

**VISUAL**  
**EXHIBIT**  
**A**



# I Gotta Feeling

Words and Music by  
 Will Adams, Allan Pineda,  
 Jaime Gomez, Stacy Ferguson,  
 David Guetta and Frederic Riesterer

Moderately fast

The musical score is written for piano and guitar. It consists of four systems of music. Each system includes a guitar part with chords and a piano part with a rhythmic accompaniment. The tempo is marked 'Moderately fast'. The first system starts with a *mf* dynamic. The chords used are G, Em, and C. The lyrics 'I got-ta feel-' are written under the piano part in the fourth system.

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G C

ing that to - night's gon - na be a good

Em

night, that to - night's gon - na be a good night, that to - night's

C G

gon - na be a good, good night. A feel - ing (Woo

C

hoo.) that to - night's gon - na be a good night, that to - night's

Em  C 


— gon-na be — a good — night, — that to - night's — gon-na be — a good, —




1. | 2. 

— good night. — A feel - — good night. — *To-night's the night.*



C 

*Let's live it up. I got my mon-ey. Let's spend it up.*



Em  C 

*Go out and smash it. Like, oh my God, jump off that so - fa.*





Let's get, get off. I know that we'll have a ball if we get



down and go out and just lose it all. I feel stressed out. I wan -



- na let go. Let's go way out, spaced out and losing all control. (Ch - ch - ch - ch.)



Fill up my cup. Ma - zel tov! Look at her danc-ing;

Em



just take it off. Let's paint the town. We'll shut it down.

C



G



Let's burn the roof and then we'll do it a - gain. Let's do it, let's

C



do it, let's do it, let's do it, and do it, and do it. Let's live it up, and

Em



C



do it, and do it, and do it, do it, do it. Let's do it. Let's do it. Let's

G

do it, 'cause I got - ta feel - ing (Woo hoo.) that to - night's \_

C Em

\_ gon - na be \_ a good \_ night, \_ that to - night's \_ gon - na be \_ a good \_

C

\_ night, \_ that to - night's \_ gon - na be \_ a good, \_ good night. \_ A feel -

1. 2. G

\_ good night. \_ *To-night's the night.* *Hey!* *Let's live it up.* *Let's live it*

C Em

*I got my mon-ey. Let's spend it up. Go out and smash it.*  
*up. I'm paid. Let's spend it up. Smash it.*

C

*Like, oh my God. Jump off that so - fa. Let's get, get off.*  
*Like, oh my God. C'-mon!*



G C

*Fill up my cup. Drink! Ma - zel tov! L'-chay-im! Look at her danc-ing; Move it,*


Em


*just take it off. Let's paint the town. We'll shut it down.*  
*move it. Paint the town. We'll shut it down.*




C  

Let's burn the roof, Woo. and then we'll do it a - gain. Let's do it, let's



C 

do it, let's do it, let's do it, and do it, and do it. Let's live it up, and



Em  C 

do it, and do it, and do it, do it, do it. Let's do it. Let's do it. Let's



G 


do it, do it, do it, do it. Here we come, here we go. We got - ta rock.



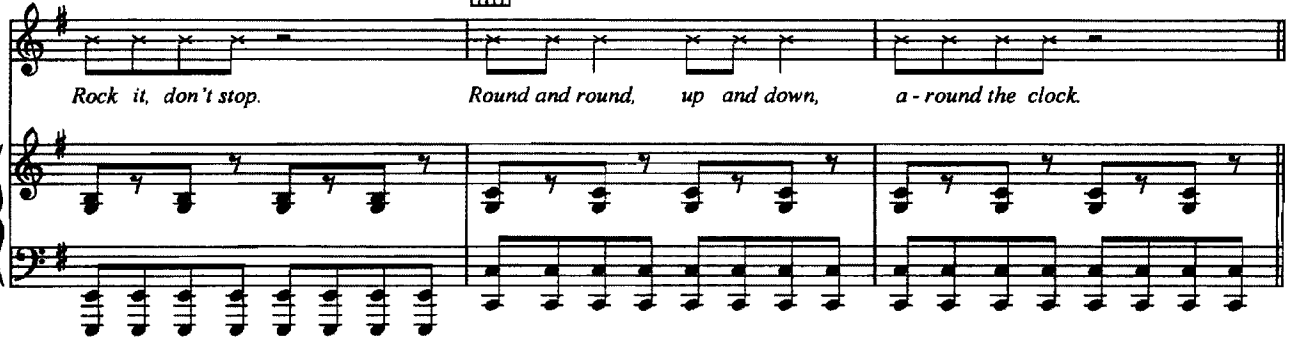
C  Em 



Eas - y come, eas - y go. Now we on top. Feel the shot, bod - y rock



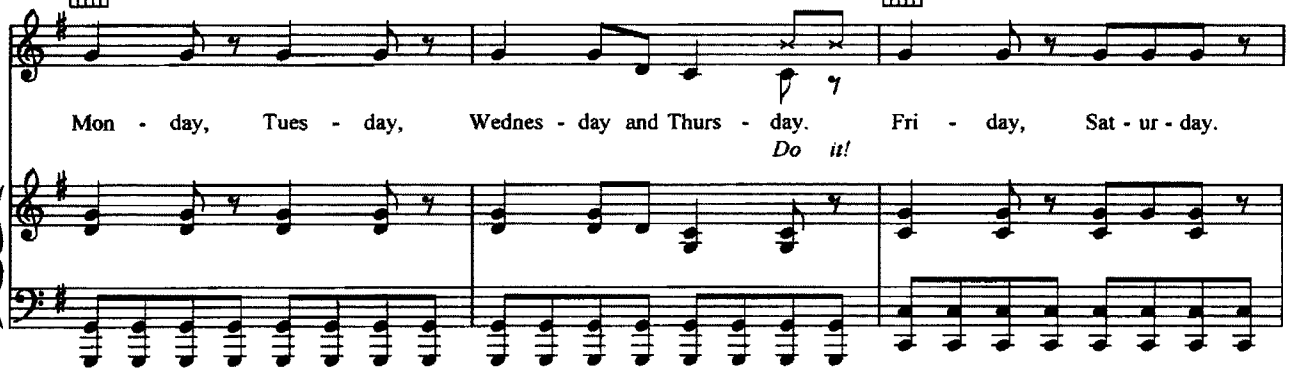
C 

Rock it, don't stop. Round and round, up and down, a - round the clock.



