Zig Zag Education

Music

A Level | OCR | H143

Ella Fitzgerald: 'Ev'ry Time We Say Goodbye', 'Too Darn Hot', 'Let's Do It' and 'Anything Goes'

A Level OCR Set Work Analysis

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POD 8161

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Teacher's Introduction

This resource covers **Area of Study 2**: **Blues, Jazz, Swing and Big Band** and the pre
Ella Fitzgerald Sings the Cole Porter Song Book recorded in 1956, released by Verv
recording is referenced throughout the study pack, and you can access it for free
https://open.spotify.com/album/4TY9NjM6oH5kNQkxj5jwiu.

The aim of the resource is not only to familiarise students with the specified song
insight into common jazz harmony, and interpretation and arrangement techniqu
recordings. A glossary of jazz terminology, is included which, if students are unfar
learn. The resource and activities also encourage more critical listening and think
techniques have when used in the context of these songs.

The opening section includes biographies for both Ella Fitzgerald and Cole Porter.
section contextualising the original compositions, and the recordings of them eve
for this album. The main content of the resource is a detailed, bar-by-bar analysis
These are supported by original transcriptions, done by myself, which cover all ch
melodies of the four songs. Additional instrumental sections have often been incl

The tables cover the key features of the accompaniment of each section of each s
analysis of the vocals for that section; this will include the transcription. I would e
together the transcriptions provided to make their own short score or lead sheets
will help them when reading through the tables/analysis. Also, you should encou
themselves the passages that are not included, and there are a couple of activities
sections of transcription. Each song has an introductory section which outlines ba
structure, instrumentation and time signature.

There are varied activities included which cover a range of musical elements and a
as you work through the resource. Some are individual tasks, while others require
which can be done in class. As well as technical features of the songs, the resourc
these techniques in relation to the aesthetic responses to music. There is a sectio
of each song which asks students to compare interpretations. This is to raise awa
songs, and the variety of interpretations jazz musicians have given them over the
exam advice, as well as exam-style practice questions. Suggested answers to all a
included at the back of the resource.

Before starting to look through the resource, it may be a good idea to familiarise t
basic jazz theory that reoccurs throughout the resource (such as II-V-Is and IV-min
will help them understand much of the content of the resource more easily.

For your convenience, links to the websites required for activities
Education's website at **zzed.uk/8161**

Students might find this helpful for accessing the websites rather
each time. As customers report any broken links, we will update t
the links are not working, please inform us by email to **music@zig**

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made to this resource or other Music resources your sc
purchased, and details of any promotions for your su

** resulting from minor specification changes, suggestions from teachers and peer reviews, or occasional errors reported by customers*

Go to **zzed.uk/freeupdates**

Students' Introduction

This resource is intended as an aid to familiarising yourself with the set works fro
Porter Song Book. It covers some contextual and background information on the
Porter and Ella Fitzgerald.

The main bulk, however, is a detailed analysis of each song. This is the section th
preparation, as it contains the kind of detail you will need to provide in your work
own lead sheets or short scores, which can easily be transcribed from the recordi

The way I suggest you do this is write out empty bars following the table outlining
introduction section to the song. Then fill in the chords, melody and any other inf
and transcriptions. This will help give a clear visual guide to each song, and it is h
written music for quick reference when revising.

I have tried to give a holistic overview of each song and aimed to encourage critic
of the different musical techniques used and their effects. Try to follow the analy
different elements mentioned in the analysis and trying to pick them out. For exa
refer to a particular bassline, try to listen and focus on the bass while following w

Also, I have tried to encourage thinking about the entire range of elements in the
harmony, rhythm, lyrics, arrangement and timbre. The board likes examinees to
so try to pay as much attention as possible to all these elements of the songs. I ha
several points throughout the resource to encourage further consideration of the
tackled individually, in pairs or in larger group discussions.

*A web page containing all the links listed in this resource is convenien
Education's website at* ***zzed.uk/8161***

You may find this helpful for accessing the websites rather than typin

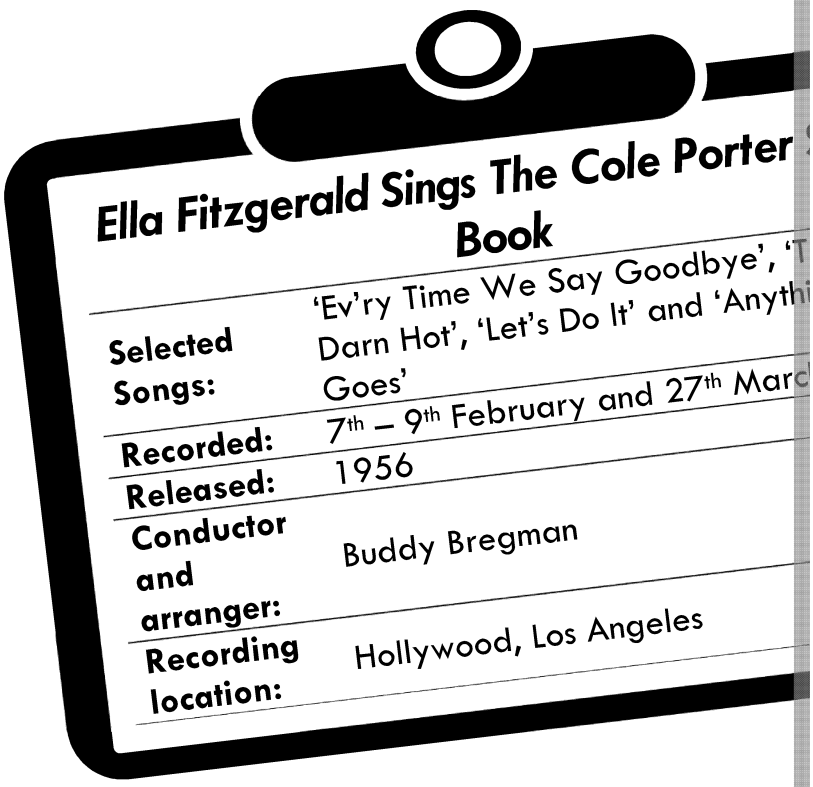
Useful Information abou

Ella Fitzgerald and Cole Porter were both jazz musicians. For this reason, some ke
theory will be used throughout this study guide. For reference, a table of the mai
full list of terms is provided in the Glossary.

Key word	Meaning
Bebop	A style of jazz from the 1940s and 1950s associated wit Parker and Dizzy Gillespie, and characterised by its adv improvised melodies, speed and virtuosity.
Break	Where the rhythm section will stop playing, leaving eit where a soloist can play or sing unaccompanied.
Bridge	A term for the B sections of a tune which uses the form '*middle eight*,' even if not exactly in the middle of the p
Diminished scale	A scale made up of intervals that alternate between a t are two different types of diminished scale, which diffe start with a semitone interval or a tone interval.
Half-diminished chord	This is a chord with a minor 3rd, diminished 5th and min
Harmonic substitution	Where a different chord, that is usually harmonically re composer's original.
II-V-I	A very common chord progression in jazz and is used a tonalities, and to cadence to the I chord.
Improvisation	In its most common usage in jazz, a spontaneously inve chord sequence.
Jazz standards	Jazz versions of show tunes that have become standar usage by a variety of jazz musicians.
Pickup	A note or group of notes on the upbeat which leads int phrase. In classical music, this is called an 'anacrusis'.
Scat singing	A style of vocal improvisation, sung without lyrics to no 'vocables', emphasising texture and rhythmic vitality.
Slash chord	A chord where a prescribed note that is not the root is example a $B\flat^7/F$ is a $B\flat^7$ chord where an F is to be playe
Straight-ahead jazz	This term is often used to describe mainstream jazz, wh from the bebop tradition. Generally makes use of 'swi more progressive styles such as 'free jazz'.
Syncopated rhythm	A simple and steady pulse disrupted by anticipated or
Turnaround	A term used to denote a progression that usually trave used at the ends of sections, or forms, and that resolve

[1] Carr, I, Fairweather, D and Priestley, B, *The Rough Guide to Jazz* (London: Rough Guides,

Contextual Informati



Cole Porter composed most of the songs recorded on this album some time befor
to record it, in 1956. All the songs selected were originally composed for musical
years. 'Let's Do It' initially appeared in one of Porter's first hits, 'Paris', from 1928
with the same title written in 1934; 'Ev'ry Time We Say Goodbye' was first perfor
Lively Arts, and 'Too Darn Hot' is from his longest running and most successful sh
1948. These songs, along with many others Porter wrote, contribute to the music
pieces) that became known as 'The Great American Songbook'.

There is no consensus on a precise list of the songs that make up 'The Great American Songbook', neither is there a physical book; it is simply the name given to the collection of songs many consider to be the most lasting and memorable songs of musical theatre and film from the early to mid twentieth-century (rough dates would be considered to be between the 1920s and the 1950s). Other important composers whose works would be considered essentials in 'The Great American Songbook' are Richard Rogers and Lorenz Hart (a songwriting duo; Rogers wrote the music and Hart the
Berlin, Jerome Kern, Oscar Hammerstein, George and Ira Gershwin, Kurt Weill, Ho
Arlen, among others. To this day, people listen to and perform the shows, play th
reinvent these songs. 'The Great American Songbook' is often referred to as 'Ame

Did you know?

A common practice at the time
write their own melody on the
these composers as a way of a
one cannot copyright a chord
example of this is George Ge
referred to as 'rhythm change
many jazz songs including
Gillespie's **Bebop** standard 'An
in this way is know

These songs were, in many ways, the 'pop music' of their time, and they were oft
musicians would perform and record them almost immediately after their release
shows, as they were all brilliant stand-alone compositions about universal themes
would (and still do) play the songs in a more open and complex fashion by adding
harmonic substitutions and **chord extensions**, and soloists **improvise** over the ch
songs written for the stage from this period are known as **jazz standards** and are
repertoire a jazz musician should know. The fact that all jazz musicians learnt the
entire gigs together without prior rehearsal, or even an agreed set list.

Harmonic substitution
is where a different chord, that is usually harmonically related, is used instead

Chord extension
is when a chord uses added notes, e.g. a 9th, 11th or 1

Improvisation
is, in its most common usage in jazz, a spontaneously invented solo played

Jazz standards
are jazz versions of show tunes that have become standards with repeated and
jazz musicians.

Bebop
is a style of jazz from the 1940s and 1950s associated with players such as
Gillespie, characterised by its adventurous harmonies, improvised melodie

New York was a vibrant place for songwriters to be at the time that Porter was acti
theatres were at their peak of popularity. The famous 'Tin Pan Alley' was at the he
where all the music publishers and composers were based. Among the most famo
and Irving Berlin. The composers included Richard Rogers, George and Ira Gershwi

Aspiring composers would come to the music houses of Tin Pan Alley and exhibit
they would be bought by one of the publishers. The publishing companies bough
was common practice that the firm would often put one of their established comp
composer as opposed to the 'unknown' who wrote it. Once composers had prove
successful songs, they would be hired as one of the 'in-house composers' for a big
in this way, that Porter and many of his contemporaries started out their careers

Although hard to pinpoint, Tin Pan Alley's origins are reportedly from about 1885,
established themselves in same area of Manhattan; it was from this point on that
behind the music industry. In the same way that it is difficult to date its origins, it
Pan Alley faded as a dominant force in the industry. Some cite the Great Depressi
due to the depression's knock-on effect on the music industry, along with technol
consider it to be as late as the 1950s when Tin Pan Alley eventually lost its hold or
the advent of rock and roll which started to take over from this more old-fashione
'The Great American Song Book', 'Tin Pan Alley' is not a physical street, but a nam
publishers were based. It is not entirely clear from where the name originates, bu
that a reporter for the *New York Herald* suggested that the sound of many cheap,
songs in such a small area made a sound reminiscent of the clattering of tin pans.

Cole Porter

Cole Porter was born on 9th June 1891, in Peru, Indiana. Porter was born into a wealthy family. His grandfather James Omar 'J O' Cole was one of the wealthiest men in the area after having made his money in coal and timber.

From a young age Porter showed great interest and promise in music. He started playing the violin aged six and the piano aged eight. He also started composing when he was very young, writing his first song at the age of 10.

He went on to study at the prestigious Yale University in 1909, where he studied English, Music and French. He composed a lot of music while at Yale. He wrote many of the Yale football team's 'fight songs' (the American equivalent of team anthems) and also wrote a number of musical theatre scores for drama societies at the college.

After graduating from Yale he went on to study at Harvard Law School to become a lawyer. It was not long before it became clear that Porter did not wa transferred to Harvard's music department instead. It was around this time that h on Broadway. His first show, *See America First*, from 1916, however, was a flop.

In 1917 Porter moved to Paris, where he was renowned for his lavish parties and gay, which was taboo in society at the time, so during his time in Paris he married ceremony took place in 1919, but it was a marriage of convenience to maintain th expected at the time; each benefited from the other's social status and connectio in many respects, just a façade to hide Porter's sexuality, there was a genuine affe the two, who remained married until Thomas eventually passed away in 1954.

In the early 1920s Porter worked and lived around Europe, working in Paris and Lo briefly lived in Venice. Although his output was fairly sporadic, one of his most no *Within the Quota* (originally titled *Landed*), written for the Swedish Ballet Compar jazz-influenced symphonic works, predating Gershwin's famous work of this style, months.

After moving back to New York, he began working on Broadway and writing for H more success, and quickly became one of the most influential composers through His first work on his return to Broadway was the 1928 musical *Paris*, which contai song was a hit and was the start of a long and fruitful songwriting career.

He was atypical compared with other Broadway composers since he wrote not on well. He was known for his catchy yet sophisticated melodies coupled with witty, that were shocking for the time. He used frequent modulations and complex harr chromatic chords. Many of his songs follow a verse-chorus structure, with verses song 'Love for Sale' was a huge success but only instrumental versions were playe subject matter of the song, which was prostitution; this was generally considered

In 1937 tragedy struck Porter. He had a horse-riding accident which left him disabled and in terrible pain for the rest of his life. This did not stop him writing, though; in fact it provided a distraction from the constant pain of his injuries. After a few failures in the early 1940s, Porter wrote his most successful work *Kiss Me Kate* in 1948. It ran for 1,077 shows on Broadway and 400 in the West End, and won the Tony Award for best musical. 'Too Darn Hot' was one of the show's big hits.

He continued to write well into the 1950s, and established himself as one of the m
twentieth century, writing songs for film and stage that includes classics such as 'W
'Night and Day', 'I Get a Kick Out of You', 'I Got You Under my Skin', 'My Heart Belo
and 'All of You'. He wrote countless other songs which are much celebrated and fo
His final Broadway production was *Silk Stockings* from 1955, which had the hit son

In 1958, due to ulcers, his right leg had to be amputated. This seemed to have a p
never worked after the operation and spent the rest of his days in relative seclusi
his apartment in New York. On 15th October 1964 Porter died of kidney failure, le
bodies of work of any composer in the twentieth century.

Ella Fitzgerald

Ella Fitzgerald was born on 25th April 1917 in Newport News, Virginia. As a young child, she moved to Yonkers, a city situated just outside of New York City. As a young girl, she was passionate about dancing, and had piano lessons and sang in church as well. Her mother tragically died of a heart attack in 1932, when Fitzgerald was just 15. Fitzgerald briefly continued living with her stepfather in Yonkers until moving in with her aunt in Harlem, New York, in 1933. There is some speculation as to whether Fitzgerald's stepfather was abusive towards her after her mother's death – speculation due partly to her sudden move to Harlem and her erratic behaviour in the period of time afterwards.

She began skipping school and acted as a lookout for a Mafia-run Brothel. She was then placed in an orphanage, and after a short time there attended New York Reform School for Girls, a correctional school 120 miles from New York City. After escaping from there, she spent a small amount of time homeless on th

Her first achievement as a singer was when she won 'Amateur Night' at the Apollo years old and was originally going to dance, but after being intimidated by a danci her, she chose at the last minute to sing. She won the 25 dollar prize. Not long af the opportunity to sing with Tiny Bradshaw's band. It was around this time she m

It was with Chick Webb that Fitzgerald would establish herself as a credible perfor release music that was well received. The first recording released was 'Love and H reached number one in the US charts with the single 'Goodnight my Love' with Be her breakthrough record to be the 1938 version of 'A-Tisket, A-Tasket', which solo Webb's death in 1939, Fitzgerald took over as bandleader and the name of the ba Famous Orchestra'.

In 1942, which was a year after her ill-fated marriage to Bill Kornegay, a convicted 'Famous Orchestra' behind to pursue a solo career. She soon met jazz impresario her manager and would play a big part in both her musical career and this particu material with the vocal group The Ink Spots with 'I'm Making Believe' and 'Into Ea reaching number one in 1946, which added to her popularity.

Throughout the 1940s, Fitzgerald developed her singing style and became well kn impeccable phrasing and 'horn-like' improvisations. While touring with bebop pio became heavily influenced by this new and exciting style of jazz that was developi recordings that demonstrate her innovations in jazz singing are 'Flying Home' fro from 1947. In 1947 she married jazz bassist Ray Brown, who she had met while o 1946. They adopted a son together, Ray Brown Junior.

In 1953 Brown and Fitzgerald divorced, but would they still perform together and was around this time that Fitzgerald joined Norman Granz's legendary 'Jazz at the where she performed and recorded with famous trumpeter and singer Louis Arms Granz's new record label Verve, after leaving Decca, who she had been with since Orchestra. Granz created the label with Fitzgerald as its starting point and main fo to release the renowned Songbook Series, *Ella Fitzgerald Sings the Cole Porter So*

Fitzgerald toured extensively, often touring for over 40 weeks of the year. She re that were also incredibly popular, with *Ella in Berlin* and *Ella in London* being note was bought by MGM in 1963 and, when in 1967 Fitzgerald's contract was not rene music through the record labels Atlantic, Columbia, MPS Records, Reprise, Capitol founded by Granz, and was the label on which the majority of her later work woul mid 1960s and for the remainder of her career. She collaborated with many of th times including Duke Ellington, Louis Armstrong, Dizzy Gillespie, Joe Pass, Count B just a few.

After her years with Verve, Fitzgerald dabbled with material based outside the jaz albums that included renditions of hymns, Christmas songs, soul, and country and **straight-ahead jazz** albums. She also made TV and film appearances during her ca beyond the jazz community, and she was a household name and important public awards, including 14 Grammys, with one of those being a prestigious Lifetime Ach recording was 'All That Jazz' from 1989 and she gave her last performance in 199

Straight-ahead jazz
This term is often used to describe mainstream jazz, which draws its main influen
Generally makes use of 'swing' feel and is in contrast to more progressive

From the mid 1980s her health deteriorated, and she was in and out of hospital fr had respiratory and heart problems, needing a quadruple bypass in 1986. She als complications in 1993, her legs had to be amputated below the knee, and she spe to a wheelchair. Fitzgerald eventually died from her diabetes on 15th June 1996 in made a lasting imprint on the world of jazz, and is still seen as somewhat of a ben

Ella Fitzgerald Sings the Cole Porter Song Book in Con

The 'Songbook Series' are some of Ella Fitzgerald's most celebrated and acclaimed were hugely popular with the general public and critics alike. It was a series of eig 1956 and 1964 and covered the work of composers Cole Porter, Rogers and Hart, George and Ira Gershwin, Harold Arlen, Jerome Kern and Johnny Mercer.

Ella Fitzgerald Sings the Cole Porter Song Book was the first of the series. Fitzgera at the time of its release, having already had a fruitful solo career; and she had co influential jazz artists of the time. Her previous work had encompassed swing and is a marked departure from those styles. She was known for her vocal dexterity, a hadn't been previously heard from a jazz singer. She innovated on songs, **scat sin** 'horn-like' voice, as it was often described at the time. In this record, however, Fi straightforward approach to interpreting the songs. Benny Green said of Ella Fitzg recordings:

> *'… perfect intonation, natural ear for harmony, vast vocal range and purit versions of these beautifully witty, gay, sad, lovingly wrought songs the de*

[1] Carr, I, Fairweather, D and Priestley, B, *The Rough Guide to Jazz* (London: Rough Guides

Green's comments on Ella's performance focus mainly on the aesthetics of her vo
way that Fitzgerald's incredible musicality and enormous technical ability are capi
restraint, that makes this record remarkable. Her often simple, yet moving, interp
work allowed the compositions and lyrics themselves to take centre stage. Porter
challenges to a singer of Fitzgerald's technical ability, which meant Fitzgerald coul
delivery of the tune and lyrics of these songs.

