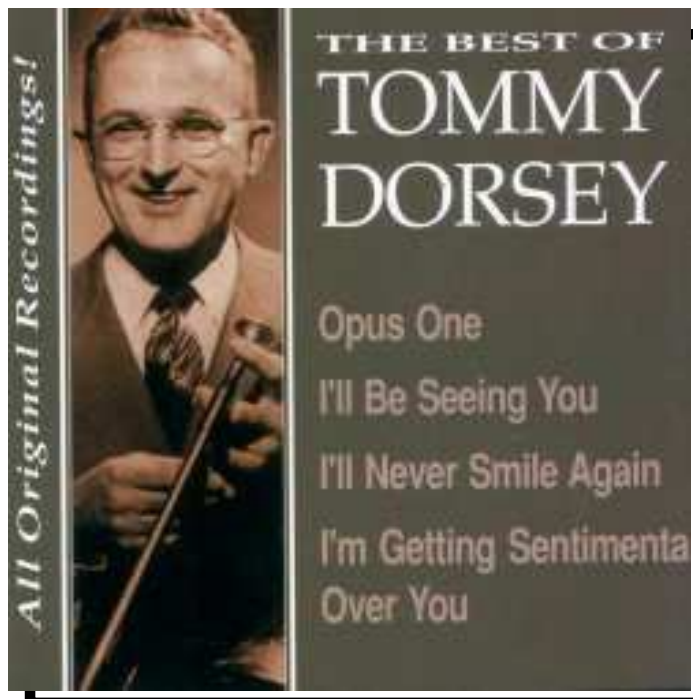


# 1403. I'm Getting Sentimental Over You

Backgrounds Of S. Radic

**Tommy Dorsey** (905-1956/) was a US-American jazz musician (trombonist and trumpeter) who, together with his brother Jimmy Dorsey, founded Dorsey's Novelty Six in Shenandoah in the 1920s; they also played with the California Ramblers and the studio band The Little Ramblers. In New York, the two brothers initially went their separate ways; Tommy Dorsey played in Paul Whiteman's orchestra from 1927 to 1928, among other things. From 1934 to 1935, together with his brother, he led the very successful Dorsey Brother Band, in which successful band leaders such as Glenn Miller and Bob Crosby were later active as musicians. In 1935 Tommy founded his own Big Band, which became one of the most popular and successful orchestras of the Big Band era. Stylistically situated between dance music and jazz, Dorsey featured such well-known jazz musicians of the time as Gene Krupa, Buddy Rich, Charlie Shavers, Bunny Berigan and Buddy DeFranco. Arrangers for Dorsey included Sy Oliver and Paul Weston, singers Jack Leonard, Frank Sinatra, Edythe Wright, Connie Haines and Jo Stafford. One of his greatest hits was I'll Never Smile Again with Sinatra 1940, which he also sang in the musical Las Vegas Nights (1941). Shortly afterwards Matt Dennis delivered the hit Everything Happens to Me. Beside his Big Band he also had a Dixieland Band, Clambake Seven, from 1935. Tommy Dorsey, who mastered his instrument virtuosically, had the nickname *The Sentimental Gentleman of Swing*. The signature tune of his orchestra was I'm Getting Sentimental Over You.

**I'm Getting Sentimental Over You** is a jazz standard by George Bassman, who wrote the music, and Ned Washington, who wrote the lyrics. The song was written by Bassman for the Tommy Dorsey Orchestra and became their signature song over time. Dorsey first played the song in 1932 in a version arranged by Noni Bernardi, the orchestra's saxophonist. The first recording was made in September 1935, with Tommy Dorsey as solo trombonist. A second recording followed in October 1935, whose arrangement was used by the orchestra for subsequent recordings. Dorsey's expert breathing control, especially in the upper registers, and a special phrasing contributed to the gracefulness of the piece. Frank Sinatra sang the piece with the Dorsey Orchestra and also recorded it on the album I remember Tommy after Dorsey's death in 1956. I'm Getting Sentimental Over You became one of the most catchy and preferred songs of the swing era. The song was also included in the Grammy Hall of Fame.



**The Midi editing** proved to be relatively "difficult". The solo sound with trombone is still good - but the fully written bag band improvisation is not easy! After a lot of experimentation, I recorded the improvisation with the Trombone movement of my Wersi-Pegasus. Here there are two playing solutions: a) the very good note readers can of course play the complete set with the right hand b) the less experienced could also use the so-called AOC circuit and only play the monophonic melody, which can be seen in the note image clearly above the chord set, with a tone; the accompanying chord held in the UM will then form the trb. set via AOC! Modulated the original key D major to C major. Version 2 is a 1:1 copy, verse 1 is without improvisation. And this is what the written sentence looks like:



Swing-Fox, T=100

The musical score is arranged in a system with five staves. The top staff is for SAX-Pad, the second for Guitar, the third for Bass, and the bottom two for Drums (HH and BD). The score is divided into two sections: Main 1 (bars 1-8) and Main 2 (bars 9-16). The SAX-Pad part has a triplet of eighth notes in bar 2. The Guitar part has a continuous quarter-note accompaniment. The Bass part has a simple eighth-note pattern. The Drums part includes a bass drum (BD) and hi-hat (HH) patterns, with specific markings for 'HH-op./st.', 'HH-st.', and 'HH-op.'.

*Programming instruction*

Here is a kind of "Minimal-Swing-Fox" to program: actually only drums, bass and guitar! I "composed" the sax pad part for the advanced section in order to "occupy" the adv button. In the Tommy Dorsey original recording the drums are hardly audible - obviously as a consequence of the "joint recording" with one or at most two studio microphones of the recording technique anno 1935! The main rhythm is Main 1 with the continuous quarter guitar and fifth alternating bass, which plays a harmonically fitting transition every 8 bars. This sax phrase also fits as a very quiet accompaniment in the background. The Main2 rhytymus sounds only temporarily as an arrangement accompaniment for the middle section or the piano solo.