

Missing You

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Duration: 4' 50 **CD track:** 1

Instrumentation: solo piano

Concert score.

This piece was conceived as a jazz ballad for solo piano and is thus produced as a 'lead sheet' to allow the pianist space to improvise his or her own chord voicings. The true beauty of lead sheets for any composer willing to delegate, and to trust the performers, is that they communicate the essence of a piece without being dictatorial. A lead sheet embraces collaboration and empowers the musician as translator. This lead sheet then, deviates from standard practice in that it allows fewer freedoms than is customary by showing dynamics and articulation.

Missing You is composed on an extended songform structure of AABA²A²BA, where each section is a 12 bar sequence. In the case of the A section, the 12 bar sequence is suggestive of, although it is not based on, a minor blues sequence. A regular 12 bar blues sequence starts on the I chord, moves to IV for two bars at bar five, back to I for two bars, then to V7, IV, I, I, for one bar each. A minor blue, obviously, uses a minor I chord, although the IV or V can be major or minor. Also, blues sequences frequently use Dom 7 chords for the I and IV chords, giving blues sequences a shifting modal character. This piece opens with a classic ii-V7-I (with a tritone substitution) in F, and thus the first chord is Gm7, in bar five it moves to C7 (the V7 of F), and two bars later it returns to Gm7 which is approached from Gbdim7, it's enharmonic VII. This is already hinting at a blues in G minor. In bar nine the sequence moves to D7, the major Dom 7 of G minor, which is then followed by C7, the IV. The final two chords of the sequence, C7 to F6sus4 are a V-I cadence in F, the home key, however, F6sus4 shares three notes in common with Gm7 including Gm7's third and seventh. The result is that, while the piece is in F major, it has many of the distinctive features of a blues in G minor.

A further note on the harmony, the use of an E7 chord under the Eb note in bar 16 (and again in bar 41) is intentional, the E7 chord is a tritone substitution, yet the Eb remains harmonically consistent with prevailing key (Eb). An interesting tension is produced which is resolved as the melody falls to D, followed by the chord movement to Ab.

The mood of the piece is suggested by the title, and the 'rubato' and 'freely' directions indicate to the pianist that the mood can be interpreted broadly, with emotion and sensitivity.

