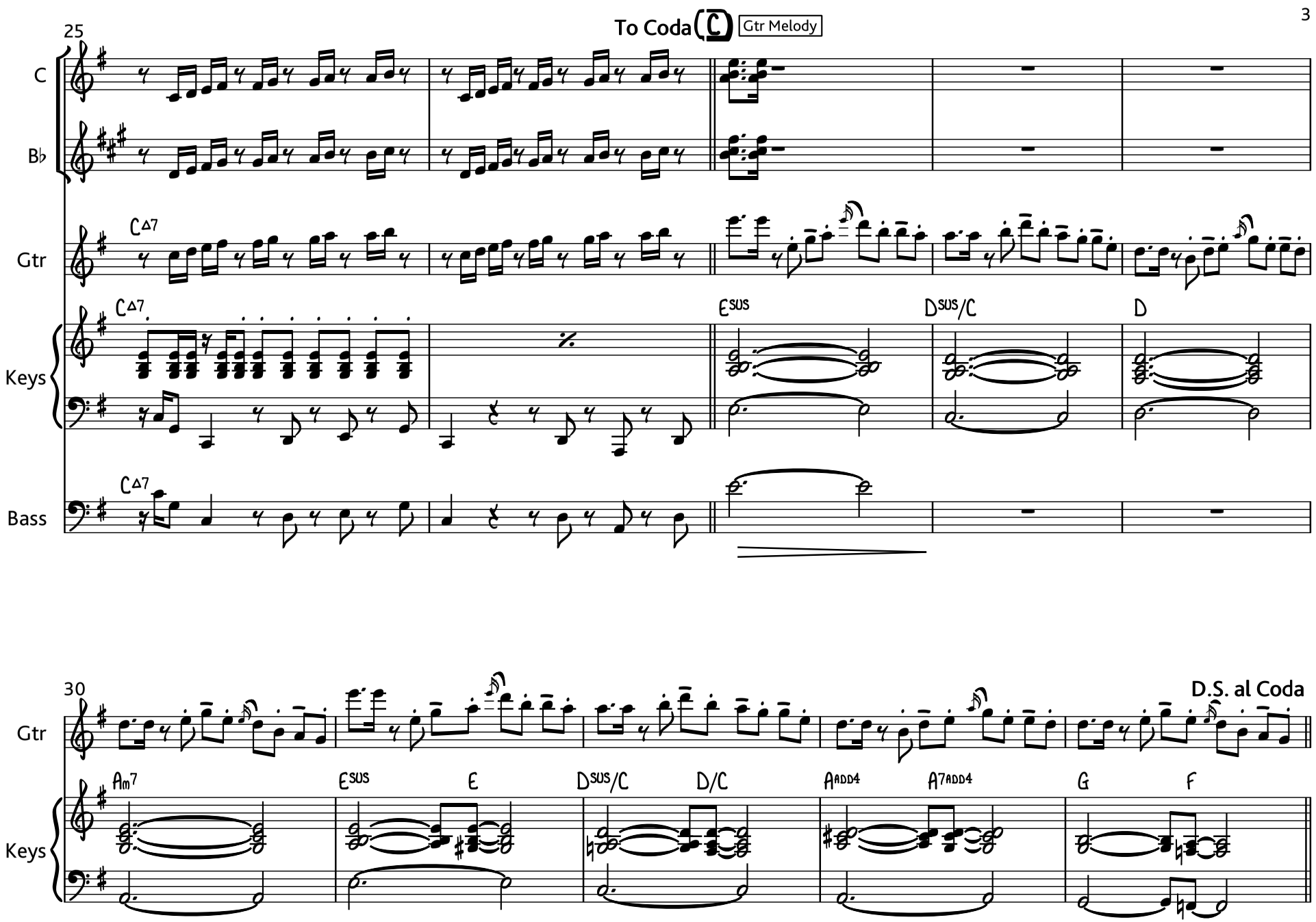
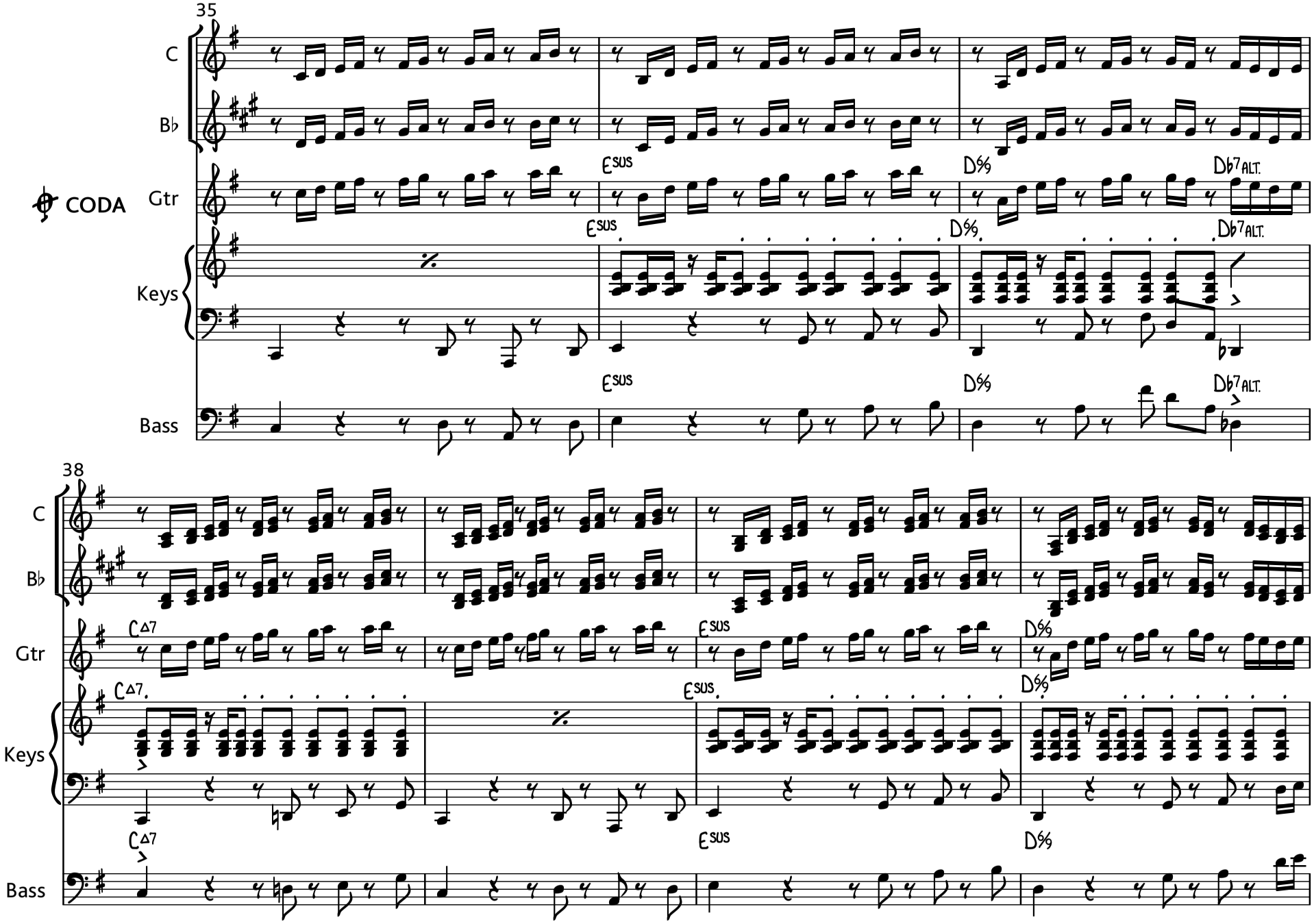
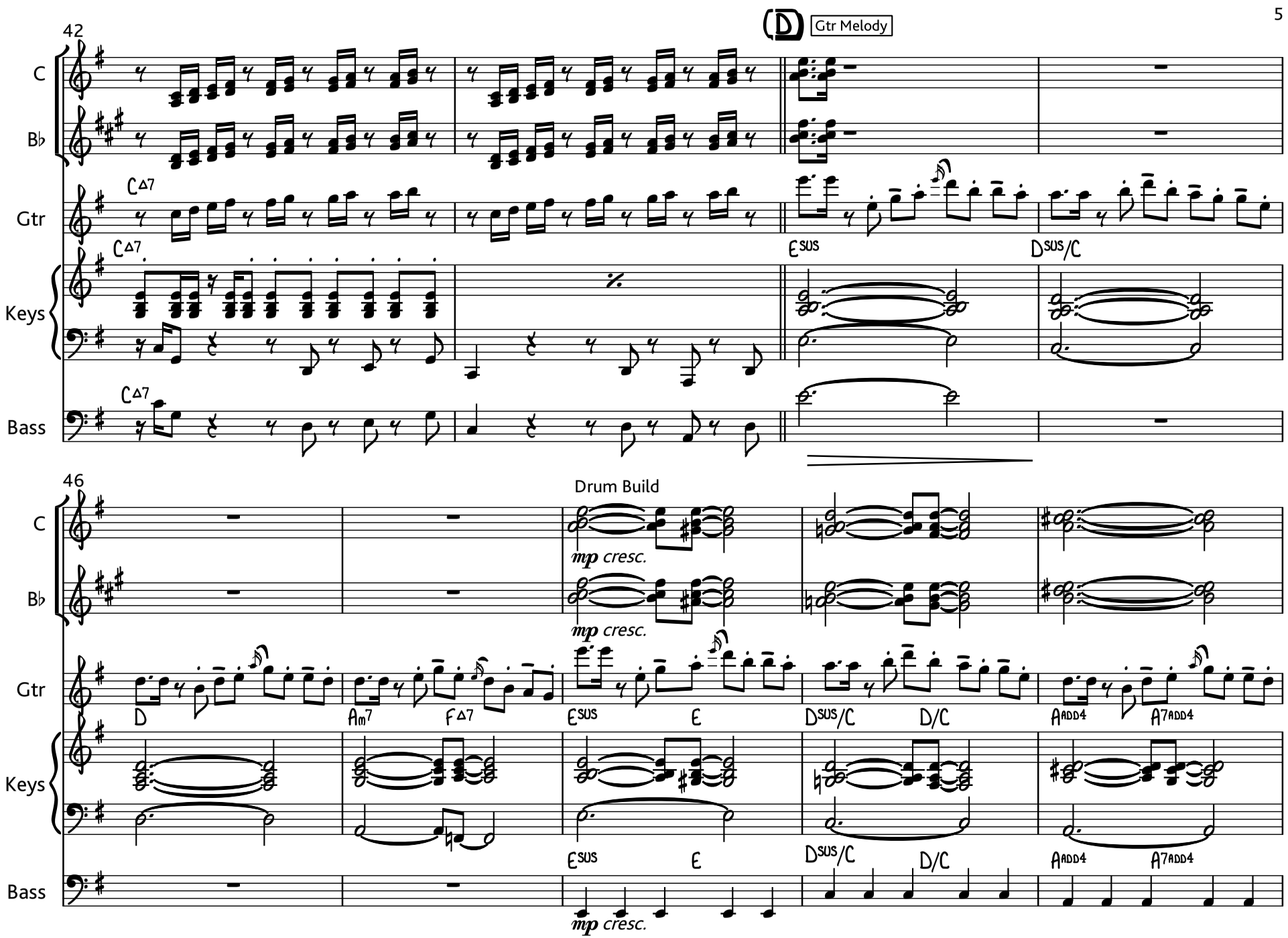
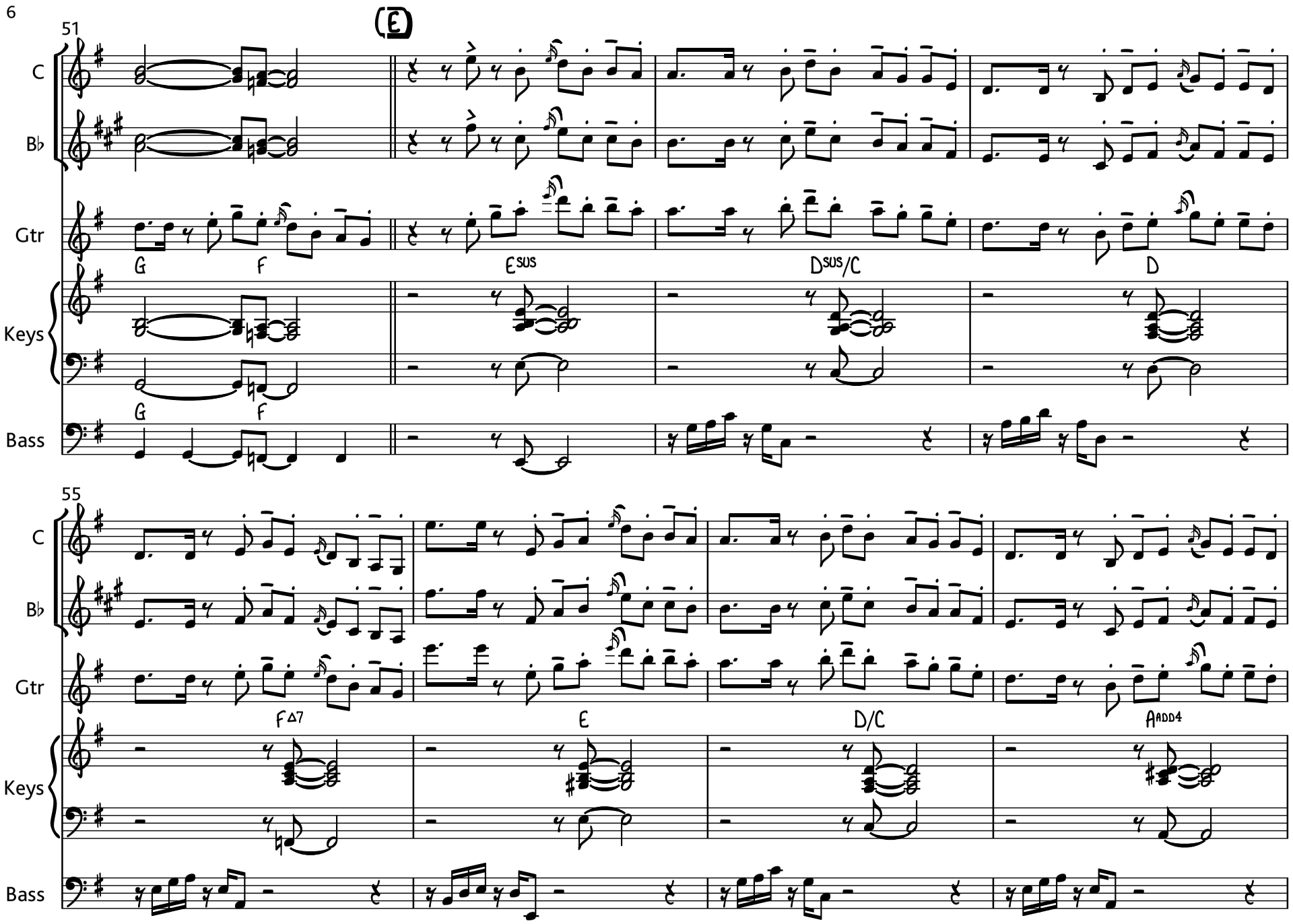
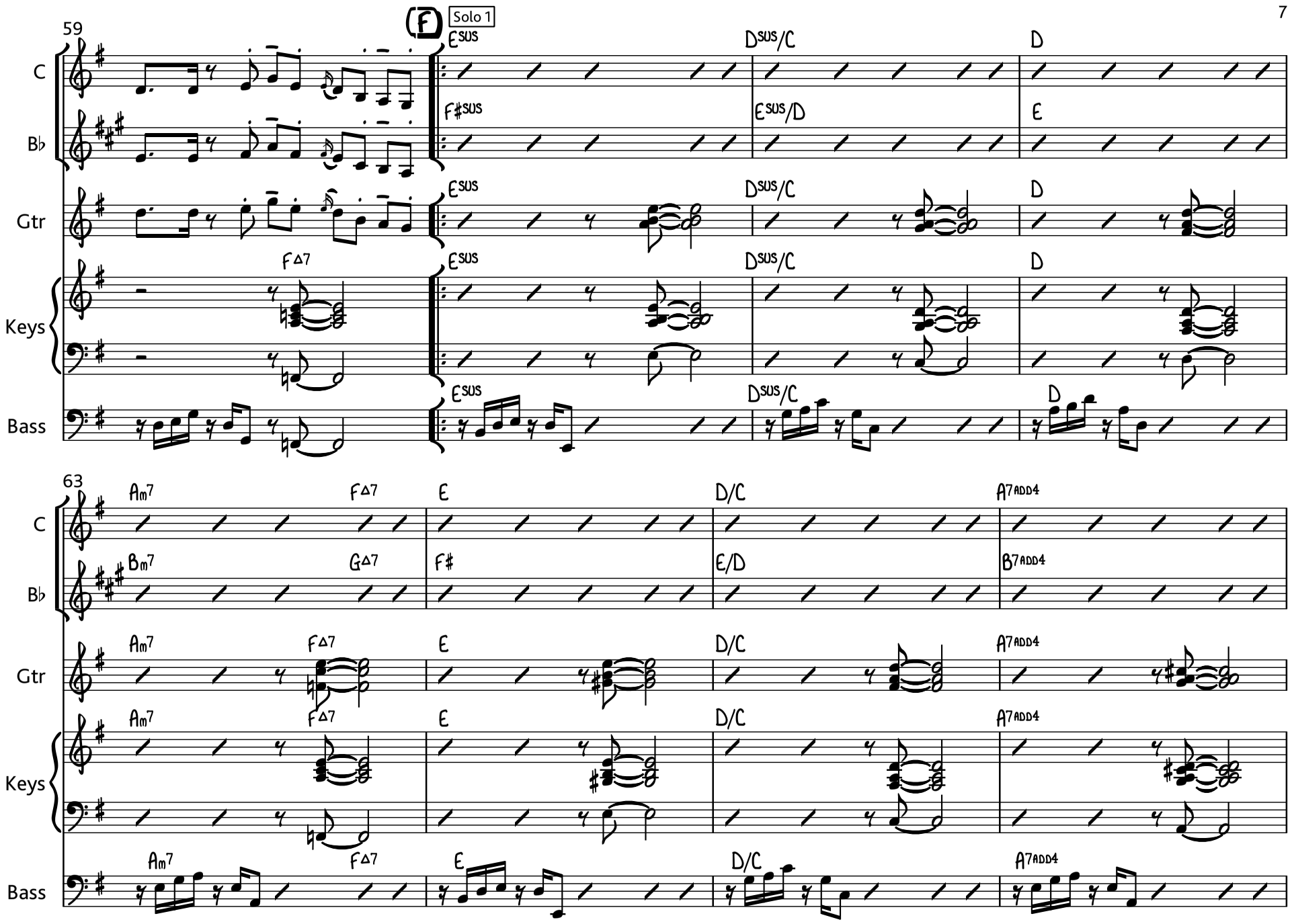

