

## Singing style

When listening to Ella Fitzgerald singing, pay attention to the following characteristics:

- An accomplished technique – she maintained the quality of her voice for a long career of over 50 years.
- Her voice has presence and warmth, and a bright, youthful character.
- She has a wide range, spanning over three octaves.
- She has a very accurate sense of pitch, both in low and high registers.
- Her voice is agile and flexible, moving easily between registers and singing fast pieces without straining in tone and intonation.
- She has a sure sense of swing and a lightness of rhythm. Syncopation and the anticipation or delay of notes and phrases are natural and precisely placed.
- Composers liked her truthful approach to their music. She lets the melody speak for itself without adding exaggerated touches.
- She was an excellent scat singer, using her experience as a band singer and her knowledge of bebop to perform extended scat sections in her performances.

### A LEVEL PRESCRIBED WORK 2018

## ‘Anything Goes’

‘Anything Goes’ was written for Ethel Merman, a popular Broadway singer. She starred (with Bing Crosby) in the 1936 movie of the same name, and also in a 1954 live television version with Frank Sinatra.

Her bold tone, clear diction and strong personality were ideal for musical theatre, where singers had to project their performance without the help of microphones.

Ella Fitzgerald’s version is sung in the key of G, with the introduction in G minor.

There are two verses, in 32-bar song form (**AABA**). After the band break at the beginning of the second verse, Fitzgerald repeats the words of the first verse.

The harmonic movement is simple in the **A** sections – basically a tonic chord to subdominant and back to the tonic. The **B** section is more active, with the chord changing in every bar.

Chord progression for the introduction:

**A** G C<sup>6</sup> C<sup>m6</sup> G

**B** B F<sup>#7</sup> B<sup>7</sup> F<sup>#7</sup> B<sup>m</sup> B<sup>m7</sup>/A G<sup>#dim</sup> D<sup>7</sup>

## Ella Fitzgerald: ‘Anything Goes’

0:00	Introduction	<p>The mock-seriousness of the introduction (‘Times have changed’) is set up in the minor key. By contrast, sections about modern times (‘If today’) switch to the major key.</p> <p>The orchestration is carefully handled to reflect the two halves of the lyrics:</p> <ul style="list-style-type: none"> <li>■ The opening violin quavers are taken from the vocal line in the introduction.</li> <li>■ An oboe countermelody fills in between phrases.</li> <li>■ Trombone chords (with vibrato) mark the change of mood. The violins now take up the oboe’s role.</li> <li>■ Spread harp chords are prominent throughout the introduction.</li> </ul>
0:46	Verse 1, <b>AA</b>	<p>The opening phrase of the melody repeats three pitches in a changing syncopated rhythm. Note how the syncopated beat occurs in a different place in the bar each time:</p> <ul style="list-style-type: none"> <li>■ ‘Stocking’ over beat 3</li> <li>■ ‘On’ over beat 2</li> <li>■ ‘Shocking’ on beat 1.</li> </ul> <p>The answering phrase uses long notes, allowing the singer to broaden out to the tag ‘anything goes’. The flute/woodwind fill is based on the three-note figure from the melody.</p>
1:19	<b>BA</b>	<p>The bridge (B) section is more complex harmonically, beginning in the <b>mediant</b> major key of B major. It returns to the dominant (D7) by means of a switch from B major to a chord of B minor. The melody and rhythm outline are simpler: a repeating one-bar pattern with its first note climbing higher each time.</p>
1:54	Verse 2, <b>AA</b> (Instrumental)	<p>The first half of the second verse is taken by the full band. Bregman uses the instruments in sections. The reeds take the lead at the beginning, answered by the trombones in unison and then the trumpets, which take the second section. A hard-swinging style is adopted, with unexpected strong accents on fourth beats.</p> <p>Note some of the instrumental techniques in use:</p> <ul style="list-style-type: none"> <li>■ <b>Smears</b> in the saxes</li> <li>■ <b>Fall-offs</b> in the trombones</li> <li>■ <b>Shakes</b> on the trumpet chords.</li> </ul>
2:27	<b>BA</b>	<p>The voice returns, repeating the words from Verse 1.</p>

## Comparative versions

### Frank Sinatra

From *Songs For Swingin’ Lovers* (1956), arranged and conducted by Nelson Riddle.

Key: E♭ major.

