**PMEA District 8 Professional Development Day**

**Bucknell University - October 14, 2019**

**Session 1**

**Carol Madill - Wyalusing Valley High School**

**“Sing, Sing, Sing!”**

**Vocal Jazz Techniques**

**OR**

**How to take the frightened look off your student’s faces when you mention scat singing!!**

**“You like Jazz? I like Jazz!”**

1. **But first some background information……..**
2. **How did a nice Pittsburgh girl like me, end up telling all of you District 8 music educators about Vocal Jazz?**
3. **Starting a Vocal Jazz Ensemble**
4. **Considerations:**
5. **Who?**

**~ size of group**

**~ auditions? I audition all year (observation) and invite students into the group at the end of the school year.**

**~ to be considered for the ensemble students must be a member of my concert choir.**

**~ select the best singers/musicians, mature leaders and nicest kids.**

1. **When?**

**~ before school, after school, during the school day, whatever works for you.**

1. **What do I need to know?**

**~There are three styles of music within vocal jazz: swing, latin and ballad(a capella or accompanied). (The complete guide to teaching Vocal Jazz, Dr. Stephen Zegree)**

**~ Again, to quote Steve Zegree....pg. 2**

***“The vocal jazz ensemble is a choral ensemble grounded in the classical concert choir tradition.” “...emphasizing healthy vocal technique, blend, balance, diction, intonation, and tone.” “The jazz aspect comes from the selection of repertoire, improvisation, and application of the appropriate style.”***

**~ Minimize vibrato**

**~ NO hard T’s, consonants must be de-emphasized**

**~ have group sing quieter on unisons and stronger on**

**harmony**

**~ speech-like delivery, vernacular**

1. **Listen to professional vocal jazz ensembles for style, delivery, ideas and INSPIRATION!!**

**~ New York Voices\*, The Real Group\*, Manhattan Transfer, Singers Unlimited, Lambert, Hendricks & Ross, Take 6, The Hi-Lo’s, The Swingle Singers, Groove for Thought\*, Vocalogy\***

**\*Groups that my ensemble has been lucky enough to work with at the annual Mansfield University Vocal Jazz Festival**

1. **Jazz Warm ups**
2. **Mm - 123454321 - Major & minor**
3. **Swung scale - 12345678987654321 - Doo Vah**
4. **Arpeggiated Major-Major 7th chord on Doo**
5. **7th chord sung up - bass-root,tenor-3rd, alto-5th, soprano-m7. Switch, invert, etc..**
6. **Blues Scales exercises,12-Bar Blues exercises(attached)**
7. **Anything that works for you and your group.**

1. **Jazz Repertoire Choices**

**Where and how do I find jazz arrangements?**

**~ Jazz arrangers - Steve Zegree, Darmon Meader, Jennifer Barnes, Jeremy Fox, Phil Mattson, Rosana Eckert, Paris Rutherford, Michele Weir, Kirby Shaw. JW Pepper has lots of vocal jazz arrangements.**

**My vocal jazz ensemble, “Early Morning Jazz”, is working on these charts (hip jazz term for songs) this year:**

**\*But Beautiful - SATB, arr. by Steve Zegree**

**\*The Christmas Waltz - SATB, arr. by Steve Zegree**

**\*Swing a Christmas Carol(Medley) - SATB, arr. by Mac Huff**

**\*Georgia On My Mind - SATB, arr. by Kirby Shaw**

**\*Estate(Summer) - SATB, arr. by Paris Rutherford**

**\*Come Fly With Me - SATB, arr. by Kirby Shaw**

**\*Dream With The Angels - SATB, arr. by Michele Weir**

**Some other charts I’ve done in the past.**

**\*Chili Con Carne - SSATB, Anders Edenroth**

**\*Love Psalm - SATB, Darmon Meader**

**\*Take Five - SATB, arr. by Kirby Shaw**

**\*Sing, Sing, Sing - SATB, arr. by Darmon Meader**

**\*Fly Me to the Moon - SATB, arr. by Kirby Shaw**

**\*Old Devil Moon - SATB, arr. by Paris Rutherford**

**\*Smack Dab in the Middle - SATB, arr. by Darmon Meader**

**\*Moondance - SATB, arr. by Jeremy Fox**

**I could go on and on…..but I won’t. The point is there are tons of charts out there. Easy to extremely difficult, accompanied or a capella.**

**Find what speaks to you and go for it!**

1. **“You want me to do what?”....Scat Singing!! Otherwise known as improvisation.**
2. **Scat syllable vocabulary. “Less is more”**

**Doo - Vah - Bah - Dwee - Oo - Bop - Wah - Daht - Dah**

1. **“There are no wrong notes in scat!!!” “Only…. some notes sound better than others.”**
2. **Listen to 12 bar blues progressions. Have them count the measures. Call & response - You sing, they echo.**
3. **Go to their Scat corners. Everybody sings at the same time. DO this ALOT!!**
4. **Give them a recording of the progression to work with on their own. The more they do it, the better they get and they start to feel more confident in their own abilities. Get them doing it in the younger grades. Younger have less inhibition.**
5. **Listen, Listen, Listen!! Give them artists to listen to for ideas. Ex; Ella Fitzgerald, Mel Torme, Sarah Vaughn, Bobby McFerrin, Darmon Meader, Michele Weir.**
6. **Listen to instrumental soloists.**

**Again, to quote Steve Zegree…...pg. 55**

**Talented vocal improvisers share the following characteristics:**

* **the ability to spontaneously select and vocalize notes that are compatible with the underlying harmonies**
* **the ability to sing in tune and with accurate pitch**
* **the use of a variety of syllables, articulations and vocal effects that imitate instrumental jazz**
* **the development of a jazz vocabulary based on the bebop language**
* **study of music theory**
* **development of (at least minimal) keyboard skills**
* **a passion for listening to a wide variety of vocally and instrumentally improvised jazz**
* **the ability to imitate and mimic the specific vocal sounds from recordings**
* **the ability to understand and follow the form and phrase structure of the music as well as the ability to hear and anticipate chord changes**
* **the ability to interact with members of the rhythm section**
* **the bravery and confidence to step forward and take a chance on singing a solo, even if it was scary or challenging**
* **Most importantly, an intense desire to improve their abilities and practice regularly and repeatedly!**

**VI. “Bring it on home”**

1. **Create a positive rehearsal attitude, rehearsal time is sacred. Expect them to give their best from start to finish.**
2. **Presentation and message**

**~ let the audience in on the fun!! Turn heads, have fun within group and then look at audience.**

**~ always look at soloists. Where your eyes go is where the audience’s eyes will go.**

**~ Aim for the “Juicy” words.**

**~ ”If you don’t move, you don’t groove”. As singers you want to contribute to the groove.**

**!! Shout out to my two vocal jazz mentors who encouraged and supported me in my efforts to make vocal jazz a part of my student’s lives.**

**Dr. Sheryl Monkelien, Mansfield University**

**And**

**Thomas Shellenberger**

**Resources:**

**The Complete Guide to Teaching Vocal Jazz(Including Pop and Other Show Styles), Dr. Stephen Zegree,**

**2002 Heritage Music Press**

**Blues Scatitudes:Vocal Improvisations on the Blues,**

**Bob Stoloff**

**2003 Gerard and Sarzin Publishing Co.**