

Ode to Joy - Analysis & E Minor Swing Adaptation

Original: Ludwig van Beethoven (Symphony No. 9) Source: HDpiano arrangement (D major, $\text{J}=128$) Target: E minor swing jazz for "Crescendo i gågata"

ORIGINAL ANALYSIS (D Major)

Melody (scale degrees):

Phrase 1: 3 3 4 5 | 5 4 3 2 | 1 1 2 3 | 3 2 2 -
Phrase 2: 3 3 4 5 | 5 4 3 2 | 1 1 2 3 | 2 1 1 -

In D major (original):

Phrase 1: F# F# G A | A G F# E | D D E F# | F# E E -
Phrase 2: F# F# G A | A G F# E | D D E F# | E D D -

Original chord progression (from sheet):

Part 1 – Theme:

| D | Em/D D | D/A A7 | D/A A/G | D/F# | C#dim/E D | D/A | A |
| D | G/D D7 | Gsus G | D/G Em/G | D/A | A7 D/A | A7 | D |

Bridge section:

| A | D/A | A7 | D/A | A7 | F#/A# F#7 | Bm7 | E7 A D
| G/D | D7 | Gsus Em/G | D/G Em/G | D/A | A7 D/A | A7 | D |

Part 2 – Quiet Variation (p):

| D | (whole notes, sparse) | D/A | A |

TRANSPOSITION TO E MINOR

Method: D major \rightarrow E minor (up whole step, change to minor mode)

Using E natural minor scale: E - F# - G - A - B - C - D

Melody in E minor:

Phrase 1: G G A B | B A G F# | E E F# G | G F# F# -
Phrase 2: G G A B | B A G F# | E E F# G | F# E E -

Basic chord transposition (D \rightarrow Em):

| D major | E minor equivalent |
|---------|--------------------|
| D | Em |

| | |
|-------|--------------|
| A | Bm or B7 |
| A7 | B7 |
| G | Am or C |
| Em | F#m7b5 or Am |
| Bm | C or Cmaj7 |
| F# | G# or G |
| C#dim | D#dim |

SWING JAZZ REHARMONIZATION (E Minor)

Ode to Joy Theme - Swing Version:

8-bar A section:

```
| Em9           | Am7      D7   | Gmaj7          | B7#9          |
| Em9           | Am7      D7   | Gmaj7  C#m7b5 | F#7    B7 |
```

8-bar A' section (return):

```
| Em9           | Am7      D7   | Gmaj7          | B7#9          |
| Em9  C#m7b5 | F#7    B7   | Em6          (B7) |
```

Bridge (B section) - Contrast:

```
| Cmaj7         | Cmaj7      | Bm7          | E7          |
| Am9           | Am9        | F#7#9       | B7sus4  B7 |
```

Complete 32-bar AABA form:

```
A: | Em9 | Am7 D7 | Gmaj7 | B7#9 | Em9 | Am7 D7 | Gmaj7 C#m7b5 | F#7 B7 |
A': | Em9 | Am7 D7 | Gmaj7 | B7#9 | Em9 C#m7b5 | F#7 B7 | Em6 | Em6 (B7) |
B: | Cmaj7 | Cmaj7 | Bm7 | E7 | Am9 | Am9 | F#7#9 | B7sus4 B7 |
A': | Em9 | Am7 D7 | Gmaj7 | B7#9 | Em9 C#m7b5 | F#7 B7 | Em6 | Em6 |
```

MELODY WITH CHORDS (E Minor Swing)

Phrase 1:

```
Em9           Am7           D7
|   G     G     A     B | B     A     G     F#  |

Gmaj7          B7#9
|   E     E     F#   G | G     F#   F#   -   |
```

Phrase 2:

| | | | | | | | | | | |
|--|-------|---|-----|--------|-----|----|---|---|----|--|
| | Em9 | | Am7 | | | D7 | | | | |
| | G | G | A | B | | B | A | G | F# | |
| | Gmaj7 | | | C#m7b5 | F#7 | B7 | | | | |
| | E | E | F# | G | | F# | E | E | - | |

SWING STYLE ADAPTATIONS

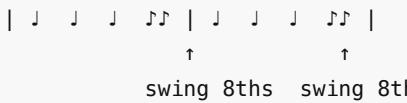
1. Rhythmic Feel

Original: Straight, chorale-like quarter notes **Swing version:** Swing 8ths, laid-back phrasing

Original rhythm:



Swing rhythm (anticipate beat 1 of next bar):



2. Melodic Embellishments

Add grace notes, approach tones, and bebop ornaments:

Original: G G A B
Swing: G (F#)G A B (or: G G~A A~B)
↑
grace note

3. Blue Notes

Add bluesy character with b3 and b7:

- Use Bb (b5 of Em) as passing tone
- Add D natural (b7) for dominant feel on B7

4. Call and Response

Break melody into 2-bar phrases for band interaction:

Bars 1–2: Melody (vocal/sax)
Bars 3–4: Response (piano fill or horn stab)

INSTRUMENT-SPECIFIC SUGGESTIONS

KEYBOARD

Shell voicings for Ode to Joy section:

