

1427. All Of Me

Backgrounds Of S. Radic

All of Me is a USA song with the composition by Gerald Marks (1900-1997) and the text by Seymour Simons (1896-1949), which was written in 1931 for a small revue at the Fisher Theatre in Detroit and developed into an evergreen.

All of Me is a song in the song form ABAC with 32 bars, for which an interpretation in a moderately fast tempo is intended. The melody consists mainly of the chord tones of the harmonies on which the song is based.

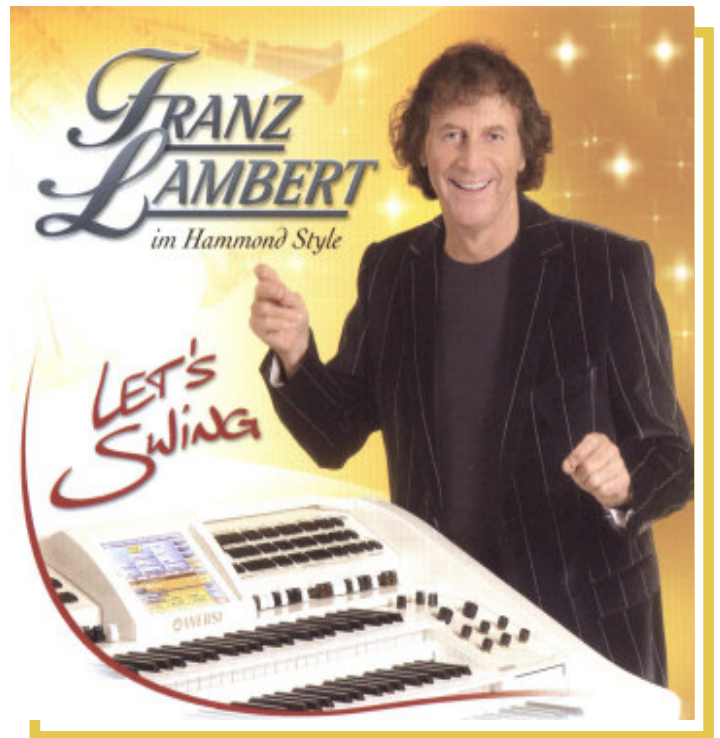
Vaudeville artist Belle Baker (1893-1957) sang the song in the Detroit show. She had lost her husband shortly before; this was a reason for the press to report nationally, so that the song was often played on the radio in her recording. In December 1931 a recording of the orchestra Paul Whiteman with the singer Mildred Bailey followed. In January 1932 this version was at the top of the charts for three weeks. Shortly thereafter, Louis Armstrong's interpretation also took first place.

Further versions that were successful in the American charts were recorded by :

- Ben Selvin and His Orchestra (1932, #19)
- Count Basie and His Orchestra (1943) with singer Lynne Sherman, #14)
- Frank Sinatra (1948, #21)"- Johnnie Ray (1952, #12)

The song was also taken up in the movie *Careless Lady* from 1932. In Germany Eric Borchard and his band recorded the title in 1932 for the short-lived Berlin label Triton, singing the chorus himself.

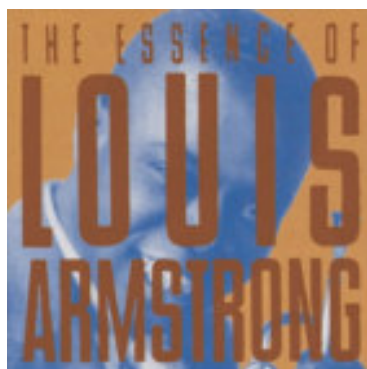
The song became a jazz standard during the Second World War; Benny Carter recorded the piece in 1942 in an impressive arrangement with a beautiful clarinet solo. Other formative versions include Sidney Bechet (1953), Earl Bostic, Savannah Churchill, Duke Ellington, Ella Fitzgerald, Erroll Garner (1949), Lee Konitz (1961), Billie Holiday, Harry James, King Pleasure (1960), Gene Krupa, Red Norvo, Oscar Peterson, Sonny Stitt (1962), Lester Young with Teddy Wilson (1956), Sarah Vaughan (1954) and Caterina Valente and the Duke Ellington Orchestra (The Great Paris Concert, 1963). Further cover versions existed of Chaka Khan (with Freddie Hubbard, Joe Henderson, Chick Corea, 1982), Dean Martin, Willie Nelson, Michael Bubl , Harri Stojka, Bir li Lagr ne, Helga Sven (in the film



Family Heat), *Touching Moods* and a punk rock version of NOFX. In German there are versions of Karel Gott and Georgette Dee. "A typical song of the 'Vaudeville', that diverse music and cabaret culture of the American east coast of the early 20th century, from which so many other songs in the "Sinatra Songbook" have grown and without which the much quoted 'Great American Songbook' would not have become what it is. Entire generations of artists, from Bob Hope, who recently turned 100 years old, to Leonard Bernstein, a genius unjustly reduced to classical music, have emerged from the Vaudeville.

"All Of Me" is one of the most successful 'survivors' of this tradition, and accordingly countless are the versions that all kinds of artists, from Louis Armstrong to Miles Davis, from Ella Fitzgerald to Linda Ronstadt, have produced of this song."

It may come as no surprise that there are a good dozen different versions of Sinatra, too. But they lead from Columbia via radio and film soundtrack into the late 80s - a really very good topic for our MWP purpose. Frank Sinatra first encountered the song in 1944. Axel Stordahl arranged a version for him, which he recorded in July 1944 during a special recording session for the "V(ictory)-Disc"-Program of the American Armed Forces. The V-Disc soon became so popular that in the autumn of the same year, Sinatra also performed the song in his radio show on CBS.



Swing, T=160

The musical score is presented in a multi-staff format. The top two staves are labeled 'Main 1' and 'Main 2'. The instruments are arranged as follows from top to bottom: Organ (treble clef), Guitar (bass clef), Bass (bass clef), Piano (bass clef), Perc. (bass clef), and Drums (bass clef). The Perc. staff includes 'Advanced Bongos (high+low)', 'Ride-Cymb.', and 'HHop+cl.'. The Drums staff includes 'BD', 'MSD', and 'DSD'. The score contains various rhythmic notations, including triplets and specific drum patterns.

Programming instrustion

The swing is a flowing, "swinging" rhythm that is used especially in jazz. This rhythm, which is triolic in nature, is one of the most essential elements of most genres of jazz. Swing refers to a style that has its roots in the 1920s to 1930s in the USA. A new musical style emerged from previous styles, such as Dixieland and Chicago Jazz, which ultimately derived its great popularity from its danceability and full sound. In the so-called "Swingära", the spread of swing is inextricably linked with the emergence of the big band, often referred to as a jazz orchestra, which suggests the size of the cast. Until then, music formations of the size from trios to octets were the rule, but now the big band represented an absolute novelty. Their size led to changes in the way they played music, with the basic formula being the exact, more tärner accompaniment of the rhythm section opposite the "freely swinging" soloists and complementing each other. This can be heard very clearly in the upcoming "Swing" by Franz Lambert: He "accelerates" and "slows down" his solo playing independently of the very precise accompaniment, whereby in Main1 a "Swing-Fox" plays with Quint-W-Bass and only in Main2 the "real", driving swing is created by the Walkingbass-Bidlung and the continuous quarter guitar - however only with piano and organ fill-in's. Especially good is the use of the bongos, which represent the whole early African origin. The combined lookup with MSD (Marsch-Snare) and DSD (Disco-Snare) only sounds in the Main2. The Bongos should be switched as Advanced.