G  C 

Mon - day, Tues - day, Wednes - day and Thurs - day. Fri - day, Sat - ur - day.  
Do it!



Em 

Sat - ur - day to Sun - day. Get, get, get, get, get with us. You know what we say, say:  
Do it!



C G

Par - ty ev - 'ry day. P - P - P - Par - ty ev - 'ry day. And I'm feel - ing (Woo

C

hoo.) that to - night's gon - na be a good night, that to - night's

Em C

gon - na be a good night, that to - night's gon - na be a good,

1. | 2.

G

good night. A feel - good night. (Woo hoo.)

**VISUAL  
EXHIBIT**

**B**

# I Gotta Feeling

Words and Music by Will Adams, Allan Pineda, Jaime Gomez,  
Stacy Ferguson, David Guetta and Frederic Riesterer

## Intro

Moderately fast  $\text{♩} = 128$

G C

*mf*

TAB

7	7	7	7	5	5	4	4	5	5	5	5
5	5	5	5	5	5	5	5	5	5	5	5

Em

5	5	5	5	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5

C

1. 2.

I got - ta feel -

5	5	5	5	5	5	5	5	5	5	5	5
5	5	5	5	5	5	5	5	5	5	5	5

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Chorus

G C

ing that to - night's\_ gon - na be\_\_\_ a good\_

Em

\_\_\_ night,\_\_\_ that to - night's\_ gon - na be\_\_\_ a good\_\_\_ night,\_\_\_ that to - night's\_

C G

\_\_\_ gon - na be\_\_\_ a good,\_\_\_ good night.\_\_\_ A feel - ing... Woo -

C

hoo. ...that to - night's\_ gon - na be\_\_\_ a good\_\_\_ night,\_\_\_ that to - night's\_

Em C

gon - na be a good night, that to - night's gon - na be a good,

0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3

1. 2. Verse G

good night. A feel - good night. 1. To-night's the night.

3 3 3 3 3 3 3 2 3 3 3 3 3 3 3 2 3 3 3 3 3 3 3 3

C

Let's live it up. I got my mon - ey. Let's spend it up.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 2

Em C

Go out and smash it. Like, oh my God, jump off that so - fa.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3

Verse  
G

Let's get, get off. 2. I know that we'll have a ball if we get

down and go out and just lose it all. I feel stressed out. I wan-

- na let go. Let's go way out, spaced out and losing all control. (Ch - ch - ch - ch.)

Verse  
G

3. Fill up my cup. Ma - zel tov! Look at her danc-ing;



Em

just take it off. Let's paint the town. We'll shut it down.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "just take it off. Let's paint the town. We'll shut it down." The piano accompaniment is in the same key and time, consisting of eighth notes. The guitar part is shown in three staves: the top staff has a series of 'x' marks indicating fretted notes, and the bottom two staves show a sequence of triplets of eighth notes (3 3 3 3 3 3) followed by a sequence of whole notes (0 0 0 0 0 0 0 0).

Verse

Let's burn the roof and then we'll do it a - gain. 4. Let's do it, let's

The second system of music continues the verse. The vocal line includes the lyrics "Let's burn the roof and then we'll do it a - gain. 4. Let's do it, let's". The piano accompaniment continues with eighth notes. The guitar part shows a change in chords from Em to C and then to G. The notation includes triplets of eighth notes and a sequence of notes ending with a 2 (3 3 3 3 3 3 2).

do it, let's do it, let's do it, and do it, and do it. Let's live it up, and

The third system of music continues the verse. The vocal line includes the lyrics "do it, let's do it, let's do it, and do it, and do it. Let's live it up, and". The piano accompaniment continues with eighth notes. The guitar part shows a change in chords from C to G and then back to C. The notation includes triplets of eighth notes and a sequence of notes ending with a 2 (3 3 3 3 3 3 2).

do it, and do it, and do it, do it, do it. Let's do it. Let's do it. Let's

The fourth system of music concludes the verse. The vocal line includes the lyrics "do it, and do it, and do it, do it, do it. Let's do it. Let's do it. Let's". The piano accompaniment continues with eighth notes. The guitar part shows a change in chords from Em to C. The notation includes whole notes and triplets of eighth notes (3 3 3 3 3 3 3).

Chorus  
G

do it, 'cause I got - ta feel - ing... Woo - hoo. ...that to - night's -

— gon - na be — a good — night, — that to - night's — gon - na be — a good —

— night, — that to - night's — gon - na be — a good, — good night. — A feel -

2. Verse  
G

— good night. — 5. To-night's the night. Hey! Let's live it up. Let's live it

C Em

up. I got my mon - ey. Let's spend it up. Let's spend it up. Go out and smash it. Smash it.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are: "up. I got my mon - ey. Let's spend it up. Let's spend it up. Go out and smash it. Smash it." The guitar line is in treble clef with a key signature of one sharp, playing a rhythmic accompaniment of eighth notes. The bass line is in bass clef, showing a 5/5 chord progression for the first two measures and a 4/5 progression for the last two measures.

C

Like, oh my God. Like, oh my God. Jump off that so - fa. C' mon! Let's get, get off.

The second system of music continues the vocal line with the lyrics: "Like, oh my God. Like, oh my God. Jump off that so - fa. C' mon! Let's get, get off." The guitar line maintains the eighth-note accompaniment. The bass line shows a 4/5 chord progression for the first two measures, followed by a 5/5 progression for the next two measures, and another 5/5 progression for the final two measures.

