



Note that these are just the most basic versions of the parts. There are many, many subtle variations throughout the duration of the tune (including the intro, which starts with sort of deconstructed versions of the parts and builds up to them). I've got some of the variations written out too, but I'll stick with the basics for the moment.

The only other section of the tune is the bridge. Here are both parts for it (written with the first part over the second part, because I'm too lazy to separate them like I did above):

5 B^b7 B⁹(b5) B^b7 A⁹(b5)

7 A^{b9}sus B^b7(#5)

Note the chord alterations (which I have never heard played right by a single cover band that I wasn't in, threatening the other members with bodily abuse if they didn't catch them): B^b7, B⁹(b5), B^b7, A⁹(b5), A^b9sus, B^b7(#5).

So then, what can you do with this information?

If you're fortunate (?) enough to be in a band with two keyboard players, then obviously one of you can take each part. That's how Stevie has done it live for quite a while now. In his live DVD from 2008(?) there are a couple good shots of the other keyboardist playing the secondary part.

The other 99% of the time, when you're the only keyboardist but you have a guitarist, you can play the main part and have the guitarist cop the secondary part as closely as he can. Of course he won't be able to get the low Eb's, but the rest is easily doable. That's how Stevie used to do it live back in the day, before he had another keyboardist in the band. You can find old videos from when Micael Sembello was in the band, and he was doing just that. Note: I've noticed that some guitarists will want to play it up an octave, for reasons I don't understand (maybe because they're not used to playing thirds on the two lowest strings, which this part requires?). At any rate, don't let them! It'll sound like crap!

If there is no guitarist, or if he's unable or unwilling to cop the secondary part (and you're sadly not in a position to fire him), you can incorporate the most crucial elements of both parts into a single part. To my ears, the most critical aspect of the secondary part is the first bar, lower staff, upper line — that Bb, C, Db, C, Bb line. If you can incorporate those notes into the main part, that will get you pretty close (and put you above 99% of people who play the tune). Here's more or less how it comes out when I do it:

"That's cool," I hear you say, "but what about the horns?" Yes, it's an unfortunate fact of life: synth horns suck, but sometimes we have to do them. The simple solution: play two distinct, complex Stevie Wonder keyboard parts simultaneously with just your left hand, while playing the horn part with your right. Or at least, come as close to that as you can.

In practice, for me that means playing the left-hand portion of the "combined" part above, along with the low Gb's from the right hand's part. That is, on beat 2 of the first bar, instead of just playing F and Db, I play Gb, F and Db. And on beat 2 of the second bar, I hit the Gb instead of resting. The "x" chords I don't play. Of course you lose

something by not playing them, but that's the least crucial element.

Thus ends my dissertation/tutorial on this tune. As you can probably tell, it's something I have devoted a *lot* of time and effort to. Hope it's helpful!