Em9: E + D + F# (root + 7 + 9)

Am7: A + G (root + 7)
D7: D + C (root + 7)
Gmaj7: G + F# (root + maj7)
B7#9: B + A + D# (root + 7 + #9) - "Hendrix chord"
C#m7b5: C# + B + G (root + 7 + b5)
F#7: F# + E (root + 7)

Comping: Charleston rhythm or sparse quarter notes

BASS - Walking Line

Bars 1–2 (Em9 → Am7 D7):
| E F# G G# | A B C C# |

Bars 3–4 (Gmaj7 → B7#9):
| G A B C | B A# A G# |

Bars 5–6 (Em9 → Am7 D7):
| E F# G A | A B C D |

Bars 7–8 (Gmaj7 C#m7b5 → F#7 B7):
| G F# E C# | F# E D# D |

SAXOPHONE

Tenor (Bb): Written in F#m Alto (Eb): Written in C#m

Play the melody! This is the featured Beethoven quote. Add fills on the responses (bars 3–4 of each phrase).

DRUMS

Relaxed swing feel:
1 + 2 + 3 + 4 +
Ride: X . X X X . X X
Hi-hat: . . X . . . X .

On melody hits, add kick drum accents matching the rhythm.

Bridge: Can drop to brushes for contrast.

GUITAR

Em voicings (open strings work great!):
Em9: 0 2 0 0 0 2
Am7: x 0 2 0 1 0
D7: x x 0 2 1 2
Gmaj7: 3 2 0 0 0 2
B7: x 2 1 2 0 2

Four on the floor, muted strums on 2 & 4.

INTEGRATION INTO "CRESCENDO I GÅGATA"

Option 1: Ode to Joy as the CHORUS

Replace current "La la la" section with Ode to Joy melody:

VERSE (G major feel):

| Cmaj7 | Bm7 E7 | Am9 | D13 | Em7 A7 | Am7 D7 | Gmaj9 | G6 |

CHORUS – Ode to Joy (pivot to Em):

| Em9 | Am7 D7 | Gmaj7 | B7#9 | Em9 | Am7 D7 | Gmaj7 C#m7b5 | F#7 B7 |

The "La la la" lyrics sung to Ode to Joy melody!

Option 2: Ode to Joy as BRIDGE/INSTRUMENTAL

Keep original chorus, add Ode to Joy as featured instrumental break:

...after Chorus 2:

INSTRUMENTAL BREAK – Ode to Joy theme (8–16 bars)

Sax plays melody, band comps

Solo section over Ode to Joy changes

Option 3: Full Song in E Minor

Transpose entire song to E minor for consistency:

VERSE (Em):

| Am7 | G#m7b5 C#7 | F#m7b5 | B7 | Em7 F#7 | F#m7b5 B7 | Em9 | Em6 |

CHORUS – Ode to Joy (Em):

| Em9 | Am7 D7 | Gmaj7 | B7#9 | Em9 | Am7 D7 | Em6 | Em6 |

RECOMMENDED APPROACH

For "Crescendo i gågata" I recommend **Option 1** with modifications:

1. **Keep verses in G major** (original feel, happy vibe)
2. **Use Ode to Joy for chorus** ("La la la" section)
3. **Pivot to E minor feel** on chorus for dramatic contrast
4. **Return to G major** for next verse

This creates a **major/minor contrast** that's very effective in swing:

- Verses: Bright, major, optimistic
- Chorus: Darker, minor, dramatic (Beethoven!)
- Perfect for the lyric "Beethovens Niendes kor stemt opp!"

Key modulation moment:

End of verse: | Gmaj9 | G6 B7 |
 ↑
 pivot chord to Em

Start of chorus: | Em9 | Am7 D7 |

FULL ARRANGEMENT SUGGESTION

INTRO (4 bars): | Em9 | Am7 D7 | Em9 | B7#9 |
(Hint at Ode to Joy, dark intro)

VERSE 1 (G major): "Beethovens Niendes kor stemt opp!"
Standard swing feel, mf

VERSE 2: "Utstillingsdokka i vinduet lo..."

CHORUS 1 (E minor): ODE TO JOY MELODY
"La la la..." sung to Beethoven theme
Sax doubles vocal, f

VERSE 3: "Og kjærighet æ'kke no' spøk..."

VERSE 4: Repeat

CHORUS 2: Ode to Joy again, bigger

BRIDGE: Current bridge material
"Jeg ble stum som en liten kanin..."
Build to climax

SAX SOLO: Over Ode to Joy changes (8-16 bars)

VERSE 5: "Beethovens Niendes..." FULL POWER

CHORUS 3 (Tag): Ode to Joy, repeat and out
Ritardando on final phrase
End on Em6 (hold)

TEMPO CONSIDERATION

Original Ode to Joy: $J=128$ Current Crescendo: 140-150 BPM

Recommendation: Bring tempo to **130-140 BPM** to match both:

- Still energetic for Lindy Hop
- Allows Ode to Joy melody to breathe
- Matches Vårherres Klinkekule tempo (easier for set)