Frank Sinatra recorded *Songs For Swingin’ Lovers* in the same year as Ella Fitzgerald recorded *The Cole Porter Songbook*. Sinatra’s partnership with arranger Nelson Riddle was very successful commercially and artistically. Norman Granz wanted Riddle for his series of songbooks, but he had to wait until Riddle was out of contract.

His ‘Anything Goes’ has the following distinctions:

- Moderate swinging tempo, slightly faster than the Fitzgerald version.
- No introduction section; four bars then into the main melody.
- Two verses of music, repeating the words. No band break.
- Reharmonised accompaniment, richer chords, modulation to take second verse into higher key (a semitone higher, E major).
- Swinging bass rather than crotchet walking bass (Fitzgerald) or tonic–dominant (Paige, see below).
- Studio recording, building a relationship with the audience via the microphone, with an intimate, relaxed style. Speaks directly to the audience with the added words at the end, ‘May I say before this record spins to a close, I want you to know...’.
- Rich texture in accompaniment to first verse: flowing quavers in celesta, single flute, fills in muted trumpets. **B** section has fall-offs in flutes.
- Second verse has fuller accompaniment. Alternating high–low chords in sax/trumpet fills. **B** section has ascending semiquaver chords, crescendo in violins and trumpets, building to the end of the phrase.

### Elaine Paige

From *Songbook* (2007).

Elaine Paige (b. 1948) was first known for creating the role of Eva Perón in *Evita* and became one of the most significant figures in British musical theatre.

She recorded ‘Anything Goes’ in front of a live audience. Her version has the following:

- Faster, up-tempo **Charleston** feel. Two beats in a bar, tonic–dominant bass.
- A slow start, then an accelerando into the tempo.
- A more forceful and projected tone – more musical-theatre style (closer in style to the song’s first interpreter, Ethel Merman).
- Strong personality and humour, bringing out the meaning of the words even at a fast tempo, engaging with the live audience.
- The voice sings throughout, with no band break.
- Two full **AABA** verses, then **BA** again, each time with different words.
- **Stop-time** treatment for **B** sections (second and third times) reinforces the 1920s feel.
- Electric piano, bass guitar. Rhythm section for the first verse, full band enters towards the end of the verse.

## A LEVEL PRESCRIBED WORK 2018

## ‘Too Darn Hot’

Recorded by Ella Fitzgerald and the Buddy Bregman Orchestra, February 7, 1956.

‘Too Darn Hot’ is from Porter’s musical *Kiss Me, Kate* (1949), based on Shakespeare’s *The Taming of the Shrew*. It was one of Porter’s most successful musicals. ‘Too Darn Hot’ is the opening number of Act 2, sung by a male character, Paul. In the 1953 movie the song was allocated to a female character, sung and danced by Anne Miller.

Cole Porter’s risqué lyrics take advantage of a sensational item of contemporary news: The ‘Kinsey report’ refers to the controversial study of male sexual behaviour by the biologist Alfred Kinsey, published in 1948. For the movie many of the lyrics in the show were toned down to avoid being censored, and in this song the reference to Kinsey was omitted.

### Structure

The irregular pattern of 20 bars is made up of two melodic ideas:

- ‘x’, the descending minim figure, ‘It’s too darn hot.’
- ‘y’, the syncopated figure, with its ascending 4th anacrusis (upbeat), ‘I’d like to sup with my baby tonight.’

The first 12 bars divide into a neat ‘xyy’ pattern of three four-bar phrases. Ella Fitzgerald’s version is sung in C minor.

The remaining eight bars extend the verse in a breathless ascending sequence of the ‘y’ motif, now shortened to two-bar units. The change to C major (the tonic major) brightens up the mood to match the playfulness of the words. In these eight bars the harmonic movement is faster. It returns to C minor for the ‘x’ motif, ‘cause it’s too darn hot’, at the end.

The example summarises the changes in harmony:

The musical notation shows two systems of chords and bass lines. The first system, labeled '12 bars', shows chords Cm, G7, Cm, G7. The second system, labeled '8 bars', shows chords C, G7, C, G7, C7, G7, Cm, G7, Cm. The bass line consists of whole notes in the first system and half notes in the second system.

The bridge is more regular: 16 bars of four-bar phrases, leading in to repetitions of ‘It’s too darn hot.’