G C

Fill up my cup. Drink! Ma - zel tov! L' chay - im! Look at her danc - ing. Move it,

The third system of music features the lyrics: "Fill up my cup. Drink! Ma - zel tov! L' chay - im! Look at her danc - ing. Move it,". The vocal line includes a melodic flourish. The guitar line continues with the eighth-note accompaniment. The bass line shows a 7/5 chord progression for the first two measures, a 5/5 progression for the next two measures, and another 5/5 progression for the final two measures.

Em

just take it off. Let's paint the town. Paint the town. We'll shut it down. We'll shut it down. ... move it.

The fourth system of music features the lyrics: "just take it off. Let's paint the town. Paint the town. We'll shut it down. We'll shut it down. ... move it." The vocal line includes a melodic flourish. The guitar line continues with the eighth-note accompaniment. The bass line shows a 5/5 chord progression for the first two measures, a 4/5 progression for the next two measures, and another 4/5 progression for the final two measures.

Verse

C

Let's burn the roof. Woo. And then we'll do it a - gain. 6. Let's do it, let's

G

C

do it, let's do it, let's do it, and do it, and do it. Let's live it up, and

Em

C

do it, and do it, and do it, do it, do it. Let's do it. Let's do it. Let's

Verse

G

do it, do it, do it, do it. 7. Here we come, here we go. We got - ta rock.

C Em

Eas - y come, eas - y go. Now we on top. Feel the shot, bod - y rock.

The first system of music features a vocal line with lyrics, a guitar line with chords and fret numbers, and a bass line with fret numbers. The guitar line includes 'x' marks on the strings to indicate muted notes. The bass line consists of a steady eighth-note pattern.

C

Rock it, don't stop. Round and round, up and down, a-round the clock.

The second system continues the musical notation with the same structure as the first, including vocal line, guitar line, and bass line.

Verse

G C

Mon - day, Tues - day, Wednes - day and Thurs - day. Fri - day, Sat - ur - day.

The third system is labeled 'Verse' and features a vocal line with lyrics, a guitar line, and a bass line.

Em

Sat - ur - day to Sun - day. Get, get, get, get with us. You know what we say, say:

The fourth system continues the musical notation with the same structure as the previous systems.

Outro-Chorus

C G

Par - ty ev - 'ry day. P - P - P - Par - ty ev - 'ry day. And I'm feel - ing... Woo -

C

hoo. ...that to - night's gon - na be a good night, that to - night's

Em C

gon - na be a good night, that to - night's gon - na be a good,

1. 2. G

good night. A feel - good night. Woo - hoo.

**VISUAL  
EXHIBIT**

**C**

# **BASS GROOVES**

**DEVELOP YOUR GROOVE & PLAY  
LIKE THE PROS IN ANY STYLE**

**by Ed Friedland**

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San Francisco



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Pumpin' Ex. 3 shows a simple two-chord progression with the bass slamming out the eighths and sticking to the root. The tempo can range from 60 to 145 BPM. When playing this example fingerstyle, alternate between your index and middle fingers and strive for consistent volume and tone. If you're playing it pickstyle, try the line with all downstrokes as well as with alternate picking. It's interesting to see how different each variation can sound: using a pick or fingers; closed, half-open, or open hi-hat; with different degrees of accent on the downbeats; and, of course, with widely different tempos. That's probably why this approach gets used so often; it easily adapts itself to different vibes without major changes to the parts.

### Pumpin' Ex. 3



Am7 D7

In Pumpin' Ex. 4 the notes are played staccato, or short. You can achieve this fingerstyle by muting the string between strokes with the next finger. Play a note with your index finger, then place your middle finger on the string a little early in preparation for the next note. This creates a space between notes and gives the line a distinctly different feel. Playing pickstyle, you can do this by resting the palm of your right hand on the strings just in front of the bridge. Muting with different degrees of pressure creates very different sounds. This technique is a mainstay of rock bass playing.

### Pumpin' Ex. 4



Am7 D7

Using accents in the bass line also makes for interesting variations. Pumpin' Ex. 5 places the accents on beat *two* and the “ands” of beats *three* and *four*. This gives the line a strong push into the next measure. In the drum part, experiment with doubling the upbeat accents on different drums. Try the snare, toms, kick, even a crash cymbal—they each have their own character.

There are many ways to vary this line with melodic devices. Pumpin' Ex. 6 adds a melodic anticipation that matches the upbeat accents.



**Pumpin' Ex. 5**

Musical notation for Pumpin' Ex. 5. It consists of a bass line and a drum line. The bass line is in 4/4 time, starting with an Am7 chord and moving to a D7 chord. The bass line features eighth-note patterns with accents on the second beat and the 'ands' of the third and fourth beats. The drum line consists of a steady eighth-note pattern of '5's.



**Pumpin' Ex. 6**

Musical notation for Pumpin' Ex. 6. It consists of a bass line, a drum line, and a guitar line. The bass line is in 4/4 time, starting with an Am7 chord and moving to a D7 chord. The bass line features eighth-note patterns with accents on the second beat and the 'ands' of the third and fourth beats. The drum line consists of a steady eighth-note pattern of '5's. The guitar line features a melodic line with accents on the second beat and the 'ands' of the third and fourth beats.

Pumpin' Ex. 7 puts staccato notes and accents together to create a cool R&B feel that sounds a bit like an Al Green groove. Play the downbeats short and quieter than the upbeats—this has a “backward” feel that really kicks the groove forward. For the true Al Green experience, put the downbeat’s heavy hi-hat rhythm on a floor tom instead. Look for a tom sound that has a nice attack, medium decay, and medium pitch so it won’t get too muddy. Once you have it dialed in, it’s “Love and Happiness” for days.

