# *Vocal Jazz – Resources*

***Indiana Choral Directors Association***

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**What is Vocal Jazz?** Is it a choral ensemble? Is it a jazz ensemble?

Vocal jazz ensembles should be founded in traditional choral singing.

| | | | |
|---|---|---|---|
| Vocal production | Vocal Technique | Intonation | Diction |
| Balance | Blend | Tone Quality | |

Vocal jazz ensembles should be founded in traditional jazz styles.

| | |
|---|---|
| Jazz harmonies | Style |
| Literature | Improvisation |

Vocal jazz has its roots in instrumental jazz

Big Band – feature singer

Scat Singing – Louis Armstrong, imitating instrumental sounds

***Vocal jazz is a combination of <u>instrumental</u>, <u>choral</u> and <u>jazz</u> traditions***

**History of Vocal Jazz:** Waldo King and John Moawad are credited with directing the first school vocal jazz choirs in Seattle-area schools. The second generation of vocal jazz educators included Kirby Shaw, Frank DiMeiro, Ken Kranitz, and Phil Mattson. These founders and next generation of vocal jazz educators taught many other wonderful jazz educators: Dave Barduhn, Michele Weir, Kirk Marcy, Jack Kunz and others.

**Why Include Jazz in a Choral Program?**

<u>Historical Significance</u>: Jazz is a true American art form; One of the most distinctive American contributions to world of music Jazz reflects the eclectic culture of America

<u>Positive Effects of Jazz:</u> High student enrollment in jazz ensembles, Musical concepts can be taught through jazz Improvisation and creativity, Jazz harmony and aural skills, Jazz and rhythmic skills

**How? Where do I start?**

- Listen, listen, listen to vocal jazz ensembles, jazz singers, and all types of instrumental jazz to get the harmonies, styles, and feel in your ear (see listening list; pp. 4- 5).

  - The Hi-Lo's
  - Lambert, Hendricks & Ross
  - The Swingle Singers
  - The Singers Unlimited
  - The Manhattan Transfer
  - Take 6
  - New York Voices
  - The Real Group
  - Groove for Thought
  - Accent
  - Saje
  - Jacob Collier
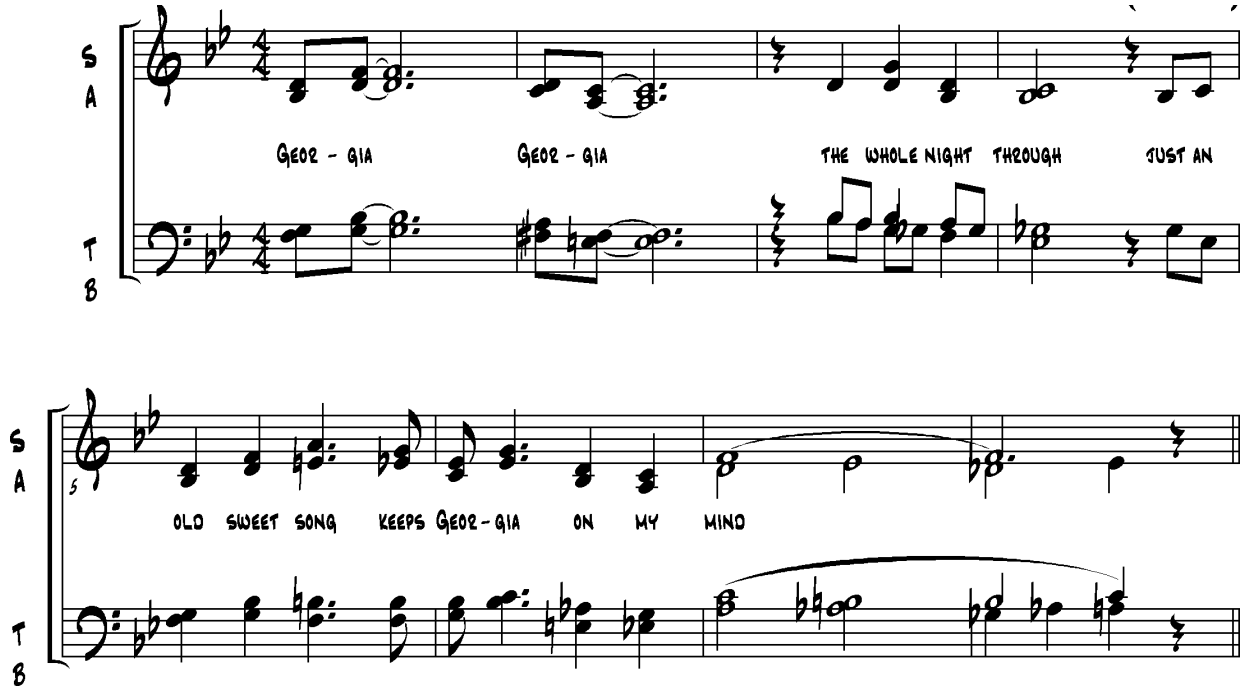
  *You Must Have Been A Beautiful Baby*
  *Cottontail*
  *Little Organ Fugue, BWV 578*
  *Indian Summer*
  *Four Brothers*
  *Gold Mine*
  *On a Clear Day*
  *It Don't Mean a Thing*
  *My Favorite Things*
  *With A Little Help From My Friends*
  *Wee Small Hours, A Case of You*
  *Moon River*

