

# **THE ART OF LYRIC IMPROVISATION**

A Comparative Study of Two Renowned Jazz Singers

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## **Abstract**

This research is an analysis of the range of skills and knowledge required to produce, effectively, results in the Art of Lyric Improvisation in the field of jazz singing. Lyric Improvisation is the art of retaining the primary lyrics of a song but, using improvisational inventiveness, changing every other aspect.

The study focuses on the manipulation of melody, rhythm, time feel, style, range, articulation and improvisation in the performances of renowned jazz vocalists Sarah Vaughan and Carmen McRae. The research is based on their multiple recordings of “Sometimes I’m Happy” (Youmans/Caesar) between the years 1955-1965.

The method compares different elements of the individual singers’ improvisations to the published notation. These elements include: syncopation of the rhythm, motivic development, expanding the range of pitch, variances in timbre and articulation and spontaneous re-composition of the melody all while maintaining the original lyric.

The outcomes, however, can be applied over a multitude of tunes from any American Song Book composer or jazz standard sung in historically swing styles of the past century, or with contemporary developments.

*“You have to improvise.*

*You have to have something of your own that has to do with that song.*

*And you have to know where you’re going when you improvise”*

*Carmen McRae<sup>1</sup>*

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<sup>1</sup>From James T. Jones, IV, "Cut the Crap," Downbeat June 1991.

# Introduction

## **Purpose :**

The aim is to discuss the process of lyric improvisation as practised by two of the most renowned and inspiring singers in the history of jazz, Sarah Vaughan and Carmen McRae. For the purpose of this research, the art of lyric improvisation has been defined as maintaining the integrity of the original lyric and the essential musical material yet extemporaneously creating melodic and rhythmic variations unique to each individual. It will draw, through analyses, comparisons between the two singers' styles and focus on their ability to take a simple song and create new interpretations of the tune while maintaining the original structure of the piece.

Sarah Vaughan's phrasing skills are well documented in both studio and live audio recordings and video broadcasts. Consequently when looking for inspiration in lyric improvisation she is a prime candidate. She has amassed a vast repertoire sung in a variety of styles over her forty-year career and has repeated numerous tunes with consistently inventive lyric improvisations. With a similar stylistic freedom, Carmen McRae, also an outstanding jazz singer, but who is generally not as well known to mainstream audiences, has also performed particular tunes repeatedly throughout her career incorporating various lyric improvisations.

An extensive research reveals a surprisingly small amount of literature examining the art of vocal jazz as it pertains to the phrasing of lyrics. Most published works in the jazz genre focus on instrumental improvisation, which to vocalists is the equivalent of scat singing (unworded vocalising), choir/group improvisation and phrasing, or vocalese (the art of writing lyrics to another performer's instrumental solo).<sup>1</sup> Robert Toft examines the art of jazz/contemporary vocal phrasing as compared to 18<sup>th</sup> and 19<sup>th</sup> century singers in the Music and Letters journal of August 2004.<sup>2</sup> He draws parallels based on the "persuasive delivery" of altering the text of a song by varying degrees of expression.<sup>3</sup> Nevertheless, though it discusses rhythmic displacement the original text and melody is mostly maintained. William R. Bauer's biography, The Life and Music of Betty Carter (2002), contains notated transcriptions and observations of Carter's lyric phrasing. While it describes where she has placed her melodic and/or rhythmic changes to the notated melody, it does not discuss the 'how' or 'why' of her skills.

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<sup>1</sup> Vocalese – see Glossary for definition

<sup>2</sup> Robert Toft, "Rendering the Sense More Conspicuous: Grammatical and Rhetorical Principles of Vocal Phrasing in Art and Popular/Jazz Music," Music & Letters 85.3 (2004).

<sup>3</sup> Ibid. 369-70

**Methodology:**

In looking for material it was important to maintain a level of consistency on which to base the analysis. These criteria are:

A song performed by both Vaughan and McRae.

- Contains lyric improvisation.
- Performed more than once by the same singer.
- Performed within a similar timeframe.

After researching the repertoire of Vaughan and McRae it was found that “Sometimes I’m Happy” was regularly performed by both artists over their lifetimes and fulfilled the criteria.<sup>4</sup> A decision to focus on the 1950s–60s was due to the quantity and quality of available recordings in this period. The analysis will cover a variety of aspects from the rhythmic and melodic devices used to create their lyric improvisations, to their modernisation of the original harmony.

Four notated transcriptions of “Sometimes I’m Happy” were derived from audio examples of Vaughan and McRae commercially released from 1955–65.<sup>5</sup> In-depth comparisons relative to the original music in Chapters 2 and 3, will serve as a basis for comparing the individualistic nature of each vocalists’ style in Chapter 4. At the same time, given the genre, commonalities in their approaches will also be discussed.

For ease of viewing and analysing these transcriptions have been presented in a way that differences and commonalities can be seen clearly. Notwithstanding the limitations of notated music which “reduce expression to a set of symbols that at best can only approximate the unwritten nuances,” factors especially pertinent in the improvised world of jazz, markings are added to approximate the subtleties of placement and attack.<sup>6</sup> Vaughan’s two versions are performed in Db major, McRae’s two are in Ab major and the original work was written in F major. In order to study the pieces with considered accuracy they have uniformly been transposed into the key of C Major as it contains no key signature and thus accidentals are kept to a minimum. It is acknowledged that any change of key might also bring a change in improvising interpretation, albeit mostly to do with tessitura.

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<sup>4</sup> Music by Vincent Youmans, lyrics by Irving Caesar. The duo wrote the tune together in 1925 but it was not published until the musical Hit The Deck became a hit in 1927. Gerald Bordman, Days to Be Happy, Years to Be Sad: The Life of Vincent Youmans (New York: Oxford University Press, 1982). 103

<sup>5</sup> The original notation and all the transcriptions have been reproduced using Sibelius 4 Music Notation Software.

<sup>6</sup> Toft, "Rendering the Sense More Conspicuous: Grammatical and Rhetorical Principles of Vocal Phrasing in Art and Popular/Jazz Music." 371

From this point on initials will be used to describe each performance:

- (Orig.)            The Original published notation<sup>7</sup>
- Performances by Sarah Vaughan:
- (SV#1)            1955, Oct. 25<sup>th</sup>. Ernie Wilkins & His Studio Orchestra.<sup>8</sup>
- (SV#2)            1957, Aug. 8<sup>th</sup>. Chicago, Live at Mister Kelly's. Trio.<sup>9</sup>
- Performances by Carmen McRae:
- (CM#1)            1955, June 14<sup>th</sup>. New York. Quartet.<sup>10</sup>
- (CM#2)            1965, Nov. New York, Live at the Village Gate. Sextet.<sup>11</sup>

The transcriptions begin at the start of the vocal entrances. Introductions have not been transcribed; however, endings have been transcribed as the vocals continue through them. The instrumental band break on the middle chorus of Sarah Vaughan's 1955 performance is not included; the transcription therefore carries on from Vaughan's first chorus into the last chorus. When citing the lyrics in the text, a longer lyric phrase may be used, with the referenced lyric underlined for ease of understanding.

### **The Choice of Song:**

Within the timeframe of this study (1955-1965) there are actually four available versions of Vaughan singing "Sometimes I'm Happy".<sup>12</sup> However, only two will be used for the purposes of this brief comparative study. It was felt that the restraints in the size of this dissertation demanded that both singers have equal consideration. The decision to use the 1955 and 1957 versions by Vaughan was made on the basis that tempos ( $\text{♩} = 152\text{--}154$ ) and arrangements were similar, and although band sizes varied, each contained extensive examples of lyric improvisation. A 1958 live performance found on the internet on [www.youtube.com](http://www.youtube.com); is also an excellent example, faster in tempo, but the audio quality is poor and the performance could not be thoroughly authenticated in

<sup>7</sup> Transcribed from William L. Simon, ed., Unforgettable Musical Memories (New York: The Reader's Digest Association, 1984).

<sup>8</sup> Sarah Vaughan, Our Favourite Things; 16 Classic Female Vocal Performances rec 1956, Compilation, PolyGram Records, New York, 1996.

<sup>9</sup> Sarah Vaughan, Sarah Vaughan - at Mister Kelly's, rec Aug 8th, 1957, Live Performance, EmArcy Records, Chicago, 1991.

<sup>10</sup> Carmen McRae, Carmen McRae: Here to Stay, the Original Decca Recordings, rec June 14th 1955, CD Audio, GRP records & MCA Records, New York, 1992.

<sup>11</sup> Carmen McRae, Colombia Jazz Masterpieces: Carmen McRae Alive!, rec December 1965, Live Performance, Sony, New York, 1994.

<sup>12</sup> A fifth is mentioned in Sarah Vaughan's 1960 Discography but it was unable to be resourced. Leslie Gourse, Sassy: The Life of Sarah Vaughan (Edinburgh: Mainstream Publishing, 1993).



terms of date and personnel.<sup>13</sup> A 1963 live version, double the tempo, and containing multiple choruses of scat improvisation, was also considered inappropriate for this study as it contains limited examples of lyric improvisation.<sup>14</sup>

McRae has also recorded this song a multitude of times. The two analysed for the purpose of this study, from 1955 and 1965, have similar arrangements, though the 1955 tempo is ♩ = 118 and the 1965 tempo is ♩ = 92. The accompanying band sizes vary slightly, but the content of both contains solid examples of lyric interplay.<sup>15</sup>

There are versions of this song recorded by other artists in the 1950s such as King Pleasure and Jane Powell. In fact it has remained a popular song to record.<sup>16</sup> King Pleasure's performance contains lyric improvisation but it is actually a vocalese written on Lester Young's 1944 saxophone interpretation and has added lyrics extraneous to the original. Pleasure's version is a replication and as such would always be performed copying the notes of Lester Young's performance. Though it is based on an instrumental improvisation it is no longer improvised and therefore falls outside the parameters of this study.

Actress/singer Jane Powell, in the movie *Hit the Deck*, begins her version as a straight 'music-theatre' rendition of the melody, similar to the original 1927 version.<sup>17</sup> On the second chorus she 'jazzes' it up. This term 'jazzing up' is usually cited by those critics and performers outside the jazz idiom who have a limited knowledge of the melodic and rhythmic devices utilised to improvise a melodic line. Powell's version has syncopation but is not sung in an effective jazz style. The placement is rigid and stiff, her phrasing cumbersome, and it does not flow with the ease and musicality of Vaughan or McRae, or indeed in the style the jazz idiom generally demands.

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<sup>13</sup> Sarah Vaughan: *Sometimes I'm Happy*, 1958. Video, March 2007.

<sup>14</sup> See *Discography* for performance information and Appendix for transcription.

<sup>15</sup> McRae also sings with Betty Carter in the 1980s It is not included here because it is outside the timeframe of the study. It is, however, an excellent example of lyric interplay, phrasing and improvisation.

<sup>16</sup> Bienstick, Freddy. "Sometimes I'm Happy." Carlin America, 2008.

<sup>17</sup> MGM movie (1955) based on the 1927 Broadway show

# Chapter 1: Historical and Biographical Overviews

*“Of all the ways in which jazz breaks the rules...the human voice – broke them first, and has resolutely gone on breaking them through all of the music’s kaleidoscopic changes of style”<sup>1</sup>*

## 1.1: Jazz Historical Background

In the Swing era, when big bands were at their height, singers were mostly considered to be ‘songbirds’; given small solo spots in the middle of the arrangement often overshadowed by the greater complexities of the instrumental arrangement.<sup>2</sup> Performing meaningful lyrics was placed second to the maintenance of the dance beat and instrumental texture. Most singers in the swing era were not expected to improvise, nor were they given much opportunity to do so. If the tune was a vocal feature it usually consisted of the melody, sung by the vocalist, followed by an instrumental theme or a solo, then the melody re-stated by the vocalist – if they were given the chance. Often the re-stated melody was only a portion of the original – usually the second half of the song. The tempos of the big bands suited the dance-hall nature of the era and not the necessarily the interpretation of songs. Consequently, the pulse was often too quick to express the meaning of the lyric evocatively, though great singers like Billie Holiday and Ethel Waters, who created their own space within the bar line were exceptions.<sup>3</sup>

The post-big band period of the 1950’s was a dramatically changing landscape for jazz vocalists. Many singers, including Sarah Vaughan and Carmen McRae, inspired by the bebop movement of the 1940s found musical freedom on the bandstand as they began to perform with smaller groups. There was more space to explore their songs, through word interplay and scat singing. Many songs which became part of the jazz repertoire were from the Tin Pan Alley era (1920-30s) and most commonly were 32 bars in length. While this was ample length in terms of ‘theme and variations’ the brevity of available time on phonographic recordings did not leave room for vocalists to improvise for more than one refrain, or a short 8 – 16 bar scat solo.<sup>4</sup> Recordings from the 1950s on, were not necessarily longer than earlier recorded big band tunes.<sup>5</sup> The development of Long –

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<sup>1</sup> John Fordham, *The Sound of Jazz* (London: Hamlyn Publishing Group Ltd, 1989). 33

<sup>2</sup> Kate Daubney, "Songbird or Subversive? Instrumental Vocalisation Technique in the Songs of Billie Holiday," *Journal of Gender Studies* (2002), vol. 11. 19

<sup>3</sup> Ibid

<sup>4</sup> There are, of course, exceptions to this. Ella Fitzgerald’s 1942 hit ‘How High the Moon’ being one, yet the song still only lasts for 3:13 minutes. Fitzgerald, Ella. *The Best of Ella Fitzgerald*. Rec 20 Dec. 1947. CD. Decca GRP Records, New York, 1995.

<sup>5</sup> Though LP records became available from 1950 most companies had their vocalists’ release 3 – 3 ½ minute records.

Playing (LP) records in the late 1940s, however, and the advent of recording bands 'live' at various venues (that became popular in the 1950s), gave singers room to perform songs that were not restricted to the 3 minute dictum, allowing their musical arrangements to extend to four, or even five-minutes.<sup>6</sup> As vocalists became solo artists and leaders of their own bands, instrumental refrains became shorter with, at times, no instrumental break at all. Financially, especially internationally, it was viable to tour with a small group. Although featuring with larger bands and orchestras in recording sessions and on 'Jazz at the Philharmonic' style tours still occurred, vocalists no longer had to compete with horn sections on a regular basis.<sup>7</sup> In this small, often trio setting, vocalists had more aural space to explore the placement of lyrics, rhythm and melody. They were able to augment arrangements, not only by adding band riffs, scatting, or adding extra verses to songs, but more creatively, by re-interpreting the lyrics. Lyric improvisation was born.

## 1.2: "Sometimes I'm Happy"

The original version of "Sometimes I'm Happy" was composed by Vincent Youmans and Irving Caesar in 1925 and became one of the stand-out hits for the musical *Hit the Deck* in 1927. It continued to appear on the US hit parade every few years.<sup>8</sup> In the 1950s it remained a popular choice for jazz and pop vocalists. Perhaps the staying power of this basically simple song amongst jazz players was due to Lester Young's instrumental hit of 1944. Young's improvisational prowess twisted the thematic themes into tangles of shifting patterns both melodic and harmonic.

Further, the simple form of the piece, 32 bars ABAB, holds appeal for jazz singers as the repetitive words, with ample space between phrases, aids their manoeuvring capabilities. As Bordman (1982) states, "Youmans' clipped phrases were so loosely tied together that jazz performers ever since have had a field day with the melody."<sup>9</sup> The underpinning diatonic nature of the harmony is also helpful as most of the tune is within the one key centre with only two brief movements to the subdominant. Within this diatonic harmony and form vocalists can be experimental with lyric, rhythm and melody. There is little concern that delaying a phrase over the barline could upset their note choices as similar scales work for much of the song.

In notated form, with no lyrics attached, a melody that is lyrically improvised would be unrecognisable as the original tune. The improvised shapes of the phrases are placed differently, ascending and descending across a greater range, at times, contrapuntal to the original.

Nevertheless, the harmony remains constant, though updated to a post-bop style, and with the

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<sup>6</sup> Read, Oliver, and Walter L. Welch. *From Tin Foil to Stereo: Evolution of the Phonograph*. 1977. 319-20.

<sup>7</sup> The Horn Section consists of a combination of the brass and woodwind sections of a big band.

<sup>8</sup> Benny Goodman had a hit in 1935, Sammy Kaye (1938), Doris Day (1949). Bienstock, Freddy.

"Sometimes I'm Happy". Carlin America, 2008.

<sup>9</sup> Bordman, *Days to Be Happy, Years to Be Sad: The Life of Vincent Youmans* 103.

retention of the lyric, recognition is assured.<sup>10</sup> The intention of the singer is to maintain the story; otherwise they'd improvise wordlessly. It allows great jazz singers to stamp their original imprint on a tried and true melody, to employ a freshness and vitality on a tune as old as, or older than they.

### 1.3: Sarah Vaughan

Sarah Vaughan, born 1924 in Newark, New Jersey, died 1990, grew up playing organ/piano at church, and singing.<sup>11</sup> Upon entering an amateur contest at the famous Apollo Theatre in Harlem in 1943, Vaughan won a one week engagement - where, interestingly, Ella Fitzgerald was a headliner on the bill.<sup>12</sup> She was spotted by Earl Hines' resident Big Band singer, Billy Eckstine. Eckstine brought Vaughan to the notice of Hines and soon after she joined his band as second pianist. Though a recording ban from 1943-44 halted any recordings with Hines' band, Vaughan soon joined Eckstine's newly-formed group and finally in December 1944 her recording career commenced. She recorded under her own name as early as 1945.<sup>13</sup> By 1947 she had achieved a minor hit, with "Tenderly" reaching 27 on the pop music charts and was crowned most popular female singer in Downbeat magazine (1947-52) and Metronome magazine (1948-53), and achieved Esquire's New Star award.<sup>14</sup> Her development as a solo artist began when she married George Treadwell in 1946 who then became her manager.

Throughout her career Vaughan recorded commercial releases, often through one arm of her recording company, and jazz releases through another.<sup>15</sup> The two styles were never separated in her mind; "I'm not a jazz singer, I'm a singer ... I guess people associate me with jazz because I was raised in it," Vaughan asserts in a 1967 Downbeat article.<sup>16</sup> She does, however, acknowledged the choice of 'lighter' material for mainstream consumption.<sup>17</sup> Only the 'jazz' content of her repertoire will be discussed here.

Named 'The Divine One', Gunther Schuller (1906-91) trumpets Vaughan as "quite simply a perfect instrument attached to a musician of superb musical instincts ... expressing [her music] in wholly

<sup>10</sup> Post-bop harmony involves the development of cadential movements into cyclic form.

<sup>11</sup> Richard Cook, Richard Cook's Jazz Encyclopedia, 1st ed. (London: Penguin Books, 2005) 639.

<sup>12</sup> Will Friedwald, Jazz Singing: America's Great Voices from Bessie Smith to Bebop and Beyond (New York: Da Capo Press 1996) 272. suggests 1942 as the year.

<sup>13</sup> In Gourse, Sassy: The Life of Sarah Vaughan 239. it states the Dec 31<sup>st</sup> 1944 recording session as Vaughan's first under her own name, but on the audio CD liner notes Sarah Vaughan, Sarah Vaughan "Interlude": The Early Years 1944-1947, HNH International, 2001. it states this recording being a 'Dizzy Gillespie & His Orchestra' recording.

<sup>14</sup> Gourse, Sassy: The Life of Sarah Vaughan 271.

<sup>15</sup> Mike Evans and Paul Roland, Jazz Singers; the Great Song Stylists in Their Own Words (London: Hamlyn, 1999). 137

<sup>16</sup> A. James Liska, "Sarah Vaughan: I'm Not a Jazz Singer," Downbeat May 1982.19

<sup>17</sup> Gourse, Sassy: The Life of Sarah Vaughan.80

original terms.”<sup>18</sup> Vaughan is renowned for her three-octave, “technically perfect” vocal range, rich timbre and sweeping melodic expressions.<sup>19</sup> Her skills in jazz improvisation, through scatting and manipulation of lyrics, are widely admired by instrumentalists and critics alike. Her other nickname was ‘Sassy’, chosen by pianist John Malachi for her independent spirit.<sup>20</sup> The development of these skills was often attributed to her proficiency on the piano which enhances the performers’ harmonic knowledge. Nevertheless, Vaughan also had a keen ear for the style and performed with many of the best musicians in her formative years as a vocalist.

#### 1.4: Carmen McRae

Carmen McRae was born in Harlem April 8<sup>th</sup> 1920 and died November 1994. She undertook classical piano lessons from age eight. She was enamoured of American popular music and stole moments to play them in her practice sessions. While still at high school she met pianist and composer Irene Kitchings (then wife of pianist Teddy Wilson) who introduced her to many of the swing era’s big stars, including Billie Holiday. McRae even penned a song in her final year of high school called “Dream of Life” that Holiday recorded in 1939.<sup>21</sup>

From 1940 McRae began to frequent the Jazz clubs in Harlem and 52<sup>nd</sup> Street. She became well known on the Harlem scene as an audience member, long before she was known as a pianist or a vocalist. She sang briefly with Benny Carter’s band in 1943, then the Count Basie Orchestra. After marrying drummer Kenny ‘Klook’ Clarke in 1944 in Alabama, she moved back to New York to continue her music and toured with Mercer Ellington and his Orchestra, playing piano and singing.

McRae performed on her first recordings with Ellington in 1946, but it wasn’t until 1952 that she finally got her big break performing with Mat Matthews Band. In 1953, working as an intermission pianist at Minton’s playhouse, she was encouraged to stand up and sing. At thirty-two, she had struggled for over ten years to reach the success of friend and colleague Sarah Vaughan, whom she met at the Braddock Grill in 1944.<sup>22</sup> Finally fame found her and McRae received Downbeat’s 1954 Best New Female Singer of the Year award and tied with Ella Fitzgerald in Metronome magazine’s Singer of the Year award.<sup>23</sup>

McRae has a rich tone with a biting edge, especially when trying to get the point of a lyric across. Though not known for her large range in the same way as Vaughan, she regularly covers over two

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<sup>18</sup> Gunther Schuller, "The Divine Sarah," Reading Jazz: A Gathering of Autobiography, Reportage, and Criticism from 1919 to Now, ed. Robert Gottlieb (New York: Pantheon Books, 1996). 986-91

<sup>19</sup> Ibid

<sup>20</sup> Gourse, Sassy: The Life of Sarah Vaughan. 45

<sup>21</sup> Leslie Gourse, Carmen McRae, Miss Jazz (New York: Billboard Books, 2001). 3

<sup>22</sup> The Braddock Grill, a famous eatery in Harlem where musicians congregated. Gourse, Carmen McRae, Miss Jazz 23

<sup>23</sup> Gourse, Carmen McRae, Miss Jazz. 43

octaves when improvising. Her swing feel is crisp and strong and definite. She can sing on or behind the beat, but leaves no doubt as to the pulse even when performing slow tempos, or leaving vast amounts of space between vocal phrases. Like Vaughan, McRae's musical skills are often attributed to her knowledge of the piano which surely enhances her stylings and singing of the harmony, yet her innate musicality with lyrics came from an understanding of the material and a strong sense of self. As she states in Gourse (2001), "Certainly you bring your own ideas to a song when you interpret. But it's only fair to the composer to have his ideas heard, too. After all, the reason you choose to sing a tune is because you think it's pretty."

## Chapter 2: Sarah Vaughan

*“...[she is] a great musician with a beautiful and technically perfect voice, who also can compose and create extemporaneously...I have worked with Sarah Vaughan...and can vouch for the fact that she never repeats herself or sings a song the same way twice”*  
*Gunther Schuller<sup>1</sup>*

This chapter focuses on a comparative analysis of Sarah Vaughan’s performances of “Sometimes I’m Happy” in the years 1955 [SV #1] and 1957 [SV #2] compared to Youmans/Caesar’s original notation and will include analyses of melodic differentiation between the published score and Vaughan’s singing followed by a comparative analysis of SV #1 and SV #2.

The discussion will cover a range of variables and explore the effects of these on the original lyric; how it is maintained, its placement in the bar and around the pulse/beat, the attack/articulation on the word, and the use of extraneous words.

As noted previously, the original performances by Vaughan were in Db major, but have been transposed to the key of C major for ease of comparison against the original notation also transposed to C major. The original melody has a range of a major 7<sup>th</sup>; SV #1 and SV#2 have a range of an octave + perfect 5<sup>th</sup>.

The bands accompanying Vaughan vary in size. SV#1 has Ernie Wilkins Studio Orchestra accompanying, a group of 12 musicians.<sup>2</sup> SV#2, recorded live at Mister Kelley’s Jazz Club in Chicago, is performed with a piano trio.<sup>3</sup> However, the harmonic arrangement is similar: the introduction and the chromatically-sliding harmonic ending, and chordal structure throughout are similar. The major difference is SV#1 has an instrumental band break of 32 bars in the second chorus of the song; Vaughan sings on the first and third choruses.<sup>4</sup> The trio version, SV#2, is only two choruses long, with Vaughan singing on both choruses.

The harmony of both Vaughan’s versions is based on the musical language of the post-bop period, which essentially is a reinvention of the cadential harmonic movement in the original to the more cyclic II – V – I – VI approach to harmony. Though the harmony has been modernised the sound remains fundamentally the same; of diatonic movement within the key.

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<sup>1</sup> Schuller, "The Divine Sarah."

<sup>2</sup> Gourse, *Sassy: The Life of Sarah Vaughan*.240

<sup>3</sup> Gourse, *Sassy: The Life of Sarah Vaughan*.258

<sup>4</sup> As stated in the Introduction the band chorus is neither transcribed nor discussed.

Sarah Vaughan uses various techniques to achieve the desired improvisational results in her performances, including elements of paraphrasing the original melody as well as the use of formulaic improvisational techniques.<sup>5</sup>

Other characteristic features are:

- Syncopation
- Changing the pitch of the melody
- Sustained notes
- Motivic development (Manipulation and elongation of thematic material)
- Early and delayed entrances and the condensing or expanding of phrases
- Expansive ranges of pitch (Original is a major seventh)
- Slides and blue notes
- Chromatic leading tones
- Colour notes (9ths, 11ths, 13ths and other chromatic alterations to the fundamental chord)
- Lengthening individual words by added notes to the individual syllables of the words.
- Timbre variations

The following analysis will show selected examples of the above.

### **2.1 Analysis of SV#1 1st Chorus:**

In Sarah Vaughan's 1955 performance she demonstrates her innate musical skills. Though there are variances to melody, rhythm and feel that are described below, her clean "Sassy" tone remains quite consistent throughout to be heard over the band, though she displays one moment of timbral change in the third chorus.<sup>6</sup> A 1950s recording studio often saw vocalists in the same room as their fellow musicians with no separation of instruments.

The first 8 bars in SV#1 can be considered a 'straight' jazz interpretation of the melody; a paraphrasing of the existing melody within the shape of the form utilising basic syncopation. This style is employed in the first 8 bars of SV#1 but only on the first and last word of each phrase. In example 1 the first and last words of each two-bar phrase are anticipated by an eighth note, elongating their length. The central words of each phrase remain unchanged; they are rhythmically aligned with the original notation.

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<sup>5</sup> Formulaic techniques describe the repetitive methods utilised to improvise the melody i.e. how the motifs are developed: by rhythmic shapes, melodic intervals or varieties of attack/ articulation etc.

<sup>6</sup> One of Vaughan's nicknames is "Sassy", which describes the sauciness and humour of her that she can exude in her personality as she sings.



The image shows a musical score for Sarah Vaughan's "Some - times I'm hap - py, Some - times I'm blue". It consists of two staves: "Orig." (Original) and "SV#1" (Variation). The tempo is marked as quarter note = 152. The key signature has one sharp (F#). The original melody is marked "On the beat" with green dashed lines. The SV#1 variation is marked "Anticipated: Off the beat" with purple brackets. Chords are indicated above the staff: C, Am7, Dm7, G7, Em7, Am7, Dm7, G9. A red line labeled "Delayed" spans the first four bars of the SV#1 variation.

Ex. 1: Bars 1 - 4 of Original + SV#1

Notwithstanding the above description of the syncopation in example 1, Vaughan's timing is continuously delayed slightly behind the beat, almost to the point of dragging. This occurs in the first 8 bars of her singing but after this point she centres her beat. Singing behind the beat is employed in reaction to a few factors:

- The tempo starts faster than Vaughan is prepared for and it takes a few bars to settle into the tempo.
- It is a stylistic approach to sit the melody behind the beat to give it a relaxed demeanour.
- Vaughan feels rushed and uses this device to indicate to the band leader that the tempo should slow down.

