

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 improviser. 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

(A) §

Musical score for the piece "LINGUS" by Michael League. The score is in 4/4 time with a tempo of 131 bpm. It features a key signature of one sharp (F#) and a common time signature of 4. The score is divided into two systems, each containing seven staves: C Melody, Bb Melody, Guitar, Keyboard, Bass, Ctr, and Keys. The first system begins with a measure marked with an 8, followed by a measure with a 4. The second system begins with a measure marked with an 8, followed by a measure with a 4. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *mf*. The Keyboard part includes a section marked "on D.S. opt dbl melody or bassline".

13

C Bb Gtr Keys Bass

4 4

12 16

21 (B)

C Bb Gtr Keys Bass

4 4

12 16

CΔ7 gtr 2 play chords on D.S.

CΔ7 Csus D% CΔ7 Csus D%

To Coda (C) Gtr Melody

25

C

B♭

Gtr

Keys

Bass

30

Gtr

Keys

Bass

D.S. al Coda

Am7

Esus

E

Dsus/C

D/C

Aadd4

A7add4

G

F

CΔ7.

CΔ7.

CΔ7.

Csus

Dsus/C

D

35

CODA

Ctr

Bp

C

Keys

Bass

Chords: E^{sus}, D%, D⁷alt, D⁷alt.

38

Ctr

Bp

C

Keys

Bass

Chords: CΔ7, E^{sus}, D%, D%.

(E)

51

C: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 51-54. Chords: G (measures 51-52), F (measures 53-54), E sus (measures 51-52), D sus/C (measures 53-54), D (measures 51-52).

Bb: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 51-54. Chords: G (measures 51-52), F (measures 53-54), E sus (measures 51-52), D sus/C (measures 53-54), D (measures 51-52).

Gtr: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 51-54. Chords: G (measures 51-52), F (measures 53-54), E sus (measures 51-52), D sus/C (measures 53-54), D (measures 51-52).

Keys: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 51-54. Chords: G (measures 51-52), F (measures 53-54), E sus (measures 51-52), D sus/C (measures 53-54), D (measures 51-52).

Bass: Bass clef, key signature of one sharp (F#), 4/4 time. Measures 51-54. Chords: G (measures 51-52), F (measures 53-54), E sus (measures 51-52), D sus/C (measures 53-54), D (measures 51-52).

55

C: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 55-58. Chords: F#m7 (measures 55-56), E (measures 57-58), D/C (measures 55-56), Aadd4 (measures 57-58).

Bb: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 55-58. Chords: F#m7 (measures 55-56), E (measures 57-58), D/C (measures 55-56), Aadd4 (measures 57-58).

Gtr: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 55-58. Chords: F#m7 (measures 55-56), E (measures 57-58), D/C (measures 55-56), Aadd4 (measures 57-58).

Keys: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 55-58. Chords: F#m7 (measures 55-56), E (measures 57-58), D/C (measures 55-56), Aadd4 (measures 57-58).

Bass: Bass clef, key signature of one sharp (F#), 4/4 time. Measures 55-58. Chords: F#m7 (measures 55-56), E (measures 57-58), D/C (measures 55-56), Aadd4 (measures 57-58).