- Begin with a simple ballad that introduces jazz harmony to your choral ensemble.
  - I'll Be Seeing You, arr. Phil Mattson (Hal Leonard)
  - Isn't It Romantic, arr. Steve Zegree (Hal Leonard)
  - In The Wee Small Hours Of The Morning, arr. Paris Rutherford (Hal Leonard)
  - Georgia on My Mind, arr. Kirby Shaw (Hal Leonard)

**Jazz Harmony** (see chart on page 5)

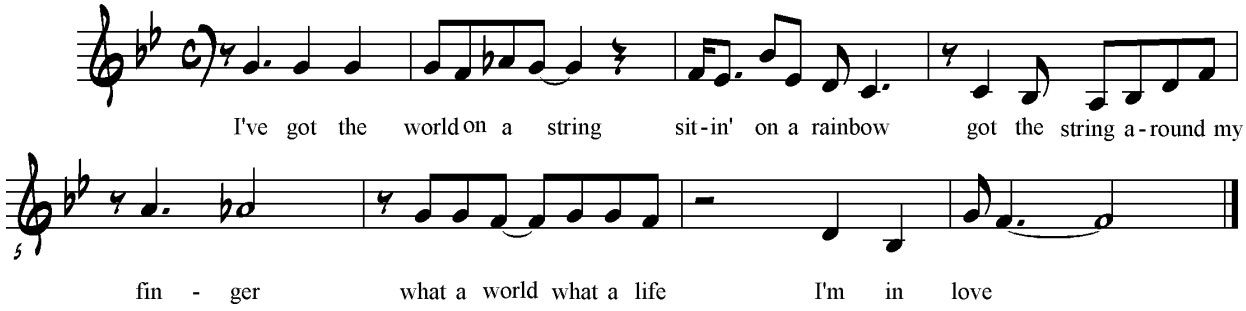
- Major chords, minor chords, dominant chords, diminished seventh chord
- Extensions (9, b9, #9, 11, #11, 13, b13)
- Harmonic Exercises - Phil Mattson (page 6)

- Balancing Chords – *Georgia On My Mind*, arr. Gene Puerling, SATB (Hal Leonard)
  Closed voicing, 7th in bass voice
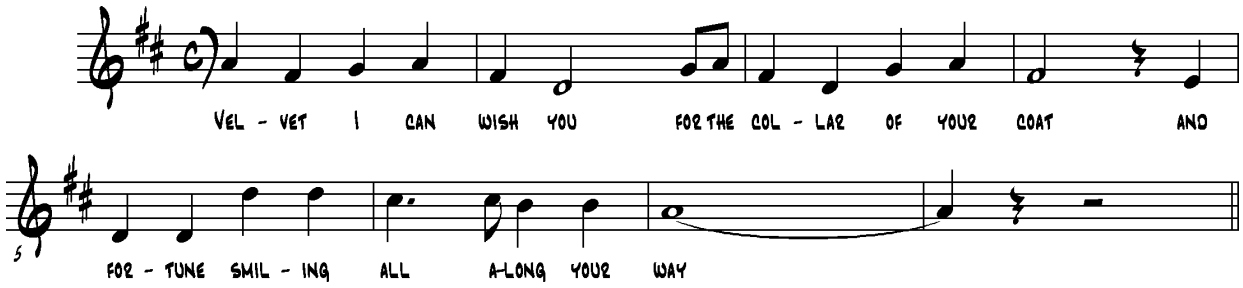



