

# Vocal Jazz 101: Teaching Jazz Style to Singers

## Resources

Zegree, Stephen (2002). *The Complete Guide to Teaching Vocal Jazz*. Ohio: Heritage Music Press.

Spradling, Diana R. (2007). *Jazz Singing: Developing Artistry and Authenticity*. Edmonds, Washington: Sound Music Publications.

Weir, Michele. (2001). *Vocal Improvisation*. Los Angeles: Advance Music.

*The Real Vocal Book*. (second edition). Milwaukee, WI: Hal Leonard Corporation.

Sound Music Publications, [www.smpjazz.com](http://www.smpjazz.com)

*Complete listing of SATB, SAB, SSA, TTB music with ordering information & samples. All difficulty levels and a description to help with programming.*

Norm Wallen Arrangements – Ellensburg, Washington

Peerless Nerd Publishing [Norm.wallen@gmail.com](mailto:Norm.wallen@gmail.com)

*Transcribed arrangements: SATB, SAB, SSAA etc. Order information & samples- All music is fully written out (including instrumental parts).*

Kirk Marcy – Edmonds Community College (Lynnwood, WA) director of

“Soundsation” – CD’s Available and some music available

Email: [kmarcy@email.edcc.edu](mailto:kmarcy@email.edcc.edu)

Dave Cazier – Columbia Basin Community College, Pasco, Washington

“Freeform” – CD’s and Ensemble Music Available

[www.caztunes.com](http://www.caztunes.com)

[www.jazzbooks.com](http://www.jazzbooks.com) Jamey Abersold Play-along rhythm section recordings and method books & videos

Rhythm Section Software: Band in the Box [www.pgmusic.com](http://www.pgmusic.com)

*Quickly input chords for professional sounding playback and printable parts*

App -- Ireal pro <https://irealpro.com/>

*A rhythm section on your phone! Printable parts piano, guitar tabs...*

Youtube Performances

Suggested Composers for beginning groups:

Ken Kraintz

Kirby Shaw

## **Style Lesson #1**

*(Always start with a classical choral warm up)*

1. Starter on the board: Rhythm only --What tune is this?
2. What element of music determines style?
3. Listening example/singers who cross over (Youtube)
4. Today we're going to learn a song together. Doxy is a tune by Sonny Rollins and I picked it out of a fake book. The form is AABA written over the chord progression of another jazz song called JaDa. The composer was in England doing a tour and he named this tune after a sandwich spread called Doxy (mayonnaise etc.).

### **Rhythm**

Students analyze the rhythm paying special attention to m. 10-12.

### **Syllables**

Du is a closed vowel on the beat; Ba is an open vowel on the syncopated part of the beat –

We discuss consistency – syllables match the same melodic phrase—we don't keep creating new syllables as we go. There is “meaning” behind the nonsense syllables. We practice the rhythm together with the syllables as a class being careful to swing and accent (snap the upbeats) the syncopated beats. I ask the students to internalize the beat. I ask them to slap their legs, stand & stamp, swing arms etc. in order to help them feel the syncopation...in rehearsal.

### **Melody**

Students analyze the melody line with careful attention to accidentals

### **Piano**

The students sing the **melody on neutral syllable** [nja or mai] so the melody is light and in the mask –in one & two bar blocks.

I point out the tricky melodic changes at m. 8.

Slowly we put the syllables with the melody & rhythm.

**Discussion of Form:** (discovery method) 16 bar song

Look for similarities/repeats and differences in the melody/chords

AA – two 4-bar phrases 8 bars

B – 4 bar phrase – different chords & melody

A – 4 bar phrase

**Let's do it! (circle?)**

Class sings the melody with syllables with Piano

Class sings the melody with Rhythm Section with good style

Dynamics & phrase shaping – 1<sup>st</sup>, highest, last --bridge contrasting loud

Pianist plays the melody while the rhythm section plays chords

**Singers learn TAG and final CHORD**

Pianist changes to chords and singers are on their own.

**Act it Out**

Have students exchange measures (2X2 or 4X4) using “act it out” as if there were words – Question/Answer– a conversation – animate!

Face each other in two's or three's -- ham it up & have fun

Guide class by calling out switch

**Improvisation:**

Here's a different approach to learning how to improvise:

Take the pieces of Doxy and start your “library”

Phrase the scat into 4 bars each with:

Statement, Repeat, Contrast & Wrap up-- AABA

Discuss terms & application: sequence, augmentation, diminution

**Final Performance**

Form of the Entire tune – Intro, Head, Improv., Head, Tag

While someone is scatting, everyone else needs to be...

QUESTIONS?

Rhythm Section: Rhythmic precision, dynamics that mirror the group

Rehearse them with group

Unconventional Conducting! Reminders, entrances, cut offs as needed.

## **A Cappella Jazz Ballad**

### **Style – defined with harmony and rubato interpretation**

Goodbye Love by Ken Kraintz: found on website:

<http://www.scottmusic.com/Publications/141-SATB-Goodby%20Love/141-Print%20Sample.pdf>

A slow tune doesn't use rhythmic swing but does have Jazz Harmony and limitless options for phrasing.

### **Beginning**

Marked *pp* – the chord should be marked “*f*” with a gliss up to the next note – then open to the chord. Implode the *d* (good)—  
Crescendo through the *Bye* ---  
Completely Rubato – light diphthong on the release.  
Intonation on the unison – breath accents on the “lonely word” *cresc.*  
No breath – in the night – light aspirated *t* – release together.

Repeat second phrase with the same approach.

Thin & Fat dynamics – unisons to chords  
phrase shaping first, highest, last – more sound  
Jazz Band techniques -slurs  
Breath Accents esp. on triplets

Rubato must make lyrical sense – not necessarily rhythmic sense  
Breaths must make lyrical sense –

Questions?