JAZZ THEORY FOR COMMUNITY SINGERS

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A DISSERTATION SUBMITTED TO
THE FACULTY OF GRADUATE STUDIES
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

GRADUATE PROGRAM IN MUSIC
YORK UNIVERSITY
TORONTO, ONTARIO

March 2016

Abstract

I developed a six-week curriculum for teaching jazz theory, including harmony and aural skills, to community singers. Research on readily available teaching materials revealed that many books include piano instruction that fairly quickly progresses to advanced skills, and material devoted to theoretic instruction assumes previous exposure to theory rudiments. Academic research focused on creating theory sessions for singers in the community is sparse, and dissertations and theses that address vocal improvisation and jazz theory education largely focus on students in academia. Theory classes, also difficult to locate in Calgary, AB, focus on material beyond community singers' breadth of understanding.

Community singers with whom I spoke prefer to learn in one-on-one lessons or in classes offered over only a few weeks; their work and family schedules make it difficult for them to commit the time necessary to learn and absorb the complex subject of jazz theory in self-study sessions.

I designed this six-week course to fulfill the following objectives:

1. Offer the vocalists basic jazz theory education grounded in aural skills, rather than written theory;
2. Clarify concepts and terminology common in the jazz idiom;
3. Provide examples on how they can immediately use this training in their practice and performances; and,

4. Introduce the concepts of intervals, triads, sevenths, common chord progressions, forms, and chart analysis in a vocalist-friendly manner rather than from an instrumentalist's viewpoint.

I taught the course in a series of six casual "pop-up" sessions, much like a house concert. We alternated venues weekly amongst participants' homes and the students sat comfortably around the piano. I encouraged them to ask questions as they occurred, and we ended each session with a discussion about how they might incorporate the ideas into their practice sessions and performances.

It was challenging to create a course that was brief enough to encourage their participation without an onerous time-commitment, difficult enough to speak to their adult intellects and emotions, and broad-based enough to include the pertinent aspects of jazz in order to provide a solid foundation.

Dedication

For all community singers who aspire to know more.

Acknowledgements

This project is a testament to the love and support from my family, particularly Andrew Krivanek, who stood by me throughout the long process and always encouraged me to complete my project, especially when I was entirely discouraged.

Thank you to my many friends, near and far, who always supported me, applauded my discoveries, continually showed interest in my progress, and never doubted that I would finish. Many of my friends and acquaintances enrolled in my course and provided feedback. I am in your debt.

Thank you, Professor Casey Sokol, my project supervisor. You took me to task yet always provided support, incentive, and insightful feedback. You were always on my side.

I owe a deep debt of gratitude to committee chair Professor Michael Coghlan. Your contribution has been far beyond what I expected.

Thanks also to committee members Dr. Howard Spring, Professor Alan Henderson, and Dr. Lisa Farley for your valuable input.

Lastly, thank you to Dr. Brian Chellas. Your time, friendship, encouragement, and erudition are appreciated more than you can imagine.

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Introduction

My training as a classical singer was very technique-oriented; my lessons focused on developing the technical facility needed to create perfect vowel sounds, a consistent vocal resonance, an even vibrato and vocal line, reliable breath management, and a wide vocal range, among other things. When I listened to classical singers, I listened for these same things as well as to the melody and words. When I decided to pursue jazz, I naively assumed the same parameters applied to singing jazz. I had not yet come to the realization that classical vocal training did not afford me immediate transference to, or acceptance in, jazz.

As there were no collegiate jazz voice programs in my city and I was unaware of private teachers who specialized in non-classical repertoire, I registered for a vocal jazz workshop offered by one of the local jazz singers. We learned microphone technique, how to "talk down" and "count in"[1] a tune, and had an opportunity to sing with a professional rhythm section. These necessary skills are challenging to novice jazz vocalists, but I had expected to learn about jazz theory, jazz vocal technique, and interpretation. There was neither theory instruction nor

[1] "Talking down" and "counting in" are colloquial terms for providing musical information to the rhythm section. Talking down a tune involves providing brief instructions on the introduction and ending, feeling, tempo, and any other vital data necessary for the performance.

advice offered on non-classical vocal skills. I am sure that my song rendition was an agonizing experience for the rhythm section because I incorporated the correct classical vibrato, observed the score with precision, held all of my notes as notated in the music, and did not change the key to appropriately reflect contemporary music's typical melodic range.