By delaying the timing of the phrases Vaughan effectively asks the band to slow the tempo to allow room for interplay. Her placement of the beat is a subtle reflection of her parametric control. Though she does not colour the phrases with any other ornamentation at this point, example 2 displays a varied use of syncopation and melodic choices. She marginally delays the start of the phrase in bar 9, condenses the subsequent lyrics, and then anticipates "mind," sustaining its pitch to double the length of the original lyric. This forces the delay of the phrase, "the rain from the skies" (example 2), however Vaughan goes on to elongate the word 'rain' to almost the length of bar 11 but condenses the final three words, "from the skies," to complete the phrase within the framework of the original notation. This ability to shift the placement of lyrics to allow the interpreter to elasticize their movements is of vital importance in improvisation as is the ability to sustain the framework of the tune.

Orig. *I ne - ver mind the rain from the skies*

SV#1 *I ne - ver mind the rain from the skies*

Delayed and Condensed: Off the beat

Delayed start, expanded middle, condensed end: Off the beat

## Ex. 2: Bars 9-12 of Original + SV#1

Melodic changes occur in example 2 with the addition of a chromatic passing note in bar 10 leading into ‘rain’ in bar 11, and the removal of an original chromatic note in bar 12. The additional chromatic note implements a melodic enclosure between the three words “mind the rain” effectively connecting the two phrases even though their rhythmic lengths vary, (‘mind’ and ‘rain’ are sustained, while ‘the’ is an eighth note). Vaughan follows this melodic tension with the removal of the original chromatic movement in bar 11–12 (ex. 2: Orig.) on “from the skies.” She instead sings consecutive C notes. This is an interesting choice after accurately reproducing all the chromatic leading notes in the first 8 bars and then adding a chromatic movement in bar 10. One can surmise that due to the delay of the previous word (‘rain’), and her aim to emphasize the final word ‘skies’ (which is the next sustained pitch), the lyrics ‘from the’ (ex 2: bars 11–12), bypassed quickly, are not of great importance in Vaughan’s intentions.

Example 3 contains a melodic series that descends chromatically from bar 14 to bar 15. The passing note, an anticipated F<sup>#</sup> on a Dm<sup>7</sup> chord, is a stylistic element developed in the blues and utilised as a passing tone in the minor bebop scale. It is a sophisticated movement showing the aural complexity of Vaughan’s knowledge. She knows the chromatic effect the tone has but knows not to linger too long on the F<sup>#</sup>.

Orig. *If I can find the sun in your eyes*

SV#1 *If I can find the sun in your eyes*

Delayed: Off the beat

Delayed and Condensed: Off the beat

## Ex. 3: Bars 13-16 of Original + SV#1

Rhythmically in example 3: bar 13, the first three notes of “If I can find” are syncopated with the fourth, placed squarely on the first beat of bar 14. The extension of ‘find’, by 75%, pushes the word ‘the’ to the end of bar 14, and crossing over into bar 15. Vaughan continually syncopates the

melody in bar 15 with no resolution until the final, embellished note of “sun in your eyes”. The continuous use of syncopation in example 3 compels the motion forward to the resolution points that occur on beat one of bars 14 and 16. The offbeats lift the phrase above the strong beats giving it a legato texture while the accenting of the offbeats maintains a strong rhythmic flow.

**B**

Orig. <sup>17</sup> C <sup>18</sup> G<sup>7</sup> <sup>19</sup> C <sup>20</sup> G<sup>7</sup>  
Some - times I love you Some - times I hate you

SV#1 C<sup>Δ</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>9</sup>  
Some - times I love you Some - times I hate you  
Delayed: Off the beat Anticipated On the beat

Orig. <sup>21</sup> C <sup>22</sup> G<sup>7</sup> <sup>23</sup> C <sup>24</sup> G<sup>7</sup>  
But when I hate you, It's 'cause I love you

SV#1 C<sup>Δ</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>9</sup>  
But when I hate you, It's 'cause I love you  
Anticipated On the beat Extended & Syncopated Delayed & Syncopated

Ex. 4: Bars 17-24 of Original + SV#1

Vaughan continues with a syncopated approach in the next phrases in example 4. Interestingly here she mirrors her phrasing rhythmically in four two-bar sections. In bars 17-18 the line is syncopated, then in bars 19-20 it is primarily on the beat. Then the mirror image occurs; bars 21-22 are primarily on the beat with bars 23-24 syncopated. Vaughan’s sophisticated use of rhythmic devices shows a complex understanding of jazz interpretation. The mirroring of the rhythm incorporating a thematic approach adds cohesiveness to her shapes and recognises the repetitive themes of the original music.

These 8 bars (ex. 4: bars 17–24) display a technical method of rhythmic delivery but also contain an emotional interpretation of the lyric. The lyrics she chooses to syncopate are describing the emotion of ‘love’. With syncopation they sound smooth, and lean behind the beat in an unhurried manner. When she sings about ‘hate’ she strongly places the words on the downbeat with even attack adding weight to the words. There are no major melodic changes to these bars though Vaughan incorporates a blues slide approach on ‘I’ between the D<sup>#</sup> and E notes in bars 23-24.

The continued use of delaying the entrance of the lyric appears in example 5. Here, Vaughan pushes the boundaries further with syncopation incorporating a triplet. Yet she continues to stabilise her phrases by regular placement on the written downbeat. Her underlying awareness of the text and harmonic form is in fact enhanced by the freedom of her expression. She displays the

ability to divert the rhythmic elements of the line yet resolve them to the original notation within the one phrase; a deft skill to possess.

Ex. 5: Bars 25-28 of Original + SV#1

Though the rhythms are more complex, the melody Vaughan sings in example 5 is a close reflection of the original. Minor changes occur in bar 27 on the lyrics “so what can I do” because Vaughan’s delay of this phrase place it in the following bar. The original ‘B<sup>b</sup>’ on ‘so’ would not be a strong choice on the F major (maj.) chord as it is the 11<sup>th</sup> note of the scale (see the arrows in bars 26-27 above). Instead she sings an A (the 3<sup>rd</sup> note of the F maj.) followed by a blues embellishment that briefly dips a semitone. The interpreter’s harmonic awareness is crucial for the success of delaying melodies.

In Example 6 the final line of the melody is again delayed by an eighth note and syncopated until the last two words of the phrase, although sung on downbeats, these last two words are in fact both delayed; the former by a halfnote, the latter by a quarter note.

Ex. 6: Bars 29-33 of Original + SV#1

Vaughan incorporates a sliding device in to, and out of, ‘with you’ (ex. 6: bar 31), that effectively smoothes out the end of the phrase. She sings on the beat at this point but the slides smooth the clean rhythmic attack giving the phrase a mellow, “I’m happy, that’s just the way it is” interpretation.

## 2.12 Analysis of SV#1 2nd Chorus:

As is often heard in jazz singing, once the theme is stated in the first chorus there is a ‘carte blanche’ approach to the thematic material in the repeated chorus. Coming in after the instrumental

chorus Vaughan begins to spread her musical wings. There remains reference to the original melody, particularly in bars 41-42, and the second 16 bars of the chorus.<sup>7</sup> Nevertheless, it is sung in such a way that the variations are numerous. She does not appear to be inhibited by the constant backings of the horn section; in fact it gives her a buoyancy on which to float above the accompaniment, singing in a strong, clear tone though the first 16 bars. Then when the muted trumpets enter in the second 16 (ex. 10: bar 81-84), she has the space to lower her dynamic, growling out the line in a bluesy drawl with a nasal tone.

Once again the application of rhythmic syncopation is common. Within this scope, however, there is a thematic direction, a display of new material that reflects the style of the original but encompasses more variation and range within its patterns.

This is prominently displayed in example 7 where the descending melodic motif in bars 64-66 is accurately repeated twice, in bars 67-68 and 70-72. The concept of repeating motifs is integral to the original notation. Vaughan's motivic development is a nod towards this original intention with further enhancements of rhythmic diversity and a larger pitch range of a major 12<sup>th</sup> (example 7 bars 64-66).

The image shows two systems of musical notation. Each system has two staves: 'Orig.' (Original) and 'SV#1' (Sarah Vaughan's improvisation).  
 System 1 (bars 64-68):  
 - Orig. staff: Bars 64-68. Chords: C, G7, C, G7. Lyrics: 'Some times I'm hap py, Some times I'm blue...'. Annotations: 'On the beat' above bars 65 and 67.  
 - SV#1 staff: Bars 64-68. Chords: Dm7/G, CΔ, Am7, Dm7, G7, Em7, Am7, Dm7, G9. Lyrics: 'Some times I'm hap py, Some times I'm blue...'. Annotations: 'Repeated Motif' (pink arrow), 'Anticipated and Extended' (orange bracket), 'Delayed' (purple bracket), 'Extended and Syncopated' (orange bracket).  
 System 2 (bars 70-72):  
 - Orig. staff: Bars 70-72. Chords: C, G7, C, G7. Lyrics: 'My dis - po - si - tion de - pends on you...'. Annotations: 'On the beat' above bars 71 and 72.  
 - SV#1 staff: Bars 70-72. Chords: CΔ, Am7, Dm7, G7, Em7, A7, Dm7, G9. Lyrics: 'My dis - po - si - tion de - pends on you...'. Annotations: 'Delayed' (purple bracket), 'On the beat' (green bracket), 'Delayed' (purple bracket), 'Anticipated and Extended' (orange bracket).

Ex. 7: Bars 64-72 of Original + SV#1

Her phrasing in ex. 7 includes descending intervals comprising of minor thirds, a tone and a major sixth, utilising the notes of a C<sup>6</sup> arpeggio. Vaughan's ability to jump large intervals with accuracy and precision demonstrates her incredible vocal control. Her note choices, while diatonic to the key of C major, have her placing a colour tone of the Dm7 scale (the 9<sup>th</sup> - E) against the Dm7 chord

<sup>7</sup> See Appendix A

(ex.7: bars 66, 68 and 72). There is some variation to the rhythmic placement of these repeated motifs. Nevertheless these minor syncopations ensure different words in each phrase are emphasised, a skill that acknowledges Vaughan's awareness of the meaning of the lyric.

The first phrase, ex. 7: bars 64-66, begins on the downbeat and sustains the first syllable of 'Sometimes'. The second phrase elongates the second syllable of 'Sometimes' (bars 67-68) and also places this syllable on the downbeat. The third phrase (bars 70-72) begins, like the first phrase, on the downbeat with a sustained attack on the first syllable of 'Depends' which adds rhythmic strength, and thereby emphasis, to the lyric.

The ascending phrase (ex.7: bars 69-70) placed between these motific repetitions is a needed colour change to break up the monotony and add a twist. Vaughan glides up the C<sup>6</sup> arpeggio resolving to the tonic of the G7 chord on beat 3 of bar 70.<sup>8</sup> She again sings the 9<sup>th</sup> note of Dm<sup>7</sup> in bar 70 showing reference to the descending motifs she had just sung.

Her displacement of the rhythm contains a clever mixture of syncopation and onbeat placement. Interestingly the onbeats she sings in example 7 do not always correlate to the original notation. In bar 64 and 71 (ex. 7) the onbeat occurs at least a half note before the original. The last words of the descending phrases are all delayed by a quarter note. This concertina effect combined with melodic variation invents a different melody to the original, yet the lyric holds true.

The image shows two staves of music. The top staff is labeled 'Orig.' and the bottom staff is labeled 'SV#1'. Both staves show a four-bar phrase. The lyrics for the original are 'I ne-ver mind the rain from the skies' and the chords are C, C7, FΔ, and Fm. The lyrics for SV#1 are 'I ne-ver mind the rain from the sky' and the chords are C, C7, FΔ, Fm7, and Fm6. A purple bracket under the SV#1 notation is labeled 'Delayed & Syncopated'.

#### Ex. 8: Bars 73-76 of Original + SV#1

From great melodic leaps and bounds, Vaughan returns to the original melodic line in ex. 8. With respect to the melody Vaughan mirrors the original, four bar, ascending/ descending phrase. The original notation, in ex. 8: bar 73, ascends a minor 7<sup>th</sup>, descends a major 7<sup>th</sup>, and then ascends a major 6<sup>th</sup>. Vaughan copies this start, ascending a minor 7<sup>th</sup>, but then only descends a minor 3<sup>rd</sup> before ascending again, up a 4<sup>th</sup>, and finally descending slowly down the octave.

Vaughan creates two peaks highlighting 'mind' and 'the rain,' before sliding into the lyrics 'the sky' (ex.8: bar 76). This final descent effectively word-paints the phrase; it creates the image of rain falling from the sky. Vaughan enhances this phrase, creating movement through the line by syncopating every note, placing the strong syllables on offbeats. Yet, within this rhythmic device

<sup>8</sup> In ex. 7: bar 69 the ascending C6 arpeggio can also be described as an Am7 arpeggio.

the phrase remains smooth while in motion and by sustaining ‘rain’ (ex. 8: bar 75), she maintains the focus of the lyric.

Vaughan follows with another syncopated phrase in ex. 9 though there are positions where she matches the original lyrics rhythmically – though not melodically. These occur on “the sun in your eyes” (ex. 9: bars 79-80).

#### Ex. 9: Bars 77-80 of Original + SV#1

Melodically, as in the previous example, Vaughan mirrors the ascending melody in the first bar though the rhythmic syncopation greatly displaces the wording (ex. 9: bars 77-78). However, Vaughan does not stop on the original peak but ascends to finish with a chromatic slide resolution between the altered <sup>b</sup>9th (B<sup>b</sup>) to the tonic of the anticipated A<sup>7</sup> chord in bar 78. A similar ascending slide is applied in bar 77 (ex.9) where Vaughan sings two pitches on “if I can”, and later, in bar 79 (ex.9), she slides between two pitches on the lyric ‘sun’. Both of these examples are non-chromatic slides. This again reflects a method to Vaughan’s improvisational technique. She will incorporate similar techniques into a phrase, or corresponding phrases, which connects her choices and links her ideas. This gives an overall cohesiveness to her manipulations.

In the last 16 bars of the form Vaughan retreats from using a wide melodic, *mezzo-forte* range in to create the *mezzo-piano*, growling, nasal tone in a bluesy drawl described earlier in the chapter. In example 10 the trumpets are muted, the trombones are low in their range and Vaughan appears to be imitating them. Her timbre changes completely as she slides from every syncopated E note to finish with an accurate, clean attack on the final two notes of each phrase (ex. 10: bars 81-84). Due to the syncopation and extension of the notes at the start of the phrase, the end of each phrase is delayed dramatically. The emphasis of the line, on the ‘love you’ and ‘hate you’ lyrics, are ensured, however, by singing these as crisp quarter notes on the beat (ex.10 bars 82, 84).

Ex. 10 shows a two-bar pattern in the original and SV#1 versions. The original version (top staff) has lyrics: "Some - times I love you" and "Some - times I hate you". The SV#1 version (bottom staff) has lyrics: "some - times I love you" and "Some - times I hate you". Annotations include "Delayed & Syncopated" (purple) and "On the beat" (green) for the first two bars of each phrase. Chord symbols above the staves are C, G7, C, G7 for the original and CΔ, Am7, Dm7, G7sus4, C, Am7, Dm7, G7sus4 for the SV#1 version.

Ex. 10: Bars 81-84 of Original + SV#1

This two-bar pattern is sung, twice in the above example, is also in the first two bars of example 11 (bars 85-86). Vaughan's use of motivic repetition is consistent yet varied. Prior to these bars Vaughan's motifs are repetitions of similar style but are not exact copies. These three phrases (ex.10&11: bars 81-86) are exact replicas in rhythm with one minor melodic difference on the last pitch of each. The sliding embellishments all occur on the same beats of the bar. This replication is possible because the lyrics are quite similar. Vaughan understands the need for musical repetition. It allows the accompanying band to interact with, and the audience to follow, her ideas. Nevertheless, she knows when to vary this approach before her phrasing becomes too predictable or boring. The subsequent two-bar phrase, therefore, does not follow this pattern (ex. 11: bars 87-88). After singing predominantly on one note in the previous phrases (bars 81-86), she sings many different pitches on "It's 'cause I love you" (ex.11). She extends both 'cause' and 'love' by sliding between two pitches on each lyric (as seen in ex 9: bars 78-79). This movement allows her to travel quickly down the scale then return, with a leap, to the starting note of her phrase before ending on the original pitch.

Ex. 11 shows a two-bar pattern in the original and SV#1 versions. The original version (top staff) has lyrics: "But when I hate you," and "It's 'cause I love you". The SV#1 version (bottom staff) has lyrics: "but when I hate you," and "It's 'cau-se I lo-ve you". Annotations include "Delayed & Syncopated" (purple), "On the beat" (green), and "Syncopated" (purple) for the first two bars of each phrase. Chord symbols above the staves are C, G7, C, G7 for the original and CΔ, Am7, Dm7, G7sus4, C, Am7, Dm7, G9sus4 for the SV#1 version.

Ex. 11: Bars 85-88 of Original + SV#1

Unlike the previous syncopated, growling pattern, this phrase (ex.11 Bars 87-88) is rhythmically enhanced by singing the first four lyrics primarily on downbeats in her clear 'Sassy' tone. It creates stresses that emphasise the words: "It's 'ca-use I lo-ve you". Yet the embellishments on 'cause' and 'love' stop the phrase from sounding too heavy – which can be the case when singing consecutive downbeats. Vaughan attacks the second pitch of 'ca-use' with an accent which drives the phrase forward to "I Love you." By syncopating the ending of 'love you', by anticipating their



onset, she maintains the momentum, aided by the intervallic ascension in the middle of the lyric ‘love’.

The extrapolation of the melodies in example 12 continues the theme of the previous phrase but here are ascendant and rhythmic extensions of the original notation. She syncopates the melody in bar 89 (ex. 12) displacing it forward by an eighth note. On the final word of this bar “That’s how I am” she extends the vowel on ‘am’ and carries through to beat 4 of the next bar extending the length of the word by 75%. Though this phrase in bar 89 (ex.12) is extended Vaughan is not forced to dramatically displace the following lyrics. She shortens the length of the lyric ‘so’ in bar 90 to place the ‘what’ directly on beat 1 of bar 91. She is back in time with the original notation. Nevertheless, she does not stay there. Through further extrapolation of the melody she extends ‘what’ in bar 91 by singing through three notes, high in her range, in such a way that the ‘what’ sounds plaintive and frustrated. The tone is almost a country-style yodel of despair that leads downwards to the final pleading moments of this phrase. The plaintive intention is reinforced at the end of the phrase by the slide up into ‘I’ of ‘I do’.

The image shows a musical score for Example 12, comparing the original notation (Orig.) and Sarah Vaughan's performance (SV#1) for bars 89-92. The score is presented in two staves. The top staff is labeled 'Orig.' and the bottom staff is labeled 'SV#1'. The lyrics are: "That's how I am, So what can I do?". The original notation has chords C, C7, FΔ, and Fm. The SV#1 notation has chords C, C7, FΔ, Fm7, and Fm6. Annotations in orange, green, and blue highlight specific melodic and rhythmic features: "Anticipated, Syncopated & Extended" (orange), "Delayed, Embellished & Extended" (green), and "On the beat" (blue).

Ex. 12: Bars 89-92 of Original + SV#1

Melodically, in example 12, Vaughan displays her prowess for anticipating the harmonic changes (she sings a B<sup>b</sup> before the C<sup>7</sup> chord enters in bar 90), for singing the harmonic extensions of the chords (in bar 91 she sings the 6<sup>th</sup> of F major, a D, before resolving to the 3<sup>rd</sup> and 5<sup>th</sup> of the chord), and hearing the internal colour notes of the chordal movement (in bar 92 she sings from the 7<sup>th</sup> of Fm<sup>7</sup> to the 6<sup>th</sup> on the Fm<sup>6</sup> chord). All of these attributes combine to make Sarah Vaughan an exceptional aural technician of her craft.

Moving into the final bars of the song the arrangement includes a tag built on a chromatic slide of the harmony from the original key of C major up to Db Major then back to C major.<sup>9</sup> Melodically Sarah Vaughan sings close to the original in example 13: bar 93, the only exception being the first note that she sings as a D<sup>b</sup> rather than D<sup>#</sup>. She varies the words but this is a common practice in tags, so as not to resolve the line too soon. Though varied, the lyrics Vaughan sings are still obviously in touch with the intention of Caesar’s “Sometimes I’m Happy” lyrics. The

<sup>9</sup> See Glossary for description of ‘tag’.

manipulations of the lyric build the tension through to the final moment when she declares to whom she is happy to be near.

The image shows a musical score for Ex. 13, comparing the original and Sarah Vaughan's (SV#1) performance of bars 93-104. The score is in 7/8 time and features a TAG ending. The original melody is shown in the top staff, and SV#1's performance is in the middle and bottom staves. Annotations include 'Chromatic Harmonic Lift' in pink, 'Condensed' in purple, 'Condensed & Syncopated' in purple, 'Delayed' in red, and 'Embellished & Extended' in orange. Chords are indicated above the staves: C/G, Dm7, G7, C, C, Am7, Dm7, G7, Fm7, Bbm7, Ebm7, Ab7, Dm7, G7, Dbm, C6, C6, Dbm, D13, Dbm, C6, C6.

Ex. 13: Bars 93-104 of Original + SV#1

Rhythmically there are few surprises in the first phrase of ex 13: bars 93-94, though Vaughan does condense the phrase slightly. The internal lyrics of this phrase, however, are aligned to the original. As the harmony ascends chromatically in bars 95-96 (ex. 13) so does Vaughan's melody, accurately recreating the previous shape up a semitone. There is more syncopation before and after the beat in this second phrase of the tag; the concertina effect allows the words to languish over the feel in quite a seductive way. She continues the languishing effect on the final phrase of the song (ex.13: bars 91-end) by singing her methodically straight, quarter note, rhythm (with one crotchet triplet added for variety) slightly behind the beat. Although the key has modulated down to C Major at this point, Vaughan puts her melody up a semitone. She begins on the 9<sup>th</sup> note of Dm<sup>7</sup> then singing the 11<sup>th</sup> and 13<sup>th</sup> notes of the scale until the lyric 'happy'. From here she ascends to her melodic peak (on a high D) rather than descending on the second syllable of 'happy' as in the previous two phrases (ex 13: bar 98).

As the band crescendos towards a frenzy of double forte at the peak of the ending Vaughan rides above them on a sustained high C, the tonic of the key centre (ex 13: bars 99-103). Through a series of chromatically moving chords Vaughan sustains her pitch through strength of tone and power of support. Her note does not waver suggesting emotionally, that she is no longer a wavering fool in love but knows what she wants and who can supply her happiness.

## 2.2 Analysis of SV#2 1st Chorus:

The performance is recorded live at Mr. Kelly's, Chicago, 1957. Sarah Vaughan is accompanied by the piano trio of: Jimmy Jones–piano, Roy Haynes–drums, (who also appear on SV#1), and Richard Davis on bass (Gourse 244). The musical arrangement – introduction and ending – is similar to SV#1 but with no brass backings there is more space for Vaughan to perform her two choruses. The dynamic range of Vaughan's performance is great and her tone, flexible, as she changes timbre across her range from rich and warm to bright and sassy. Her control of vibrato is apparent; she sings phrases with a straight tone, only adding the vibrato on the sustained final notes. This is especially apparent at the start of the second chorus where, with sustained tones in the centre of the phrase Vaughan does not add vibrato, but does at the end of each phrase (ex.22).

Vaughan's placement of the beat is elastic; she employs few downbeats across the two choruses of her singing. Primarily these occur at the ends of her phrases where she also places the downbeats as they correspond to the original melody (ex. 14-16). The subtlety of Vaughan's technique is in her placement. Listening to her performance much of her melody sounds 'straight ahead' – only basically syncopated. However, after transcribing SV#2, there are many changes, rhythmically and melodically, that celebrate her innate musical abilities to improvise lyrically. She condenses and expands her phrases randomly, sometimes across the whole phrase, sometimes underlining a particular lyric. Yet her message stays true to the intention of the composers and with a backing band keeping strictly to the beat, her syncopations increase the rhythmic tension of the swing feel and enhance the forward momentum of the song. Her phrasing contains many subtle rhythms and articulations yet are primarily long, linked phrases sung in a legato style.

As the trio begins, Vaughan, at first, sounds unprepared to start: she is at a distance from the microphone and under-pitching the first three notes by a semitone (ex 14: bar 1). i.e. she stays on the D<sup>#</sup> - the original starting note - against a C Major chord. Though she quickly corrects the note, the blue note almost works.<sup>10</sup> Overall she stays close to the original melody in example 14. The rhythm, however, rarely matches the original shape. Primarily the device undertaken is basic syncopation. This occurs in seven of the eight bars of example 14 with Vaughan utilising a more complex quarter-note triplet in bar 3. The exception is bar 2. Vaughan sings on the beat but to add a colour change she slides into the last syllable of 'hap-py'. The sliding embellishment is repeated in bar 3 (ex.14).

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<sup>10</sup> The singing of a blue note against a Major chord is usually seen as a poor choice unless it is a passing tone – as it is used in the original published notation.

$\text{♩} = 152$  A

Orig. *Some - times I'm hap - py, Some - times I'm blue*

SV#2 *Some times I'm hap - py* *Some - times I'm Blu - e*

Orig. *My dis - po - si - tion de - pends on you.*

SV#2 *My dis - po - si - tion* *de - pends on you.*

Annotations: Condensed with off beats, Off the Beat, Syncopated & Expanded

Ex. 14: Bars 1-8 of Original + SV#2

The impression these eight bars give (in ex.14) is that Sarah Vaughan, a little slow on the uptake at the songs start, sings the melody as the audience know it. However, as shown, there is much more to her technique.

There are subtle lyric changes throughout SV#2. The first occurs in example 15 & 16. In example 15 there is one change to the lyric in bar 11 where “rain from the skies” is changed to “rain in the skies.” This causes little difference in intention and with the device employed on ‘rains’ – a descending slide of a major 6<sup>th</sup> – she paints the impression of rain falling through her descent (ex 15: bar 11).

Orig. *I ne - ver mind the rain from the skies if I can*

SV#2 *I ne - ver mind the rain in the skies as*

Annotations: Delayed & Syncopated, On the Beat & Extended

Ex. 15: Bars 9-13 of Original + SV#2

There is little difference melodically to the original in this phrase, only two notes are changed (ex. 15 bars 9-12). Rhythmically the syncopated start makes begins an internal delay of every other lyric in her four bar phrase, by as much as a 1½ beats (see purple arrows in ex. 15). Though the phrase is delayed Vaughan displays her mastery of the form by placing the last word ‘skies’ exactly on beat 1 of bar 12. However, she expands the note by 50% to cross over the bar into the next four-bar section.

This expansion causes the delay of the melody in bar 13. This is also the second example of Vaughan's variation of the lyrics (ex.16: bar 13-16). "As long as there is sun in your eyes" has a different interpretation of meaning than the original "If I can find the sun in your eyes". The original suggests if the suitor can get close and look in the eyes of her love and find the sun, they'll be happy. Vaughan's implication is similar but seems less based on hope. It suggests she has access to the person and can look into his eyes at will, but she won't be happy unless they have 'the sun' in their eyes.

Orig.  $\overset{13}{C/G}$   $\overset{14}{B^b7}$   $A^7$   $\overset{15}{Dm^7}$   $\overset{16}{G^7}$   $\overset{17}{-}$   
 If I can find the sun in your eyes.

SV#2  $C$   $A^7$   $Dm^7$   $G^7$   $C^\Delta$   
 as long as there is sun in your eyes

Delayed & Syncopated

On the Beat & Extended

Ex. 16: Bars 13-17 of Original + SV#2

The embellishments applied to the melody in example 16 include: singing the phrase on one note in bars 13 & 14, with slides into the notes for added colour, a quarter note triplet, and chromatic passing tones (bar 15). She again finishes the phrase exactly on beat 1 of bar 16, on par with the original (ex. 16), but then extends the note across the following bar, as she did in bars 12-13(ex.15).

The next 16 bars of the 1<sup>st</sup> chorus contain many elements seen in the previous 16 bars. Bar 17-21 in example 17 is performed with off beat syncopation where both phrases are displaced by an eighth note. Melodically they use the notes of the original but in a different order. The D<sup>#</sup> chromatic leading tone is not just heard at the start of each two bar phrase but contained within the 1<sup>st</sup> phrase (ex. 17: bars 17-18), while a D<sup>b</sup> is contained in the middle of the second phrase (ex. 17: bars 19-20). Each phrase is also extended across their final bar line into the bar of the following phrase.

Orig.  $\overset{17}{C}$   $\overset{18}{G^7}$   $\overset{19}{C}$   $\overset{20}{G^7}$   $\overset{21}{C}$   
 Some - times I love you Some - times I hate you

SV#2  $C^\Delta$   $Am^7$   $Dm^7$   $G^7b^9$   $Em^7$   $A^7$   $Dm^7$   $G^9$   $C^\Delta$   $Am^7$   
 Some-times I love you Some - times I hate you

Off the Beat

Ex. 17: Bars 17-21 of Original + SV#2

The previous method of manipulating the melody continues in example 18, though Vaughan subtly changes her rhythm, shaping her placement unpredictably. She starts example 18 with two lyrics syncopated (similar to ex.17), then places “I hate you” on the beat exactly as the original. This is the artistry of a great jazz performer. Tension is caused by continuous off beats, and this style can also affect the band and their sense of timing. Vaughan understands this so ‘touches base’ with the accompaniment at regular intervals to ensure the feel is maintained and secured (ex.18: bar 22).