Scat singing
A style of vocal improvisation, sung without lyrics to nonsense syllables known as
and rhythmic vitality.

Buddy Bregman, who used different groupings of personnel taken from his own o
additions, arranged the songs for this album. Both the arrangements and orchest
time, making use of violins, violas, harp, flute and oboe, which were far from conv
size at the time. In the wider world of jazz there had been a decline in the touring
swing era and 1940s. The jazz scene had begun to favour the smaller ensemble, s
made this recording quite distinct from other contemporary jazz that was prevale
the fact that these smaller bands' repertoires also featured much material from 'T
Scott Yanow, in his book *Bebop* remarks on how the series of albums so contrary t
went on to make such a lasting impression:

> *Ella mostly sticks to the lyrics (there is almost no scatting), and the orches
> sometimes a bit straight, but these renditions do justice to the composers' c
> and Ira Gershwin were reportedly among those who thought highly of Ella
> orientated dates are the two that form the Duke Ellington Songbook.* [1]

The 'Songbook Series' as it became known, was quite intentionally in conflict with
Norman Granz, who conceived the idea of the 'Songbook Series', thought it a way
were already immortalised in the jazz community, to a much wider audience. Bop
harmonic substitutions and extensions, are largely dispensed with in favour of a st
compositional focus. This makes this album much more accessible to the average
especially interested in typical jazz recordings.

Granz was instrumental in both the success of these albums and Ella's career as a
Granz recognised the 'star quality' in Fitzgerald's voice. He became her manager s
and the conception of the Verve record label was initiated with the express intent
He had already made his imprint on the jazz world with his 'Jazz at the Philharmon
the jazz combo, almost inseparably associated with the jazz club, to the more form

The first of these was in 1944 and featured Illinois Jacquet, Nat King-Cole, J J John
The series ran at irregular intervals up until 1983 and featured many of jazz's mos
important artists who featured in the concert series include Charlie Parker, Dizzy G
Getz and Oscar Peterson, to name just a handful of the influential musicians who
great success and had a wider social impact than previous concerts.

Granz was an ardent campaigner for racial equality, at a time when racism was bo
American society. The audience for the 'Jazz at the Philharmonic' concerts was un
While on the road, Granz would insist that the black musicians would receive the
musicians in the hotels and venues they stayed at.

[1] Yanow, S, *Bebop* (San Francisco, California: Miller Freeman Books, 2000), p 18

When they began to work on this project, Granz and Fitzgerald sat down with a li
tunes, which was eventually whittled down to just 50. With the help of arranger E
settled on 32 Porter compositions that were to be released on a double LP album.
way that made them much truer to the original versions than many of the moder
have been.

Granz considered Cole Porter's songs to have beautiful melodies which always sh
quality of performance and, for this reason, he chose Cole Porter as the first com
'Songbook Series':

> *… I can only submit that there has been a universal acceptance of Porter's*
> *stood every possible test of time, of good and bad voice, and of good and ba*
> *through it all, the loveliness of the melodies cuts through.*[1]

Granz highlights the 'bridge' of his songs as a real strength of Porter's compositio
great, unexpected twists and turns as Porter reaches the bridge. In most 'Songbo
repeated, often three times more than the bridge, so it is important that when th
real event that punctuates the many repetitions of the A section.

In Porter's compositions there is always an exciting and unforeseen twist or chan
it feels out of place. He will often modulate into different keys; move from major
change the character of the melody, or subject of the lyrics. For example, 'Let's D
outer A sections in the major key with a rhythmically tense, syncopated inner B se
subdominant minor, and flattened mediant keys.

A^1, A^2, bars 1–20	B, bars 21–28	
F maj	D min, B♭ min, A♭ maj	

> *But for me personally there is a special important quality about Porter and*
> *above all, honest craftsmanship. For example, in that part of the song whic*
> *called the 'bridge'… most song writers display a lamentable lack of honesty*
> *honest labour in working out this most difficult part of a song. Porter, on*
> *works hard, at making this part of the song the strongest, and in many cas*
> *of his melody, and that is good. I think no matter what Porter's melody m*
> *understands it and receives that small sense of emotional satisfaction that*
> *make it beautiful…*[2]

[1] Granz, N, *Ella Fitzgerald Sings the Cole Porter Songbook – original liner notes* (Hollywood
[2] Granz, N, *Ella Fitzgerald Sings the Cole Porter Songbook – original liner notes* (Hollywood

Cole Porter's Compositions in Context

The most fondly remembered of Cole Porter's hundreds of compositions are thos
and film. He was one of the biggest names on Tin Pan Alley, and one of the most
and lyricists on Broadway; only he and Irving Berlin, of all the great Broadway son
and lyrics of their works.

Individual songs of his have far outlived the musical shows from which they origin
were more memorable than the storylines. In many of his compositions, the harm
extended chords (such as 7^{ths} and $9t^{hs}$) and chromaticism. However, the fact that
grounded in functional progressions such as cadences makes them accessible to a
underpin catchy melodies that perfectly complement the witty and poignant lyric
musical theatre was a rarity at the time, and helped establish Porter as one of the
and lyricists of the period.

Porter's lyrics are known for their ability to both raise a smile with witty, playful rh
powerful emotions of love and heartbreak, often in one song. They reference eve
and literature to current events, pop culture, human trends, public figures and cel
notes of *Ella Fitzgerald Sings the Cole Porter Song Book*, Fred Lounsberry writes ex
Porter's lyrics. He comments on a number of distinctive features of 'the Cole Port
contrast between the richness of expression and the clarity, relevance and restrai

> *… They contain so many riches that they appear to burst into being like th*
> *nature. And yet, they are rigidly disciplined…. The most elaborate lyric a*
> *pattern and no matter the number or nature of the words, they are always*
> *lines. But even more noteworthy is the fact that everything in a Porter lyr*
> *and diverse its contents may be, always bears directly on the main theme*[1]

Just as Lounsberry makes the observation that Porter would draw on a great diver
lyrics, the very same observation can be made of the music he wrote. His compos
of moods and styles. They range from the most heart-rending, melancholic ballad
numbers. As with most show tunes, Porter's compositions generally follow establ
the widely used forms in classical music, such as sonata, or rondo. The songs of P
are usually comprised of two eight-bar sections arranged to make a 32-bar form.
these sections is AABA, although the arrangements of ABAC and ABAB were also c

Broadway songs also include an opening verse section; they were generally perfor
the plot of the show. They were a way of making the transition from normal dialo
natural, and, in some senses, these are the show tunes' versions of operatic recita
included in versions unconnected to the musicals. However, Fitzgerald, in the 'So
rarely included verse sections; 'Love for Sale' and 'I Get a Kick out of You' are two

Rubato
is a term used to describe music played without a strict pulse, where the musici
sing expressively.

[1] Granz, N, *Ella Fitzgerald Sings the Cole Porter Songbook – original liner notes* (Hollywoo

At a time when classical music was becoming more experimental and niche, Porte
conventional pre-twentieth-century classical music into his own songs, thus addin
to the popular song.

> *Cole Porter was the most gifted of a richly talented generation of composer*
> *popular music in the 1920s and 30s. It had started the century, for the mo*
> *and trite, the gauche, poor relation of classical music. Cole Porter, more th*
> *musically and lyrically sophisticated, emotionally satisfying and subtle.*[1]

Within Porter's use of harmony and the configuration of his melodies, there is oft
formal classical music training, which elevates popular song to the level of 'art' wi
the listener.

> *Classically trained, he could have made a career in 'art music'. Instead he*
> *field. His classical background was of great significance, though, because h*
> *precisely by using the sophisticated techniques of classical music. But he u*
> *pop audience didn't find anything outside or beyond its taste.*[2]

1 Goodall, H, *Cole Porter* (n.p.: howardgoodall.co.uk, 2016) **http://www.howardgoodall**
presenting/howard-goodalls-20th-century-greats/great-dates-cole-porter

2 Howardgoodall.co.uk, 2016

Extension: Cole Porter and the Jewish Music Scene

The majority of the composers operating on Broadway at the same time as Porter Porter as somewhat of an anomaly. In fact, to this day, the Songwriters' Hall of Fa composers and lyricists

In an account of a meeting with Cole Porter at his palatial rented property in Veni contemporary Richard Rogers recalls how Porter informed him of the secret to his The minor-key melodies of such famed Porter tunes as 'Night and Day,' 'Love for S 'unmistakably eastern Mediterranean,' Rodgers wrote in *Musical Stages*, his autol

It is quite difficult to define 'Jewish tunes' in the context of 'The American Songbo are noteworthy. Apart from much use of the minor key, some liturgical melodies no coincidence that some of the top songwriters were the sons of cantors and wo Judaic liturgy from a young age. For example, Gershwin used liturgical melodies a numbers in his opera *Porgy and Bess*: 'It Ain't Necessarily So' comes from a chant the Torah, and the opening of 'Swanee' may be sourced from Sabbath prayers.

Of course, both music and lyrics draw on a variety of traditions:

> *There are also other particularities about the music, bent notes and altered the Judaic tradition on the one hand, and to African-American forms of mu At the same time, the lyric writers set store by their wit and ingenuity, and particular kind of cleverness and humor is part of the Jewish cultural inher*

Although Rogers may have overstated Porter's ability to write 'Jewish tunes', it do Porter was amongst his peers:

> *It is surely one of the ironies of the musical theatre that despite the abunda who has written the most enduring 'Jewish' music should be and Episcopa a farm in Peru, Indiana.*[3]

1 Rodgers, R, *Musical Stages: An Autobiography* (New York: Random House, 1975)

2 Katz, J, *Jewish Songwriters, American Songs* (Washington, Smithsonian.com, 2009): **http://www.smithsonianmag.com/arts-culture/jewish-songwriters-american-songs-**

3 Rodgers, R, *Musical Stages: An Autobiography* (New York: Random House, 1975)

Basic Information and Structure

Key: B♭ major (Cole Porter's original key was E♭ major. This transposition was pres
Ella's vocal range, and is a common practice in jazz.)

Time signature: $^{4}_{4}$

Structure/form: The form and structure of 'Ev'ry Time We Say Goodbye' is typical
two eight-bar sections, the 'A section' and 'B section', that alternate and repeat t
The two sections are arranged like this to make up the 32-bar form:

A	8 bars
B	8 bars
A	8 bars
B	8 bars

This simple form is then repeated, and an intro and outro added, to create the ov
recording. The major part of this recording features the vocal melody, but in the
through (A^3), the form features the orchestra playing a slightly embellished versio
A section played by the strings and the B section played by the woodwind. The ov
displayed in the table below:

Intro	4 bars (1–4)	Instrumental intro
A^1	8 bars (5–12)	Vocal
B^1	8 bars (13–20)	Vocal
A^2	8 bars (21–28)	Vocal
B^2	6 bars (29–34) overlaps with A^3 at the cadence	Vocal
A^3	8 bars (35–42)	String Section soli
B^3	8 bars (43–50)	Wind Section soli
A^4	8 bars (51–58)	Vocal
B^4	6 bars (59–66) overlaps with A^4 at the cadence	Vocal
Outro	2 bars (67–68)	Instrumental outro

Soli
is the plural of solo. In a jazz big band it refers to an entire section playing in h
refers to a divided string section with only one player to

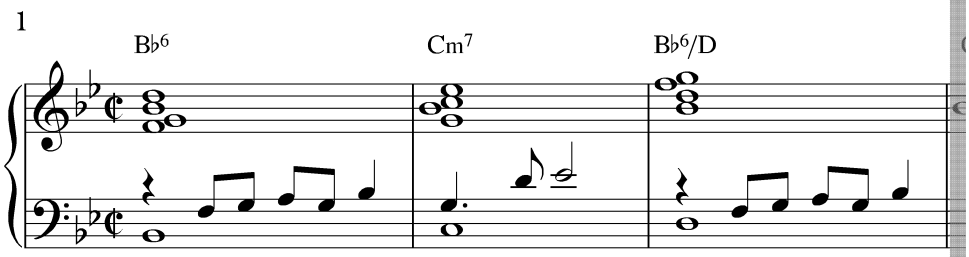
Instrumentation/orchestration: The combination of instruments from the Buddy
particular song is as follows:

Soloist	Vocals
Woodwind	Flute
	Oboe
Strings	Violins
	Violas
	Cellos
	Harp
Rhythm section	Guitar
	Bass
	Drums

The lack of saxophones, trumpets and trombones that feature in many other trac
flute, harp and strings, make this song sound rather old-fashioned, considering th
arranged and recorded. The drums and guitar, which were two of the most typica
the time, and are some of the most audible driving forces in many of the other so
within the overall balance of the other instruments, with bass, strings, harp and w
audible, other than the voice.

Intro

The introduction to this song is a short four-bar instrumental section. The violins
ascend and descend back through the same chords. Along with the violas, they us
called **tremolo**. The harp also plays the same chords on the 1st beat of each bar, v
beat of each bar as well. The chords are simply alternating B♭6 and Cm7, but the B
inversions by the violins, violas and harp, and over the 3rd, which is in the bass. Th
different quality, and creates the ascending and descending **root movement**. The
the cello phrase, which is a repeated two-bar melody. Below is a short score of w
play, along with the chord changes:



A¹ Accompaniment/Harmony

The accompaniment and harmony of the A section, as it first appears, is presente
comparison to how it is played later on in the piece. Both the harmony and orche
first time through this section; this means that the piece as a whole can build and
and instruments to maintain the listener's interest. The chords are, for the most p
B♭ major, but there are times when chords are used which are primarily made up
are momentary and add small instances of tension to the section. The full chord s
found with the musical excerpt in the vocal melody section A¹.

Below is a bar-by-bar explanation of the way in which harmony and other melodic
support the main vocal melody.

Bar	Key Features
Bars 5–7	Bars 5–7 are played as a B♭ **pedal**, which is the overall key of the song. The bass establishes a **two-feel** where the bass plays on beats 1 and 3 ar between the root and the 5th to establish the pedal. The guitar plays B♭ triads on every beat of the bar and continues to **com** style throughout. There is an ascending unison cello line; after initially going down a 6th from t 5th, it then goes up a 2nd, before going back down a tone and repeats this pa There is a simple three-note flute phrase, which answers the vocal melo shifted rhythmically to start on a different part of the bar to compensate the melody. It is based on the 3rd and root.

Activity 1

The musical excerpt below is the cello line played in bars 5–8. Fill in the missing not

Root movement
Is the sequence, and movement, of the root notes of a chord p

Tremolo
Is the rapid repetition of a single note or chord, or rapid alternation betw

Pedal
Is a sustained or repeated note in the bass where harmonies ch

Two-feel
Is where the bass plays on beats 1 and 3 instead of a 'walking bass line', whic bar.

Comping
Is a term used to define playing which concentrates on harmonic and rhythm accompanying. Usually in reference to the rhythm-section in

Bar 8	The bass continues to play the root and 5th in the home key of B♭ while harmonic instruments play a IIm7 – V7 chord progression leading back to B♭. Strictly speaking, due to the pedal being sustained by the bass, it is 5th throughout the pedal is played on the 3rd beat, where it acts as the I chord). A similar flute phrase is played but with the notes transposed up a tone accommodate for the new chord changes.
Bars 9–10	Bar 9 starts on the tonic (or I) chord, following on from the II–V in the p Instead of the pedal or sustained tonic chord, the root movement of th ♭III–II. Harmonically, the II (which is a minor chord) is diatonic to the home ke simply used as a passing chord as a moment of tension, and is played a min chord, which is also diatonic to the home key in other instances of Both the bass and cellos simply play the root on beats 1 and 3 while the continues its comping on the beats as before. On beats 3 and 4 of bar 10 during the Cm chord, the bass plays C to F, v to be another II–V progression, at least in terms of the perceived root The flute plays a similar answering phrase to that used in bars 5–8 exce on beat 4 of bar 9; it goes chromatically down from B♭ to A♭, outlining t chord from Cm7 – D♭ (the 7th to the 3rd).
Bars 11–12	In bar 11 there is a I chord which changes from a standard major chord 7th chord in the second half of the bar; this is once again outlined by the phrase of the cellos, which play a descending chromatic phrase from B♭ (the root to the dominant 7th). In bar 12 the chord changes to the IV minor, which anticipates a change the B section. Again, the cellos descend from the A♭ they ended on in the previous ba minor 3rd of the E♭ minor chord).

A^{1} Vocal Melody

Throughout the song, Fitzgerald sings a fairly straight rendition of the melody, wit
embellishments. The most striking feature of her rendition of the melody is the p
melody. She has an incredibly **laid-back** feel that is quite behind the beat, giving t
on top of the rhythmically solid accompaniment.

Laid-back
When music is played with a very relaxed, slightly behind the

The melody over the eight-bar A section is comprised of a four-bar phrase that is
up a minor 3rd, with slight alterations in bars 10 and 11 to compensate for the lyri
second half. It starts and remains on the 3rd of the B♭ chord on which it begins, an
land on the 3rd of both the Cm^{7}/B♭ and F chords. The introduction of extra chords
movement to the still-stagnant melody, as opposed to the stationary feeling it giv
of bars 5–8. The note sung becomes the 5th of the B♭ chords, 4th of the Cm^{7} and C
chord. The chord of E♭ min in bar 12 means the sung phrase is based on the same
chord as it was in bar 8.

Activity 2

What is the aesthetic effect of using a minor chord in conjunction with the words: *I di*
little?

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.....

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.....

B^{1} Accompaniment/Harmony

The B section, on its first playing, is where the song begins to build, through the u
there is more going on in the countermelodies and accompanying melodic phrase
simplistic accompaniment of the first A section. Tonally it moves away from the B
of the chords in the A section are related. There is the introduction of violins and
that adds further decoration to the melody. The harmonies used travel through d
giving it much more of a sense of movement harmonically. This, alongside the ch
style of accompaniment, gives this section a rather different feel and sound comp
eight bars. The full chord sequence for this section can be found with the musical
section B^{1}.

The table on the next page gives a more in-depth account of how these harmonic
instrumentation are implemented.

Bar	Key Features
Bar 13	After having ended the A section on a IV min chord in bar 12, the c down a semitone to a III min chord. The second half of the bar is a ♭III min, which acts as a **chromatic p** that leads down to the next chord in bar 14 (a II min chord). The cellos play a line that goes up an octave in crotchets from an F 3rd of the D min chord; it then descends chromatically along with t
Bar 14	In bar 14, after the downward chromatic movement of bar 13, it lan chord, which is the start of a **II–V–I chord progression** back into the B♭. On beat 3, violins are introduced and enter playing a **countermelo** ascending quavers, the most rapid phrase in the accompaniment s sudden change in the texture and pace of the accompaniment is in to what has come before. The cellos continue the descending phrase in minims.

Chromatic passing chord
is a chord (usually unrelated to the tonic key) that bridges the gap betwee momentary use of the chord that lies chromatically between them (the harmo that may be used in a melody).

II V I
is a very common chord progression in jazz, used as a means of implying diff the I chord.

Countermelody
is a contrasting melody, played in counterpoint against the main

Bar	
Bar 15	Having been set up by a II–V progression, that would usually be fol major I chord, there is instead a **slash chord** B♭7/F, which is simply in the bass, where the root is the same as the previous chord, an F Then the bass moves from the 5th down to the root, changing to a This is another example of the bass suggesting a II–V–I progressior bass from bars 15 to 16, the progression would be a simple B♭7–E♭, The strings hold sustained chords in minims following on from the in the previous bar.