**Style**
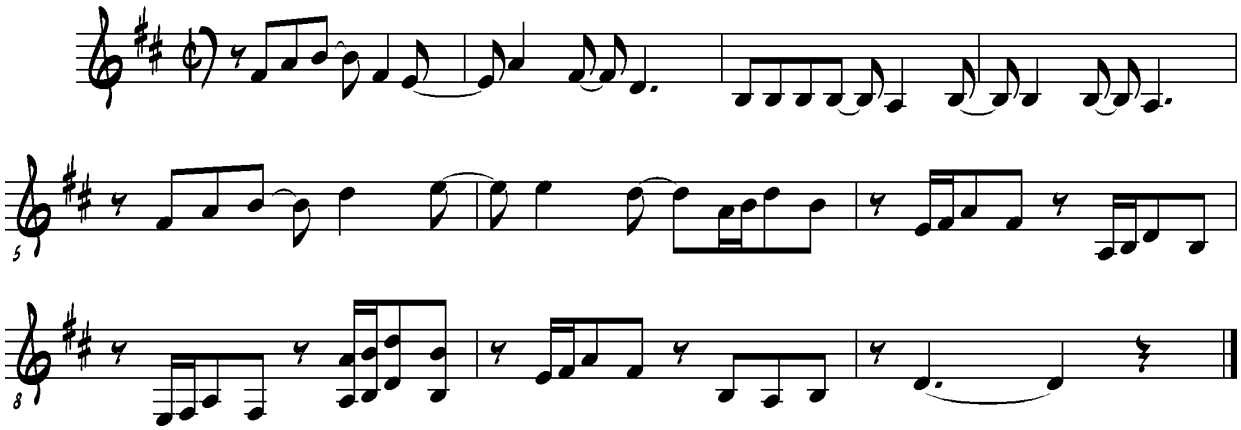
- Swing - *I've Got The World On A String*
  arr. Michele Weir; SSAA, SATB; UNC Jazz Press
  - strong beats 2 & 4
  - tied triplets
  - accents – subtlety is the key
  - each note receives length and weight to create a laid-back feel



- Ballad - *More I Cannot Wish You*, arr. Phil Mattson; SATB; Hal Leonard
  - Rubato = robbed
  - Text driven
  - Creation of tension and release through tempo, dynamics, phrasing




- Latin – *James*, arr. Michele Weir; SATB, UNC Jazz Press
  - Straight eighth notes
  - Laid-back feel to keep from rushing



**Rhythm Section**

- Piano provides harmonic support. Many parts are written out so can complement vocal parts
- Bass provides harmonic and rhythmic support. Often times plays the root of the chord (bass voices often times sing the 7th of the chord)
- Drums provide rhythmic support
- Other Instruments may be added – saxophone, brass, accessory percussion, etc.

**Sound Reinforcement**

- Microphones only **amplify** the sound being produced by the singers
- Group vs. individual microphones
- Mansfieldians sing with one on a mic because:
  - all parts can be heard equally, which is essential when singing thick harmonic texture;
  - we can balance chords as needed, important notes can be brought out without much effort – suspensions, moving notes, low bass notes;
  - it becomes each singer's individual responsibility to listen and adjust as needed, which is great ear training; and
  - the balance of voices and instruments is much easier with one on a mic; with both rhythm section and/or jazz ensemble.
  - the amplified sound produces energy and excitement from a small ensemble

*** Find someone who **really** knows sound reinforcement to help you decide what to purchase. Try microphones, monitors and complete sound systems out before you buy. If you know what you are looking for, try www.musiciansfriend.com. They carry a plethora of sound equipment at excellent prices.