Ex. 18: Bars 21-24 of Original + SV#2

Once the downbeat is established in bar 22 (ex 18), Vaughan takes flight in bars 23-24 with a syncopated expansion of the phrase. This is aided by the addition of the syllable ‘be’ in front of ‘cause’ in bar 23. The momentum Vaughan gains from articulating this hard consonant leads into, and strengthens, the next articulated consonant on ‘love you’ (bar 24).

Throughout the preceding phrases, Vaughan has sung long, connected passages ending on sustained tones. In example 19, through syncopation and expansion, she has connected three bars of the melody, but this time, in bar 27, she stops within the phrase singing ‘what’ on an eighth note followed by rests. Variations of this sort are rhythmically interesting as it mixes up the predictability of Vaughan’s phrasing, and in this case, adds an emotional punch as the space left after ‘what’ is not dormant, but moving space; there is a conclusion to the phrase coming. This pause gives a sense that Vaughan is in a quandary about her emotions. The end of the phrase follows the formula of the preceding phrase (ex 18: bar 22); a sustained final note placed resolutely on the downbeat (ex.19: bar 28).

## Ex. 19: Bars 25-28 of Original + SV#2

To finish this first chorus (ex. 20) Vaughan starts her melody above the original then descends to her final lyric (ex. 20: bars 29-32). She incorporates a long melodic slide in bar 29 on 'I'm happy' but from bar 30 sings the melodic tones of the Original (ex. 20). There are no downbeats in this four bar phrase, but varied off beat syncopation that pushes and pulls at the lyrics.

The image shows two staves of music. The top staff is labeled 'Orig.' and the bottom staff is labeled 'SV#2'. Both staves show the melody and lyrics for bars 25-28. The original melody starts with a C/G chord, followed by Dm7, G7, and C. The SV#2 version starts with a C chord, followed by Am7, Dm7, G7, C, Am7, Dm7, and G7sus. The lyrics are 'I'm hap - py when I'm with you'. A purple bracket under the SV#2 melody is labeled 'Varied Off Beat Syncopation'.

## Ex. 20: Bars 29-32 of Original + SV#2

### 2.22 Analysis of SV#2 2nd Chorus:

In the second chorus, Vaughan abandons the parameters of the original melodic shape and re-invents the thematic material both rhythmically and melodically. There are only fleeting moments of the original notes, no exact rhythmic placements, and lyrically, though Vaughan primarily sings the original lyrics, she repeats the lyric changes heard in the 1<sup>st</sup> chorus.

A rhythmic pattern emerges through the first 8 bars of this. She anticipates the entrance of the first two-bar phrase and delays the entrances of the next three (ex.21: bars 33-40). This pattern repeats in the next eight bars (ex 23 and 24).

As seen in example 21, the first lyrics "Sometimes I'm Happy" start 2½ beats early in bar 32. This phrase is extended over the bar lines through bars 33-34 into bar 35 forcing the minor delay of the second phrase "Sometimes I'm blue". The second phrase does not extend outside the parameters of its two bars, but Vaughan still chooses to delay "My disposition" by an eighth note (ex 21: bar 37) and expand it into bar 39 causing the delay of "Depends on you" by a quarter note.

The image displays two systems of musical notation. The first system covers bars 32-36, and the second system covers bars 37-40. Each system has two staves: 'Orig.' (original) and 'SV#2' (Sarah Vaughan's version). The original notation shows lyrics and chords (C, G7, C, G7). The SV#2 notation shows a more complex harmonic and rhythmic structure with chords like Dm7, G7sus, CΔ, Am7, Dm7, G7, Em7, A7, Dm7, and G9. Annotations in orange, purple, and green highlight specific rhythmic and melodic features. For example, in the first system, orange arrows point to 'Some - times I'm hap - py,' and 'Some - times I'm blue -', with labels 'Anticipated, Syncopated & Expanded' and 'Expanded & Syncopated'. Purple arrows point to 'I'm blue.' with the label 'Delayed, Condensed & Syncopated'. In the second system, purple arrows point to 'My dis - po - si - tion' and 'de - pends on you.' with labels 'Delayed & Syncopated with minor extension' and 'Delayed & Condensed'. A green arrow points to 'I' with the label 'On the Beat'.

Ex. 21: Bars 32-40 of Original + SV#2

The rhythmic embellishments, besides delay and anticipation of the phrases, include extension and condensation of the internal lyrics of the lines. There are only two downbeats in this eight bar phrase. These both occur in example 21 bar 40. The first, on ‘you’, is the last lyric “Depends on you”. The second is ‘I’, the anticipation of the next phrase beginning in bar 41. Neither of these downbeats, however, correspond with the original notation.

Melodically Vaughan develops her line through a motif of descending intervals, again broken into two-bar phrases. In example 22, bar of 32, she begins a major 6<sup>th</sup> above the original on “Sometimes I’m happy”, (a C), descending on a series of perfect 4ths and 5ths to the bottom of her range on “My disposition” (in bar 38). Vaughan then leaps into her upper tessitura, a major 11<sup>th</sup>, and sings a repeat of the phrase in bars 32-34 (ex 22) on the lyrics “depends on you”.



Orig. <sup>32</sup> C <sup>33</sup> C <sup>34</sup> G<sup>7</sup> <sup>35</sup> C <sup>36</sup> G<sup>7</sup>  
Some - times I'm hap - py, Some - times I'm blue

SV#2  
Dm<sup>7</sup> G<sup>7</sup><sub>sus</sub> C<sup>Δ</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>9</sup>  
Some - times I'm ha - py Some - times I'm blue.

Orig. <sup>37</sup> C <sup>38</sup> G<sup>7</sup> <sup>39</sup> C <sup>40</sup> G<sup>7</sup>  
My dis - po - si - tion de - pends on you.

SV#2  
C<sup>Δ</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>9</sup>  
My dis - po - si - tion de - pends on you. I

Ex. 22: Bars 32-40 of Original + SV#2

This repeated intervallic phrase in example 22 - inspired by Youmans original melody, also plays homage to the sophisticated motif developments many instrumentalists use on a repeating harmonic pattern. The wondrous nature of Vaughan's skill sees her not only improvising an intervallic pattern, but retaining the lyric, and its meaning. The clarity and preciseness of pitch and her ability to invent an eight bar movement and have it end as it began, shows forethought. It was, however, probably invented on the spot.

Vaughan's next phrase (ex. 23) is rhythmically displaced and expanded, similar to example 22, but her melody, though starting on a higher pitch, goes on to contain five of the nine original notes. She employs a downward slide on the lyric 'rains', as she did in the first chorus (ex.15: bar 11), and resolves to the original melody note on the last lyric of the phrase extending into the next bar (bar 44-45).

Orig. <sup>40</sup> G<sup>7</sup> <sup>41</sup> C <sup>42</sup> C<sup>7</sup> <sup>43</sup> F<sup>Δ</sup> <sup>44</sup> Fm <sup>45</sup> C/G  
you. I ne - ver mind the rain from the skies if I can

SV#2  
Dm<sup>7</sup> G<sup>9</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> Fm<sup>7</sup> B<sup>b7</sup> C<sup>Δ</sup>  
I ne - ver mind the rain in the skies as

On the Beat  
Anticipated, Expanded & Syncopated  
Delayed, Expanded & Syncopated

Ex. 23: Bars 40-45 of Original + SV#2

The following entrance in example 24 is forced to delay due to the expansion of the phrase in example 23. Vaughan's melody reflects the similar choices she made the previous time she sang this phrase (ex. 16: bars 13-17). In example 24, as in the previous bars, she begins higher than the

original melody, then proceeds to trill between the G, F# and F<sup>♯</sup> before ending the phrase on D in bar 48 (the Orig. pitch). In this case the original melody range is a minor 6<sup>th</sup>; Vaughan's is reduced to a perfect 4<sup>th</sup>. Every syllable of her phrase (in ex.24) is rhythmically delayed and syncopated and only one word is placed on the beat.

Orig. <sup>45</sup> C/G <sup>46</sup> B<sup>b</sup>7 <sup>47</sup> A<sup>7</sup> <sup>48</sup> Dm<sup>7</sup> <sup>49</sup> G<sup>7</sup> <sup>50</sup> D C

if I can find the sun in your eyes.

SV#2 <sup>45</sup> C<sup>Δ</sup> <sup>46</sup> A<sup>7</sup>b<sup>9</sup> <sup>47</sup> Dm<sup>7</sup> <sup>48</sup> G<sup>7</sup> <sup>49</sup> C<sup>Δ</sup> <sup>50</sup> Am<sup>7</sup>

as long as there is sun in your eyes.

Delayed, Condensed & Syncopated

On the Beat

Ex. 24: Bars 45-49 of Original + SV#2

The delaying of phrases continues into the last 16 bars of the form (as seen in ex. 25; yellow arrows). These delays do not hinder Vaughan's stretching and expanding of the melody, nor the ability of her accompanists to maintain their sense of time. This is crucial. If the band waivers Vaughan could be forced to straighten her feel. This would be a tragedy as it would hinder her ability to sing freely. Her trio, however, are well versed in her style and can accommodate and support her movements.

Orig. <sup>49</sup> C <sup>50</sup> G<sup>7</sup> <sup>51</sup> C <sup>52</sup> G<sup>7</sup> <sup>53</sup> C

Some - times I love you Some - times I hate you

Repeated Melodic Motifs

SV#2 <sup>49</sup> C<sup>Δ</sup> <sup>50</sup> Am<sup>7</sup> <sup>51</sup> Dm<sup>7</sup> <sup>52</sup> G<sup>7</sup> <sup>53</sup> Em<sup>7</sup> <sup>54</sup> Am<sup>7</sup> <sup>55</sup> Dm<sup>7</sup> <sup>56</sup> G<sup>7</sup>b<sup>9</sup> <sup>57</sup> C<sup>Δ</sup> <sup>58</sup> Am<sup>7</sup>

Some - times I love you Some - times I hate you

Syncopated & Expanded

On the Beat

Ex. 25: Bars 49-53 of Original + SV#2

Another example of motif repetition can be seen in example 25. The melody starts at a similar position to the original melody, but where the original ascends, Vaughan descends, bending her delayed statements around notes in a lethargic murmur. Her tone in her lower tessitura is rich and warm, her approach languid and lush. She does not rush her phrases but sits back on the accompanying beat. Before her line becomes too languid she ascends melodically (in ex. 26: bars 53-54) with more energy and is compelled to the top of the beat by bar 55 where she embellishes the second word of "its cause I love you" with a strong syncopated rhythm on the downbeat across four pitches. Vaughan's use of the blue note on "I love you" in bar 56 (ex. 26) also exudes her 'sassy' energy as she hits the tension of the blue note, then chromatically resolves down to D.

Orig. <sup>53</sup> C <sup>54</sup> G<sup>7</sup> <sup>55</sup> C <sup>56</sup> G<sup>7</sup>  
 But when I hate you, It's 'cause I love you

SV#2 <sup>53</sup> C<sup>Δ</sup> <sup>54</sup> Am<sup>7</sup> <sup>55</sup> Dm<sup>7</sup> <sup>56</sup> G<sup>7</sup> <sup>57</sup> Em<sup>7</sup> <sup>58</sup> A<sup>7</sup> <sup>59</sup> Dm<sup>7</sup> <sup>60</sup> G<sup>9</sup>  
 But when I hate you, it's 'Cause I Love you

Delayed, Condensed & Syncopated  
 Anticipated, Syncopated & Expanded  
 On the Beat

## Ex. 26: Bars 53-56 of Original + SV#2

As the finale approaches Vaughan returns to the original melody note at the start of “that’s how I am” in bar 57 (ex. 27). For variety, rather than ride up the original arpeggio, however, Vaughan remains on middle C and then slides up a minor seventh into the final note of the phrase “That’s how I am” to end on the original melody.

Orig. <sup>57</sup> C <sup>58</sup> C<sup>7</sup> <sup>59</sup> F<sup>Δ</sup> <sup>60</sup> F<sup>m</sup> <sup>61</sup> C/G  
 That's how I am, So what can I do? I'm hap - py

SV#2 <sup>57</sup> Gm<sup>7</sup> <sup>58</sup> C<sup>7</sup> <sup>59</sup> F<sup>Δ</sup> <sup>60</sup> Fm<sup>7</sup> <sup>61</sup> B<sup>b7</sup> <sup>62</sup> C <sup>63</sup> Am<sup>7</sup>  
 That's how I am, so what can I do? I'm al -

Syncopated & Expanded  
 Delayed, Syncopated & Expanded  
 On the Beat

## Ex. 27: Bars 57-61 of Original + SV#2

This intervallic invention is used throughout the continuing phrase in example 27 (without the slide), as she rises and dips throughout “So what can I do?.” Her agility is assured. Throughout the phrase Vaughan continues to syncopate, expand and delay the melody. There is only one downbeat found in this four-bar phrase (‘So’ in bar 59) yet the lyrics maintain their emphasis as the melodic peaks accent the important words in Vaughan’s interpretation.

The sustaining of the final lyrics of each phrase creates forward momentum, linking each consecutive phrase. This builds the tension as Vaughan nears the end of her song. She starts the lyrics of her final phrase above the original melody (ex.28: bars 61-62), continuing the energy of the previous line. She slides into the lyric “I’m al-ways happy” and lingers on this consonant before descending on “al-ways happy” (ex.28: bar 62). The chromatically shifting tag has Vaughan placing a syncopated “So very happy” a semitone above the previous phrase (Bars 63-64). Into the final phrase, as the harmony modulates back to C major, Vaughan returns to the original melody (ex. 28 Orig. bar 61) for her first three words. She ascends to high C on ‘hap-py’ and begins modulating her melody in 4ths (ex.28: bars 66-67). She also embellishes this melodic movement with slides and rhythmically sustains the lyrics to expand the phrase.

The musical score consists of three systems. The first system shows the original melody (Orig.) and the soloist's version (SV#2) for bars 61-64. The original melody has lyrics: "I'm hap - py when I'm with you". The soloist's version has lyrics: "I'm al - ways hap - py" and "So ve - ry hap - y". Annotations include "Syncopated & Expanded" (orange) and "Syncopated & Condensed" (purple). The second system shows the original melody (Orig.) and the soloist's version (SV#2) for bars 65-72. The original melody is a whole rest. The soloist's version has lyrics: "I'm al - ways hap - py when I'm with you". Annotations include "Tag Ending" (green) and "On the Beat" (green). The soloist's version includes a "Tag Ending" section with a key signature change to two flats.

Ex. 28: Bars 61-72 of Original + SV#2

There is a slight pause before Vaughan sings her final 'you', perhaps knowing she needs a keen breath to sustain her note over the final ending. Her rise to a D before the final, sustained C note finishes the phrase with a flourish, driving the final notes to their conclusion. Her vibrato, which she does not add to the final note until the end, colours her final moments as she her tone decrescendos.

### 2.3 A Comparative analysis of SV#1 and SV#2

Sarah Vaughan's performances, sung two years apart, contain numerous variations to the original themes of "Sometimes I'm Happy" yet maintain many original aspects; primarily the lyrics. Both contain excellent examples of lyric improvisation, from basic syncopation to extremes of rhythmic diversification and extensions of range far beyond the original notated melody. Some of the thematic variations sung by Vaughan are common to each performance. Others are quite different in approach.

The commonalities include:

- Similar musical arrangements: same four bar intro with similar melodic theme, similar chordal structure throughout form, same harmonic ending.
- Similar musicians. The pianist and drummer are the same for both.
- Use of basic jazz syncopation that rhythmically displaces the line.
- Tempos similar. SV#1: ♩ = 152, SV#2: ♩ = 154.
- The same vocal range – an octave + perfect 5<sup>th</sup>.
- Same melodic starting note and similar anticipated rhythmic attack to second vocal chorus (Appendix C: bars 33 – 40)
- Similar positioning of repeated motifs – start of 2<sup>nd</sup> chorus at section C and start of section D (App. C: bars 33-40 & 49-56).
- Word painting (e.g. 'Rains' SV#1 bar 43, SV#2 bar 11 & 43)

The differences include:

- The size of the accompanying bands.
- SV#1 has one minor lyric change. SV#2 has 12.<sup>11</sup>
- Melodic variations of the theme throughout are quite different. Though some motifs occur in the same sections their make-up – melodic, rhythmic, range of pitch – is decidedly unique.
- Variations in embellishments of notes: from slides, glissandos and bends, to blue notes and chromaticism.

Sarah Vaughan's 1955 performance, SV#1, shows a musician developing a freedom of expression not bound by her parameters. She uses these as a foundation on which to improvise. Though there

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<sup>11</sup> This count does not include their variation of lyrics in their tags – which is exactly the same in both performances – as this is considered standard practice in jazz arrangements.

are some volume restraints – being consistently backed by horn lines – Vaughan maintains originality of rhythmic and melodic placement. She will not be rushed by the band nor constrained by their involvement. While she maintains a close link to the original thematic material in the first chorus of her performance, a basic aural examination would attest to many similarities, to say it is a replication of the original would be untrue. In fact, in the first chorus of SV#1 Vaughan correctly sings the pitch of the original notation with 97% accuracy – but rhythmically only sings 38% of notes as originally written.

Through the subtlety of jazz phrasing Vaughan syncopates her attack, consistently displacing the original on-the-beat quarter notes. The rhythmic variation is due to the ‘jazzing up’ of the phrasing and does not necessarily affect the original sound of the lines to the jazz listener’s ear. It is a mere translation of the feel into a syncopated swing groove. In SV#2 Vaughan takes more liberties on her first chorus. In the trio setting Vaughan is not adverse to displacing her rhythms and extending her phrases by linking the lyrics through held tones and embellishments. Though it is not obviously apparent at the onset of this chorus, her subtle changes are quite diverse, to the extent that although she still sings 69% of the original pitch she only manages 8% of the original rhythm.

Accuracy to the Original notation	Chorus 1 – 74 original notes	Chorus 2 – 74 original notes + tag ending
SV#1 Melodic Accuracy <sup>12</sup>	72/74 – 97%	35/74 – 47% (NB + ending = 97 notes in total: 35/97 – 36%)
SV#2 Melodic Accuracy <sup>13</sup>	51/74 – 69%	21/74 – 28% (NB + ending = 95 notes in total. Three accurate pitches are sung in the tag therefore: 24/95 – 25%)
SV#1 Rhythmic Accuracy	28/74 – 38%	14/74 – 19%
SV#2 Rhythmic Accuracy	6/74 – 8%	2/74 – 3%

Ex. 29: Accuracy of SV#1 and SV#2 Melodies and Rhythm compared to the original.

<sup>12</sup> SV#1 Actual melodic variations, Vaughan sings 78 notes in chorus 1 and 82 notes in chorus 2.

<sup>13</sup> SV#2 Actual melodic variations, Vaughan sings 77 notes in ch. 1 and 80 notes in ch. 2.

(It is important to note that these numbers are averaged out from the original melody's 74 notes per chorus structure – The 32 bar form does not include the tag of SV#1 and SV#2. In Vaughan's 2<sup>nd</sup> vocal choruses, rhythmic accuracy was only counted to bar 30 of the 32 bar form [where she sings the lyric "I'm always happy" in both performances]. Rhythmic accuracy is classed as the moment the lyric is placed in correlation to the original melody – but not the velocity, and/or length of the note. Melodic notes are also primarily counted to bar 30; however the notes contained in the tags are included, for interest, in example 29. Melodic accuracy is classed as the note sung on the equivalent lyric as the original (not necessarily in the same rhythm), with one exception: in SV#2 Vaughan consistently changes the lyric in bars 13-16 of the original 32 bar form from "If I can find the sun in your eyes" to 'As long as there is sun in your eyes". As there are an equal number of lyrics in both lines Vaughan's variations are melodically correct if her lyrics ascribe to the equivalent pitch in the original lyric.)

The variations to pitch and rhythm continue in the second chorus of Vaughan's performances. With 47% accuracy Vaughan sings less than half of the 74 notes of the original melody and a mere 19% accuracy of rhythm in the second chorus of SV#1. Once again SV#2 contains more variables with only 28% melodic accuracy and a mere 3% of the original rhythm contained within this 32 bar section (example 29).

The other element to rhythmic placement is feel. In terms of Vaughan's placement she occasionally chooses to sing behind the beat. This is most prevalent in SV#1 (bars 1-8) though the tag on SV#2 is also placed on the back of the beat. This method of placement requires skills by the vocalist and the band accompanying. Her drummer, Roy Haynes, is especially skilled at maintaining the tempo while Vaughan plays above the pulse. (App. C – tag). However the feel of the rhythmic placement is not always defined as singing behind the beat. Vaughan's skills to manipulate her start, middle and ending of phrases shows a mastery of awareness. Her displacements, while 'on the beat' do not match the corresponding lyrics of the original notation. Vaughan also favours slides into, out of and up to pitch. This approach has connotations of the blues, though not all the note choices are blue notes (SV#2 bar 11, 35, 43, 58, 61 and 66 – 67).<sup>14</sup>

What can be summarised from the analysis of SV#1 and SV#2, and the figures in example 29 is:

- The initial chorus of the melody is much closer in pitch to the original than the second chorus of singing. The second chorus uses approx 50% less of the original melody.
- The original rhythm is not adhered to from the start, and is further diminished in the second chorus due to jazz syncopation and other devices of displacement.

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<sup>14</sup> See Appendix

- The latter performance displays greater freedom from the original score.<sup>15</sup> As she grows in confidence with the song, and as a performer, her embellishments retain little resemblance to the notated work, yet aurally maintain similarities like the lyrics, and note choices close to the original but not in exact replication.
- Familiarity of the vocalist with the form, harmony, feel, rhythm and pitch of the song are vital to maintain coherence with the accompanists and the text but serve only as a foundation for an elastic improvisational approach to phrasing.
- The accompanying musicians must have confidence in the abilities of the vocalist and support their performance by maintaining the groove.
- The use of embellishments – including blue notes and slides – are generously utilised.
- Aural awareness of bebop scales adds interesting and unexpected colour. Chromatic resolutions from <sup>b</sup>9ths, <sup>#</sup>9ths and <sup>b</sup>5ths are all incorporated.
- Repetition of ideas is utilised throughout.

With all these variations, the inventiveness of Vaughan, the slight adjustments of her phrases, displays such imagination and thoughtfulness to the constancy of the lyric that her vast improvisational changes do not relinquish their impact. The meaning and emotional intent of the lyric is still at the fore. Her versions just swing harder by employing a jazz sensibility to the rhythm, and are unpredictable due to her instrumental approach to her melodies.

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<sup>15</sup> Interesting to note that Vaughan's 1963 version (see Appendix M ) is further removed melodically and almost twice the tempo)



## Chapter 3: Carmen McRae

*“Within jazz, she makes the point that paraphrase and embellishment can be just as satisfying as out-and-out improvisation.”*

*Will Friedwald*<sup>1</sup>

The focus of this chapter is a comparative analysis of Carmen McRae’s performing “Sometimes I’m Happy” in the years 1955 [CM #1] and 1965 [CM #2]. An analysis of melodic differentiation between the original notation and the first and second choruses of both McRae’s performances will occur, then a comparative analysis between CM #1 and CM #2. Many variables affect the placement of original lyrics: how they are maintained, their placement in the bar and around the pulse/beat, the attack/articulation on particular words, and the use of extraneous words.

These performances were in Ab major, but have been transposed to C major for ease of comparison. The original has a range of a major 7<sup>th</sup>. CM #1 has a range of two octaves. CM #2 has a range of two octaves plus a major 2<sup>nd</sup>.

Both CM #1 and CM #2 band arrangements begin with a lone double bass, through a four bar introduction and continue under the first thirty bars of the song. At bar 31 the rest of the band enters on a two-bar pickup into the second chorus. As the band members enter there remains ample room for McRae to phrase how she wishes. The added instrumentalists, especially the guitar and flute in CM #2, have arranged their comping around McRae’s phrases.<sup>2</sup> This implies that the band had rehearsed and/or performed this tune previously and had knowledge of at least the general intentions of McRae.

Like Vaughan, the harmony of both McRae’s versions are based on the musical language of the post-bop period, which essentially is a reinvention of the cadential harmonic movement in the original to the more cyclic II – V – I – VI approach to harmony. Though the harmony has been modernised the sound remains fundamentally the same; of diatonic movement within the key. McRae’s bands add chromatically descending chordal patterns at points but primarily the arrangements contain cyclic harmony.

McRae uses various techniques to achieve the desired improvisational results in her performances, including elements of paraphrasing the original melody as well as the use of formulaic improvisational techniques.

Other characteristic features are:

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<sup>1</sup> Friedwald, *Jazz Singing: America's Great Voices from Bessie Smith to Bebop and Beyond*. 393

<sup>2</sup> Comping: an abbreviation for accompanying, in the jazz style. See Glossary.

- Syncopation
- Changes to the melody
- Sustained notes
- Motivic Development (Manipulation, elongation of thematic material)
- Early and delayed entrances and the condensing or expanding of phrases
- Expansive Ranges (Original is a major seventh)
- Slides and Blue Notes
- Colour notes (9ths, 11ths, 13ths and other chromatic alterations to the fundamental chord)
- Rhythmic attack by articulation of lyrics or use of staccato and/or legato
- Rhythmic pulse on the internal syllables of words.

The following analyses will show selected examples of the above.

### 3.1 Analysis of CM#1 1st Chorus:

The first 16 bars are a 'straight' jazz interpretation with syncopation of the line displacing the rhythm of the phrases. In example 30 this syncopation occurs until the final note of each phrase that resolves on the down beat in correlation to the original notation.

The image shows a musical score for the first four bars of the 1st Chorus, comparing the original notation (Orig.) with the CM#1 version. The tempo is marked as ♩=115 and the key signature is A major. The original notation is in 4/4 time and features a melody with lyrics "Some - times I'm hap - py, Some - times I'm blue". The chords are C, G7, C, G7. The CM#1 version is also in 4/4 time and features a melody with lyrics "Some - times I'm Hap - py Some - times I'm blue". The chords are CΔ, Am7, Dm7, G7, CΔ, A7, Dm7, G7. The CM#1 version is marked "Off the beat" and the original version is marked "On the beat".

#### Example 30: Bars 1 - 4 of Original + CM#1

The first note of the melody in CM#1 (ex.30) is delayed by an eighth note. McRae continues this displacement through the first two phrases (bars 1-4), until the final note of each phrase in bar 2 and 4. This style of syncopation reappears throughout the first twelve bars of the melody, however, when she wishes to emphasis a particular word she will often place that word on the downbeat.

The syncopation in bars 9-12 (ex. 31) is of greater contrast to the original notation. The phrasing is completely syncopated to be a continuous series of offbeats with no words placed on the original beat in four bars.

Orig.  $\overset{9}{C}$   $\overset{10}{C7}$   $\overset{11}{F\Delta}$   $\overset{12}{FM}$   
 I ne - ver mind the rain from the skies

CM#1  $C\Delta$   $GM7$   $C7$   $F\Delta$   $FM7$   $Bb7$   
 I ne - ver mind the ra - ins from the skies.  
 Delayed: Off the beat

### Example 31: Bars 9 - 12 of Original + CM#1

The syncopation style McRae utilises in this example delays every word of the original phrase with the exception of ‘from’ (ex.31: bar 11) which is placed on a downbeat. Most of the notes are delayed by an eighth note; however her extension of the word ‘mind’ delays the next word ‘the’ by a dotted quarter note, and her extension of the word ‘rains’ delays the next word ‘from’ by a quarter note (ex. 31). While seeming entirely natural for great jazz singers this style of singing is highly challenging for lesser artists. It clearly highlights McRae’s rhythmic control; her basic inner pulse is firm. The singing of continuous off beats can lead to a rushing of the timing and it is often the case that the pull to sing on the beat results in at least one or two non-syncopated notes in a phrase – as we saw in CM#1 example 30: bars 1-4. In this example however she achieves a smooth offbeat style without sounding rushed or uneasy over the underlying pulse.

In contrast to the phrase of syncopated rhythms, McRae sings the next phrase in example 32 almost entirely on the beat, apart from the initial and final words.

Orig.  $\overset{13}{C/G}$   $\overset{14}{Bb7}$   $A7$   $\overset{15}{DM7}$   $\overset{16}{G7}$   
 If I can find the sun in your eyes.

CM#1  $Em7$   $A7$   $DM7$   $G7$   
 As long as I can find that sun - shine in your eyes.  
 Anticipated: Off the beat      On the beat      Anticipated: Off the beat

### Example 32: Bars 13-16 of Original + CM#1

In this example McRae sings a long series of quarter notes, and to do so she has varied the original text and added extra lyrics. With the strong presence of the downbeat to add emphasis to each word it strengthens the intent of the sentence with the added lyrics evoking a sense of purpose. It is no longer hopeful – “I never mind the rain...if I can find...” (ex. 31&32: Orig. bars 9-14), but more determined; “I’ll never mind the rains...as long as I can find” (ex. 31&32: CM#1 bars 9-14).

