

## Appendix 2: Looking Up Transcription

### LOOKING UP

LATIN UP

AS PLAYED ON THE LIVE ALBUM RECORDED IN NOV. 1991

MICHEL PETRUCCIANI

INTRO

♩ = 210

Chord progression for the Intro:

E A/E E A/E

1. E A/E 2. E A/E

A

Chord progression for the main section (A):

A<sub>MA</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>7</sup> D<sub>MA</sub><sup>7</sup> G<sup>7</sup>

A<sub>MA</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>7</sup> D<sub>MA</sub><sup>7</sup> C<sup>7</sup>(<sup>♯</sup>9)

F<sup>♯</sup>M<sub>I</sub><sup>7</sup> B<sup>7</sup> E<sub>MA</sub><sup>7</sup> C<sup>♯</sup>M<sub>I</sub><sup>7</sup>

D<sup>♯</sup>M<sub>I</sub> D<sup>♯</sup>M<sub>I</sub>(<sub>MA</sub>7) D<sup>♯</sup>M<sub>I</sub><sup>7</sup> D<sup>♯</sup>M<sub>I</sub>(<sub>MA</sub>7) G<sup>♯</sup>7<sub>SUS</sub>4 G<sup>♯</sup>7b9

**B**

$C\sharp_{MI}7$   $C\sharp_{MI}7/B$   $A_{MA}7$   $A_{MA}7/G\sharp$   $F\sharp_{MI}7$   $B7$

$C\sharp_{MI}7$   $G7(\sharp 11)$   $F\sharp7$   $G\sharp7$

**A**

$A_{MA}7$   $E_{MI}7$   $A7$   $D_{MA}7$   $G7$

$A_{MA}7$   $E_{MI}7$   $A7$   $D_{MA}7$   $C\sharp7(\sharp 9)$

$F\sharp_{MI}7$   $B7$   $E_{MA}7$   $C\sharp_{MI}7$

$D\sharp_{MI}$   $D\sharp_{MI}(ma7)$   $D\sharp_{MI}7$   $D\sharp_{MI}(ma7)$   $G\sharp7_{sus4}$   $G\sharp7b9$

**C**

$C\sharp_{MI}7$   $C\sharp_{MI}7/B$   $A\sharp_{MI}7(b9)$   $D\sharp7$

The image displays three systems of musical notation, labeled B, A, and C, representing piano accompaniment for Michel Petrucciani's 'Sound'. Each system consists of two staves (treble and bass clef) with complex chord voicings and melodic lines. The key signature is three sharps (F#, C#, G#). System B includes chords like  $C\sharp_{MI}7$ ,  $C\sharp_{MI}7/B$ ,  $A_{MA}7$ ,  $A_{MA}7/G\sharp$ ,  $F\sharp_{MI}7$ ,  $B7$ ,  $C\sharp_{MI}7$ ,  $G7(\sharp 11)$ ,  $F\sharp7$ , and  $G\sharp7$ . System A includes  $A_{MA}7$ ,  $E_{MI}7$ ,  $A7$ ,  $D_{MA}7$ ,  $G7$ ,  $A_{MA}7$ ,  $E_{MI}7$ ,  $A7$ ,  $D_{MA}7$ ,  $C\sharp7(\sharp 9)$ ,  $F\sharp_{MI}7$ ,  $B7$ ,  $E_{MA}7$ ,  $C\sharp_{MI}7$ ,  $D\sharp_{MI}$ ,  $D\sharp_{MI}(ma7)$ ,  $D\sharp_{MI}7$ ,  $D\sharp_{MI}(ma7)$ ,  $G\sharp7_{sus4}$ , and  $G\sharp7b9$ . System C includes  $C\sharp_{MI}7$ ,  $C\sharp_{MI}7/B$ ,  $A\sharp_{MI}7(b9)$ , and  $D\sharp7$ . The notation includes various accidentals, ties, and dynamic markings.

Chord progression: G#7, A7, G#7, D7

**A** Chord progression: A#MA7, E#MI7, A7, D#MA7, G7

Chord progression: A#MA7, E#MI7, A7, D#MA7, C#7(#9)

Chord progression: F#MI7, B7, E#MA7, C#MI7

Chord progression: D#MI, D#MI(MA7), D#MI7, D#MI(MA7), G#7sus4, G#7b9

**B** Chord progression: C#MI7, C#MI7/B, A#MA7, A#MA7/G#, F#MI7, B7

INTERLUDE

Chord progression: E, B#MI7, E, F/B

Piano introduction in E major. The right hand plays chords E and Bm7. The left hand plays a bass line with notes E, G#, B, and E.

