Audio Track Listing

1. Look for the Silver Lining (key of B♭)

2. Look for the Silver Lining (key of D♭)

3. Indian Summer (key of E♭)

4. Indian Summer (key of G)

5. The Love Nest (key of C)

6. The Love Nest (key of E♭)

7. After You've Gone (key of F)

8. After You've Gone (key of A♭)

9. My Honey's Lovin' Arms (key of E♭)

10. My Honey's Lovin' Arms (key of G)

11. Emotional Mood

12. Stylistic Tools

13. Melodic Variation

14. Phrasing; back/forward phrasing and phrasing over the bar line

15. Phrasing; space

16. Phrasing; rubato

17. Swing; laying back

18. Swing; rhythmic choices

19. Swing; preach singing

20. Swing; drums and voice counting beats of measure

21. Turnaround Intros (major keys)

22. Turnaround Intros (minor keys)

23. Vamp Intros (major keys)

24. Vamp Intros (minor keys)

25. Pedal Tone Intros (major keys)

26. Pedal Tone Intros (minor keys)

27. Miscellaneous Intros (major keys)

28. Miscellaneous Intros (minor keys)

29. Tag Endings; 2 and 3 time tags

30. Vamp Endings

31. Endings for Ballads

32. Chart 1: Route 66

33. Chart 2: Summertime

34. Chart 3: Fly Me to the Moon

35. Chart 4: God Bless the Child

36. Chart 5: One Note Samba

37. Arrangement 1: The Love Nest

38. Arrangement 2: The Love Nest

39. Count offs

Contents

About the Author

A faculty member at the University of California, Los Angeles (UCLA) since 1996, Michele Weir is a former member of the Grammy-nominated vocal group, "Phil Mattson and the PM Singers." Michele's vocal arrangements have been performed by groups including New York Voices, Beachfront Property, M-Pact, Chanticleer, and Voice Trek, and her orchestral arrangements have been performed by regional orchestras such as the Buffalo, Cincinnati and Pacific Symphonies. Michele has worked extensively as a pianist, including touring with singer Bobby Vinton.

Her compositions have been featured on the Shari Lewis TV show, "The Charlie Horse Music Pizza," and her educational vocal group arrangements are published with Hal Leonard, Heritage Jazz Press, Lindalamama, MichMusic, and U.N.C. Jazz Press among others.

An internationally respected jazz clinician, her recent presentations include the World Choral Symposium, the American Choral Directors Association and the International Association for Jazz Education conferences. Michele served as music supervisor for the foreign language versions of the Dreamworks film, "Prince of Egypt" in Mexico, Greece, Portugal, Denmark, Thailand and Japan. Her "Vocal Improvisation" educational book/audio is widely available and her audio release with guitarist, Bruce Forman is titled, "The Sound of Music."

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Acknowledgments
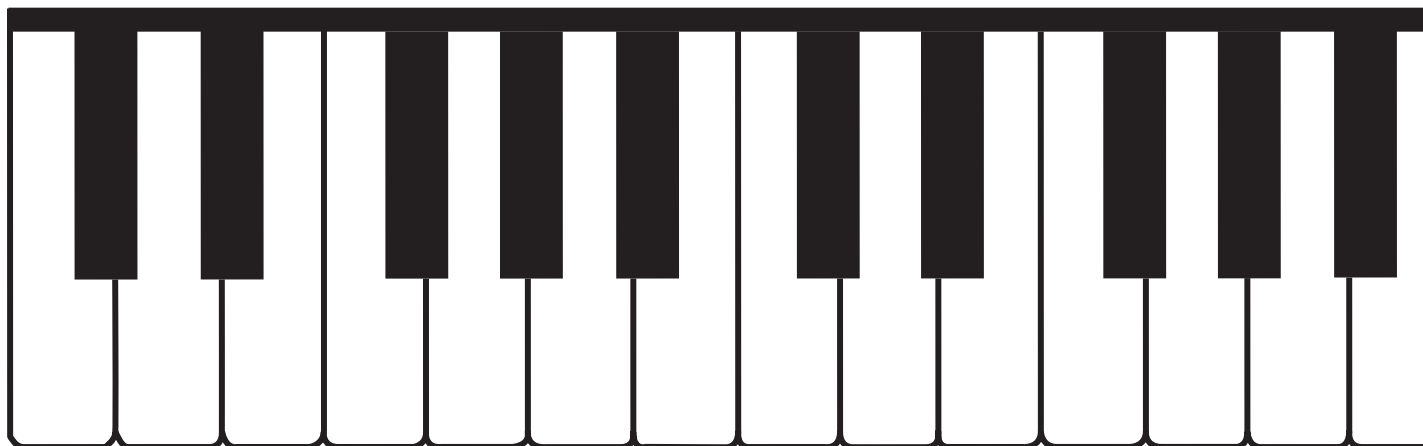
How to Use This Book

