

Figure 2—Interlude

In measure 1, Jamerson works out of the minor pentatonic scale. He plays the root of F, E \flat , and A \flat before changing keys for the root of D \flat , which resolves stepwise to the root of C13 \flat 9 in measure 2.

Measures 3 and 4 constitute a key change from F to F \sharp with the chords moving I- \flat VII- \flat III- \flat VI-V7 as they did in measures 1 and 2. Again, Jamerson follows along with the root notes.

11 Full Band

Fig. 2

1 F Eb Ab Db C13 \flat 9 F \sharp E A D C \sharp 13 \flat 9

(Some-one who needs me. — Some-one who needs me. —)

T 3 3 1 1 4 4 3 4 4 2 0 5 5 4 4 4 1 4 1

Figure 3 – Harmonica Solo

Stevie Wonder's lyrical harmonica solo is played over the same relative chord changes as found in verse 1. If Jamerson's accompaniment was notated as a graph, an amazing picture would appear. Starting with F \sharp on the low E string on the first beat of measure 1, the notes rise and fall in gently undulating patterns in a practically seamless flow until measure 16. Sometimes it takes four measures to reach a crest; other times it takes two or only one. Whatever the arrangement, it sounds completely spontaneous, natural and "organic."

As he began to do in verse 2, Jamerson expands his harmonic palette. In measure 1, he walks chromatically from the \flat 3rd (open A) to the 5th of F \sharp . He continues his climb with the major 7th (E \sharp) that resolves to the root (F \sharp) in measure 2. In measure 10 (F \sharp +), he includes the augmented 5th (D). In measure 12 (B6), he plays both the major 7th (A \sharp) and the \flat 7th (A).

12 Full Band

13 Slow Demo

Fig. 3

Harmonica Solo

1 F \sharp F \sharp + F \sharp 6 D \sharp 7 \flat 9 G \sharp m D \sharp + T 2 0 1 1 2 3 4 3 4 4 3 2 1 1 1 3 2 1 1 0 1 5 4 5