At a subsequent workshop, we were required to learn to sing an instrumental solo, but we were not provided with guidance as to what we should listen for. We were only instructed to "learn to sing a horn line ... perhaps start with Armstrong." I was unaware that I should listen for such things as articulation, phrasing, the space created by silence, root movement of the chords, the juxtaposition between chord tones and non-chord tones, on- or off-beat stress, syncopation, and other rhythmically interesting motives. I thought an appropriate solo should sound complex and contain many notes.

Eventually I studied jazz theory with an instrumentalist, but I found it very confusing when the instructor asked me to improvise with some Jamey Aebersold[2] tracks. He reproached me for not hearing the chord progressions, but did not suggest how I might learn that skill. Perhaps he assumed I knew that I should be trying to listen to the root movement. Within a couple of lessons we were discussing tritone substitutions. Despite having studied classical music theory during my Bachelor of Music, I found jazz theory concepts to be far beyond my grasp.

[2] The Jamie Aebersold series of play-along books and CDs is well-known by jazz instructors and students alike. At last count, his multi-volume set contains 135 products, several specifically for vocalists.

Another jazz instrumentalist suggested that I "listen to [Charlie] Parker" to become a better jazz vocalist. After spending many hours on this task, I became discouraged and gave up in frustration. I felt I was getting nowhere because nothing I heard made sense to me. Had the instrumentalist suggested that I start with an individual like, say, Ben Webster and work my way towards Parker, perhaps I would have met with more success.

Although singers in other cities may enjoy easier access to classes devoted to jazz theory instruction, such is not the case in Calgary, AB. This lack of resources prompted me to create the course I wish that I had had when I was beginning to study jazz singing.

Why the Lack of Theoretic Information?

Michele Henry writes that "for many vocalists, melody seems to take precedence over the rhythmic and harmonic schema" (80); they seem to lack a nuanced awareness of the rhythmic values and flow qualities that are integral to the proper perception of melody, and a consciousness of the underlying harmonic rhythm. Their sense of place via landmarks (that is, location within the song structure) integral to music is often vague. I have noticed that if singers forget the words or drop a beat in the song, they seem more concerned with ensuring they sing the text than they are with adhering to the ongoing harmonic rhythm and song structure.

Part of the problem in the lack of rhythmic and harmonic skill in vocalists seems to stem from the conservative stance of classical voice teachers, who still

dominate the voice-teaching profession (Bennett and Feinberg 67; Ward-Steinman "Vocal Improvisation and Creative Thinking") and who do not delve into rhythmic and harmonic issues. Elements in jazz that are completely unfamiliar to classical teachers include establishing the key, finding the correct note on which to enter, and importantly, establishing the correct tempo (Crowther 45).

The problem, however, is not unique to vocalists. Kynaston and Ricci feel that "one of the challenges for young [instrumental] improvisers involves merely keeping the correct place in the progressing harmonies, and that many students … cannot hear the chord changes and cannot conceive the passage of rhythmic time as it is related to the composition being performed" (qtd. in Poulter 12). Toronto pianist David Restivo thinks that young instrumentalists struggle with the same problems as do singers, but says that "instrumentalists … spend the required time to learn the concepts, whereas it seems that singers do not."

During interviews with Toronto-based instrumentalists and teachers Brian Katz and Frank Falco, both suggested that singers seem to be more influenced by the possibility of stardom than by the career path of the jazz singer, and that few actually want to be jazz singers at all. Popular television shows like *American Idol, The Voice,* and *The X Factor* promote "singing" and "performance;" they glamorize an already romanticized art by promoting the possibility of instant fame with no concomitant nod to the amount of work that becoming a musician entails. Dutch voice teacher Ronald Douglas expressed a similar view in his reference to the young people auditioning to become famous on *Idols* (Holland's version of *American Idol*).