**A**

1. CHORUS

Chorus melody in E major. The right hand plays a series of eighth and sixteenth notes. The left hand plays a bass line with notes E, G#, B, and E. Chords are indicated above the staff: AMA7, Em7, A7, Dma7, G7sus4, G7, AMA7, Em7, A7, Dma7, C#7, F#m7, B7, Ema7, C#m7, D#m7, D#m7(ma7), D#m7, D#m7(ma7), G#7sus4, G#7.

**B**

Bridge melody in E major. The right hand plays a series of eighth and sixteenth notes. The left hand plays a bass line with notes E, G#, B, and E. Chords are indicated above the staff: C#m7, C#m7/B, AMA7, AMA7/G#, F#m7, B7, C#m7, G7(#11), F#7, G#7.

**A**

Chorus melody in E major. The right hand plays a series of eighth and sixteenth notes. The left hand plays a bass line with notes E, G#, B, and E. Chords are indicated above the staff: AMA7, Em7, A7, Dma7, G7sus4, G7, AMA7, Em7, A7, Dma7, C#7, F#m7, B7, Ema7, C#m7.

$D^{\#}MI$   $D^{\#}MI(ma7)$   $D^{\#}MI7$   $D^{\#}MI(ma7)$   $G^{\#7sus4}$   $G^{\#7}$

**C**

$C^{\#}MI7$   $C^{\#}MI7/B$   $A^{\#}MI7(b5)$   $D^{\#7}$

$G^{\#7}$   $A^7$   $G^{\#7}$   $D^7$

**A**

$A^{\#}MA7$   $E^{\#}MI7$   $A^7$   $D^{\#}MA7$   $G^{\#7sus4}$   $G^7$

$A^{\#}MA7$   $E^{\#}MI7$   $A^7$   $D^{\#}MA7$   $C^{\#7}$

$F^{\#}MI7$   $B^7$   $E^{\#}MA7$   $C^{\#}MI7$

$D^{\#}MI$   $D^{\#}MI(ma7)$   $D^{\#}MI7$   $D^{\#}MI(ma7)$   $G^{\#7sus4}$   $G^{\#7}$

**B**

$C^{\#}MI7$   $C^{\#}MI7/B$   $A^{\#}MA7$   $A^{\#}MA7/G^{\#}$   $F^{\#}MI7$   $B^7$

**INTERLUDE**

$E^{\#}MI7$   $F/B$   $E^{\#}MI7$   $F/B$

$E^{\#}MI7$   $F/B$   $E^{\#}MI7$   $F/B$

**A**

2. CHORUS

AMA<sup>7</sup> EMI<sup>7</sup> A<sup>7</sup> DMA<sup>7</sup> G<sup>7</sup><sub>SUS4</sub> G<sup>7</sup>

AMA<sup>7</sup> EMI<sup>7</sup> A<sup>7</sup> DMA<sup>7</sup> C<sup>#</sup>7

F<sup>#</sup>MI<sup>7</sup> 8va B<sup>7</sup> EMA<sup>7</sup> C<sup>#</sup>MI<sup>7</sup>

D<sup>#</sup>MI D<sup>#</sup>MI(ma7) D<sup>#</sup>MI<sup>7</sup> D<sup>#</sup>MI(ma7) G<sup>#</sup>7<sub>SUS4</sub> G<sup>#</sup>7

**B**

C<sup>#</sup>MI<sup>7</sup> C<sup>#</sup>MI<sup>7</sup>/B AMA<sup>7</sup> AMA<sup>7</sup>/G<sup>#</sup> F<sup>#</sup>MI<sup>7</sup> 8va B<sup>7</sup>

(8) C<sup>#</sup>MI<sup>7</sup> G<sup>7</sup>(#11) F<sup>#</sup>7 G<sup>#</sup>7

**A**

AMA<sup>7</sup> EMI<sup>7</sup> A<sup>7</sup> DMA<sup>7</sup> G<sup>7</sup><sub>SUS4</sub> G<sup>7</sup>

AMA<sup>7</sup> EMI<sup>7</sup> A<sup>7</sup> DMA<sup>7</sup> C<sup>#</sup>7

F<sup>#</sup>MI<sup>7</sup> B<sup>7</sup> EMA<sup>7</sup> C<sup>#</sup>MI<sup>7</sup>