13
C
B♭
Gtr
Keys
12
16
Bass
4
4
21
B
C
B♭
Gtr
C△7
gtr 2 play chords on D.S.
E SUS
D%
Keys
C△7
E SUS
D%
Bass
C△7
E SUS
D%

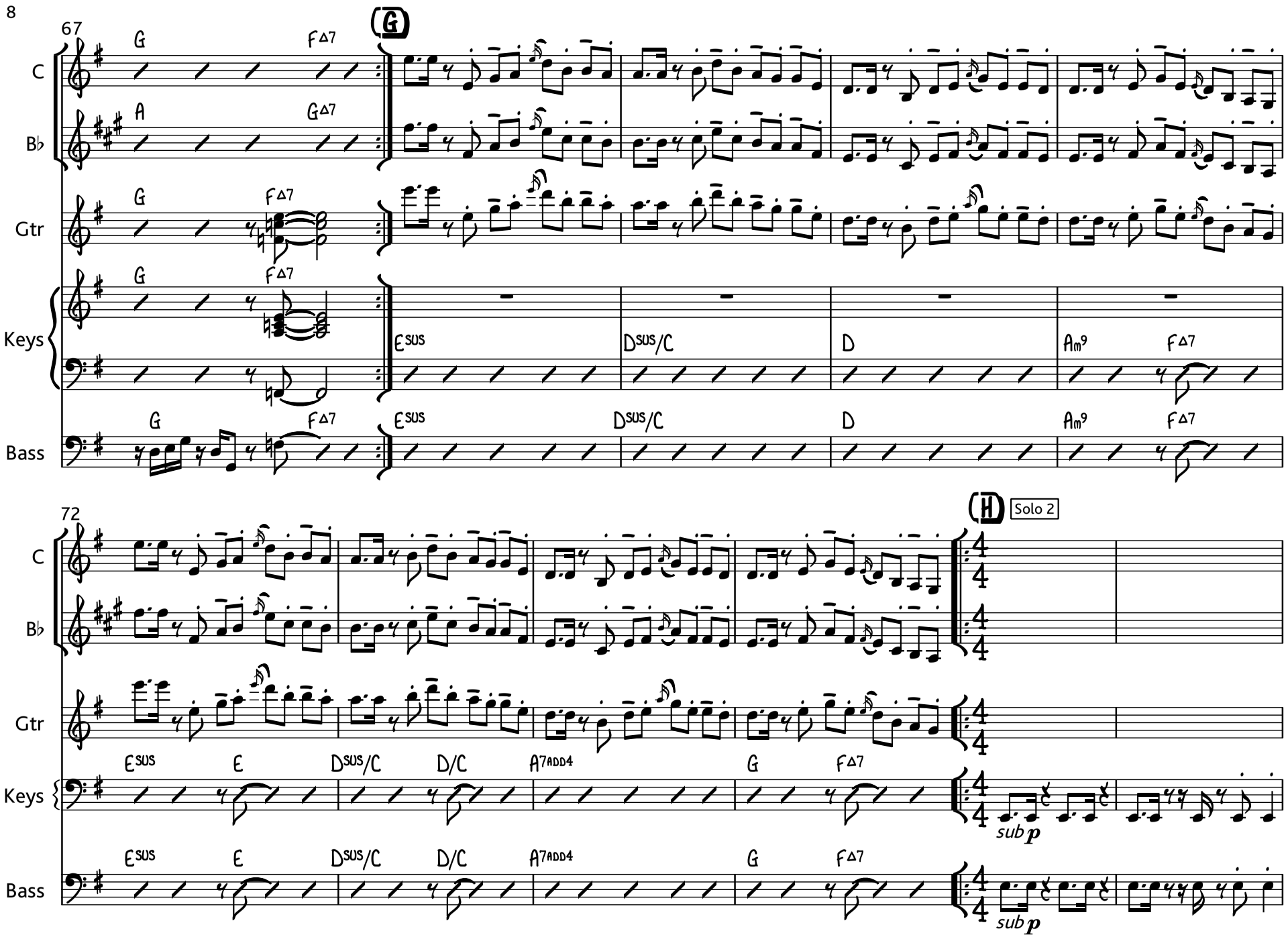

25
To Coda
Gtr Melody
C
Bb
Gtr
Keys
Bass
CΔ7
ESUS
DSUS/C
D
30
D.S. al Coda
Am7
E
D/C
AADD4
A7ADD4
G
F

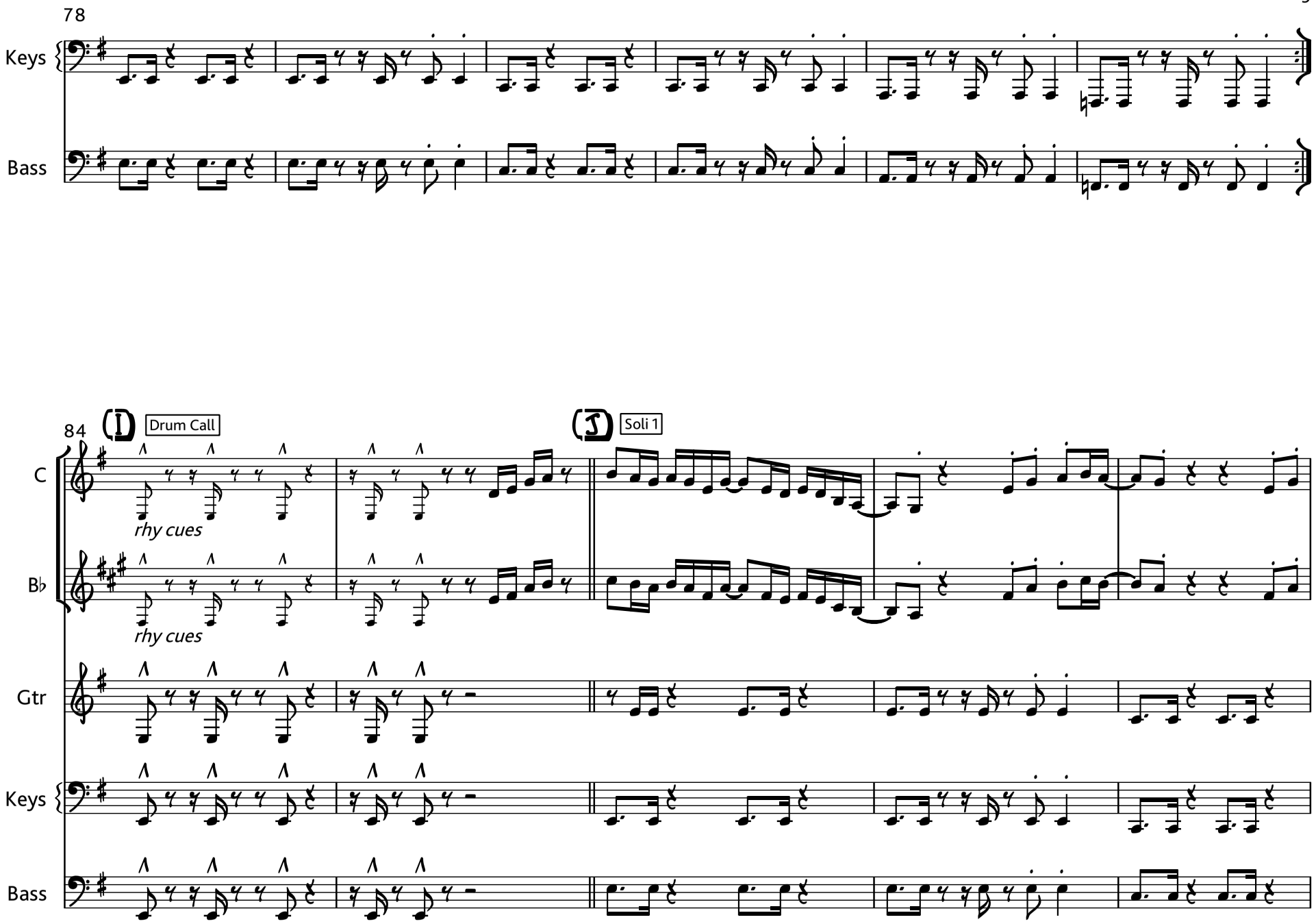

35
C
B♭
CODA
Gtr
Keys
Bass
E SUS
D%
D♭7 ALT.
38
C
B♭
Gtr
Keys
Bass
C△7
E SUS
D%
D♭7 ALT.

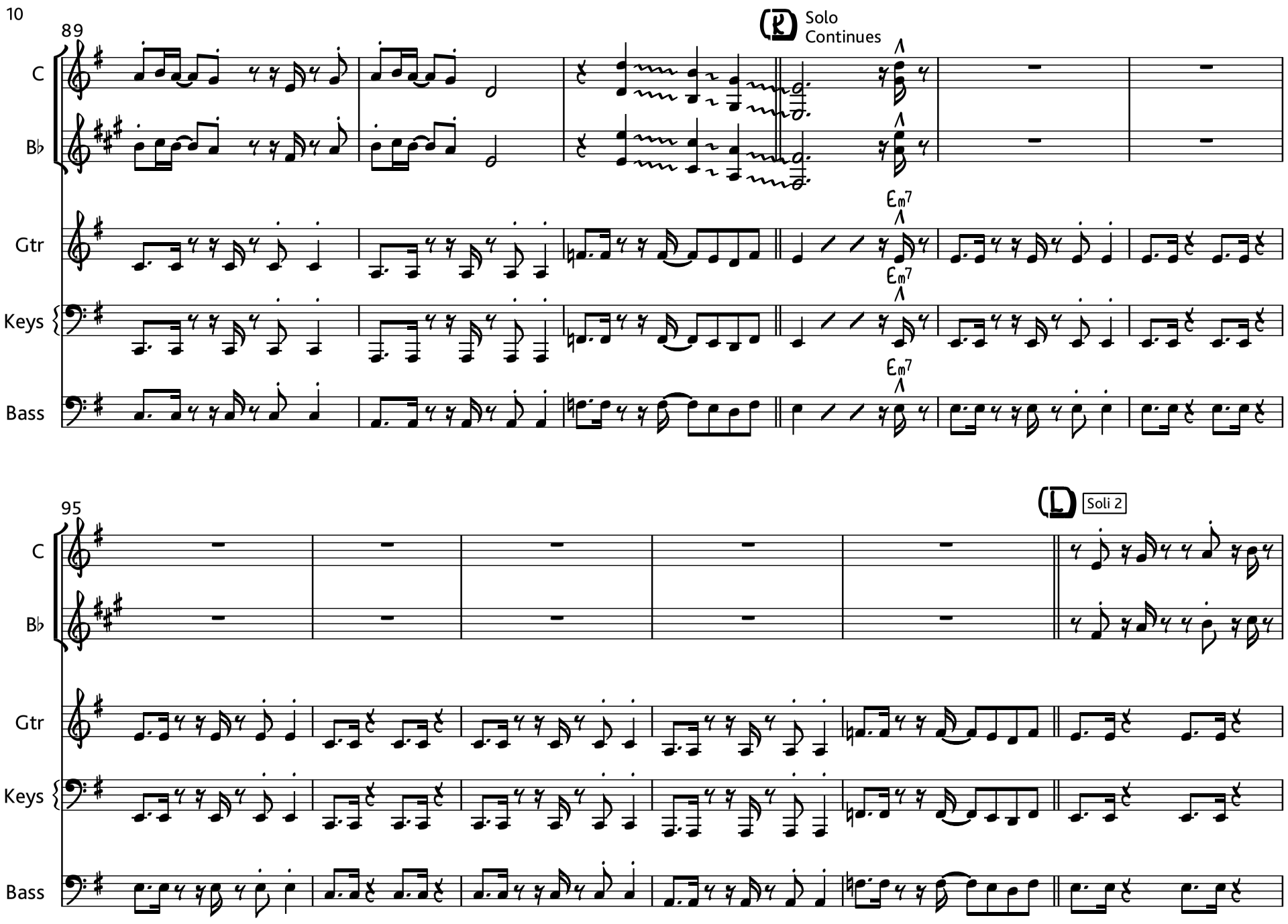

42
Gtr Melody
C
B♭
Gtr
Keys
Bass
C△7
E SUS
D SUS/C
46
Drum Build
mp cresc.
D
Am7
F△7
E SUS
E
D SUS/C
D/C
A ADD4
A7 ADD4

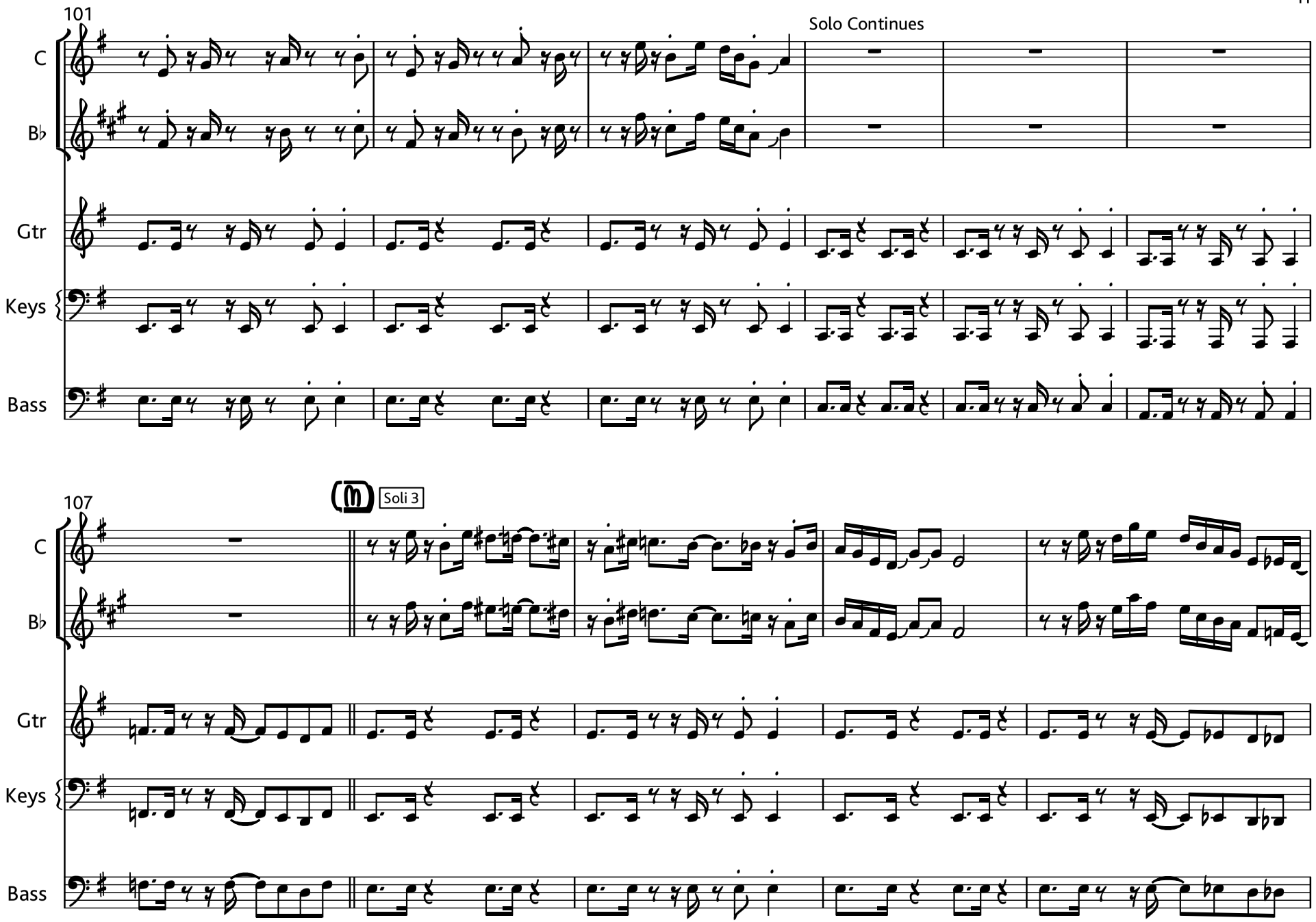

51
(E)
C
B♭
Gtr
G
F
E SUS
D SUS/C
D
Keys
G
F
Bass
55
C
B♭
Gtr
F Δ7
E
D/C
A ADD4
Keys
Bass