59 **F** Solo 1

C: Am7 F#sus Dsus/C D

Bb: F#sus E

Gtr: F#sus Dsus/C D

Keys: F#sus E

Bass: F#sus Dsus/C D

63

C: Am7 F#sus E D/C A7add4

Bb: Bm7 G#sus F# E/D B7add4

Gtr: Am7 F#sus E D/C A7add4

Keys: Am7 F#sus E D/C A7add4

Bass: Am7 F#sus E D/C A7add4

67 **G**

C G FΔ7 GΔ7

Bb A GΔ7

Gtr G FΔ7

Keys G FΔ7

Bass G FΔ7

E sus

D sus/C

D

D sus/C

D

Am⁹

FΔ7

72 **H** Solo 2

C G FΔ7

Bb A GΔ7

Gtr E D sus/C D/C A7add4 G FΔ7

Keys E D sus/C D/C A7add4 G FΔ7

Bass E D sus/C D/C A7add4 G FΔ7

sub p

sub p

Keys

Bass

84

(D) Drum Call

(S) Solo 1

C

B♭

Gtr

Keys

Bass

(R) Solo
Continues

89

C

B♭

Gtr

Keys

Bass

95

C

B♭

Gtr

Keys

Bass

Solo Continues

101

C

Bp

Gtr

Keys

Bass

(M) Solo 3

107

C

Bp

Gtr

Keys

Bass

Solo Continues

(N) Solo 4

112

C

Bb

Gtr

Keys

Bass

C₉

A#07 B7/A

118

C

Bb

Gtr

Keys

Bass

Em/G

Solo Continues

Solo Continues

124 **(D)** Solo 5

124 **(D)** Solo 5

C

Bb

Gtr

Keys

Bass

opt

(D) Solo 6

129 **(D)** Solo 6

C

Bb

Gtr

Keys

Bass

A

Em

A Ab

Solo Continues

135

C Bb Gtr Keys Bass

140

C Bb Gtr Keys Bass

144

C

B \flat

Gtr

Keys

Bass

C Melody

LINGUS

Michael League

♩ = 131

4 (A)

1-4

8

14

17

21 (B)

23

25 To Coda

27 (C) Gtr Melody 6 D.S. al Coda

28-33

35 CODA

37

39

2

C Melody

41

C Melody

74

76 **(H)** Solo 2

sub p bass cues

80

84 **(D)** Drum Call

rhy cues

86 **(J)** Soli 1

89

92 **(R)** Solo Continues **(L)** Soli 2

7
93-99

102 Solo Continues 4

4
104-107

108 **(M)** Soli 3

111 Solo Continues 3

3
113-115

4

C Melody

116 **(N)** Soli 4

Musical staff for measures 116-119. The staff begins with a treble clef and a key signature of one sharp (F#). Measure 116 starts with a whole rest, followed by a quarter rest, then a series of eighth and sixteenth notes. The melody continues through measures 117, 118, and 119.

Solo Continues 4

(O) Soli 5

Musical staff for measures 120-123. Measures 120-123 are marked as 'Solo Continues' and contain a whole rest. Measure 124 begins with a treble clef and a key signature of one sharp (F#), followed by a series of eighth and sixteenth notes.

126

Solo Continues 2

Musical staff for measures 126-130. Measures 126-128 contain eighth and sixteenth notes. Measures 129-130 are marked as 'Solo Continues' and contain a whole rest. The staff ends with a quarter rest.

132 **(P)** Soli 6

Solo Continues

Musical staff for measures 132-136. The staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes throughout the five measures.

137

Musical staff for measures 137-139. The staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes throughout the three measures.

140 **(Q)**

ff

Musical staff for measures 140-142. The staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes with a forte (*ff*) dynamic marking.

143

Musical staff for measures 143-144. The staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes with a forte (*ff*) dynamic marking.

145

Musical staff for measures 145-149. The staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes with a forte (*ff*) dynamic marking and an accent (>) over the final note of measure 149.

B♭ Melody

LINGUS

Michael League

♩ = 131

4 (A) 

1-4

9

15

20 (B)

23

26 (C) Gtr Melody To Coda 6 D.S. al Coda

28-33

35 CODA

37

39

2

Bb Melody

41

43

48

Drum Build

mp cresc.

52

(E)

55

58

60

(F) Solo 1

F#sus ESUS/D E Bm7 GΔ7

64

F# E/D B7ADD4 A GΔ7

68

(G)

71

B \flat Melody

74

76 **(H)** Solo 2

sub p bass cues

80

84 **(D)** Drum Call

rhy cues

86 **(J)** Soli 1

90 **(R)** Solo Continues

7
93-99

100 **(L)** Soli 2

103 Solo Continues **(M)** Soli 3

4
104-107

110 Solo Continues

3
113-115

4

B \flat Melody

116

(N) Soli 4

Musical staff for measures 116-123. The staff contains a melodic line in treble clef with a key signature of three sharps (F#, C#, G#). The melody starts with a quarter rest, followed by eighth and sixteenth notes, and ends with a quarter rest.

Solo Continues 4

(O) Soli 5

Musical staff for measures 120-123. The staff contains a melodic line in treble clef with a key signature of three sharps. It begins with a whole rest, followed by a double bar line, and then continues with eighth and sixteenth notes, ending with a quarter rest.

126

Solo Continues 2

Musical staff for measures 126-130. The staff contains a melodic line in treble clef with a key signature of three sharps. It features eighth and sixteenth notes, followed by a whole rest, and ends with a quarter rest.

132

(P) Soli 6

Solo Continues

Musical staff for measures 132-137. The staff contains a melodic line in treble clef with a key signature of three sharps. The melody consists of quarter and eighth notes, ending with a quarter rest.

137

Musical staff for measures 137-140. The staff contains a melodic line in treble clef with a key signature of three sharps. The melody consists of eighth and sixteenth notes, ending with a quarter rest.

