

# Baby I'm A Star

© 1984 Controversy Music/Warner Chappell Music Ltd., London W1Y 3FA  
Words and Music by Prince

## Guitar

It is pretty difficult to hear the guitar sound clearly because, in the mix, it fuses in with the keyboards, both instruments taking the chord passages. But on the whole, the guitar role consists of chordal playing and riffing. It isn't all that easy to recreate the original guitar part so, this one may demand some practice. As for the guitar sound, natural overdrive from the amplifier gives a more appropriate sound than a fuzz effect.

## Keyboards

The keyboards in this piece have a rare acoustic sound quality about them, especially the piano part, so a good voice setting for the piano is an important element in trying to match the record. The same really applies for the strings sound as well. One keyboard player is basically sufficient, however, it might prove necessary to rope in some support on the refrain towards the end, in the last part of the song.

## Bass

Throughout the whole song, the bass stays on one figure, playing a solid, rhythmical stream of eight note octaves on the chord root.

## Percussion & Drums

Aside from a tambourine, the percussion part also features synth percussion, firstly on the second beat of the fifth and sixth bars of "intro 2" and then again in the latter half of the song, although this sound could have also been produced by an electronic drum. The drum part, together with the bass, never lets go of the underlying pattern that drives the song, remaining unwaveringly fixed to the four beat bass/snare rhythm.

8x Repeat

Intro. I G (onA) D (onA) A G (onA) D (onA) A

Vo.

Chor. 8x only 1 2 3 4 !

Gt.

Kb. Strings 2

Ba. Flanger 1 8x only 2

Perc. Tambourine 5-8 only 1

Dr. 1

Key ❶ : For this glissando, go for a dramatic crescendo, putting a bold accent on the 1st note.

Ba. ❶ : The strings have to be muted and played with percussive slap bass. On the record, there is also some effective use of a flanger here.

Perc. ❶ : The tambourine sounds awful if it gets too slack. Avoid this by sticking close to the hi-hat.

G(onA) D(onA) A A Intro 2 D C(onD) G(onD) D

C(onA) C(onA) G(onA) C(onA) G(onA) D C(onA) G(onA) D C(onA)

Dr. ① : As in perc ①, the hi-hat needs a tight unison with the tambourine.

Gt. ① : Choose a dirty tone and work in the following chord phrases tightly with the piano.

Key. ② : This requires a voice as close as close as possible to real strings and a tight staccato attack with your right hand.

C (onA) G (onA) C (onA) G (onA) G (onA) D (onA) A A D C (onD) 2x G (onD) D

Hey Hey look me ov - er  
 Hey take a lis - ten

Hey 2x ③ 2x 2x

Tell me do \_ U like what \_ U see \_  
 Tell me do \_ U like what \_ U hear \_  
 Hey I ain't got \_ no \_ mon - ey But hon - ey I'm  
 If it don't turn U on \_ just say the word \_ and I'm gone Hon - ey I

The musical score consists of several staves: Voice (Vo.), Chorus (Chor.), Guitar (Gt.), Keyboard (Kb.), Bass (Ba.), Percussion (Perc.), and Drums (Dr.). The guitar part features a complex rhythm with various chord voicings and a '2x' (two times) marking. The keyboard part provides harmonic support with chords and arpeggios. The bass part has a steady eighth-note pattern. The drum part includes a mix of eighth and sixteenth notes, with a specific '2' marking on the second beat of a measure. The lyrics are written below the vocal and chorus staves.

Ba.② : Continuous root to octave bass line (see 'Song Introduction').

Gt.② : Set the guitar up for heaps of distortion. Cut the chord off sharply at the rest mark, muting the strings firmly.

Perc.② : This sharp punctuation on the 2nd beat, made by an electronic drum needs a decisive wack to make it stand out. You will notice from the record and the score that this recurs at other points throughout the song.

Chord progression: C (onA), C (onA), G (onA), C (onA), G (onA), B, D, C (onD), G (onD)

Vo. rich on per - son - al - i - ty Hey check it all out  
 know ain't noth - in' wrong with your ears Hey Hey check it all out

Chor.

Gt. Hey 2x

Kb.

Ba.

Perc. 2x Synth Perc.

Dr.

Chord progression: C (onA), C (onA), G (onA), C (onA), G (onA), D, C (onD), G (onD), D

Vo. Ba - by I know what it's all a - bout Be - fore the night is through U will see my point of view  
 Bet - ter look now or it just might be 2 late My luck's gon-na chance to-night There's got - ta be a bet-ter life Take a

Chor.

Gt. 2x

Kb.

Ba.

Perc.

Dr. ③

Dr. ② : Hit the side cymbal on the 2nd beat of the bar without muting it.

Gt. ③ : Although not written on the score, you should perhaps put in an accent here.

Dr. ③ : The side crash cymbal on the 2nd beat again needs no muting. All the cymbals in this number seem to be side cymbals.

C (onA) C (onA) G (onA) C (onA) G (onA) C D C (onD) G (onD) D

Vo. E - ven if I have to scream and shout — Ba - by I'm A Star Oh oh  
 pic - ture sweet - ie I ain't got line 2 waste — Oh Ba - by I'm A

Chor. star ooh

Gt.

Kb.

Ba.

Perc. 2x

Dr.

C (onA) C (onA) G (onA) C (onA) G (onA) D C (onD) G (onD) D C (onA)

Vo. Might not know it now — ba - by but I R I'm a star Oh ooh I don't want 2 stop

Chor. star

Gt.

Kb.

Ba.

Perc. 2x

Dr.





D C (onD) G (onD) D C (onA) C (onA) G (onA) C (onA) G (onA)

Vo. Oh Ba - by ooh ba - by I don't want to stop 'til I reach the top Sing it  
 Ba - by ba - by ba - by ba - by Some - bo - dy

Chor. Ah ooh

Gt.

Kb. 2x

Ba.

Perc.

Dr.

F G (onA) D (onA) A A G 3 times Repeat

Vo. Yeah shu shu Ah

Chor. We are a star 3x Synth. Solo

Gt.

Kb. x tacet

Ba.

Perc.

Dr.

Dr. ① : The cymbals on the 1st and last quaver beats want to be accented.

Key ④ : This synth solo should only be performed the 3rd time around in this repeating refrain. Portamento should be added to the synth voice.

Key ⑤ : These back up chords should be left out on the 1st run through and just used on the 2nd and 3rd time repeats.



D C (onA) C (onA) G (onA) C (onA) G (onA) D C (onD) G (onD)

D C (onA) C (onA) G (onA) C (onA) G (onA) H I.2(onA) G D(onA) A

(3 x Synth. Solo)

We are a star

(1 x tacet)

Dr. ② : When playing this cymbal crash on the 2nd beat, the side cymbal should be hit with the right hand and then muted afterwards with the left hand.

Gt. ⑤ : If you want to, you can leave out the one and a half beat rest before the C chord slide and stick it at the beginning of the bar instead.

A D 3. G (onA) (onA) A A G (onA) (onA) D A

Ooh yeah Ah

G (onA) D (onA) A G (onA) D (onA) A G (onA) D (onA) A Dm7