This book can be used by reading it cover to cover, or by skipping around to the chapters that are most pertinent for you at any given time. The recording is provided both to demonstrate various musical concepts and to allow you to practice singing specific exercises which are provided at the conclusion of most chapters. *Whether you do the suggested exercises or not depends on your experience level and personal preference.*

There are five songs in Chapter 1 which will be used throughout the book in conjunction with certain exercises: "Look for the Silver Lining," "Indian Summer," "The Love Nest," "After You've Gone,"   and "My Honey's Lovin' Arms." I recommend that you begin your use of this book by familiarizing yourself with these songs; the audio provides demonstration and accompaniment tracks for their practice.

It is assumed that you already have knowledge of note names, intervals, scales, triads and other basic musical information such as fermatas, ritards, and so on. Appendix I contains a summary of basic musical information for your reference as needed. Also, on the bottom of this page there is a representation of a piano keyboard. *You are encouraged to use this as a tool in the event you don't have access to a real piano.*

Having at least some knowledge of jazz chords and progressions is ideal, although it's not necessary. Appendix II contains a catalog of jazz chord types, for your reference.   Appendix III is devoted to recommendations of specific publications which would be useful sources for reference or further study. And finally, if at any time you're in doubt about the meaning of a certain word or phrase, refer to the index to find its definition.

Do Yourself a Favor:
Learn Basic Jazz Piano!

Taking the time to learn to play a little bit of jazz piano is something you will never regret! The vast majority of professional jazz musicians have at least basic jazz piano skills.   Knowing your way around the piano is truly an asset: it allows you to help yourself

learn tunes, transpose, check chord changes for accuracy, devise intros and endings, practice scat singing, and so on. Learning to play simple jazz chords with nice voicings is not difficult!   Refer to Appendix III for suggested publications relating to jazz piano.
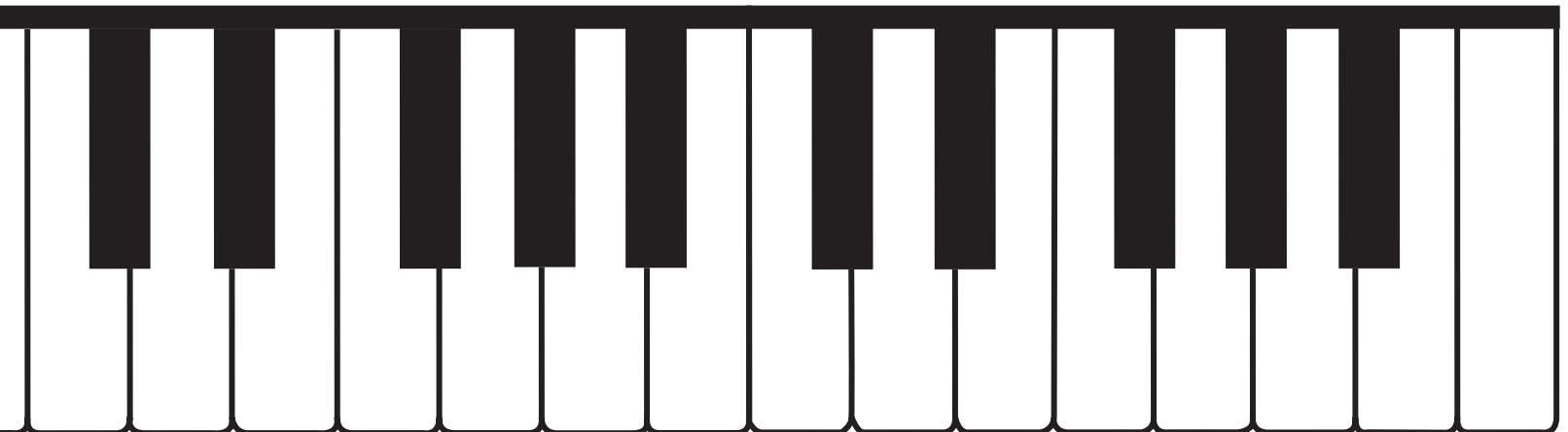
The Power of Space