59
Solo 1
C
B♭
Gtr
Keys
Bass
E^SUS
D^SUS/C
D
F♯^SUS
E^SUS/D
E
F△7
63
Am7
F△7
E
D/C
A7ADD4
Bm7
G△7
F♯
E/D
B7ADD4


67
G
F△7
(G)
C
A
G△7
B♭
G
F△7
Gtr
G
F△7
Keys
G
F△7
Esus
Dsus/C
D
Am9
F△7
Bass
G
F△7
Esus
Dsus/C
D
Am9
F△7
72
(H)
Solo 2
C
B♭
Gtr
Esus
E
Dsus/C
D/C
A7add4
G
F△7
Keys
sub p
Esus
E
Dsus/C
D/C
A7add4
G
F△7
Bass
sub p


78
Keys
Bass
84
D
Drum Call
J
Soli 1
C
Bb
Gtr
Keys
Bass
rhy cues
rhy cues


89
Solo
Continues
C
B♭
Gtr
Keys
Bass
Em7
Em7
Em7
95
Soli 2
C
B♭
Gtr
Keys
Bass


101
Solo Continues
C
B♭
Gtr
Keys
Bass
107
Soli 3
C
B♭
Gtr
Keys
Bass

112

Solo Continues

Soli 4

C

B♭

Gtr

C9

Keys

A♯o7

B7/A

Bass

118

Solo Continues

C

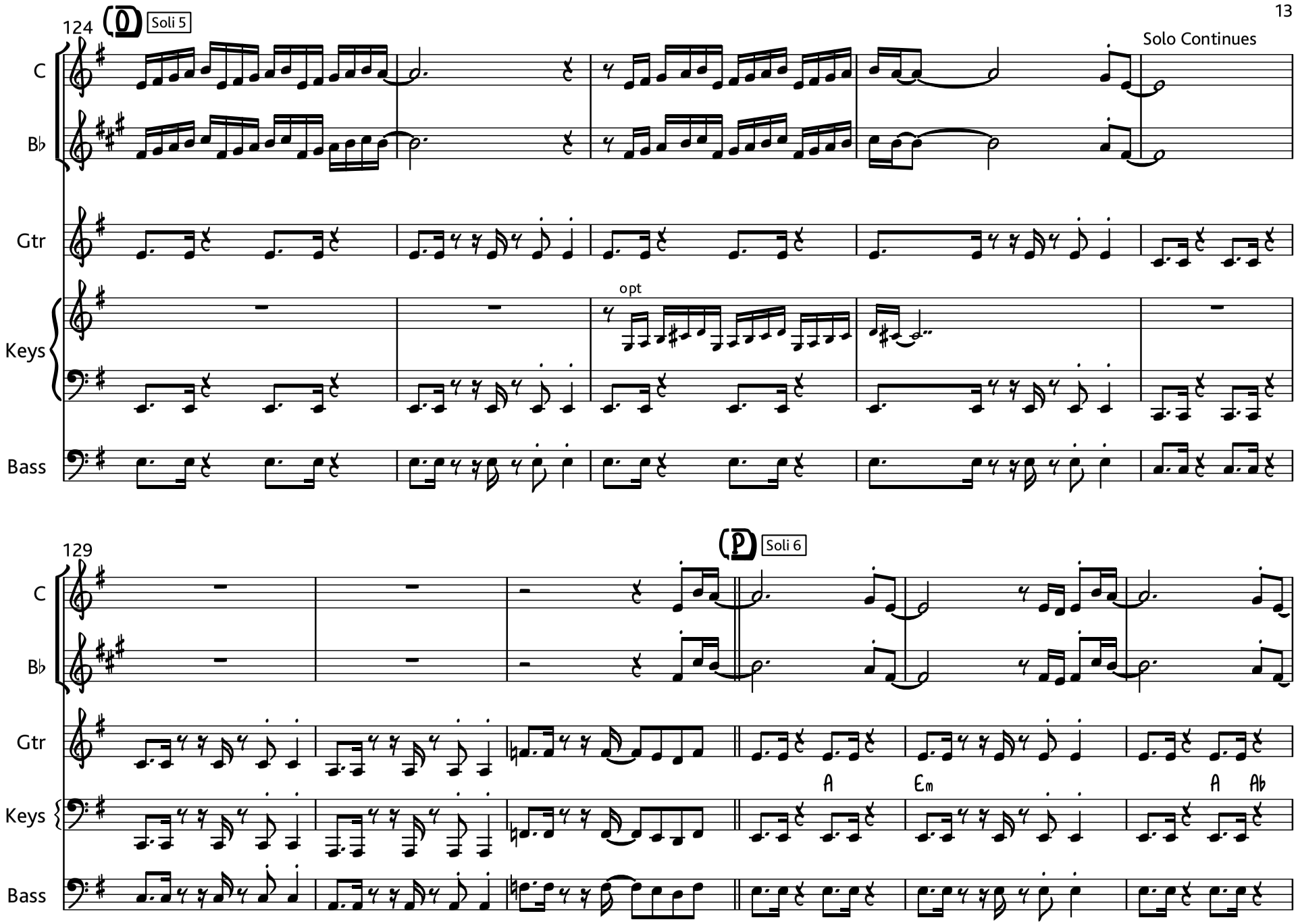
B♭

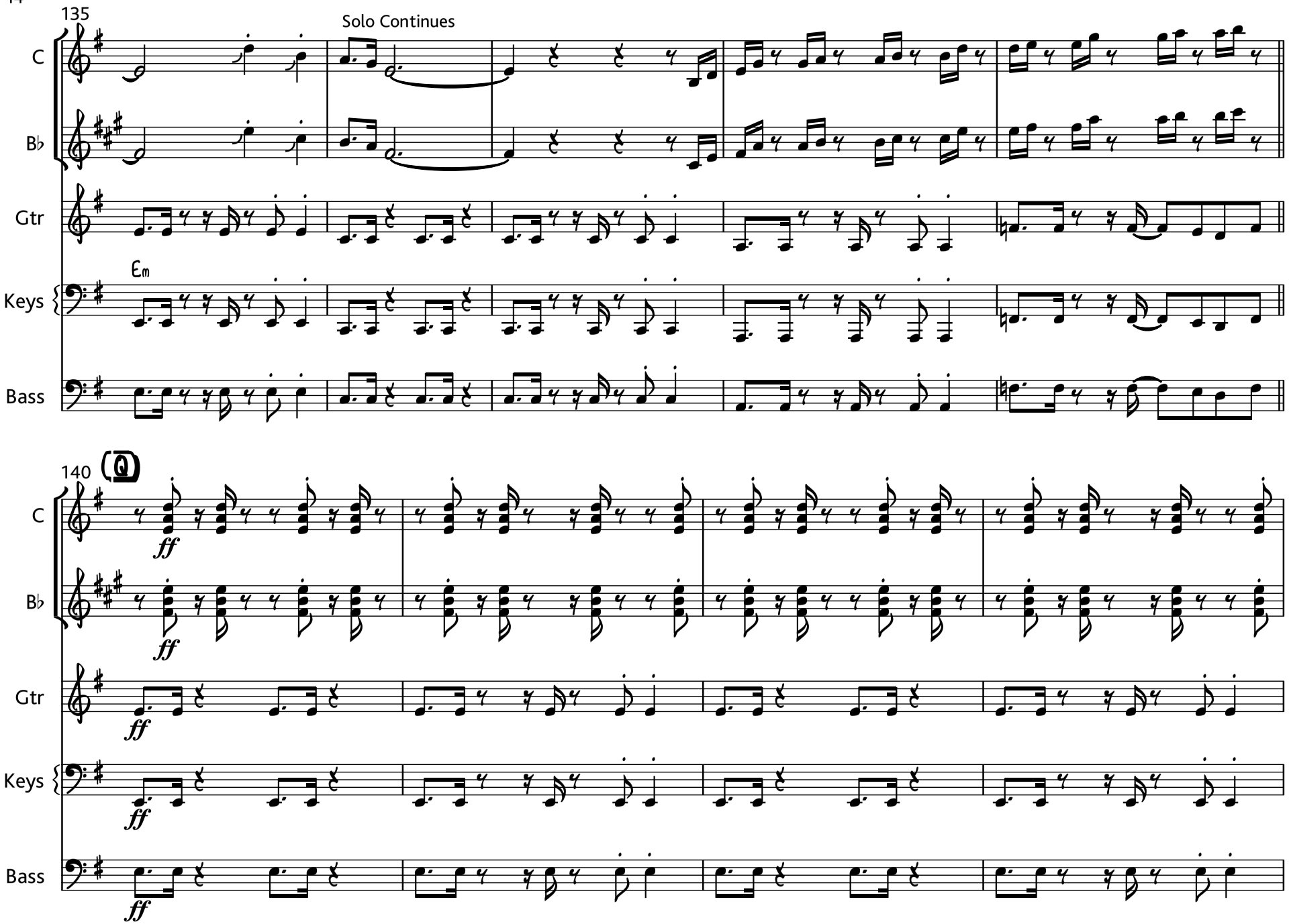
Gtr

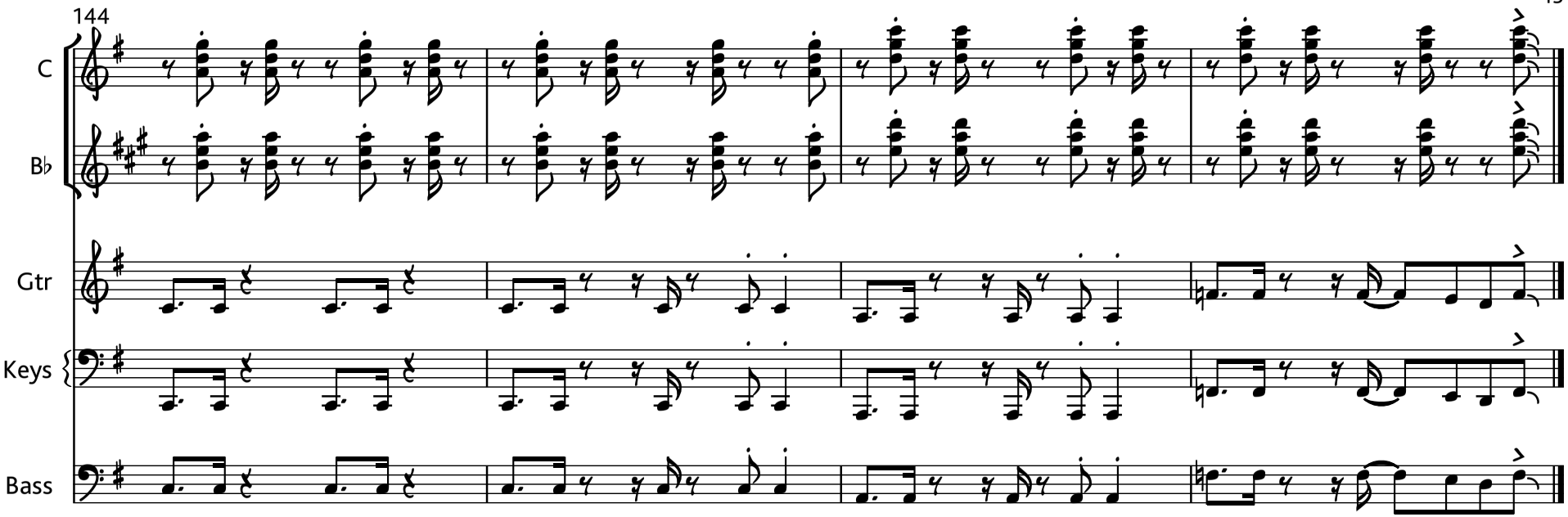
Em/G

Keys

Bass


124
Soli 5
Solo Continues
C
B♭
Gtr
opt
Keys
Bass
129
Soli 6
A