**Ella Fitzgerald: ‘It’s Too Darn Hot’ (1956)**

<b>0:00</b>	<b>Introduction</b>	Saxophone melody, answered by trombone chords.
<b>0:05</b>	<b>Verse 1,</b> ‘It’s too darn hot’	Characterful singing, accurate and musical. In the last line of the verse it slides up to the 3rd of the scale, there’s a darkening of tone, and the blues intonation brings out the humour. Saxes give an answering two-note motif, in close harmony. There’s a pizzicato walking bass.
<b>0:35</b>	<b>Verse 2,</b> ‘It’s too darn hot’	The rhythm section keeps the music moving forward. Listen out for the descending minim countermelody in the second half and the trumpet hits on the fourth beat of the bar.
<b>1:04</b>	<b>Bridge,</b> ‘According to the Kinsey Report’	The melody moves higher, continuing the swinging, jazz feel. There’s a lighter texture in the band, a decorative piano backing with rhythm section. Brass accented chords used to respond to rhyme at the end of short lines, e.g. Mister Pants * for romance * is not * (* asterisk indicates a chord).
<b>1:28</b>	<b>Refrain,</b> ‘Cause it’s too, too, too darn hot’	Longer hits in the brass, with trumpet shakes.
<b>1:39</b>	<b>Verse 3,</b> Band break	Full band, more intensive swing feel. Melodic material exchanged between the sections: final trombone melody in close harmony, accent (with cymbal) on the syncopated chord at the top of the phrase.
<b>2:04</b>	<b>Verse 4,</b> ‘I’d like to coo with my baby tonight’	Muted trumpet takes the beginning, improvising a melody to replace ‘Too darn hot’. Voice returns for the ‘y’ motif.
<b>2:34</b>	<b>Bridge-extended,</b> ‘According to the Kinsey Report’	Fitzgerald slides up to the final note of the short lines - ‘Gob, squab, marine, queen’. ‘Gob’ is a slang word for sailor; ‘squab’ is a young pigeon, here used as a term of endearment.
<b>3:02</b>	<b>Refrain,</b> ‘Cause it’s too, too, too darn hot’	The muted trumpet returns as the repeats of ‘too darn hot’ get quieter.

## Discussion

How effective is this version? Compare with faster versions (such as Tormé or Gazarek).

What are the advantages of a slower tempo? What is gained or lost in the faster versions? Which of the versions do you prefer and why? *Kiss Me, Kate* remains one of Porter's most performed shows – how different would a staged performance be? How does Bregman's arrangement contribute to the success of this recording?

## Comparative versions

### Mel Tormé

From *Mel Tormé Swings Shubert Alley* (1960). Arrangement by Marty Paich.

Key: E $\flat$  minor.

Mel Tormé (1925–1999) was from Chicago. *Mel Tormé Swings Shubert Alley* is one of a series of albums made in partnership with the arranger Marty Paich and his Dek-Tette (but named on the album as the Marty Paich Orchestra). A child prodigy, Tormé had his first hit as a song composer at the age of 16. As a solo singer he was one of the leading male singers after Sinatra. He picked up the nickname ‘the Velvet Fog’, intended as a compliment, but one he did not appreciate. He had a huge knowledge of music and song arranging. You may find a video of him introducing this song for a television programme, in which he introduces the unusual instruments in the band.

His interpretation includes:

- A very fast swing tempo.
- A tuba and French horn in the band, giving a smooth blend to the harmonies and power to the bass.
- The melody rearranged to begin with ‘I'd like to sup’.
- The phrase ‘Too darn hot’, repeated and developed at the end of verses, e.g. in Verse 1 and Verse 2 repeated four times with a syncopated rhythm (matched by the chords in the band).
- Multiple key changes: up a semitone to E minor for Verse 2, and again to F major for the bridge.
- Trombone solo after Verse 1, alto saxophone solo after Verse 2.
- Full band after the bridge, back in E $\flat$ .
- Verse 3 in E $\flat$  minor. Uses sequence, then repeating the words on one note.
- Varied harmonies for the second bridge.
- Descending chromatic sequence for ‘Too darn’ (five times), modulating through a series of perfect cadences. Chords are: Am7 - D7 - Gm7 - C $\sharp$ 7 - F $\sharp$ m7 - B7 - Fm7 - B $\flat$ 7 - E $\flat$ .

### Sara Gazarek

From *Live At The Jazz Bakery* (2006). Accompaniment: piano trio. Key: C minor.

## PIANO TRIOS IN CONTEXT

In jazz a ‘piano trio’ is piano, bass and drums. In AoS1 (for example Haydn) it usually means piano, violin and cello.

Sara Gazarek (b. 1982) is an American jazz singer. This album, her second, was recorded live in Los Angeles for the Native Language label.