"In my opinion," states Douglas, "those TV shows make it worse for those who take their job as a singer so seriously" (qtd. in Silvera-Jensen 32).

Vocalists often question the need to study harmony and rhythm, and Weir proposes that singers are not interested in "paying the dues" necessary to work up to the highest level ("Singers are from Krypton"). York University professor Karen Burke says that although there are some good singers in her choral groups, voice students have asked her why they need to study this "stuff" when all they want to do is sing. One participant in my jazz theory class questioned how learning theory and rhythm applied to singers. Jazz pianist Andréa Petrity related a conversation she had with a singer who had "dropped out" of several programs because there was too much theory.

Although community singers do seem to want to participate in jazz and be known as jazz singers, they often seem to be influenced by the fun aspect of singing without realizing the high level of musicianship required to deliver an interesting and intelligent performance. For example, one Calgary community singer said that when she started singing twelve years ago, she just wanted to sing; it was years before she realized the extent of knowledge she still needed to acquire (Lomnes 2014).

Emotional and Psychological Aspects of Being "Just a Singer"

A hierarchical division exists between instrumentalists and singers. Singers are rarely considered to be artistic leaders and are generally assumed to be marginal to the tradition; poor musical proficiency is most often cited as the reason for the exclusion (Pellegrinelli 3; Weir "Singers are from Krypton"). By identifying oneself

as a "singer," one is caught in a kind of evaluative framework and subsequently faces stereotypes (Pellegrinelli 32). According to Pellegrinelli, the instrumental realm often becomes the measuring stick by which singers evaluate themselves (85) and singers indicate that the path to acceptance within the greater jazz culture lies in one's removal from the vocal arena (32). Their position as outsiders in jazz is implicit in the names used by some "open mic"[3] sessions. Chalker's Pub in Toronto used to host a "singer friendly" jam called "Girls' Night Out," where gentlemen were welcome too (Particelli 2015). Calgary's Café Koi's "Jazz 'n' More" open mic began as a vocalist-centred event in 2010, but has now removed any reference to the word "vocalist" in the advertising.

Some of the negative stereotypes associated with singers include:

- they are more concerned with their performance than they are with the music;
- despite their inferior musicianship, they tend to get top billing and audience accolades;
- they spend more time hustling gigs or developing their "show" than they do practicing;
- they are often dependent on instrumentalists to write their charts and run rehearsals, yet get "indignant" if the pianist makes an error (Weir "Singers are from Krypton").

[3] "Open mic" is a colloquial term used to denote a musical evening wherein a group of instrumentalists are hired to act as the "house band." They are tasked to play with the individuals in attendance and there is often no pre-determined performance order.

Jazz pedagogue Rosanna Vitro thinks lack of jazz knowledge leads singers to feel defensive and over-sensitive, and that the instrumentalists do not respect them ("Wisdom for Singers"). The stereotypes, while generally founded in some historical truth about vocalists, are certainly not applicable to the community as a whole (Weir "Singers are from Krypton").

Shockingly, a professor of a Canadian university jazz program referred to female jazz vocalists–in front of a large jazz theory class–as the "tits and teeth of the band" (e-mail communication with faculty member, August 12, 2014). An e-mail with a former student in the class (who asked that her identity be kept anonymous) confirms that the statement was in fact made. The intervening years have caused the student to forget whether the context of the comment was regarding "back in the old days" or the professor's current attitude. The professor specifically excluded the female student from his comments, however, so one may assume that he was sharing his current views (e-mail communication with student 2015). How can vocalists, especially females, be expected to persevere in their studies within the academy, and even within their rehearsals and on-stage performances, after such public condemnation?