140

(Q)

ff

Musical staff for measures 140-144. The staff contains a rhythmic accompaniment in treble clef with a key signature of three sharps. It features a series of chords, each marked with a '4' above it, indicating a quarter note. The dynamics are marked *ff* (fortissimo).

144

Musical staff for measures 144-148. The staff contains a rhythmic accompaniment in treble clef with a key signature of three sharps. It features a series of chords, each marked with a '4' above it, indicating a quarter note. The dynamics are marked *ff* (fortissimo).

LINGUS


♩ = 131

4 (A) 



1-4 on D.S. opt dbl melody or bassline

9



15



20 (B) CΔ7 gtr 2 play chords on D.S.



23 E Sus D%



25 CΔ7 To Coda



(C) Gtr Melody



30



33 D.S. al Coda



Guitar

35 CODA E^{SUS}

37 $D^{\#9}$ $D^{\flat 7} ALT.$ $C^{\Delta 7}$

39 E^{SUS}

41 $D^{\#9}$ $C^{\Delta 7}$

43 **(D)** Gtr Melody

46 Drum Build

49

52 **(E)**

55

58

92 **(R)** Solo Continues E_m^7

96

100 **(D)** Soli 2

104 Solo Continues

108 **(M)** Soli 3

112 Solo Continues

116 **(N)** Soli 4

120 Solo Continues

124 **(D)** Soli 5

128 Solo Continues

132 **(P)** Soli 6

Musical staff for measures 132-135. The staff is in treble clef with a key signature of one sharp (F#). The music consists of eighth notes and quarter notes, with some notes beamed together. The dynamics are marked as piano (P).

136 Solo Continues

Musical staff for measures 136-139. The staff is in treble clef with a key signature of one sharp (F#). The music continues with eighth and quarter notes. The dynamics are marked as piano (P).

140 **(Q)**

Musical staff for measures 140-143. The staff is in treble clef with a key signature of one sharp (F#). The music continues with eighth and quarter notes. The dynamics are marked as fortissimo (ff).

144

Musical staff for measures 144-147. The staff is in treble clef with a key signature of one sharp (F#). The music continues with eighth and quarter notes, ending with a double bar line. The dynamics are marked as fortissimo (ff).

Keyboard

LINGUS

Michael League

♩ = 131

5 **E7sus** 4 *pp*

5 **(A) E7sus** 4 *mf*

9 8 12

17 16 **(B) CΔ7**

22 **E7sus**

2

Keyboard

24 $D\frac{9}{8}$ $C\Delta 7$ To Coda

(C) Gtr Melody

27 $E\text{SUS}$ $D\text{SUS}/C$ D $A\text{m}7$ $E\text{SUS}$ E

32 $D\text{SUS}/C$ D/C $A\text{ADD}4$ $A7\text{ADD}4$ G F D.S. al Coda

35 CODA $E\text{SUS}$

37 $D\frac{9}{8}$ $D\flat 7\text{ALT. } C\Delta 7$

40 $E\text{SUS}$ $D\frac{9}{8}$

Keyboard

42 CΔ7

Musical notation for measures 42-43. Measure 42 features a treble clef with a CΔ7 chord and a bass clef with a rhythmic pattern. Measure 43 contains a repeat sign.

44 (D) Gtr Melody ESUS DSUS/C D Am7 FΔ7 Drum Build ESUS E

Musical notation for measures 44-48. Measure 44 has a treble clef with a D chord and a bass clef with a rhythmic pattern. Measures 45-48 show various chords and a drum build.

49 DSUS/C D/C AADD4 A7ADD4 G F

Musical notation for measures 49-51. Measure 49 has a treble clef with a DSUS/C chord and a bass clef with a rhythmic pattern. Measures 50-51 show various chords.

52 (E) ESUS DSUS/C D FΔ7

Musical notation for measures 52-55. Measure 52 has a treble clef with an E chord and a bass clef with a rhythmic pattern. Measures 53-55 show various chords.

56 E D/C AADD4 FΔ7

Musical notation for measures 56-59. Measure 56 has a treble clef with an E chord and a bass clef with a rhythmic pattern. Measures 57-59 show various chords.

60 (F) Solo 1 ESUS DSUS/C D Am7 FΔ7

Musical notation for measures 60-63. Measure 60 has a treble clef with an F chord and a bass clef with a rhythmic pattern. Measures 61-63 show various chords.

