

Shuffle Feel of 120 BPMs

# Chicago

(Has Got Everything You Need)

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Bass Guitar and Horn Parts  
by Fernando Jones

Blues Camp International  
“Chicago (Has Got Everything You Need)”  
Team Building Lesson Plan by Mr. Fernando Jones

**Overview:** This hands-on lesson is designed to effectively teach the 12-bar Blues pattern through the lens of Chicago via the pairing of the call-and-response (voice) and/or accompanying MIDI and analog instruments. As a team building exercise Blues Kids will trade fun facts about Chicago.

**Expectations:** Chicago has many crown jewels and the Blues is its ambassadorial tool of goodwill to the world. Through the lyrics of *Chicago (Has Got Everything You Need)*, this great city will be toured and celebrated. Blues Kids will participate by singing, clapping, and playing their instruments in an interactive online setting.

After listening to the sound recording of “Chicago (Has Got Everything You need)” Blues Kids will be able to:

- Analyze and discuss lyrics of the song.
- Make the connection between the song and popular tourist attractions of the city.
- Recognize the 12-bar Blues pattern and AAB (call-and-response) pattern.
- Recognize the instrument used to make the recording.
- Recognize similes and metaphors used to reference the city’s attributes.
- Perform in collaboration with others by recording (audio and video) themselves singing and playing.

**Materials Needed**

- Chicago (Has Got Everything You Need) MP3 file
- Lyrics and/or song chart.
- Computer device, smart phone or tablet with internet access with audio and video recording capability.
  - Optional but highly useful:
    - Audio Interface
  - Apps we will/may use (some):
    - Zoom, BandLab, Garageband, Music.iLuv, Fender Play (?), iMovie.

Blues Kids will share images that come to mind when they think of Chicago. Can they name songs with “Chicago” as a theme? By camp’s end, we will have at least three full song collaborations from the ensembles. Some may play/record on multiple songs.

- Explain that songs are simply poems set to music. Ask students to name some of the championship teams and popular professional athletes on Chicago teams and list them.
- While listening to the song use the log sheet provided to collect data.
- Get Learners to sing/answer the call lines to demonstrate to power of a catchy song and the call-and- response pattern.
- When finished, place Blues Kids in ensembles of 3 - 4 and have them write and sing additional verses to the song based on information they already know about Chicago (such as the Chicago Bulls, Oprah, sky- scrapers, etceteras) using the instrumental track.

Blues Camp International	Music Lesson: Chicago (Has Got Everything You Need)
<p>1. Effective learning is more likely to occur when learners know what is expected of them.</p> <p>2. Effective learning is likely to occur when learners are familiar with materials, equipment and processes in the learning endeavor.</p> <p>3. Learners' tangible commitment to learning increases the likelihood of student's persistence in completing the course.</p> <p>4. Constant practice and repetition with materials, equipment and processes increase the comfort level of those required to use them.</p> <p>5. Student reflection &amp; recording session</p>	<p><b>Goal 1: Duration 5 minutes.</b> <b>Activities for Pre-course Survey:</b></p> <ul style="list-style-type: none"> <li>- Answer what is the Blues to you?</li> <li>- List 5 words from 5 diff. students to define <i>Blues</i>.</li> </ul> <p><b>Goal 2: Duration 10 minutes.</b> <b>Activities for Listening and Writing</b></p> <ul style="list-style-type: none"> <li>- Blues Kid ensembles will receive lyrics (and rewrite them) and listen to the track in _____ app.</li> </ul> <p><b>Goal 3: Duration: 30 minutes.</b> <b>Activities for Recording Song Version</b></p> <p>Using the guide track as a template, each ensemble will collectively make beats and rhythm tracks using MIDI and or live instruments. They will also choose to break the lyrics/verses in sections to be sung and recorded.</p> <p><b>Goal 4: Duration: 5 minutes.</b> <b>Activities for Presentation Prep</b></p> <ul style="list-style-type: none"> <li>- Each ensemble will prepare and present their master recording.</li> </ul> <p><b>Goal 5: Duration: 5 minutes.</b> <b>Activities for Discussion Topics</b></p> <ul style="list-style-type: none"> <li>- Ask students <i>if their song has the ability to bring them closer as members of this program.</i></li> <li>- The importance of being able to count on and depend on your band mates.</li> <li>- What thoughts come to mind about Chicago when listening to the song?</li> </ul>