During the student introductions at the first session of a graduate level jazz seminar I introduced myself as a jazz singer who transitioned from classical music many years ago. With what I perceived as a tone of derision, the professor asked "and how's that workin' for ya so far?" He subsequently launched into a criticism and demonstration of the sins that jazz singers allegedly commit, like using vibrato

on each note and holding all of the notes too long. Although there is some truth to what he said, I felt humiliated and that I had no place being there; I dropped the course prior to the next session, largely because of that encounter.

One student casually related to me that she felt embarrassed about not comprehending what the rhythm section was discussing. She did not pursue gigs because she felt she did not know enough; she did not believe in herself. David Greennagel relates a similar personal observation from his time at the University of Miami. He states that many of the jazz vocalists there did not seem to possess a positive self-image (as improvisers) and to some degree displayed a sense of intimidation concerning improvisation (46).

Crowther and Pinfold quote an unnamed instrumentalist who has accompanied many of the best jazz singers, and who states that "all singers are bitches to work with." Apparently, even the singer to whom this individual is married falls into that category (49).

Finally, singers were barred from membership in the musician's union until as recently as 1985. They were also required to be members of the Canadian Actors' Equity Association and the Union des artists (UDA) or the Alliance of Canadian Cinema, Television, and Radio Artists (ACTRA) (Plouffe, Hélène, Mabel Laine, John Berke, Susan Spier, Annick Poussart).

The previous examples support the statement that the environment for budding (and, I would suggest, advanced and mid-career) jazz singers is often hostile

and emotionally damaging and negative self-perceptions can be self-perpetuating (Berkman i).

Gender

Historically, there has been a preponderance of women occupying the jazz vocalist role (207). Bob Stoloff reports that in his improvisation classes there may be only "one or two guys" out of a class of twelve (qtd. in Wadsworth-Walker 207), and Sheila Jordan was emphatic that women predominate (qtd. in Wadsworth-Walker 207). Of the seventy-three vocalists whom Gourse lists as "emerging" in the 1980s and '90s, the names of only twelve men appear (370). Crowther and Pinfold write that the field is mostly women (12) and in his reference to "white goddesses" of the big band era, Friedwald states that they "decorated the fronts of swing bands like the figureheads on a ship ..." (68). Gender is also alluded to in the Chalker's Pub example above with the "Girls' Night Out" jam session, where "gentlemen are welcome too."

In the several iterations of the jazz theory and harmony classes I have taught to community jazz singers in Calgary, only one man has taken the course, compared to eight women. Within the Café Koi community in Calgary, there are only two other men who typically attend with the express purpose of singing, compared to at least a dozen women.

Improvising – The Scatting Epidemic

Many singers who self-identify as jazz singers are either fascinated by scat-singing, or feel it is expected of them (Jordan). Scatting is difficult to do well, however, without listening and practising a great deal to develop the essential aural skills, and singers have the reputation of not doing this requisite work (Berkman ii; Crowther and Pinfold 114; Melton 201). Barry Harris explains that "most singers, [they] love to scat. They always want to be great scatters, but they don't want to know about the music" (Rees DVD).

Must one scat-sing to be considered a jazz singer? Crowther and Pinfold offer that:

> a jazz singer is someone who uses his or her instrument in a disciplined and intelligent manner to sing songs in a jazz setting and who … communicates not only a commitment to and love for the music to the audience, but will also, at times, improvise within the framework of the music …" (14).

Friedwald offers that the best jazz singers continually borrow ideas from instrumental jazz (xii). They know that rhythm is at the heart of jazz and realize that keeping in time is more important than keeping in tune (xiv). He feels that scatting is an essential part of singing jazz, but in the past sixty years there have been fewer than ten artists who ought to have been permitted to scat thirty-two bars (xii).

Singers' use of harmonic content and improvisational concepts are derived from the swing era rather than from bebop or modern jazz, so when they do improvise they are literally decades "behind" instrumentalists. Even modern singers, who choose more contemporary tunes, instrumentation, and arrangements, tend to

choose less sophisticated note choices in solos (Weir "Singers are from Krypton"). Vocalist Kurt Elling agrees that most new singers are not exploring the rhythmic and harmonic freedoms of today's top instrumentalists: "Singers are just way in the backwater, as far as the musical development of the genre ... no-one has gone the way the heavies in instrumental jazz have gone" (qtd. in Crowther and Pinfold 113).