**Her interpretation includes:**

- Fast movement.
- Intimate atmosphere of a jazz club, light voice, swinging style.
- No introduction. The voice begins with the opening line, as if in the middle of a set.
- Syncopated accompaniment, filling in the crotchet beats between the minims of ‘too darn hot’. Piano and bass in octaves.
- Walking bass and swing feel from the eight-bar section at the end of the verse.
- Harder swing for the bridge section. Rhythmic swing stops dramatically at the ‘thermometer’ – ascending chords in minims in the piano for the temperature rising.
- Instrumental breaks, two full choruses with solos each for double bass and piano. The solos are part of the performance: the audience applauds Erik Kertes for his bass solo. Josh Nelson’s piano solo has a wide-ranging melody in the right hand, with light chords in the left.
- Voice returns for the second bridge.
- Coda uses repetitions of ‘too’. The section is performed twice, unaccompanied the second time.

## A LEVEL PRESCRIBED WORK 2018

### ‘Let’s Do It’

The song is a hit from the 1920s. It can be heard on a recording by **B. A. Rolfe and his Lucky Strike Orchestra, dating from about 1929–1930.**

The band was named after its sponsors, a leading brand of cigarettes. The unknown singer takes only one verse, using the racial stereotypes of the original lyrics (which Porter later replaced with the lines heard on the Fitzgerald recording). His singing style is typical of the understated 1930s style of male singing. The main attention is on Rolfe’s orchestra, playing in the fast, energetic dance style of the time.

By contrast, Ella Fitzgerald’s performance is much slower. Ella Fitzgerald’s version is sung in F major. The song is in 32-bar song form (**AABA**). The **A** section has diatonic harmonies, with a perfect cadence to end. The **B** section modulates through the subdominant (B $\flat$ ) and flattened mediant (A $\flat$ ), with chord V7 (an imperfect cadence) leading the music to the return to the tonic. A simplified outline is:

Chord symbols: F C $^7$  F Gm F C $^7$  F | Dm Gm $^7$  F F $^7$  B $\flat$  E $\flat$  $^7$  A $\flat$  C $^7$  | F C $^7$  F Gm F C $^7$  F

Section labels: AA | B | A

## Ella Fitzgerald: 'Let's Do It' (1956)

0:00	Introduction	<p>The small group used to accompany this song is very different from Bregman's rich, string-based orchestral arrangements. The four instruments can be heard clearly: a guitar solo in 3rds, pizzicato bass, drums (played with brushes) and a few notes on the piano. The guitar solo is prominent but once Fitzgerald starts to sing the volume is brought down to the same level as the piano.</p>
0:12	Verse 1, <b>AA</b>	<p>Fitzgerald's performance of the first verse is simple and direct. She omits the chromatic notes in the melody, resulting in a largely diatonic version of Porter's song. For example, the opening motif is sung on D and C, two pitches a tone apart.</p> <p>Compare this to Eydie Gormé and Diana Ross (see below), both of whom sing the chromatic passing note (as found in the published version of the song). The bass moves in a slow minim beat. The piano's bright, constantly moving countermelody lies above the range of the voice, filling in between the phrases of the melody.</p>
0:58	<b>BA</b>	<p>The bridge has more sustained phrases, with the piano more chordal in style. The humour is brought out more. The band stops so that 'Think of Siamese twins' is sung unaccompanied, and the singer emphasises the internal rhyme of 'Argentines without means'. She begins 'People say' on the second crotchet beat and has to hurry through 'in Boston even beans' to get the extra syllables of the line in time.</p>
1:47	Verse 2, <b>AA</b>	<p>Each beat of 'Ro-man-tic' is decorated with a lower auxiliary note. The slow pace of the song allows Fitzgerald to decorate the repeat, giving the song more swing. The melody now has its chromatic passing notes, sometimes stretched out to a crotchet rhythm (as in 'Sponges, they say'). Note how resourceful she is in varying the pitch, rhythm and phrasing so that the repeated double meaning of 'do it' remains interesting.</p>
2:37	<b>BA</b>	<p>The volume increases as the song reaches the end, with the piano and guitar becoming more prominent. A 'shad' is a fish found off the east coast of the United States; 'shadroe' was a delicacy served in expensive restaurants.</p>

## Comparative versions

### Eydie Gormé

From *Eydie Gormé Vamps The Roaring Twenties* (1958). Conducted and produced by Don Costa. This version includes the original 16-bar introduction, with piano, omitted by Fitzgerald and by Diana Ross (see below).