Bars 16–17	Bar 16 follows on from the B♭^{7} in bar 15 with an E♭ major chord, completing the V–I harmonic move. An E♭ minor chord in bar 17 follows. In relation to the tonic key, this is a VI maj – VI min chord progression, which is a common harmonic movement found in much popular music from the twentieth century. While the VI maj chord is diatonic to the home key, a simple alterat the listener feel much further away from the tonal centre. This is a just the small change of one note in the chord. The violins start bar 16 with a descending quaver line, which leads **rhythm** that winds down into minims. The cellos continue with their descending phrase of minims, causin dissonance. However, there is a crochet rest, on beat one of bar 1 and continue on beat 2.
Bar 18	After some time away from the tonic, we return to the home key. The orchestra and rhythm section carry on comping, and there is a quaver phrase in the violins that leads into the **turnaround**. The cellos break out of the minims and catch the last note of the vi the end of the bar.
Bars 19–20	There is then a turnaround featuring some diminished and half-dim which creates some tension before returning to the A section and h Bar 19 starts on a B♭ dim chord that rises to a F^7, and then goes dow is commonly known as a **half-diminished** chord, after which it goes These two chords form another II–V that leads back to its resolutio (I), when it gets back to the A section. In bar 19, after hearing short brief flourishes from the harp that we earlier in the section, the harp continues to outline the turnaround flourishes in a row; this also adds to the feeling of movement and t The violins play their most rhythmically complex and flowing line so melody decorates the turnaround further, and creates **counterpoi** melody before then leading back to the A section. The cellos continue by playing minims, as they have for most of the

Slash chord
is a chord where a prescribed note that is not the root is to be played in the
B♭^{7} chord where an F is to be played in the bas

Syncopated rhythm
is a simple and steady pulse disrupted by anticipated or del

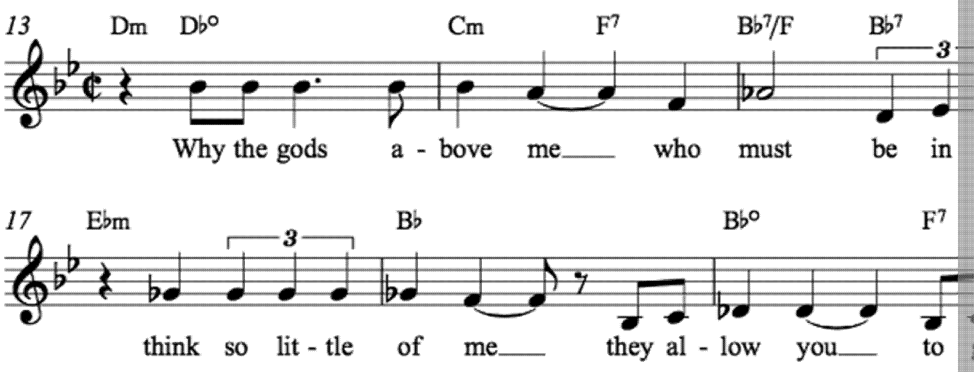
Turnaround
is a term used to denote a chord progression that usually travels through a ran of sections, or forms, and that resolves back to the to

Half-diminished chord
is a chord with a minor 3rd, diminished 5th and minor 7th ab

[1] Carr, I, Fairweather, D and Priestley, B, *The Rough Guide to Jazz*, (London: Rough Gu

B¹ Vocal Melody

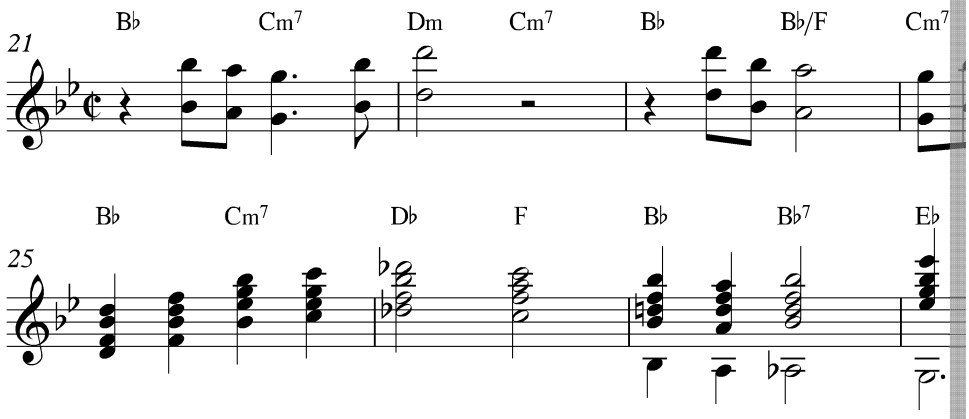
The melody of the B section starts much higher than where it ended in the A secti
a C to a B♭. This is the highest note the melody has hit so far, which adds to the ri
seen in the example below, this section is again comprised of two very similar fou
phrase is lower in pitch in the second half of the section so as to work its way dow
section, which is in a lower register.



The four-bar phrase is slightly altered again to fit the different chord progression a
the phrase is kept the same. Fitzgerald again phrases a lot of the melody in an inc
using a particularly laid-back crochet triplet feel on the words 'so little'. The melo
the chords apart from the first beat of bar 18, where the G♭ (the flat 5th) is used or
usually have an unaltered 5th. As with the A section Fitzgerald is very expressive i
using a generous amount of vibrato, as well as vocal inflections and rhythmic flexi

A² Accompaniment

The accompaniment in the A² section continues to add instruments with increasin
and countermelodies that contribute to the general sense of build-up that has bee
of the A¹ section. The rhythm section continues in a very similar fashion to the pr
contrast in the strings and woodwind. The section begins with an accompanying p
oboe and strings for four bars, which then continues with a lush string section acc
bars. This eight-bar section is shown below:



Bar	Key Features
Bars 21–24	The first four bars (21–24) of the excerpt above are the violin a part is played in conjunction with the main vocal melody as a co is built mainly on **chord tones**. For example, the upward quaver phrase that is played over the 24 uses the notes of a Cm^7 chord, starting on a G (the 5^{th}). The use of the oboe and violins together is a new instrumentati prominence of the countermelody helps maintain the listener's this repetition of the A section; this is in contrast to the stark or
Bars 25–28	In bars 25 to 28 the full string section is used for the first time: v cellos all play at the same time. They are playing in a **homopho** This change to another new instrumentation has a powerful eff listener, since it gives the backings a much richer, fuller sound. The full string section playing the same phrase in harmony is by and densest part of the arrangement up until now, and there is phrase played in **block chords**. These new textures and styles o all help draw the listener in and ensure that the repetition of pr parts of music always sounds new and exciting. The upward movement in bar 25 uses different **inversions** of th follows the contour of the main melodic line. This helps mainta movement even when the harmony is static.
Bar 26	In bar 26 the $D♭^6$ voicing used in the first half of the bar could al as an inverted B♭ minor chord. The $D♭^6$ chord then resolves to the F major triad for the second h which releases the tension.
Bars 27–28	Bar 27 alternates between a normal B♭ triad and a B♭ $major^7$ cho voiced as if it were a D minor chord). Bar 28 moves from a E♭ triad, to a $E♭^6$ (which is voiced the same chord) before resolving to a normal E♭ minor chord.
	In bars 27 and 28 the cellos stop moving in parallel with the other a downward run (notated as the lowest line in the musical examp violins and violas continue to play through the chords with a mor where notes lead into each other via small intervals as opposed t In bars 27 and 28 there are other instances of slight changes to extensions of the chords, which slightly differ from the notes im chord symbols.

Chord tones
are the notes of the chord, denoted by the chord symbol, e.g. Cm^7, used in a
always include the main triad and then any extensions defined by the chord sy

Homophonic
Is a texture consisting of melody and accompaniment or blo

Block chords
as opposed to broken chords, are a chorale-like combination of harmonic

Inversions
are chords where the bottom note is a note other than the root. For example, a
the bottom note of the chord, but still use all the extensions and chord to

A^2 Harmony

Harmonically, since this is an A section, A^2 is, for the most part, similar to A^1. How
differences between the two sections in their harmony. These are detailed in the

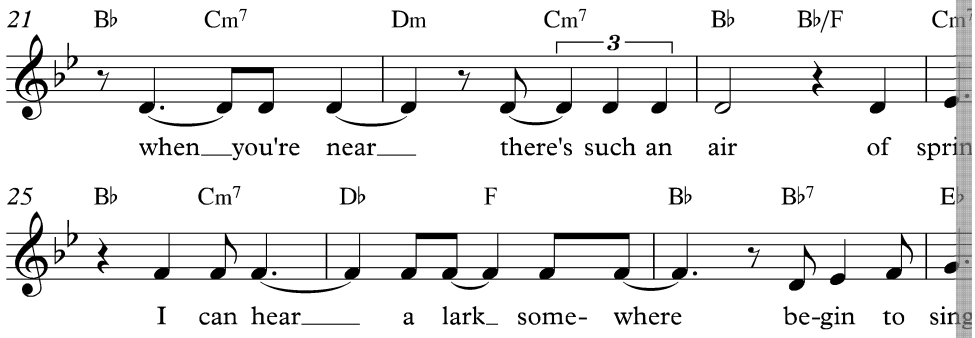
Bar	Key Features
Bars 21–22	As mentioned in the harmonic analysis of the A^1 section, the first fo are played as a B♭ pedal. However, A^2 begins with a chord sequence, which is then used in al repetitions of the A section. The progression is already familiar as in A^1 (bars 9 and 10) a similar progression is used. The basic progression is I–II–III–II, and is show example of the string and wind accompaniment. The difference is that when this progression is used for the first hal section, a D min chord is used (instead of the D♭ chord used in the s when it appears in the second four bars of the section). The D min chord is diatonic to the tonic key of B♭ major, whereas th chord is not.
Bars 23–24	The music returns to the tonic chord of B♭ again – the same chord a but in the second half of the bar an F is played in the bass to produ progression of B♭ – B♭/F. This is then followed by a II–V in the home key (Cm^7–F) which is the II–V as is used in A^1, but since there is no pedal in A^2, the Cm^7/B♭ is to a simple Cm^7 chord.
Bars 25–27	Harmonically, these bars are the same as A^1.
Bar 28	In this bar there are two beats on E♭, which changes to E♭ min, as op to being a whole bar of E♭ min, as it is in A^1.

A² Vocal Melody

In this section, Fitzgerald develops ideas established in the earlier sections of the
accompaniment uses and develops variety in the repetition of sections to maintai
A section, Fitzgerald uses **rhythmic displacement** to change the feel of the melod
notes and words land compare to the first A section. She also continues to use a
the technique, giving the melody a very fluid, floating feel in this section.

Below is an approximate notation of the way in which she phrases the melody, al
precisely the relaxed nature of her singing.

In bars 21–22 and 25–26 you can clearly see the way in which Fitzgerald changes



When compared with what she sings in A¹ (p. 16), you notice the much straighter, s

The slight change of starting on the offbeat of beat 1 (in bar 21), and on beat 2 (in
on the rhythm of the phrases, and all the words land on different beats of the bar
resulting in a more syncopated and complex rhythm.

Rhythmic displacement
is the technique of taking a musical phrase and changing the beat that it starts on,
and placement of notes for the same melody.

B² Accompaniment/Harmony

In this section the accompaniment changes back to a more subdued backing, simi
the instrumentation is stripped back from the fuller orchestration heard in the pr
section and cello. In the section there are more instruments added but they are
restrained way, and are much lower in volume than in the previous section. Harm
differences from the chord sequence used in the B¹ section. The table on the nex
features of the accompaniment in this section.

Bar	Key Features
Bars 29–30	Harmonically, there is no difference between these two bars and bars of the B^1 section. The accompaniment is the rhythm section comping in the same with the two-feel in the bass, and the guitar playing chords on be cellos play the same phrase as the first two bars of B^1 (bars 13 ar There's a short flute interjection in bar 30, which is simply a quic trilled long note.
Bars 31–32	After the II–V in bar 30, in bar 31, instead of the $B\flat^7$/F–$B\flat^7$, which 15 (the equivalent bar in the B^1 section), The chords move from a chord to an E♭. This reduces the length of phrase B^2 from the eig phrase B^1 to 6 bars. Although the qualities of the chords are not 7^{th} to dominant 7^{th}, the specified root notes of the chords create movement. In bar 32 the first two beats are an E♭ minor chord, which is imm preceded by an E♭ major chord. This use of a minor chord immed a major chord with the same root reflects the text of bar 23: 'fro minor'. This is another example of the 'IV–minor' progression th explained in bars 16 and 17 (p. 20). Another interesting observation of the use of harmony here is th chord in bar 31 which was acting as the V of a II–V, the E♭ min wh part of the IV minor movement is also the II of another II–V in ba $A\flat^{13}$). So in one sense the change from E♭–E♭ min is not only a mo IV–IV min in relation to the home key of B♭, but also the V of one the II of another. In other words, the E♭ minor chord which com minor movement is also the first chord of a II–V. The strings are reintroduced playing chords in minims for these t subdued and intrude on the melody less than the previous sectio therefore, much less of a focus.
Bars 33–34	Bars 33–34 are the final two-bar phrase of the section. They rou time through the form through a II^7–V^7 progression ending on th chord of B♭. The countermelody played by the violins circles around the tonic degrees of the scale, anticipating the return of the tonic chord at section A^3.

Activity 3

Compare sections B^1 and B^2. List three differences you notice in the accompanime

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.....

B^2 Vocal Melody

Ella's singing is back to being at the fore, after there has been a build-up in the pr accompaniment over the previous two sections. She continues to use relaxed phr rhythm of certain parts of the melody.

The melody itself is slightly altered from the melody in B^1. It starts off in a similar change in the melody. This is partially to fit the lyric 'how strange the change fro reference to the 'IV–minor' chord movement from E♭–E♭ min that is a focal point It comments on how this subtle harmonic movement very elegantly moves to an the minor chord's similarities to the diatonic major chord. The closing phrase is c resolution to the tonic key.

A^3 String Section Soli

This section is a string section feature, where we hear the cello's play the melody. differences to the other times that the A section is played. Firstly, the section is s the usual eight. This section also uses slightly different chords from other A sectio same chords and melody as in other A sections. However, two bars have been dr been the first four bars of an eight-bar A section, resulting in the six-bar section se harmonic detail is provided by the harp in this section. The rhythm section contin way as in previous vocal sections.

A summary of the section is included in the table below.

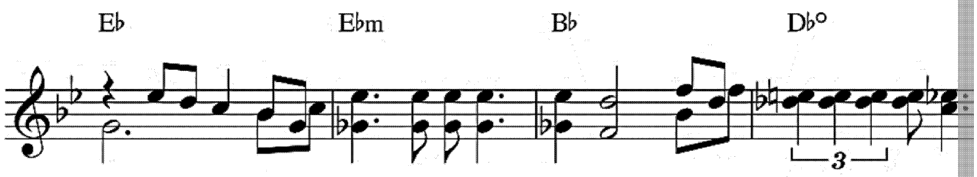
Bar	Key Features
Bars 35–36	The start of section A^3 overlaps with the end of section A^2 as at Fitzgerald sings the word 'goodbye'. A perfect cadence is formed the move from chord V^7 at the end of section A^2 and chord I at the of section A^3. The opening of the vocal melody from section A^1 is played by the violins, at the bottom of their register.
Bars 37–38	This passage is an example of a I–VI–II–V chord progression, anot common progression used in jazz. It is often used as a turnaround, and as a progression that travels through different keys, but the chords used are all strongly relate the tonic key. The violins play an adaption of the main melody. The melody of t section has been slightly compressed to fit the altered six-bar structure.
Bars 39–40	In these two bars a familiar progression is used, but due to the shortened section, it appears on different bars (usually used in the and 6th bar of the A sections). Both the melody and chords are what you would expect to find in sections.
Bars 41–42	These two bars are, again, a slight adaption of the usual melody a chords you would find in the other A sections played by the violin

B^3 Wind Section Soli

(bars 43–50, 2'07''–2'29'')

In this section the flute and oboe take over the melody from the cellos. The first p
the flute, and in bar 46 the oboe joins with a countermelody. The flute and oboe
from bars 47–51. In the final bar, the strings play a rising harmonised phrase ove
section. They finish on a simple D major chord which, when played over an F^7 cho
the 13th and flattened 9th respectively.

Activity 4



The excerpt above shows the main melody of the instrumental section at B^3. Identify
line and label them on the music above.

A^4 Accompaniment/Harmony

(bars 51–58, 2'30''–2'53'')

The accompaniment and harmony for this section are identical to the harmonies a
in the A^2 section. Please refer back to the previous analyses.

A^4 Vocal Melody

As mentioned in the analysis of accompaniment/harmony, this section is essentia
and, as such, Fitzgerald sings the same melody and lyrics as she did in that section
there are slight differences in note placements. In bar 57 for example the pick up
of three quavers to compensate for the lyrics 'begin to', as opposed to the one sy
used in the previous uses of this phrase.

B^4 and Outro Accompaniment/Harmony

B^4 (bars 59–66, 2'54''–3'13'') and Outro (bars 67–68, 3'14"-3'32") Accompanime

As with the A^4 section, this section is, for the most part, a repetition of the corresp
through the form (B^2). For the most part, the harmony is exactly the same as B^2.
section of the last time through the entire form, the end of this section prepares u

The link between the two is interesting since the end of this section is slightly alte
the outro. There is a ***rallentando*** for the last four bars, which leads into the slow

In the last bar (bar 65) there is the only harmonic change of the section, which is t
second bar of a standard B♭ chord. This change of chord is used since the last two
with the two-bar outro to create the same four-bar sequence that was used in the
first four bars of A sections, albeit in a slightly different **harmonic rhythm**.

The strings play the long, sustained chord. The chord being played is a B♭ major c through the C minor chords; this creates moments of tension. The B♭ triad (B♭, D minor (outlined by the C in the bass and the Cm^7 chord played by the harp), becor 11^{th} respectively. This sense of tranquillity from the strings playing the simple tria extensions, is a very effective use of harmony as it gives the sense of travelling th and sounds but with very little movement.

Even though the strings simply hold a single chord for four bars, when used in con sequence, these two simple elements combine to give a rich and sophisticated ha quaver phrase is played by the flute and oboe to round off the melody.

B^4 and Outro Vocal Melody

In this final section of the piece, Fitzgerald again sings the melody in a largely simi the corresponding B section of the first time round, the form B^2. The lyrics are als

There is a slight change of rhythm in bars 60 and 61, and in the last four bars ther a few ornamentations and inflections on the final few long notes. The phrasing ar is notated in the example below. There is no singing over the outro.

The main feature of the vocals in this section is the way in which Fitzgerald leads t the last few bars. She first starts to really pull back on the quavers in bar 62, and next two bars. Despite the *rallentando*, at points she keeps a sense of forward m dictate where the orchestra should play in this loose slowing section. She finishes adds a tasteful vibrato as a slight decoration while the orchestra play the closing p

Activity 5

The interplay between Fitzgerald's vocal delivery, Porter's lyrics and music, and Bre throughout the song might be viewed as modern examples of 'word painting'.

> *Whatever mood the words might suggest, or whatever effect a single word nee in the music. This is the basic idea of 'word painting' used in madrigals throu*

Examples of word painting can be seen in Claudio Monteverdi's *L'Orfeo* (1607), th higher or lower pitches to set a text is often dependent on the meaning of the word 'death' and 'farewell' are set to lower pitches, while words such as 'stars', 'sky' and Similarly, the word 'ohime' (meaning 'alas') is often set to a falling third interval to i

Can you identify sections of this song where the meaning of the lyrics is reflected b performance?

.....

.....

.....

.....

Rallentando
is an Italian term for when music slows down.

Harmonic rhythm
is a term used to describe the rate at which the harmony/cho

[1] *Claudio Monteverdi* (n.p.: n.d, *W W Norton Introduction to Music History Course*: **http://www.wwnorton.com/college/music/listeninglab/demo/just_listen/compose**

Basic Information and Structure

Key: F major (original key B♭ major)

Time signature: $^{4}_{4}$

Structure/form: 'Let's Do It' follows the most pervasive structure used in show tu
comprised of two eight-bar sections, an A and a B section, which are arranged in t
32-bar form.

A	8 bars
A	8 bars
B	8 bars
A	8 bars

The piece starts with a four-bar instrumental introduction and Fitzgerald then sin
which is then repeated. The ending is simply the rhythm section playing a closing
bars and resolves on beat 3 of the last bar of the form, on a held chord, which is s

The overall structure is displayed in the table below.