Improvisation is not just about scatting, however. Berkman questions the role of scatting in the world of vocal jazz (i). He acknowledges that scatting is hard to do well (ii), and feels that many of history's most cherished vocal performances are versions of the melody wherein lyric phrasing, feeling, sound and timing are the primary considerations, not complex soloing over chord changes (i).

Vitro discusses lyric improvisation as being one of her "causes" as a teacher because she feels it is becoming a lost art. She writes that "when singers improvise with lyrics, they don't lose the audience. They use the same key improvisational elements of rhythm and scale/chord note choices, but they also have the story to play with. It is specific singer territory ("Wisdom for Singers").

Clearly, although singers are possibly disinclined to do the work required to become good musicians (Crowther and Pinfold 114; Melton 201; Rees DVD), or are at least unaware of the learning process, they need to be able to study jazz theory, harmony, aural skills, and rhythm in a way that makes sense to them. They need to be able to use the concepts to inform their performance in a meaningful and intelligent manner. Whether singers improvise by scatting or by paraphrasing the melody, they need an awareness of intelligent note choices, and that only comes

from studying more than just the melody and text. By scatting well, a singer demonstrates his or her internalization of the chord changes and therein a deeper understanding of the music.

Definition of Terms

The following definitions will be applied to the terminology in this study:

Articulation:	How one treats the timing, approach to, and departure from particular notes and phrases. With brass and wind instruments, articulation deals largely with the embouchure and tonguing to create behaviors like slurs, shakes, slides, and staccatos. Typical vocal articulations designed to mimic instrumental approaches include the shake, fall-off, enclosure, and slide.
Syncopation; on- or off-beat stress:	*Syncopation* and beat stress provide the rhythmic drive forward in the music. Syncopation is created by stressing the "off" beats. Instead of singing on 1-2-3-4 in a common time piece, for example, one would stress the "and" of the beat (1&2& etc.).
Chord tones and non-chord tones:	*Chord tones* are those notes consonant with a given chord. In a seventh chord, for example, chord tones fall on the first, third, fifth, and seventh notes. Non-chord tones are tones outside of the chord and which provide a harmonic clash if played or sung over the chord.
Community singer:	For the purposes of this dissertation, *community singer* is defined as: a singer who may or may not have prior vocal training and who sings primarily for the joy of performing. Community singer is often conflated with "amateur," but some singers have a great deal of previous vocal training and are quite skilled. This individual typically lacks music theory instruction and, due to circumstances, is unlikely to be able to attend

university- or college-level theory courses. She is also unlikely to be interested in pursuing advanced theoretic training, but may be curious enough to seek some basic knowledge. (Some singers in the Calgary community, with which this study is primarily concerned, have been involved with music for many years and derive part, or all, of their income from live and recorded performances. Whether they have chosen music performance as a profession or as a hobby, the commonality amongst them all is a deficit in harmony and rhythm education; they lack an understanding of music beyond what is contained in the melody line and lyrics.)

Jam sessions: Musical sessions whereat individuals can sing music of their choosing. At a jazz-focused jam session, a participant should provide lead sheets to the house band. The term *open mic* is often used interchangeably. There are no rehearsals and music is created in the moment.

Jazz theory: The study and practice of how one employs the principles of jazz harmony and rhythm.

Jazz vocalist or jazz singer: A *jazz vocalist*, above all, is a musician and is conversant with the terms, styles, history, rhythmic, and theoretic components of jazz music. One is not required to scat-sing (although many singers do) and one needs to be able to make musical and creative alternate note choices when modifying the melody. A jazz singer needs to develop a personal and individual interpretation to any song and employ a variety of phrasing techniques (Zegree 46-47). A jazz singer, often modeling his or her style on the approach of instrumentalists, also needs an accurate sense of pitch and rhythm.

