

could easily be heard as part of an F#m9 chord.

CHANGES IN ARRANGEMENT

Peter Gabriel performs "In Your Eyes" at a steady 88 beats per minute. Jeffrey Gaines clocks in at a relatively languorous 78 beats per minute. Gabriel's chord work is provided by a keyboard, which leaves loads of breathing room for the colorful percussion and ensemble performance of his recording. Gaines follows the advice of this column's title and adds a steady but syncopated strum on acoustic guitar to create the backbone of his arrangement. The two intro patterns are compared in Fig. 1.



Peter Gabriel/Jeffrey Gaines "In Your Eyes"

By Douglas Baldwin

Consider two distinctly different churches honoring the same spirit. In one is a pew where in the other a beam rests. One church sits at the center of town while the other overlooks the country. Yet there is no doubt that both serve the same purpose. Such is the seeming paradox of "In Your Eyes," written and originally recorded by Peter Gabriel and reinterpreted by Jeffrey Gaines. This month, we'll look at two arrangements of the same song, examining just how far the fabric of a song can be stretched without tearing its intentions asunder.

CHORD SUBSTITUTION

The subtle art of chord substitution is often most fully realized in the jazz idiom, where reharmonizations of the standard repertoire are considered vital to a performer's identity. But even in the complex realm of jazz, alternate chords are largely built upon a formal logic that traces them back to the original changes. As in a competent jazz interpretation, Jeffrey Gaines' reharmonization of "In Your Eyes" is logically related to

Gabriel's original chords.

Peter Gabriel opens with Bm-D/F#-G-D, a two-measure chord progression that is used for his verses as well. Jeffrey Gaines toys with this progression in two ways. Firstly, his intro becomes Bm-A-D, substituting an A chord for Gabriel's D/F# chord, and a D chord for Gabriel's G chord. Secondly, he returns to Gabriel's G chord at every fourth bar of the verse, creating a sequence of four measures rather than two. Each arrangement's pre-chorus is relatively consistent; Gaines simply omits the original's Bm chord. The choruses have still more substitutions: Gabriel's sequence of E-F#m-A/C#-D becomes, in Gaines' arrangement, E-Amaj7-Dsus2-Amaj7 (the Amaj7 chords

are played on keyboards).

While these choices may seem far-flung at first, they all honor the keys in which they occur. The verse is in the key of Bm, which contains the triads Bm, C#, D, Em, F#m, G, and A. Review Gaines' chords and you'll see that while his progression differs, the tonality remains. The same is true of the chorus, which modulates to the E Mixolydian mode. Here the chord menu consists of E, F#m, G#, A, Bm, C#m, and D triads. Again, Gaines stays in the ballpark. The inclusion of Amaj7 adds an "inside" "G#" while the Dsus2 is colored with a diatonic "E."

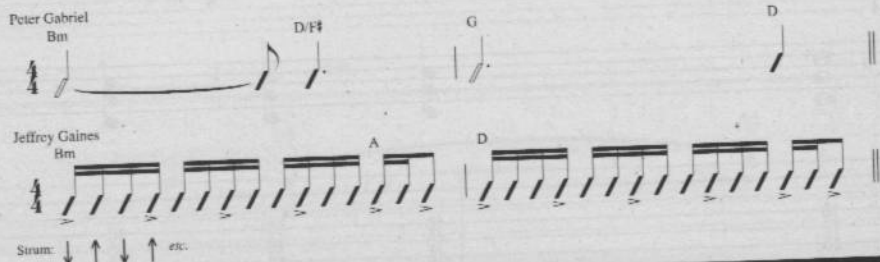
By the way, another clue to Gaines' choice of chorus chords lies buried in Gabriel's Coda 1. Here Gabriel uses E-F#m-D. Compare this with Gaines' E-Amaj7-Dsus2-Amaj7. Amaj7 can be viewed as an "upper extension" of F#m: both chords share the notes "A" and "C#", and Amaj7's 5th (E) and 7th (G#)

Refer to the parenthesized information in our transcription and you'll see that Jeffrey Gaines has deleted some of the stretches of "ambience" in Peter Gabriel's version of "In Your Eyes." Overall, Gabriel's arrangement feels more open and bright; Gaines' sounds more intimate and dark.

THE MELODY

Because Jeffrey Gaines has hewn so closely to Peter Gabriel's melody, his arrangement remains easily recognizable. The few melodic changes Gaines introduces simply shy away from Gabriel's edge-of-his-range high "A" notes in favor of lower pitches which, again, underline his personal reading of the song. There's an important lesson here for those who wish to add their stamps to the music of others: A good arrangement honors a song's original melody—the part on which the vast majority of listeners focus. ♪

Fig. 1

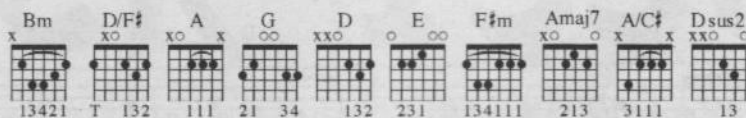


IN YOUR EYES

As Recorded by Peter Gabriel and Covered by Jeffrey Gaines
(From the Geffen Recording SO; Gaines' Version is from the Artemis Recording ALWAYS BE)