Phrasing in a creative way naturally lends itself to making creative use of space. Jazz singers often use the blank spaces between phrases as a part of their arsenal of expressive tools; space can have a powerful effect. For example, the intensity of a slightly prolonged blank space after a phrase will create a sense of anticipation, giving much more meaningful importance to the phrase coming after it. Think of open spaces as "pregnant pauses" rather than empty voids in the music. Nancy Wilson and Shirley Horn are both masters of the powerful use of space.

Listen

Track 15

> **TIP**
> Don't let too much time go by in a song without some element of surprise. The surprise can be in the phrasing, note alterations, dynamics, style, or any number of things. Work for a balance between predictability and surprise.

Breathing Matters

The breath taken before the start of any given phrase should reflect the mood of that phrase. In other words, the flavor of a phrase begins with the character of the breath attached to it. A long and relaxed phrase should be preceded by an easy, relaxed breath, and so on. Any mismatch between the character of the breath and the phrase it's attached to may distract the listener and break the mood.

Ideally, taking breaths that match the spirit of their corresponding phrases will happen naturally, though I find that for some singers, it does not. For this reason, using a recorder during practice is highly recommended. Avoid the tendency to end each phrase with an immediate in-take of breath going into the next phrase; the listener needs occasional moments of silence to "rest" and "digest."

> **TIP**
> Take your breaths in any of the same places you would take them when reciting an artful poem.   Rule of thumb: if the breath sounds awkward when speaking, it will sound awkward when singing.

Rubato

Rubato simply means, no tempo. (You can't dance to it!) Usually there is only a single accompaniment instrument in rubato: piano or guitar. An entire song can be performed rubato, but it is most often used for either the verse of a song (see *Song Form*, Chapter 8), or the first eight or 16 bars of a tune, before going into tempo.

Rubato is very elastic by nature, with the accompanist speeding up and slowing down to mirror the singer's speech-like style of singing. Think of rubato like *talking on pitch*, with periodic held notes. When the verse of a jazz standard is sung rubato, it's analogous to the recitative in an aria: a speech-like introduction which sets up the story line of the main body of the song.

Then there's the question of who leads during a rubato passage, the *singer* or the *accompanist*? This is a difficult question to answer because in a jazz setting, the two musicians are *interactive*; listening to each other, breathing with each other, making spontaneous pacing and dynamic changes together, and so on. Though the singer must be in more of a leadership role because he or she is the one carrying the melody, it should generally be thought of as an interactive process: a team effort.

Listen

Track 16

> **TIP**
> The term *phrasing* is also used to describe the manner in which the text is delivered, in terms of the conversational quality and use of word stress.

The Mastery

chapter **8** Preparing to Sing a New Tune

Choose a Song

It should not be difficult to find a tune you like and are inspired to sing; there are numerous great tunes available through recordings or *fake books*. (A *fake book* is a compilation of tunes notated with melody and chord symbols only.) Many songs that are not normally considered *jazz standards*, such as pop and Broadway show tunes, can often be adapted to fit well into a jazz setting. (A *jazz standard* is a song that is in the repertoire of most professional jazz musicians because it is so well known and commonly performed. Most of the tunes considered to be jazz standards were written prior to the 1960s.) Almost any song is potentially fair game as long as it can be *interpreted* in a jazz style, though you may have to make adjustments in the chord progression.

Check the tune you are considering for built-in challenges like extremities of range, difficult melodic passages, or tricky rhythms. Also, look closely at the message of the text to see if it's something you're inspired to sing. Many of the standards have lyrics that are dated, and may even seem a little *corny* by today's standards, but if you can relate to the underlying *sentiment* of the tune, then it may still be a good vehicle for you.

Learn the Original Melody

Be sure to learn the *original* written melody of the song. Since most jazz singers take significant liberties with any song they sing, their recordings are not reliable sources for learning the correct melody. It's important for purposes of musical integrity and respect for the tune's composer to learn the song correctly, not just Mel Torme's or Diane Reeves's version. This step will probably require you to use the piano.

TIP Learn *style* from listening to other singers and players. Learn the *song* from the written music.