## GOOD LISTENING

### FEMALE VOCALISTS

KARRIN ALLYSON
LENY ANDRADE
DEE DEE BRIDGEWATER
BETTY CARTER
EVA CASSIDY
ROSEMARY CLOONEY
NATALIE COLE
BLOSSOM DEARIE
MADELINE EASTMAN
ELLA FITZGERALD
NNENNA FREELON
ASTRUD GILBERTO
BILLIE HOLIDAY
SHIRLEY HORN
ETTA JONES
NORAH JONES
SAMARA JOY
NANCY KING
DIANA KRALL
CLEO LAINE
PEGGY LEE
ABBEY LINCOLN
CARMEN MCRAE
JANE MONHEIT
ANITA O'DAY
DIANNE REEVES
DIANE SCHUUR
JANIS SIEGEL
NINA SIMONE
SARAH VAUGHAN
DINAH WASHINGTON
CASSANDRA WILSON
NANCY WILSON

### MALE VOCALISTS

MOSE ALLISON
LOUIS ARMSTRONG
CHET BAKER
TONY BENNETT
GEORGE BENSON
ANDY BEY
OSCAR BROWN JR.
CAB CALLOWAY
RAY CHARLES
FREDDY COLE
NAT KING COLE
HARRY CONNICK JR.
BOB DOROUGH
BILLYECKSTINE
KURT ELLING
GIACOMO GATES
JOAO GILBERTO
MILES GRIFFITH
JOHNNY HARTMAN
JON HENDRICKS
AL HIBBLER
AL JARREAU
EDDIE JEFFERSON
KEVIN MAHOGANY
BOBBY MCFERRIN
MARK MURPHY
JACKIE PARIS
GREGORY PORTER
KENNY RANKIN
JIMMY RUSHING
JIMMY SCOTT
FRANK SINATRA
CURTIS STIGERS
LEON THOMAS
MEL TORME
JOE WILLIAMS

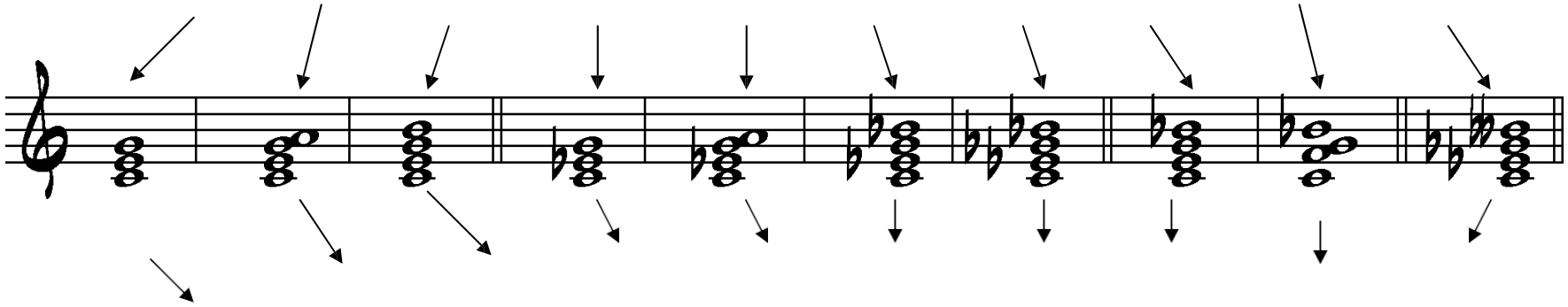
### JAZZ INSTRUMENTALISTS

Louis Armstrong
Bill Evans
Thelonius Monk
Cannonball Adderly
Keith Jarrett
Miles Davis
Oscar Peterson
Clifford Brown
Dexter Gordon
Count Basie
Charlie Parker
Dizzy Gillespie
John Coltrane
JJ Johnson
Duke Ellington

# CHORD TYPES AND EXTENSIONS
# COMMONLY FOUND IN VOCAL AND INSTRUMENTAL JAZZ ARRANGEMENTS

Michele Weir

| Chord Type | Major Chords | | | Minor chords | | | | Dominant Chords | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | Major Triad | Major Sixth | Major Seventh | Minor Triad | Minor Sixth | Minor Seventh | Minor Seventh Flat Five | Dominant Seventh | Suspended Chord | Diminshed Seventh Chord |
| Chord Symbol | C | C6 | Cmaj7 | C- | C-6 | C-7 | C-7b5 | C7 | C7sus | C 7 |