Experiment with different accents, lines, and drum parts; you’ll find that pumping eighth-notes can be a lot more interesting than you may have thought.

## Pumpkin' Ex. 7




## Pumpkin' Drum Key

## The Twist

The twist was an early '60s dance craze that left an indelible stamp on rock 'n' roll. Although "The Twist" was written and recorded by Hank Ballard & the Midnighters in 1958, Chubby Checker's 1960 recording is more widely known. The rhythmic elements of the Twist can be found in earlier New Orleans R&B, fueling '50s hits like Little Richard's "Lucille" and Huey "Piano" Smith's "Don't You Just Know It." The Twist beat made its way to the West Coast, launching the careers of many surf-rock bands with hits such as the Surfaris' 1963 classic, "Wipeout."

The twist groove is still widely used in many genres, and although there is no definitive twist bass line, there are a few common approaches you should know. Twist Ex. 1 is the classic twist drumbeat; the eighth-notes can be played on the hi-hat (1a) or ride cymbal (1b). Experiment with the differences between closed, half-open, and open hi-hats.

Twist Ex. 2 shows the New Orleans twist, a cool variation that puts the eighth-notes on the snare drum. Programming this beat requires good control over pad sensitivity. If your drum machine allows you to create your own drum kits, set up one with two snare drums to simulate the different tones live drummers get out of the snare. Make one snare a harder, rim-shot-type sound for the accented beats and the other looser and slightly lower-pitched to fill out the eighth-notes. If you can't set up a two-snare kit, program all the eighth-notes in at 60% pad sensitivity on the first pass. On beat *two* the snare should be roughly 85%, and on the upbeat of *two* and downbeat of *four* at 100% volume. These dynamics also apply if you program the hits on a separate snare sound. Experiment with adding swing to either drum beat; 54% on the eighth-notes will loosen it up nicely, while 58% will make it a border-line shuffle feel. The pedal hi-hat on the quarter-note keeps the feel moving.

# BASS METHOD

Supplement to *Any Bass Method*

# EASY POP BASS LINES

## INTRODUCTION

**W**elcome to *Easy Pop Bass Lines*, a collection of 20 pop and rock favorites arranged for easy bass. If you're a beginning bassist, you've come to the right place; these well-known songs will have you playing, reading, and enjoying music in no time!

This book can be used on its own or as a supplement to the *Hal Leonard Bass Method* or any other beginning bass method. The songs are arranged in order of difficulty, beginning with basic concepts and progressing to more challenging rhythms and fingerings. Each bass line is presented in an easy-to-read format—including lyrics to help you follow along and chords for optional accompaniment (by your teacher, if you have one).

## USING THE CD

**E**asy Pop Bass Lines is available as a book/CD package so you can practice playing with a real band. On the CD, each song begins with a full (or partial) measure of clicks, which sets the tempo and prepares you for playing along. To tune your bass to the CD, use the tuning notes on the final track (21).

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# ALL THE SMALL THINGS

Words and Music by  
TOM De LONGE and MARK HOPPUS

Melody:

All the \_\_\_ small things...

## Intro

G5 F5 C5 F5/C

G5 N.C. F5 Verse C5

1. All the \_\_\_

G5 F5 G5

\_\_\_ small things. \_\_\_ True care, \_\_\_ truth brings. \_\_\_

C5 G5 F5

\_\_\_ I'll take \_\_\_ one lift. \_\_\_ Your ride, \_\_\_

G5 C5 G5

\_\_\_ best trip. \_\_\_ Al - ways, \_\_\_ I know \_\_\_

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F5 G5 C5

you'll be \_\_\_\_\_ at my show. \_\_\_\_\_ Watch - ing, \_\_\_\_\_

G5 F5 G5 C5

\_\_\_\_\_ wait - ing, \_\_\_\_\_ com - mis - er - at - ing.

**Pre-Chorus**

C5 (G5) (F5)

Say it ain't so. I will not \_\_\_ go. Turn the lights \_\_\_ off. Car-ry me \_\_\_

**Chorus**

C5 G5

home. Na, na, na, na, \_\_\_\_\_ na, na, na, na. Na, na, na, na, na, na, \_\_\_\_\_

F5 C5

\_\_\_\_\_ na, na, na, na. Na, na, na, na, na, na, \_\_\_\_\_ na, na, na, na.

**Interlude**

G5 F5 To Coda ⊕ C5

Na, na, na, na, na, na, \_\_\_\_\_ na, na, na, na.

F5/C G5 N.C. F5

Verse

C5 G5 F5

2. Late night, come home. Work sucks,

G5 C5 G5

I know. She left me roses by the stairs.

F5 G5 D.S. al Coda C5

Surprises let me know she cares.

⊕ Coda

C F5 G5 Play 3 times

C5 F5

G5 Outro C5

Say it ain't so. I will not



G5 F5 C5

go. Turn the lights \_\_\_ off. Car-ry me \_\_\_ home. Keep your head

G5 F5

still. I'll be your \_\_\_ thrill. The night will go \_\_\_ on, my lit - tie wind -

C5 G5

mill. Say it ain't so. I will not \_\_\_ go. Turn the lights \_

F5 C5

off. Car - ry me \_\_\_ home. Keep your head

G5

still. I'll be your \_\_\_ thrill. The night will go \_\_\_

F5 C5

on, the night will go \_\_\_ on, my lit - tie wind - mill.

# MY GIRL

Words and Music by  
WILLIAM "SMOKEY" ROBINSON and RONALD WHITE

Melody:

I've got sun - shine

Intro  
N.C. (C)

Verse  
C5 F

1. I've got sun - shine on a cloud -

C5 F C5

- y day. When it's cold out - side,

F C5 F5

I've got the month of May.

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# MORE EASY POP BASS LINES

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# JET AIRLINER

Words and Music by  
PAUL PENA

Melody:

Leav - in' on out on the road.

