

Gloucestershire Jazz Live - Singer Expectations

1 - Preparation and practice

a) As a matter of principle ALL musicians should **arrive punctually at rehearsals / performances** in good enough time to set-up and work through individual warm-ups prior to the rehearsal / performance start time. Bringing a reliable music stand and 2 pencils is also expected.

b) All GJL members should **ensure they can perform their part to each piece**. If not then practising the necessary parts independently is expected.

2 – Development of listening skills

a) Listening should be a staple part of developing your musicianship. All GJL members are expected to **be familiar with the main developed jazz related genres**; (Blues), Dixieland, 1920s New Orleans style, Chicago “hot” style, Swing (1930-1950s Big Band music), Bebop, Bossa Nova, Latin, Funk and Fusion.

b) If unfamiliar then **the following styles should also be explored** (by listening and practising) as a developing jazz musician; Charleston, Stomps, Beguine, Foxtrot, Cha-cha, Quickstep, Jungle, Rhumba, East-Coast Jazz (1950s), West coast jazz (1950s), Soul Jazz plus more contemporary / modern styles (late 1960s onwards – eg. Free Jazz, Hip-hop) and more global styles (Cuban, Afro-Cuban, Salsa, Township etc.)

c) **Pivotal jazz singers** to listen to – Bessie Smith, Mel Torme, Billy Eckstine, Louis Armstrong, Johnny Hartman, Earl Hines, Cab Calloway, Rosemary Clooney, Billie Holiday, Ella Fitzgerald, Frank Sinatra, Sarah Vaughan, Peggy Lee, George Melley, Anita O’Day, Cleo Laine, Julie London, Ray Charles, Nina Simone, Etta James, Willard White, Mose Allison, Clark Terry, Joe Williams, Chet Baker, Norma Winstone, Tony Bennett, Lilian Boutte, Dinah Washington, Clarke Peters, Cassandra Wilson, Manhattan Transfer, Lianne Carroll, Kurt Elling, Jacqui Dankworth, Ian Shaw, Dianna Krall, Claire Teal, Clare Martin, Jamie Cullum, Melody Gardot, Michael Buble and Gregory Porter.

d) For more singers to discover please ask your band-leader or your instrumental teacher.

3 – Musical Knowledge

a) All GJL members are expected to be able to read musical notation, perform up to the expected standard of their band and be developing their improvising skills with their progressing knowledge. As a singer this should mean:

Knowledge and understanding of:

- **Technical skills and techniques** - posture, chest / head voice, clarity with breathing / diction and microphone skills.
- **Time signatures:** 2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 6/8 and 9/8
- **All Italian tempo directions**
- **Structural / textural terminology:** eg. A theme, B theme, Binary form, Ternary form, Rondo form, 32-bar song form, accompaniment, ad lib, bridge, break, chorus, fills, homophonic, intro, imitation, Instrumental, monophonic, octaves, polyphonic, solo, soli, tag, tutti, unison,
- **Specific jazz terminology:** Charleston, comping, head, solo “chorus,” improvisation, riff, “time.”
- **Rhythms:** semibreves [whole notes] to semiquavers [16th notes], triplets, quintuplets, sextuplets, cross-rhythms, polyrhythms, offbeat, syncopated and tied rhythms.
- **Dynamic markings:** from fff to ppp, crescendo, diminuendo, sforzando (sfz), subito forte-piano (sfp),
- **Articulation / phrasing markings:** legato, staccato, accents, clipped notes, grace notes, phrase marks and vibrato.

Understanding of jazz chords is useful as a scat-singer

Major, minor, major 6, minor 6, major 7, minor (major 7), minor 7, 6/9, 7, 9, 13, (b5), (#5), (b9), (#9), (#11)

Understanding of basic and jazz associated scales is also incredibly valuable

Ionian, Natural minor (Aeolian), Harmonic minor, Jazz “Natural” minor, Chromatic, Blues, Mixolydian, Dorian, Lydian, Lydian Dominant, Phrygian, Locrian, Whole-tone, Altered, Diminished (half-whole), Diminished (whole-half)

Understanding the difference between straight, swing, shuffle and 12/8 grooves is vital to all jazz musicians

4 – Technical Ability

a) Develop the ability to perform the following techniques – chest and head voice, scales, singing arpeggios (using root, third, fifth and octaves), singing small intervals (thirds, fourths and fifths), singing large intervals (sixths, sevenths, octaves, ninths and tenths), glissando, portamento (slides), sirens, scat singing, vibrato and other articulation associated techniques.

b) As a matter of principle all musicians should practice sight-reading on a bi-weekly basis (at least)

c) Developing the ability to perform from tempo 45 to 240 bpm