Determine the Song Form

The organizational structure of a song is referred to as its *song form*. Virtually all jazz standard songs are written in 8-, 10- or 12-measure sections, some of which repeat one or more times in the tune. In performance, you need to be aware of the song form to keep track of where you are in the song. Particularly during instrumental solos, it's easy to get lost unless you're following the song form in your mind!

The bulk of the jazz standards are in *AABA* form or *ABAC* (or its close variation, *ABAB*). Each section is normally eight measures long, adding up to a total of 32 bars for the full song. (*Bar* is another term for *measure*.) Common AABA tunes include "My Funny Valentine," "Ain't Misbehavin'" and "Night and Day."

A	A	B	A
8 MEASURES	REPEAT 1ST 8 MEASURES	8 NEW MEASURES	REPEAT 1ST 8 MEASURES
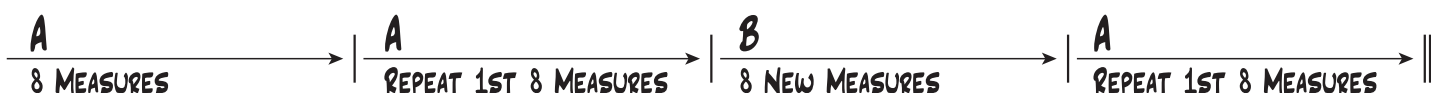
Common ABAC (or ABAB) tunes include "All of Me," "Fly me To the Moon," and "When I Fall in Love."

A	B	A	C
8 MEASURES	8 NEW MEASURES	REPEAT 1ST 8 MEASURES	8 NEW MEASURES

chapter 9 WRITING A LEAD SHEET

Lead-Sheet Styles

A lead sheet is music that is notated with melody, chord symbols and if applicable, lyrics. With the exception of big bands, jazz musicians rarely (if ever) use scores that are written out note for note; lead sheets are the norm. There are two styles of lead sheets. **Lead Sheet Style 1** is by far the most common, and uses a single-stave format:

Rhythm section players are more concerned with the chord changes of a song than the melody and lyrics, and for that reason lead sheets are often written with only chord symbols and *slashes* that represent beats of the measure:

This type of lead sheet is quite common and sufficient for use on most gigs, simple as it may be. The entire gig book of many jazz singers is made up of lead sheets with chord symbols and slashes only.

> **TIP** With less experienced players, it's a good idea to include the melody on your lead sheets. This may help them play for you in a more musical way because they can visually follow along with your singing, making it easier to complement you. It also allows them the possibility of being able to reference the melody in their intros or other places in the song.

Lead Sheet Style 2 represents the music in a double-stave format, allowing the melody and lyrics to be especially clear and easy to read:

Lead Sheet Style 2 is useful in situations when the pianist needs to closely follow the singer, such as in rubato. It is also commonly used when a written out piano or bass part is required.

Creative Arrangement Ideas

It would be easy to devote an entire book to ideas for making creative arrangements out of jazz standards, but unfortunately that's out of the scope of this publication! However, here are a few ideas to get you started:

1. Rhythmic Kicks

Adding a few specific *rhythmic kicks* can be a quick and easy way to spice up your chart, giving it a more *arranged* quality. (A *rhythmic kick* is simply a particular rhythm played by the drummer and/or all of the rhythm section players. It can be as brief as a single eighth-note, or as long as two measures or more.) Rhythmic kicks are notated with slashes (representing beats) and stems. Kicks are a fairly common feature of written intros and endings.

Notice that the example above ends with a *rhythmic break*. (A *rhythmic break* is when all players stop playing for a measure or two. The break starts with the playing of a strongly accented chord, most often occurring on beat one or the "and" of four.) Kicks can also be very useful in the main body of a song. Here's an example of the kicks that are commonly played for the first half of "Autumn Leaves":

2. Changes in Rhythmic Feel

You could, for example, make the A section of a tune bossa, and the B section swing. Or, do the whole first chorus bossa, going to swing for the solos section. To indicate these changes in rhythmic feel, simply write "Swing" or "Bossa" as appropriate above the measure where you want it.

3. Tempo Changes

A common example of a tempo change is when a ballad starts out rubato, then goes into a slow tempo after the first eight or 16 bars. In this case, you would simply write the word "tempo" or "ballad tempo" above the measure where you'd like it to occur. In other cases, it may be necessary to write a metronome marking (such as ♩ = 152) above the measure where a new tempo begins.