Em
A
A♭


135
Solo Continues
C
B♭
Gtr
Em
Keys
Bass
140
Q
ff
C
B♭
Gtr
Keys
Bass

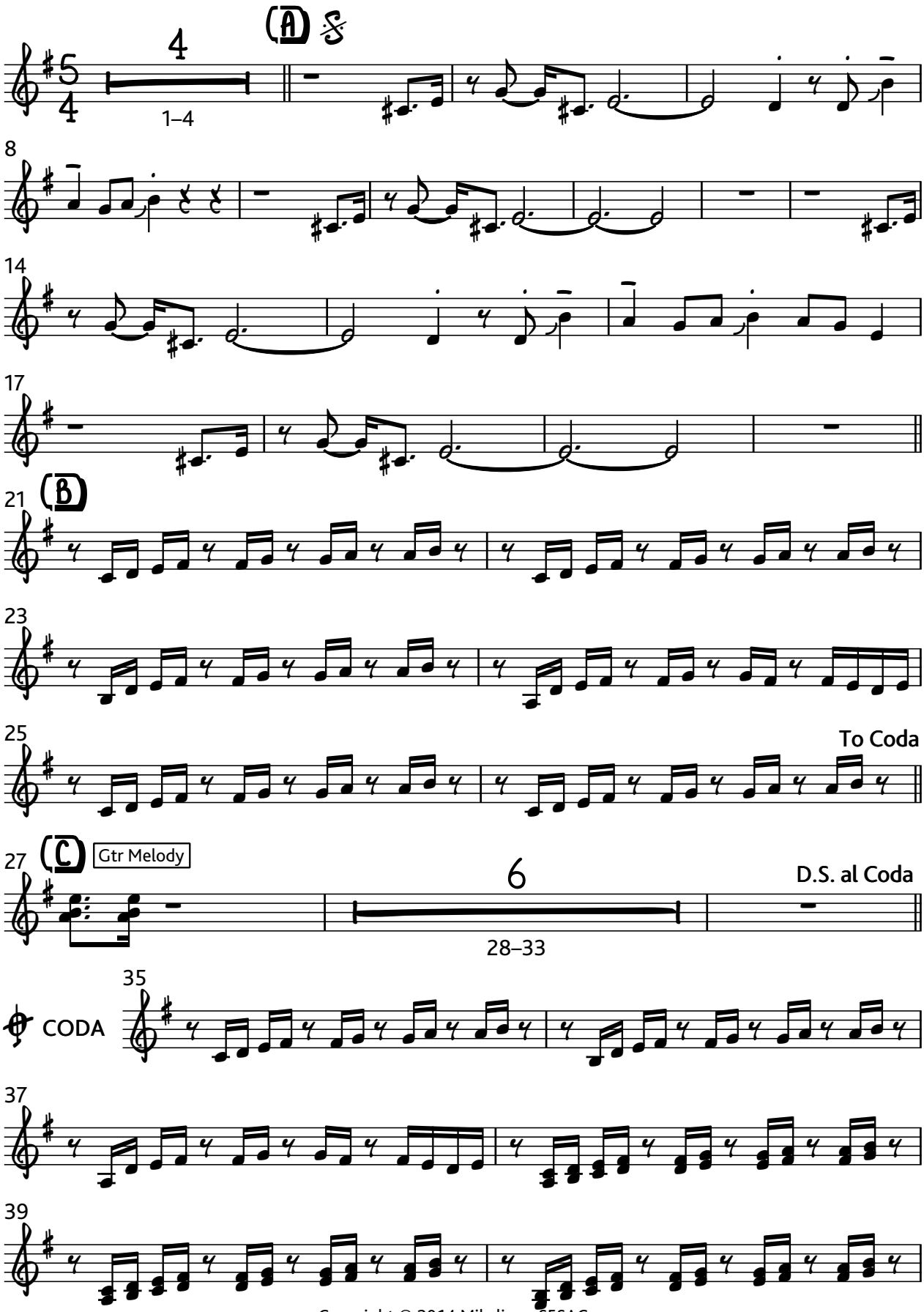

144
C
B♭
Gtr
Keys
Bass

C Melody

LINGUS

♩ = 131

Michael League



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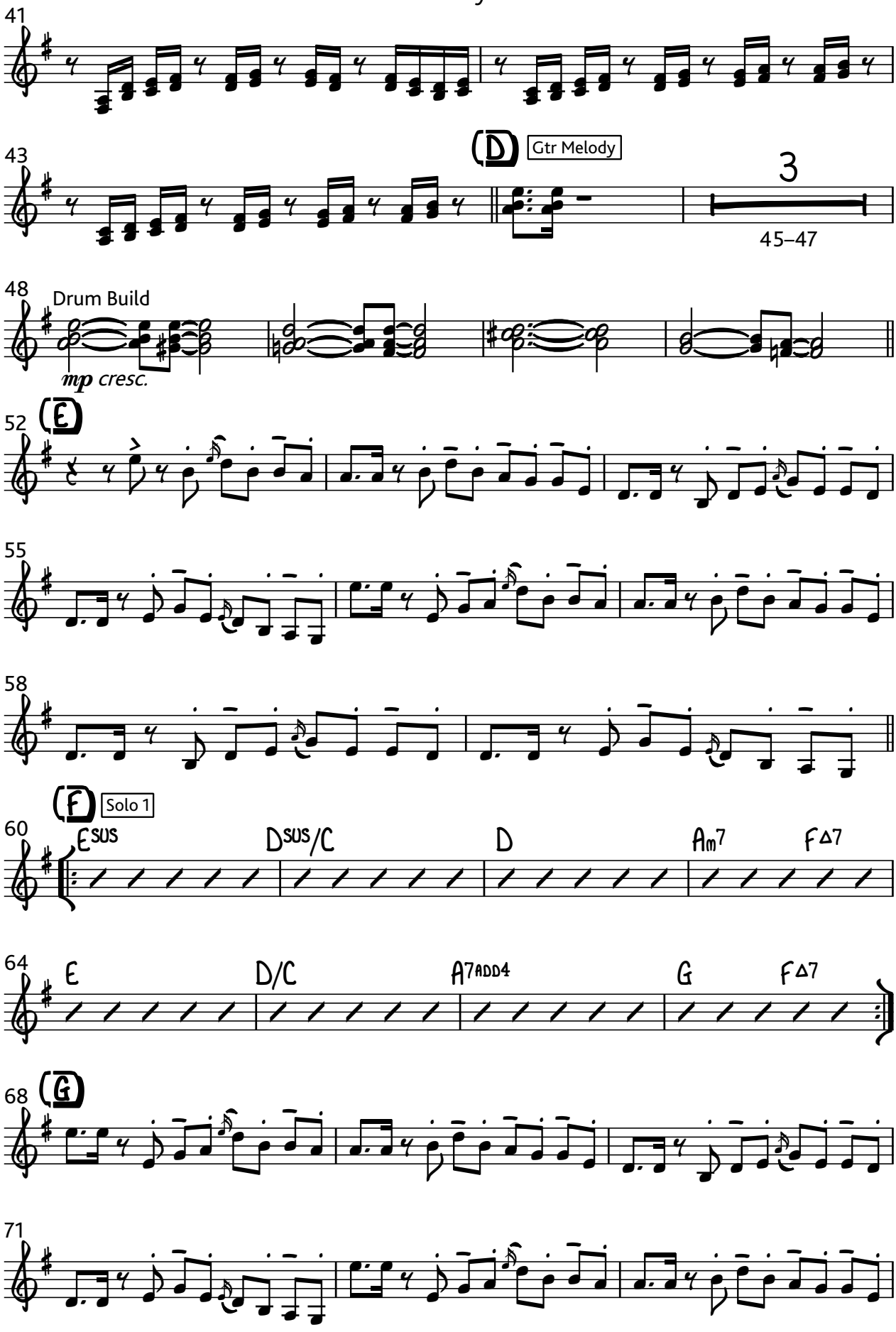
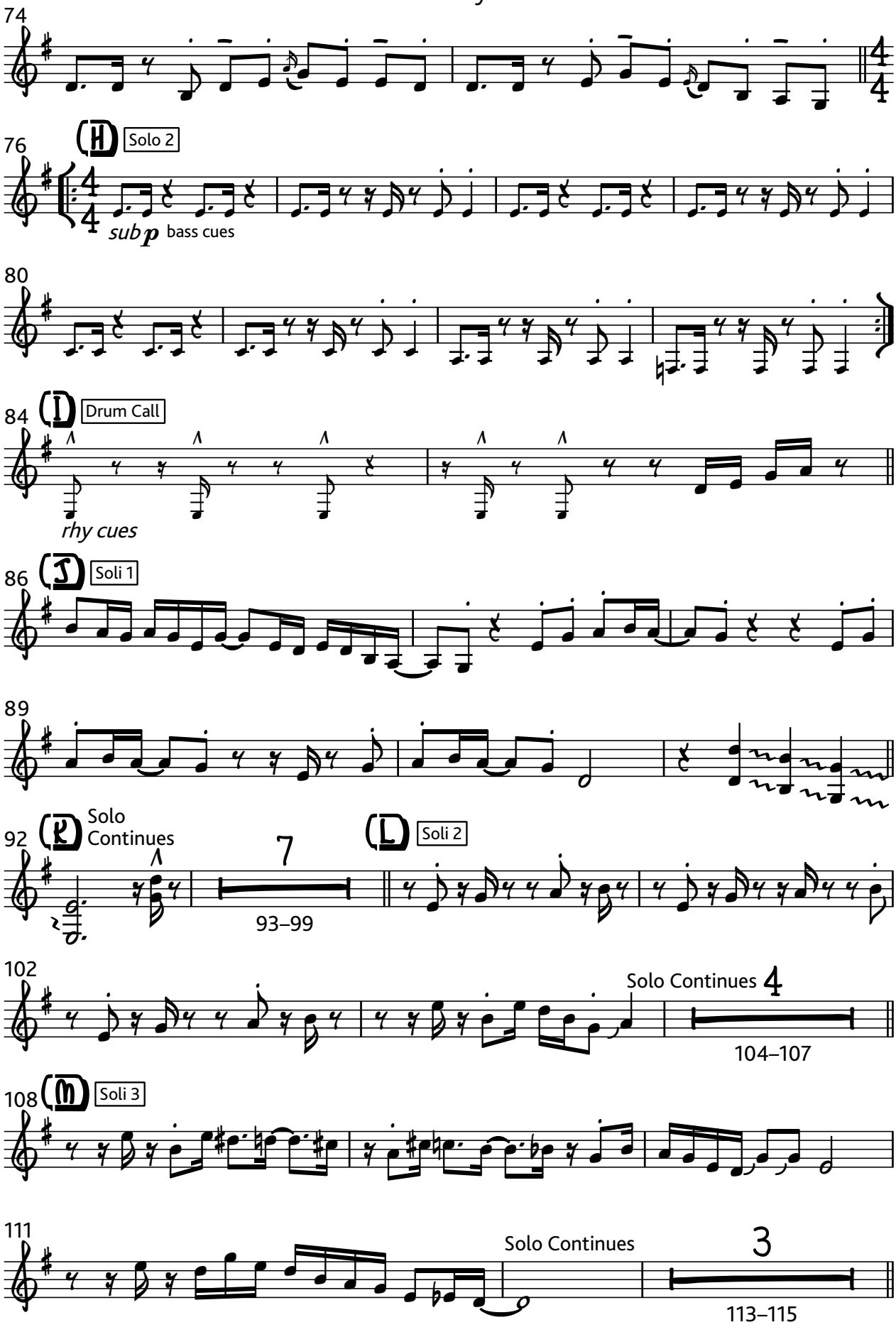
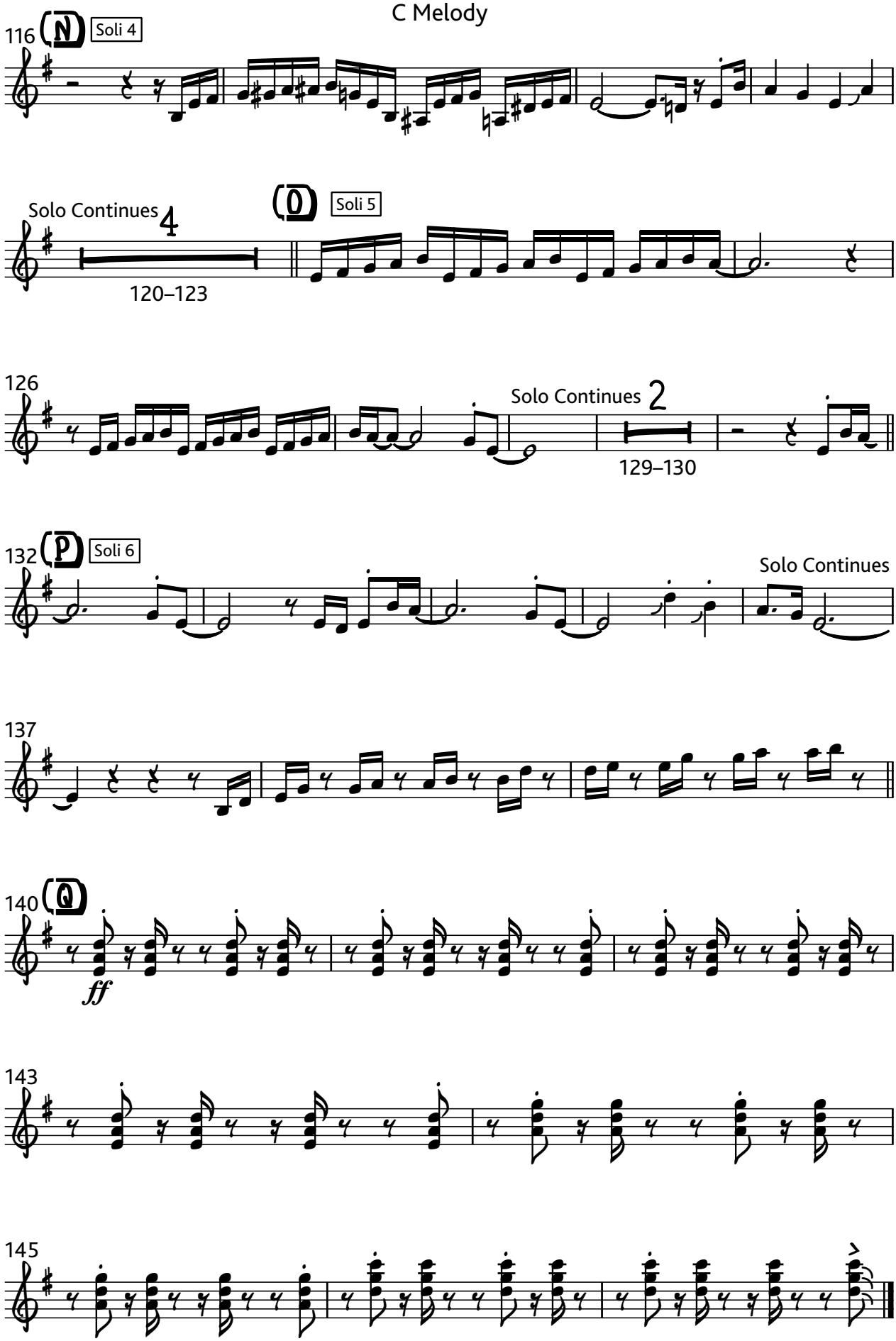

41
43
(D)
Gtr Melody
3
45–47
48
Drum Build
mp cresc.
52
(E)
55
58
(F)
Solo 1
60
E SUS
D SUS/C
D
Am7
F Δ7
64
E
D/C
A7 ADD4
G
F Δ7
68
(G)
71


74
76
H
Solo 2
sub p bass cues
80
84
I
Drum Call
rhy cues
86
J
Soli 1
89
92
K
Solo Continues
7
93–99
L
Soli 2
102
Solo Continues 4
104–107
108
M
Soli 3
111
Solo Continues
3
113–115

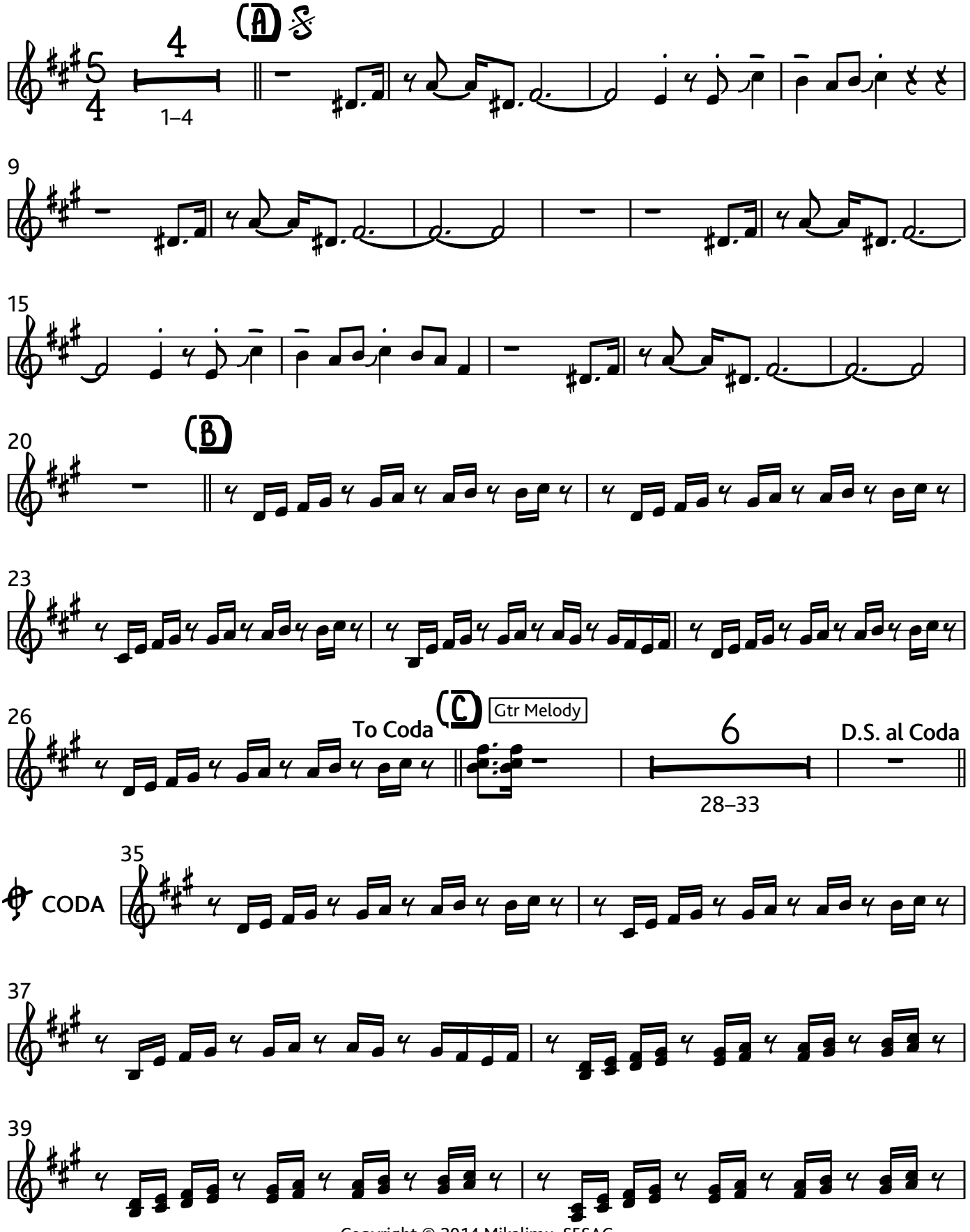

116
N
Soli 4
Solo Continues 4
120–123
O
Soli 5
126
Solo Continues 2
129–130
132
P
Soli 6
Solo Continues
137
140
Q
ff
143
145