Intro	4 bars (1–4)	Instrumental
A^1	8 bars (5–12)	Vocal
A^2	8 bars (13–20)	Vocal
B^1	8 bars (21–28)	Vocal
A^3	9 bars (29–37)	Vocal
A^4	8 bars (38–45)	Vocal
A^5	8 bars (46–53)	Vocal
B^2	8 bars (54–61)	Vocal
A^6	8 bars (62–69)	Vocal

Instrumentation:
In this song there is a much simpler, more common-line up of instruments for a ja
used are specified in the table below:

Vocals
Guitar
Piano
Bass
Drums

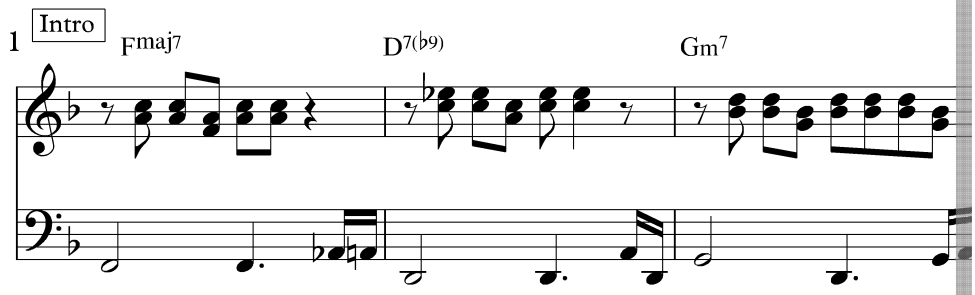
This line-up is classic for a small ensemble accompanying a featured vocalist. The
time, while the piano and guitar switch roles throughout, providing the main harm
answering phrases that embellish the vocals.

Intro
(bars 1–4, 0'01''–0'11'')

The piece starts with the rhythm section playing a I–VI–II–-V turnaround in the to
plays a basic one-bar melodic idea that is played in thirds. This is transposed to fi
intro, and slightly altered at the end to lead into the beginning of the main melod
chords and little answering phrases in the background, while the bass plays a bas
a slightly embellished two-feel. The drums just **play time.**

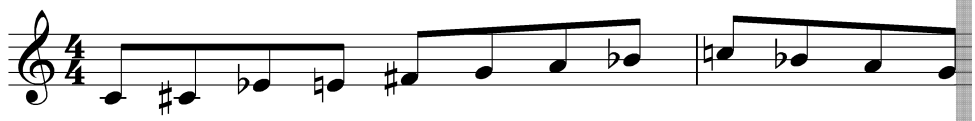
> **Playing time**
> is a phrase used to describe rhythm-section playing, particularly from the drums, t
> beat and rhythm.

The guitar melody and bassline, along with the chord sequence, are notated belo



The guitar melody outlines some more adventurous chord extensions in the 2nd a
chords. The E♭ played on the D7 is the flattened 9th, which gives a more bluesy, di

The C7 chord uses the flattened 9th and natural 13th extensions, over which the gui
diminished scale (see below). This creates another musical tension, before resol
bar of the A section.



The diminished scale in C, starting with a semiton

> **Diminished scale**
> is a scale made up of intervals that alternate between a tone and a semitone. T
> diminished scale which differ depending on whether they start with a semiton

A^1/A^2 Harmony

Throughout this first half of the form, and indeed the rest of the piece, the rhythm style. The bass is usually playing in the two-feel established in the intro. The drum continuously throughout.

The bass and drums act as the main rhythmic anchor of the piece and provide the instruments to interplay with them. The piano and guitar both play a role in comp harmony to the piece.

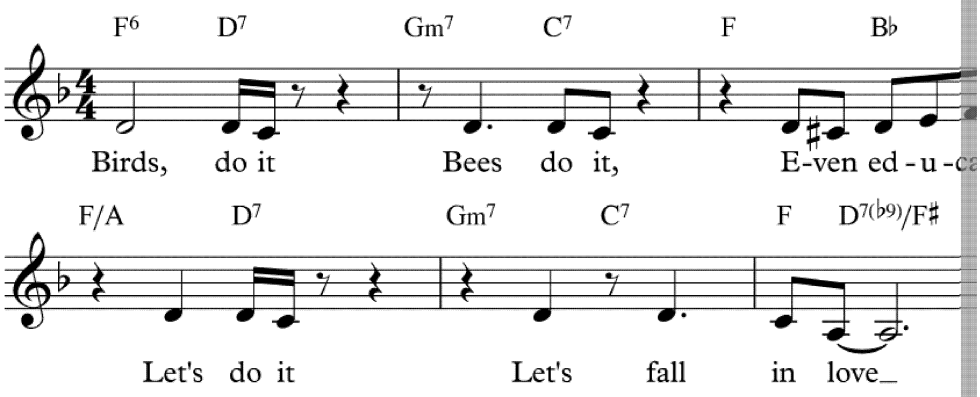
The harmonic features of the first two A sections are outlined in the table below, be found with the vocal excerpt.

Bar	Key Features
Bars 5–6	The A^1 Section begins with another I–VI–II–V in F, as was hea the intro, but while each chord lasted a whole bar in the intr chord only lasts for two beats.
Bars 7–8	Bar 7 starts on an F major chord, which completes the I-VI-II bars 5 and 6, since it is a resolution to the I chord. On beat 3 of bar 7 it goes up a 4th to a B♭ major, which is sus until beat 3 of bar 8, when the chord changes to a B♭ minor. an example of the IV minor progression, substituting the B♭ IV rather than the tonic key, F.
Bars 9–10	Bars 7 to 8 form another I–VI–II–V, but there is a slight alter since the F chord at the beginning of bar 7 (the I) is changed as the bass plays an A (the 3rd of the chord).
Bars 11–12	There is another I–VI–II–V in bars 9 and 10, but with another alteration. The D^7 chord is again inverted with an F♯ in the b changed to $D^{7(\flat 9)}/F\sharp$. Despite this fairly minor change in the it gives the effect of $F\sharp^{o7}$ chord (F♯, A, C, E♭) that adds diversi moment of dissonance to the harmony. The guitar plays a quaver phrase of repeating 3rds that chang fit the chords to round off the section. It is a development of the melody that the guitar played in t intro, which is now cleverly used as a backing for the melody
Bars 13–16	This is the start of the A^2 section. The same chords as the fi bars of A^1 are used.
Bars 17–18	Instead of the I–VI–II–V used in the corresponding bars of A^1 major chord (the I) is changed to an A minor chord to create VI–II–V progression instead.
Bars 19–20	After resolving the III–VI–II–V of the previous two bars with chord (F major), on beat 3 of bar 19 the harmony goes to th major) before returning to the I at bar 20. Beat 3 of bar 20 prepares for the B section, with an A^7 chord is the V of the D minor chord with which the B section begin

A^1/A^2 Vocal Melody

In this piece, the focus is very much on the melody Fitzgerald sings. For the durat
the intro, Fitzgerald is singing the melody, with no instrumental solos or scat singi
Fitzgerald's playful phrasing of the melody is what maintains the listener's interes
ornamentations and rhythmic displacements help add variation and diversity to th

A transcription of the way she phrases the A^1 section is shown below.



As shown in the example above, Fitzgerald alters the rhythm of the melody quite
theme of the melody where the lyric ends with 'do it'. You will hear Fitzgerald do
those phrases which end with the words 'do it' throughout the whole of these tw
repeated material fresh and exciting.

While she does add a lot of variety to the way in which she phrases the melody, Fi
tastefully and subtly and never overdoes the embellishments she adds. The melo
movement with some chromaticism. For example, the phrase in bars 7 and 15 inc
which add some tension to what is, for the most part, a cheery, jovial melody.

B^1/A^3 Section Harmony

As mentioned earlier, the rhythm section continues playing time and comping thr
piece. However, in these two sections there are **breaks** in the accompaniment at
the voice unaccompanied to lead in to the next sections. A more detailed look at
table below.

Break
is where the rhythm section will stop playing, leaving either silence or an open sp
sing unaccompanied.

Bridge
is a term for the B sections of a tune which uses the form AABA. This is also calle
exactly in the middle of the piece.

Activity 6

Research more examples of **breaks** as they were used during the bebop period. Y
most famous from this era, Dizzy Gillespie's 'A Night in Tunisia', which has a break
improvisations begin. Recordings include Charlie Parker's from 1946; Art Blakey's
Birdland; and Dexter Gordon's 1963 recording from *Our Man in Paris*.

Bar	Key Features
Bars 21–22	The music modulates into the relative minor (D minor) in this b modulation is underpinned by a Dm^6 chord in bar 21 followed chord a 4th above in bar 22. This is a common technique used in show tunes, as the **bridge** to move the music into a different key to provide some contras sections. Because it is harmonically related, it sounds different natural harmonic movement to the listener, and is less jarring modulation to an unrelated key would be. It is voiced as a Dm^6. In bar 22 it moves up a 4th to a G minor ch
Bar 23	In this bar, it returns to the tonic key of F major for a bar.
Bars 24–25	Over these two bars there is a II–V–I into the IV chord (B♭). The bar, with each chord lasting half a bar, followed by a whole bar
Bars 26–27	Following on from the II–V–I in bars 24 and 25, bar 26 stays on is changed to a B♭ minor. This has two functions: it is both a IV chord of another II–V–I (into A♭).
Bars 28–29	After landing on the A♭ major chord with flattened 7th on beat is a rhythm-section break. The break continues from the last bar into the 1st beat of bar 2 beat 2, the rhythm section rejoins playing a C^7 chord, which is major chord it returns to at A^3.
Bars 30–31	These two bars are the same I–VI–II–V as used in the first two sections.

Bars 32–33	Instead of the usual I–IV that has been used in previous A se whole bar on the I chord (F major). At the start of bar 33 there is a change of chord from the F m before to F minor. This is the start of another II–V progressi in the second half of the bar.
Bars 34–35	A basic I–VI–II–V is used over these two bars, as opposed to versions used in the first two A sections (I/III–VI–II–V and III–
Bars 36–37	Bar 35 is a whole bar of the I chord (F major) that completes previous two bars. Beat 1 of bar 36 lands on a Gm^7 chord and there is another b remainder of the bar.

Activity 7

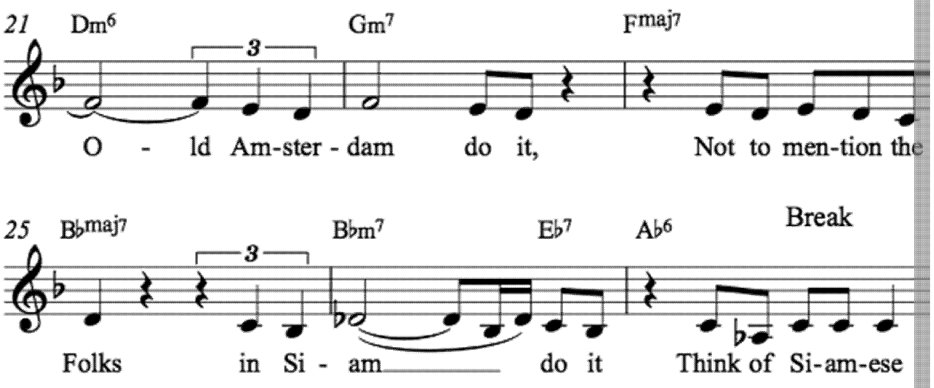
If there were not a rhythm-section break in bar 36, what chord would most likely second half of the bar?

.....

B¹/A³ Vocal Melody

The vocal melody in B^1 outlines the modulation to a minor key that has happen

Fitzgerald persists with the very laid-back feel she was singing throughout the fi various glissandos and vocal inflections to further decorate the melody. An exa ornamentation she adds to the melody in bar 26 on the word 'do' (as seen in th singing just one note for the word, as she usually sings, she uses a quick **enclos** to C); this is a glimpse of Fitzgerald's skills as a soloist and improviser that she u the melody.



Enclosure
is a technique developed and often used in bebop, where the note that the line note above and below. For example, a D then a B would be playe

Fitzgerald keeps excellent time during the break and phrases it in a much more di
pulse going in the absence of any rhythm-section instruments. As soon as the bar
28, she immediately returns to a very laid-back feel as the rhythm section are nov
great example of how she is very deliberate with her phrasing and how she under
instrumental breaks, keeping a strict pulse is essential to make it clear where the
In this section Fitzgerald continues to be more creative and playful with the melo
example, she delays and displaces the words and notes considerably, creating a c
right across the bar line and resolves in a peculiar place in the bar.

Once again, it is hard to notate the phrasing she uses exactly, but a rhythmic appr
from bars 29 to 32 can be found in the excerpt below.

Fitzgerald also adds slight **glissandos** to the word 'let's' in bars 33 and 34 and a lo
'fall' to 'in', also in bar 34.

During the break at bar 36 she maintains a strong sense of pulse, but it is a little m
used in the break at the end of B^1.

Glissando

is when a performer slides slowly between a pair of notes by playing or singin

A^4/A^5 Harmony

The harmony of these two A sections is very similar to the harmony used in previo
below, a brief summary of the chords used is shown, along with an analysis of any
sections.

For information on the function of previously used/analysed harmonies, please re

Bar	Key Features
Bars 38–39	I–VI–II–V
Bars 40–41	I–IV to IV minor
Bars 42–43	I–VI–II–V
Bars 44–45	There have been a few different endings/resolutions to A sections. However, for the first time so far there is a simple I–VI–II–V, without any inversions or extensions, used to end these sections.
Bars 46–53	The chord sequence for A^5 is identical to the progression use A^2. Please refer back for more information.

A^4/A^5 Vocal Melody

During these two sections Fitzgerald continues to find new and exciting ways to re
an incredible display of musicianship considering this is the fourth and fifth repeti
impressive still is the fact that it never sounds forced.

She begins bar 38 with a heavy and fast vibrato, which is a vocal technique she ha
another example of how she uses her technical mastery of the voice to her advan
the song.

Another example of her innate musicality is how she slows down and adds a parti
'Even lazy jellyfish do it', highlighting the relationship between the lyrics and her i

B^2/A^6 Harmony

As with the A^4 and A^5, the harmony is largely the same as used in the correspondi
through the form. Any differences will be highlighted, but for the function of the
please refer back to the earlier analysis.

Bar	Key Features
Bars 54–61	The chord sequence for A^5 is identical to the progression used in A^2. Please refer back for more information.
Bars 62–63	I–VI–II–V
Bars 64–65	Bar 64 I. Bar 65 I becomes II of II–V.
Bars 66–67	I–VI–II–V
Bars 68–69	Following on from the I–VI–II–V in bars 65–66 the song resolves the I chord (F major) at which point the rhythm section plays a closing phrase, which is very bluesy in its sound due to the use o both the flattened and natural 7th degree of the scale. Finally, th harmonies land on a G/F chord on the end of beat 2 in bar 69. The music had already resolved to the tonic key in bar 67, which gives the listener a sense of completeness, but the final chord of G/F leaves us with a much more mysterious and unusual resolution. While still based in the key of F major, the G triad (G–B –D) over root note of F gives the extensions of the 9th, sharpened 11th, an 13th. This suggests a scale of F Lydian (a Lydian is a major scale with a raised 11th), which is the brightest sound of all modes.

B^2/A^6 Vocal Melody

In B^2 Fitzgerald starts with the same phrasing, for the first two bars, as used in the
she uses a larger interval (the perfect 4th between the E and the C on beat 2) than
tune. This, coupled with the rhythmically disjointed version of the melody she sin
the linear phrase that was just a series of consecutive quavers from the previous

Over the break at bar 60, instead of a repeated note, she rocks between the C and
minor 3rd of the $A\flat^6$ respectively (the B is the enharmonic equivalent of $C\flat$) giving i
of just two notes or a repeated note, Fitzgerald sings a little three-note melody to

For the final A section, Fitzgerald still manages to find alterations she can make to
lengthens the phrase in bar 64, which continues to ascend after the initial semitor

As the song comes to a close, she really lays back and distorts the last phrase, add
keeping with the way the rhythm section draws the piece to an end.

While the band plays the closing phrases, Fitzgerald simply holds the last note usi
cuts it off as the last chord from the rhythm section is played and dies away.

Basic Information and Structure

Key: G major (original key C major)

Time signature: $^{4}_{4}$

Structure/form: 'Anything Goes' is another song with a 32-bar AABA form; howev
verse at the beginning. Overall, with the intro, verse, two times through the form
bars. As discussed in the context section earlier, this is an unusual feature in a jaz
displays the overall form divided into individual sections.

Intro	4 bars (1–4)	Instrumental
Verse	16 bars (5–20)	Vocal
A^1	8 bars (21–28)	Vocal
A^2	8 bars (29–36)	Vocal
B^1	8 bars (37–44)	Vocal
A^3	8 bars (45–52)	Vocal
A^4	8 bars (53–60)	Instrumental sc
A^5	8 bars (61–68)	Instrumental sc
B^2	8 bars (69–76)	Vocal
A^6	8 bars (77–84)	Vocal
Outro	6 bars (85–90)	Instrumental

The intro and verse sections begin the piece with a great deal of *rubato*, while the
Fitzgerald's vocal phrasing for their timing. The song finds a strict pulse at the beg
is the beginning of the main form, and continues at that tempo for the rest of the

Instrumentation/orchestration:
In this piece there is a wide variety of instruments used. The intro begins with a m
orchestration for the intro and verse. At the start of the main form, the instrumen
big-band line-up, but with additional strings, and some **doubling**. The table on the
instrumentation of the piece.

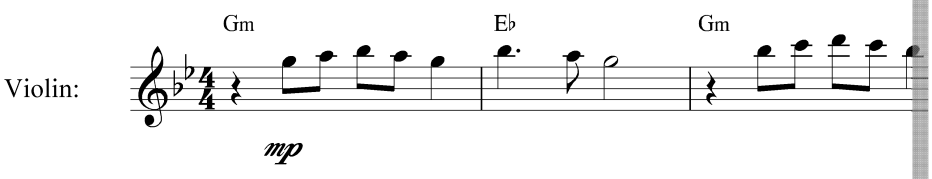
Doubling
is a term used when a member of an orchestra has to switch to a different instrum
of the same family; for example, saxophones in a big band often have to d

Soloist	Vocal
Strings	Violin
	Viola
	Cello
	Harp
Woodwind	Flute
	Clarinet
	Oboe
	Alto saxophone
	Tenor saxophone
	Baritone saxophone
	Bass clarinet
Brass *Often with **mutes***	Trumpets x3
	Trombone x3
Rhythm section	Guitar
	Piano
	Bass
	Drums

Mute
is a device inserted into the bell of a brass instrument to make it s

Intro/Verse Harmony and Accompaniment

While the piece is in G major overall, it starts off in the key of G minor and modul
until resolving to the key of G major at the beginning of the main form (A^1). It sta
melancholy minor phrase while the harp strums chords, and the oboe plays an ac
join in bar 5, and Fitzgerald sings the verse, while the final change in instrumenta
accompaniments from bar 13. The extract below is the violin melody in the first
summary of the harmony and accompaniment of the introduction included in th

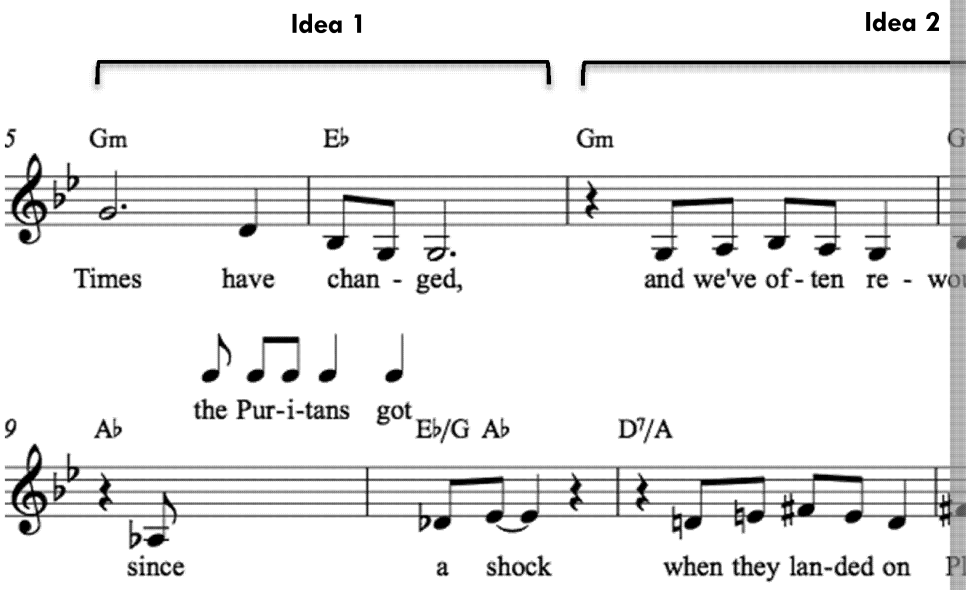


Bar	Key Features
Bars 1–2	The 1st bar starts with a G minor chord from the strings. There is a melody, started by the violins, which is based on the fir the G minor scale. In bar 2 there is a change of chord to E♭ major, and the melody in continues from bar 1 and resolves to the 3rd (G) on beat 3. The bass bows long root notes, while the lower strings hold long c plays an answering phrase on beat 4 of bar 2.
Bars 3–4	In bar 3, there is a return to a G minor chord for another bar, befc chord in bar 4. This is the V chord, which is preparing the resolution back to the I enter in bar 5. The bass and lower strings continue to bow long root notes and cl respectively. The violins play the same melody as in bars 1 and 2 but it is transp 3rd and is based on the 3rd, 4th and 5th degrees of the G minor scale The oboe plays an answering phrase on beat 4 of bar 4, similar to but again altered to fit the new chord.
Bars 5–7	This bar returns to G minor, and is then followed by a bar of E♭ ma to G minor in bar 3 as in the first three bars. All of the strings are now just bowing the chords, as the vocals ha the main melodic focus. The oboe plays another countermelody at the end of bar 6.
Bar 8	In bar 8 the chords change in unison with the syllables of the lyric quicker rate. This is a change of chord from G minor, to D^7 back to G minor, wh movement of I–V–I.
Bars 9–10	In bar 9 there is a sudden change of key as the music modulates fr A♭ major. This is very noticeable to the listener and instantly changes the m from the mournful tone set in the first eight bars. The A♭ chord in more triumphant sound. In bar 10 there is another quick chord change; this time it is anoth but the $E♭^7$ has the 3rd in the bass and becomes a $E♭^7$/G, which cre root movement between the A♭ and G.
Bars 11–12	For these two bars, the song goes to a D^7 chord, in preparation fo back to G that occurs in bar 13. However, another inversion is used, and the exact chord is D^7/A, another semitone root movement from the A♭ chord in bar 10.

