

A BRIEF GUIDE TO THE SONGS

SOPHISTICATED LADY

(Ellington-Mills-Parish)

A Duke Ellington composition, 'Sophisticated Lady' was apparently devised by fusing trombonist Lawrence Brown's

A section ('I had the theme which I played all the time' recalled Lawrence) onto alto saxophonist Toby 'Otto'

Hardwick's bridge. It features some bumpy rhymes ('nonchalant ... restaurant ... really want') but listen to the masterful Sarah Vaughan make it sound easy while also injecting a little mocking humour on *After Hours* (1961).

BODY AND SOUL

(Green-Heyman-Sour-Eyton)

'Body and Soul' was written in 1930 by composer Johnny

Green for Gertrude Lawrence, the singer Green often accompanied on piano. It has become such a vehicle for improvisers that the melody itself has suffered much Chinese whispering, even in vocal versions; Billie Holiday (1940), for instance, flattens out the peaks and valleys of the tune, whereas Sarah Vaughan (1949) creates her own leaps and displacements. Frank Sinatra (1946) sings it more-or-less as written and is a good place as any to absorb the composer's intentions.

THEY CAN'T TAKE THAT AWAY FROM ME

(Gershwin-Gershwin)

After the modest success of Gershwin's opera *Porgy and Bess*, the composer returned to Hollywood to write the score of the 1936 Fred Astaire/Ginger Rogers movie *Shall we dance*. George had heard Hollywood producers were worried he'd gone highbrow so he wired his agent; 'Rumours about highbrow music ridiculous,' he said. 'Am out to write hits.' Hits he wrote. 'They all laughed' and 'Let's call the whole thing off' were huge successes from the movie but it's perhaps 'They can't take that away from me' which has most endured.

The song has a beautiful simplicity. Most vocalists of the classic era (Sinatra, Bennett, Fitzgerald, Holiday) and the current generation (Stacey Kent, Diana Krall, Tina May) have tackled it, along with dozens of instrumentalists (from Artie Shaw to Jean Toussaint).

I GOT RHYTHM

(Gershwin-Gershwin)

Written in 1930 for the Gershwin brothers' Broadway show *Girl Crazy*, 'I got rhythm' was one of several examples of composer George Gershwin's fascination for the pentatonic scale (i.e. 1, 2, 3, 5 and 6 of the major scale). The very simplicity of 'I got rhythm' invites musical development and jazz instrumentalists (not to mention its composer, who created a concert piece of variations) were not slow to utilise the piece as a vehicle for improvisation.

The song is often referred to in jazz circles as 'Rhythm Changes', reflecting the fact that the chord sequence is played much more commonly than the original song.

I COULD WRITE A BOOK

(Rodgers-Hart)

Originally part of the Rodgers/Hart Broadway musical *Pal Joey*, the chorus survived to make the 1957 movie version with Frank Sinatra, though the verse is generally heard only on specialist recordings like Ella Fitzgerald's *Rodgers and Hart Songbook* (1956). The song's popularity as a jazz vehicle dates from Miles Davis's 1956 recording on *Relaxin' with the Miles Davis Quintet*, although this recording uses some simplified harmonies.

23 Em^7 A^7 $F\#m^7$ $Fdim^7$ Em^7 A^{13}

Are you pre-tend-ing? It looks like the end-ing un-less I could have one more

26 D^7 $C\#^7$ C^7 $F\#^{13}(\#11)$ C Fm^7 *mp* $C^7(b9)$ Fm^7 B^b9

chance to prove, dear. My life a wreck you're mak-ing.

29 E^bmaj^7 A^b13 Gm^7 $F\#dim^7$ Fm^7 Fm^7/E^b

You know I'm yours for just the tak-ing. I'd glad-ly sur-

32 $Dm^7(b5)$ $G^7(b9)$ Cm^7 Fm^7 B^b13 E^b Gm^{11} C^{13}

-ren-der my-self to you, bo-dy and soul.

D Improvisation

35 Fm^7 $C^7(b9)$ Fm^7 B^b9 E^bmaj^7 A^b13

38 Gm^7 $F\#dim^7$ Fm^7 Fm^7/E^b $Dm^7(b5)$ $G^7(b9)$

41 Cm^7 Fm^7 B^b13 E^b Gm^{11} C^{13} Fm^7 $C^7(b9)$

IN THE STILL OF THE NIGHT

Words and Music
by Cole Porter

Lively ♩ = 116

G *mp* Gdim

In the still of the night, _____

5 G Gdim

as I gaze from my win - - dow

9 Am⁷ D¹¹ D⁷

at the moon in its flight, my thoughts all

13 Bm⁷ B^{b7} Am¹¹ D¹¹ D⁷

stray to you. _____

17 G *mf* Gdim

In the still of the night, _____

21 G Gdim C^{#m7} F^{#7}

while the world is in slum - ber,

25 Bm C^{#m7} F^{#7} F^{#7(b9)}

oh, the times with - out num - ber, dar - ling, when I

29 Bm⁹ B^{b7} Am⁹ D⁷

say to you: _____