B♭ Melody

LINGUS

♩ = 131

Michael League



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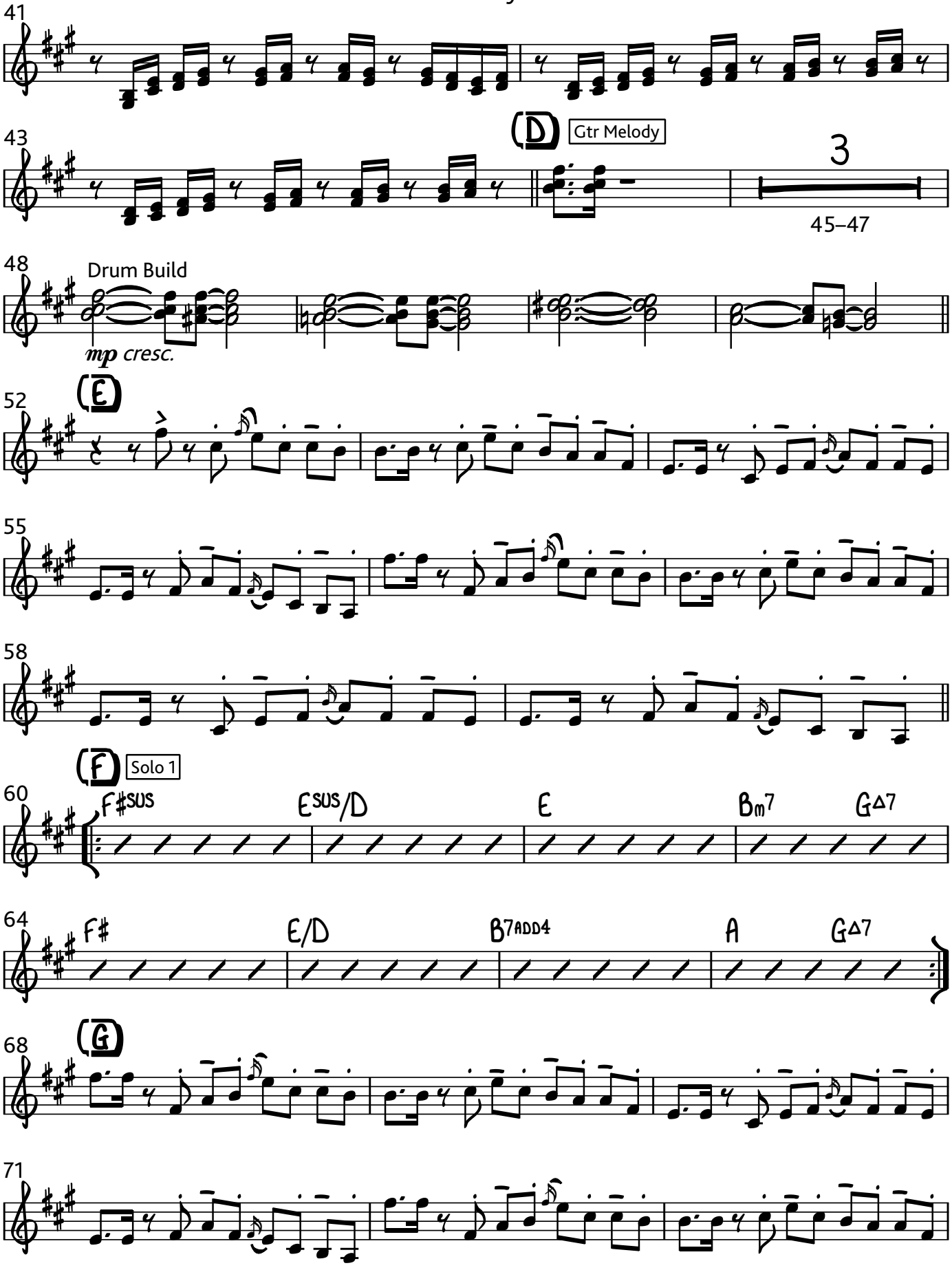
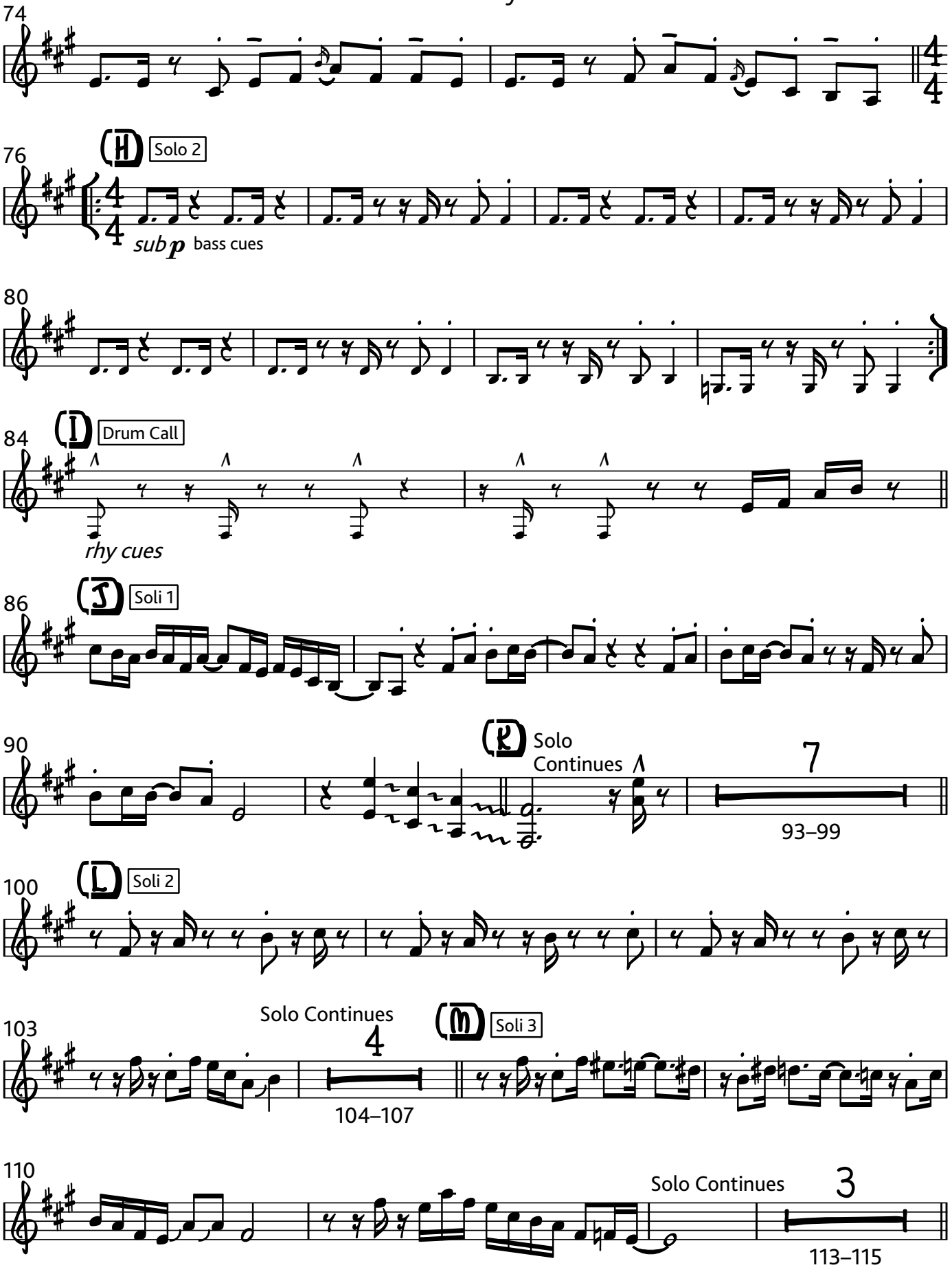
V.S.

B♭ Melody


41
43
D
Gtr Melody
3
45–47
48
Drum Build
mp cresc.
52
E
55
58
F
Solo 1
60
F♯SUS
E SUS/D
E
Bm7
G△7
64
F♯
E/D
B7ADD4
A
G△7
68
G
71


74
76
H
Solo 2
sub p
bass cues
80
84
I
Drum Call
rhy cues
86
J
Soli 1
90
K
Solo
Continues
7
93–99
100
L
Soli 2
103
Solo Continues
4
104–107
M
Soli 3
110
Solo Continues
3
113–115

B♭ Melody

116

(N) Soli 4

Solo Continues 4

120–123

(O) Soli 5

126

Solo Continues 2

129–130

(P) Soli 6

132

Solo Continues

137

140

(Q)

ff

144

Guitar

LINGUS

Michael League

♩ = 131

(A) 𝄋

4

1–4

on D.S. opt dbl melody or bassline

9

15

20

(B) C△7 gtr 2 play chords on D.S.

23 Esus D6/9

25 C△7 To Coda

(C) Gtr Melody

27

30

33 D.S. al Coda

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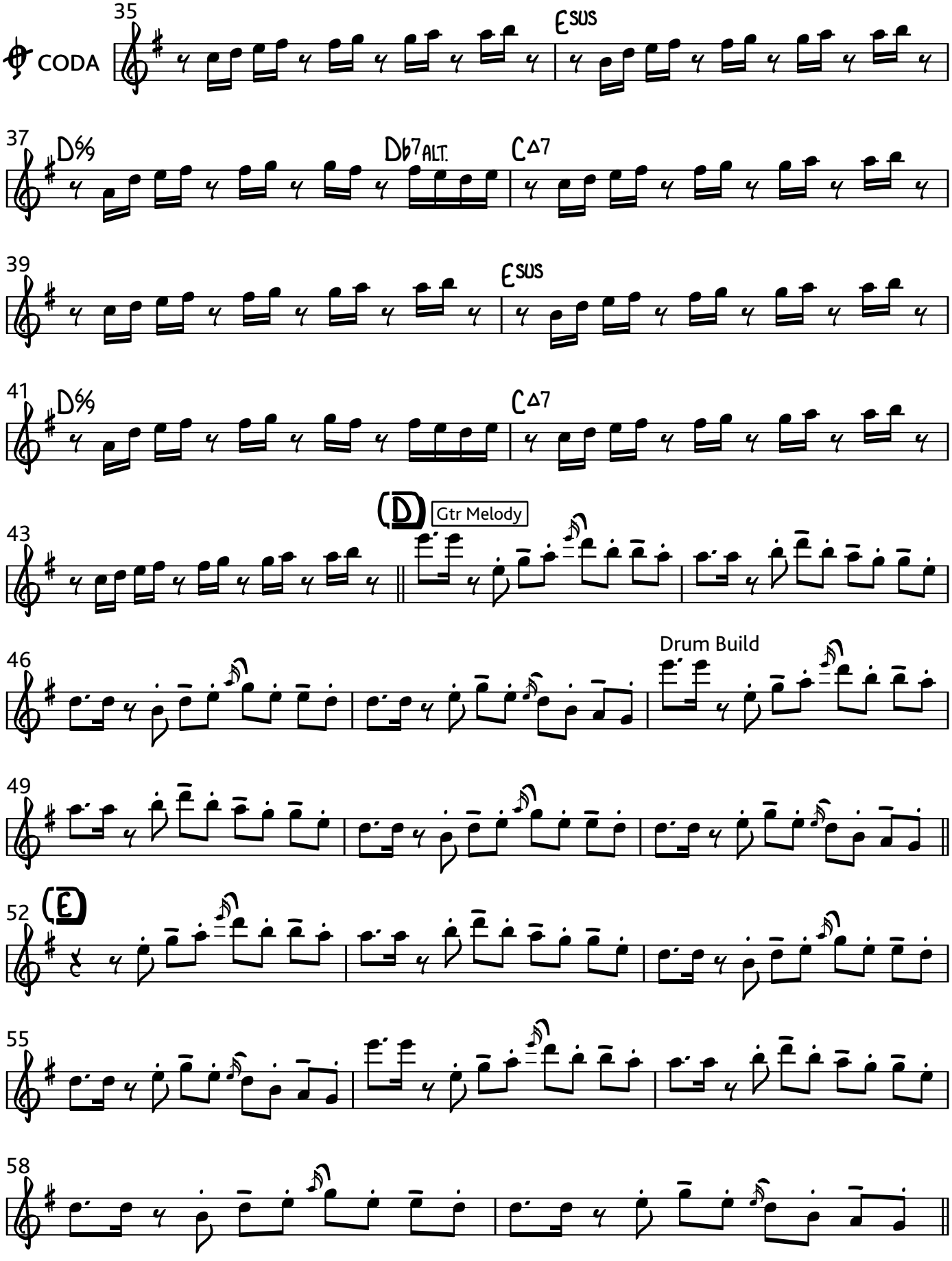
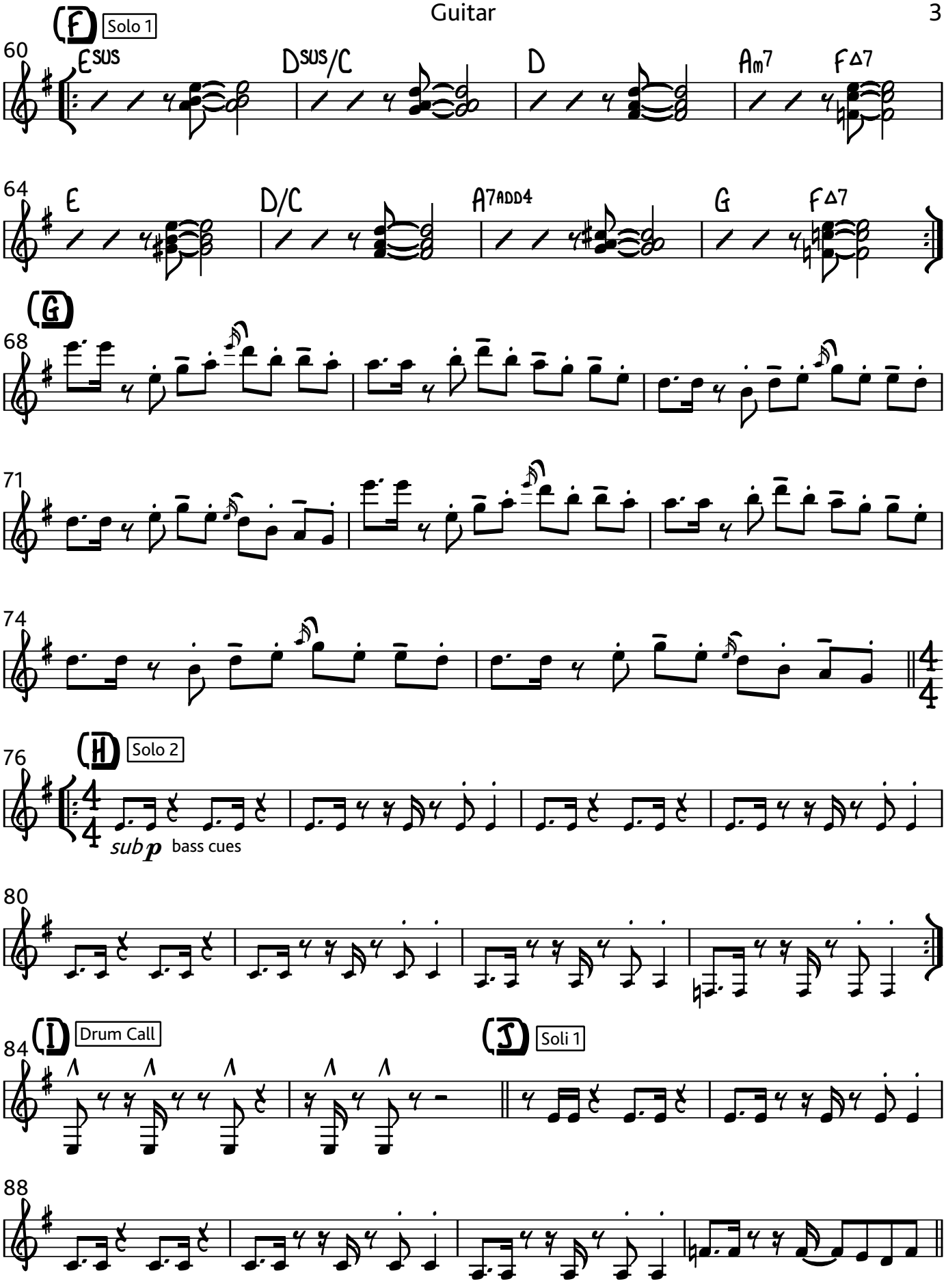
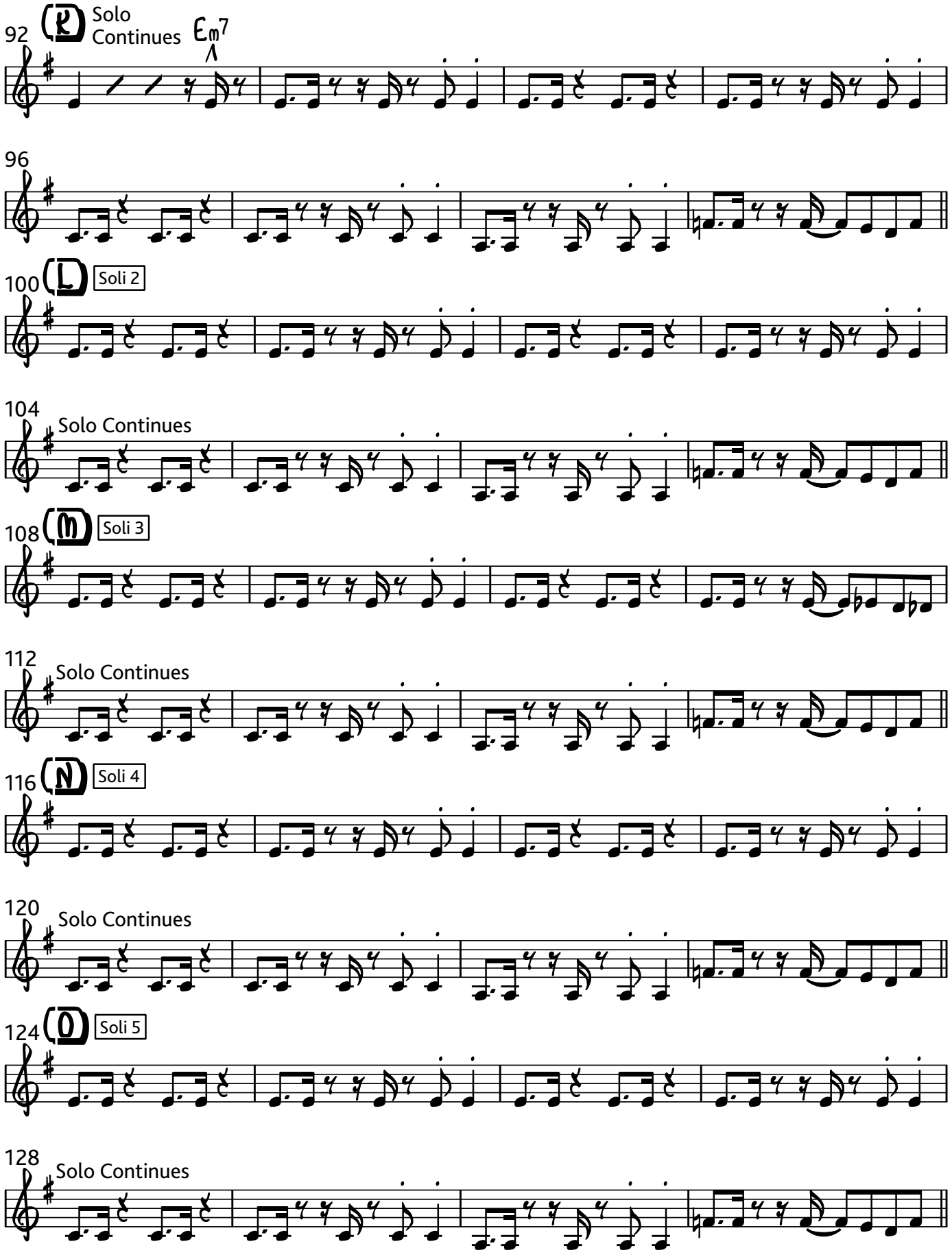
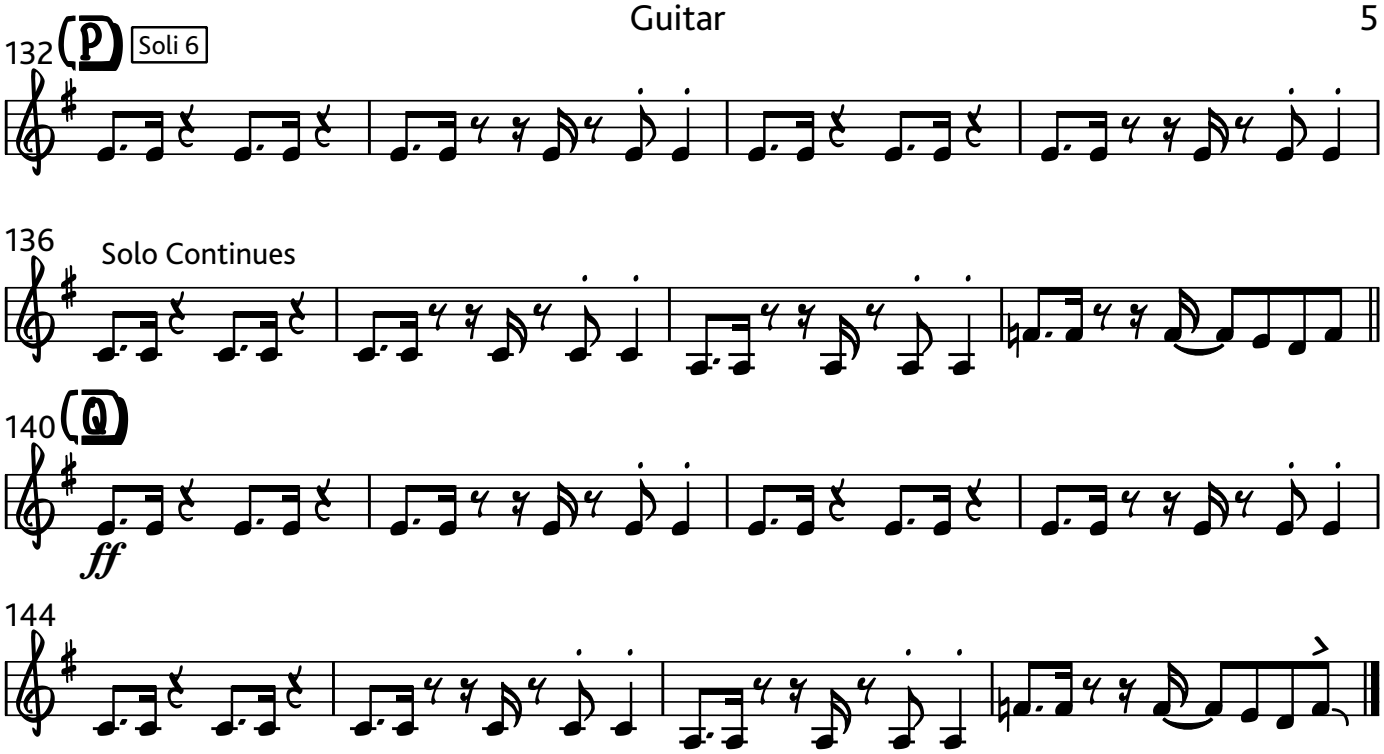
V.S.