Bars 13–15	For these three bars, following from the D^7/A in bar 12, the harmony major. The trombones enter to add a new texture, and double a vio countermelody that starts in bar 14. This resolves to a higher inversi in bar 15.
Bar 16	In bar 16 there is yet another example of the chords moving in tan syllables of the lyrics, this time with a movement of IV–I–IV, a Cm^7- The instrumentation used is whittled down to just trombones and
Bars 17–18	In bar 17 the chord changes to the V (D^7), and in bar 18 there is an progression in unison with the vocals; this is another I–V–I (G min– The limited instrumentation of trombones and harp continues.
Bars 19–20	The last two bars prepare a resolution to the tonic key of G major, form starts at bar 21. This is done with half a bar of the V chord (D^7) and going up a semi dominant chord for half a bar to $E♭^7$ in bar 19. The last bar of the section, bar 20, is just a D^7 that is the V leading t resolves to at the beginning of A^1.

Verse Vocal Melody

In the verse section there are no instruments explicitly playing time, or keeping a have taken the lead from both the conductor and Fitzgerald's vocal melody. Fitz the verse. This is emphasised in bar 2 by a glissando on the word 'changed'. Bec accompaniment, Fitzgerald is selective about the moments where she chooses to Even though there are 16 bars to this section, the melody is made up of two sma which get transposed and changed to fit the changes in chord. These two smalle 5–6 and bars 7–8.



Activity 8

Some pitches are missing at bars 9–10 on the score above. Complete the missing n provided.

A¹/A² Harmony

As the song reaches the start of the main form, it modulates into the key of G maj
very much based around the key of G, with all the chords in the sequence having
the home key. During the main form, the drums join and play time throughout. T
bowed notes throughout the verse and intro, begins to use a walking bass line. Th
four beats of the bar, also as a way of laying down the foundations for both rhyth

For these two sections, the non-rhythm-section parts that accompany the tune ar
trumpets, trombones, flute and clarinet. The violins outline the changes in harmo
the flutes play a countermelody at the end of each eight-bar section. The trumpe
countermelody, which appears in bars 25 and 26, and 33 and 34. A precise descri
accompaniment for the section is shown in the table below.

Bar	Key Features
Bars 21–24	The section starts with four bars of G. Within each bar, the qualities extensions of the chords change to give some momentum to the ha the root note remaining the same. For the first bar, it is just a basic G major triad with no extensions. In bar 22 it adds the 6th, in bar 23 a major 7th chord is used, and fina is changed to a dominant 7th chord. The violin accompaniment is simply a sustained note using the new added to the G chord of each bar.
Bars 25–26	After the G^7 chord in bar 24, it resolves down to the IV of the home that gives a cadence of V–I. The IV chord is then changed from a C^6 chord to a Cm^6 which is anot VI minor progression. On the upbeat of beat 2 in bar 25, the brass enters with a backing fi
Bars 27–28	In the last two bars of the section, a I–VI–II–V turnaround is used as resolving back to I at the beginning of the next section. The flutes enter on beat 2 of bar 27 and play a backing phrase to en
Bars 29–34	As this is a repetition of the A section, the same chord sequence for had already been used in bars 21–26.
Bars 35–36	Instead of using the I–VI–II–V turnaround featured in the correspon (where it resolves back to G at the start of the bridge, in this case, th remains on G for two bars, There is a vocal break that starts on beat 2 of bar 36 and lasts for th the bar.

A^1/A^2 Vocal Melody

In this first section of the main form and vocal melody, Fitzgerald sings the melod
after the sombre tone set in the opening. Her phrasing coincides with that of the
timing helps maintain the tempo and give it a sense of energy. This is a deliberate
nature of the composition, as opposed to the laid-back feel that she has used exte

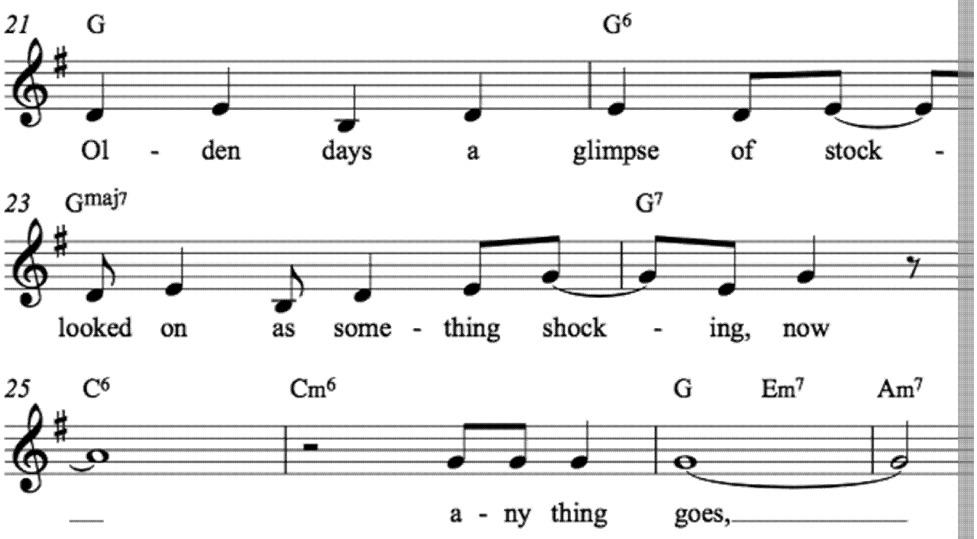
She is quite consistent in her phrasing during the repetitions, with very slight varia
feel. The tune in the first four bars of A^1 (bars 21–24) is heavily based on the 3rd,
major key that has been established.

In the second four bars, there is a long 6th of the C^6 chord in bar 25, and the phras
goes', on which the word 'goes' is set to a held note for a bar and a half. This helo
begins as the 5th of the Cm^6 chord, becoming the root of the G chord, then the 3rd
7th of the Am^7 chord.

On beat 4 of bar 28 there is a **pick up** back into the beginning of the next A sectio

The next A section is, melodically, very similar (bar a couple of discrepancies in th
account for changes in lyrics and fitting more words in the same amount of space)
However, there is a vocal break in the last bar of A^2 (bar 36) to lead in to the first
melody moves to an F♯ during the vocal break, which pre-empts the change of ke
the next section.

A transcription of the vocal melody is given below.



Pickup
is a note or group of notes on the upbeat which leads into the downbeat of a mu
this is called an 'anacrusis'.

B^1/A^3 Harmony

In the B section, the music modulates to B minor, which is a major 3rd away from t
four bars alternate between the new I of B minor and its dominant V chord (F♯^{7}).

For the second four bars of the section, there is a descending chord sequence tha
root movement and is achieved by inverting the chords. This leads back to the ori
the last bar is a D^7 chord which, as the V of G major, prepares the resolution back

Apart from the rhythm section, the instrumentation is stripped back to just the st
glissando played by the woodwind at the very end of the section. A^3 is harmonica
instrumentation and some of the backing figures have been changed.

A precise harmonic analysis of the section is shown in the table below.

Bar	Key Features
Bars 37–40	In these four bars, having modulated into B minor, the song moves new I and the V (F♯^{7}). The strings play a backing phrase that moves in unison with the mai melody.
Bars 41–42	In these two bars there is a chord change every half bar, with a desc note from B minor at the beginning of bar 41 down to G where it re 43. It uses different inversions so the chord changes do not merely mov parallel chords, but achieve nice voice leading through a variety of c chords. The exact chords used are Bm, B♭ aug, D/A and E/G♯. The e these chords from the bottom up are: • B minor – B, D, F♯ • B♭ **augmented** – B♭, D, F♯ • D major over A – A, D F♯ • E major over G♯ – G♯, B, E As seen above, the first three chords have the same top notes, with notes descending by semitones. The final change is intervals of a se bottom note; the middle note moves down a minor third and the to descends by a tone.
Bars 43–45	After the descending roots of the previous two bars, the harmony la major chord, which follows on nicely in terms of voice leading from E/G♯ chord. Once a G major chord is played on beat 1 of bar 43, there is a vocal in to the last A section of the form. In bar 44 the flute and bass clarinet play a glissando in the key of th during the break.

Augmented chord

is a major chord with a raised 5th, e.g. C major is C E G and C augmented is C E
is as the superimposition of two major triads.

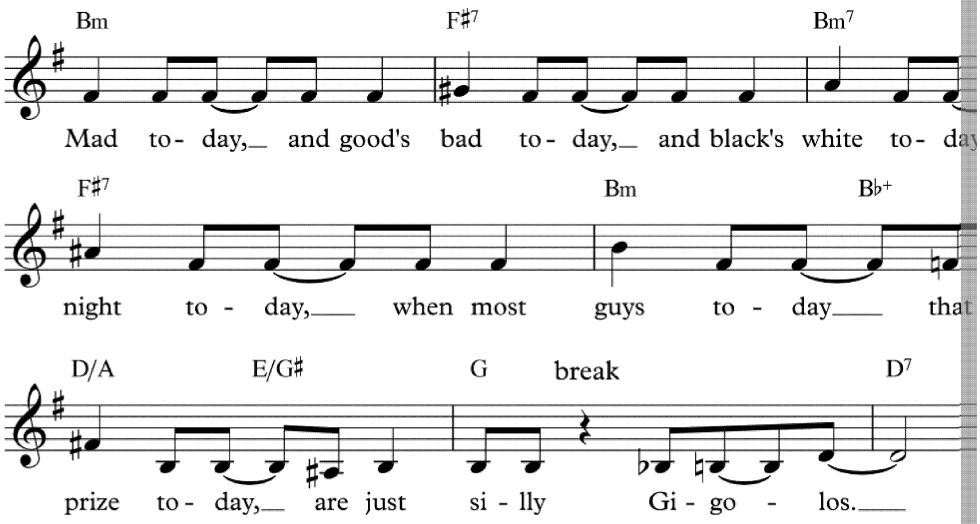
B^1/A^3 Vocal Melody

The melody in the B section is based on a basic one-bar idea. Its most striking fea
syncopated rhythm that starts in bar 37. The rhythm uses alternating crotchets a
of the bar is written as two tied quavers in the example below), which means the
the middle of the bar, which gives it its syncopated feel.

Throughout the first four bars, the only change to the melody is the first crotchet
through different notes of the chord before dropping back down to the F♯ for the
bar 41 there are some slight alterations to the melody for some variety and to co
but it is still heavily related to the original rhythmic motif.

There is another vocal break over the last two bars.

A transcription and chords for the melody are included below.



In the final A section of the form, Fitzgerald once again uses a consistent and prec
phrasing of the previous two A sections. She uses a similar vocal inflection on the
the word 'prose' in A^2 and it is one of the few inflections beyond vibrato that she

The focus on the vocal melody throughout this first form is simply maintaining a f
swing feel, and Fitzgerald manages to create a great sense of momentum, withou
retaining a relaxed atmosphere.

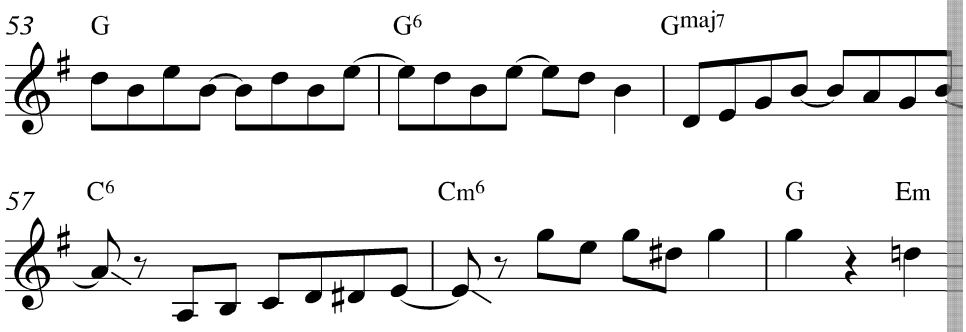
A^4/A^5 Instrumental Soli

The first half of the new form is an instrumental soli section, which features all th ensemble playing the tune at different points.

Bar	Key Features
Bars 54 – 57	The saxophone section plays the first four bars. The melody is bas 5th and 3rd of the G major chord for the first two bars and focuses 3rd, 2nd and root of the chord. The melody is entirely quavers but with some notes tied together middle of the bar, and across the bar line, to create some syncopa
Bars 58 – 59	In bar 58 the trombones play an ascending phrase as a response t phrase from the saxophones. When music uses a call-and-respon like the one between the saxophones and trombones at bars 54–5 is described as **antiphonal**. This is answered by the trumpets in bar 59, and moves between th major and minor 3rd of the C chord.
Bars 60 – 61	In bars 60 and 61 the strings finish the eight-bar section which lan the A minor chord in bar 61, which lends a very bright and luscious
Bars 62 – 65	At the beginning of A^5, the trumpets take the melody again for the f It is again based on the 6th, 5th and 3rd of the G chord, but is more di the sax melody in the corresponding bars of the previous section. T highly **syncopated** and strong accents from the snare drum emphas The trumpets use very heavy trills, often known as 'shakes', on the notes, which gives them a particularly brash and imposing sound.
Bars 66 – 67	In bars 66 and 67 the saxes take over the melody. It is based on a then ascending arpeggio of the respective chords. They play a turn on the first crochet of each bar, using a B♮ on the and a B♭ on the minor chord.
Bars 68–70	There is a final trumpet interjection at bar 68, before a brief instru (2'25''–2'27''), which leads back into the bridge.

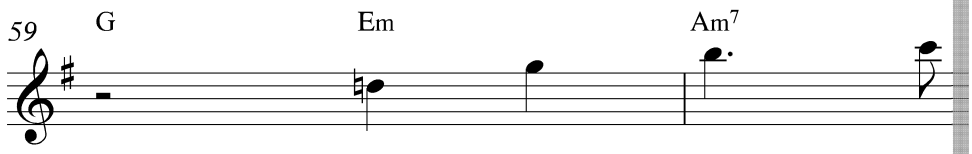
Antiphonal
is a texture where there is call and response between different gro

Syncopated rhythm
is a simple and steady pulse disrupted by anticipated or delo

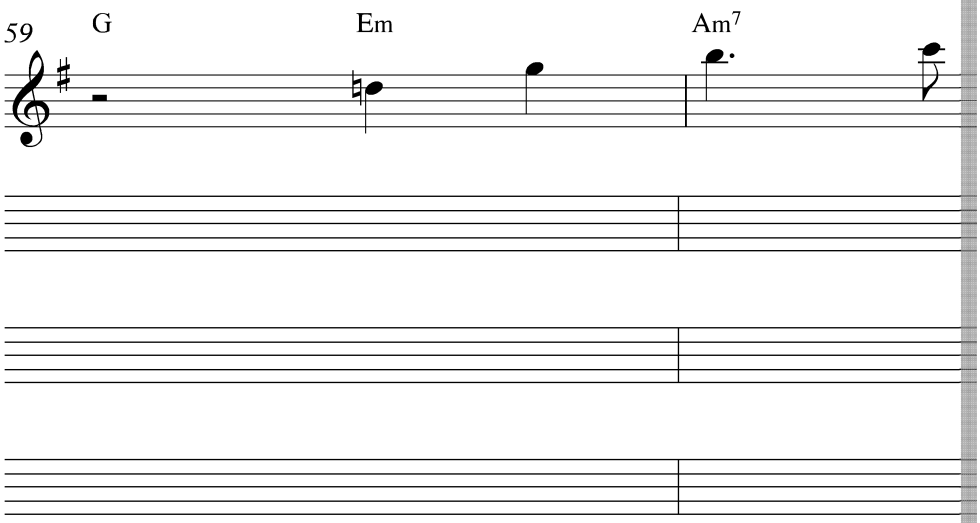


Activity 9

In bar 59 there is a violin phrase which starts on a D♮ on beat 3 and carries on to th
but only the melody line has been given here:

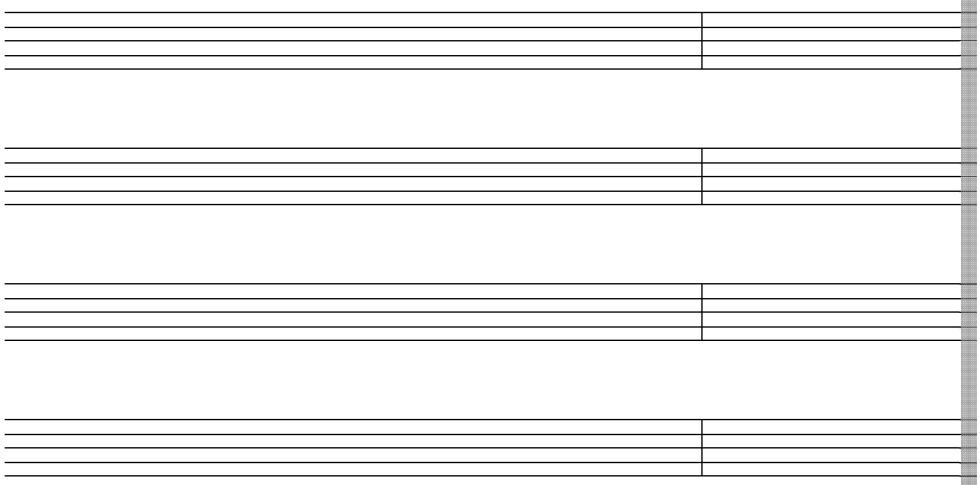


Looking at the chord sequence, write a suggestion of a four-part harmony (including
could be used.



Activity 10

Using the analysis as a guide, see whether you can transcribe the main melody and
instrumental soli.



B^2 Harmony and Vocal Melody

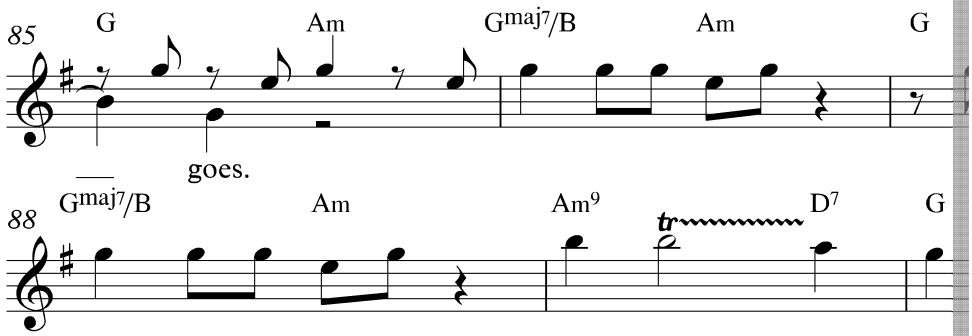
When Fitzgerald starts to sing the melody at B^2, it is identical to B^1 in the vocal me
Refer back to that section for more information.

A^6 Outro Harmony and Vocal Melody

The A^6 section is also more or less identical to the corresponding section of the fir
There are, however, differences at the end of the section to lead into the outro.