The next sixteen bars show still greater variations. McRae is no longer merely paraphrasing the existing melody with syncopation; here she is inventing a completely new melody, with a formulaic approach of her own invention. Like the original melody, McRae’s invention is a series

of repetitive statements yet she does not utilise any of the existing melodic notes except an E to start the phrase. (The original first note is a D<sup>#</sup>).

**B**

Orig. 17 C 18 G7 19 C 20 G7  
Some - times I love you Some - times I hate you

CM#1 C<sup>Δ</sup> A7<sup>b9</sup> Dm7 G7<sup>b9</sup> Em7 A7<sup>b9</sup> D13 G<sup>9</sup>  
Some - times I love you Some times I hate you.

Orig. 21 C 22 G7 23 C 24 G7  
But when I hate you, It's 'cause I love you

CM#1 C<sup>Δ</sup> A7<sup>b9</sup> Dm7 G7<sup>b9</sup> Em7 A7<sup>b9</sup> D13 G<sup>9</sup>  
But when I hate you it's be-cause I love you.

Example 33: Bars 17-24 of Original + CM#1

The first phrase shown in example 33 (bars 17-18) is a descending/ascending arpeggio starting and ending on the third note of the C major scale. The descending shape of this pattern is repeated in the next two phrases (bars 19 and 21) with variations to the ascent. In the second phrase (ex.33: bar 19) after the descent McRae leaps up an octave, then finishes on a G. In the third phrase (ex.33: bar 21), after the descent, she only ascends as far as middle C. She continues on this note for five beats, connecting it to the last phrase, before leaping up in a repeat of the final melody in bar 20, but sustaining the final pitch.

McRae also uses rhythmic repetition in this section (ex 33). She divides each two-bar phrase in the middle with at least a quarter note rest, putting a gap between the first word and the rest of the phrase. This adds an element of suspension and creates anticipation of the conclusion of the sentence thereby changing the intent of the lyric. In bar 17 (ex 33), the rest before saying “I love you” adds an “I might care, I might not” attitude. In addition, when she finally sings “I love you,” in bar 18, the phrase is sung quickly, each word being only an eighth note, that this enhances her blasé disposition. Nevertheless, when McRae sings “I hate you” in bar 20 she sings the phrase completely on the beat with even quarter notes, emphasising each of the words and thus adding weight to the meaning that she really might ‘hate you.’

McRae, singing on the beat in bars 22-23 (ex.33), drives forward, not only the intent of the lyric “it’s because I”, but the rhythmic pulse, which is accented with added emphasis on beat two and four of bar 23.

Orig. 25 C 26 C<sup>7</sup> 27 F<sup>Δ</sup> 28 F<sup>m</sup>  
 That's how I am, So what can I do?

CM#1 C<sup>Δ</sup> G<sup>m7</sup> C<sup>7</sup> F<sup>Δ</sup> F<sup>m7</sup> B<sup>b7</sup> B<sup>o</sup>  
 That's\_ how I | am So\_ what\_ can I do?\_  
 Off the beat On the beat Off the beat

Example 34: Bars 25-28 of Original + CM#1

To the established jazz singer the manipulations of the original themes in example 34 (bars 25-28) are quite simple and straight forward. There are, however, many layers to this process including: the rhythmic shaping of the phrase to serve the lyric, the delay of entrances, and the use of tension and release in placing of her notes on and off the beat. McRae does not deviate melodically except for one note in bar 26 (ex 34), nevertheless, she delays the initial entrance in bar 25 and syncopates the following two words then resolves 'am' on the downbeat of bar 26. The second phrase, "So what can I do?", though melodically close to the original, is thoroughly delayed though 'So', 'what' and 'I', are on the beat, (ex. 34: bars 26-28). 'So' is sustained while 'what' lasts for only one beat and 'I' last only an eighth note. 'So', sung on a higher note than the original has greater emphasis than 'what'. Yet, 'what', has more weight of attack than 'I' which, although on a downbeat, is a passing note leading to the anticipated 'do' and not emphasised at all.

Orig. 29 C/G 30 Dm<sup>7</sup> G<sup>7</sup> 31 C 32  
 I'm hap - py when I'm with you

CM#1 C<sup>Δ</sup> A<sup>7b9</sup> Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup>/G G<sup>7</sup>  
 I'm\_ so hap - py when I'm with you\_ Some -  
 Syncopated Condensed with syncopation

Example 35: Bars 29-32 of Original + CM#1

McRae reverts to a combination of using the start and ending notes of the original phrase (in ex 35: bars 29 & 31) yet where the original moves through a convex shape, McRae drops an octave at the centre of her phrase creating a concave shape.

### 3.12 Analysis of CM#1 2nd Chorus:

On the second chorus of the tune McRae expands on her melodic ideas with no obvious reference to the original melodic line or rhythm apart from the retention of the lyric. Yet the method of variance incorporates formulaic devices. There are corresponding two-bar repetitive phrases in example 36 (marked with the red and green slurs) and motivic devices are also seen in ex. 38 (bars

45-48). McRae effectively uses articulation throughout the 2<sup>nd</sup> chorus to engage an indelible swing feel whether singing syncopated lines or quarter notes. She expands on the range of the original, far more than the first chorus, and utilises blue notes and bebop tones within the phrases, some as passing tones and many as focal points.

Example 36: Bars 32-40 of Original + CM#1

In example 36 McRae's melody begins high and lasts for six beats – the equivalent length of the original - but her line anticipates the initial bar of the second chorus (bar33) and ends early in bar 34 (ex. 36). This is a graphic example of the push-and-pull style of the jazz performer; an awareness of the underlying pulse but the freedom to move the phrase forward and backward, expanded or condensed, effectively allowing McRae to stamp her original imprint of this tune.

While the tempo, harmony and lyrics remain consistent in example 36, McRae divides her words in bars 32-36, and 38-40 (as she did in ex. 33: bars 17-22). She accents the lyric 'Sometimes' before stating whether she is happy or blue. By placing the second syllable of 'Some-times' on the 1<sup>st</sup> beat and 'I'm' on the 3<sup>rd</sup> beat of bar 33 and 35 (ex.36) the emphasised downbeat, in essence, helps her exclaim her aggrieved feelings. She then continues in bar 37 and 39 to place her emphasised syllables of the words 'dis - position' and 'de-pends,' on the 1<sup>st</sup> beats of each bar, utilising the explosive consonants at the start of each syllable and the lingering 's' at the end of each word to great rhythmic effect. McRae adamantly instils in the lyric a significance of someone searching for answers that are not readily available. When this phrase is followed with the next lyric placed on a note that is not only at the peak of her range, but an augmented 11<sup>th</sup> of the

corresponding chord (example 37, bar 41) we hear her cries of yearning to understand how she can feel so ambivalent about love.

Orig.  $\text{C}$   $\text{C}^7$   $\text{F}^\Delta$   $\text{Fm}$   
 I ne - ver mind the rain from the skies

CM#1  $\text{C}^\Delta(\sharp 11)$   $\text{Gm}^7$   $\text{C}^7$   $\text{F}^\Delta$   $\text{Fm}^7$   $\text{B}^\flat 7$   
 I ne - ver mind the rains from the skies  
 Condensed phrase

Example 37: Bars 41-44 of Original + CM#1

McRae does not use any of the original notation or rhythm in her phrasing in example 37. In addition, in changing ‘rain’ to ‘rains’ she now sings two important words ending on ‘s’ (included ‘skies’ in bar 44). This does not change their meaning but the sibilance created adds definition to the words and creates a pleasant buzz on the lips as she sustains their tone.

There are three sustained points of emphasis at the peaks of this phrase as McRae sings the words ‘I,’ ‘rains’ and ‘skies’ (ex.37). The shape of two of these emphasised points; sustained dissonance resolving to consonance on ‘I’, then consonance to dissonance on ‘rains from’, show incredible knowledge and great skill. Moreover, it works with the lyrics!

Her clever use of syncopation also adds to the harmonic of the words. While not all of the significant words begin on a downbeat her anticipation of ‘rains’ gives the word vitality and impetus, and with her delay of ‘skies’ she sounds nonchalant “as long as I can find the sunshine in your eyes” (ex. 38: bar 45-48). Overall this is a powerful, heart-felt phrase.

Orig.  $\text{C}/\text{G}$   $\text{B}^\flat 7$   $\text{A}^7$   $\text{Dm}^7$   $\text{G}^7$   
 If I can find the sun in your eyes.

CM#1  $\text{C}^\Delta$   $\text{C}^\Delta/\text{B}$   $\text{E}^\flat/\text{B}^\flat$   $\text{A}^7\flat 9$   $\text{D}^7$   $\text{G}^7$   
 As long as I can find that sun - shine in your eyes.  
 Off the beat On the beat

Example 38: Bars 45-48 of Original + CM#1

In example 38, McRae extrapolates on the lyrics. The choice is self-evident. With the adamant use of language in the previous bars, (ex. 36 & 37: bars 32-44), to start example 38 with ‘if’ would have undermined her intention. She is not saying “I won’t mind the rain if I can find the sun in your eyes,” she’s stating, “as long as you’re near me and looking at me with sun in your eyes I’ll be fine”. Hers is a more definitive statement. This is underlined through the use of hard swinging downbeats across the phrase, in particular in bars 46-47 (ex. 38).

The instillation of chromatic passing tones is also used to great effect in this phrase. In bar 46 (ex. 38) McRae slides from “can” to “find” using a  $b9^{\text{th}}$  to tonic leading tone so common in bebop. Then in bar 47 (ex. 38) she sings a melodic movement that starts on the 3<sup>rd</sup> of  $D^7$  (a secondary dominant substitute of  $Dm^7$  from the original), moves up a tone to a  $G^\sharp$ , the  $\sharp 4^{\text{th}}$  ( $\sharp 11^{\text{th}}$  or  $b5^{\text{th}}$ ) of the chord, descends chromatically to  $G^\flat$  then resolves, down a tone, to  $F\sharp$  (the  $\sharp 9/b3$  of the chord). This use of bebop style alterations and chromaticism also has its place in the blues genre as the  $\sharp 4$ ,  $b4$  to  $b3$  ( $\sharp 9$ ) are three notes of the traditional blues scale. McRae exploits the blues scale for the next four bars.

The image shows a musical score for Example 39, comparing the original (Orig.) and a chromatic modification (CM#1) for bars 49-52. The original score is in 7/8 time and features a key signature of one sharp (F#). The original melody consists of quarter notes: bar 49 (F#4, G4, A4, B4), bar 50 (B4, C5, B4, A4), bar 51 (G4, F#4, E4, D4), and bar 52 (D4, C4, B3, A3). The original lyrics are "Some - times I love you" in bar 49 and "Some - times I hate you" in bar 51. The CM#1 score uses a 7/8 time signature with a key signature of one sharp. It features a complex melodic line with chromatic alterations and syncopation. The lyrics for CM#1 are "Some - times I love you, ba by. — Then, a - gain I hate you\_". The CM#1 score includes several annotations: "Off the beat" in purple under "Some - times I" and "hate you\_"; "On the beat with two points of syncopation" in green under "love you, ba by. — Then, a - gain I"; and a red bracket over the final notes of bar 52. Chord symbols are provided above the CM#1 staff:  $C^\Delta$ ,  $A7b9$ ,  $Dm^7$ ,  $G7b9$ ,  $Em^7$ ,  $A^7$ ,  $Dm^7$ , and  $G^9$ . A box labeled "D" is positioned above the original staff in bar 49.

Example 39: Bars 49-52 of Original + CM#1

McRae returns to the original note in example 39, but instead of resolving to E she sings the  $D^\sharp$  (the  $\sharp 9$  - or  $b3$  blues note) frequently in bars 49-50. The tension that ensues is a playfully suggestive declaration of ‘her love’, and an interesting choice of syncopation with equally strong upbeats and downbeats. In bar 51-52 (ex. 39), when she declares her hate, it is a diatonic series of homogenous notes which seems at odds to the preceding phrase. The pause in bar 51, between the lyrics ‘then’ and ‘again’, provides the ‘tongue-in-cheek’ moment that saves the interest in the lyric as the downbeats empower the words before leading to the lighter emphasis of the syncopation at the end of the phrase (bar 52). Her variations in the lyric add weight to sentiments of hate as there is no longer supposition that ‘sometimes’ she’ll hate, it is stated clearly that the hate is right there with the love.

The shape of the final phrase McRae sings in bar 52 (ex. 39), “I hate you” is re-used four bars later on “I love you” (ex. 40) though the rest of the phrase in example 40 is unique.



Orig. *53* C *54* G7 *55* C *56* G7  
But when I hate you, It's 'cause I love you

CM#1 C A7<sup>b9</sup> Dm7 G7<sup>b9</sup> C<sup>Δ</sup> A7<sup>b9</sup> Dm7 G<sup>9</sup>  
But when I hate you, it's be-cause I love you  
On the beat Off the beat On the beat Off the beat

#### Example 40: Bars 53-56 of Original + CM#1

McRae's combination of syncopation and downbeats is used to rhythmically underline the words she considers important. The downbeats on 'But when' (ex. 40: bar 53) implies she tries to fight the hate sensation but can't help herself, and in bar 55 the staccato attack on 'it's because' followed by the syncopated lingering notes on 'I love you' suggests a level of pleading for understanding. The use of 'because' rather than just 'cause' adds definition to her phrase.

Melodically, by starting the phrase high (ex.40: bar 53) and slowly descending for 3 bars, McRae removes the sting in the tale of the previous declaration of hate (ex. 39 bars 51-52). She soothes the angst in the calmer waters of her warm, lower range only rising to softly sigh the final words in bar 56 (ex. 40).

Orig. *57* C *58* C7 *59* F<sup>Δ</sup> *60* Fm  
That's how I am, So what can I do?

CM#1 Gm7 C7 F<sup>Δ</sup> Fm7 B<sup>b</sup>7  
That's how I am, So what, what can I do? I'm  
Syncopated

#### Example 41: Bars 57-60 of Original + CM#1

McRae extrapolates on the melody in bars 57-60 (ex. 41) by immediately jumping higher in her range after the first note and staying there as opposed to the arpeggiated rise and fall of the original. She uses the original note and lyric on the downbeat in the first part of each bar (except in bar 58 where she sings the original lyric but her note is a tone higher). Her melody resolves to these points in a series of mordents sung with a syncopated eighth note attack.

She adds just one extra word in this phrase (bar 59); by repeating 'what' the pleading for understanding of her state of mind is again brought to the fore. Then with joyous abandon (in ex. 42: bars 60-64) she evokes happiness by manipulating the melody to a high starting range and intervallically descending on diatonic tones with her important words ('I'm', 'happy', 'you') placed

on the peaks of the ensuing pattern. Repeating this concept in the tag (ex. 42: bars 65-68) she then attacks the phrase at a higher point in her range with ascending peaks on her important words ('So', 'when' and finally 'you'). Throughout this phrase McRae proceeds to descend though colour tones on a suspended 4<sup>th</sup> and 9<sup>th</sup> to the perfect 5<sup>th</sup> (in bar 65), an 11<sup>th</sup> in bar 66 before ending on 'you' with a suspended 9<sup>th</sup> as the resolution that adds fabulous tension to the final phrase.

The image displays a musical score for Example 42, comparing the original recording (Orig.) and a counterpoint (CM#1) for bars 60-68. The score is presented in two systems. The first system covers bars 60-64, and the second system covers bars 65-68. The original recording (Orig.) shows the vocal line with lyrics: "do? I'm hap - py when I'm with you". The counterpoint (CM#1) shows a vocal line with lyrics: "do? I'm so hap py when I'm with you I'm So". The counterpoint includes annotations: "Anticipated with Syncopation" and "Anticipated..." in bars 61-64, and "with Syncopation" and "Delayed with Syncopation" in bars 65-68. The score also includes guitar chords: Fm, C/G, Dm7, G7, C, Fm7, Bb7, C, A9, Dm7, G7, Em7, A7b9, Dm7, G7, C.

Example 42: Bars 60-68 of Original + CM#1

Rhythmically McRae mixes up her syncopation with upbeats and downbeats, delay and anticipation, to press the final two phrases home. Her particular skill, of driving through a single word over a series of pitches (i.e. 'when' across bars 61-62, ex 42), adds an impetus to the swing rhythm and accents her interpretation of the phrase.

### 3.2 Analysis of CM#2 1st Chorus:

McRae's singing style has a sharp, occasionally biting tone that is pronounced in this slow 1965 rendition.<sup>3</sup> By the mid-1960s her level of vocal control and rhythmic awareness were at their prime and her use of this slow swinging tempo accentuates her gifts. Her crisp attack on the lyrics and accented staccato phrasing is juxtaposed against long legato passages and extended lines, which combines to produce layers of emotional intent. As Billy Taylor states, "McRae is rhythmically secure, she swings."<sup>4</sup> When she wants the band to swing hard you can hear it in her singing, she doesn't rely on another instrument to direct the feel (ex. 43: bars 1-2).<sup>5</sup> Such is her control that she

<sup>3</sup> Friedwald, *Jazz Singing: America's Great Voices from Bessie Smith to Bebop and Beyond*.389

<sup>4</sup> Gourse, *Carmen McRae, Miss Jazz*.82

<sup>5</sup> Feel: Is defined here as how rhythmically effective each component of the band fits together.

can sing with ease just behind the beat (ex. 43: bars 1-4) yet keep up with the band. Harmonically her strengths are revealed in the use of blue and colour notes adding harmonic tension and release to the phrases that encapsulate her emotions of yearning, joy, bitterness and aggression. Billy Taylor reminds us that McRae was unique in that she could do things rhythmically, melodically and harmonically that no one else could emulate.<sup>4</sup> These skills are apparent in CM#2.

The clarity revealed in McRae's pronunciation of the lyric in CM#2 shows a growth in her rhythmic concepts and a development of her enunciation skills. It is not only the placement of the start of each word that she purposefully articulates but the internal vowels and consonants as well. She chooses to enunciate individual elements of each word to aid the forward motion of the pulse and includes supplementary syllables or notes to enhance the swing motion, where needed, to motivate the syncopated jazz feel.

From the first bars of CM#2 maintain a hard, driving swing feel. The first four bars of McRae's vocal line (ex. 43) show a paraphrasing of the original melody with only a few melodic variations and condensed rhythmic variations. The feeling she generates, however, is vastly different to the original music theatre style of the piece. As McRae makes her entrance, it is clean, precise and crisp in attack but it is delayed by an eighth note and is also sung on the backbeat of the pulse and remains back throughout the first two phrases. The placing of words behind the pulse of the accompanying bass, then singing on the beat at the end of the same word takes considerable rhythmic awareness, and sliding into pitch on the first two syllables, then singing in tune on the next phrase, shows formidable jazz skills and a clear sense of purpose (ex. 43: bar 1).

She chooses not to sing the original chromatic leading note (D<sup>#</sup>) yet does use a blues inflection to slide up to the first two notes in bar 1 (ex. 43). Neither of McRae's rhythmic nor melodic entrances would be regarded as clean and precise in the traditional, technical sense. In jazz, however, her accuracy is keen as she slides perfectly into pitch and stylistic within the genre.

Ex. 43: Bars 1-4 of Original + CM#2

McRae accents the last fricative of the first lyric 'Sometimes' to rhythmically enhance the downbeat and give the word length (ex.43: bar 1). Bar 2 shows her adding a vowel to the end of the

'I'm' ('I'-ma happy') to ensure the word swings over two notes. By placing a second quaver note on 'ma', an upbeat, she connects the lyric to the start of the word 'happy' with a rolling motion that flows rather than singing a series of downbeats that are rhythmically straight (ex. 43: bar 1-2). By ending the word 'happy' quickly, by singing it as a sixteenth note followed by a dotted eighth note, the motion of the whole phrase in bar 2 is crisp and clean but still manages to swing hard by the enhancement of the upbeat.

McRae uses slides and embellishments in bars 3 and 4 (ex. 43), to sing a phrase that modulates between two pitches. In bar 3 she slides up into both syllables of 'Some-times' (similar to ex. 43: bar 1), and then follows in bar 4 by modulating between E and D on the lyrics 'I'm Blue'. The added use of the quarter note triplet in bar 3 helps drag back the timing of this second phrase so she sounds, in combination with the slides and embellishments, relaxed and bluesy which is inspired word painting of the lyric 'I'm blue' (ex 43: bar 4). This modulation between two notes, is melodically close to the original yet the incorporated triplet and syncopation of this condensed phrase swings with a determination that equates to the rolling emotions one feels when love's mysteries take hold.

McRae follows in bars 5-8 (ex. 44) with similarly condensed, syncopated phrases but again shows a subtle variety to her attack. In example 44: bars 5-8, the lyrics 'my disposition', though syncopated after a delayed entrance, are melodically without any slides or major embellishments except for a step down a tone in the middle of the word 'disposition'. It is a clean phrase where she gives weight to each consonant within 'disposition' and especially, as in bar 1 (ex. 43), sings through the unsounded fricatives in the word. This clear attack, after the slides of the previous phrase (ex. 43: bar 3-4) that her embellishments are a vocal technique of choice and not a habit she can't control. Her subtle variety of rhythmic attack also displays a heightened sense of the jazz swing feel.

The image shows two staves of music. The top staff is labeled 'Orig.' and the bottom staff is labeled 'CM#2'. Both staves are in 4/4 time and show four bars of music. The lyrics are 'My dis - po - si - tion de - pends on you.' for the original and 'My dis-po - si-tion de pends u-pon you.' for the condensed version. The condensed version has purple brackets under the words 'dis-po - si-tion' and 'de pends u-pon you.' with the text 'Condensed with syncopation' below them. Chord symbols are written above and below the staves.

Ex. 44: Bars 5-8 of Original + CM#2

McRae then adds slides to the condensed syncopation in bars 7-8 (ex. 44), yet still has room to extend the word 'on' to become 'upon'. This addition enhances the swing movement through the

lyrics as it connects beats 3 and 4 “de-pends up-on you” and lifts the pulse to resolve to beat 4, the upbeat. (ex. 44: 7-8).

By leaving a large break between the two succinct phrases in ex. 44 (bars 6-7), at such a slow tempo, McRae builds anticipation. She is saying ‘How I feel depends on how you treat me’ with alacrity, and the space between the phrases underlines the emotions, like using an exclamation point. She compels the listener to hear the end of her phrase. Her execution of the pulse, and sense of the harmonic realm of the song, is displayed in the sophisticated placement of her rhythms and her confident use of space.

The next portion of the songs maintains the basic shape of the original melody (ex. 45).

Syncopation using a variety of cross-rhythms: quaver triplets, sixteenth notes and displaced quarter notes, condenses the lyrics in bars 9-12, yet McRae maintains a legato approach different to the short, succinct phrases of the previous eight bars. Bar 9 (ex. 45), starts later than the original but ends at the same time (in bar 12). In the phrase highly creative rhythmic embellishments occur. McRae pulses the first word of the phrase, ‘I’, over two notes of a quarter note triplet which delays the entrance of the syncopated ‘never’, before she resolves to the original pitch on ‘mind’ in the middle of bar 10 (ex 45). However she does not rest on this note but uses an upward mordent to sing higher than the original.

Ex. 45: Bars 9-12 of Original + CM#2

Interesting here is McRae’s use of both syncopation and rhythmic resolution which is accomplished again in bar 11 (ex. 45) by singing ‘rains’ as it is placed in the original melody, followed by syncopated lyrics, to again resolve to ‘skies’ on the first beat of bar 12. She sings on the beat and off the beat which paints her lyrics with a variety of colours and allows for much freedom of expression. Within the ensemble there remains, clearly, a layer of trust that she is still in total control of the pulse and aware of the form as the bass line remains rhythmically secure.

The use of motif repetition is no more apparent than in example 46 bars 13-14. This instrumental approach to singing melodies is primarily based on a rhythmic idea repeated on one note. McRae’s application of this technique also enhances the lyric interpretation as the pauses between the words imply her almost pleading need to see happiness in the eyes of her loved one. This is an

exceedingly good example of the assimilation of instrumental improvising techniques applied to lyric improvisation without sacrificing the text. The words are still clear and pronounced, the line is interesting and unexpected for the audience, and the emotional content is assured.

Orig. B

CM#2

Annotations for CM#2:  
 - Blue: Repetitive staccato motifs on one note  
 - Green: On the beat  
 - Orange: Expanded with syncopation but legato attack

#### Example 46: Bars 13-17 of Original + CM#2

From this strong rhythmic pattern to a completely different embellishment at the end of this phrase, McRae sings “sunshine in your eyes” with a legato syncopated attack that is both smooth and rhythmic. Her expansion of the last lyric, ‘eyes’ in ex. 46: bar 16, is another example of instrumental embellishments. ‘Eyes’ is initially sung like the original but leads into a bluesy lick to extend the word into bar 17. The lines of bassist Paul Breslin are walking quarter notes with eighth-note triplets added to lead into different sections.<sup>6</sup> In bar 15 (ex. 46) Breslin pedals on an  $A^b$ , then in bar 16 he plays a combination of eighth-note triplets and quarter notes. McRae’s use of eighth note triplets in bar 16 may have been inspired by Breslin as her attempt matches his timing quite closely. The bluesy-ness of this line alludes to a bluesy approach that is delivered in her next phrase in bars 17-20 (ex. 47). It is not only the use of the flattened 3<sup>rd</sup> ( $E^b$ , bars 17-18) that makes the line sound bluesy but also her variation in timbre, her guttural attack on the notes and the use of slang on the final word ‘hate ya.’<sup>7</sup>

<sup>6</sup> Gourse, *Carmen McRae, Miss Jazz* 82. 136

<sup>7</sup> Though the Original starting note is  $D\#$  the notes in bars 17-18 have been written as  $E^b$  notes (under the C Major chord) as the slide device used in the attack on each of these  $E^b$  notes is a characterisation of the blues pentatonic scale; therefore the note is written as the flattened 3<sup>rd</sup>.

**B**

Orig. 17 C 18 G<sup>7</sup> 19 C 20 G<sup>7</sup>  
Some times I love you Some times I hate you

CM#2  
some-times I love you, and, sometimes I hate ya  
repetitive motifs  
On the beat  
Condensed  
A<sup>7</sup>b<sup>9</sup> 3 Dm<sup>7</sup> G<sup>7</sup>b<sup>9</sup> 3 Em<sup>7</sup> A<sup>7</sup>b<sup>9</sup> Dm<sup>7</sup> G<sup>9</sup> 3  
Anticipated and Condensed with syncopation

Orig. 21 C 22 G<sup>7</sup> 23 C 24 G<sup>7</sup>  
But when I hate you, It's 'cause I love you

CM#2  
ya  
it's just be-cause I love you  
Anticipated and Expanded with embellishments  
Em<sup>7</sup> A<sup>7</sup>b<sup>9</sup> Dm<sup>7</sup> On the beat G<sup>7</sup>b<sup>9</sup> Em<sup>7</sup> A<sup>7</sup>b<sup>9</sup> Dm<sup>7</sup> G<sup>9</sup>

### Example 47: Bars 17-24 of Original + CM#2

There are many different layers to example 47, in terms of musical style: rhythmic repetition, onbeat and offbeat placement, anticipation of entrances, condensing of phrases, succinct endings to each phrase, added lyrics, modifications in timbre and enunciation, staccato and legato variations and a larger range of notes and dynamics.

Besides the bluesiness described earlier McRae has also taken two lines of lyrics (ex. 47: bars 17-18) and condensed them into one phrase that is sung in a repetitive rhythm over seven beats - just under two bars. The original is sung over 15 beats - almost four bars (ex. 47: bars 17-20). The line is condensed yet is mostly sung onbeat, a combining of triplets, eighth notes and quarter notes. The long pause that ensues (bars 19-20) gives the listener time to comprehend the feelings of turmoil McRae is projecting. To follow with the succinct phrase “but when I hate ya” (bars 20-21) two and a half beats early (sung over two bars in the original), and then starting the final phrase of this example (bar 22) five beats early, she is displacing radically (but always musically) the original melody. Her awareness of the form, however, is assured as she places the next phrase in bar 25 (ex. 48) close to the original with only minor syncopation.

McRae’s deviations from the original form in bars 17-24 (ex. 47) are not restricted by the bass accompanist nor by the harmonic boundaries. The diatonic nature of the I VI II V chordal movement allows for great freedom in improvised note choices. These improvised variables are primarily conceived by McRae’s personal interpretation of the lyric, while the inherent emotional expression of the lyrics remains paramount. Here, her deviations, though dramatic and unexpected,

work brilliantly with the lyrics giving the impression of a women battling with tumultuous feelings.

Orig. 25 C 26 C<sup>7</sup> 27 F<sup>Δ</sup> 28 F<sub>m</sub>  
 That's how I am, So what can I do?