Keyboard

64 E D/C A7ADD4 G FΔ7

68 **(G)** ESUS DSUS/C D Am9 FΔ7

72 ESUS E DSUS/C D/C A7ADD4 G FΔ7

76 **(H)** Solo 2

sub p

80

84 **(D)** Drum Call **(J)** Soli 1

88

92 **(R)** Solo Continues Em7

96

100 **(L)** Soli 2

104 Solo Continues

108 **(M)** Soli 3

112 Solo Continues
C₉

116 **(N)** Soli 4

A#^o7 B⁷/A E_m/G

120 Solo Continues

124 **(D)** Soli 5

127 Solo Continues

6

Keyboard

131

(P) Soli 6

A

E_m

A

A^b

Musical staff for measures 131-134. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with rests. Measure 131 starts with a double bar line. Measure 134 ends with a double bar line.

135

E_m

Solo Continues

Musical staff for measures 135-138. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with rests. Measure 135 starts with a double bar line. Measure 138 ends with a double bar line.

139

(Q)

Musical staff for measures 139-142. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with rests. Measure 139 starts with a double bar line. Measure 142 ends with a double bar line. A *ff* dynamic marking is placed below the staff between measures 140 and 141.

143

Musical staff for measures 143-145. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with rests. Measure 143 starts with a double bar line. Measure 145 ends with a double bar line.

146

Musical staff for measures 146-148. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with rests. Measure 146 starts with a double bar line. Measure 148 ends with a double bar line. An accent (>) is placed above the final note of measure 148.

Bass

LINGUS

Michael League

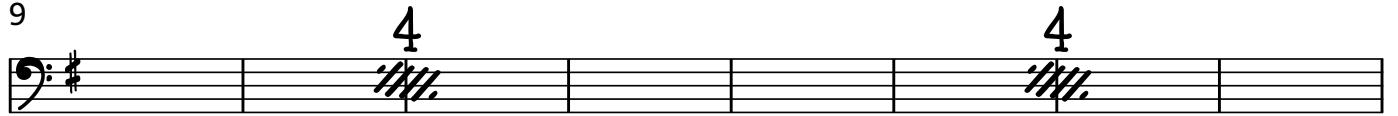
♩ = 131

4 (A) 




1-4

9



17 (B) CΔ7

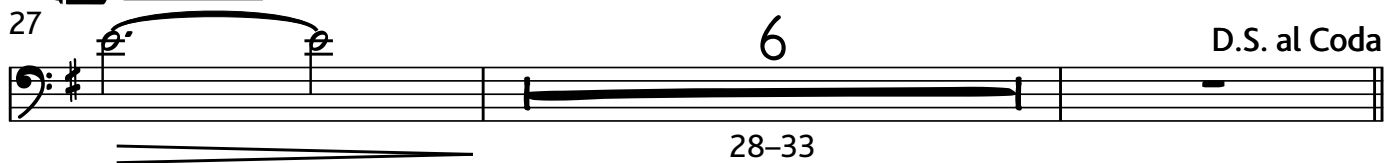


23 E SUS D% CΔ7 To Coda



(C) Gtr Melody

27



28-33

D.S. al Coda

35 E SUS D% Db7 ALT. CΔ7



39 E SUS D%



42 CΔ7



(D) Gtr Melody

44



45-47

Drum Build

48 **E**SUS E DSUS/C D/C A^{ADD4} A^{7ADD4} G F

52 **(E)**

56

62

65

(G)

72

76 **(H)** Solo 2

80

84 **(D)** Drum Call **(J)** Soli 1

88

92 **(R)** Solo Continues E_m^7

96

100 **(L)** Soli 2

104 Solo Continues

108 **(M)** Soli 3

112 Solo Continues

116 **(N)** Soli 4

120 Solo Continues

124 **(D)** Soli 5

Musical staff for measures 124-127. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth notes and quarter notes, with some notes beamed together. There are dynamic markings of *ff* at the beginning and end of the staff.

128 Solo Continues

Musical staff for measures 128-131. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth notes and quarter notes, with some notes beamed together. There are dynamic markings of *ff* at the beginning and end of the staff.

132 **(P)** Soli 6

Musical staff for measures 132-135. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth notes and quarter notes, with some notes beamed together. There are dynamic markings of *ff* at the beginning and end of the staff.

136 Solo Continues

Musical staff for measures 136-139. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth notes and quarter notes, with some notes beamed together. There are dynamic markings of *ff* at the beginning and end of the staff.

140 **(D)**

Musical staff for measures 140-143. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth notes and quarter notes, with some notes beamed together. There are dynamic markings of *ff* at the beginning and end of the staff.

144

Musical staff for measures 144-147. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth notes and quarter notes, with some notes beamed together. There are dynamic markings of *ff* at the beginning and end of the staff.