

Phrasing conversationally is one of the things that makes our singing relevant and touching to the audience. It's the essence of being a storyteller. Here's a track that uses a rubato into and then presents the songs in an unhurried and very personal way. While you're listening think about all the layers of emotions the singer is providing. First he thinks about one thing, then another, in the same way that we do when we're having a conversation with someone.

Ernie Andrews: You Call It Madness
(Con Conrad, Gladys Dubois, Russ Colombo, Paul Gregory)
from the CD "No Regrets"

Rubato intro: Ernie and piano

At first a slight suggestion (*This is definitely a question. Note the upswing on the last note*)
That grew to haunt my mind (*Notice how he accents the word haunt*)
T' was that eternal question,
True love is hard to find. (*This is a declarative statement.*
(*Notice where he pauses and how he pushes ahead. No dragging here. Everything is in sentences that encompass a thought.*)

And then one day I found you (*slows down the pace of his singing*)
My love I had to share
I build my dreams around you (*softens his voice, we know this is important to him*)
Somehow you made me care.

First A

Time introduced with the words: I can't forget

(*Ernie does the first 2 words as 1/4 notes but the word "for-get" is 2 1/8 notes. The "get" is sung accurately on the 2nd 1/8 note. Pretty cool.*)

The night I met you,
That's all I'm thinking of. (*Mostly short words until 'of'*)
And now you call it madness,
But I call it love.

(*Oh Boy, he really lays back on this with his vocal tone and his phrasing. He sings short phrases that are all connected with lots of space in between. Notice how relaxed the players are with all that space for fills. There are 3 musicians sharing the space.*)

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Second A

You made a promise to be faithful (*Starts the line forcefully, then so gentle on 'faithful' you know right then he was "let down." Oww, Ernie.*)

By all the stars above.

And now you call it madness,

But I call it love.

(Alternating so many emotions in this delivery here until he ends with the world love. See if you can hear and identify how many emotions he goes through, not all at once, but sequentially.)

Bridge

My heart is beating,

It keeps repeating for you constantly.

You're all I'm needing

And so I'm pleading,

Please come back to me.

(This is all back phrased. It's like he's holding back. The bass player is playing in "2." Notice at the beginning of the bridge the guitar player plays all these fiery fills but Ernie just keeps behind the beat until he gets to the final line. 'Please come back to me' he lets 3 beats of the phrase go by and begins "Please" on beat 4. He is wrapping it up succinctly.)

You made a plaything out of romance,

What do you know of love? (*Back to his incriminating tone...how does he do it?*)

That's why you call it madness,

But I still call it love.

3 solos

Listen to how each soloist creates variety and different emotional landscapes. Since the instrumentalist doesn't have words to convey what musical devices do they use to express their intentions?

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Repeat Bridge

(Bass player is still playing in "4" giving the section new energy)

My heart is beating,

It keeps repeating for you constantly.

You're all I'm needing *(chorus 1 he back phrased these lines. This time he's is on the 2)*

And so I'm pleading, *(He seems to be rushing ahead here)*

Please come back to me. *(He pushes all words in this phrase)*

Last A

You made a plaything out of romance, *(swingin' it)*

Tell me what do you know of love?

That's why, you call it madness,

But I still call it love. *(Takes this tag phrase up in pitch)*

Tag: You call it madness *(Voice is so soft almost disappearing)*

But I still call.....it love. *(He pauses after the word call...we know what's coming but he makes us wait. He uses an interesting and very elongated vowel on the word LOVE. Not just love, but LUH-OVE.)*