Guitar


35
CODA
Esus
37
D%
Db7alt.
C△7
39
Esus
41
D%
C△7
43
D
Gtr Melody
46
Drum Build
49
52
E
55
58


(F) Solo 1
60
Esus
Dsus/C
D
Am7
F△7
64
E
D/C
A7add4
G
F△7
(G)
68
71
74
(H) Solo 2
76
subp bass cues
80
(I) Drum Call
84
(J) Soli 1
88

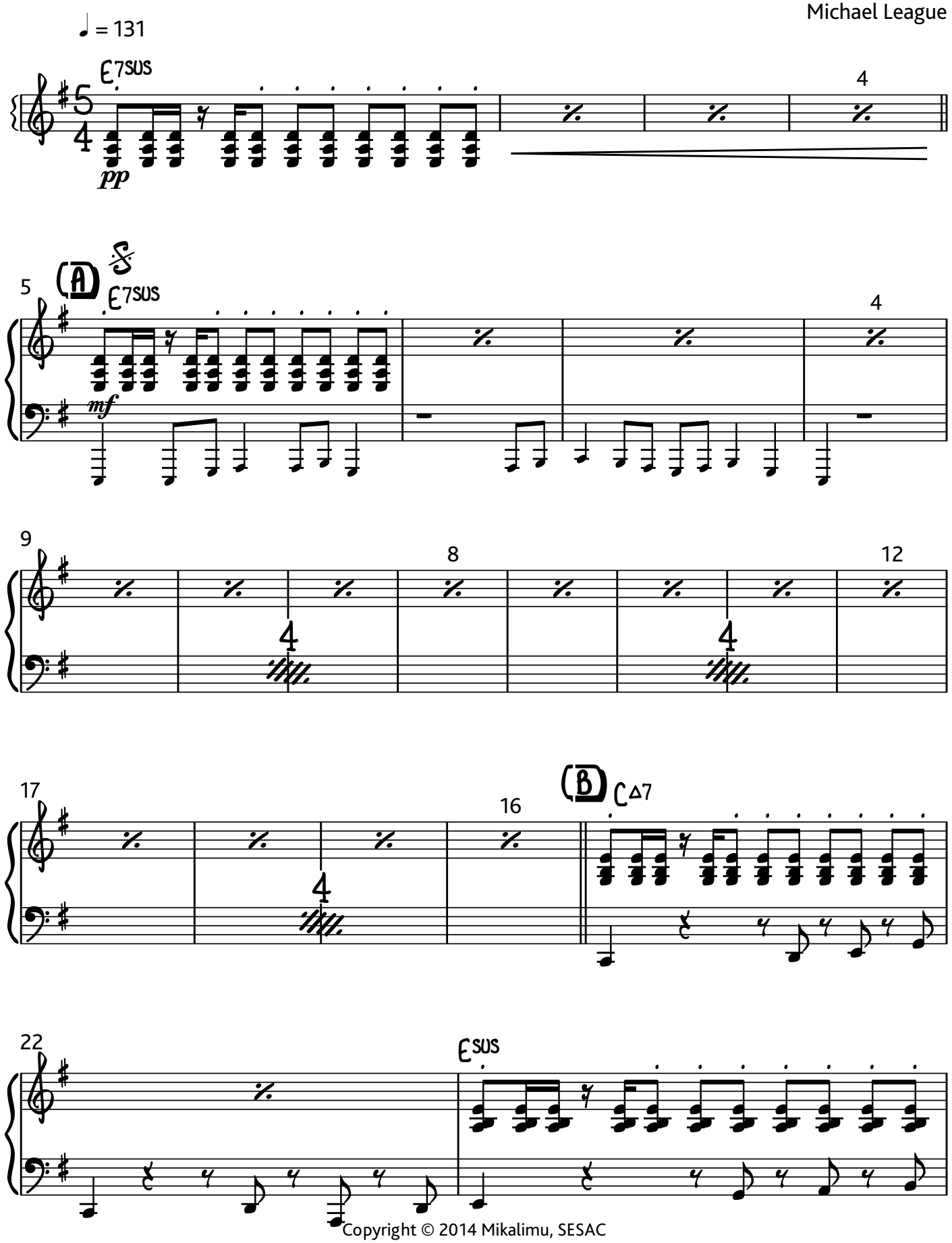

92
(K) Solo Continues
Em7
96
100
(L) Soli 2
104
Solo Continues
108
(M) Soli 3
112
Solo Continues
116
(N) Soli 4
120
Solo Continues
124
(O) Soli 5
128
Solo Continues