Eydie Gormé (1928–2013) first became popular in the 1950s as a young television star. Many of her solo albums are themed selections of songs – *Eydie Swings The Blues*, *Eydie In Love*, *On Stage* and so on.

Her version of ‘Let’s Do It’ is from a selection of hit songs from the 1920s and includes:

- Full introduction, with its twee references to nature. Gormé sings in a simple style with a clear, bright tone. For ‘fall in love’ at the end, she slides up to each note, anticipating a change in mood and style.
- The opening of the main melody is delivered in a softer, suggestive style. She avoids a full tone and slides under the notes. She controls and varies the vibrato, adding little bursts to shape and colour the end of notes.
- ‘Outer atmospheric pets’ is a reference to Laika, the first dog in space in the Russian Sputnik rocket.
- Verse 2 is a semitone higher in G♭ major.
- The first two sections of Verse 2 feature an exchange between the full band and the voice. The band is used in groups of saxophones (with a smear into the notes) and the brass (adding shakes on some longer notes).
- The voice takes over fully at the bridge (**B**) section.
- A coda is added with new words to create a big finish.
- The mechanical fade at the end was a common recording practice at the time.

### Diana Ross

From *The Blue Album* (1971–1972). Released as *Blue* (Motown Records, 2006). Conducted and arranged by Gil Askey.

Diana Ross was born in Detroit in 1944. She was the lead singer of The Supremes, who rivalled The Beatles for popularity in the 1960s. She recorded *The Blue Album* following her success in *Lady Sings The Blues*, the film based on the life and music of Billie Holiday.

Her distinctive recording includes:

- She sings the first verse complete.
- Saxophone and vibraphone improvisation in the background. Held chords in the strings begin when the voice enters.
- For the repeat Ross omits the **AA** beginning. She sings twice through the bridge and final section (using the words of Verse 1 from ‘The Dutch in old Amsterdam’): **AABA-BABA**.
- Sets up the repeat of the bridge with an unexpected treatment of ‘love’ – ritardando, accompaniment reduced to piano only, into the drum fill and the repeat.
- After the build-up of the second bridge, the final line is taken softer and slower. Ross holds the final tonic note while the accompanying chords change.
- Vocal performance shows plenty of flexibility with rhythm, anticipating and delaying notes with a clear feeling of swing.

## A LEVEL PRESCRIBED WORK 2018

## ‘Ev’ry Time We Say Goodbye’

This version is sung in  $B\flat$  major.

The structure is a 32-bar **ABA'B'**. All the sections are an equal eight bars in length. The printed version of the song includes a few lines of introduction (sung by neither Fitzgerald nor the two singers compared below). There is a full repeat of the main song to the same words. The last line is repeated (extended and varied) as a coda (‘Ev’ry single time we say goodbye’).

A simplified harmonic outline is given here, showing the main chords and leaving out changes between similar chords.

- There are fewer changes of harmony in the **A** sections. **B** is more active – here notated as one new chord in every bar.
- **A** and **A'** are the same chords, except **A** ends with  $E\flat$  minor (‘I wonder why a little’) and **A'** with  $E\flat$  major (‘begin to sing about it’). This is a good example of Cole Porter’s subtle use of harmony to match the meaning of the words.
- **B** ends with an imperfect cadence, with chord  $V^7$  leading back to the tonic. **B'** ends with a perfect cadence.

Chord progression for the first system:

$B\flat$   $F^7$   $B\flat$   $E\flat_m$   $B\flat$   $F^7$   $B\flat^7$   $E\flat$   $E\flat_m$   $B\flat$   $B\flat_m$   $F^7$

Section A:  $B\flat$   $F^7$   $B\flat$   $E\flat_m$

Section B:  $B\flat$   $F^7$   $B\flat^7$   $E\flat$   $E\flat_m$   $B\flat$   $B\flat_m$   $F^7$

Chord progression for the second system:

$B\flat$   $F^7$   $B\flat$   $E\flat$   $B\flat$   $F^7$   $B\flat^7$   $E\flat_m$   $B\flat$   $C^7$   $F^7$   $B\flat$

Section A1:  $B\flat$   $F^7$   $B\flat$   $E\flat$

Section B1:  $B\flat$   $F^7$   $B\flat^7$   $E\flat_m$   $B\flat$   $C^7$   $F^7$   $B\flat$