CM#2 C<sup>Δ</sup> G<sub>m</sub><sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> B<sup>b</sup><sup>7</sup> B<sup>o</sup> Added  
 That's how I am so what can I do? Sa-ay  
 Anticipated with Syncopation Delayed & Expanded with Syncopation Delayed & Condensed with syncopation

Orig. 29 C/G 30 D<sub>m</sub><sup>7</sup> G<sup>7</sup> 31 C 32  
 I'm hap - py when I'm with you

CM#2 C<sup>Δ</sup> A<sup>7</sup><sub>9</sub> D<sub>m</sub><sup>7</sup> G<sup>7</sup> C C<sup>7</sup> F C A<sup>b</sup><sup>7</sup> G<sup>7</sup>  
 I - I - I - I - I'm so ha - ppy whe - en I'm with you so - me  
 Anticipated with Syncopation & Embellishments Approximate timing

Example 48: Bars 25-32 of Original + CM#2

Example 48, though similar to the original (particularly bars 25-28), by no means implies McRae sings the melody straight; there is still syncopation and use of delay and anticipation of the lyrics. She effectively separates the two phrases in bars 25-28 with a slight pause before she sings 'so' (bar 26), then using an extending embellishment to connect the lyric to the next portion of the phrase. She also expands and condenses the phrasing and uses effective staccato and legato embellishments that keep the jazz style swinging hard while outlining, with variations of articulation, dynamics and timbre, the feelings of the moment. The craft employed to develop her phrases, from rhythmic tension to on-the-beat release, is fascinating. Bars 29-31 (ex. 48) show a phrase starting on staccato eighth notes, leading into a syncopated triplet on 'when' (sung on the back of the beat), to resolving the phrase (in bar 31) on beat 1, just as the whole band makes their entrance. To be able to accommodate so many rhythmic styles in the same phrase with such freedom of expression is a testament to McRae's innate musicality. By 1965, after 25 years of actively listening and performing jazz, she has assimilated and mastered many rhythmic, melodic, harmonic and improvisational elements. In CM#2 these come to the fore.



### 3.22 Analysis of CM#2 2<sup>nd</sup> Chorus:

Though McRae has sung many changes to the melody in the first 32 bars of CM#2 her ideas are further extended in the second chorus to a point where she rarely uses the original notes or timing but extrapolates above, below and around them.

In the first four bars of CM#2, 1<sup>st</sup> chorus (ex. 43: bars 1-4) McRae divides the opening phrase “Sometimes....I’m happy”. In example 49 she extrapolates further on this concept by not only dividing the first phrase but starting ‘Sometimes’ two and a half beats early while delaying ‘I’m happy’ by one and a half beats leaving almost a whole bar’s length in the middle of the first phrase. She then continues by joining the next phrase, ‘Sometimes’, which originally starts in bar 35, to the end of the phrase in bar 34 leaving another gap before she sings the end of this phrase, ‘I’m blue’(ex. 43). ‘Blue’ is then extended into bar 37 and causes the delayed start of the next lyric in bar 37 (ex. 49).

The image displays a musical score analysis for Example 49, comparing the original and CM#2 versions of bars 32-37. The original score (Orig.) shows the lyrics: "Some - times I'm hap - py." (bars 32-34) and "Some - times I'm blue. My dis - po -" (bars 35-37). The CM#2 score shows the lyrics: "so - me times" (bars 32-34) and "ti - 3 imes" (bar 35), "I'm Blue" (bars 36-37), and "My dis - po -" (bar 37). Annotations include: "Anticipated with syncopation" (purple), "Delayed & Condensed" (purple), "Anticipated with" (purple), "Delayed & Expanded" (orange), and "Delayed" (red). Chord changes are marked above the staves.

#### Example 49: Bars 32-37 of Original + CM#2

Within all this displacement of the original lyric and the space she leaves, McRae does not add extra words to rejoin the phrases. She does sustain notes in these succinct passages with a series of embellished pitches on the same word (ex. 49: bars 32, 34, 35). The embellished notes are not always sung on the vowels of the lyric, the consonants are also a highlighted feature and an

effective tool of motion. In example 49 this occurs in bar 32 on the lyric ‘so-o-me-times’. Not only is the vowel ‘o’ of ‘sometimes’ highlighted by two repetitive pitches but the nasal consonant ‘m’ is accented as a rhythmic and melodic trampoline point leading with considered momentum into ‘times’ at the start of bar 33.

Another major change to this second chorus is the pitching of the melody that begins a major sixth above the original and remains higher throughout peaking in bar 36 (ex. 49) at the beginning of the word ‘blue’. The original melodic structure uses chromatic tones and 13<sup>th</sup> notes to create tension in each phrase before they resolve to a chord tone (ex. 49 Orig. bars 33-40). McRae’s phrases contain less diatonic resolution points, though she does sing one at the end of ‘Sometimes’ in bar 35.

Instead she expresses her choices of tension through extensions of the scale; 11ths and 13ths in bar 34 and 11ths and 9ths in bar 36.

The next example (50) maintains the dynamic peak created in bar 36 (ex. 49), with the continued displacement of the melody in a range consistently higher than the original but succinctly sung. McRae’s flexibility allows the phrase in bar 37 (ex. 50), though starting almost a minim late and sung behind the beat, to conclude three beats early, leaving the next phrase room to be anticipated. Though this phrase (in bars 38-40) contains a quarter note rest at its centre, and extra lyrics, it still finishes early. In no way does this flexibility diminish the coherence of the lyric, or the understanding of the story.

The image shows two staves of music. The top staff is labeled 'Orig.' and the bottom staff is labeled 'CM#2'. Both staves are in treble clef and 4/4 time. The original melody (Orig.) starts in bar 37 with a C chord and lyrics 'My dis-po-si-tion'. It continues through bar 38 (G7 chord) and bar 39 (C chord) to bar 40 (G7 chord) with lyrics 'de-pends on you.'. The CM#2 version starts in bar 37 with a CΔ chord and lyrics 'My dis-po-si-tion'. It continues through bar 38 (Dm7 chord) and bar 39 (G7b9 chord) to bar 40 (CΔ chord) with lyrics 'it de-pends main-ly on you.'. An orange arrow labeled 'Delayed' points from the start of the CM#2 phrase in bar 37 to the start of the original phrase in bar 37. An orange arrow labeled 'Anticipated & Expanded' points from the end of the CM#2 phrase in bar 40 to the end of the original phrase in bar 40. Chord changes are indicated above the staves: C, G7, C, G7 for the original; CΔ, Dm7, G7b9, CΔ, A7b9, Dm7, G9 for the CM#2 version.

#### Example 50: Bars 37-40 of Original + CM#2

The elastic application of rhythm in example 50 is achieved with delay and anticipation, and the condensing and expanding of phrases. The extra lyrics McRae sings in bars 38-40 (ex. 50), “my disposition, it depends mainly on you”, that extend the phrase across three bars, implies that McRae’s feelings are not completely dependent of the attention of her lover, though that attention is still sought and desired. This is emphasised with the non-diatonic Bb note (the <sup>b</sup>9th of the A<sup>7</sup> chord in bar 39), sung on ‘mainly’ then repeated in the next bar (the <sup>b</sup>13th of the Dm chord in bar 40, beat 1) on the lyric ‘on’. This dissonance creates an edginess that establishes a womanly sentiment; she is no longer a naïve ingénue bright-eyed over love, but a mature, 45-year-old woman of the world at the mercy of her lover.

In example 51, which contains one note of the original (but is not sung on the original lyrics), McRae continues her high driving dynamic with her edgy timbre and incredible tension created by a  $\sharp 11^{\text{th}}$  as the entrance note on “I never mind”. Though she quickly resolves this colour tone within the melodic embellishment in ‘I’, it reinforces the elements of tension and release she so eloquently employs within her lines.

The image shows two staves of music. The top staff is labeled 'Orig.' and the bottom staff is labeled 'CM#2'. Both are in 7/8 time. The original melody (Orig.) has notes for 'I', 'ne-ver', 'mind', 'the', 'rain', 'from', 'the', 'skies' with chords C, C7, FΔ, and Fm. The CM#2 version (CM#2) has notes for 'I', 'ne-ver', 'mind', 'the', 'rain', 'from', 'the', 'skies' with chords C7(♯11), Gm7, C7, FΔ, Fm7, and Bb7. Annotations include: a red arrow labeled 'Delayed' pointing from the original 'ne-ver' to the CM#2 'ne-ver'; an orange bracket labeled 'Expanded with embellishments' under the first two notes of CM#2; and a purple bracket labeled 'Delayed & Condensed' under the last three notes of CM#2. A purple arrow points from the original 'rain' to the CM#2 'rain'.

Example 51: Bars 41-44 of Original + CM#2

The expansion of the first phrase (ex.51: bars 41-42), with its slightly delayed, behind-the-beat placement, is followed by the condensing of the second phrase (bars 43-44). This concertina effect occurs frequently throughout CM#2 and allows McRae the room to emphasize the words or phrases she deems important to the story without falling too far outside the form of the music.

This style is echoed in example 52 with added lyrics extending the initial phrase (bar 45) and a condensed 2<sup>nd</sup> phrase (pick-up to bar 47-48) connected by a repetitive rhythmic pattern that resolves to the original melody on the final note of bar 48.

The image shows two staves of music. The top staff is labeled 'Orig.' and the bottom staff is labeled 'CM#2'. Both are in 7/8 time. The original melody (Orig.) has notes for 'If', 'I', 'can', 'find', 'the', 'sun', 'in', 'your', 'eyes.' with chords C/G, Bb7, A7, Dm7, and G7. The CM#2 version (CM#2) has notes for 'Just as long', 'as I can find', 'the sun-shine in', 'your eyes.' with chords CΔ, CΔ/B, E♭/Bb, A7b9, D7, and G7. Annotations include: red arrows labeled 'Chromatic Step' pointing to the notes between CΔ/B and E♭/Bb, and between A7b9 and D7; and blue brackets labeled 'repetitive motifs' under the first three phrases of CM#2.

Example 52: Bars 45-48 of Original + CM#2

The use of chromatic grace notes in the middle of these repeated patterns - a bebop technique - also enhances the rhythmic attack. She emphasises exquisitely the important words and manages to produce a strong swing feel with a variety of accented downbeats (bars 45-46) and upbeats (bar 47) on a series of quarter notes.

Anticipation of phrases, a popular device of McRae's, is utilised again in example 53. Displacing the phrase so early could lead to gaps in the middle of the phrase, or at the end. McRae overcomes

this by adding in the lyric ‘baby’ after each statement (bar 49 & 51), and singing the phrase on quarter notes to maintain length. The tone she employs here is a repeat of the low blues growl she incorporated earlier in example 47: bars 17-19, that correlates to the choice of note - a blues style, non-diatonic, altered pitch. Her voice has a guttural, tainted quality, like that of a cup mute on a trumpet, that effects a timbral change and, as a word-painting device, evocatively highlights her conflicting emotions. She is swinging in the groove with this phrase, and the band is not only empathetic to this, but also allows her the freedom to explore the many different colours of her singing.

The image shows a musical score for Example 53, comparing the original recording (Orig.) with a counterpoint (CM#2) for bars 48-52. The original melody is in G major, with a key signature of one sharp (F#). The CM#2 version is in C major, with a key signature of no sharps or flats. The original lyrics are "eyes. Some times I love you Some times I hate you". The CM#2 version has lyrics "Some times I love you ba-by and then a gain I hate you ba-by". Annotations include "Anticipated & Condensed" and "On the Beat" in purple boxes. A box labeled "D" is above bar 49 in the original score.

Example 53: Bars 48-52 of Original + CM#2

As seen in example 52, when McRae sings a series of quarter notes she continues to establish a strong swing feel by heavily accenting these beats to ensure the forward momentum of the line. This style is replicated in example 53, and to some extent in example 54. Though example 54’s rhythmic construct incorporates a staccato device (as seen in ex. 48: bar 29), that is repeated exactly in the bars 53 and 55, McRae repeats a series of onbeats to emphasis the lyrics ‘hate you’ (bar 54) that echoes the ideas in the previous example. Again McRae is utilizing a repetition of rhythm and melody to shape her phrase that reflects the repetitive nature of the original melody and her earlier choices, but McRae’s embellishments also include articulation variances, a wider range of pitch (a major 10<sup>th</sup>), syncopation, ghosted notes and a blue note (on ‘you’, ex. 54: bar 54).

The image shows a musical score for Example 54, comparing the original recording (Orig.) with a counterpoint (CM#2) for bars 53-56. The original melody is in G major, with a key signature of one sharp (F#). The CM#2 version is in C major, with a key signature of no sharps or flats. The original lyrics are "But when I hate you, It's 'cause I love you". The CM#2 version has lyrics "Bu-ha-ha-hut when I uh Ha-ate you it's sim-ply be-e-cause I Lo-ve you. That's how I". Annotations include "Repeated motif" in blue and "Anticipated with embellishments she expands the phrase into one" in purple.

Example 54: Bars 53-56 of Original + CM#2

The phrase in example 54 is united into one sentence where the original was broken by a quarter note rest at the start of bar 55. This enforces the forward momentum gained by the combination of syncopation and staccato passages. This momentum is continued when McRae anticipates the phrase “That’s how I am”, that originally begins in bar 57 (ex.55), after a mere eighth note rest in bar 56. She proceeds to reproduce this phrase three times, with embellishments, over four bars, which adamantly underlines her feelings. She expresses no musical obligations to the original format, starting the first phrase two and-a-half beat early (bar 56), condensing it into two and-a-half beats, and extending the final phrase into bar 60 (ex. 55), two bars after the original phrase is finished in bar 58. She completely ignores the second phrase “So what can I do?” (Orig. bars 58-60) because at this stage she is no longer acting with ambivalence; She knows her situation and accepts it.

Orig. 56 G<sup>7</sup> 57 C 58 C<sup>7</sup> 59 F<sup>Δ</sup> 60 F<sup>m</sup>  
 That's how I am, So what can I do

CM#2 Dm<sup>7</sup> G<sup>9</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> Fm<sup>7</sup> Bb<sup>7</sup> (Added)  
 That's how I am, that's how I am, that is ex - act ly how I am, Sa-ay

Annotations: Repeated lyric motif, Repeated with lyric and melodic embellishments, Delayed, Added.

Example 55: Bars 57-60 of Original + CM#2

The repetition underlines the emphatic tone that she builds rhythmically and dynamically and this phrase also climaxes again, melodically, on the highest pitch McRae sings in CM#2 (bar 59), a major 6<sup>th</sup> above the original highest point.

From this climax McRae starts a slow descent in dynamics and pitch over an octave but remains above the range of the original (ex. 56). Adding words to extend the phrase “Say, I’m so happy”, which again is anticipated (bars 60-61), McRae also uses repetition of the lyric ‘happy’ to link the two phrases in example 56.

Orig. 60 F<sup>m</sup> 61 C/G 62 Dm<sup>7</sup> G<sup>7</sup> 63 C 64  
 do I'm hap - py when I'm with you

CM#2 Fm<sup>7</sup> Bb<sup>7</sup> C A7b<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> A7b<sup>9</sup>  
 am, Sa-ay I'm so-o hap-py, Hap-py when I -m with you, Sha

Annotations: Anticipated with added lyrics, Repeated lyric, Delayed and condensed with extra lyric, Added.

Example 56: Bars 60-64 of Original + CM#2

Chromatic melodic movements are again utilised (ex.56: bars 62-63) to increase tension and release within the melodic line. McRae adds an enclosure in bar 62 which leads to a dissonant  $b^5$  on the first beat of bar 63, at the start of the tag. This  $b^5$  quickly resolves to an A, which is a resolution of sorts, but it remains the 11<sup>th</sup> of the  $Em^7$  chord and therefore is a suspended tone that does not resolve to a chord tone until bar 64. This non-resolution of the pitch, sustained for almost two bars, carries the impetus of the line as it progresses through the tag. At this point, as McRae's lyrics cease the analysis ends, but she continues to sing unaccompanied scat syllables to the end of the tune, eight bars later, through an harmonic turnaround (based around a III-VI-II-V chordal movement).

### 3.3 A Comparative Analysis of CM#1 and CM#2:

The performances by Carmen McRae capture a singer in full improvisational flight. Both contain excellent examples of lyric improvisation, from basic syncopation to extremes of rhythmic diversification and extensions of range far beyond the original notated melody. There are vast differences between these two performances, yet there are also commonalities.

The commonalities include:

- Similar musical arrangement: both begin with a solo bass introduction, a solo bass accompaniment behind the first chorus, and then the band enters for second chorus.
- Two octave ranges, with CM#2 a little bigger
- Use of basic jazz syncopation which rhythmically displaces the line.
- Similar melodic starting position and anticipated rhythmic attack to the second chorus
- Altered notes commonly occur in the same bars (Appendix: bars 41, 46 – 47).
- There is a similar harmonic framework, with a few prescribed differences (the descending chord movement in bars 13-15 in CM#2 being one), and, interestingly, variations to the basic movement occur at similar positions (App: bars 45 – 47) but not always in every chorus.
- Similar changes to the lyric (App: bars 13–16, & 45–47) but there are also differences throughout both performances.
- Use of delay and anticipation, condensation and expansion.
- Use of the  $\#11^{\text{th}}$  of C major in bar 41 (App.)
- Though rhythmically diverse there are points of rhythmic accuracy (App: bar 14-15, 45-47)

The differences include:

- Both versions include a tag, though the individual endings are quite different.
- Band size varies from quartet to sextet.
- Tempo. CM#1 is ♩ = 152, CM#2 is ♩ = 154.
- Though the majority of the harmonic framework is similar there are variances; more secondary dominants and altered 7<sup>b9</sup> chords are applied to CM#2.
- Disrupted rhythmic flow of phrases in CM#2
- Variations in embellishments of notes: from slides, glissandos and bends, to blue notes and chromaticism.
- Articulation and enunciation of lyrics is more definitive in CM#2
- CM#2 contains more notes through embellishments of the syllables and/or added lyrics
- Rhythmic diversification. CM#2 starts primarily behind the beat of CM#1 in the first 16 bars then anticipates CM#1 in the second 16 bars. This timing ebbs and flows throughout.

When McRae first recorded “Sometimes I’m Happy” in 1955 her style encapsulates the new freedoms of jazz singers performing in smaller ensembles. In the first chorus (32 bars) she pays homage to the composers and sings in a straight ahead jazz manner for 16 bars. McRae sings the pitch accurately on 35 of the 38 notes in the first 16 bars of CM#1 (92%), however, on deeper inspection, she sings just 13 of the 38 notes rhythmically correct in the same section (34%). As she continues, McRae moves slowly from the original melody, both rhythmically and melodically. In the 1<sup>st</sup> chorus (32 bars) she sings 59% melodic accuracy, in the 2<sup>nd</sup> chorus (32 bars – no tag) she only maintains 16% accuracy. Rhythmically she starts at a low 23% accuracy in the 1<sup>st</sup> chorus and surprisingly increases this to 27% accuracy in the 2<sup>nd</sup> even though melodically she sings a majority of different pitches (example 57).

Accuracy to the Original notation	<b>Chorus 1 –</b> 74 original notes + embellishments (embs)	<b>Chorus 2 –</b> 74 original notes + embs + tag for CM#1, but not scat ending for CM#2
CM#1 Melodic Accuracy <sup>8</sup>	44/74 – 59%  (NB + embs = 84 notes in total. 47/84 – 56%)	12/74 – 16%  (NB + tag = 94 notes in total: 12/94 – 13%)
CM#2 Melodic Accuracy <sup>9</sup>	38/74 – 51%  (NB + embs = 111 in total. 42/111 – 38%)	5/74 – 7%  (NB + embs = 124 in total. (not incl. scat end): 5/124 – 4%)
CM#1 Rhythmic Accuracy	17/74 – 23%	20/74 – 27%
CM#2 Rhythmic Accuracy	13/74 – 18%	13/74 – 18%

Ex. 57: Accuracy of CM#1 and CM#2 Melodies and Rhythm compared to the Original.

It is important to note that these numbers are averaged out from the original melody's 74 notes per chorus structure – The 32 bar form does not include the tag of CM#1 or the scat ending of CM#2. In McRae's 2<sup>nd</sup> vocal choruses, rhythmic accuracy was counted to bar 32 bar (where she sings the lyric "I'm so happy ... when I'm with you" in both performances). Rhythmic accuracy is classed as the moment the lyric is placed correctly in relation to the original melody – but not the velocity, and/or length of the rhythm. Melodic notes are also counted to bar 32; however the lyrics contained in the tag of CM#1 is included, for interest, in example 57, the scat ending of CM#2 is not. Melodic accuracy is classed as the note sung on the equivalent lyric as the original (not necessarily in the same rhythm). There is one issue with a lyric change McRae makes in both versions in bars 13-16 of the original form. She actually adds three extra words to the phrase. In this instance her notes and rhythms are deemed correct if her new lyrics align with the equivalent pitch/ placement in the original lyric.

In CM#2 McRae displays a freedom of approach quite different to the predecessor. She improvises her lines from the start with melodic and rhythmic variations at great contrast to the original and CM#1.<sup>10</sup> In her 1<sup>st</sup> chorus she sings only 51% of the melodic notes accurately with a mere 18%

<sup>8</sup> CM#1 Actual melodic variations, McRae sings 84 notes in chorus 1 and 94 notes in chorus 2.

<sup>9</sup> CM#2 Actual melodic variations, McRae sings 111 notes in chorus 1 and 124 notes in chorus 2 – not including the scat ending.

<sup>10</sup> *ibid*



rhythmic accuracy. In the 2<sup>nd</sup> chorus, the melodic accuracy drops to a tiny 7% though rhythmic accuracy remains at 18% (example 57) due to McRae's penchant for using a series of quarter notes as her rhythm. Through many highs and lows McRae sings a variety of dynamic peaks including bars 41-48 (similar to CM#1), 34-37 and 57-60 (App. F).

Though both performances have relatively low rhythmic accuracy compared to the original notation (they average 22%), the contrast between the two versions is varied. They move around each other, only to join together on 44 of 235 notes McRae sings (not including the scat ending of CM#2). These differences can be attributed to the ten years between performances, but can also be attributed to the variance in tempos. McRae has more time to sing her phrases and decide their position in CM#2 as the tempo is (approximately) 22% slower. The more time a singer has, the more room there is for adventurous phrasing; only, however, if the vocalist is comfortable with a slow tempo and performing with a talented band whose time feel is secure. McRae is comfortable and in control of both of her tempos and shows this in the flexibility of phrasing she displays. Moreover, the bands have confidence in her ability to elasticize her phrasing but remain within the constraints of the song's format. The other element to rhythm and tempo is feel. In terms of McRae's placement of the beat she shows cognisant choices to sing behind the beat. This is most prevalent in CM#2. Ghosted notes are also favoured by McRae for non-tonal, rhythmic effect. Heard once in CM#1, (on the word 'dis-position' in bar 37), they occur eight times in CM#2. In both performances she expands and contracts phrases, anticipates, and delays entrances and endings, however this is particularly exaggerated in CM#2.

What can be taken from the analysis of CM#1 and CM#2, and the figures in example 57, is:

- The initial chorus of the melody is closer in pitch to the original than the 2<sup>nd</sup> chorus of singing. The 2<sup>nd</sup> chorus uses less than 80% of the original melody.
- The original rhythm is not adhered to from the start, (less than 23%). This average is maintained into the 2<sup>nd</sup> choruses, or surprisingly, slightly increased – due to McRae's rhythmic use of quarter notes.
- CM#2 displays greater freedoms from the original score.<sup>11</sup> Ten years on McRae has more confidence in her abilities and in the knowledge of the song. Her melodic embellishments retain little resemblance to the notated work, yet maintenance of the lyrics tie the song to the original.

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<sup>11</sup> There are a greater number of lyric changes in 1965 but they merely motivate the motion of the line and are still true to the Orig. intention.

- Familiarity of the vocalist with the form, harmony, feel, rhythm and pitch of the song are vital to maintain coherence with the accompanists and the text but used as a mere foundation to incredible flights of improvisational glory.
- The accompanying musicians must have confidence in the abilities of the vocalist and support their performance.
- Both use blue notes and colour notes to shape the phrases.
- Dissonance is used to create tension, but is quickly resolved. This adds interest and unpredictability to the line and displays high levels of musicianship.
- The use of embellishments to colour the notes are incorporated in a variety of ways – slides, staccato attack, mordents, intervallic leaps, sustained passages and leading tones.

McRae's improvisational changes do not relinquish the impact of the original lyrics but enhances the emotional intent with strength of passion that increases in her latter rendition. Like Vaughan, McRae understands the need for tension to drive the forward motion of the song and achieves this, not only through rhythmic variation, but through melodic dissonance. For release, she regularly returns to the original melodic elements and incorporates many downbeats, both original and improvised, in her phrasing. McRae's development across the ten years, while maintaining the basics of the jazz idiom and elements of her previous performance, encompasses many more variations in rhythm, melody and style. The articulation is biting, there are numerous variations in attack, her instrumental approach provides melodic unpredictability, and the elasticity of her lines shifts the phrases in many directions. She incorporates all this, 'locks in' with the harmony, and swings with the accompaniment's underlying pulse.

## Chapter 4: Analysis of Vaughan and McRae

The performances of Sarah Vaughan and Carmen McRae singing “Sometimes I’m Happy”, their highly distinctive, idiosyncratic styles are discussed and analysed to identify a commonality of ‘method.’ The two singers in question are excellent examples of both jazz and creative individuality at the highest level, nevertheless they both use common idiomatic ‘tools’ to express profoundly personal ideas.

All four performances will be contrasted: SV#1, SV#2, CM#1, and CM #2.

The artistry of Vaughan and McRae’s improvisational technique is in the incorporation of a multitude of skills at many musical levels:

- Awareness of their own abilities to hear and respond to the harmony and rhythm.
- Understanding the accompaniment: the instrumental roles, the style and the form of the tune.
- Vocal technique in terms of pitch and pulse, variations in articulation, timbre and tessitura, and the use of idiomatic stylistic inflections.
- The agility to access the range through large intervallic leaps or small chromatic movements.
- How the above parameters apply to the text.

Each singer accesses all of these abilities, but their craft is in the manner of their manipulation. They do not attempt all of these parameters at once, though many of their improvisational ideas contain multiple elements. They show restraint in developing their phrases in homage to the original material, the form, and the timing, and revert back to the original material for thematic release.

Some commonalities immediately inherent in both vocalists are:

- The use of basic syncopation to displace the rhythm.
- The use of complex syncopation: triplets, sixteenth notes, tying notes over strong beats.
- Rhythmic displacement of the melody: delayed and anticipated.
- Rhythmic contraction or expansion of notes and phrases.
- Variations to the melodic line from mild paraphrasing to angular, disjunctive variations.
- Use of blue and colour notes.

- Slides (invoking a 'blues' and/or instrumental style).
- Use of an expansive vocal range.
- Similar rhythmic and melodic starts to their 2<sup>nd</sup> choruses.
- Repetitive motifs – melodic and rhythmic.
- Ideas developed from chorus to chorus and version to version of each individual.
- Similarities of harmony

The combination of elements, some used together, some separately, help the artist to present a unique delivery every time. However, due to the subtleties of a jazz performance the soloist rarely remembers how they embellished the tune from performance to performance, and other factors can affect each performance: interaction by the rhythm section, tempo variances, emotional state of mind, audience response, etc. Therefore, uniqueness on some level is assured in every improvisation.

In these performances emphasis on a particular word(s) in a phrase is achieved by:

- Placing the required word on the downbeat.
- Sustaining the word.
- Anticipating, and then sustaining the word.
- Melodic dissonance (either on, or leading into, the word).
- Lingering on a syllable or consonant.
- Placing the word on a melodic peak.
- Singing the surrounding words legato.
- Shortening the length of the surrounding words

Vaughan favours sustaining words, legato shapes, melodic peaks and downbeats. McRae also defines her words by establishing the downbeats and enjoys melodic dissonance, melodic peaks and lingering on syllables.

The varied use of sustained and succinct notes enhances different elements of the phrase.

Sustain:

- Sustaining notes within a phrase links internal ideas together.
- Sustaining the end of a phrase connects ideas across bar lines and further extends the thought.

- Vocally, a sustained note allows vibrato and other tonal shades to colour the emotional expression of the line.

Succinct:

- A succinct attack sends a rhythmic energy through the lyric with the strength of an exclamation point
- Adds crispness and contrast to the phrase.
- Clarity of enunciation is required for a succinct attack.
- Ending a legato section on a succinct lyric can underline the intent.

A similar response to the sustaining and shortening of notes are found in both singers' approach to the use of legato and staccato passages, though McRae's use of the staccato attack is more prevalent than Vaughan's.

Legato passages are inclusive of:

- Sustained flow across whole phrases.
- Embellishing one word with a multitude of legato notes - an instrumental approach.