Intro

C5

Verse

C5 F5 C5 F5

1. Leav - in' on out on the road.
2. Good - bye to all my friends at home, good - bye
3. Touch - in' down in New En - gland town,

C5

I've been down be - fore.  
to peo - ple I've trust - ed. I've  
feel the heat com - ing down. I've

F5

Rid - ing a - long on this big old jet plane, I've been  
got to go out and make my way. I might get  
got to keep on, keep - in' on. You know the

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**VISUAL  
EXHIBIT**

**D**

# DANCING WITH MYSELF

Words and Music by BILLY IDOL  
and TONY JAMES

Very fast Rock

N.C.

E5

E5

1. On the floors of To - ky - o - o, or down in  
(2., D.S.) looked all o - ver the wo - rld, and there's

A5

B5

Lon - don town to go - go, oh, with the rec - ord se - lec - tion and the  
ev - 'ry type of gi - rrl. But, — your emp - ty eyes — seem — to —

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A5



mir - ror's re - flec - tion, I'm a - danc - in' with my - se -  
 — pass — me by, and leave me danc - in' with my - se -

E5



- elf. Oh, when there's no one else in si - ight, and in the  
 - elf. So let's sink an - oth - er dri - ink, 'cause it - 'll

A5



B5



To Coda ⊕

crowd - ed, lone - ly ni - ight, well, I wait so long — for my  
 give me time to thi - ink. If I had the chance, I'd ask the

A5



love vi - bra - tion, and I'm danc - in' with my - se -  
 world to dance, — and I'd be danc - in' with my - se -

E5

- elf. } Oh, oh, oh, danc in' with my se - elf. Oh, oh, oh,  
- elf. }

A5

B5

danc - in' with my - se - elf. Well, there's noth-in' to lose, \_\_\_ and there's

A5

noth - in' to prove, \_\_\_ when I'm danc - in' with my - se -

1.  
E

- elf, oh, oh, oh, oh. 2. If I



2. E A

oh. Oh, oh, oh, oh, oh. —

E

Oh, — oh, oh, oh, — oh, — oh, oh,

B B5

oh. —

E5 Play 3 times

B5



Piano accompaniment for the first system, featuring a bass line and a treble line with chords.

*D.S. % al Coda*

Vocal line and piano accompaniment for the first system of the second system, including the lyrics "Well, \_\_\_\_\_ if I".

*CODA*

B5



Vocal line and piano accompaniment for the second system of the second system, including the lyrics "had the chance, I'd ask the".

A5



Vocal line and piano accompaniment for the first system of the third system, including the lyrics "world to dance, and I'd be danc - in' with my - se - elf. Oh, oh, oh,".

E5



A5



Vocal line and piano accompaniment for the second system of the third system, including the lyrics "danc - in' with my - se - elf. Oh, oh, oh, danc - in' with my - se -".



- elf. If I had the chance, I'd ask the

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a rest followed by the lyrics. The piano accompaniment provides a steady rhythmic and harmonic foundation.

world to dance, and if I had the chance, I'd ask the

The second system continues the vocal and piano parts. The vocal line has a slight melodic rise. The piano accompaniment maintains the same rhythmic pattern.

world to dance, if I had the chance, I'd ask the

The third system continues the vocal and piano parts. The vocal line has a slight melodic rise. The piano accompaniment maintains the same rhythmic pattern.

world to dance. Oh, oh, oh,

The fourth system concludes the vocal and piano parts. The vocal line ends with a melodic flourish. The piano accompaniment provides a final harmonic resolution.

E5



A5



oh. Oh, oh, oh, oh.

E5



Oh, oh, oh, *Vocal ad lib. to end*  
(Danc - in' with my - se -

A5



- elf. Oh, oh, oh, danc - in' with my - se -

Repeat and Fade

Optional Ending

E5



- elf. Oh, oh, oh) - elf. Oh, oh, oh, oh.)

# DANCING WITH MYSELF

Words and Music by BILLY IDOL  
and TONY JAMES

Very fast Rock  
N.C.

Musical notation for the first system, featuring a piano introduction with a forte (f) dynamic marking.

G5

Musical notation for the second system, including a guitar chord diagram for G5.

G5

Musical notation for the third system, including a guitar chord diagram for G5 and the first line of lyrics.

1. On the floors of To - ky - o - o, or down in  
(2., D.S.) looked all o - ver the wo - orld, and there's

C5

D5

Musical notation for the fourth system, including guitar chord diagrams for C5 and D5 and the second line of lyrics.

Lon - don town to go - go, oh, with the rec - ord se - lec - tion and the  
ev - 'ry type of gi - irl. But, — your emp - ty eyes — seem — to —

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mir - ror's re - flec - tion, I'm a - danc - in' with my - se -  
 — pass — me by, and leave me danc - in' with my - se -



- elf. Oh, when there's no one else in si - ight, and in the  
 - elf. So let's sink an - oth - er dri - ink, 'cause it - 'll



To Coda ♪

crowd - ed, lone - ly ni - ight, well, I wait so long — for my  
 give me time to thi - ink. If I had the chance, I'd ask the



love vi - bra - tion, and I'm danc - in' with my - se -  
 world to dance, — and I'd be danc - in' with my - se -



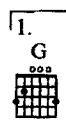
- elf. } Oh, oh, oh, danc in' with my se - elf. Oh, oh, oh,  
- elf. }



danc - in' with my - se - elf. Well, there's noth - in' to lose, — and there's



noth - in' to prove, — when I'm danc - in' with my - se -



- elf, oh, oh, oh, oh. 2. If I

2. G C

oh. Oh, oh, oh, oh, oh. —

G

Oh, oh, oh, oh, oh, oh, oh.