132
P
Soli 6
136
Solo Continues
140
Q
ff
144

Keyboard

LINGUS

Michael League



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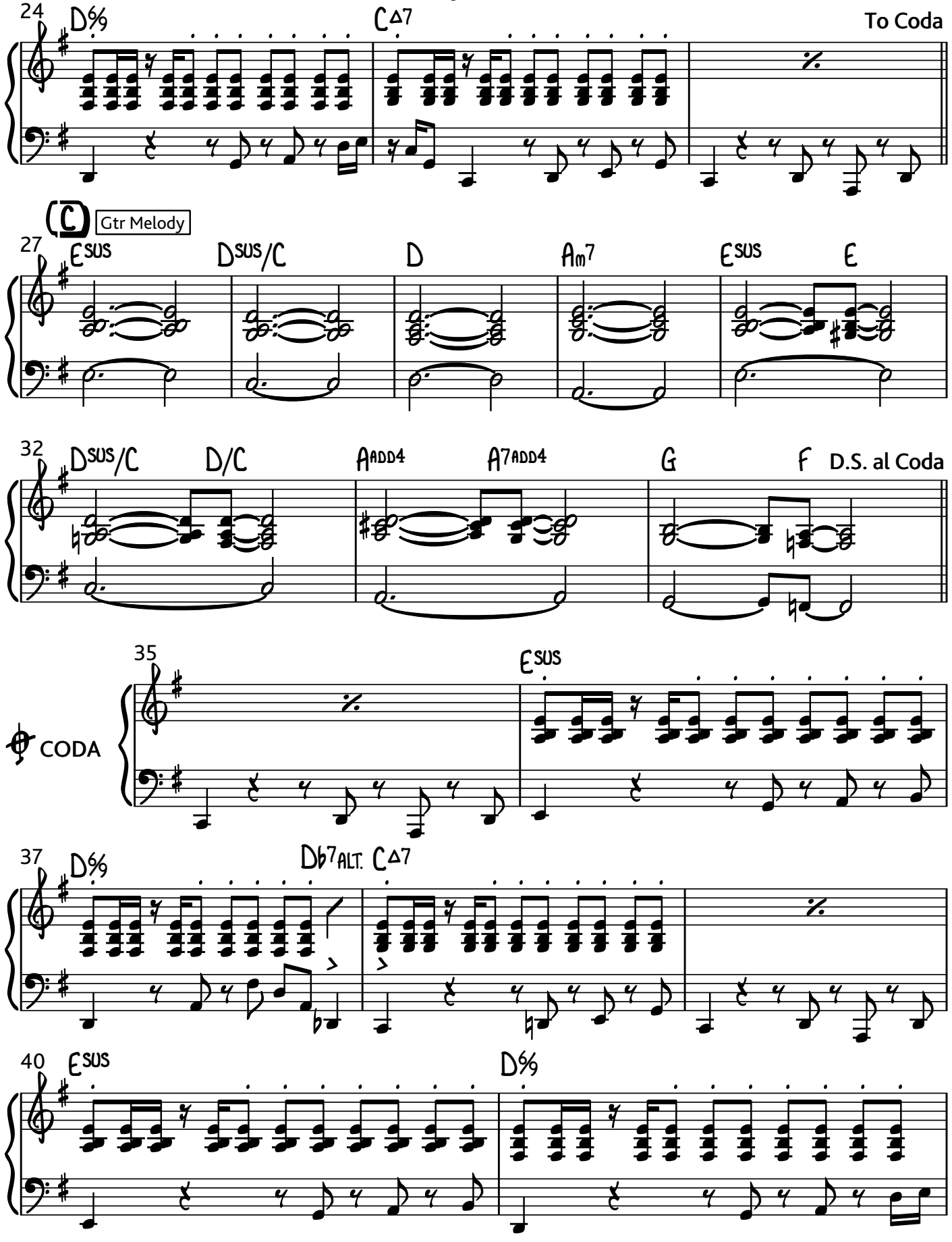
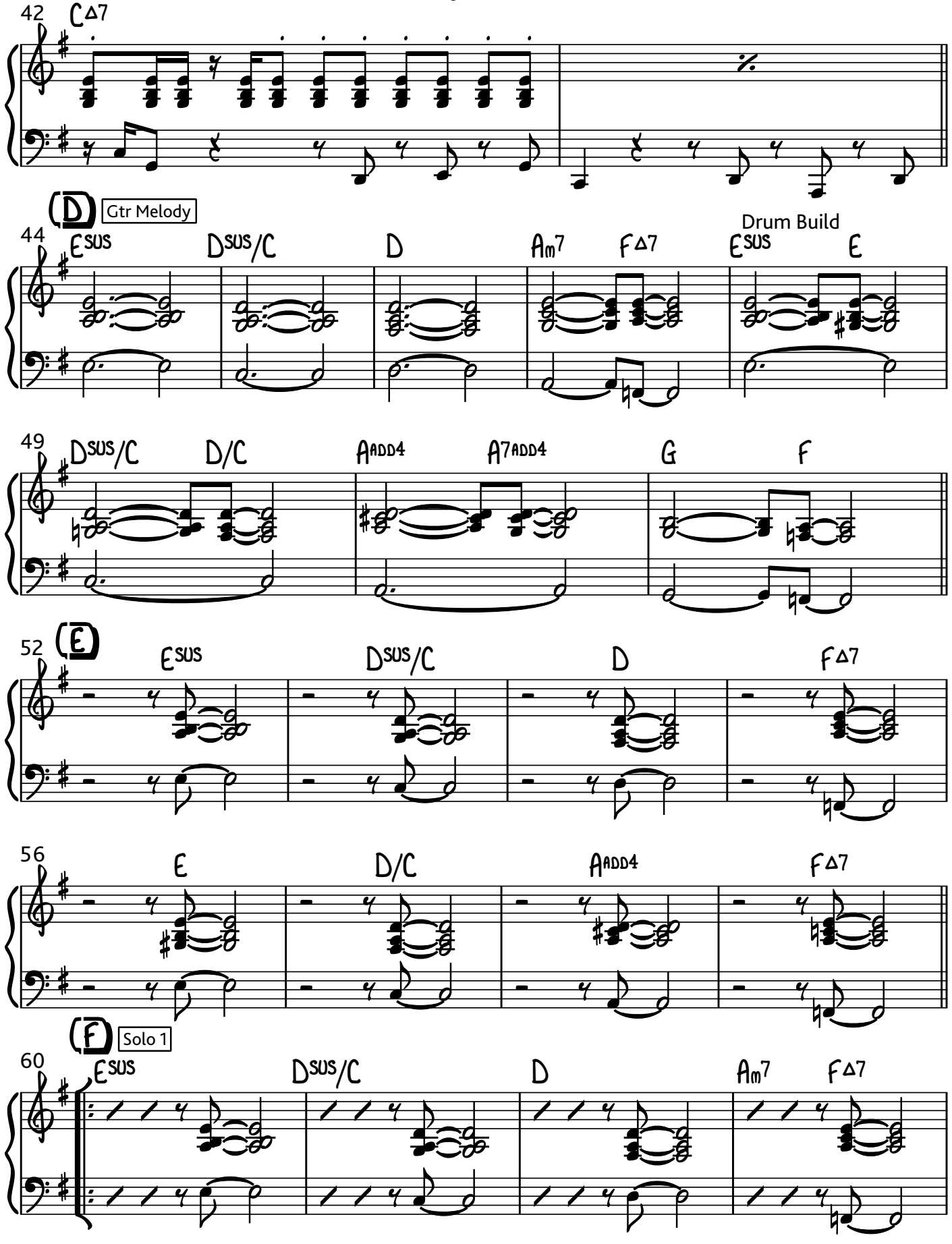
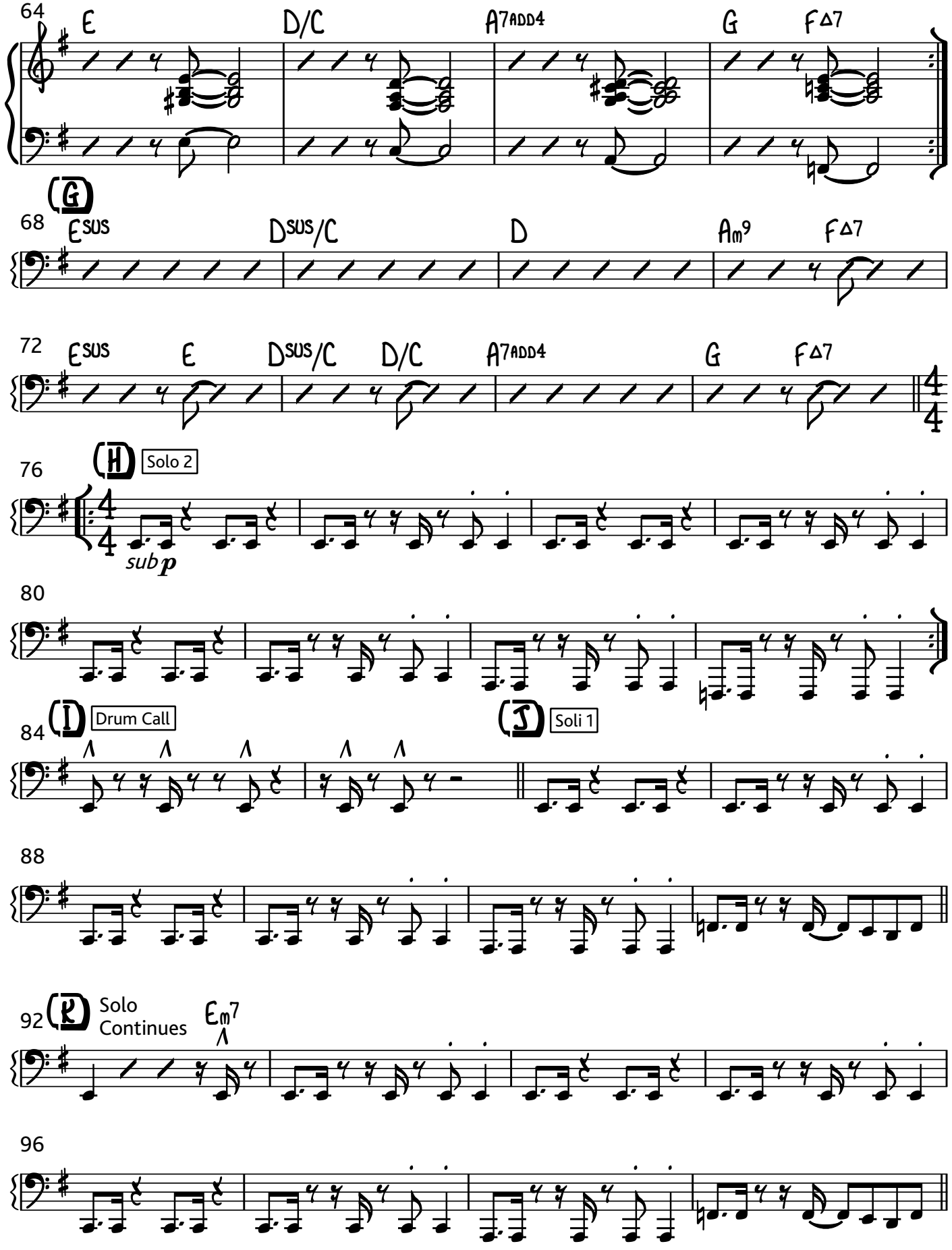
V.S.

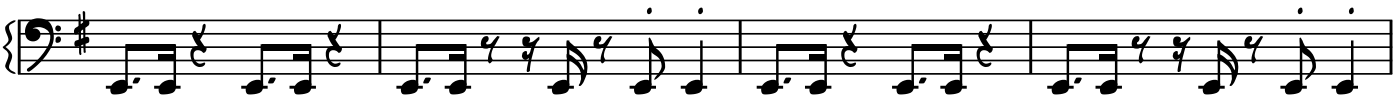

24
D%
C△7
To Coda
(C)
Gtr Melody
27
Esus
Dsus/C
D
Am7
Esus
E
32
Dsus/C
D/C
Aadd4
A7add4
G
F
D.S. al Coda
35
CODA
Esus
37
D%
Db7alt.
C△7
40
Esus
D%


42
C△7
(D)
Gtr Melody
44
E SUS
D SUS/C
D
Am7
F△7
E SUS
Drum Build
E
49
D SUS/C
D/C
A ADD4
A7 ADD4
G
F
52
(E)
E SUS
D SUS/C
D
F△7
56
E
D/C
A ADD4
F△7
(F)
Solo 1
60
E SUS
D SUS/C
D
Am7
F△7

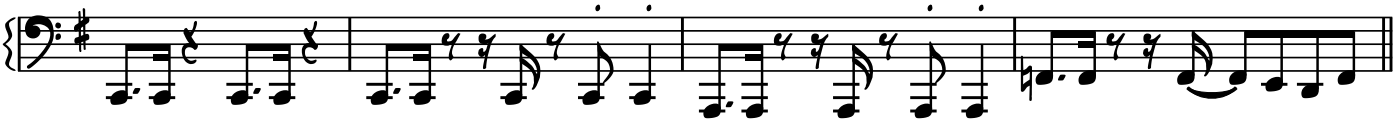
V.S.


64
E
D/C
A7ADD4
G
FΔ7
(G)
68
ESUS
DSUS/C
D
Am9
FΔ7
72
ESUS
E
DSUS/C
D/C
A7ADD4
G
FΔ7
(H)
Solo 2
76
sub p
80
(I)
Drum Call
84
(J)
Soli 1
88
(K)
Solo
Continues
92
Em7
96