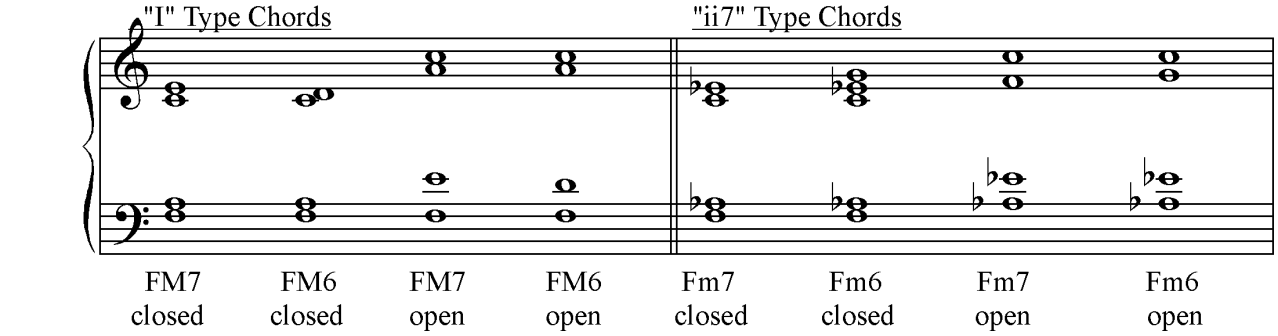


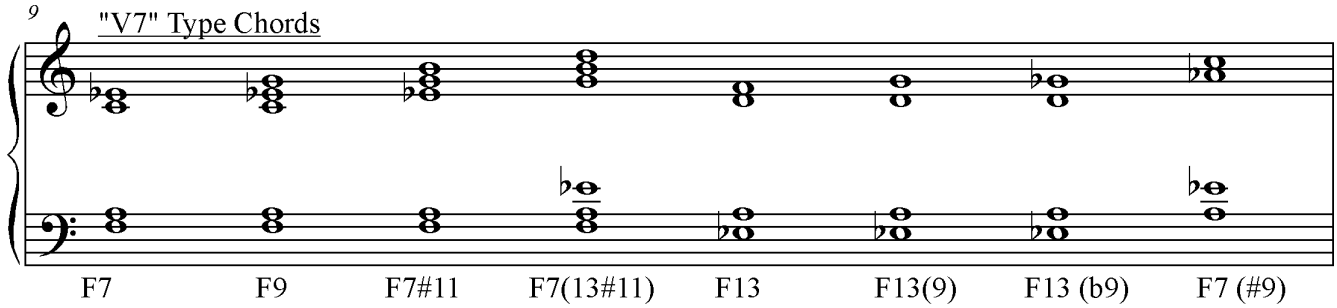
| Commonly Used Extensions* | 9 | 9,#11 | 9,#11,13 | 9,11 | 9, 11 | 9, 11, (13) | 9,11 | 9,b9,#9 #11, 13, b13 | 9, 13, b9 | Any note a whole step above any chord tone |
|---|---|---|---|---|---|---|---|---|---|---|