Staccato adds a strong rhythmic accent to the lyrics that encourages the forward motion of the line. The skill of the staccato action can be seen in:

- A series of words sung with a succinct attack.
- A single word containing a plethora of staccato pitches, i.e. CM#2 bar 29.<sup>1</sup>

Disregarding the variations in the endings of each version for the moment, there are many changes to the lyric and melody that occur within the context of the form. The original has 60 words sung on 74 notes in its 32 bar form. McRae embellishes these notes with extra pitches and added, or extended, lyrics. She sings 30 extra pitches with 18 extra lyrics in CM#1 and an extensive 87 extra notes with 41 extra lyrics in CM #2. The additions include extending words in the original text, i.e. '-cause' in the original text become 'be-cause' and words are made plural, i.e. 'rain' becomes 'rains'.<sup>2</sup> While the plurality of words does not necessarily affect the length of a note, with McRae's articulation of fricatives it can extend the sound like an added pitch. She also expands phrases adding lyrics to the original text including exclamatory terms, i.e. 'It's just be-cause I love you," or "That is exactly how I am" which not only expands the phrase rhythmically but enhances

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<sup>1</sup> Appendix G

<sup>2</sup> Appendix G: CM#1&2: bar 55

the points of her story.<sup>3</sup> Melodically the notes McRae adds are embellishments on syllables that extend words or phrases with a mixture of devices.

Vaughan adds pitches and extrapolates the lyrics on a smaller scale. In SV#1 while she does add 12 extra notes there is only one different lyric: on ‘sky’ in bar 44.<sup>4</sup> In SV#2 Vaughan sings a mere 9 extra notes but there are 18 changed, or extra lyrics. Like McRae, one of the lyric changes occurs where an abridged lyric in the original is expanded, i.e. ‘be-cause’ bar 23.<sup>5</sup> The majority of Vaughan’s lyric changes occur in the same section of each chorus where she sings “As long as there is...” in bars 13-14 and 45-46 (Appendix G).

The fact that McRae’s embellishments of both the lyrics and melody are so great accounts for the reason that, on initial listening, they sound the most diverse to the original – especially CM#2’s reading of the lyric. As well as this diversity of pitch and lyrics, CM#2’s crisp phrasing and intense attack on consonants, and strong colour tones at the melodic peaks, is different to the original. It is also the slowest tempo and contains chasms of space that creates anticipation in the listener. It is strongly articulated and controlled, with many onbeats, yet remains incredibly passionate and rhythmically it swings with greater intensity.

However, when comparing the rhythmic placement of the transcriptions both the second chorus of SV#1 and all of SV#2 are more rhythmically diverse than CM#1 or CM#2. As seen in example 29 (chapter 2.3), Vaughan’s rhythmic accuracy peaks at 38% for her first chorus of SV#1, but is 19% for the second chorus. In SV#2, Vaughan’s rhythmic accuracy is miniscule: 8% and 3% respectively. In example 57, (chapter 3.3), the first chorus of CM#1 starts low with 23% rhythmic accuracy, but this rises to 27% in her second chorus – all the more interesting because McRae’s melodic accuracy in this second chorus drops from 59% to 16%. In CM#2, McRae’s rhythmic accuracy remains on 18% for both choruses while the melodic changes drop from 51% to 7%.

So how does Vaughan create such rhythmic diversity without the help of added pitches and text? She syncopates often - she does not incorporate many downbeats. She extends her notes – the final notes of phrases across the bar line, and sustained notes within the phrase – to further connect, and extend, the line. Though both Vaughan and McRae use rhythmic devices to change the placement of the lyric, SV#2 contains double the number of syncopated rhythms placed after the beat. The following table has divided the displacement of rhythm into: anticipated lyrics - placed on the beat and off the beat, and delayed lyrics – placed on the beat and off the beat (ex. 58).

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<sup>3</sup> Appendix G: CM#2: bar 58-59

<sup>4</sup> Disregarding the changes in the tag endings of each version.

<sup>5</sup> Appendix G: SV#2: bar 23

Rhythmic Placement		
Syncopation of lyrics:		
Displacement before the Orig. lyric - off the beat (Anticipated)	SV#1	21
	SV#2	13
	CM#1	16
	CM#2	32
Displacement after the Orig. lyric - - off the beat (Delayed)	SV#1	55
	SV#2	107
	CM#1	52
	CM#2	55
Displacement before the Orig. lyric - on the beat (Anticipated)	SV#1	2
	SV#2	2
	CM#1	16
	CM#2	29
Displacement after the Orig. lyric - - on the beat (Delayed)	SV#1	16
	SV#2	12
	CM#1	18
	CM#2	29

Ex. 58: Rhythmic displacement of lyrics in comparison to the Original placement.

The table in example 58 shows the diversity of placement these singers utilise in the singing of their lyrics. By far the greatest rhythmic use is delayed, offbeat placement, followed by anticipated, offbeat placement. This is a reflection of the idiomatic syncopation style that makes jazz swing. However, it does not reflect the distance away from the original that the notes are displaced, just the position once they are sung.<sup>6</sup> Barring the big band-accompanied SV#1, the other performances find the freedom to displace the rhythm far from 'home'.<sup>7</sup>

<sup>6</sup> See the analysis of each singer in the previous chapters for further, graphic information on their displacement of the melody.

<sup>7</sup> Appendix G

The displacement of lyrics onto different downbeats is interesting. Though not as common as delayed offbeats, both singers do use delayed onbeats with regularity. This helps the singers to ‘lock in’ with the rhythmic swing feel of the accompanists and, in many cases, underlines an emphasised lyric. In terms of anticipation, McRae equally favours anticipating the rhythm with onbeats as offbeats, far outweighing Vaughan’s anticipated onbeat usage. An example of the various onbeat attacks utilised by both singers occurs in bars 21-24 of Appendix G shown here in example 59. SV#1 & SV#2 contains onbeats in the original position of the melody surrounded by syncopated rhythms that emphasis these down beats. CM#1 uses delayed onbeats in bar 22, anticipated onbeats at the start of bar 23 and original onbeats at the end of bar 23 and start of bar 24 (ex 59). CM#2 uses anticipated onbeats throughout.

The musical score for Example 59 consists of four staves. The top two staves (SV#1 and SV#2) are in treble clef, and the bottom two (CM#1 and CM#2) are in bass clef. The music is in 4/4 time. The lyrics are: "But when I hate you, it's 'cause I love you." and "But when I hate you, it's be-cause I love you." and "ya, it's just be cause I love you". The score shows various chord progressions and rhythmic patterns for each part, with arrows indicating specific onbeat attacks and syncopations.

Ex. 59: SV#1, SV#2, CM#1 & CM#2 Compared

The vocal tessitura of both singers in these recordings is quite different. The keys of their songs lie a fourth apart.<sup>8</sup> McRae, the lower of the two, favours the richness of her lower range and uses her upper range for the climactic peaks of the song easily covering the two octave range presented in these examples. Vaughan remains primarily in her middle and upper registers, only colouring small sections with her lower range, mostly in SV#2. Part of this is due to the big band accompaniment of SV#1 (as described in chapter 2). However, as Vaughan’s experience with small backing trios continued she came to explore more of her range. By 1963, Sarah Vaughan sings across two octaves and a major 6<sup>th</sup>.<sup>9</sup> This would be due, in part, to growing confidence on the bandstand and in her creative choices but also, at 39, to the continuing maturity of her vocal prowess.<sup>10</sup>

<sup>8</sup> Appendices H-L.

<sup>9</sup> Appendix M

<sup>10</sup> As Vaughan matured, she delved more into the octave below middle C and used it with great command, and extended her upper range in live concert. Gourse, *Sassy: The Life of Sarah Vaughan*. 119-20



The melodic choices both present show an innate understanding of the cyclic harmonic structure and the added colours of post-bop (i.e. b5 - #11, #9 – b3, and chromatic passing tones). SV#1 has primarily diatonic harmony and SV#2's second chorus contains a few dominant-seven-flat-nine chords but the real harmonic changes to Vaughan's arrangements occur in the tag where the harmony chromatically rises for two bars. Added secondary dominants and reharmonisations infuse contemporary colours in McRae's arrangements.

The improvised structure over the harmony, as sung by Vaughan and McRae, is a combination of paraphrasing the original theme, motif development - often in a formulaic style either by systematic repetition of intervals (example 60: SV#1 bars 33-36) or rhythm (example 61: CM#2 bar 13-15) – embellishing a word with a slide or multiple notes (example 61: SV#2 bars 13-14; CM#1 and CM#2 bar 16 on the lyric 'eyes'), or using extensions/alterations of the chordal harmony for melodic tension (example 62: bars 46-48, all versions).

**C**

Melodic Repetition

Ex. 60: SV#1 repetition of intervals.

Rhythmic repetition

Ex. 61: CM#2: repetition of rhythm.SV#2, CM#1 & CM#2: melodic embellishment by slides or multiple notes on a lyric.

The musical score for Ex. 62 consists of four staves. The top two staves are vocal parts (SV#1 and SV#2) and the bottom two are piano accompaniment parts (CM#1 and CM#2). The lyrics are: "if I can find the sun in your eyes as long as there is sun in your eyes. As long as I can find that sun-shine in your eyes. Just as long as I can find the sun-shine in your eyes. Some times I". The piano accompaniment features chords such as C<sup>Δ</sup>, A<sup>7</sup><sup>b9</sup>, Dm<sup>7</sup>, and G<sup>7</sup>. Blue boxes highlight specific notes in the vocal lines and corresponding chords in the piano accompaniment.

Ex. 62: Extensions/alterations of the chordal harmony to embellish the melody.

Each vocalist uses the above melodic devices in her own way. There are similarities between each of Vaughan's versions as there are between each of McRae's. As each individual explores the many elements of improvisation a certain style of application usually develops as their individual 'voice.' Interestingly, similarities occur, e.g. ex 62: bar 46 – McRae sings a non-diatonic B<sup>b</sup> note in both versions, as does SV#1. SV#2 does not. In the next bar the opposite occurs: SV#2 sings an F<sup>#</sup>, as does McRae in both versions; SV#1 does not.

The accompanying musicians must be confident performers who understand the musical requirements of their soloist. They require an awareness of their roles in the band, the limitations of the situation (if any) and have an intuitive grasp of the path the vocalist may lead them.

When the accompanying musicians possess confidence in the vocalist's timing and ability to keep to the form, they can concentrate on their supporting roles, enhancing their accompanying shapes with melodic, harmonic or rhythmic variations. They do not need to lead or carry the vocalist through fear she will lose her way. This, in turn, creates space for the vocalist, for a good band will not limit the improvisation but enhance it, anticipate it and react to it.

## Chapter 5: Conclusion

The art of lyric improvisation, as practised by Sarah Vaughan and Carmen McRae, developed in the jazz genre at a time, post-big band, when vocalists featured with smaller accompanying groups. Though this study focuses on these earlier performances, the two artists' manipulation of lyrics continually evolved throughout their career. It is in the mastery of their instrument that their expression found its freedom. Without the control of their vocal apparatus, or their knowledge of the jazz language, this freedom would not be possible. While respecting melodic/harmonic relationships the parameters of lyric improvisation include: the understanding of song form, idiomatic use of blue notes, chromaticism and sliding into pitch, intervallic leaps through extremes of tessitura, sustaining long phrases, timbral effects, articulation, lyrical intention, anticipation, condensation, delay and expansion of phrases, placement of the rhythm in time with the pulse, or the pulse shifted for tension and release - again allowing for the practice of placing emphasis on different parts of the beat: ahead – in time – behind: all fundamental characteristics of the jazz genre.

It is hoped that a method to improvise in a creative, yet artistic and stylistically appropriate manner can be described and developed from this study and utilised in the performance of other jazz repertoire. An appropriate manner of lyrical improvisation has been identified as maintaining the parameters of the tune, that is, within the form – in this case a 32 bar, ABAB form – but not hindered by these parameters in the re-composition and improvisation of the text.

Historically in jazz, though interpretation occurred from the first chorus, it was usually reserved to basic variations of rhythm and attack, with some minor melodic paraphrasing. Melodic variations and complex rhythmic displacement materialised once the theme had been presented. However, as jazz vocalists became expert solo artists, especially from the mid-1950s, lyric improvisations using extremities of rhythm and overt embellishments were often incorporated in the first chorus. Their craft was in the continuation of the original thematic material by maintenance of the lyric and much of the original melody. It is in the second chorus that the manipulation of a multitude of parameters, including melody, occurs, inspiring a realm of spontaneous originality in the confines of the original text and form.

The two women analysed for this study, though emerging from similar jazz backgrounds, have different tones, vocal ranges, and styles of approach to lyric improvisation, as seen in the previous chapter. Yet, fundamentally, the rules both performers abide by remain cohesive and relevant to each other and to the original text. Their interpretations, in linear and vertical movements, are

unique, yet throughout these adaptations the form and harmonic framework remain constant (notwithstanding reharmonisations that regularly occur in the jazz idiom: secondary dominants,  $\text{IIIIm}^7$  chords substituting for  $\text{I Maj}^7$  chords, etc). The singer deems how the individual variables are applied; when they are added, and to which words. This creates multiple permutations in rhythm, melody, and inflection leading to originality of expression and interpretation. The women's timbral changes and effective use of their whole range add individual colour to their performance. It is also imperative that the accompanists maintain the form and time feel; that they do not shift their pulse nor the placement of their chords to any great degree. It is only from this foundation that the creativity of the lyric improviser can flow.

Choice of material on which to improvise is an important factor in the success of lyric improvisation. The harmony of a song can greatly inhibit rhythmic and melodic movement. If the harmony is too complex (i.e. it modulates often into different key centres) the skills required to navigate the shifting keys, while maintaining the lyrics, can be so complex as to limit creative freedom. So too a song with numerous lyrics can limit the freedom to improvise lyrically. Repertoire chosen from jazz or musical theatre composers is often used for lyric improvisers. The favoured songs have standard forms with a harmony that is basically diatonic and a melody with latitude.

Extemporising the lyrics, while conserving the original intent, is a factor that develops from knowledge of the text and in response to the surrounding accompaniment. Vaughan's first performance of 1955 contains one minor lyric infraction, her latter performance has 13. McRae's 1955 recording contains 18 with the latter 41. The majority of these extemporisations are an extension of the individual's natural vocabulary and sense of emotional description.

The rhythmic commonalities inherent in both women include the utilisation of jazz syncopation at its most basic and complex. Basic syncopation is applied at once to establish the jazz swing feel and continues throughout both choruses of the tune. This also creates a tension and release that allows the vocalists to highlight certain elements of the phrase; a particular word (or words) or pitch. The complex elements of syncopation are mostly utilised in the second chorus when the lyric improvisation is at its most creative; rhythmic displacement by delay or anticipation, condensation or expansion of phrases, and use of triplets and other rhythmic devices. In combination with melodic re-composition, the rhythms evoke an elasticity of phrasing that is at once challenging and satisfying to the accompanist and the listener.

The rhythmic diversity of the individual singer is achieved by anticipating or delaying the start of phrases by a combination of on and off beats of varying distance to the original melody. The internal structure of each phrase is diversified through extending or contracting lyrics, varying the attacks on syllables, incorporating various rhythmic values (triplets, sixteenth notes) and accents, sustaining pitch and adding rests of variable lengths between phrases and words. The structure of

these variables can ultimately affect the subsequent phrase as seen in the comparative study: if a phrase is delayed by the extension of a note, or expansion of the melodic content, it can affect the starting position of the next phrase. If a preceding phrase is anticipated, or pre-empts the bar line, or condensed, the subsequent phrase can also be anticipated to connect the two ideas. However, the opposite can also occur: a delayed phrase can end early, or an anticipated phrase expanded, ending late. An intrinsic understanding of the underlying pulse and structure is vital. McRae and Vaughan, when elasticising their phrases, also regularly return to the original placement, or near to it. It is in the delivery of these combinations, chosen with relevance to the lyric content, that provide equipoise in the tension and release of the phrases and originality in interpretation.

The commonalities in the basic and complex re-composition of the melodic structure include paraphrasing, motif development, blues and slide inflections and singing extensions of the chordal harmony. Basic paraphrasing of the melody, or using the notes of the melody in a slightly different order, is a common means of improvisation. The sophistication of this method underlies its apparent simplicity. It allows for multiple variations while sounding like the original. Motif development, the repetition of melodic shapes or rhythmic patterns, is also a common factor, though it is applied differently by each woman though sometimes appears in similar positions of the form. Blue notes and slides affect melodic lines without dramatically changing the pitch and also confer an emotional texture to the lyric through the tension and release of the attack.

Advanced theoretical understanding of the underlying harmony allows the incorporation of chord extensions and chromatic passing tones to produce harmonic tension with strong melodic resolution. This creates a forward movement, different to rhythmic motion, which connects the syllables and/or lyrics to each other.

Sarah Vaughan and Carmen McRae are great advocates for the art of lyric improvisation. Their knowledge and skill of the jazz idiom, of rhythm, melody, time and form, allows a creation of spontaneous musical fusion. This is accomplished while maintaining not only the intent of the original text but the content of the text. Their performances inspire instrumentalists and vocalists alike and generations have come to regard them as icons of jazz.

As McRae states in *Downbeat*, “Cut the Crap” (24), “A Jazz singer is just like a jazz musician. It’s all about improvising. It’s something in your heart, and something that is you....In my opinion, [Sarah] was the best lady improviser. That includes everybody, including myself.”

## Glossary

### Beats:

#### Upbeats, Downbeats:

1. When describing crotchets, or quarter notes, in 4/4 time, the downbeats are beats 1 and 3; the upbeats are beats 2 and 4. In jazz the pulse is developed by emphasising the upbeats; therefore beats 2 and 4, in each bar, are accented. This aids in the forward motion of the rhythmic feel as it pertains to jazz swing style. The beat resolves to downbeats on finishing points in the tune – the end of sections, the end of sentences etc.

2. When describing quavers, or eighth notes, a 4/4 bar would consist of eight beats counted as “1 and 2 and 3 and 4 and”, or “1& 2& 3& 4&”. The downbeats are beats 1, 2, 3, 4, and the upbeats are the ‘ands,’ or eighth notes, in between. By emphasising the ‘ands’ the melody maintains forward motion as it does not resolve to a finishing point – a downbeat. The unresolved tension compels the phrase to continue moving until it resolves to a downbeat.

On- and Off- beats: When describing eighth notes, downbeats are also called onbeats; beat 1,2,3,4. Upbeats, the ‘ands,’ (1&, 2&, 3&, 4&), are also called offbeats

### Chord Tones:

Chord tones are defined as the primary tones in a chordal structure. The tonic, 3<sup>rd</sup>, 5<sup>th</sup>, 6<sup>th</sup> and 7<sup>th</sup> are the primary tones. In jazz there are extensions beyond the 7<sup>th</sup>, including the 9<sup>th</sup>, 11<sup>th</sup> and 13<sup>th</sup> diatonic tones and alterations to the primary and extended tones (<sup>b</sup>3<sup>rd</sup>, <sup>b</sup>5<sup>th</sup>, #9<sup>th</sup>, #11<sup>th</sup> etc).

### Comping:

Comping is an abbreviation of accompanying. The definition, in jazz terms, is the context in which the band members respond musically to the soloist; by playing melodic riffs, rhythmic hits or chord voicings behind their performance to support and enhance ideas.

### Enclosure:

A melodic movement of approaching a note by singing the preceding two notes a semitone above, then a semitone below the point of resolution.

### Head in/ Head out:

The main melody is described as the ‘Head’ of the tune. Therefore the ‘Head in’ is the melody sung at the start of the tune and the ‘Head out’ is the melody sung at the end of the tune – usually with solos in between.

**Glissandos:**

Glissandos are indicated in the music with a ‘*~*’ between two pitches. They are slides, either ascending or descending, between two pitches which can range from a semitone to a large interval.

**Instrumental Break:**

This is the point within a vocal arrangement when an instrumentalist takes a solo on a portion of the tune. It can occur in instrumental tunes or Big Band arrangements but is usually of a shorter length on vocal tunes.

**Slides - Melodic:**

Indicated in the music as a line marked as / or \ placed underneath an individual pitch. It developed from the blues style of singing. It is a device that swoops into a pitch from either a semi- or quarter-tone above or below before settling into the original pitch. Or, once the pitch is sung the performer swoops away, either upward or downward, by a semitone, quartertone or a greater interval (sometimes called a fall-off).

**Solo:**

A solo is an improvised variation based on the harmonic structure of the main melody or ‘head’. A solo can be on the whole form of the tune or a portion of it (usually in 8 bar sections).

**Syncopation in Jazz:**

Syncopation is a phrasing technique of basic rhythmic displacement to engage a swing feel. It is achieved by anticipating or delaying the original entrance of each note, usually by an eighth note, of the original melody. As defined in the Oxford Concise Dictionary of Music (740) it is achieved by accenting the weak beats of the bar and putting rests on, or tying notes over, stronger beats.

**Tag:**

This describes the style of ending where a fragment of the last 2-8 bars of the melody are repeated at the end of a song. This repeat can occur once or a multiple of times. It traditionally involves a reharmonised chordal movement to delay the resolution to the tonic – often by substituting the tonic chord with the III<sup>m</sup>7 chord.

**Time Feel:**

The ability to place a note on a beat in a varying position depending on the impact needed, (i.e. behind, in the middle of, or in front of the beat).

**Vocalese:**

The art of writing and performing lyrics to an instrumental solo is called vocalese. This challenging vocal style developed in the early 1950’s and was first attributed to ‘King’ Pleasure who recorded Moody’s Mood for Love (1952) with lyrics by Eddie Jefferson and based on an instrumental solo by James Moody on ‘I’m in the Mood For Love’ (Fields/McHugh 1935).

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## Sessionography

This list provides the session information of the transcribed recordings including dates, personnel, and other tracks recorded:

Carmen McRae, with Dick Katz (p), Mundell Lowe (g), Wendell Marshall (b), Kenny “Kook” Clarke (d).  
New York, June 14, 1955, Decca.<sup>1</sup>

Sometimes I’m Happy

Other tracks recorded include:

Just One Of Those Things

Love Is Here To Stay

I Can’t Get Started

This Will Make You Laugh

Carmen McRae, with Ray Beckenstein (fl), Norman Simmons (p), Joe Puma (g), Frank Severino (d), Paul Breslin (b), Jose Manguel (bongo).

Recorded live at the Village Gate, New York, November 1965, Mainstream.<sup>2</sup>

Sometimes I’m Happy

Other tracks recorded include:

Don’t Explain

Woman Talk

The Shadow Of Your Smile

Where Would You Be Without Me

Feeling Good

Sarah Vaughan with Ernie Wilkins and his Studio Orchestra: Bernie Glow (tp), J. J. Johnson, Kai Winding (tb), Julian “Cannonball” Adderley, Sam Marowitz (as), Jerome Richardson (fl, ts), Jimmy Jones (p), Turk Van Lake (g), Joe Benjamin (b), Roy Haynes (d). 25-27 October, 1955.<sup>3</sup>

Sometimes I’m Happy (25 Oct.)

Other tracks recorded include:

I’ll Never Smile Again

Cherokee (26 Oct.)

How High The Moon (27 Oct.)

Sarah Vaughan with: Jimmy Jones (p), Richard Davis (b), Roy Haynes (d).

Recorded live at Mister Kelly’s, Chicago Illinois, 6-8 August 1957.<sup>4</sup>

Sometimes I’m Happy (8 Aug.)

Other tracks recorded include:

Willow Weep For Me (6 Aug.)

Honeysuckle Rose (6 Aug.)

How High The Moon (6 Aug.)

Embraceable You (8 Aug.)

<sup>1</sup> Gourse, Carmen McRae, Miss Jazz. 129

<sup>2</sup> Gourse, Carmen McRae, Miss Jazz. 136

<sup>3</sup> Gourse, Sassy: The Life of Sarah Vaughan. 240

<sup>4</sup> Gourse, Sassy: The Life of Sarah Vaughan. 244

Sarah Vaughan with the Kirk Stuart Trio: Kirk Stuart (p), Buster Williams (b), George Hughes (d). Recorded Live at the Tivoli Gardens, Copenhagen, Denmark, 1963.<sup>5</sup>

Sometimes I'm Happy

Other tracks recorded include:

I Feel Pretty

Loverman

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<sup>5</sup> Sarah Vaughan, Sassy Swings the Tivoli: Complete Version  
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## Nomenclature

An unqualified letter indicates a major triad. [tonic (1), major third (3), & a perfect fifth (5)]

A (m) after a letter indicates a minor triad. [1, <sup>b</sup>3 (minor third), & a 5]

A (7) indicates a dominant seventh chord. [ 1, 3, 5 & <sup>b</sup>7(minor 7<sup>th</sup>)]

A (6) indicates a major 6<sup>th</sup> chord. (1, 3, 5, 6)

A (#) followed by a 5, 9, or 11 indicates a raised 5<sup>th</sup>, 9<sup>th</sup>, or 11<sup>th</sup>.

A (b) followed by a 3, 5, 7, or 9 indicates a flattened 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup> or 9<sup>th</sup>.

A (Major 7) or (<sup>Δ</sup>7) indicates a major 7<sup>th</sup> chord. (1, 3, 5, 7)

A (Major 7, #11) or (<sup>Δ</sup>7 #11) indicates a major 7<sup>th</sup> and 9<sup>th</sup> and an augmented 11<sup>th</sup> in the chord. (1, 3, 5, 7, 9, #11)

A (7<sup>#5</sup>) indicates an augmented triad with a minor 7<sup>th</sup>. (1, 3, #5, <sup>b</sup>7)

A (7<sup>#11</sup>) indicates a minor 7<sup>th</sup> and an augmented 11<sup>th</sup> in the chord. The major 9<sup>th</sup> is optional. (1, 3, 5, <sup>b</sup>7, 9, #11)

A (7<sup>b9</sup>) indicates a minor 7<sup>th</sup> and a flattened 9<sup>th</sup> in the chord. (1, 3, 5, <sup>b</sup>7, <sup>b</sup>9)

A (7sus) or (7<sup>sus4</sup>) indicates a suspended 4<sup>th</sup> with a minor 7<sup>th</sup> in the chord. (1, 4, 5, <sup>b</sup>7)

A (m7) indicates a minor triad and a minor 7<sup>th</sup> in the chord. (1, <sup>b</sup>3, 5, <sup>b</sup>7)

A (m6) indicates a minor triad and a major 6<sup>th</sup> in the chord. (1, <sup>b</sup>3, 5, 6)

A (m7b5) or (ø) indicates a half-diminished chord. (1, <sup>b</sup>3, <sup>b</sup>5, <sup>b</sup>7)

A (o) indicates a diminished 7<sup>th</sup> chord. (1, <sup>b</sup>3, <sup>b</sup>5, <sup>bb</sup>7)

A letter placed over a letter (i.e C/E) indicates the first letter is the chord (C major triad) and the second letter, under the (/) is the bass note (E) (a singular note).

E.g. E<sup>ø</sup>/B<sup>b</sup> indicates an E half-diminished chord played with a Bb in the bass.

In chord symbols the triad comes first followed by the 6<sup>th</sup> or 7<sup>th</sup> then any additional extensions or alterations.

The blues scale consists of the scale degrees: 1, <sup>b</sup>3, 4, #4, 5, and <sup>b</sup>7,

## Appendices

### Transcriptions in C major

Original + SV#1	<b>A</b>
Original + SV#2	<b>B</b>
Original + SV#1 + SV#2	<b>C</b>
Original + CM#1	<b>D</b>
Original + CM#2	<b>E</b>
Original + CM#1 + CM#2	<b>F</b>
SV#1, SV#2, CM#1 & CM#2	<b>G</b>

### Transcriptions in Original Keys

SV#1 in Db major– 1955	<b>H</b>
SV#2 in Db major – 1958	<b>J</b>
CM#1 in Ab major – 1955	<b>K</b>
CM#2 in Ab major – 1965	<b>L</b>
Sarah Vaughan in Db major – 1963	<b>M</b>

# Appendix A

## Sometimes I'm Happy

Original + SV#1

Youmans/ Caesar  
as sung by Sarah Vaughan  
1955

**A**

♩=152

**Orig.**

*Some - times I'm hap - py, Some - times I'm blue*

**SV#1**

*Some - times I'm hap - py Some - times I'm Blu - e*

Off the beat On the beat Off the beat Off the beat On the beat Off the beat

**Orig.**

*My dis - po - si - tion de - pends on you.*

**SV#1**

*My dis - po - si - tion de - pends on you*

Off the beat On the beat Off the beat Off the beat On the beat Off the beat

**Orig.**

*I ne - ver mind the rain from the skies*

**SV#1**

*I ne - ver mind the rain from the skies*

Delayed and Condensed: Off the beat Delayed start, expanded middle, condensed end: Off the beat

**Orig.**

*If I can find the sun in your eyes.*

**SV#1**

*If I can find the sun in your eyes*

Off the beat Delayed and Condensed: Off the beat

**B**

**Orig.**

*Some - times I love you Some - times I hate you*

**SV#1**

*Some - times I love you Some - times I hate you*

Delayed with Syncopation Off the beat On the beat

Appendix A: Original + SV#1

21 C 22 G<sup>7</sup> 23 C On the beat 24 G<sup>7</sup>

Orig. *But when I hate you, It's 'cause I love you*

SV#1 *But when I hate you, It's 'cause I love you*

Off the Beat On the beat Extended & Syncopated Delayed & Syncopated

25 C 26 C<sup>7</sup> 27 F<sup>Δ</sup> 28 Fm

Orig. *That's how I am, So what can I do?*

SV#1 *That's how I am, So what can I do?*

Delayed & Syncopated On the beat & Extended Delayed & Syncopated On the beat

29 C/G 30 Dm<sup>7</sup> G<sup>7</sup> 31 C 32 33 31

Orig. *I'm hap - py when I'm with you* Band Break

SV#1 *I'm hap - py when I'm with you* 31

Delayed & Syncopated

64 C 65 C On the beat 66 G<sup>7</sup>

Orig. *Some - times I'm hap - py,*

SV#1 *Some times I'm hap - py*

Repeated Motif Anticipated and Extended Delayed

67 C On the beat 68 G<sup>7</sup>

Orig. *Some - times I'm blue*

SV#1 *Some - times I'm blu - e*

Extended and Syncopated

Appendix A: Original + SV#1

Orig. 70 G<sup>7</sup> On the beat 72 G<sup>7</sup>

My dis - po - si - tion de - pends on you.