Arranged by Adam Perlmutter

Words and Music by Peter Gabriel



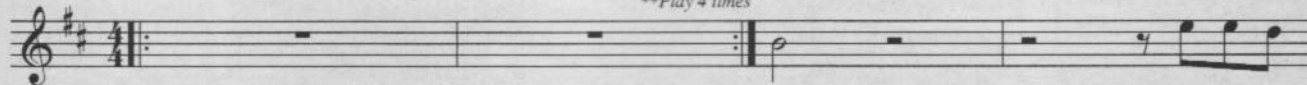
Intro

Moderate Rock

Verse

Bm D/F# G D Bm D/F# G D
*(Bm) (A) (D) (Bm) (A) (D)

**Play 4 times

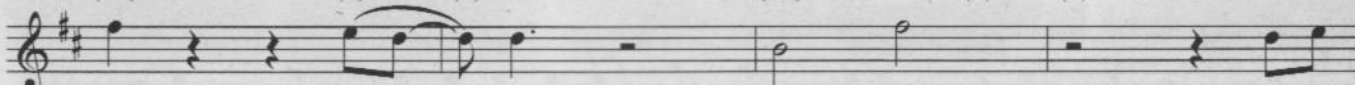


*Chord symbols in parentheses represent Jeffrey Gaines' arrangement.

1. Love, I get so
2. Love, I don't

**Jeffrey Gaines plays twice.

Bm D/F# G D Bm D/F# G D
(Bm) (A) (G) (Bm) (A) (D)



lost like to see— some — times. Days pass, much wast - ed, and this
so much — pain. So much wast - ed, and this

Bm D/F# G D Bm D/F#
(Bm) (A) (G) (Bm) (A)



emp - ti - ness — fills my — heart. — When I want to run -
mo - ment keeps slip - ping a - way. — I get so tired, —

G D Bm D/F# G D
(D) (A) (G) (A) (G)



— a - way, — work - ing I drive hard off — in — my car. —
work - ing so hard for our sur - viv - al.

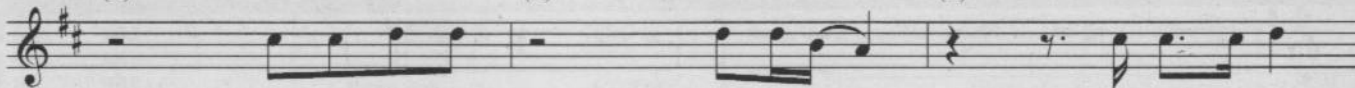
Bm D/F# G D Bm D/F# G D
(Bm) (A) (D) (Bm) (A) (G)



But which - ev - er way — I go I come back to the place you are. —
I look to these times — with you to keep me a - wake and a - live. — }

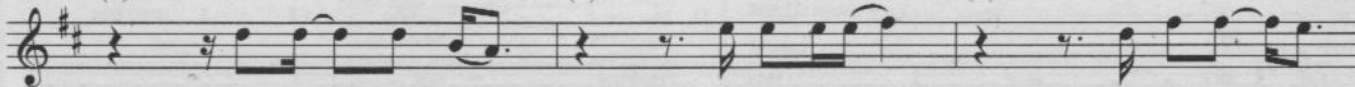
Pre-Chorus

A Bm G A Bm
(A) (G) (A)



All my in - stincts, they re - turn. — The grand fa - cade

G A Bm G
(G) (A) (G)



so soon — will burn. — With - out a noise, — with - out my — pride,

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In Your Eyes

A (A) Bm G (G)

I reach out— from the in - side.—

In your
*Jeffrey Gaines' version continues to Chorus(then to Coda 2, where indicated).

Chorus

E (E) F#m (Amaj7) A/C# (Dsus2) D (Amaj7) E (E) F#m (Amaj7)

eyes, the light, the heat.— I am com - plete.— I see the door - ways

A/C# (Dsus2) D (Amaj7) E (E) F#m (Amaj7) A/C# (Dsus2) D (Amaj7)

of a thou - sand church-es. The res - o - lu - tion of all my fruit - less

E (E) F#m (Amaj7) A/C# (Dsus2) D (Amaj7)

search - es. Oh,— I've— seen the light— and— the

E (E) F#m (Amaj7) A/C# (Dsus2) D (Amaj7) E (E) F#m (Amaj7)

heat. Oh,— I wan-na be— that com - plete. I wan-na touch—

A/C# (Dsus2) D (Amaj7) E (E)

To Coda 2 ⊕

— the light,— the heat— I see in your eyes.—

*In Jeffrey Gaines' version, one meas.

Interlude

Bm (Bm) D/F# (A) G (D) D Bm (Bm) D/F# (A) G (D) D

D.S. al Coda 1

⊕ Coda 1

E F#m D E F#m D

eyes. In your eyes. In your

D.S.S. al Coda 2

⊕ Coda 2

E (E) F#m A/C# D E F#m A/C# D

Outro w/ misc. Vocals Repeat and fade

your eyes.—

*Jeffrey Gaines' version ends with four meas. of E.

E
Inv
HO
HA
R
JUN
• Har
• Dig
of A
• The
• Hot
• Bob
APR
• Keys
• Ride
• Styl
• Mas
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MAR
• The
• Tips
• Und
• Jona
• Clea
• Requ
• Briar
JAN
• The
• Thin

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