

CHORAL DIRECTORS

Have your group sing the chromatic scale up one octave and back down. Make sure the pitch stays constant. Try this without the record, then with the record. Listen to hear how far the group strays from the original note when arriving back on tonic. Experiment with the various exercises in this book. Don't get stuck singing just the major exercises. Take a different recorded track each day and insist that students hum and sing on their own away from class (on their way to and from school, while driving, while trying to get to sleep at night, in the shower, etc., etc.).

Use call and response. Have a good student sing a pitch and then have the rest of the class sing it back, in tune, and in time. Use the record for this. You can substitute the piano for the student if you wish. Try to reach the point where you can play or sing a short phrase and the class can sing it back, note for note. For instance, sing a two-measure phrase and then ask the class to sing it back, while the record is playing. Pick a track that uses four-bar phrases.

Warm up by having the entire class sing through one track. When the scales get too high or too low, just have them sing an octave higher or lower.

Stress hearing the tone in your mental ear (pre-hear) before you open your mouth!

Make up simple backgrounds and have half of the class sing them while the rest are singing scales or chords or other material. Then reverse the roles.

Read the chapter on VOCAL JAZZ DIRECTORS.

VOCAL JAZZ DIRECTORS AND STUDENTS

It seems to be a consensus that vocalists should work on many of the same concepts of harmony, melody and rhythm that an instrumentalist works on. I've noticed that most of the students' time in vocal jazz is spent with either developing the voice (vocal techniques) or by encouraging scat singing.

If a person wants to be a truly fine singer, no matter what area of music he or she chooses, they should know something of the basics of music and how to use the basics in shaping their vocal contribution to music.

The young vocalist who has a knowledge of scales, chords, typical jazz patterns and licks will be in a much better position to contribute constructively by singing or teaching.

I've come to realize that most vocal jazz people know nothing about scales, theory, ear training or many other things that instrumental jazz educators have been stressing for the past fifteen years. I personally feel many of these same fundamentals should be part and parcel of the singer's repertoire.

Wouldn't it be great to be able to instantly sight sing a new piece of music and make no mistakes. What if you could rattle off the notes a person just sang or played on their instrument? Wouldn't it be nice if you could look around at the piano player and say, "You just played a minor 3rd and it's supposed to be a major 3rd."

By developing your ears, all these things and many, many more can be yours for the asking. All you have to do is develop your own resources to their fullest potential. These two records can help you do it! Here are some suggestions and I'm sure with a little thought, you can think of many more,

1. Read over this book and Volume 1 (if you can find a copy) and whenever I speak of the instrumentalist, put yourself in that role. Think of a vocalist as being an instrumentalist. Then try to apply what I am saying to yourself.
2. There is no reason why a vocalist can't know what note of the scale they are on. You can learn this by either thinking theoretically (what tone of the scale am I on) or by using your ear. Remember the instrumentalist goes through the very same process when determining what tone he or she is on. The answer doesn't just fall out of the sky. It takes a little work but the rewards are many.
3. Begin singing while in a car, bus, train, airplane — sing mentally. Sing while walking to school — sing mentally. Sing mentally when you don't have other thoughts on your mind. Get to the point where you can hear, mentally, the root to major scales, the root to minor scales, etc. Then work at mentally hearing the 3rd of various scales, then the 5th, 7th, 9th, 6th, etc.