Bar	Key Features
Bars 84 – 85	The first change made is in bar 84: instead of remaining on the G, goes up to a B, and there is a brass phrase during the long note tha the break.
Bars 86 – 87	During the break, Fitzgerald sings a final phrase at bar 87, which w the B, and a G and leads into the outro. Apart from the end of the final phrase of A^6, which finishes on bea first bar of the outro, the outro is entirely instrumental. The trumpets play the main melody, with the trombones playing c beats 2 and 4, while there are long, sustained chords in the string s main melody of the first four bars of the outro is based entirely on E. The chords move up and down from G, Am, and $Gmaj^7/B$. This cre movement that ascends and descends from G to B twice.
Bar 90	There is a II–V where the II chord is a Am^9 for three beats with a st chord on beat 4. The trumpets play a B, which is the 9th of the A minor chord, and use trill on the minim on beats 2 and 3 before resolving to an A, the 5th chord.
Bar 91	They finally land on G in bar 90, and then the trombones play a ch quick fall before the violins end the piece with a bright sounding G on which there is a pause.

The main melodies of the outro are shown in the excerpt below.



Basic Information and Structure

Key: C minor (original key F minor)

Time signature: $^{4}_{4}$

Structure/form: The form for 'Too Darn Hot' is a bit more unusual compared with
album, and indeed most other show tunes. As discussed previously, these songs
'A' and a 'B', both of which are eight bars long and arranged (usually in AABA, or A
'Too Darn Hot', however, has an overall form of 64-bars; it is still comprised of an
sections are much longer than the usual eight bars.

A table displaying the structure of the form is shown below:

A	20 bars
A	20 bars
B	24 bars

As with all of the recordings discussed, the form is repeated with a short intro and
creates an overall form that lasts 152 bars.

The melody is sung for the entire first time through the form. The repetition of A^1
instrumental sections. After this instrumental section, the vocals re-enter and sin
of the piece, which features a dramatic instrumental ending played by the whole

A detailed analysis of the overall structure of the piece is shown in the table belov

Intro	4 bars (1–4)	Instrumental
A^1	20 bars (5–24)	Vocal
A^2	20 bars (25–44)	Vocal
B^1	24 bars (45–68)	Vocal
A^3	20 bars (69–88)	Instrumental s
A^4	4 bars (89–92)	Trumpet solo
	16 bars (93–108)	Vocal
B^2	24 bars (109–132)	Vocal
Outro	8 bars (133–140)	Vocal/Trumpet s
	8 bars (141–148)	Vocal
	4 bars (149–152)	Instrumental

Instrumentation/orchestration: A standard big-band line-up is used for this song, saxophones and rhythm section.

The exact instrumentation is shown below.

Soloist	Vocal
Woodwind	Alto saxophone
	Tenor saxophone
	Baritone saxophone
Brass	Trumpet x3
	Trombone x3
Rhythm section	Guitar
	Piano
	Bass
	Drums

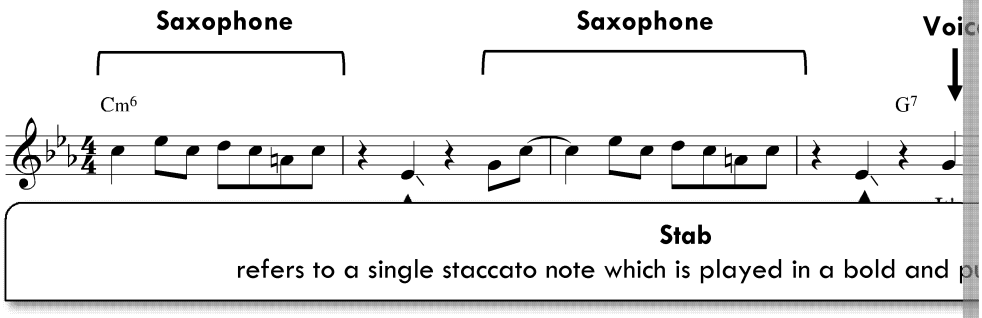
Intro
(0'01''–0'05'')

The intro starts in the strict pulse of the whole piece, and sets up the tone with a repeated and answered by a trombone **stab** with a fall.

The opening melody is based on the root, 2nd, 3rd and 6th of the C minor chord. Th on the tonic chord of C minor, with a brief change to the V (G^7) in the last two bea resolution to C minor at the start of the main form.

There is a vocal pickup into the melody of A^1 on beat 4 of bar 4.

A notation of the intro is shown below:



A^1/A^2 Harmony/Accompaniment

The A sections carry on in a very similar style to the mood introduced in the intro. to play a medium-up tempo accompaniment, generating a lively, swinging backin occasionally accents and links up with phrases from the brass and the saxophone

As with the intro, the section mainly features backing figures from the saxophone some more stabs. These backing sections stay the same both times through the A

A detailed description of the main features of the section's accompaniment is sho

Bar	Key Features
Bars 5–8	In the first four bars of the section, the chords alternate between C every half bar. The C chord remains as a Cm^6 every time but the G c alternate between a Gm^6 and G^7 respectively. The saxes play a short answering phrase consisting of two quavers, quaver tied to a crotchet with a short fall. The phrase goes up a mi the first quaver to the longer tied note the first time, but up a 5^{th} o time. These backings appear on beat 2 in bars 6 and 8.
Bars 9–10	The chord stays as a Cm^6 for these two bars. The saxophone section plays the same phrase but this time moved of bar 9, so the tied note crosses over the bar line.
Bars 11–12	In these two bars there is a II–V with each lasting a bar. In bar 12 th changed from a $G^{7(\flat 9)}$ to a G^7. The saxophone section plays a longer quaver phrase which starts o quaver of beat 1 in bar 11 and continues into bar 12, with a tied no bar line, to add rhythmic diversity and syncopation to the phrase. T starts off by going back and forth between semitones before ascen highest note then finishing by descending, and then going up for th note of the phrase. The flat 9^{th} chord in the first half of bar 12 is reflected by the A♭ in th phrase.
Bars 13–16	The accompaniment and chords are the same as in bars 9–12.
Bars 17–18	Bar 17 starts on another Cm^6 chord, but changes to a C^7 chord in th of the bar. In bar 18 there is a II–V, which again uses a flat 9^{th} on th The saxes play minims which move through different chord tones in phrase. The notes used are C–B♭–A–A♭, which are the root, flat7^{th},5 of their respective chords. The brass plays another stab with a fall on the upbeat of beat 3 in b
Bars 19–20	A similar progression is used but it starts on a standard C major cho changing to a C^9 in bar 19. Bar 20 starts on a D minor chord again but instead of a G^7 the chord D **half-diminished** chord. The sax phrase is a repetition of the phrase played in bars 17 and 1 notes used still work well with the different chords (the A♭ in the se bar 20 becomes the flattened 5^{th} of the D half-diminished chord).

Bars 21–22	Another similar but slightly different progression to the last four ba again. Bar 21 is the same as bar 19 (C–C^{9}) and bar 22 is another II– 18, except that it is a basic G^{7} chord, without a flat 9th.
Bars 23–24	The chords alternate from I–V, with each chord lasting half a bar. T on both occasions, but the V is a G$^{7(\flat 9)}$ in the first instance, and afte standard G^{7} chord. The saxes play a phrase which leads into a full band hit on beat 2 o has a big trill in the trumpets. The trill used in the trumpets becom of a feature of the piece, adding points of excitement to the alread the song.
Bars 25–44	The chords and accompaniment for A^{2} are the same as in A^{1}.

Half diminished
A chord with a minor third, diminished fifth and minor seventh ab

A^{1}/A^{2} Vocal Melody

The vocal melody at A is started by a pickup in the last beat of the intro. The mel is fundamentally comprised of two, or arguably three melodic ideas.

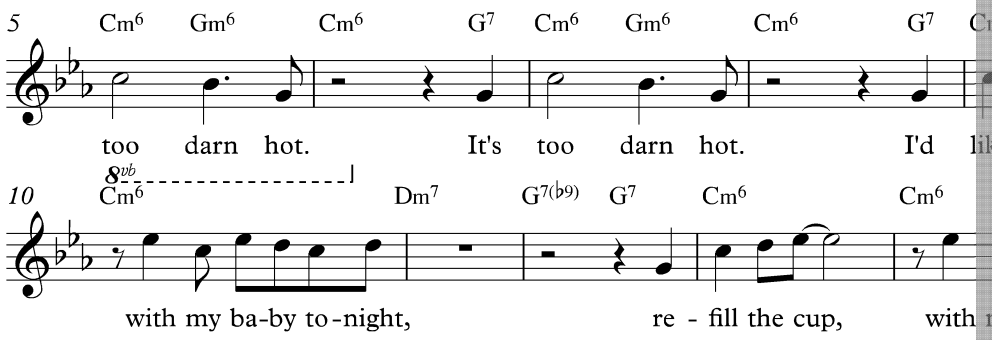
The first is introduced in bar 5 and repeated over the course of the first four bars

The second melodic idea is introduced from a pickup on the last beat of bar 8 wh then repeated at bar 12.

The melody from bar 17 to the end of the section is a development of the melody notes added, it repeats and it is transposed to start on higher chord tones each ti root in bar 17, the 3rd in bar 19 and the 5th in bar 21.

It finishes with a slightly varied melody to the words 'too darn hot'.

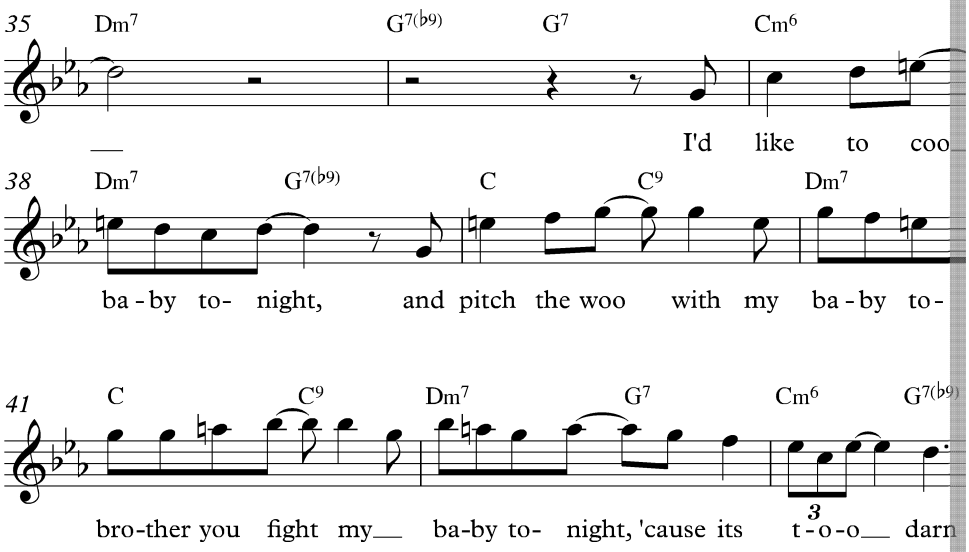
A transcription of the first eight bars of vocal melody, along with the chord seque



Activity 11

Look at the first 12 bars (5–17) of A^{1}, and write on which beats the backing phras

During A^2 the melody is largely sung in the same way as it was in A^2: there are a fe
different lyrics used. In bar 26, instead of a G as a pickup note on beat 4, Fitzgeral
also an extra quaver added at bar 41 to compensate for extra syllables in the lyric
bars of the A^2 section is shown below. The melody has been transposed up an oct



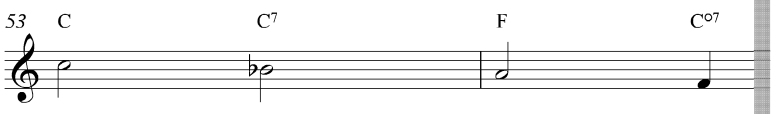
B¹ Harmony/Accompaniment

The music modulates into C major at the beginning of this section. The accompan
with long held notes in the saxophones, and the occasional stab from the brass.

The section changes dramatically for the last eight bars, which is, in many ways, a
the B section due to the similar chords and vocal melody. The accompaniment he
rhythmically and dynamically, and starts to build in intensity for the big instrumen

A detailed description of the section's harmony and accompaniment is shown in t

Bar	Key Features
Bars 45–47	Having spent the majority of the A section in C minor and its relate section modulates into C major, giving it a much brighter feel. The a C^6 chord for the whole of these three bars. The saxes hold a long C^6 chord for all of the three bars as well.
Bar 48	This bar starts with two beats of C^6, but beats 3 and 4 are a Dm^7 ar respectively, which is a II–V. On the upbeat of 1 there is a stab with a fall from the brass and sa
Bars 49–51	The chords and accompaniment here are the same as in bars 45–4
Bar 52	This bar, as opposed to another II–V, is simply a whole bar of the E There is another stab, the same as in bar 48, from the saxes and b

Bars 53–54	In bar 55 the harmony resolves back to a C^6, and over the next two bars there is a progression of I–I–IV–I. The quality of the I chord is changed each time it appears. The exact progression is C^6–C^7–F–C^o. The change of chords is reflected in a saxophone backing (below through the chord tones of C, B♭, A, F, G♭ which are the root, do and 4th and flat 5th of their respective chords. This is a nice piece leading as it leads to the G over the C chord at the beginning of t 
Bars 55–56	The harmonic rhythm gets faster. There is a I–VI–II–V over these with each chord lasting half a bar. There is a brass stab with a fall at bar 56 on beat 2.
Bars 57–58	In bar 57 after the I–VI–II–V there is a resolution to I (a simple C moves to the IV (another simple F chord) for the second half of t moves up to an A♭7 chord which descends to a G^7 chord as the V resolve back to I in the following bar. On both bars, there is a trombone stab with a fall on beat 2.
Bars 59–60	In bar 59 the harmony resolves to a C major chord, and on beat band hit, which is followed by a vocal break until the end of the s
Bars 61–64	When the band joins back in after the break, it returns to a Cm^6 c bars. In bar 61 there is a saxophone backing which starts off with a cr followed by four quavers which descend from the 5th, which is re moves down through the 4th, then minor 3rd, and then landing o It is answered by a minim with a heavy trill or 'shake' that starts bar 62. These two parts are repeated over bars 63 and 64.
Bars 65–66	Over these two bars, there is one bar of A♭7 and one bar of G^7. T ♭VI dominant chord, which is used to approach the V chord from above, is a moment of tension since it is less diatonic to the toni minor than the majority of the other chords. This stands out as moment in the harmony. The whole band play a loud and powerful backing which enters of 2 and 3 and lands on the 4th beat on both bars, which highligh semitone descent in the harmonic movement.
Bars 67–68	After a bar of V the harmony resolves to Cm^6 for the final two ba section and overall form. In bar 67 there is a backing phrase based on the root, 2nd and min chord, which is followed by a pickup, also based on the root, 2nd a the instrumental soli that begins the following bar, which signals

B[1] Vocal Melody

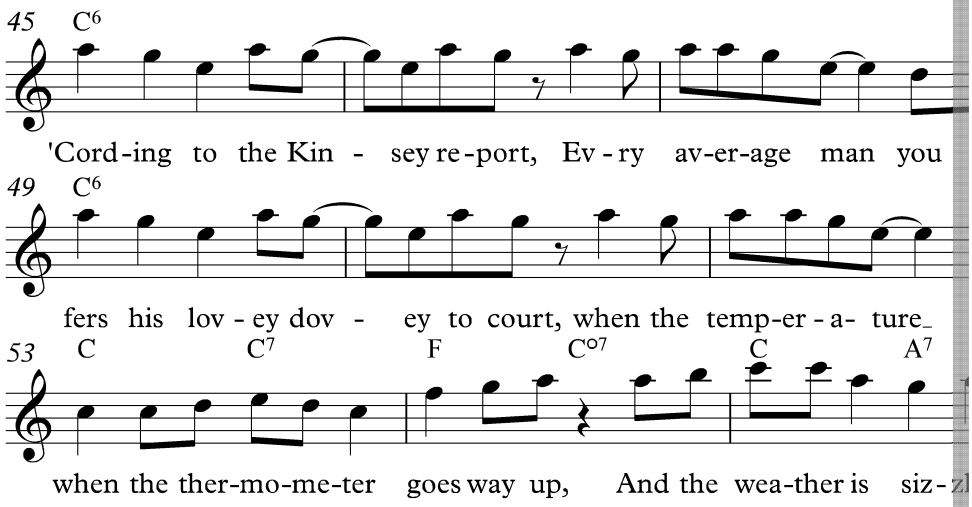
The vocal melody at B is, once again, a long section; yet it is comprised of just a fe

The first is a four-bar melody introduced at bar 45 and is repeated at bar 49 after the 6th, 5th and 3rd of the C^6 chord. It then moves to a different melodic idea at ba sudden rapid chord changes after eight bars spent almost exclusively on C^6.

After a pickup at bar 56, there is another melody introduced, which appears briefl chords from C, $A\flat^7$ and G^7. There is an almost two-bar vocal break that starts on b uses a series of dotted crochets to create a heavily syncopated rhythm over the b

The break leads to the final eight bars, the first four of which are identical to the f sections. The last four bars are heavily based on that previous melody but adapte sequence.

A transcription of the vocals of the section, transposed up an octave to make it ea Notice how, even at its original pitch, the melody extends Fitzgerald to the upper particular, her voice breaks slightly on the high Cs at bar 55 on 'weather'.



A³ Instrumental Soli
(bars 69–88, 1'40''–2'03'')

This section features the band for 16 bars, with the first four bars of the section h
section is featured, as they play fragments of the tune and backing figures alterna

The trumpets start with a powerful entrance in the last bar of the B sections and
bar 71, playing a melody based on the root, 2nd and minor 3rd of the C minor chor

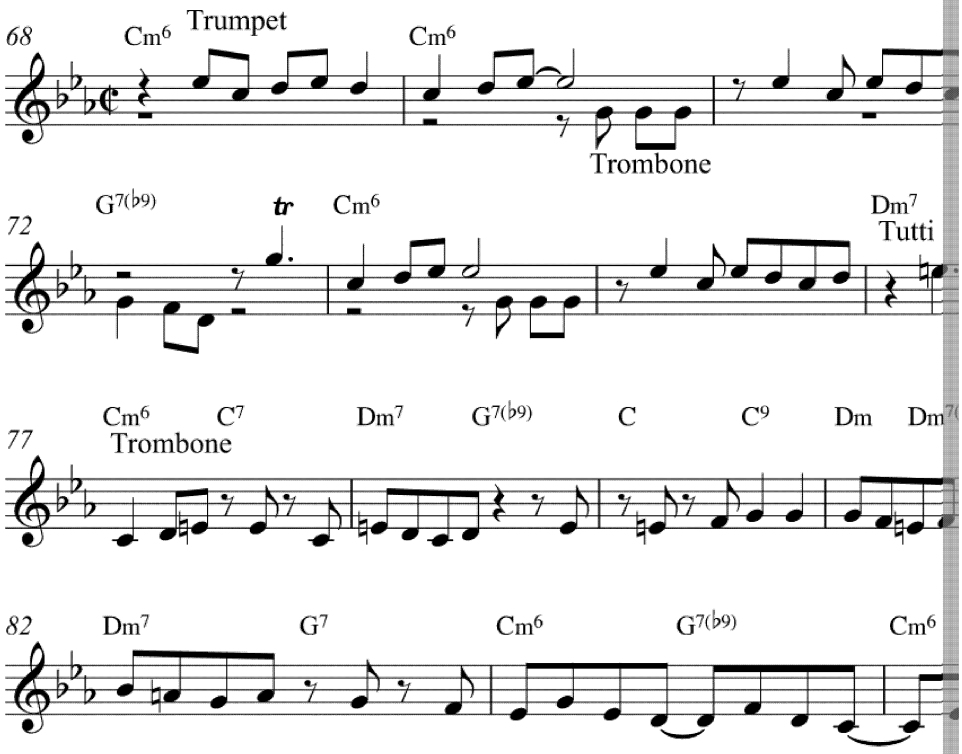
The saxophones play a backing figure of three quavers on the upbeat of beat 3 in

In bar 71, the trombones play an answering phrase over the II–V; the trumpets th
trill to punctuate the melody at the end of bar 72.