## Ella Fitzgerald: 'Ev'ry Time We Say Goodbye' (1956)

0:00	Verse, <b>AB</b> , 'Ev'ry time we say goodbye'	The cellos lead the four-bar introduction (with string tremolo and a harp chord). They continue with a countermelody in the <b>A</b> section, joined in counterpoint by the violins in the <b>B</b> section.
The song moves at a steady, moderate pace. Fitzgerald sings with an expressive, even tone, shaping the phrases. She sings 'Ev'ry time we say goodbye' in one breath. Note the slight darkening of tone and the intonation on the G $\flat$ for 'think so little of me'.		
1:00	<b>A'B'</b> 'When you're near there's such an air'	The second half is warm and involved. She sustains the repeated notes. She takes her time with phrases, using a natural rubato in extending phrases, then quickening the rhythm for 'from major to minor'.
1:45	Repeat, <b>AB</b> , Instrumental	The violins take up the melody, beginning Fitzgerald's last note. The richness of the sound comes from playing <b>sul G</b> (on the lowest string). In contrast a solo flute picks up the <b>B</b> melody, joined in 3rds and 6ths by the oboe.
2:32	<b>A'B'</b> , 'When you're near there's such an air' (reprise)	The voice returns, sustained and expressive, the accompaniment slightly fuller. 'Major to minor' has a richer tone this time. She allows the music to speak for itself, with only a slight rallentando at the end.

## Comparative versions

### Dinah Washington

From *The Swingin' Miss 'D'* (1956). With Quincy Jones and his Orchestra. Key: A $\flat$  major.

Dinah Washington (1924–1963) was the stage name of Ruth Lee Jones, one of the most popular of the female black pop singers of the 1950s. She was mainly a jazz singer, but she adapted easily to other styles. She died from a drug overdose at the age of 39. She was known for singing 'torch songs', a type of slow song about a lost or unrequited love. 'Ev'ry Time We Say Goodbye' can be considered as such. The album is an early example of the work of producer Quincy Jones, who was 23 years old at the time, before he rose to prominence for his work with Michael Jackson and as a highly influential record producer.

#### Her interpretation offers the following:

- A once-through version with no repeat. A coda is added: 'I feel so sad ev'ry single time we say goodbye.'
- Sustained singing, with controlled, fast vibrato on longer notes, but focused and projected.
- A bright, penetrating timbre, secure in tuning, persuasive in subtle pushes into pitches, (e.g. the treatment of repeated notes); also 'There's no love song finer' has a mordent on the first note, then a smear on each note of 'love song finer', with an upward inflection on 'change'.

- Washington moves into the higher octave for ‘we say goodbye’ – a direct, powerful, highly expressive finish.
- Slow swing tempo, bass pizzicato in minims, brushes on snare.
- Piano filling with elaborate decoration, e.g. rapidly descending scales. Later at **A**<sup>1</sup> this role transfers to vibraphone, with the piano playing chords.
- A rich texture of soft, sustained chords on reeds, with countermelody in muted trumpets. Powerful, accented chords in trumpets and trombones, adding depth and seriousness.

### Cheryl Bentley

From *Let’s Misbehave: The Cole Porter Songbook* (2012). Arranged by Corey Allen (piano), with James Moody (tenor saxophone) and L. A. Jazz Trio. Key: G major.

Cheryl Bentley (b. 1954) is best known as the soprano lead of the vocal group Manhattan Transfer, which she joined in 1979.

**This version is from her recent solo album of songs by Cole Porter:**

- Introduction for unaccompanied tenor sax sets a solitary mood.
- Soft dynamics for the voice throughout the song.
- Concentrated and sustained, the intimate atmosphere draws the listener in. This is the longest version, aiming for a particular emotional effect.
- Bentley uses considerable variety in tone, for example in the way she begins the notes and allows them to end. The slow tempo gives her time to be very detailed with the expression, e.g. the change of tone for ‘die’. She varies the vibrato, occasionally adding a gentle swell on a long note, sometimes adding it at the end of a sustained note.
- Reharmonisation of melody, with richer chords in the piano.
- Very slow tempo, swing rhythm played by cymbal with brushes. Piano fills, slow bass.
- The final ‘goodbye’ is sung unaccompanied before the final chord in the band.
- Verse 2 saxophone solo, matching the expression of the voice, then extending into a more decorative elaboration. The saxophone continues as a countermelody as voice joins in.

### Discussion

Which of these versions do you prefer? What are the challenges of singing this song slowly? How does Fitzgerald’s faster, more flowing approach affect the emotion in the song? Compare the arrangements by Buddy Bregman and Quincy Jones, recorded in the same year.