Every Little ThingShe Does Is Magic

Words and music by Sting, arranged by Claus Boesser-Ferrari



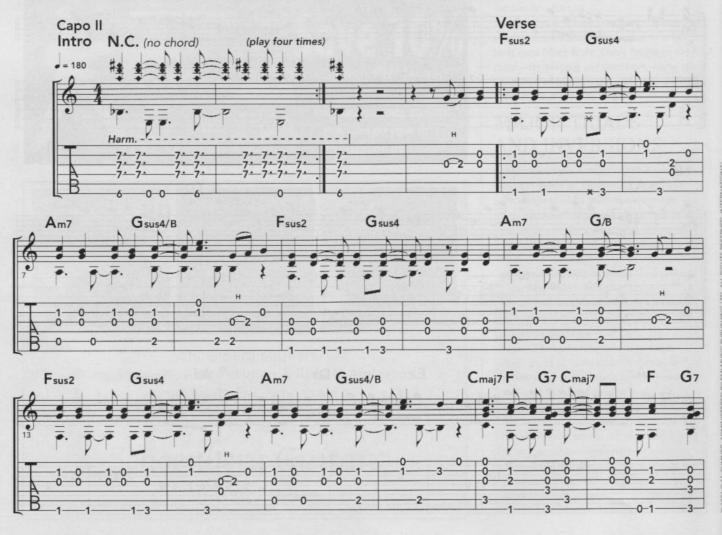
I rediscovered "Every Little Thing She Does is Magic" in the early '90s while touring Brazil, where it played constantly on the radio. At a soccer game in Rio de Janeiro, I saw a young boy accompanying a singer by playing a complex samba rhythm on an empty Coca Cola can that he'd filled with sand. I immediately realized how under-developed my own sense of rhythm was.

After studying various percussion techniques, I could hear the Latin music elements in "Every Little Thing She Does is Magic"—especially the way Brazilian tambourine patterns influence the phrasing of the melody, and how the rhythm of the *surdo* (the large bass drum in Brazilian percussion ensembles) informs the bass line. I felt that influence when I recorded this arrangement on my album *Welcome*.

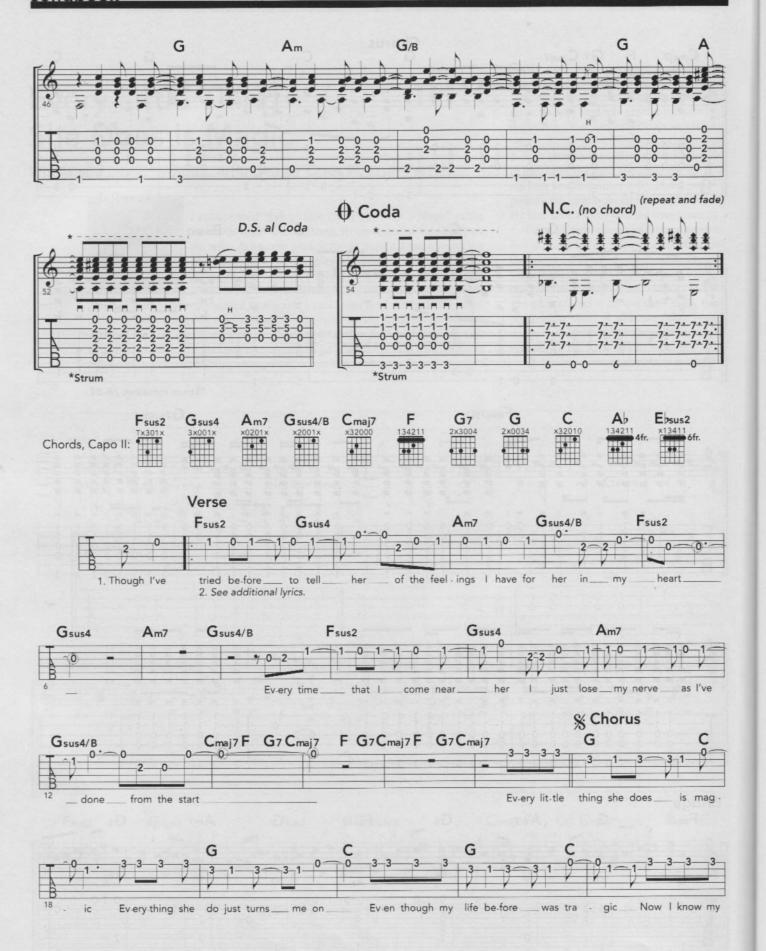
My goal was to create a solo-guitar arrangement that highlighted this Latin tinge. One of the fascinating things about Brazilian music is how multiple rhythmic layers get stacked on top of each other in an interlocking system. Notice how I integrated a Cuban clave pattern into the introduction (the harmonics in measures 1–2) and the *surdo* pattern into my bass line (measures 7–8). These patterns prepare the listener for further rhythmic variety that finds its way into the song's melody.