## BluesKidsFoundation

### **Chicago (Has Got Everything You Need)**

Words & music by Fernando Jones 6/8/98

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#### *(Verse 1)*

Chicago *(Repeat)*

Has got everything you need. *(Repeat)*

I said, 'Chicago *(Repeat)*

Has got everything you need. *(Repeat)*

We've got a Great Lake and gold plated streets.'

#### *(Verse 2)*

We've got hot dogs *(Repeat)*

And championship teams. *(Repeat)*

We've got Soul Food *(Repeat)*

And championship teams. *(Repeat)*

We're the *City that Works* with a skyline that's *mean!*

#### *(Breakdown)*

We've got . . . theaters and . . . movie shows.

For a . . . couple of bucks, go where you want to go.

I said, 'Chicago . . . *(Repeat)*

Has got everything you need. *(Repeat)*

We've got a Great Lake and gold plated streets.'

#### *(Verse 3)*

C-H-I *(Repeat)* C-A-G-O *(Repeat)*

C-H-I *(Repeat)* C-A-G-O *(Repeat)*

Chicago! Chicago!

#### *(Verse 4)*

Whenever I need a reason *(Repeat)*

A reason to smile. *(Repeat)*

I said, 'Whenever I need a reason *(Repeat)*

A reason to smile *(Repeat)*

I go window shopping on the Magnificent Mile.'

#### *(Verse 5)*

Chicago *(Repeat)*

Has always got something new. *(Repeat)*

Chicago *(Repeat)*

Has always got something new. *(Repeat)*

Chicago welcomes you.

# Chicago (Has Got Everything You Need)

Fernando Jones

Tuning: E2 A2 D3 G3 B3 E4

 Score Settings

 Help



$\text{♩} = 113$

1 2 3 4 5 6 7

Plug in headphones to listen to the notes

*f*

8 9 10 11

12 13

14 15

TAB

0 3 3 0 0 3

3 0 5 5 7 6 5 5 6 7 5 5 7 6 5 5 6 7

5 5 7 6 5 5 6 7 5 5 7 6 5 5 6 7

5 5 5 4 3 3 4 5 5 5 5 4 3 3 4 5

Musical notation for measures 16 and 17. Measure 16 starts with a treble clef and a red measure number '16'. It contains a quarter note G4, a quarter note A4, a triplet of eighth notes (B4, C5, B4), and a quarter rest. Measure 17 starts with a red measure number '17' and contains a quarter note G4, a quarter note A4, a triplet of eighth notes (B4, C5, B4), and a quarter note D5. Below the staff is a guitar TAB system with two lines, 'T' and 'B'. Measure 16 has fret numbers 5, 5, 7, 6, 5, 5, 6, 7. Measure 17 has fret numbers 5, 5, 7, 6, 5, 5, 6. A circular logo with a musical note and a gear icon is on the right.

Musical notation for measures 18 and 19. Measure 18 starts with a red measure number '18' and contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter rest. Measure 19 starts with a red measure number '19' and contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note D5.

Musical notation for measures 20 and 21. Measure 20 starts with a red measure number '20' and contains a quarter note G4, a quarter note A4, a triplet of eighth notes (B4, C5, B4), and a quarter rest. Measure 21 starts with a red measure number '21' and contains a quarter note G4, a quarter note A4, a triplet of eighth notes (B4, C5, B4), and a quarter note D5.

Musical notation for measures 22 and 23. Measure 22 starts with a red measure number '22' and contains a quarter note G4, a quarter note A4, a triplet of eighth notes (B4, C5, B4), and a quarter rest. Measure 23 starts with a red measure number '23' and contains a quarter note G4, a quarter note A4, a triplet of eighth notes (B4, C5, B4), and a quarter note D5.