Vocal jazz:	The term *vocal jazz* is often used to denote a choral ensemble which specializes in jazz, but it can also be used to refer to the genre of solo singing which focuses on repertoire from the Great American Songbook and jazz standards. In vocal jazz, as opposed to classical singing, one's treatment of diction needs to be conversational and the vowels need to be natural to replicate those found in speech.
Lead Sheet:	Also known as a *chord chart*, these one- or two-page references provide a sketch of the song. In its most basic form, it provides the chords and form of the song. Singers typically include the melody and lyrics in their lead sheets.
Rhythm section:	Often comprised of drums, piano and/or guitar, and bass, the *rhythm section* provides the underlying rhythmic and harmonic structure and reference point for the rest of the band. The vocalist and rhythm section should work as an ensemble rather than the rhythm section being seen as the "accompaniment."
Scatting:	Vocal improvisation using sounds to imitate or replicate instruments. Syllables often employed include "bah," "dah," "daht," "doo" and many others that can be used in a staccato fashion, similar to a horn. They can be used for long tones but especially to facilitate short, punchy staccato sounds, similar to a horn.

Purpose of the Study

I created the course to provide germane theoretic information to the singer who is familiar with the appearance of a jazz lead sheet but who has little formal musical education. Hence, he or she lacks understanding of how the melody interacts with the underlying harmony. Given appropriate theoretic instruction in a format based on aural skills training and experience rather than text-based lessons, a community singer can cultivate aural acuity and acquire relevant education necessary to discover a more in-depth understanding of the music. Harmonic concepts can be streamlined and presented in a format immediately transferable to a singer's practice and performance, and to adapt to an adult student's time constraints.

I designed a six-week course to fulfill the following objectives:

1. To offer the vocalists basic jazz theory education grounded in aural skills, rather than written theory;
2. To clarify concepts and terminology common in the jazz idiom;
3. Provide examples on how they can immediately use this training in their practice and performances, and;
4. 4. Introduce the concepts of intervals, triads, sevenths, common chord progressions, forms, and chart analysis in a vocalist-friendly manner rather than from an instrumentalist's viewpoint.

I presented the exploratory study at a community music school in the autumn of 2012, after which time I expanded the course and taught it October to December 2013. The current version of the course was initially taught in the winter of 2015.

Statement of the Problem

Vocalists' lack of knowledge is regularly revealed during performances and often manifests in hesitation to re-enter after the instrumental solo. The problem is yet more pronounced because they frequently seem to be unconscious that they have lost their sense of rhythmic and harmonic place within the structure of the song. For example, I witnessed a vocalist (who has been singing jazz material for many years and is married to a jazz drummer) count in a three-quarter time song and lose her sense of tempo and pulse during the four-bar instrumental introduction. She entered the song at the wrong point and then lagged behind the instrumentalists throughout the song, apparently unaware of the chaos she was causing. She later told me that she thought rhythm and pulse coordination were innate and that they just happened.

The issue, however, encompasses more than a simple lack of rhythmic sense. Barry Harris states that "in the same way that a horn player can't go down to the store, buy an instrument and get a gig the next day, a singer must work just as hard to master the various parts of jazz improvisation. These elements include rhythm, scales and the ability to hear chord changes" (Rees iv). Additionally, one must also be knowledgeable about song form, harmonic rhythm, root movement, chord progressions, and cadence points. Like instrumentalists, singers need to be able to exploit the dissonances created by the juxtaposition of chord tones from one chord to another by knowing the sounds of the ii-min7 going to the IV-min7, for example, or the major moving to minor (Rees v). There are no shortcuts in this learning process.

My frustration with the lack of appropriate resources during my transition from a classical singer to one who sings jazz prompted me ask myself the following research questions:

1) What theoretic concepts (including harmony) do community singers really need to know?
2) How much jazz theory would they be likely to use?
3) How could a course be designed to instruct the necessary concepts and affect singers' perceptions of jazz theory and harmony in order to potentially impact their study habits and artistic development?
4) How will the creation and dissemination of a course for jazz singers impact my own musical performance and teaching style in the private studio?