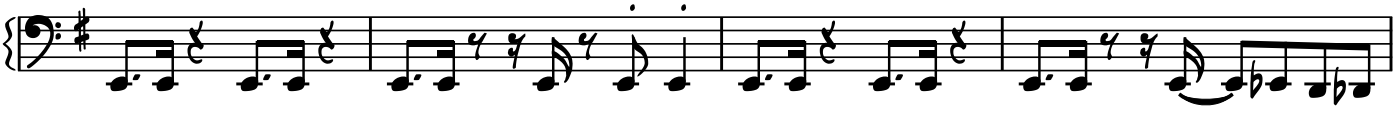
100 (L) Soli 2



104 Solo Continues

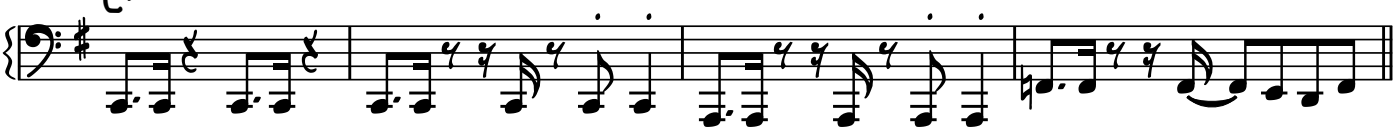


108 (M) Soli 3



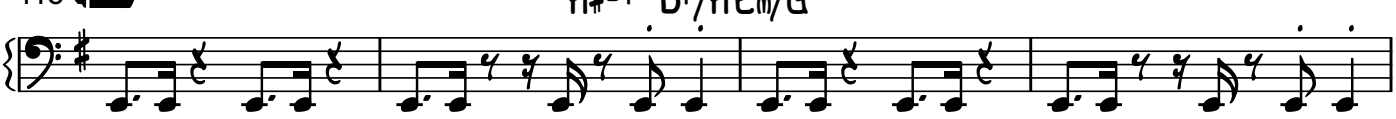
112 Solo Continues

C9

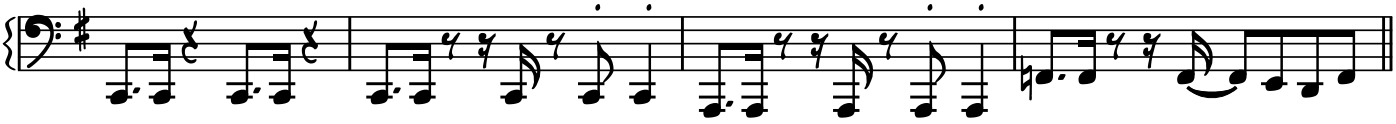


116 (N) Soli 4

A#o7 B7/AEm/G

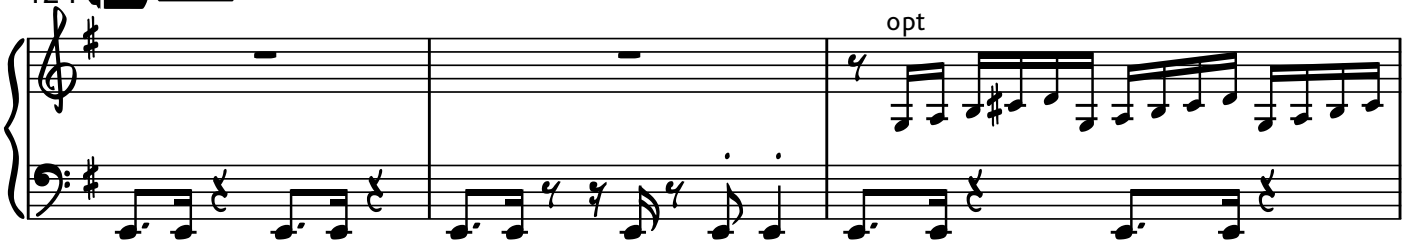


120 Solo Continues

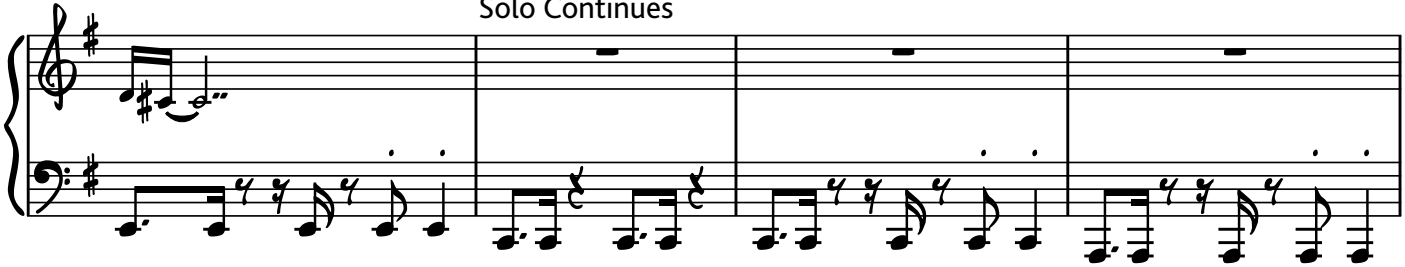


124 (O) Soli 5

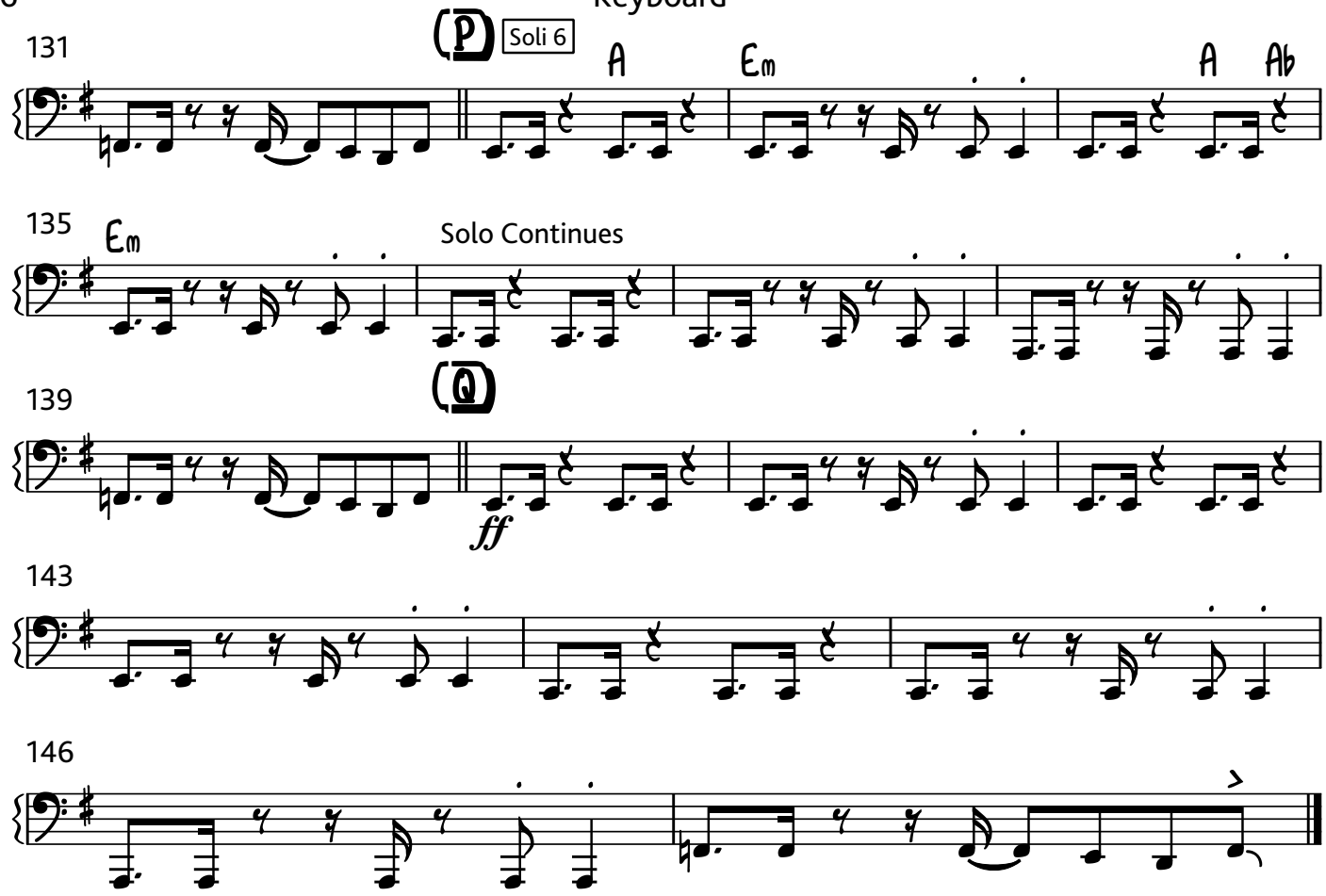
opt



127 Solo Continues



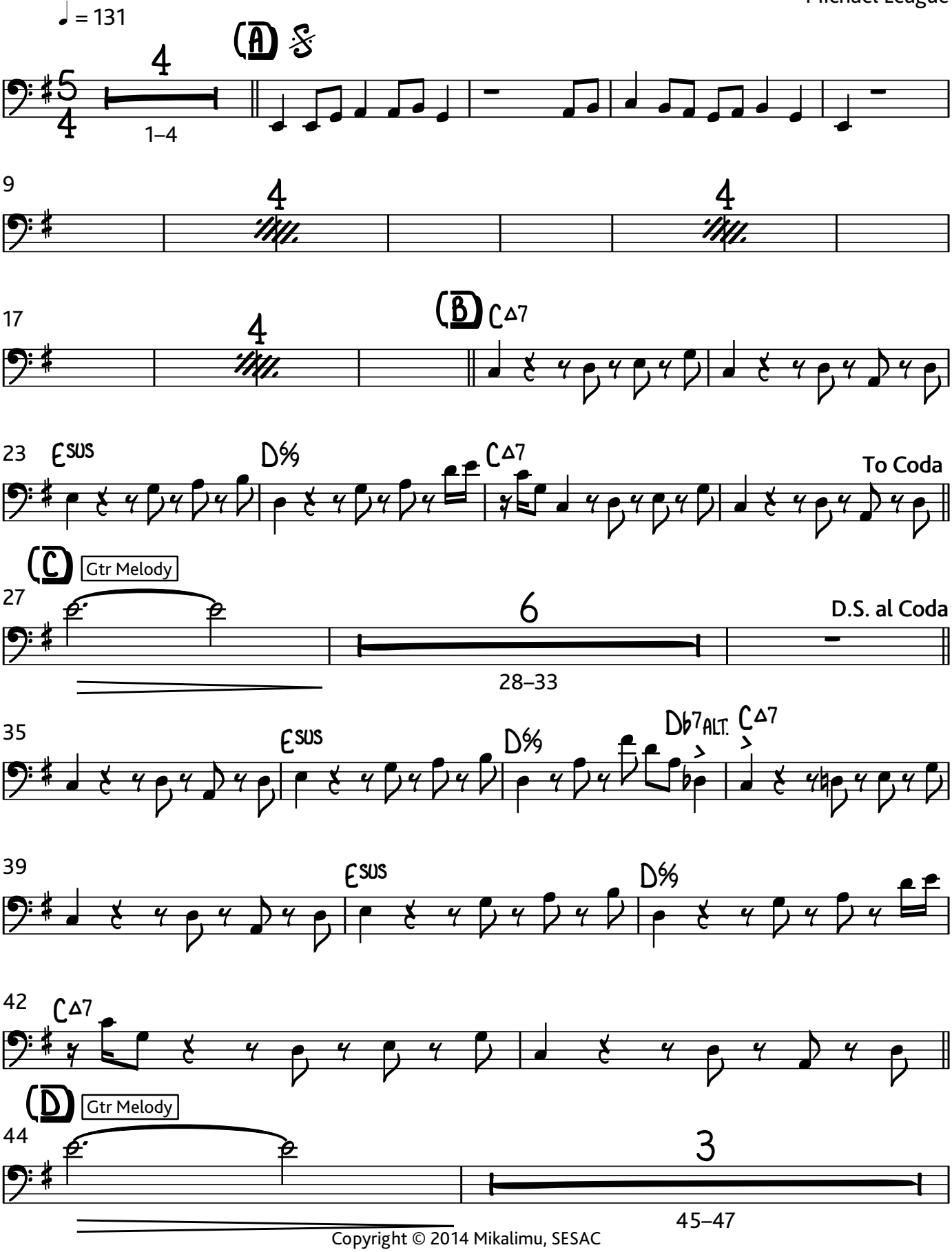
V.S.


131
(P)
Soli 6
A
Em
A
Ab
135
Em
Solo Continues
139
(Q)
ff
143
146

Bass

LINGUS

Michael League



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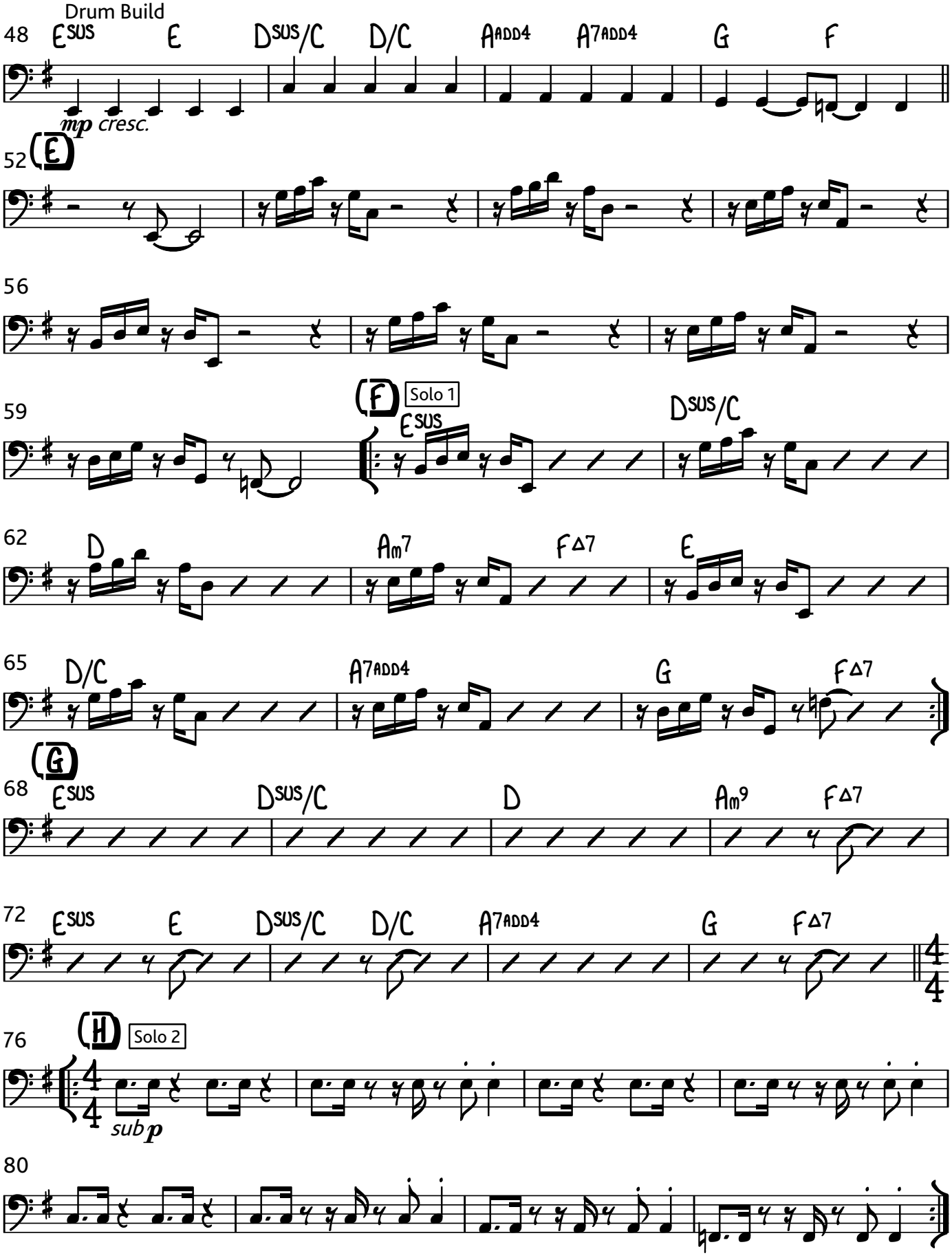
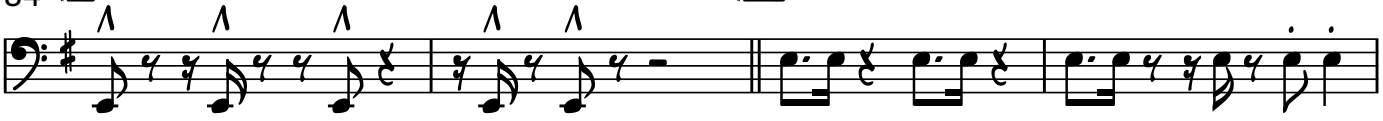
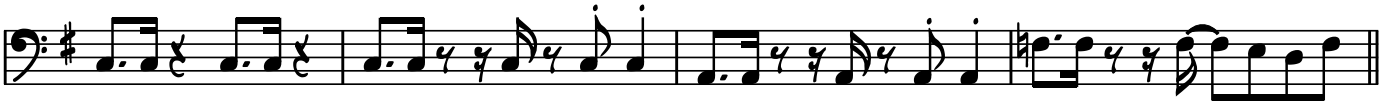

Drum Build
48
Esus
E
Dsus/C
D/C
Aadd4
A7add4
G
F
mp cresc.
52
(E)
56
59
(F)
Solo 1
Esus
Dsus/C
62
D
Am7
FΔ7
E
65
D/C
A7add4
G
FΔ7
(G)
68
Esus
Dsus/C
D
Am9
FΔ7
72
Esus
E
Dsus/C
D/C
A7add4
G
FΔ7
4/4
76
(H)
Solo 2
sub p
80

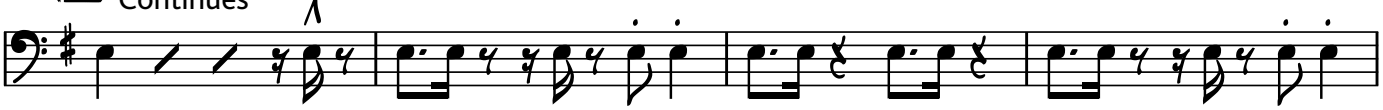
84 (I) Drum Call (J) Soli 1



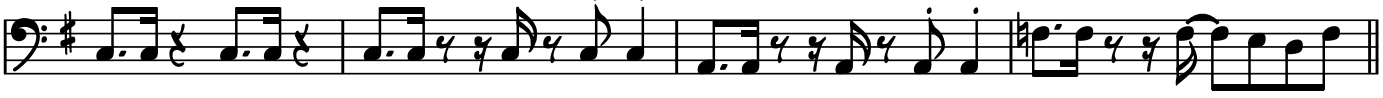
88



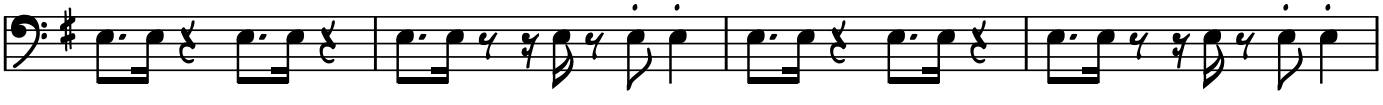
92 (K) Solo Continues Em7



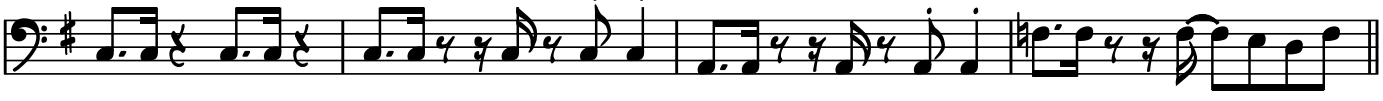
96



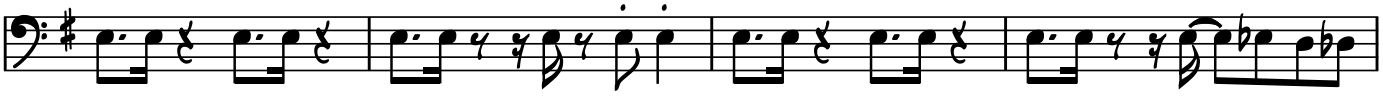
100 (L) Soli 2



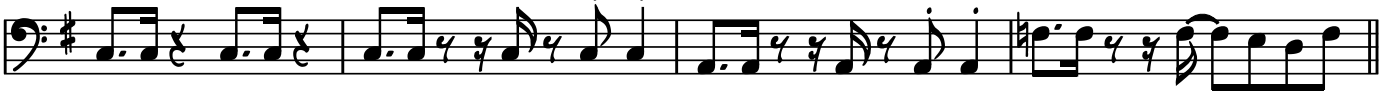
104 Solo Continues



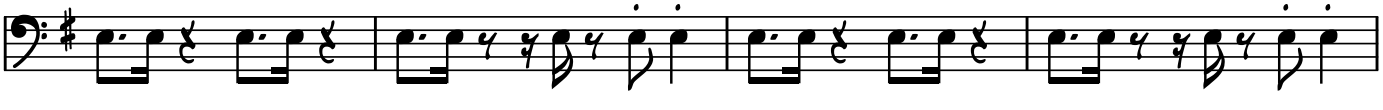
108 (M) Soli 3



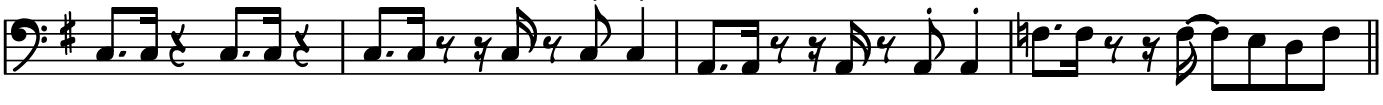
112 Solo Continues



116 (N) Soli 4

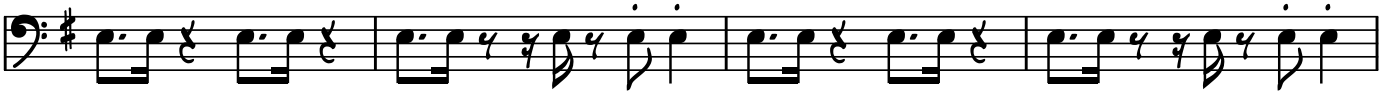


120 Solo Continues

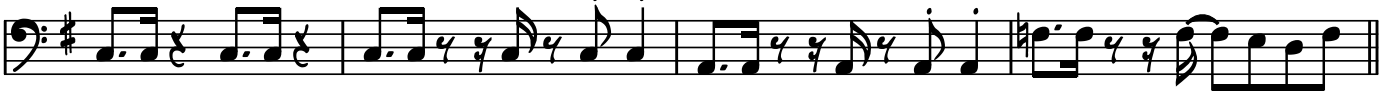


V.S.

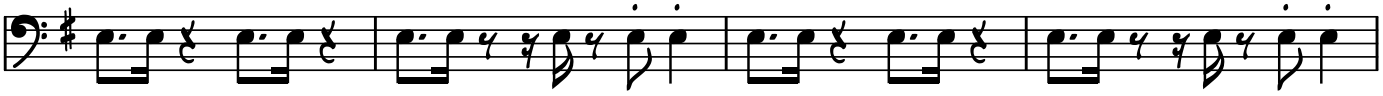
124 (O) Soli 5



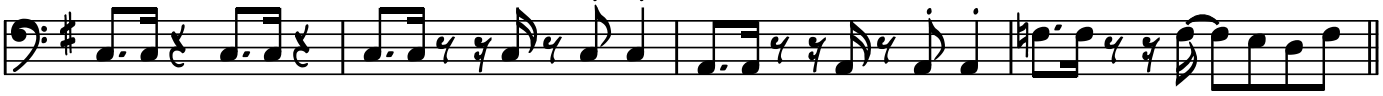
128 Solo Continues



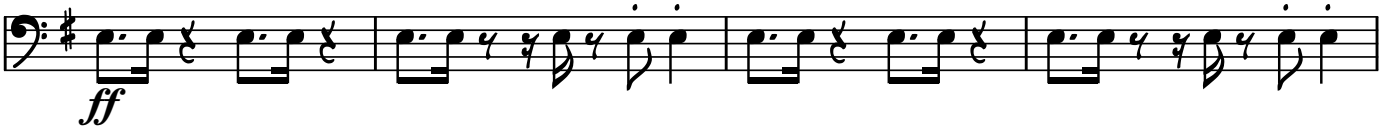
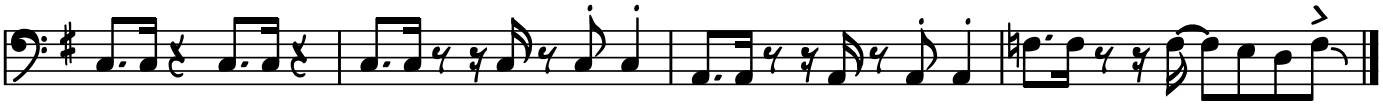
132 (P) Soli 6



136 Solo Continues



140 (Q)



144