SV#1

My dis - po - si - tion de - pends on you

Off the Beat On the beat Off the Beat Anticipated and Extended with Syncopation

Orig. 73 C 74 C<sup>7</sup> 75 F<sup>Δ</sup> 76 Fm

I ne - ver mind the rain from the skies

SV#1

I ne - ver mind the rain from the sky

Delayed & Syncopated

Orig. 77 C/G 78 B<sup>b7</sup> On the beat 79 Dm<sup>7</sup> 80 G<sup>7</sup>

If I can find the sun in your eyes.

SV#1

if I can find the sun in your eyes

Delayed & Syncopated

**D**

Orig. 81 C 82 G<sup>7</sup> 83 C 84 G<sup>7</sup>

Some - times I love you Some - times I hate you

SV#1

some - times I love you Some - times I hate you

Delayed & Syncopated On the beat Delayed & Syncopated On the beat

Orig. 85 C 86 G<sup>7</sup> 87 C 88 G<sup>7</sup>

But when I hate you, it's 'cause I love you

SV#1

but when I hate you it's 'cau - se I lo - ve you

Delayed & Syncopated On the beat Syncopated

Appendix A: Original + SV#1

89 C 90 C7 91 FΔ 92 Fm

Orig. *That's how I am, So what can I do?*

SV#1 *That's how I am so what can I do?*

Anticipated, Syncopated & Extended      Delayed, Embellished & Extended      On the beat

93 C/G 94 Dm7 G7 95 C 96

Orig. *I'm happy when I'm with you*

SV#1 *I'm always happy So very happy*

Chromatic Harmonic Lift

Condensed      Condensed & Syncopated

97 TAG Ending 98 99 100 101 102 103 104

Orig. *I'm always happy when I'm with you*

SV#1 *I'm always happy when I'm with you*

Delayed

Embellished & Extended

# Appendix B

## Sometimes I'm Happy Original + SV#2

Youmans/ Caesar  
as sung by Sarah Vaughan  
1957

♩=152

**A**

Orig. *Some - times I'm hap - py, Some - times I'm blue*

SV#2 *Some times I'm hap - py Some - times I'm Blu - e*

On the Beat

Condensed with off beats

Off the Beat

Orig. *My dis - po - si - tion de pends on you.*

SV#2 *My dis - po - si - tion de - pends on you.*

Off the Beat

Syncopated & Expanded

Orig. *I ne - ver mind the rain from the skies*

SV#2 *I ne - ver mind the rain in the skies*

Delayed & Syncopated

On the Beat & Extended

Orig. *If I can find the sun in your eyes.*

SV#2 *as long as there is sun in your eyes*

Delayed & Syncopated

On the Beat & Extended

**B**

Orig. *Some - times I love you Some - times I hate you*

SV#2 *Some - times I love you Some - times I hate you*

Off the Beat

Off the Beat

Appendix B - Original + SV#2

21 Orig. *C* *G7* *C* *G7*  
 But when I hate you, It's 'cause I love you

SV#2 *CΔ* *Am7* *Dm7* *G7* *Em7* *A7* *Dm7* *G9*  
 But when I hate you It's be - cause I love you

Off the Beat On the Beat Syncopated & Expanded

25 Orig. *C* *C7* *FΔ* *Fm*  
 That's how I am, So what can I do?

SV#2 *CΔ* *Gm7* *C7* *FΔ* *Fm7* *Bb7*  
 That's how I am so what can I do?

Syncopated & Expanded On the Beat

29 Orig. *C/G* *Dm7* *G7* *C*  
 I'm hap - py when I'm with you

SV#2 *C* *Am7* *Dm7* *G7* *C* *Am7* *Dm7* *G7sus*  
 I'm hap - py when I'm with you Some -

Varied Off Beat Syncopation

33 Orig. *C* *G7* *C* *G7*  
 Some - times I'm hap - py, Some - times I'm blue

SV#2 *CΔ* *Am7* *Dm7* *G7* *Em7* *A7* *Dm7* *G9*  
 - times I'm ha - py Some - times I'm blue.

Repeated Intervallic Motifs Anticipated, Syncopated & Expanded Expanded & Syncopated Delayed, Condensed & Syncopated

37 Orig. *C* *G7* *C* *G7*  
 My dis - po - si - tion de pends on you.

SV#2 *CΔ* *Am7* *Dm7* *G7* *Em7* *Am7* *Dm7* *G9*  
 My dis - po - si - tion de - pends on you. I

Repeated Intervallic Motifs Repeat of Bar 33 On the Beat Delayed & Syncopated with minor extension Delayed & Condensed



Appendix B - Original + SV#2

41 C 42 C7 43 FΔ 44 Fm

Orig. I ne - ver mind the rain from the skies

SV#2 Gm7 C7 FΔ Fm7 Bb7

ne - ver mind the rain in the skies

Anticipated, Expanded & Syncopated Delayed, Expanded & Syncopated

45 C/G 46 Bb7 A7 47 Dm7 48 G7

Orig. If I can find the sun in your eyes.

SV#2 CΔ A7b9 Dm7 G7

as long as there is sun in your eyes

On the Beat Delayed, Condensed & Syncopated

49 D C 50 G7 51 C 52 G7

Orig. Some - times I love you Some - times I hate you

SV#2 CΔ Am7 Dm7 G7 Em7 Am7 Dm7 G7b9

Some - times I love you Some - times I hate you

Repeated Melodic Motifs Syncopated & Expanded Syncopated & Expanded

53 C 54 G7 55 C 56 G7

Orig. But when I hate you, It's 'cause I love you

SV#2 CΔ Am7 Dm7 G7 Em7 A7 Dm7 G9

But when I hate you it's 'Cause I Love you

On the Beat Delayed, Condensed & Syncopated Anticipated, Syncopated & Expanded

57 C 58 C7 59 FΔ 60 Fm

Orig. That's how I am, So what can I do?

SV#2 Gm7 C7 FΔ Fm7 Bb7

That's how I am so what can I do?

On the Beat Syncopated & Expanded Delayed, Syncopated & Expanded

Appendix B - Original + SV#2

**System 1 (Measures 61-64):**

- Orig. Staff:** Measures 61-64. Chords: C/G, Dm<sup>7</sup>, G<sup>7</sup>, C. Lyrics: "I'm hap - py when I'm with you".
- SV#2 Staff:** Measures 61-64. Chords: C, Am<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, Fm<sup>7</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>m<sup>7</sup>, A<sup>b</sup>7. Lyrics: "I'm al - ways hap - py So ve - ry hap - y". Annotations: "Syncopated & Expanded" (orange bracket under measures 61-63), "Syncopated & Condensed" (purple bracket under measures 63-64).

**System 2 (Measures 65-72):**

- Orig. Staff:** Measures 65-72. Labeled "Tag Ending".
- SV#2 Staff:** Measures 65-72. Chords: Em<sup>7</sup>, Am<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, D<sup>b</sup>6, C<sup>6</sup>, C<sup>6</sup>, D<sup>b</sup>6, D<sup>b</sup>6, D<sup>b</sup>6, C<sup>6</sup>, C<sup>6</sup>. Lyrics: "I'm al - ways hap py when I'm with you". Annotations: "On the Beat" (green dashed lines at measures 66 and 67), "Syncopated & Expanded" (orange bracket under measures 65-72).

# Appendix C

## Sometimes I'm Happy

Original + SV#1 & SV#2

Youmans/ Caesar  
as sung By Sarah Vaughan  
1955/1957

**Tempo:** ♩=152 **Key:** A **Chord:** C

The score is divided into four systems, each with three staves: Original (Orig.), Variation #1 (SV#1), and Variation #2 (SV#2). The music is in 4/4 time with a tempo of 152 bpm. The key signature has one sharp (F#), and the chord progression starts with C major.

**System 1:** Lyrics: "Some - times I'm hap - py, Some - times I'm blue".  
 - **Orig.:** Chords: C, G7, C, G7. Annotations: "Delayed" (red), "On the beat" (green), "Off the beat" (purple).  
 - **SV#1:** Chords: CΔ, Am7, Dm7, G7, Em7, Am7, Dm7, G9. Annotations: "Off the beat" (purple), "On the beat" (green), "Off the beat" (purple).  
 - **SV#2:** Chords: CΔ, Am7, Dm7, G7, Em7, Am7, Dm7, G9. Annotations: "Condensed with off beats" (purple), "Off the Beat" (purple).

**System 2:** Lyrics: "My dis - po - si - tion de - pends on you...".  
 - **Orig.:** Chords: C, G7, C, G7. Annotations: "Off the beat" (purple), "On the beat" (green), "Off the beat" (purple).  
 - **SV#1:** Chords: CΔ, Am7, Dm7, G7, C, Am7, Dm7, G9. Annotations: "Off the beat" (purple), "On the beat" (green), "Off the beat" (purple).  
 - **SV#2:** Chords: CΔ, Am7, Dm7, G7, Em7, Am7, Dm7, G9. Annotations: "Off the Beat" (purple), "Syncopated & Expanded" (orange).

**System 3:** Lyrics: "I ne - ver mind the rain from the skies".  
 - **Orig.:** Chords: C, C7, C7/E, FΔ, Fm6. Annotations: "Delayed and Condensed: Off the beat" (purple), "Delayed start, expanded middle, condensed end: Off the beat" (purple).  
 - **SV#1:** Chords: CΔ, Gm7, C7, FΔ, Fm6. Annotations: "Delayed & Syncopated" (purple), "On the Beat & Extended" (green).  
 - **SV#2:** Chords: CΔ, Gm7, C7, FΔ, Fm6. Annotations: "Delayed & Syncopated" (purple), "On the Beat & Extended" (green).

**System 4:** Lyrics: "if I can find the sun in your eyes. as long as there is sun in your eyes".  
 - **Orig.:** Chords: C/G, B7, A7, Dm7, G7. Annotations: "Off the beat" (purple), "Delayed and Condensed: Off the beat" (purple).  
 - **SV#1:** Chords: C, A7, Dm7, G7. Annotations: "Off the beat" (purple), "Delayed and Condensed: Off the beat" (purple).  
 - **SV#2:** Chords: C, A7, Dm7, G7. Annotations: "Delayed & Syncopated" (purple), "On the Beat & Extended" (green).

**B** Appendix C - Original + SV#1 & SV#2

Orig. *Some - times I love you Some - times I hate you*

SV#1 *Some - times I love you Some - times I hate you*

SV#2 *Some - times I love you Some - times I hate you*

Orig. *But when I hate you, It's 'cause I love you*

SV#1 *But when I hate you, It's 'cause I love you*

SV#2 *But when I hate you, It's be - cause I love you*

Orig. *That's how I am, So what can I do*

SV#1 *That's how I am, So what can I do*

SV#2 *That's how I am, so what can I do*

Orig. *I'm hap - py when I'm with you*

SV#1 *I'm hap - py when I'm with you*

SV#2 *I'm hap - py when I'm with you*

Annotations: Delayed with Syncopation, Off the Beat, On the Beat, Extended & Syncopated, Delayed & Syncopated, Syncopated & Expanded, Anticipated and Extended, Varied Off Beat Syncopation.

Appendix C - Original + SV#1 & SV#2

**System 1 (Measures 24-26):**

- Orig.:** Some - times I'm hap - py, Some - times I'm blue.
- SV#1:** Repeated Motifs (C $\Delta$ , Am $^7$ , Dm $^7$ , G $^7$ ), Delayed (hap py), Extended and Syncopated (Some - times I'm blu - e).
- SV#2:** Anticipated, Syncopated & Expanded (C $\Delta$ , Am $^7$ , Dm $^7$ , G $^7$ , Em $^7$ , A $^7$ , Dm $^7$ , G $^9$ ), Expanded & Syncopated (Some - times I'm blue.), Delayed, Condensed & Syncopated (I'm blue.).

**System 2 (Measures 27-30):**

- Orig.:** My dis - po - si - tion de - pends on you.
- SV#1:** Off the Beat (My dis - po - si - tion), On the beat (de - pends on you), Off the Beat (de - pends on you), Anticipated and Extended with Syncopation (de - pends on you).
- SV#2:** Repeated Intervallic Motifs (C $\Delta$ , Am $^7$ , Dm $^7$ , G $^7$ , Em $^7$ , A $^7$ , Dm $^7$ , G $^9$ ), Delayed & Syncopated with minor extension (My dis - po - si - tion), Repeat of Bar 33 (de - pends on you), Delayed & Condensed (de - pends on you).

**System 3 (Measures 31-34):**

- Orig.:** I ne - ver mind the rain from the skies
- SV#1:** Delayed & Syncopated (I ne - ver mind), the rain from the sky.
- SV#2:** Anticipated, Expanded & Syncopated (ne - ver mind), Delayed, Expanded & Syncopated (the rain in the skies).

**System 4 (Measures 35-38):**

- Orig.:** If I can find the sun in your eyes.
- SV#1:** Delayed & Syncopated (if I can find the sun in your eyes).
- SV#2:** Delayed, Condensed & Syncopated (as long as there is sun in your eyes).

**D** Appendix C - Original + SV#1 & SV#2

**System 1 (Measures 50-52):**  
Orig.: Some - times I love you, Some - times I hate you.  
SV#1: some - times I love you, Some - times I hate you.  
SV#2: Some times I love you, Some - times I hate you.  
Annotations: Delayed & Syncopated, On the beat, Repeated Melodic Motifs, Syncopated & Expanded.

**System 2 (Measures 54-56):**  
Orig.: But when I hate you, It's 'cause I love you.  
SV#1: but when I hate you, It's 'cause I love you.  
SV#2: But when I hate you, it's 'Cause I Love you.  
Annotations: Delayed & Syncopated, On the beat, Syncopated, Delayed, Condensed & Syncopated, Anticipated, Syncopated & Expanded.

**System 3 (Measures 57-60):**  
Orig.: That's how I am, So what can I do.  
SV#1: That's how I am, so what can I do.  
SV#2: That's how I am, so what can I do.  
Annotations: Anticipated, Syncopated & Extended, Delayed, Embellished & Extended, On the beat, Syncopated & Expanded, Delayed, Syncopated & Expanded.

**System 4 (Measures 62-64):**  
Orig.: I'm hap - py when I'm with you, So ve - ry hap - py.  
SV#1: I'm al - ways hap py, So ve - ry hap - py.  
SV#2: I'm al - ways hap - py, So ve - ry hap - py.  
Annotations: Condensed, Chromatic Harmonic Lift, Condensed & Syncopated, Syncopated & Expanded, Syncopated & Condensed.

Appendix C - Original + SV#1 & SV#2

**TAG Ending**

Orig. 65 66 67 68

SV#1 *Delayed* *I'm al - ways hap - py when I'm with you*

SV#2 *Embellished & Extended* *I'm al - ways hap - py when I'm with you*

*Syncopated & Expanded*

Orig. 70 71 72

SV#1 *D13 Db6 C6 C6*

SV#2 *D13 Db6 C6 C6*

## Appendix D

### Sometimes I'm Happy

Original + CM #1

Youmans/Caesar  
as sung by Carmen McRae  
1955

$\text{♩} = 118$  A

**System 1:**

Orig. *Some - times I'm hap - py, Some - times I'm blue*

CM#1 *Some - times I'm Hap - py Some - times I'm blue*

*Off the beat* (under CM#1 first phrase)

*Off the beat* (under CM#1 second phrase)

**System 2:**

Orig. *My dis - po - si - tion de - pends on you*

CM#1 *My dis - po - si - tion De pends on you*

*Off the beat with syncopation* (under CM#1 first phrase)

*Off the beat* (under CM#1 second phrase)

**System 3:**

Orig. *I ne - ver mind the rain from the skies*

CM#1 *I ne - ver mind the ra - ins from the skies.*

*Delayed: Off the beat* (under CM#1 first phrase)

**System 4:**

Orig. *If I can find the sun in your eyes.*

CM#1 *As long as I can find that sun - shine in your ey - es*

*Anticipated: Off the beat* (under CM#1 first phrase)

*Anticipated: Off the beat* (under CM#1 second phrase)



**B**

Appendix D - Original + CM#1

Orig. 17 C 18 G<sup>7</sup> 19 C 20 G<sup>7</sup>  
 Some - times I love you Some - times I hate you

CM#1 C<sup>Δ</sup> A<sup>7</sup>b<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup>b<sup>9</sup> Em<sup>7</sup> A<sup>7</sup>b<sup>9</sup> D1<sup>3</sup> G<sup>9</sup>  
 Some - times I love you Some times I hate you.  
 Off the beat Off the beat On the beat

Orig. 21 C 22 G<sup>7</sup> 23 C 24 G<sup>7</sup>  
 But when I hate you, It's 'cause I love you

CM#1 C<sup>Δ</sup> A<sup>7</sup>b<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup>b<sup>9</sup> Em<sup>7</sup> A<sup>7</sup>b<sup>9</sup> D1<sup>3</sup> G<sup>9</sup>  
 But when I hate you it's be-cause I love you.  
 Off the beat On the beat

Orig. 25 C 26 C<sup>7</sup> 27 F<sup>Δ</sup> 28 Fm  
 That's how I am, So what can I do?

CM#1 C<sup>Δ</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> Fm<sup>7</sup> B<sup>b</sup>7 B<sup>o</sup>  
 That's how I am So what can I do?  
 Off the beat On the beat Delayed Off the beat

Orig. 29 C/G 30 Dm<sup>7</sup> G<sup>7</sup> 31 C 32  
 I'm hap - py when I'm with you

CM#1 C<sup>Δ</sup> A<sup>7</sup>b<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup>/G G<sup>7</sup>  
 I'm so hap-py when I'm with you Some -  
 Syncopated Condensed with syncopation

**C**

Orig. 33 C 34 G<sup>7</sup> 35 C 36 G<sup>7</sup>  
 Some - times I'm hap - py, Some - times I'm blue

CM#1 C<sup>Δ</sup> A<sup>7</sup>#11 Dm<sup>7</sup> G<sup>7</sup>b<sup>9</sup> C<sup>Δ</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>9</sup>  
 times I'm hap-py Some - times I'm Blu-e My  
 On the beat Expanded Expanded

Appendix D - Original + CM#1

Orig. 37 C 38 G7 39 C 40 G7 3

My dis - po - si - tion de - pends on you.

CM#1

On the beat

Expanded Expanded

Orig. 41 C 42 C7 43 F# 44 Fm

I ne - ver mind the rain from the skies

CM#1

On the beat

Condensed phrase

Orig. 45 C/G 46 Bb7 A7 47 Dm7 48 G7

If I can find the sun in your eyes.

CM#1

Off the beat On the beat

As long as I can find that sun - shine in your eyes.

Orig. 49 C 50 G7 51 C 52 G7

Some - times I love you Some - times I hate you

CM#1

Off the beat On the beat with two points of syncopation Off the beat

Some - times I love you, ba by. Then, a - gain I hate you

Orig. 53 C 54 G7 55 C 56 G7

But when I hate you, It's 'cause I love you

CM#1

On the beat Off the beat On the beat Off the beat

But when I hate you, it's be - cause I love you

Appendix D - Original + CM#1

Orig. *57* C *58* C<sup>7</sup> *59* F<sup>Δ</sup> *60* Fm  
 That's how I am, So what can I do?

CM#1 Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> Fm<sup>7</sup> B<sup>b7</sup>  
 That's how\_ I am, So what, what can I\_ do? I'm  
 Syncopated

Orig. *61* C/G *62* Dm<sup>7</sup> G<sup>7</sup> *63* C *64*  
 I'm hap - py when I'm with you

CM#1 C A<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> A<sup>7b9</sup>  
 \_ so hap py\_ when I'm with you\_ I'm\_ So\_  
 Anticipated with Syncopation Anticipated....

Orig. *65* *66* *67* *68*  
 TAG Ending

CM#1 Dm<sup>7</sup> G<sup>7</sup> C  
 \_ Hap - py\_ when I'm with you\_  
 with Syncopation Delayed with Syncopation

# Appendix E

## Sometimes I'm Happy

Youmans/Caesar  
as sung by Carmen McRae  
1965

♩=84 **A**

Original + CM #2

Orig. *Some - times I'm hap - py, Some times I'm blue*

CM#2 *Some-time - s I-'ma hap -py, some times I'm bl - ue*

Condensed but Divided phrase  
Condensed with syncopation

Orig. *My dis - po - si - tion de - pends on you.*

CM#2 *My dis-po - si-tion de pends u-pon you*

Condensed with syncopation  
Condensed with syncopation

Orig. *I ne - ver mind the rain from the skies*

CM#2 *I ne - ver mi nd the rain - s fr - om the ski - es*

Syncopation with delayed lyrics  
On the beat + syncopation

Orig. *If I can find the sun in your eyes.*

CM#2 *as long as I can find the sim - shine i - n your ey es*

Repetitive staccato motifs on one note  
Expanded with syncopation but legato attack

**B**

Orig. *Some times I love you Some times I hate you*

CM#2 *some-times I love you and some times I hate ya but when I hate*

repetitive motifs  
Anticipated and Condensed with syncopation

Appendix E - Original + CM#2

The image displays a musical score comparing an original version (Orig.) with a CM#2 version. The score is organized into four systems, each with two staves. The original version is on the top staff of each system, and the CM#2 version is on the bottom staff. The lyrics are written below the notes. Various musical annotations are present, including chord changes, timing adjustments, and performance techniques.

**System 1 (Measures 21-24):**

- Orig.:** Measures 21-24. Chords: C, G7, C, G7. Lyrics: "But when I hate you, It's 'cause I love you".
- CM#2:** Measures 21-24. Chords: Em7, A7b9, Dm7, G7b9, Em7, A7b9, Dm7, G9. Lyrics: "va it's just be-cause I love you". Annotations: "On the beat" (orange arrow), "Anticipated and Expanded with embellishments" (orange bracket).

**System 2 (Measures 25-28):**

- Orig.:** Measures 25-28. Chords: C, C7, FΔ, Fm. Lyrics: "That's how I am, So what can I do?".
- CM#2:** Measures 25-28. Chords: CΔ, Gm7, C7, FΔ, Bb7, B0. Lyrics: "That's how I am so what can I do? Sa-ay". Annotations: "Anticipated with Syncopation" (purple bracket), "Delayed & Expanded with Syncopation" (orange bracket), "Delayed & Condensed with syncopation" (purple bracket), "Added" (red circle).

**System 3 (Measures 29-32):**

- Orig.:** Measures 29-32. Chords: C/G, Dm7, G7, C. Lyrics: "I'm hap-py when I'm with you".
- CM#2:** Measures 29-32. Chords: CΔ, A7b9, Dm7, G7, C, C7, F, C, Ab7, G7. Lyrics: "I - I - I - I - I'm so ha-ppy whe-en I'm with you so-me". Annotations: "Approximate timing" (red bracket), "Anticipated with Syncopation & Embellishments" (orange bracket), "Anticipated with syncopation" (purple bracket).

**System 4 (Measures 33-36):**

- Orig.:** Measures 33-36. Chords: C, G7, C, G7. Lyrics: "Some times I'm hap-py, Some times I'm blue".
- CM#2:** Measures 33-36. Chords: C, A7#11, Dm7, G13, C, A13, Dm7, G7. Lyrics: "times I'm hap py some - ti mes I'm Blue". Annotations: "Delayed & Condensed" (purple bracket), "Anticipated with syncopation" (purple bracket), "Delayed & Expanded" (orange bracket).

**System 5 (Measures 37-40):**

- Orig.:** Measures 37-40. Chords: C, G7, C, G7. Lyrics: "My dis-po-si-tion de-pends on you".
- CM#2:** Measures 37-40. Chords: CΔ, Dm7, G7b9, CΔ, A7b9, Dm7, G9. Lyrics: "My dis-po-si-tion it de-pends main-ly on you". Annotations: "Delayed" (red bracket), "Anticipated & Expanded" (orange bracket).

Appendix E - Original + CM#2

3

**Phrase 1 (Measures 41-44):**  
 Orig: I ne-ver mind the rain from the skies  
 CM#2: I ne-ver mind the rain from the skies  
 Annotations: Delayed (red arrow), Expanded with embellishments (orange box), Delayed & Condensed (purple box)

**Phrase 2 (Measures 45-48):**  
 Orig: If I can find the sun in your eyes.  
 CM#2: Just as long as I can find the sun-shine in your eyes Some times I  
 Annotations: Chromatic Step (red arrows), repetitive motifs (blue box), Anticipated & Condensed (purple box)

**Phrase 3 (Measures 49-52):**  
 Orig: Some-times I love you Some-times I hate you  
 CM#2: love you ba-by and then a gain I hate you ba-by  
 Annotations: On the Beat (green box), Anticipated & Condensed (purple box)

**Phrase 4 (Measures 53-56):**  
 Orig: But when I hate you, It's 'cause I love you  
 CM#2: Bu-ha-ha-utwhen I uh Ha-ate you it's sim-plybe-e-cause I Lo-ve you. That's how I  
 Annotations: Repeated motif (blue arrows), Anticipated with embellishments she expands the phrase into one (purple box), Repeated lyric motif (blue box)

**Phrase 5 (Measures 57-60):**  
 Orig: That's how I am, So what can I do  
 CM#2: am that's how I am that is ex-act-ly how I am Sa-ay  
 Annotations: Delayed (red arrow), Repeated lyric motif (blue box), Repeated with lyric and melodic embellishments (blue box), Added (red arrow)

Appendix E - Original + CM#2

61 C/G 62 Dm7 G7 63 C 64

Orig. *I'm hap - py when I'm with you*

CM#2 C A7b9 Dm7 G7 Em7 A7b9

*I'm so - o hap - py* *Hap - py when I - 'm with you* *Sha*

Anticipated with added lyrics

Repeated lyric

Delayed and condensed with extra lyric

*Delayed*

65 66 67 68

Orig. — — — —

CM#2 *do be do lyadu shu du do be dowap sha do be do woh Sha du du dee pm dee pm de yah*

69 70 71 72

Orig. — — — —

CM#2 *sha ba da be bey du - ly - a da pm de pm dee bop sha du du du - ly - a du y - a de - yu day*

G7#5 G7 C

## Appendix F

### Sometimes I'm Happy

Original + CM#1 & CM#2

Youmans/Caesar  
as sung by Carmen McRae  
1955/1965

**A**

The score is divided into three systems, each with three staves: Original (Orig.), CM#1, and CM#2. The music is in 4/4 time.

**System 1 (Measures 1-4):**

- Orig.:** Chords: C, G7, C, G7. Lyrics: "Some - times I'm hap - py, Some - times I'm blue\_\_".
- CM#1:** Chords: CΔ, Am7, Dm7, G7, CΔ, A7, Dm7, G7. Lyrics: "Some - times I'm Hap py, Some - times I'm blue\_\_". Annotations: "On the beat" above Dm7 and G7 in both phrases.
- CM#2:** Chords: CΔ, A7b9, Dm7, G7b9, Em7, A7b9, Dm7, G7b9. Lyrics: "Some - time - s, I - mahap py, some times I'm bl - ue\_\_". Annotations: "Off the beat Delayed" with red arrows pointing to the start of the phrases. "Condensed but Divided phrase" and "Condensed with syncopation" are noted below.

**System 2 (Measures 5-8):**

- Orig.:** Chords: C, G7, C, G7. Lyrics: "My dis - po - si - tion de - pends on you\_\_".
- CM#1:** Chords: CΔ, Am7, Dm7, G7b9, CΔ, A7b9, Dm7, G9. Lyrics: "My dis - po - si - tion, De pends on you\_\_". Annotations: "On the beat" above CΔ in the first phrase.
- CM#2:** Chords: CΔ, A7b9, Dm7, G7b9, CΔ, A7b9, Dm7, G7b9. Lyrics: "My dis po - si tion, de pendsu - pon you\_\_". Annotations: "Off the beat with syncopation" and "Off the beat" with purple arrows. "Condensed with syncopation" is noted below.