Musical notation for measures 24 and 25. Measure 24 starts with a red measure number '24' and contains a quarter note G4, a quarter note A4, a triplet of eighth notes (B4, C5, B4), and a quarter rest. Measure 25 starts with a red measure number '25' and contains a quarter note G4, a quarter note A4, a triplet of eighth notes (B4, C5, B4), and a quarter note D5.

Musical notation for measures 26 and 27. Measure 26 starts with a red measure number '26' and contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter rest. Measure 27 starts with a red measure number '27' and contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note D5.

Musical notation for measures 28 and 29. Measure 28 features a triplet of eighth notes (G4, A4, B4) followed by a quarter rest and a dotted quarter note (C5). Measure 29 features a triplet of eighth notes (G4, A4, B4) followed by a quarter rest and a dotted quarter note (C5).

TAB: 5 5 7 6 5 | 5 6 7 | 5 5 7 6 5 | 5 6



Musical notation for measures 30 and 31. Measure 30 features a quarter note (G4), a quarter note (A4), a quarter note (B4), a quarter rest, and a dotted quarter note (C5). Measure 31 features a quarter note (G4), a quarter note (A4), a quarter note (B4), a quarter rest, and a dotted quarter note (C5).

TAB: 7 7 7 6 5 | 5 6 7 | 5 5 5 4 3 | 3 4 5

Musical notation for measures 32, 33, 34, and 35. Measure 32 features a quarter note (G4), a quarter note (A4), a quarter note (B4), a quarter rest, and a dotted quarter note (C5). Measure 33 features a quarter note (G4), a quarter note (A4), a quarter note (B4), a quarter rest, and a dotted quarter note (C5). Measure 34 features a quarter note (G4), a quarter note (A4), a quarter note (B4), a quarter rest, and a dotted quarter note (C5). Measure 35 features a quarter note (G4), a quarter note (A4), a quarter note (B4), a quarter rest, and a dotted quarter note (C5).

TAB: 5 5 3 2 1 | 0 3 5 | 0 3 5 | 0 3 5 | 3 5 3 0 | (0)



# Chicago

## (Has Got Everything You Need)

Alto Sax by Fernando Jones

♩ = 120

♩ = 120

7

13

18

23

30

36

# Chicago

## (Has Got Everything You Need)

Trombone by Fernando Jones

$\text{♩} = 120$   $\text{♩} = 120$

7

12

17

22

29

35

# Chicago

## (Has Got Everything You Need)

Trumpet in Bb 1 by Fernando Jones

♩ = 120

♩ = 120

7

13

18

24

31

# Chicago

## (Has Got Everything You Need)

Trumpet in Bb 2 by Fernando Jones

$\text{♩} = 120$   $\text{♩} = 120$

7

13

18

24

32

violins

# Chicago (Has Got Everything You Need) - Violin

Fernando Jones

♩ = 120

2 3 4 5 6 7 8

9 10 11 12 13 14

15 16 17 18 19 20 21 22

23 24 25 26 27 28 29 30

31 32 33 34 35 36 37

38 39 40 41 42 43 44 45

46 47 48 49 50 51 52 53

54 55 56 57 58 59 60 61

62 63 64 65 66 67 68 69 70

71 72 73 74 75 76 77 78

79 80 81 82 83 84 85 86 87

88 89 90 91 92 93 94 95 96 97

98 99 100 101 102 103 104 105



Musical staff 1: Bass clef, measures 71-78. The staff contains a sequence of notes with various rhythmic values and rests. Accents (>) are placed under the first note of measures 71, 72, 73, and 77. Slurs are placed over the first two notes of measures 71 and 77. Measure 74 contains a whole rest, and measure 75 contains a half rest.

Musical staff 2: Bass clef, measures 79-86. The staff contains a sequence of notes with various rhythmic values and rests. A slur is placed over the first two notes of measure 79. An accent (>) is placed under the first note of measure 80. Measures 81, 82, and 83 contain whole rests. Measures 84 and 85 contain a half note and a quarter note respectively, both with slurs. Measure 86 contains a half note with a slur.