8va D<sup>#</sup>MI<sup>7</sup> G<sup>#</sup>7<sub>SUS4</sub> G<sup>#</sup>7

**C**

$C\sharp_{MI}7$   $C\sharp_{MI}7/B$   $A\sharp_{MI}7(b5)$   $D\sharp7$

$G\sharp7$   $A7sus4$   $A7$   $G\sharp7$   $D7$

**A**

$A_{MA}7$   $E_{MI}7$   $A7$   $D_{MA}7$   $G7sus4$   $G7$

$A_{MA}7$   $E_{MI}7$   $A7$   $D_{MA}7$   $C\sharp7$

$F\sharp_{MI}7$   $B7$   $E_{MA}7$   $C\sharp_{MI}7$

$D\sharp_{MI}7$   $D\sharp_{MI}(MA7)$   $D\sharp_{MI}7$   $D\sharp_{MI}(MA7)$   $G\sharp7sus4$   $G\sharp7$

**B**

$C\sharp7$   $C\sharp_{MI}7/B$   $A_{MA}7$   $A_{MA}7/G\sharp$   $F\sharp_{MI}7$   $B7$

**INTERLUDE**

$E$   $B_{MI}7$   $E$   $F/B$

$E$   $B_{MI}7$   $E$   $B_{MI}7$

**A**

3. CHORUS

AMA<sup>7</sup> EMI<sup>7</sup> A<sup>7</sup> DMA<sup>7</sup> G<sup>7</sup><sub>SUS4</sub> G<sup>7</sup>

AMA<sup>7</sup> EMI<sup>7</sup> A<sup>7</sup> DMA<sup>7</sup> C<sup>#</sup>7

F<sup>#</sup>MI<sup>7</sup> B<sup>7</sup> EMA<sup>7</sup> 8<sup>va</sup> C<sup>#</sup>MI<sup>7</sup>

(8<sup>va</sup>) D<sup>#</sup>MI D<sup>#</sup>MI(ma7) D<sup>#</sup>MI<sup>7</sup> D<sup>#</sup>MI(ma7) G<sup>#</sup>7<sub>SUS4</sub> G<sup>#</sup>7

**B**

C<sup>#</sup>MI<sup>7</sup> C<sup>#</sup>MI<sup>7</sup>/B AMA<sup>7</sup> AMA<sup>7</sup>/G<sup>#</sup> F<sup>#</sup>MI<sup>7</sup> B<sup>7</sup>

C<sup>#</sup>MI<sup>7</sup> G<sup>7</sup>(<sup>#</sup>11) F<sup>#</sup>7 G<sup>#</sup>7

**A**

AMA<sup>7</sup> EMI<sup>7</sup> A<sup>7</sup> DMA<sup>7</sup> G<sup>7</sup>

AMA<sup>7</sup> EMI<sup>7</sup> A<sup>7</sup> DMA<sup>7</sup> C<sup>#</sup>7

F<sup>#</sup>MI<sup>7</sup> B<sup>7</sup> EMA<sup>7</sup> C<sup>#</sup>MI<sup>7</sup>

D<sup>#</sup>MI<sup>7</sup> D<sup>#</sup>MI(ma7) D<sup>#</sup>MI<sup>7</sup> D<sup>#</sup>MI(ma7) G<sup>#</sup>7<sub>SUS4</sub> G<sup>#</sup>7



**C**

C#m7 C#m7/B A#m7(b5) D#7

**A**

A#m7 E#m7 A7 D#m7 G7

A#m7 E#m7 A7 D#m7 C#7

F#m7 B7 8va E#m7 C#m7

D#m7 D#m7(ma7) D#m7 D#m7(ma7) G#7sus4 8va G#7

**B**

C#m7 C#m7/B A#m7 A#m7/G# F#m7 B7

INTERLUDE

E Bm7 E F/B

E Bm7 E Bm7

D.S. AL CODA

The musical score is written in E major (three sharps: F#, C#, G#). It consists of 11 staves. The first two staves show a sequence of chords: EMI7, F/B, EMI7, F/B. The third staff introduces E and BMI7 chords. The fourth staff continues with E and BMI7, ending with an 8va melodic line. The fifth staff features a triplet of eighth notes and a triplet of sixteenth notes, both marked with (8) and a 3. The sixth staff continues with E and BMI7 chords. The seventh staff shows a triplet of eighth notes and a triplet of sixteenth notes, both marked with 8va and a 3. The eighth staff features a triplet of eighth notes and a triplet of sixteenth notes, both marked with (8) and a 3. The ninth staff continues with E and BMI7 chords. The tenth staff shows a triplet of eighth notes and a triplet of sixteenth notes, both marked with (8) and a 3. The eleventh staff concludes with E, BMI7, EMA7, and EMA7(#11) chords.