**System 3 (Measures 9-12):**

- Orig.:** Chords: C, C7, FΔ, Fm. Lyrics: "I ne - ver mind the rain from the skies".
- CM#1:** Chords: CΔ, Gm7, C7, FΔ, Fm7, Bb7. Lyrics: "I ne - ver mind the ra - ins from the skies." Annotations: "Delayed: Off the beat" above Gm7 and C7.
- CM#2:** Chords: CΔ, Gm7, C7, FΔ, F7, Bb7, B0. Lyrics: "I ne - ver mi nd the rain - s fr - om the ski - es". Annotations: "Syncopation with delayed lyrics" and "On the beat + syncopation" are noted below.



Appendix F - Original + CM#1 & CM#2

2

13 C/G 14 B<sup>b</sup>7 A<sup>7</sup> 15 Dm<sup>7</sup> 16 G<sup>7</sup>

Orig. If I can find the sun in your eyes.

CM#1 Em<sup>7</sup> On the beat A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>  
 As long as I can find that sun shine in your eyes  
 Anticipated: Off the beat Anticipated: Off the beat

CM#2 C B<sup>7</sup>5 On the beat B<sup>b</sup>7 A<sup>7</sup> A<sup>b</sup> On the beat G<sup>7</sup>  
 as long as I can find the sun shine in your eyes  
 Repetitive staccato motifs on one note Expanded with syncopation but legato attack

**B**

17 C 18 G<sup>7</sup> 19 C 20 G<sup>7</sup>

Orig. Some - times I love you Some - times I hate you

CM#1 C<sup>Δ</sup> A<sup>7</sup>9 Dm<sup>7</sup> G<sup>7</sup>9 Em<sup>7</sup> A<sup>7</sup>9 D13 G<sup>9</sup>  
 Some - times I love you Some times I hate you  
 Off the beat Off the beat On the beat

CM#2 C<sup>Δ</sup> On the beat A<sup>7</sup>9 3 Dm<sup>7</sup> Condensed G<sup>7</sup>9 3 Em<sup>7</sup> A<sup>7</sup>9 Dm<sup>7</sup> G<sup>9</sup> 3  
 some - times I love you and some times I hate ya but when I hate  
 repetitive motifs Anticipated and Condensed with syncopation

21 C 22 G<sup>7</sup> 23 C 24 G<sup>7</sup>

Orig. But when I hate you, it's 'cause I love you

CM#1 C<sup>Δ</sup> A<sup>7</sup>9 Dm<sup>7</sup> G<sup>7</sup>9 Em<sup>7</sup> A<sup>7</sup>9 D13 G<sup>9</sup>  
 But when I hate you it's be - cause I love you  
 Off the beat On the beat

CM#2 Em<sup>7</sup> A<sup>7</sup>9 Dm<sup>7</sup> On the beat G<sup>7</sup>9 Em<sup>7</sup> A<sup>7</sup>9 Dm<sup>7</sup> G<sup>9</sup>  
 it's just be cause I love you  
 Anticipated and Expanded with embellishments

Appendix F - Original + CM#1 & CM#2

The image displays a musical score for Appendix F, comparing the original composition with two creative modifications, CM#1 and CM#2. The score is organized into three systems, each corresponding to a different line of lyrics.

**System 1 (Measures 25-28):**

- Orig.:** Lyrics: "That's how I am, So what can I do". Chords: C, C7, FΔ, Fm.
- CM#1:** Lyrics: "That's how I am So what can I do". Chords: CΔ, Gm7, C7, FΔ (Delayed), Fm7, Bb7, B°. Annotations: "Off the beat" (purple), "On the beat" (green), "Delayed" (red).
- CM#2:** Lyrics: "That's how I am so what can I do say". Chords: CΔ, Gm7, C7, FΔ, Bb7, B°. Annotations: "Anticipated with Syncopation" (purple), "Delayed & Expanded with Syncopation" (orange), "Delayed & Condensed with syncopation" (purple), "Added" (red).

**System 2 (Measures 29-32):**

- Orig.:** Lyrics: "I'm happy when I'm with you". Chords: C/G, Dm7, G7, C, C7.
- CM#1:** Lyrics: "I'm so happy when I'm with you Some". Chords: CΔ, A7b9, Dm7, G7, Dm7/G, G7. Annotations: "Syncopated" (purple), "Condensed with syncopation" (purple), "Approximate timing" (red).
- CM#2:** Lyrics: "I - I - I - I - I'm so happy when I'm with you so - me". Chords: CΔ, A7b9, Dm7, G7, C, C7, F, C, A7, G7. Annotations: "Anticipated with Syncopation & Embellishments" (orange), "Anticipated with syncopation" (purple).

**System 3 (Measures 33-36):**

- Orig.:** Lyrics: "Some times I'm happy, Some times I'm blue". Chords: C, G7, C, G7.
- CM#1:** Lyrics: "times I'm happy Some - times I'm Blu - e My". Chords: CΔ, A7#11, Dm7, G7b9, CΔ, A7, Dm7, G9. Annotations: "Expanded" (orange), "On the beat" (green), "Expanded" (orange).
- CM#2:** Lyrics: "times I'ma happy some - tiimes I'm Blue". Chords: C, A7#11, Dm7, G13, C, A13, Dm7, G7. Annotations: "Delayed & Condensed" (orange), "Anticipated with syncopation" (purple), "Delayed & Expanded" (orange).

Appendix F - Original + CM#1 & CM#2

The image displays three systems of musical notation, each with three staves: Original, CM#1, and CM#2. The first system (measures 37-40) features the lyrics "My dis-po-si-tion de-pends on you." The second system (measures 41-44) features "I ne-ver mind the rain from the skies". The third system (measures 45-48) features "If I can find the sun in your eyes." Annotations include:   
 - **CM#1:** "On the beat" (green), "Expanded" (orange), "Anticipated & Expanded" (orange), "Condensed phrase" (purple), "Off the beat" (purple), "On the beat" (green).   
 - **CM#2:** "Delayed" (red), "Anticipated & Expanded" (orange), "Expanded with embellishments" (orange), "Delayed & Condensed" (purple), "Chromatic Step" (red), "repetitive motifs" (blue), "Anticipated & Condensed" (purple).   
 Chord symbols are provided above each staff, such as C, G7, C, G7, CΔ, A7b9, Dm7, G7b9, CΔ, A7b9, Dm7, G9, C, C7, FΔ, Fm, CΔ(#11), Gm7, C7, FΔ, Fm7, Bb7, C/G, Bb7, A7, Dm7, G7, CΔ, CΔ/B, Eo/Bb, A7b9, D7, G7, CΔ, CΔ/B, Eo/Bb, A7b9, D7, G7.

Appendix F - Original + CM#1 & CM#2

**D**

**System 1 (Measures 49-52):**

- Orig.:** Some - times I love you. Some - times I hate you.
- CM#1:** Some - times I love you, ba - by. Then, a gain I hate you. Annotations: "Off the beat", "On the beat with two points of syncopation", "Off the beat".
- CM#2:** love you ba - by and then a gain I hate you ba - by. Annotations: "On the Beat", "Anticipated & Condensed", "On the Beat".

**System 2 (Measures 53-56):**

- Orig.:** But when I hate you, it's 'cause I love you.
- CM#1:** But when I hate you, it's be - cause I love you. Annotations: "On the beat", "Off the beat", "On the beat", "Off the beat".
- CM#2:** Bu-ha-ha-hut when I th Ha-ate you it's sim ply be - e cause I Lo - ve you. That's show I. Annotations: "Repeated motif", "Repeated motif", "Anticipated with embellishments she expands the phrase into one", "Repeated lyric motif".

**System 3 (Measures 57-60):**

- Orig.:** That's how I am, So what can I do.
- CM#1:** That's how I am, So what, what can I do. I'm. Annotations: "Syncopated".
- CM#2:** am that's how I am that is ex - act - ly how I am Sa - ay. Annotations: "Delayed", "Added", "Repeated lyric motif", "Repeated with lyric and melodic embellishments".

Appendix F - Original + CM#1 & CM#2

61 C/G 62 Dm7 G7 63 C 64

Orig. I'm hap - py when I'm with you

CM#1 C A9 Dm7 G7 Em7 A7b9  
 so hap - py when I'm with you I'm So  
 Anticipated with Syncopation Anticipated...

CM#2 C A7b9 Dm7 G7 Em7 A7b9  
 I'm so - o hap py Hap py when I -'m with you Sha  
 Anticipated with added lyrics Repeated lyric Delayed and condensed with extra lyric

65 TAG Ending 66 67 68

Orig. - - - -

CM#1 Dm7 G7 C  
 Hap py when I'm with you  
 with Syncopation Delayed with Syncopation

CM#2 do be do ly a du shu du do be dowap sha do be dowoh Sha du du deepmdeepm de yah

69 70 71 72

Orig. - - - -

CM#1 - - - -

CM#2 3 3 3 3 G7#5 G7 C  
 shabadabe bey du ly -a dapm de pm dee bop sha du du du -ly -a du y -a de -yu day

# Appendix G

Similarities in Green  
Differences in Red

Youmans/ Caesar  
As sung by Sarah Vaughan  
& Carmen McRae  
1955/57/65

## Sometimes I'm Happy SV#1 & SV#2 & CM#1 & CM#2

**A**

The score is divided into three systems, each with four staves. The first system contains the first two lines of lyrics. The second system contains the next two lines. The third system contains the final line of lyrics. Chords are written above the staves. Red annotations (arrows and text) indicate differences between the 1955 and 1965 versions. The lyrics are: "Some - times I'm hap - py", "Some times I'm Blu - e", "Some - times I'm Hap py", "Some - times I'm blue", "Some - time - s", "I - 'm hap - py,", "some times I'm bl - ue", "My dis - po - si - tion", "de - pends on you", "My dis - po - si - tion", "De pends on you", "I ne - ver mind", "the rain from the skies", "I ne - ver mind", "the rain in the skies", "I ne - ver mind", "the ra - ins from the skies."

Appendix G - SV#1, SV#2, CM #1 & CM#2

13 C 14 A7 15 Dm7 16 G7

SV#1 If I can find the sun in your eyes

SV#2 as long as there is sun in your eyes

CM#1 As long as I can find that sun-shine in your eyes

CM#2 as long as I can find the sun-shine in your eyes

**B**

17 CΔ 18 Am7 19 Dm7 20 G7 21 Em7 22 Am7 23 Dm7 24 G9

SV#1 Some - times I love you Some - times I hate you

SV#2 Some - times I love you Some - times I hate you

CM#1 Some - times I love you Some times I hate you.

CM#2 some times I love you and some times I hate ya but when I hate

21 CΔ 22 Am7 23 Dm7 24 G7 25 CΔ 26 Am7 27 Dm7 28 G9

SV#1 But when I hate you, It's 'cause I love you

SV#2 But when I hate you, It's be - cause I love you

CM#1 But when I hate you, it's be - cause I love you.

CM#2 ya, it's just be cause I love you

Appendix G - SV#1, SV#2, CM #1 & CM#2

25 C $\Delta$  26 Gm $^7$  C $^7$  27 F $\Delta$  28 Fm $^7$  Fm $^6$

SV#1 That's how I am, So what can I do?

SV#2 That's how I am so what can I do?

CM#1 That's how I am So what can I do?

CM#2 That's how I am so what can I do? Sa-ay

Chords: C $\Delta$ , Gm $^7$ , C $^7$ , F $\Delta$ , Fm $^7$ , B $^b7$ , B $^o$

29 C Am $^7$  30 Dm $^7$  G $^7$  31 Dm $^7$ /G 32 Dm $^7$ /G

SV#1 I'm hap - py when I'm with you Some -

SV#2 I'm hap - py when I'm with you Some -

CM#1 I'm so hap py when I'm with you Some -

CM#2 I - I - I - I - I'm so ha - ppy whe - en I'm with you so - me

Chords: C, Am $^7$ , Dm $^7$ , G $^7$ , Dm $^7$ /G, 6 $^7$ sus, A $^7$ b $^9$ , C $^7$ , F, C, A $^7$ , G $^7$

33 C $\Delta$  Am $^7$  34 Dm $^7$  G $^7$  35 Em $^7$  Am $^7$  36 Dm $^7$  G $^9$

SV#1 times I'm hap py Some - times I'm blu - e

SV#2 - times I'm ha - py Some - times I'm blue.

CM#1 times I'm hap py Some - times I'm Blu - e My

CM#2 times I 'm a hap - py some - ti $^3$ mes I'm Blue

Chords: C $\Delta$ , Am $^7$ , Dm $^7$ , G $^7$ , Em $^7$ , A $^7$ b $^9$ , A $^7$ b $^11$ , Dm $^7$ , G $^7$ b $^9$ , C $\Delta$ , A $^7$ , Dm $^7$ , G $^9$ , A $^7$ b $^11$ , G $^13$ , A $^13$ , Dm $^7$ , G $^7$



Appendix G - SV#1, SV#2, CM #1 & CM#2

27 *C*<sup>Δ</sup> *A*m<sup>7</sup> *D*m<sup>7</sup> *G*<sup>7</sup> *E*m<sup>7</sup> *A*<sup>7</sup> *D*m<sup>7</sup> *G*<sup>9</sup>

SV#1 My dis - po - si - tion de - pends on you

SV#2 My dis - po - si - tion de - pends on you. I

CM#1 di - s - po - si - tion de - pends on you

CM#2 My dis po - si tion it de pends main - ly on you

41 *C* *G*m<sup>7</sup> *C*<sup>7</sup> *F*<sup>Δ</sup> *F*m<sup>7</sup> *B*b<sup>7</sup>

SV#1 I ne-ver mind the rain from the sky

SV#2 ne-ver mind the rain in the skies

CM#1 I ne-ver mind the rains from the skies

CM#2 I ne ver mind the rain from the skies

45 *C*<sup>Δ</sup> *A*7<sup>b</sup><sub>9</sub> *D*m<sup>7</sup> *G*<sup>7</sup>

SV#1 if I can find the sun in your eyes

SV#2 as long as there is sun in your eyes

CM#1 As long as I can find that sun - shine in your eyes.

CM#2 Just as long as I can find the sun - shine in your eyes Some times I

Appendix G - SV#1, SV#2, CM #1 & CM#2

**D**

SV#1  
 some - times I love you Some - times I hate you

SV#2  
 Some times I love you Some times I hate you

CM#1  
 Some - times I love you, ba - by. Then, a gain I hate you

CM#2  
 love you ba - by and then again I hate you ba - by

SV#1  
 but when I hate you It's 'cause I lo - ve you

SV#2  
 But when I hate you it's 'cause I love you

CM#1  
 But when I hate you it's be - cause I love you

CM#2  
 Bu ha ha - hut when I uh Ha - ate you it's sim ply be - e - cause I lo - ve you. That's how I

SV#1  
 That's how I am so wha - t can I do?

SV#2  
 That's how I am so what can I do?

CM#1  
 That's how I am, So what, what can I do? I'm

CM#2  
 am that's how I am that is ex - act - ly how I am Sa - ay

Appendix G - SV#1, SV#2, CM #1 & CM#2

SV#1: C Am7 Dm7 G7 Fm7 Bbm7 Ebm7 A7

SV#2: C Am7 Dm7 G7 Fm7 Bbm7 Ebm7 A7

CM#1: C A9 Dm7 G7 Em7 A7b9

CM#2: C A7b9 Dm7 G7 Em7 A7b9

Lyrics: I'm al - ways hap py - So ve - ry hap - py -  
I'm al - ways hap - py So ve - ry hap - y  
so hap py when I'm with you I'm So -  
I'm so-o hap py Hap-py when I -'m with you Sha

SV#1: Dm7 G7 D#6 C6 C6 D#6

SV#2: Em7 Am7 Dm7 G7 D#6 C6 C6 D#6 D#6

CM#1: Dm7 G7 C

CM#2: N.C.

Lyrics: I'm al - ways hap - py when I'm with you  
I'm al - ways hap - py when I'm with you  
Hap py - when I'm with you  
do be do ly a du shu - dn do be do wop sha do be do woh Sha du dn deepm deepm de yah

SV#1: D#6 D#6 C6 C6 C6 C6

SV#2: D#6 D#6 C6 C6

CM#1: -

CM#2: N.C. 3 3 3 3 G7b9 G7 C C

Lyrics: shabada be bey du - ly - a dapm de pm dee bop sha du dn du - ly - a du y - a de - yu day

## Appendix H

### Sometimes I'm Happy

SV#1 in Db major

Youmans/Caesar  
as sung by Sarah Vaughan  
1955 - Big Band

$\text{♩} = 154$

**A**

Delayed

$D^{\flat}\Delta$   $B^{\flat}m^7$   $E^{\flat}m^7$   $A^{\flat}7$   $Fm^7$   $B^{\flat}m^7$   $E^{\flat}m^7$   $A^{\flat}9$

$D^{\flat}\Delta$   $B^{\flat}m^7$   $E^{\flat}m^7$   $A^{\flat}7$   $D^{\flat}$   $B^{\flat}m^7$   $E^{\flat}m^7$   $A^{\flat}9$

$D^{\flat}\Delta$   $A^{\flat}m^7$   $D^{\flat}7$   $G^{\flat}\Delta$   $G^{\flat}m^6$

$D^{\flat}$   $B^{\flat}7$   $E^{\flat}m^7$   $A^{\flat}7$

$D^{\flat}\Delta$   $B^{\flat}m^7$   $E^{\flat}m^7$   $A^{\flat}7$   $Fm^7$   $B^{\flat}m^7$   $E^{\flat}m^7$   $A^{\flat}9$

$D^{\flat}\Delta$   $B^{\flat}m^7$   $E^{\flat}m^7$   $A^{\flat}7$   $D^{\flat}\Delta$   $B^{\flat}m^7$   $E^{\flat}m^7$   $A^{\flat}9$

$D^{\flat}\Delta$   $A^{\flat}m^7$   $D^{\flat}7$   $G^{\flat}\Delta$   $G^{\flat}m^7$   $G^{\flat}m^6$

$D^{\flat}$   $B^{\flat}m^7$   $E^{\flat}m^7$   $A^{\flat}7$   $E^{\flat}m^7/A^{\flat}$   $E^{\flat}m^7/A^{\flat}$

**B**

$D^{\flat}\Delta$   $B^{\flat}m^7$   $E^{\flat}m^7$   $A^{\flat}7$   $Fm^7$   $B^{\flat}m^7$   $E^{\flat}m^7$   $A^{\flat}9$

$D^{\flat}\Delta$   $B^{\flat}m^7$   $E^{\flat}m^7$   $A^{\flat}7$   $D^{\flat}\Delta$   $B^{\flat}m^7$   $E^{\flat}m^7$   $A^{\flat}9$

$D^{\flat}\Delta$   $A^{\flat}m^7$   $D^{\flat}7$   $G^{\flat}\Delta$   $G^{\flat}m^7$   $G^{\flat}m^6$

$D^{\flat}$   $B^{\flat}m^7$   $E^{\flat}m^7$   $A^{\flat}7$   $E^{\flat}m^7/A^{\flat}$   $E^{\flat}m^7/A^{\flat}$

That's how I am, So what can I do?

I'm hap - py when I'm with you

Appendix H - SV#1 in Db major 1955

**31** C

*Some - times I'm hap py Some times I'm blu-e*

*My dis - po - si - tion de - pends on you*

*I ne-ver mind the rain from the sky*

*if I can fi - nd the su - n in your ey - es*

D

*some - times I love you Some - times I hate you*

*but when I hate you It's 'cau-se I lo - ve you*

*That's how I am so wha - t can I do?*

*I'm al - ways hap - py So ve - ry hap - py*

**TAG Ending**

*I'm al - ways hap - py when I'm with you*

## Appendix J

Youmans/ Caesar  
as sung by Sarah Vaughan  
1957

## Sometimes I'm Happy

SV#2 in Db major

$\text{♩} = 152$  **A**

SV#2  $D^{\flat}\Delta$   $B^{\flat}m^7$   $^2 E^{\flat}m^7$   $A^{\flat}7$   $^3 Fm^7$   $B^{\flat}m^7$   $^4 E^{\flat}m^7$   $A^{\flat}9$   
 Some times I'm hap - py Some - times I'm Blu - e

SV#2  $D^{\flat}\Delta$   $B^{\flat}m^7$   $^6 E^{\flat}m^7$   $A^{\flat}7$   $^7 Fm^7$   $B^{\flat}m^7$   $^8 E^{\flat}m^7$   $A^{\flat}9$   
 My dis - po - si - tion de - pends on you

SV#2  $D^{\flat}\Delta$   $^{10} A^{\flat}m^7$   $D^{\flat}7$   $^{11} G^{\flat}\Delta$   $^{12} G^{\flat}m^6$   
 I ne - ver mind the rain in the skies

SV#2  $D^{\flat}$   $^{14} B^{\flat}7$   $^{15} E^{\flat}m^7$   $^{16} A^{\flat}7$   
 as long as there is sun in your eyes

**B**

SV#2  $D^{\flat}\Delta$   $B^{\flat}m^7$   $^{18} E^{\flat}m^7$   $A^{\flat}7^{\flat}9$   $^{19} Fm^7$   $B^{\flat}7$   $^{20} E^{\flat}m^7$   $A^{\flat}9$   
 Some-times I love you Some -times I hate you

SV#2  $D^{\flat}\Delta$   $B^{\flat}m^7$   $^{22} E^{\flat}m^7$   $A^{\flat}7$   $^{23} Fm^7$   $B^{\flat}7$   $^{24} E^{\flat}m^7$   $A^{\flat}9$   
 But when I hate you It's be - cause I love you

SV#2  $D^{\flat}\Delta$   $^{26} A^{\flat}m^7$   $D^{\flat}7$   $^{27} G^{\flat}\Delta$   $^{28} F^{\sharp}m^7$   $B^7$   
 That's how I am so what can I do?

SV#2  $D^{\flat}$   $B^{\flat}m^7$   $^{30} E^{\flat}m^7$   $A^{\flat}7$   $^{31} D^{\flat}$   $B^{\flat}m^7$   $^{32} E^{\flat}m^7$   $A^{\flat}7$  sus  
 I'm hap py when I'm with you Some -

**C**

SV#2  $D^{\flat}\Delta$   $B^{\flat}m^7$   $^{34} E^{\flat}m^7$   $A^{\flat}7$   $^{35} Fm^7$   $B^{\flat}7$   $^{36} E^{\flat}m^7$   $A^{\flat}9$   
 - times I'm ha - py Some - times I'm blue.

Appendix J - SV#2 in Db major 1957

SV#2 

SV#2 

SV#2 

SV#2 

SV#2 

SV#2 

SV#2 

SV#2 

SV#2

## Appendix K

### Sometimes I'm Happy

CM #1 in Ab major

Youmans/Caesar  
as sung by Carmen McRae  
1955

**A**

♩=118

CM#1

Some-times I'm Hap-py Some-times I'm blue

My dis-po-si-tion De-pends on you

I ne-ver mind the ra-ins from the skies.

As long as I can find that sun-shine in your ey-es

**B**

CM#1

Some-times I love you Some-times I hate you.

But when I hate you it's be-cause I love you.

That's how I am So what can I do?

I'm so hap-py when I'm with you Some -

**C**

CM#1

times I'm hap-py Some-times I'm Blu-e My



## Appendix K - CM#1 in Ab major 1955

2

CM#1 *di - s - po - si - tion\_ de - pends on\_ you\_.*

CM#1 *I\_ ne-vermind the rains\_ from the\_ skies\_.*

CM#1 *As long as I can find that sun-shine in your eyes\_.*

**D**

CM#1 *Some-times I love you, ba-by\_ Then, a-gain I hate you\_.*

CM#1 *But when I\_ hate\_ you\_ it's be-cause I love\_ you\_.*

CM#1 *That's how\_ I am, So what, what can I\_ do? I'm\_.*

CM#1 *\_ so hap-py\_ when\_ I'm with you\_ I'm\_ So\_.*

CM#1 *\_ Hap - py\_ when I'm with you\_.*

# Appendix L

## Sometimes I'm Happy

CM #2 in Ab major 1965

Youmans/Caesar  
as sung by Carmen McRae  
1965

**A**

CM#2  $\text{♩} = 84$

Some-time - s I-'mahap-py, some times I'm bl-ue

My dis-po - si-tion de-pendsu-pon you

ne - ver mi-nd the rain - s fr-om the ski - es

as long as I can find the sun shine i - n you'rey es

**B**

CM#2

some-times I love you and some times I hate ya but when I hate

ya it's just be cause I lo-ve you

That's how I am so what can I do? Sa-ay

I - I - I - I - I'm so ha-ppy whe- en I'm with you so - me

**C**

CM#2

times I 'ma hap py some - ti mes I'm Blue

Approx imate timing

## Appendix L - CM#2 in Ab major 1965

2

CM#2

37  $A^b\Delta$   $B^b m^7$   $E^b 7^b 9$   $A^b\Delta$   $F 7^b 9$   $B^b m^7$   $E^b 9$

My dis po - si tion it de pends main - ly on you

CM#2

41  $A^b 7 (\#11)$   $E^b m^7$   $A^b 7$   $D^b \Delta$   $D^b m^7$   $G^b 7$

I ne ver mind the rain from the skies

CM#2

45  $A^b\Delta$   $A^b\Delta/G$   $C^{\#}/G^b$   $F 7^b 9$   $B^b 7$   $E^b 7$

Just as long as I can find the sun shine in your eyes Some times I

CM#2

49  $A^b\Delta$   $F 7^b 9$   $B^b m^7$   $E^b 7^b 9$   $A^b\Delta$   $F 7^b 9$   $B^b m^7$   $E^b 7^b 9$

love you ba - by and then a gain I hate you ba - by

CM#2

53  $C m^7$   $F 7^b 9$   $B^b m^7$   $E^b 7^b 9$   $C m^7$   $F 7^b 9$   $B^b m^7$   $E^b 9$

Bu-ha-ha-hut when I uh Ha-ate you it's sim ply be-e-cause I Lo-ve you. That's how I

CM#2

57  $A^b 7$   $E^b m^7$   $A^b 7$   $D^b \Delta$   $D^b m^7$   $G^b 7$

am that's. how I am that is ex - act-ly how I am Sa-ay

CM#2

61  $A^b$   $F 7^b 9$   $B^b m^7$   $E^b 7$   $C m^7$   $F 7^b 9$

I'm so - o hap py Hap py when I 'm with you Sha

CM#2

65 N.C.

66 67 68

do be do ly a du shu dn do be do wap sha do be do woh Sha du dn deepm deepm de yah

CM#2

69 70 71 72  $E^b 7 \# E^b 7 A^b$

shabadabe bey du ly - a da pm de pm dee bop sha du dn du - ly - a du y - a de - yu day

# Appendix M

## Sometimes I'm Happy

SV#4 1963 - C Major

Youmans/Caesar  
as sung by Sarah Vaughan  
1963

**A**  $\text{♩} = 280$

$C^\Delta$   $E^{\flat 7}$   $Dm^7$   $D^{\flat 7}$   $C^\Delta$   $E^{\flat 7}$   $Dm^7$   $D^{\flat 7}$

Some - times I'm hap - py Some - times I'm blue

$C^\Delta$

My dis - po - si - tion, ba - by, just de - pends on you. I ne - ver

$Gm^7$   $C^7$   $F^\Delta$   $Fm^7$   $B^{\flat 7}$

mind the rain in the skies

$Em^7$   $A^7$   $Dm^7$   $G^7$

As long as there is sun in your eyes.

**B**  $C^\Delta$   $E^{\flat 7}$   $Dm^7$   $D^{\flat 7}$   $C^\Delta$   $E^{\flat 7}$   $Dm^7$   $D^{\flat 7}$

Some - times I Love you Some - times I hate ya

$C^\Delta$

But when I hate ya ba - by it's be - cause I love you. Dar - ling,

$Gm^7$   $C^7$   $F^\Delta$   $Fm^7$   $B^{\flat 7}$

— that's how I am. What can I do

$Em^7$   $A^7$   $Dm^7$   $G^7$   $C^\Delta$   $A^7$   $Dm^7$   $G^7$

I'm hap - py when I'm with you

**C** SCAT SOLO  $\text{♩} = 16$   $\text{♩} = 15$

Sometimes I'm Happy - SV#4

**HEAD OUT**

Some - times I Love you Some - times I hate ya  
 But when I hate ya ba - by it's be - cause I love you. Dar -  
 ling... that's how I am. What can I do  
 I'm al - ways hap - py So ve - ry hap - py  
 I'm al - ways hap - py when I'm with  
 you oo oo

*Delayed behind the beat*