During bars 73 and 74 the trumpets then repeat the phrase they played at bars 6

At bar 75 the whole band, rhythm section included, plays a syncopated phrase ov
whole band playing this one phrase makes this point a dramatic climax of the sect

The trombones, playing a slightly embellished version of the melody for the last e
more relaxed ending following the song's peak in intensity during the previous tw



A^4 Trumpet Solo / Vocal Melody

(bars 89–108, 2'04''–2'33'')

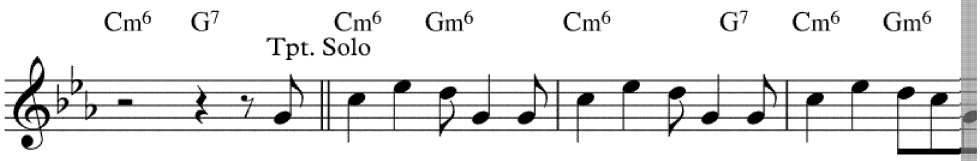
The third A section begins with a four-bar trumpet solo. The trumpet uses a mute and the solo itself has a very bluesy sound to it.

There is a lot of repetition, with the first bar repeated twice, and the second two b original idea. The short solo is based on the root and 3rd of the C minor chord and chords, over the first two bars.

In bar 87 the G chord's melody is slightly developed, and in bar 88 the trumpet fo semitone interval between the 2nd and minor 3rd.

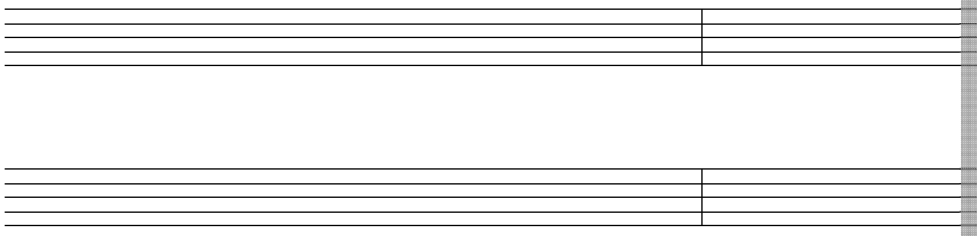
Fitzgerald then sings a pickup into the melody on the last beat of bar 88.

A transcription of the solo is shown below.



Activity 10

Write your own four-bar solo at bar 85. Look at the trumpet solo and work out wh and perhaps use similar ideas/concepts.



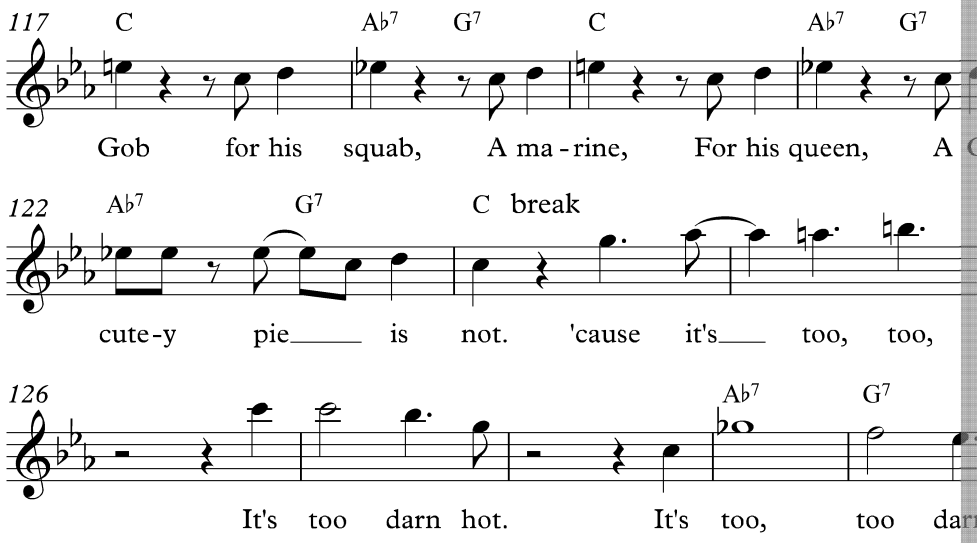
When Fitzgerald sings the tune again at bar 89, the melody and backings used are corresponding bars of B^2. Please refer back to the section's analysis for more deta

B^2 Vocal Melody
(bars 109–132, 2'34''–3'14'')

In the second time round of the B section, the melody, harmony and accompanim
B^1. There are a few changes made, however.

There are four bars added to the section, which lengthens the melodic idea at 11
and melody of bars 117–118, with a slight adaption of the melody at bar 122 to c
the lyrics and to end the phrase.

The only other slight alteration to the melody is at bar 126: Fitzgerald sings a C on
Below is a transcription of the vocal melody of this section. The pitches are trans
them easier to read.



Outro Harmony and Vocal Melody
(bars 133–152, 3'15''–3'47'')

The outro continues from the last B section, using and developing similar melodic
section. The progression from $A♭^7$–G^7–Cm^6 is repeated, but with the chords doubl
melody is also lengthened and starts on the 5th of the A♭ chord, rather than the 7th
become the 5th of the G^7 chord, resolving to the root of the C minor chord.

Bars 133–136 are repeated, and Fitzgerald adds a long slide to a lower note at bar
to the D at bar 137.

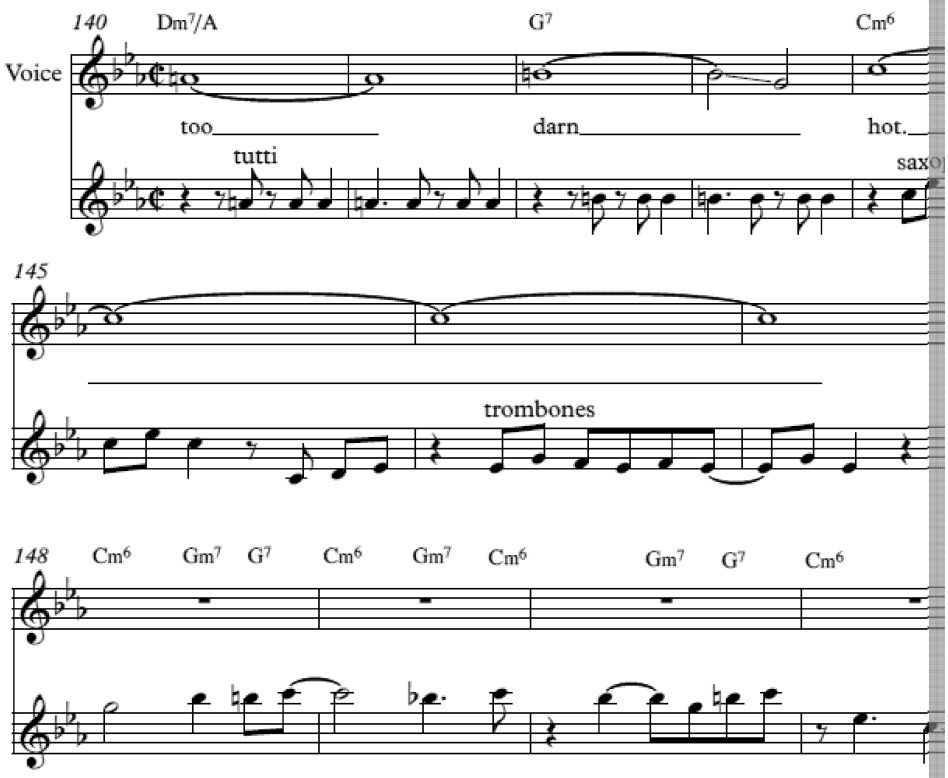
There is a change of chord at bar 140, to a Dm^7/A. This substitution of the $A♭^7$ chor
the progression to a II–V–I. The use of the A in the bass means the root of the cho
that follows, rather than the A♭ chord which had been previously used, which was j

Both chords last for two bars, with long held vocal notes. At bar 140 the whole ba
punchy backing figure, which builds up the intensity for the ending. The phrase is
5th of the D minor chord to the 3rd of the G^7 chord.

Fitzgerald adds another vocal slide down to the root for the last two beats of the
Fitzgerald then holds a long high note for four bars that adds a lot of intensity. Th
quaver phrase, which is taken over by the trombones and transposed up a 3rd in b

In the final four bars the whole band plays a dramatic and hard-hitting phrase lea
trumpets; the chords alternate between Cm^6, Gm^7, and G^7, with unusual placeme

In the final bar the trombones play a dotted crochet on the upbeat of beat 1, and
beat 3, to end the piece in a somewhat cheeky manner, after such an intense clim



Comparisons

Below are some different recordings of the set tracks. Listen carefully to the differ
differences and similarities, and then answer the questions which follow.

'Ev'ry Time We Say Goodbye'

1. **https://open.spotify.com/track/2VAZBYkcRiD3JD8aimEEG5** – from *Ella Fitz*
   Song Book

2. **https://open.spotify.com/track/0rsvPDnCNNFDVBcDL7IKNq** – Ella Fitzgeral

3. **https://open.spotify.com/track/0ykFZmBie1qQOcB8HHXQpo** – Ray Charles

4. **https://open.spotify.com/track/6yuhA5jlK7gEAIVoJ5WK1f** – John Coltrane

Question 1: Listen to the John Coltrane version. Despite a very slow, relaxed begi
What is happening, and why?

.....

.....

.....

.....

.....

'Let's Do It'

1. **https://open.spotify.com/track/7EqqqNGfd8xpNKZdA6qf7c** – from *Ella Fitz*
   Song Book

2. **https://open.spotify.com/track/6Kp5N9GZj3J5dW9RPY7JFZ** – Ella Fitzgeral

3. **https://open.spotify.com/track/2P36dPqKfTcPcOf5WCo1O3** – Louis Armstr

4. **https://open.spotify.com/track/1EX3oG1AfebhYWG0nWgnDU** – Billie Holi

Question 2: Listen to the version from *Ella Fitzgerald Sings the Cole Porter Song B*
Fitzgerald from 1975. They are very different despite being by the same singer. D
and write a list of points as to why you prefer it, referring to specific musical elem

.....

.....

.....

.....

.....

'Anything Goes'

1. **https://open.spotify.com/track/1lvL8YNWWUvrWbhkyNuyag** – from *Ella F*
   Song Book

2. **https://www.youtube.com/watch?v=X8molo3_vcU** – Ella Fitzgerald alterna

3. **https://open.spotify.com/track/5IDFqn052lgplvygrj5axH** – Tony Bennet an

4. **https://www.youtube.com/watch?v=EIoyTlfUPPU** – Tony Bennet and Lady

Question 3: Listen to both recordings by Ella Fitzgerald and both recordings by To
you notice between the different performances by each of the two artists.

Ella Fitzgerald

1. .....

2. .....

3. .....

Tony Bennet

1. .....

2. .....

3. .....

'Too Darn Hot'

1. **https://open.spotify.com/track/5CsBKdMyyfvX7bfQ5IMLLb** – from *Ella Fitz*
   Book

2. **https://open.spotify.com/track/3JwkZjFrZIyX1wcVI7vJ16** – Ella Fitzgerald li

3. **https://open.spotify.com/track/4dgLMpa5gP17jsfOa0im4A** – Original *Kiss M*

4. **https://open.spotify.com/track/6xP44Jpj1gznGWfFNgOnuL** – Mel Torme

Question 4: Does the Mel Torme version feature any additional key changes / mo

.....

Question 5: Listen to the Ella Fitzgerald *Song Book* version and the original *Kiss M*
Fitzgerald version use the same form as the original show version?

.....

Revision Tips

Listen, listen, listen!

- Make sure you listen to the set works as much as possible. The exam require the songs, and, as there is no score, this requires detailed listening and notes
- Independently, try to find and listen to as many other recordings as you can artists (such as the John Coltrane version of 'Ev'ry Time We Say Goodbye' me

Make your own lead sheet / short score

If you look at the opening section vocal melody transcriptions, you should easily b sheet or short score. This will help make the analysis clearer and easier to revise, your own notes to aid revision as well.

Learn as many of the terms from the glossary as possible

The exam requires the use of precise and technical language, which can be found yourself with these terms, as making a point backed up by them will gain you extr

When revising, focus on the analysis of the music

Knowledge of history and context is important but you are mainly assessed on yo music of the set works. Try to focus your revision on technical aspects of the mus judgements you may make, and back these up with some additional research into how the contextual information relates back to the actual music as well, e.g. the p Great American Songbook' and the diffusion of radio.

It's all in the detail

- Examiners are looking for as much detail as possible when marking a paper. information is preferable to a lot of vague information.
- Read the question carefully and assess what you need to address in your ans very specific about what you need to clarify in your answer. Identify what th and plan the content of individual paragraphs in a logical order so that you d marks for correct but irrelevant information!).

Back up your points with specific examples

When making a point, it is vital that you back it up with a clear example so you ar there is actually evidence of the point you are making in the music. Highlight spe the music.

A good way to structure your paragraphs/points is to

- make the point
- outline the evidence you are using to back up your point
- comment on how/why the evidence relates to and supports the original poin

Use your time wisely

Look through the paper to identify which questions award the most marks, and fo than spending time needlessly on questions that award low marks.

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Practice Exam-style Que

Question 1

Listen to the two recordings of 'Ev'ry Time We Say Goodbye', by Ella Fitzgerald an
provided.

https://open.spotify.com/track/2VAZBYkcRiD3JD8aimEEG5 – from *Ella Fitzgerald*

https://open.spotify.com/track/6yuhA5jlK7gEAIVoJ5WK1f – John Coltrane

a) Compare the two performances. You should comment on the melody and ins
relevant musical features.

b) Explain how Ella Fitzgerald uses musical elements to make this standard acce

Question 2

a) Discuss the reasons why Ella Fitzgerald may have chosen to record songs by C
musical examples in your answers.

b) Evaluate the use of instrumental arrangements in *Ella Fitzgerald Sings the Co*

Question 3

a) Evaluate the structure, form and performance of the songs from *Ella Fitzgera*
Boo' in relation to performances of this repertoire by other jazz musicians.

b) Describe the connection between music and text in **one** of the set works fro
Porter Song Book.

Question 4

a) Identify what you consider to be the defining characteristics of a Cole Porter
four prescribed songs.

b) Explain the use of harmony, tonality and structure in 'Too Darn Hot'.

Question 5

Jazz musicians have performed 'jazz standards' taken from shows for decades.

a) What features of these songs help them work when taken out of context and works from *Ella Fitzgerald Sings the Cole Porter Song Book* in your answers.

b) What is the role of improvisation in *Ella Fitzgerald Sings the Cole Porter Song* the set works in your answer.

Activities

Activity 1
An A on the top line of the stave.

Activity 2
Minor keys give a melancholic sound, and minor chords and keys are often used t
use here gives a fitting backing to the wistful tone of the lyrics.

Activity 3
1. Flute added
2. Strings quieter
3. Less obtrusive countermelody from the strings

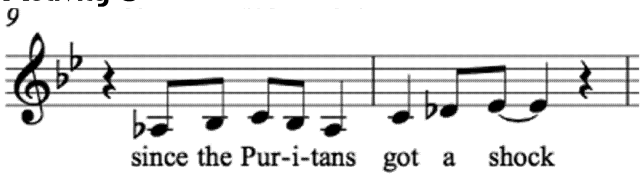
etc.

Activity 4
The excerpt starts with a flute solo in bars 43–45; the oboe enters with the secon
upper line and the oboe is the lower line at bars 47–48, and they switch at bar 49.
lower descending line, and upper strings play ascending chords in upper line.

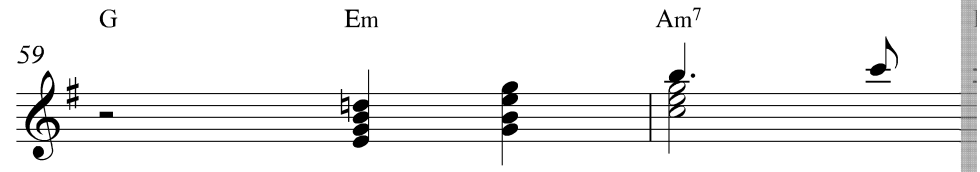
Activity 5
Should raise points such as: 'major to minor' lyric over chord change from major t
the words 'fall' to 'in' in bar 34 of 'Let's Do It', or the words 'Even lazy jellyfish do
painting. Even if Porter did not intend any 'word painting' here, Fitzgerald certain

Activity 6
n/a

Activity 7
If there were not a break, there would presumably be a C^7 chord in the second ha
would resolve back to the I at the beginning of the next section.

Activity 8


Activity 9
Suggested answer:



Activity 10

Look for repetition, chord tones, simplicity, syncopation, 'bluesy' sound etc. in ke
solo.

Activity 11

Bar 6	Beat 2
Bar 8	Beat 2
Bar 9	Beat 2
Bar 11	Beat 1+
Bar 12	Beat 4
Bar 15	Beat 1+

Comparison Questions

Question 1

The recording goes into double time feel, which is where the pulse is at twice the
harmonic rhythm stays the same (i.e. chords last the same amount of time, so on
two bars of the same chord with the new pulse). This means the performance can
and soloists can play faster phrases in the solo sections without it sounding out of
serene feel of a ballad melody.

Question 2

This question is subjective. Look for specific reference to musical elements of the

Question 3:

Ella Fitzgerald		To
Song Book	**1978**	**With Count Basie**
Strings	No strings	No key changes in tun
Verse is slower	Verse is quicker	Soli and scat solo
Old-fashioned orchestral accompaniment	Funk/groove accompaniment	Big Band

Question 4

Yes

Question 5

No

Practice Exam-style Questions: Sample Essays

Higher Level

Question 1
Listen to the two recordings of 'Ev'ry Time We Say Goodbye', by Ella Fitzgerald an
provided.

https://open.spotify.com/track/2VAZBYkcRiD3JD8aimEEG5 – from *Ella Fitzgerald*

https://www.youtube.com/watch?v=By88wMU1pIQ – John Coltrane

a) Compare the two performances. You should comment on the melody and ins
relevant musical features.

Despite being the same song, these two recordings have a number o
relate to the instrumentation used, though melody, tempo and rhy
contrast between the two recordings.

Perhaps the most striking of these differences is the instrumentatio
is purely instrumental, with the soprano saxophone being the main
other hand, Ella Fitzgerald sings the melody in her version. Moreov
used in Coltrane's recording is much smaller than that in Fitzgerald
features a jazz quartet consisting of, in addition to the soprano sax
double bass. On the other hand, the accompaniment to Fitzgerald's
orchestral winds and strings, including the flute, oboe, violins, viola,
a rhythm section consisting of guitar, bass and drums.

The instrumentation of the two versions also influences the detail of
Fitzgerald's vocal melody and Coltrane's soprano saxophone melody v
standard's main themes. The variants in Fitzgerald's performance ar
bars 10 and 11 (a variant of bars 6 and 7) and bars 17–20, (a var
Although the phrase at bars 8–11 is a minor 3rd higher than the pr
both cases, the changes to the melody are minor and are a result of
reworking. On the other hand, the agility of the soprano saxophone
his melody more elaborately at times. Triplet and semiquaver embel
melody in places, particularly towards the end of bars, and some occ
excess of an octave are used. While idiomatic on a saxophone, such e
Fitzgerald's voice. It is perhaps partly due to the limitations of the h
melody is less embellished and more conjunct, with no leaps wider th

Another factor that may be linked to the use of embellishment in C very slow tempo, which facilitates subdivision of the beats into sma Fitzgerald uses a somewhat faster tempo, though she does use a 'lai feel throughout. Interestingly for a jazz piece, most of her rhythms syncopated, though syncopation does feature in some of the instrun as the violin part bar 16. Coltrane's rendition also employs occasio main saxophone melody and in the piano's accompanying part.

In conclusion, Coltrane's rendition uses a jazz quartet with a promi part, an ornamented melody with occasional wide leaps, and a ver hand, Fitzgerald's version uses a voice with orchestral accompanime of the melody, and a somewhat faster tempo.

b) Explain how Ella Fitzgerald uses musical elements to make this standard acce

One of the ways that Fitzgerald makes the piece accessible to the a vocal melody as the most prominent part of the texture. Ella Fitzg Frank Sinatra, Billie Holiday, Mel Torme and Sarah Vaughan were the 1940s and 1950s in particular, and while amazing bands and them, the song, lyrics and vocal star were very much the focal poin the key to their popularity. The ability to tell stories, and convey e and vocal interpretations, are what make these singers' adaptions relatable for an audience. For example, the lines 'I cry a little' and emotions that the majority of listeners will be able to identify with have had an impact on their life in a similar way.

