

JAZZ JUNIOR

10 STANDARDS FOR SOLO OR UNISON SINGING

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FOREWORD

by Michele Weir

Welcome to *Jazz Junior*! This collection offers a sampling of ten well-known standards from the Great American Songbook, with inventive arrangements from leading vocal jazz arrangers.

Jazz Junior is designed to educate and inspire vocal soloists and developing choirs in the idiom of vocal jazz. It offers the unique opportunity to study and perform stylistically authentic arrangements without the harmonic complexity often associated with vocal jazz literature. Each piece features creative use of single melodic lines which can be sung by either choral ensembles (in unison) or vocal soloists, helping to make jazz highly accessible.

REHEARSAL & PERFORMANCE IDEAS

Listening

Listening to music is always a good idea when learning a new musical style. Guided listening can be integrated into rehearsals on a regular basis, especially if excerpts are limited to short segments rather than long passages of music.

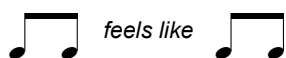
Guided Listening Activity: First, set the stage by establishing a standard for full attention on listening, and no talking. Then, play a 1–2 minute excerpt of any song from *Jazz Junior* as performed by a prominent jazz vocalist such as Ella Fitzgerald, Sarah Vaughan, Nat King Cole, or Frank Sinatra. Recordings for this purpose are easy to find on YouTube, Spotify, and other sources. After listening, follow up with specific questions for a brief class discussion. For example:

- Impression—Did you like it? Why or why not?
- Mood—Use one word to describe the mood (joyful, serious, exciting, sad, etc.).
- Energy—Rate the overall energy level on a scale of 1-5.
- Rhythm—Was it rhythmically inspiring? Did it make you want to tap your foot?
- Vocal—Was the vocal tone dark or light? Did the singer use vibrato?

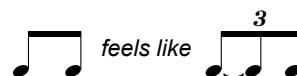
Rhythmic Styles

There are a handful of different rhythmic styles frequently used in jazz music referred to as “grooves.” Two of the most common are *swing feel* and *bossa nova*, differentiated primarily by contrasting eighth note subdivisions.

Bossa nova is a *straight groove* with each pair of eighth notes having an even subdivision:



Swing feel is a *swing groove* with each pair of eighth notes having a triplet subdivision:





2. Duke's Place

Arranged by
RUSSELL ROBINSON

Lyrics by **RUTH ROBERTS, BILL KATZ,**
and **ROBERT THIELE**
Music by **DUKE ELLINGTON**

Swing it (♩ = ca. 144) (♩♩ = $\overset{3}{\text{♩}}$)

mp *mf*

At Duke's Place, _____ at Duke's Place, _____

N.C. Dm⁷

mp *mf*

5 *f*

_____ at Duke's Place _____ we all go swing-in'!

f

G⁷ F^{#7} G⁷

9 10 *mf*

_____ Ba-by! _____ Take me down to Duke's Place.

C⁹

mf

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3. Fascinating Rhythm

Arranged by
MICHELE WEIR

Music and Lyrics by
GEORGE GERSHWIN and IRA GERSHWIN

Bossa (♩ = ca. 120) *mf*

The musical score is written in 4/4 time with a tempo of ca. 120. It features a vocal line and a piano accompaniment. The piano part includes a bass line and a right-hand part with chords and melodic lines. The score is divided into three systems, each starting with a measure number (1, 4, 7). The first system covers measures 1-3, the second covers measures 4-6, and the third covers measures 7-9. The key signature has one flat (Bb). The piano part includes various chords such as N.C., Dm7, Em7, G9(sus4), Fm7, Gm7, Bb9(sus4), C13, B13, Bb13, A13, and A7(b13). Dynamics include *mf* and *f*.

1 Got a lit - tle rhy - thm,
N.C. Dm7 Em7 Dm7 G9(sus4)

4 got a lit - tle rhy - thm, got a lit - tle rhy - thm,
Fm7 Gm7 Fm7 Bb9(sus4) Dm7 Em7 F6 D/F#

7 stop pick - in' on me!
G9(sus4) C13 B13 Bb13 A13 A7(b13)