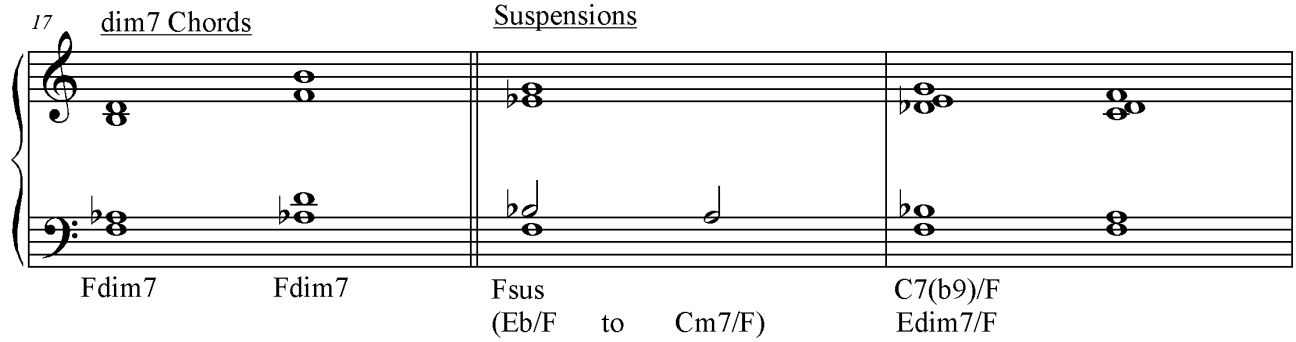
# Exercises for Increasing Harmonic Hearing/Singing Skills

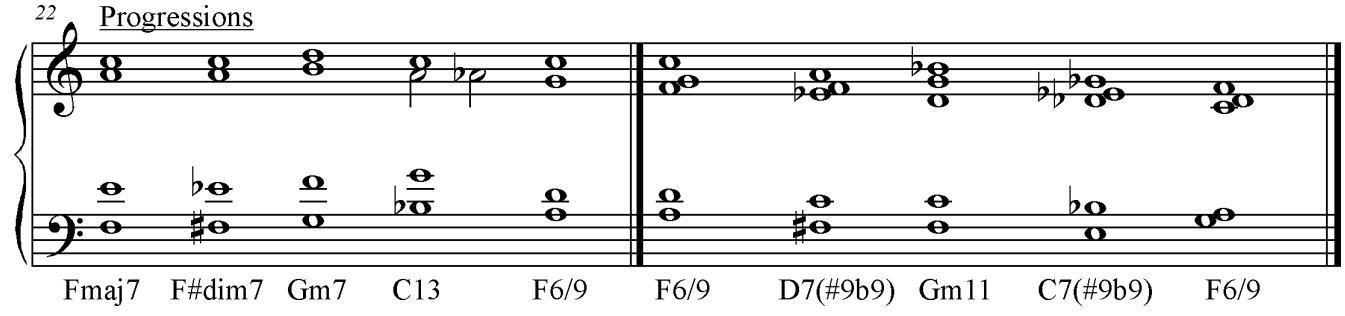
Phil Mattson

IDEAS FOR USE
1. Use numbers, sing scales
2. Arpeggiate chords
3. Find chord members from a given root
4. Move up or down by half or whole step
5. Sing chords in inversion
6. Bass singers get comfortable singing 3rds and 7ths



# *VOCAL JAZZ RESOURCES*

## ***Vocal Jazz Composers/Arrangers***

Gene Puerling
Phil Mattson*
Ward Swingle
Michele Weir*
Steve Zegree
Darmon Meader
Peter Eldridge
Anders Edenroth
Paris Rutherford
Larry Lapin
Kirby Shaw
Jennifer Barnes*
Kerry Marsh*
Jeremy Fox*
Greg Jasperse
Rosana Eckert*
Matt Falker
David Scott
Kelly Kunz
Kirk Marcy
Dave Bardhun

## ***Vocal Jazz Publishers***

**UNC Jazz Press**
www.uncjazzpress.com
Arrangements for women's, men's, mixed, and various instrument accompaniments. All arrangements are graded level I to level V for difficulty, and many include sound clips. (UNC Jazz Press carries the complete Ward Swingle Catalog of arrangements)

**Anchor Music Publications**
http://www.anchormusic.com
Arrangements are graded level I to level V for difficulty. Most include music score video.