D D5

oh. —

G5

Play 3 times



D5





*D.S. al Coda*

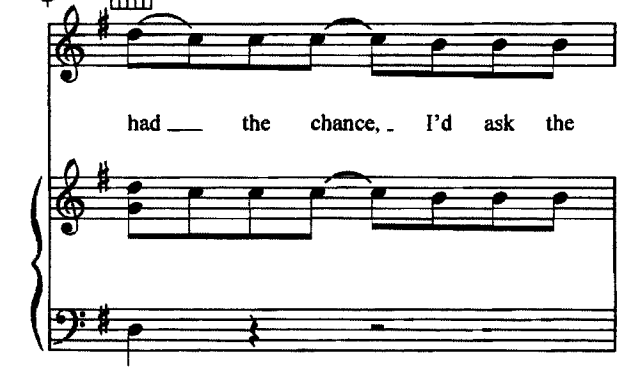
Well, \_\_\_\_\_ if I




CODA D5




had the chance, I'd ask the



C5



world to dance, and I'd be danc - in' with my - se - elf. Oh, oh, oh,



G5



C5



danc - in' with my - se - elf. Oh, oh, oh, danc - in' with my - se -



D5



- elf. If I had the chance, I'd ask the

world to dance, and if I had the chance, I'd ask the


world to dance, if I had the chance, I'd ask the

world to dance. Oh, oh, oh,

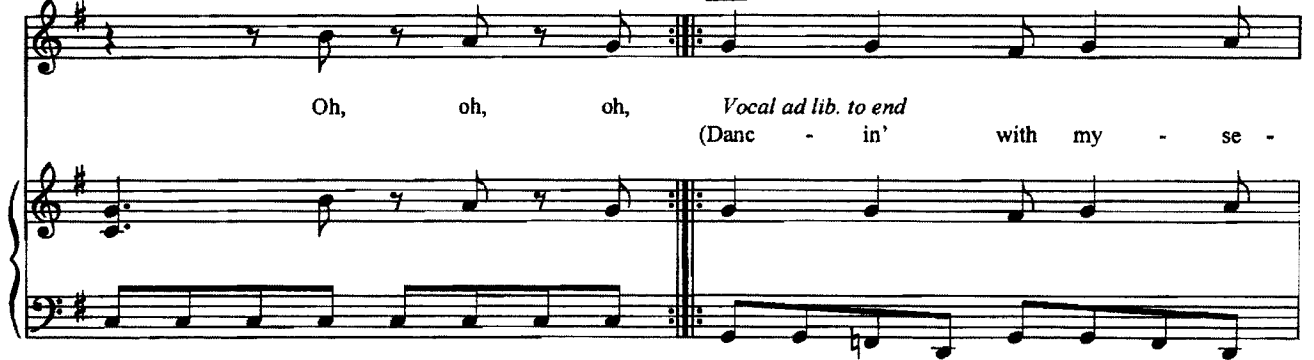
G5  C5 


oh. Oh, oh, oh, oh.



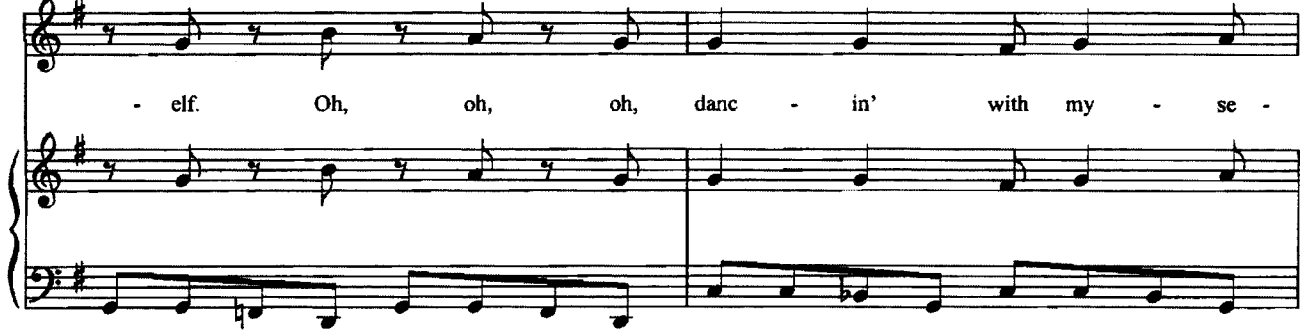
G5 


Oh, oh, oh, *Vocal ad lib. to end*  
(Danc - in' with my - se -




C5 

- elf. Oh, oh, oh, danc - in' with my - se -



Repeat and Fade || Optional Ending G5 

- elf. Oh, oh, oh) - elf. Oh, oh, oh, oh.)



**VISUAL  
EXHIBIT**

**E**

**NYU/Steinhardt**

**Director Emeritus, Music and Performing Arts  
Professions**



**Lawrence Ferrara**

**Professor of Music and Director Emeritus**

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**Lawrence Ferrara**, music theorist and historian with expertise in music copyright. Dr. Ferrara is an author and/or co-author of books and numerous contributions to American and foreign journals on music theory, keyboard harmony and improvisation, philosophy of music, aesthetics, research methodologies, music education, and medical issues for musical performers. For example, *A Guide to Research in Music Education* (written with Roger Phelps) has been a standard text used throughout North America and enjoyed a Fifth Edition released in 2005.