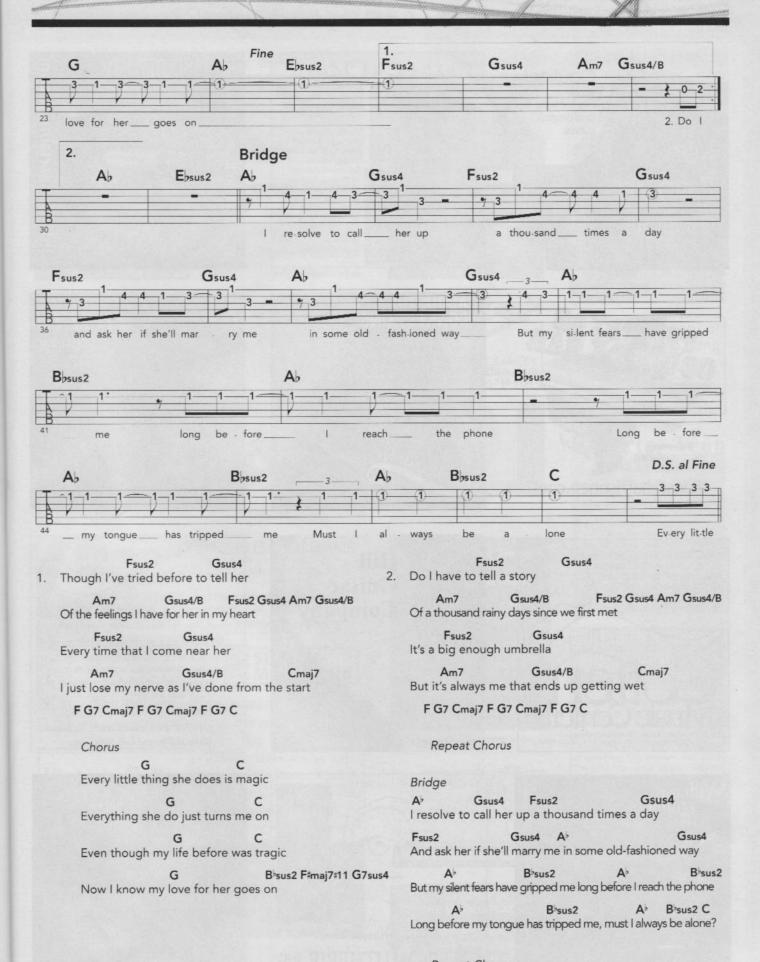
I deviate from the original chord progression at the end of each chorus and throughout the bridge because the new chord changes fit better in this special rhythmic context. I've also changed the melody on the bridge to encourage other players to try the same thing. For a progression closer to what the Police played on their recording, play through the chord symbols for the vocal melody on page 104.

-CLAUS BOESSER-FERRARI









Repeat Chorus