Musical staff 3: Bass clef, measures 87-96. The staff contains a sequence of notes with various rhythmic values and rests. A slur is placed over the first two notes of measure 87. An accent (>) is placed under the first note of measure 88. Measures 89 and 90 contain a half note and a quarter note respectively, both with slurs. Measures 91 and 92 contain a half note and a quarter note respectively, both with slurs. Measures 93 and 94 contain a half note and a quarter note respectively, both with slurs. Measures 95 and 96 contain a half note and a quarter note respectively, both with slurs.

Musical staff 4: Bass clef, measures 97-104. The staff contains a sequence of notes with various rhythmic values and rests. A slur is placed over the first two notes of measure 97. Measures 98 and 99 contain a half note and a quarter note respectively, both with slurs. Measures 100 and 101 contain a half note and a quarter note respectively, both with slurs. Measures 102 and 103 contain a half note and a quarter note respectively, both with slurs. Measure 104 contains a half note with a slur and an accent (>) under the note.

Cello

# Chicago (Has Got Everything You Need) - Cello

by Fernando Jones

♩ = 120

2 3 4 5 6 7 8

8 9 10 11 12

13 14 15 16 17 18 19

20 21 22 23 24 25 26

27 28 29 30 31 32 33

34 35 36 37 38 39 40 41

42 43 44 45 46 47 48

49 50 51 52 53 54 55 56

57 58 59 60 61 62 63 64

The musical score is written for Cello in 4/4 time with a tempo of 120 beats per minute. It consists of 64 measures across eight staves. The key signature has one flat (B-flat). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as accents (>) and hairpins are used throughout the piece.

65 66 67 68 69 70 71

72 73 74 75 76 77 78

79 80 81 82 83 84 85 86 87

88 89 90 91 92 93 94 95 96

97 98 99 100 101 102 103 104

# CHICAGO

FERNANDO JONES  
ARRANGER

SCORE

$\text{♩} = 120$

$\text{♩} = 120$

Musical score for the first system of 'Chicago'. It consists of six staves: Alto Sax, Tenor Sax, Baritone Sax, Trumpet in B $\flat$  1, Trumpet in B $\flat$  2, and Trombone. The tempo is marked as quarter note = 120. The music is in 4/4 time with a key signature of one sharp (F#). The first measure is marked with a '1' below the staff.

Musical score for the second system of 'Chicago'. It consists of six staves: A. Sax., T. Sax., B. Sax., B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, and Tbn. The tempo is marked as quarter note = 120. The music is in 4/4 time with a key signature of one sharp (F#). The measures are numbered 10 through 16 below the staff.

CHICAGO

Musical score for measures 17-24. The score is arranged in two systems of six staves each. The instruments are A. SX., T. SX., B. SX., B♭ TPT. 1, B♭ TPT. 2, and TBN. The key signature is one sharp (F#) and the time signature is 4/4. Measures 17-20 feature a complex rhythmic pattern with eighth and sixteenth notes. Measures 21-24 show a transition to a simpler, more sustained melodic line.

Musical score for measures 25-33. The score is arranged in two systems of six staves each. The instruments are A. SX., T. SX., B. SX., B♭ TPT. 1, B♭ TPT. 2, and TBN. The key signature is one sharp (F#) and the time signature is 4/4. Measures 25-28 feature a complex rhythmic pattern with eighth and sixteenth notes. Measures 29-33 show a transition to a simpler, more sustained melodic line.

CHICAGO

3

A. Sax. T. Sax. B. Sax. Bb Tpt. 1 Bb Tpt. 2 Tbn.

34 35 36

Detailed description: This is a musical score for the piece 'Chicago', measures 34 through 36. The score is arranged for six instruments: Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), B-flat Trumpet 1 (Bb Tpt. 1), B-flat Trumpet 2 (Bb Tpt. 2), and Trombone (Tbn.). The music is written in 4/4 time. Measures 34 and 35 feature a melodic line for the saxophones and trumpets, with the trombone playing a supporting line. Measure 36 shows the saxophones and trumpets playing a sustained chord, while the trombone continues its line. The score includes dynamic markings such as *mf* and *3f*.