Regarding Dr. Ferrara's critically acclaimed book, *Philosophy and the Analysis of Music: Bridges to Musical Sound, Form and Reference*, reviewers have written:

- "He brings to this enterprise an accomplished analytical technique...In a tour de force, Ferrara leads us through Bartok's Improvisation No. 3 Opus 20 in an eclectic analysis par excellence...the writing and presentation are often quite brilliant, i.e., lucidly conceived and written with distinct literary skills...I think this is the great merit of Ferrara's method: he works from within both the musical and philosophical experience and is expert in both." (F. Joseph Smith, founding editor-in-chief of *The Journal of Musicological Research*);
- "One could read the chapters on phenomenology and hermeneutics, nearly a third of the book, and benefit from Ferrara's unusual ability to explain a difficult tradition in modern philosophy...One could read the chapters on referential meaning and the phenomenological analysis of music and gain an excellent sense of the issues and contributions in these areas...for his expositions are invariably clear, comprehensive, and

judicious...that Ferrara undertakes all these methodically and in detail testifies to the seriousness of his undertaking and that he does it so well reveals the unusual breadth of his competence." (Arnold Berleant, review in *The Canadian Review of Philosophy*);

- "Lawrence Ferrara is a consummate philosopher who brings to his philosophizing both the special interpretive skills of the performer and those of the musicologist...The outcome is an excellent study, pioneering in the best sense and rewarding." (Jose Huertas-Jourda, Department of Philosophy, Wilfred Laurier University, review in the journal, *Phenomenology and the Human Sciences*);

- "Ferrara's book represents a truly exemplary case, from more than one perspective...The air that one breathes throughout this book is that of a new synthesis that would harmonize sense and technique...here there is a characteristic depth of discussion and thorough attention to the critical traditions that engage each successive issue as it appears. This demonstrates a rarely seen competence on both the musicological and philosophical planes...conclusively confirming the merits of Lawrence Ferrara's text...." (Giovanni Piana, Department of Philosophy, University of Milan, written in Italian in the journal, *Axiomathes*);

- "Ferrara's book is bold and scholarly...Its range and its quality are impressive...It is rich in its references. It is a very good book." (Thomas F. Cloonan, review in *Journal of Phenomenological Psychology*)

At NYU, Dr. Ferrara was Director of Ph.D. Studies in Music and Performing Arts in The Steinhardt School from 1986 to 1995. From 1995 through 2011, he was Chair and Director serving 400 faculty and 1,600 students who major in bachelors, masters and doctoral programs in music and the performing arts professions, as well as another 1,000 non-major students from throughout NYU who take music classes in The Steinhardt School. Dr. Ferrara was named "Director Emeritus" by NYU's Provost effective September, 2011. As a musicologist, Dr. Ferrara is a full-time member of the music theory and music history faculties in The Steinhardt School.

Dr. Ferrara sits on the Editorial Board of the journals, *Arts Praxis* (NYU) and *Music and Moving Image* (University of Illinois Press), on the board of Editorial Consultants for the journal, *Philosophy of Music Education Review* (Indiana University Press), was Associate Editor of *Journal of Qualitative Evaluation in the Arts*, and a member of the editorial board *New York University Education Quarterly*. He was a co-P.I. on federal and foundation grants for research in performing arts medicine and Vice President and co-founder of a non-profit federation of physicians and artists fostering research that bridges the arts to medicine. Dr. Ferrara was a winner of a Presidential Fellowship and the Daniel E. Griffiths Award for research, the latter regarding his work on Schopenhauer's philosophy of music (Cambridge University Press).

Dr. Ferrara is an active music copyright consultant for record, music publishing, motion picture companies, and individuals in the United States and abroad and has been a guest lecturer in music copyright at Columbia University Law School and Harvard Law

School, a conference panelist sponsored by Harvard Law School, and a panel moderator for The Copyright Society of the United States. Music copyright issues in which he has participated have involved composer/artists in the United States and Europe including: Andrew Lloyd Webber, Paul McCartney, Elton John, Billy Joel, Gloria Estefan, Paul Simon, Jay Z, Eminem, Dr. Dre, Prince, Bruce Springsteen, Madonna, Janet Jackson, Sean Combs, Ludacris, Mariah Carey, Britney Spears, (the late) Michael Jackson, Missy Elliott, 50 Cent, Wyclef Jean, (the late) James Brown, Marc Anthony, Hillary Duff, (the late) Notorious B.I.G., DMX, Alicia Keys, Ice-T, (the late) Luther Vandross, Enrique Iglesias, Tom Petty, (the late) Tupac, Shania Twain, Fergie, Toby Keith, Merle Haggard, Mary J. Blige, Mtume, Usher, and Jennifer Lopez as well as numerous groups such as U2, The Black Eyed Peas, 3 Doors Down, Nirvana, Beastie Boys, Lil' Jon & The East Side Boyz, N'Sync, Filter, Wu Tang, Train, Real McCoy, SWV, Linkin Park, The Ramones, War, and Green Day.

**LAWRENCE FERRARA, Ph.D.  
PROFESSOR OF MUSIC  
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tel. (212) 998-9412 e-mail [lawrence.ferrara@nyu.edu](mailto:lawrence.ferrara@nyu.edu)**

**Educational Background**

<b>B.A. Music</b>	<b>Montclair State University</b>
<b>M.M. Piano/Music History</b>	<b>Manhattan School of Music</b>
<b>Ph.D. Music Theory &amp; Analysis/Piano</b>	<b>New York University</b>

**Teaching Background**

<b>1979-84</b>	<b>Assistant Professor</b>	<b>New York University</b>
<b>1984-92</b>	<b>Associate Professor</b>	<b>New York University</b>
<b>'92-present</b>	<b>Professor</b>	<b>New York University</b>
<b>'95-2006</b>	<b>Department Chair</b>	<b>New York University</b>
<b>2006-</b>	<b>Director</b>	<b>New York University</b>
<b>2011 (Sept.)</b>	<b>Director Emeritus</b>	<b>New York University</b>

**Selected Professional Activities**

**Cambridge,  
Mass:** 2011, invited lecturer in music copyright at Harvard Law School,  
class on Music and Media law

**New York:** 2010, invited presenter and moderator of a panel on sampling and  
music copyright for The Copyright Society of the United States, New  
York Chapter

**New York:** 2010, invited music copyright expert presentation at Columbia Law  
School, class on Federal Courts Litigation: Trademark and Copyright