*ARRANGERS that publish their own arrangements:

Michele Weir: michmusic.com
Kerry Marsh: kerrymarsh.com
Jennifer Barnes: jenniferbarnesmusic.com
Jeremy Fox: jeremyfox.net
Rosana Eckert: rosanaeckert.com
Tim Brent: timbrent.com
Phil Mattson: philmattson.com

## ***Vocal Jazz Ensembles (GOOD Listening!)***

The Hi-Lo's
The Four Freshman
Lambert, Hendricks and Ross
Mel Torme and the Mel-Tones
Singers Unlimited
Swingle Singers
Manhattan Transfer
Phil Mattson and the p.m. singers
Take 6
The Real Group
New York Voices
Accent
Saje
Boswell Sisters
Vocalogy
The Mills Brothers
The Modernaires
M-Pact
Groove for Thought

## ***Vocal Jazz Resources***

The Complete Guide To Teaching Vocal Jazz; by Stephen Zegree; Heritage Music Press; ISBN 0-89328-153-0

Vocal Jazz: The Art & Technique; Phil Mattson; DVD.

The Vocal Jazz Ensemble: by Paris Rutherford; Hal Leonard Publications; ISBN 1-42345-505-3

Vocal Improvisation; by Michele Weir; Advantage Music (Germany)

Scat! Vocal Improvisation Techniques; and Blues Scatitudes; by Bob Stoloff; Gerard & Sarzin Publishing Co

Anchormusic.com: The site includes lists of Vocal Jazz Festivals; and Vocal Jazz Academy – information on workshops for educators and students – sites around the country

www.singers.com: Recordings, bios of vocal jazz ensembles, music, other resources

**Listening**

1. You Must Have Been a Beautiful Baby – Hi-Lo's. https://www.youtube.com/watch?v=SuOpXHLKjss
2. Cottontail – Lambert, Hendricks and Ross. https://www.youtube.com/watch?v=r55laPFEY0k
3. Little Organ Fugue, BWV 578 – Swingle Singers. https://www.youtube.com/watch?v=OWiIdGWqyc8
4. Indian Summer – Singers Unlimited. https://www.youtube.com/watch?v=7hxNrn_Zel4
5. Gold Mine – Take 6. https://www.youtube.com/watch?v=1ZBCu8kIxck
6. Four Brothers – Manhattan Transfer. https://www.youtube.com/watch?v=GK9ad5MOeeo
7. On A Clear Day – New York Voices. https://www.youtube.com/watch?v=Wx019uotfsA
8. It Don't Mean a Thing – The Real Group. https://www.youtube.com/watch?v=L4gWL_irv4s
9. My Favorite Things – Groove for Thought. https://www.youtube.com/watch?v=dOGROGnuJcU
10. With a Little Help From My Friends – Accent. https://www.youtube.com/watch?v=5sLnqDKJ2v0
11. Wee Small Hours – Saje. https://www.youtube.com/watch?v=6rY59w4sJbA
    a. A Case of You – Saje. https://www.youtube.com/watch?v=obzP9Or5urs
12. Moon River – Jacob Collier. https://www.youtube.com/watch?v=VPLCk-FTVvw

**Resources**

1. UNC Jazz Press – www.uncjazzpress.com
2. Anchor Music Publications – www.anchormusic.com
3. Michele Weir – www.michmusic.com
4. Kerry Marsh – www.kerrymarsh.com
5. Jennifer Barnes – www.jenniferbarnesmusic.com
6. Phil Mattson – www.philmattson.com
7. Jeremy Fox – www.jeremnfox.net
8. Rosana Eckert: www.rosanaeckert.com
9. Tim Brent – www.timbrent.com
10. www.singers.com

**Facebook Groups**

1. Vocal Jazz Educators
2. ACDA National Repertoire & Resources
3. Jazz Vocal Group Appreciation

Sample Charts:

1. Georgia on My Mind, Hoagy Carmichael, arr. Kirby Shaw.
   https://www.jwpepper.com/Georgia-on-My-Mind/1431022.item
   Slow swing, unison, 2-part and 4-part with solo opportunities, with rhythm section
2. Old Devil Moon, Burton Lane & Yip Harburg. https://www.jwpepper.com/Old-Devil-Moon/3289022.item
   Latin and swing alternating, group scat section, with rhythm section or big band arrangement is available
3. I'll Be Seeing You, Sammy Fain, Irving Kahal, arr. Phil Mattson.
   https://www.jwpepper.com/I%27ll-Be-Seeing-You/1547694.item
   Beautiful a capella setting of a wonderful lyric. Some unison, 2-part and 4-part (a couple of 5-part chords). Can be sung by large choir or small vocal ensemble