Another way in which Fitzgerald makes her recording accessible to the melody in a way that is very true to the original Cole Porter so American Songbook, Cole Porter's song is one of the most famous s twentieth-century musical theatre / jazz repertoire. It thus would listeners in the 1950s, and so the use of a version similar to the or to appeal to a wide audience. Fitzgerald's structure is simply twice instrumental section for the first A, and a B section of the second t the instrumental soli is heavily based on the original Cole Porter me flute playing the melody at 'B' but with some counterpoint and tw Fitzgerald's embellishments of the melody are minor. Examples inc notes, such as the words 'time' 'goodbye' and 'die' in the first phras 'bends' added to notes – for example, on the word 'Gods' at bar 1 of the original song is more apparent, and lends itself to getting 'st singing along to, for example.

Fitzgerald also uses texture and sonority to keep the audience's inte
introduces each instrument and texture to build subtle momentum
the song. It starts with rather sparse instrumentation at the begin
orchestral strings, bass and harp, Later in the song, a variety of ins
used. This includes flute, cellos and rhythm section for section A¹ a
countermelody in section B¹. This use of development and change i
maintain interest by creating contrast between sections. The accon
and fit around and complement the main melody so as not to detr
instrumentation had been used throughout, it might have lost some
more familiar to the listener during the development of the song.

Ella Fitzgerald's version of 'Ev'ry Time We Say Goodbye' is so brilliar
can find enjoyment in the few well-executed ideas presented to the
subtleties and nuances to the accompaniment and vocals, they do n
memorable tune or lyrics originally written by Cole Porter.

Suggested mark 18/20

Overall comment:

These are good answers. In each case a brief introduction summarises the main points. T
enough detail to demonstrate that you are able to analyse music in detail. Question a) co
throughout, and question b) links the answer to the historical and social context. Both ess
conclusions and make judgements. In both cases, a conclusion links the discussions back t

Lower to Intermediate Level

Question 2

a) Discuss the reasons why Ella Fitzgerald may have chosen to record songs by C
musical examples in your answers.

Ella Fitzgerald probably chose to record songs by Cole Porter becau
and general appeal to the audience.

One reason why Fitzgerald may have chosen to record 'The Cole Po
use of lyrics. Porter's lyrics are often witty. They often contain co
the music – for example, the line 'from major to minor', at bar 23
Goodbye'.

Another reason why Fitzgerald may have chosen to record songs by
use of melody. Porter's melodies are often very memorable. For ex
undulating contour of 'Anything Goes' is very catchy. It is also quit
mostly within the range of an octave and mostly moves by steps a
idiomatic style of vocal writing was another aspect of the melody t
Fitzgerald to record these songs.

Finally, Fitzgerald probably chose to record songs by Porter because
was one of the most influential composers on Broadway in the 192
that by the time she recorded the songs in the 1950s and 1960s,
been familiar with the music.

In conclusion, Fitzgerald probably recorded songs by Porter because
memorable, idiomatic melodies. She may also have been encourage
they were well known and thus accessible to her audience.

Each song chosen from this album happens to use a different set of
a number of reasons why this is the case. The first, and perhaps m
different instrumentations are used to suit the mood of the individ
changes help capture and complement the themes of the lyrics and

b) Evaluate the use of instrumental arrangements in *Ella Fitzgerald Sings the Co*

Because of the range of instruments available in the orchestra, ther
those instruments to choose from, which has a big impact on the ov
song. A good example of this is 'Too Darn Hot' which is a fast, ener
instruments such as saxophone, trombone and trumpet are used to
of the period.

The instruments in the orchestra, which the arranger is able to cho
typical jazz line-ups or less common ones, using instruments such a
means that some songs on the album will feature just a rhythm sec
Do It' giving it a laid-back, more current (for the time) jazz sound,
section, harp and oboe, etc. sound more old-fashioned. The instru
accompanying phrases, with thick, luscious sustained string parts w
more spontaneous jazz accompanying phrases when just the rhythm
is more room in the arrangement for these instruments and it will

Another benefit of the changes of instrumentation throughout the a
does not become overly familiar with one orchestration, and these a
feature as each song has the potential for a fresh combination of in
sound. This means there is a sense of anticipation of what each son
listener, and this adds another dimension to the album to enjoy. T
sounding arrangements in some songs, while jazzier ensembles are u
times where there is a mixture of the two styles such as in 'Anythi
jazz-style brass section, yet also strings and woodwind.

There are even opportunities to explore different orchestrations wit
For example, in 'Ev'ry Time We Say Goodbye' there are sections wh
section, just lower strings play, parts where the whole string sectio
woodwind play and sections where the whole orchestra accompany
over time, and helps with the overall narrative of the song. The tu
section is also dispersed between strings and wind sections, playing

Overall, the changes of instrumentation on this record help capture
and help mirror emotions in the lyrics and compositions, and keep e
interesting, with different sounds and textures tailored to each song
that the arranger had put a lot of time into thinking about.

Suggested mark 13/20

Overall comment:
You have managed to identify an area of study to answer these questions in your
the analysis did not quite manage the degree of detail required to achieve higher-
paragraphs of question b), you make interesting comments on the use of instrum
relate these to particular moments of the lyric, e.g. the big-band percussive stabs
on 'Too Darn Hot' punctuate the rising sequence on the phrases '.... with my baby

A little more analysis and detail in the discussion would bring this up to the next g

The following table indicates areas of essay question b) that could have achieved
what information would gain those marks:

Comment	Ex
Typical jazz instruments such as saxophone, trombone and trumpet	Did not use correct technical t band line-up.
used to replicate contemporary jazz of the period	'Too Darn Hot' does seem clos You could have referenced an work to illustrate the point fur Even the Mel Torme version m brass and saxophone solos.
the string section, harp and oboe, etc. sound more old-fashioned	Not specific enough about wh would be awarded if there wa ensemble with a similar orche
The instrumentation also dictates the accompanying phrases, with thick, luscious sustained string parts when strings are used, and more spontaneous jazz accompanying phrases when just the rhythm section is used, since there is more room in the arrangement for these instruments and it will not sound cluttered.	These examples need to be ba songs, e.g. 'Ev'ry Time We Say accompaniment is rich, with m just utilises a rhythm section w This allows Fitzgerald more rh and guitar fills between phrase the effect of a duet with voice
There are more classical-sounding arrangements in some songs, while jazzier ensembles are used in others, and even times where there is a mixture of the two styles such as in 'Anything Goes'	This is one of the few clear exa point. More of the same woul mark.
This is built up gradually over time, and helps with the overall narrative of the song	An example of a song that buil time would get more marks, m accompaniment increases in in orchestration, as it progresses
The tune in the instrumental soli section is also dispersed between strings and wind sections, playing separately.	This is another example of a be with an example provided.
Overall, the changes of instrumentation on this record help capture particular moods for songs, and help mirror emotions in the lyrics and compositions	This is rather like the opening paragraph is a summarising co put in some technical detail to textures' to 'moods' and 'emo the heart of the question of 'p Note the points already made 'Ev'ry Time We Say Goodbye' a

Good Intermediate Level

Question 3

a) Evaluate the structure, form and the performance of the songs from *Ella Fitz Song book* in relation to performances of this repertoire by other jazz musici

The structures of the songs chosen from this album are all fairly aty music that was happening at the time. They are often fairly simple compared to the way other musicians perform these songs. The ma structured the way they are is to feature the voice as the most pro

One difference that is extremely apparent in the structure of these jazz from the 1950s is that they consist of just a few times throug extended scat or instrumental solos in the way 'post-bop/hard-bop these songs. For example, on the seminal Dexter Gordon album 'Go version of the Cole Porter song 'Love for Sale'which is instrumental repetitions of the form, over which the band take turns to play imp fact, a version of 'Love for Sale' on 'Ella Fitzgerald Sings The Cole P uses a simple structure with Fitzgerald singing the melody for the v instrumental soli sections.

In the Ella Fitzgerald version, the verse section is included, which is Goes', which is fairly uncommon since a lot of jazz just uses the cho used as a means of bridging the gap from dialogue to full song by u a build from the dialogue to the full song with an out-of-strict-tem more like speech before the chorus kicks in. It is then simply twice chorus, with Fitzgerald then singing the melody throughout. It is fi Fitzgerald repeats the final line 'Love for Sale', and then it ends wit section from the band.

The Dexter Gordon version, however, goes six times round the form tempo with no verse section, just a 12-bar intro (it technically is 1 drums enter on beat 2 of the first bar as a kind of pickup). Gordo chorus, followed by a two-chorus solo. There is then another two-c Gordon comes back in solo again until the very last A section, wher song is finished by a short outro. Clearly, the Ella Fitzgerald song, prescribed, is structured in this way to feature her adaptation of th Dexter Gordon's focuses on new improvised melodies over the well-

Despite being well known for her scat singing, Ella Fitzgerald does n songs, nor are there whole choruses of instrumental solos or soli. W sections, they are only eight bars or half a chorus. For example, in second time through the form, there is an instrumental soli for the which Fitzgerald comes in at the B section to finish the chorus by si final B and A sections. This focus on the singing and keeping instru them to break up the vocal melody slightly, helps widen appeal sinc lyrics and vocal elements of the songs are the most familiar, allowi emotions or themes in the lyrics.

Another version of another Cole Porter composition that is also fea
structured in a very different way is Miles Davis's version of 'All of
'Round Midnight'. Despite only being recorded one year after the E
lot more contemporary for its time in the way it is performed. Si
version of 'Love for Sale' mentioned earlier, Davis plays sandwiches
between the melody. This suggests that other jazz musicians of the
standards as a basis for a more abstracted version of the songs. Wh
written, the majority of the track will consist of improvised solos o

It seems that Granz, Fitzgerald and Bregman's intentions with the
not only to make Fitzgerald's voice the focus, but also to make the
Cole Porter a central focus.

b) Describe the connection between music and text in **one** of the set works fro
Porter Song Book.

In 'Anything Goes', musical elements are used to emphasise the co
emphasis is also placed on key words in the text.

In 'Anything Goes', the contrast in the text is reflected by musical
(bars 1–4) and verse (bars 5–20) are in G minor and have a slow
mood at the start of the text, which is about an early period of A
were quite conservative about relationships. From bar 21, the mus
and the tempo becomes much faster. This reflects a change in the
song. The text of the main body of the song is about the relative s
lovers in the 1930s, when Porter wrote the song.

Fitzgerald changes her vocal technique to reflect the transition in t
opening verse, she uses slides, portamento and rubato to give a laid
the fact that she is referring to a past time in history. When, from
a faster tempo and references to modernity, she changes to a muc
rhythms.

In 'Anything Goes', important words in the text are emphasised by t
the coda, Fitzgerald sings the words 'Anything goes' at a loud dynam
order to highlight this key textual idea and the title of the piece.

In conclusion, tonality, tempo and performance techniques are used
between the text of the verse, which refers to a past time in histor
of the song, which comments on social liberation in the 1930s. Im
are also highlighted by musical elements.

Suggested mark 15/20

Overall comment:
These are quite a difficult questions which requires extra research and analysis on

The analysis is good, but it would benefit from a little more detail to demonstrate tha knowledge to express your analysis clearly. In essay a), the section on Dexter Gordo been maintained throughout your writing – for example, in the Miles Davis section – higher.

The following table indicates areas of essay a that could have achieved more mark information would gain those marks:

Comment	Example
The main reason why the songs are structured the way they are is to feature the voice as the most prominent aspect of the songs.	More detail here would be good – an examp features the vocal melody with no instrumen being a typical small jazz ensemble.
It is then simply twice round the main form of the chorus	Since the question is about structure, it coul AABA
a lot more contemporary for its time	There is scope to add more detail, e.g. what jazz idiom of the late1950s?
This suggests that other jazz musicians of the time were using these standards as a basis for a more abstracted version of the songs.	A brief comment on what you mean, support improve your grade. A good example of this This Thing Called Love' [https://www.youtub from the *Charlie Parker Jam Session*
While the melody is played as written, the majority of the track will consist of improvised solos on the chords.	Sometimes, some jazz players embellish the This is the case with the Miles Davis version

Practice Exam-style Questions: Indicative Content

Question 4

a) Identify what you consider to be the defining characteristics of a Cole Porter four prescribed songs.

Comment	Exa
Memorable melodies – often based on one or two small melodic fragments, or cells, which are exploited to create longer melodies.	A section of 'Let's Do It' melody bu opening line 'Birds do it'.
Strong individual sections that contrast with / complement each other.	'Too Darn Hot' A section has fairly more chords and quicker changes
Witty/racy/playful lyrics – lyrics will contain wordplay, metaphors and reference to history and culture, and explore the themes of the song. They were often considered particularly outrageous for conservative society.	'Love for Sale', also from the same prostitute, but with very clever lyr cynicism of the subject.
Variety in the structures of the songs.	Uses AABA, the most common stru Do It' and ABAB, less common, for
Cohesive in terms of relation/interplay of music and lyrics – Porter wrote both, which was unusual.	'Ev'ry Time We Say Goodbye' the r chord to a minor chord during the from major to minor'.
Often switches between major and minor key centres within songs, creating different moods within the one song.	'Too Darn Hot': A section – minor;
Variety of styles/moods of songs.	'Let's Do It' – positive song about l major melody. 'Ev'ry Time' more r love, in minor key.

b) Explain the use of harmony, tonality and structure in 'Too Darn Hot'.

Comment	Exa
Strong sense of a tonal centre based on C throughout.	All harmonies throughout the song 1st, 2nd, 4th or 5th degree of the C sc
Key is overall C minor, but there is a hint of C major around bars 37–42.	At bars 37–42, E♮ and A♮ are used i and C major 9th chords are used at
Despite the strong sense of tonality, complex jazz/blues-style colouristic harmony used throughout.	• 7ths added to most chords • Some ninths (e.g. C^9, bar 39, be • Many added 6th chords, especi • Half-diminished chord at bar 2 • Diminished chord at bar 54
Structure is unusual for a show tune.	The overall structure is A (20 bars) usual for show tunes is AABA, with bars. An example of this structure
Instrumental section is used to replace the repletion of the two A vocal melodies in the second time through the form.	Bars 69–88 (A^3) feature solos from trombones, and a passage of the w Bars 89–92 (A^4) feature a trumpet

Question 5

Jazz musicians have performed 'jazz standards' taken from shows for decades.

a) What features of these songs help them work when taken out of context and works from *Ella Fitzgerald Sings the Cole Porter Song Book* and any other rele answers.

Comment	E
When sung, the lyrics are about universal themes such as love, so, even out of context, the audience can relate to them.	'Ev'ry Time We Say Good parting, and even withou show/plot, this is still ver the song.
Often simple and memorable melodies that leave the performer a lot of room for interpretation.	'Let's Do It' A section me on/around a three-note
Main tonality changes in the B section (modulations), giving variety and different chord centres to improvise upon. Songs are learnt by learning the melody and chords, not individual prescribed parts, which means instrumentation is flexible.	A section of 'Let's Do It' is section modulates to D m well. John Coltrane – saxo Fitzgerald – vocal-led full song, 'Ev'ry Time We Say
Relatable lyrics that tell stories / portray emotions that audience can relate to. Chords easily adapted to more complex jazz harmony with chord extensions/substitutions.	'Ev'ry Time We Say Good saying goodbye to a love become $7^{13(\flat 9)}$; II–V–Is rep
Songs are learnt by learning the melody and chords, not individual prescribed parts, which means instrumentation is flexible.	John Coltrane – saxopho Fitzgerald – vocal-led full song, 'Ev'ry Time We Say

b) What is the role of improvisation in *Ella Fitzgerald Sings the Cole Porter Song* the set works in your answer.

Comment	E
Relatively simple structure that can be repeated in order to accommodate improvised solos on the chord sequence.	John Coltrane 'Every Time through the song several t often in an embellished fo
Main tonality changes in the B section (modulations), giving variety and different chord centres to improvise upon.	A section of 'Let's Do It' is section modulates to D m well.
Chords easily adapted to more complex jazz harmony with chord extensions/substitutions.	Dominant 7 chords beco II-V-I's replaced by tri-to
The songs give musicians a strong platform for new improvised material.	When improvising on the explore and expand upo melody/harmony/rhythm composition then becom spontaneous musical ide
The improvisation allows for interaction between musicians and more open or abstract versions of any given standard.	Musicians will often sugg performance in improvis member could suggest a quavers, to straight quav time. The other musician change accordingly, alter without it being a planne

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Glossary

Antiphonal	a texture where there is call and response between dif
Augmented chord	a major chord with a raised 5th, e.g. C major is C–E –G a Another way to think of it is as the superimposition of t
Bebop	a style of jazz from the 1940s and 1950s associated wit and Dizzy Gillespie, and characterised by its adventuro melodies, speed and virtuosity.
Block chords	as opposed to broken chords – a chorale-like combinat movement.
Break	where the rhythm section will stop playing, leaving eit where a soloist can play or sing unaccompanied.
Bridge	a term for the B sections of a tune which uses the form 'middle eight', even if not exactly in the middle of the p
Chord extension	is when a chord uses added notes, e.g. a 9th, 11th or 13t
Chord tones	the notes of the chord, denoted by the chord symbol, e passage. They will always include the main triad and th the chord symbol such as a 7th or an 11th.
Chromatic passing chord	a chord (usually unrelated to the tonic key) that bridge tone apart via the momentary use of the chord that lie (the harmonic equivalent of a 'passing note' that may b
Comping	is a term used to define playing which concentrates on support; it is short for accompanying. Usually in refere instruments.
Countermelody	a contrasting melody, played in counterpoint against th
Counterpoint	a texture created when different melodies, or different overlap.
Diminished scale	a scale made up of intervals that alternate between a t two different types of diminished scale which differ de with a semitone interval or a tone interval.
Doubling	a term used when a member of an orchestra has to swi This will be to an instrument of the same family; for exa band often have to double a flute/clarinet part.
Enclosure	a technique developed and often used in bebop, where to is approached by a note above and below. For exam played directly before C.
Glissando	when a performer slides slowly between a pair of notes pitches in between.
Half-diminished chord	a chord with a minor 3rd, diminished 5th and minor 7th a
Harmonic rhythm	is a term used to describe the rate at which the harmon
Harmonic substitution	where a different chord, that is usually harmonically re composer's original.
Homophonic	a texture consisting of melody and accompaniment or

II–V–I	a very common chord progression in jazz used as a me tonalities, and to cadence to the I chord.
Improvisation	in its most common usage in jazz, a spontaneously inv chord sequence.
Inversions	chords where the bottom note is a note other than th inversion may have the 3rd as the bottom note of the c extensions and chord tones of the root chord.
Jazz standards	jazz versions of show tunes that have become standar usage by a variety of jazz musicians.
Lai- back	when music is played with a very relaxed, slightly behi
Mute	a device inserted into the bell of a brass instrument to
Pedal	a sustained or repeated note in the bass where harmo
Pickup	a note or group of notes on the upbeat which leads in phrase. In classical music, this is called an 'anacrusis'.
Playing time	a phrase used to describe rhythm-section playing, par provides a consistent steady beat and rhythm.
Rallentando	an Italian term for when music slows down.
Rhythmic displacement	the technique of taking a musical phrase and changing resulting in a different rhythm and placement of notes
Root movement	is the sequence, and movement, of the root notes of a
Rubato	is a term used to describe music played without a strict encouraged to play, or sing expressively.
Scat singing	A style of vocal improvisation, sung without lyrics to n 'vocables', emphasising texture and rhythmic vitality.
Slash chord	a chord, where a prescribed note that is not the root i example a B♭7/F is a B♭7 chord where an F is to be playe
Soli	the plural of solo. In a jazz big band it refers to an ent In orchestral works, it refers to a divided string section
Stab	a single staccato note which is played in a bold and pu
Straight-ahead jazz	This term is often used to describe mainstream jazz, w from the bebop tradition. Generally makes use of 'sw more progressive styles such as 'free jazz'.
Syncopated rhythm	a simple and steady pulse disrupted by anticipated or
Turnaround	a term used to denote a chord progression that usuall tonalities used at the ends of sections, or forms, and t key.
Tremolo	the rapid repetition of a single note or chord, or rapid or chords.
Two-feel	where the bass plays on beats 1 and 3 instead of a 'wa every beat of the bar.

[1] Carr, I, Fairweather, D and Priestley, B, *The Rough Guide to Jazz* (London: Rough Guid