- Montclair, NJ:** 2010, invited to give the Inaugural Jack Sacher Memorial Research Presentation for the opening of the new John Cali School of Music at Montclair State University on music copyright
- New York:** 2010, invited lecture on music copyright in a dialogue with Academy Award winner, F. Murray Abraham, for The Pathfinders Series at The First Presbyterian Church of New York City
- New York:** 2008, invited music copyright expert presentation at Columbia Law School, class on Federal Courts Litigation: Trademark and Copyright
- Denmark:** 2007, interviewed in documentary film on music copyright (*Copy Good, Copy Bad*)
- Ireland:** 2007, interviewed on Irish radio regarding music copyright
- New York:** 2007, Opening and Closing Speaker for a Conference co-sponsored by The New York Philharmonic and the Finnish Consulate on Music Learning and Performance in Finland
- New York:** 2006, invited panelist at the CMJ Conference at Lincoln Center regarding music copyright
- New York:** 2006, invited panelist at the Remix Conference regarding music copyright
- New York:** 2006, invited presentation to the New York Institute for the Humanities regarding music copyright
- New York:** 2006, invited Keynote Address for The Mastery of Music Teaching Conference sponsored by The Metropolitan Opera Guild and The New York Philharmonic
- Washington D.C.:** 2005, invited panelist/presenter at the Future of Music Policy Summit regarding music copyright
- New York:** 2005, invited group discussion leader at the United Nations regarding rhythm in music of multiple cultures as part of the U.N.'s World Summit on the "Information Society" and the United Nations Information and Communications Technology Task Force
- Cambridge:** 2005, invited panelist/presenter at Harvard Law School's Berkman Center, national conference regarding technology and intellectual property

- New York:** 2005, invited music copyright expert presentation at Columbia Law School, class on Federal Courts Litigation: Trademark and Copyright
- L.A.:** 2005, invited lecture regarding music copyright in Los Angeles for NYU Alumni event
- Orlando:** 2005, invited lecture regarding music copyright in Orlando, Florida for an NYU Alumni event
- Hawaii:** 2004, invited workshop presentation and session chair regarding methodology inherent in the analysis of a J. S. Bach organ prelude for the International Conference on Arts and the Humanities
- Norway:** 2003, invited series of lectures on music theory and analysis co-sponsored by the Music Theory and Composition Departments of the Norwegian Music Academy and the Department of Philosophy of the University of Oslo
- New York:** 2001, invited chair of a panel at The United Nations regarding "Music within a Global Context."
- Pianist** Performed solo recitals and performances as accompanist and soloist in the United States and Europe as well as solo performances on radio and television. Recordings for Orion Master Recordings and Musique International. In previous years, pianist for musical theatre shows, the New Jersey State Opera, accompanist to internationally acclaimed singers, and session pianist in pop styles.

### Awards

- 1972** Stoekel Fellowship, Yale University Graduate School of Music, Chamber Music
- 1985** Presidential Research Fellowship, NYU
- 1988** Federal Grant for Research
- 1989** Federal Grant for Research renewed
- 1996** Daniel E. Griffiths Award for work regarding Arthur Schopenhauer's theory of music published by Cambridge University Press, 1996.

### Professional Organizations

American Musicological Society

**College Music Society**

**Copyright Society of the U.S.A.**

**Husserl Circle**

**New England Conference of Music Theorists**

**Society for Music Theory**

**Publications: Books**

**Ferrara, Lawrence**                    *Philosophy and the Analysis of Music: Bridges to Musical Sound, Form and Reference.* (Greenwood Press) 1991.

**Ferrara, Lawrence and  
Kathryn E. Ferrara**                    *Keyboard Harmony and Improvisation.* (Excelsior Music Publishers) 1986.

**Phelps, Roger, Lawrence  
Ferrara and Thomas  
Goalsby**                                    *Guide to Research in Music Education, Fourth Edition.*  
(Scarecrow Press) 1993.

**Phelps, Roger, Lawrence  
Ferrara, et al**                                *Guide to Research in Music Education, Fifth Edition.*  
(Scarecrow Press) 2005.

**Courses Taught at NYU**

**Aesthetic Foundations of the Arts: for Ph.D. students**

**Aesthetic Inquiry: for Ph.D. students**

**Arts Heritage and Criticism: for M.M. students**

**Contemporary Music, Analysis: for M.M. and Ph.D. students**

**Dissertation Proposal Seminar: for Ph.D. students**

**Keyboard Harmony and Improvisation: for B.M. students**

**Music Copyright, Landmark Cases: for B.M. students**

**Music Criticism: for M.M. students**

**Music in the Classic Era, Analysis: for M.M. students**

**Music History II, Baroque and Classic Periods: for B.M. students**

**Music History III, 19<sup>th</sup> Century Music: for B.M. students**

**Music History IV, Music in the 20<sup>th</sup> and 21<sup>st</sup> Centuries: for B.M. students**

**Music Performance Practices: for M.M. students**

**Music Reference and Research Methods: for M.M. and Ph.D. students**

**Music Theory: for B.M. students**

**Performing Arts in Western Culture: for B.M. students**

**Seminar in Music Theory and Analysis: for M.M. and Ph.D. students**

**Music Copyright**

**A music expert in music copyright infringement issues providing opinions for plaintiffs and defendants.**

**Deposition and Trial Testimony in the last four years**

**(1) Bourne Music v. 20<sup>th</sup> Century Fox et al in 2008, (2) Pyatt v. Jean et al in 2008; (3) Lester v. U2 Limited, et al in 2009; (4) Lessem v. Taylor et al in 2009; (5) Serendip v. Warner Bros. in 2009; (6) Kernel v. Mosley et al in 2010; (7) King et al v. Najm et al in 2010; and (8) Batts et al v. Adams et al in 2011.**

**Fee rate for professional services**

- **\$375 per hour for research related activities and meetings plus any travel-related expenses**
- **\$475 per hour for deposition and trial testimony plus any travel-related time and expenses**