Chapter Two – Literature Review

I performed an analysis of commercially available "vocal jazz" pedagogical materials that I thought might appeal to adult students for home study. I was curious as to whether the materials focused upon theoretic principles and aural skills, or whether they concentrated on artistic endeavours and the physiology of jazz singing. I was also interested in their appropriateness for self-study use. Although recent research reveals several theory programs for singers in academia (Brent 2008; Cooper 1992; Swan 2000; Laughlin 2001; Johnson 1999) little has been done to create courses geared specifically to adult singers for whom higher education is not an option.

My search turned up a modest list of appropriate materials. They range from short documents which discuss the art of singing jazz to more substantial books involving piano study and basic theory, harmony, and rhythm. References were sourced from internet and library searches, bibliographies in periodicals and books, and music stores such as Saks Music and Long and McQuade in Calgary. I approached this exercise and studied each book as if I were a community singer with little understanding of jazz theory, rather than an academic researcher. I also viewed the material from an aesthetic point of view as to whether they were visually appealing and inviting, clearly and logically organized, and concise.

According to Aitken and Aebersold, the areas in vocal jazz which still require attention from singers include scales, chords, and chord changes (8). Harris suggests that jazz vocalists should be able to identify and sing the diminished and augmented chords, the whole-tone and diminished scales, and major and minor arpeggios (Rees DVD). In addition to the above, other areas of concern include song form, harmonic rhythm, root movement, chord progressions, cadence points, intros and endings, the process of learning a new tune, improvisation, lead sheet construction,[4] and basic piano skills.

With those areas of study in mind, I analyzed the following commercially available resources: David Berkman's *The Jazz Singer's Guidebook: A Course in Jazz Harmony and Scat Singing for the Serious Jazz Vocalist*; Jay Clayton's *Sing Your Story: A Practical Guide for Learning and Teaching the Art of Jazz Singing*; Dr. Gloria Cooper and Don Sickler's *Jazz Phrasing: A Workshop for Jazz Vocalists*; Denis DiBlasio's *Guide for Jazz and Scat Vocalists: Survivor Manual for Aspiring Jazz Singers*; Ron McMurdy and Willie Hill Jr.'s *Jazz Improvisation Series: Approaching the Standards*; Judy Niemack's *Hear It and Sing It! Exploring Modal Jazz*; Steve Rawlins's *21 Bebop Exercises for Vocalists and Instrumentalists*; Jim Snidero's *Jazz Conceptions: 21 Solo Etudes for Scat Singing, Jazz Phrasing, Interpretation, and Improvisation*; Bob Stoloff's *Scat! Vocal Improvisation*

[4] A lead sheet is a "shorthand" way of notating the chords one is required to play in a song. A typical lead sheet includes chord symbols above the staff, Cmaj7 for example, and often the melody line and lyrics. They are typically only one or two pages long, and do not include a piano part.

Techniques; and Michele Weir's *Jazz Singer's Handbook: The Artistry and Mastery of Singing Jazz* and *Vocal Improvisation*.

The public does not have easy access to academic research papers, but I felt it prudent to review some recent research material. Although the studies focused on singers in academia, I wondered whether any of the findings would be useful to include in a course for community singers. The research documents I consulted are as follows: Timothy Brent's two-semester course sequence for jazz ear-training with application for vocal improvisation; Gloria Cooper's multidimensional instructional approach for the solo jazz singer; William Swan's aural approach to teaching the fundamentals of jazz theory; James Laughlin's notated and aural exercises as pedagogical procedures to develop harmonic accuracy among beginning jazz improvisers; and Michael Johnson's instructional approach for a university jazz vocal improvisation course incorporating jazz theory, ear-training, and keyboard.

Jargon, Definitions, and Lead Sheets

Lead sheets created by jazz singers are often criticized for lacking precision and clarity. They often contain a varying number of measures on each line, omit repeat signs, and contain illegible or wrong chord symbols. It is important that instruction manuals provide at least a model of a properly constructed lead sheet.

Theory instruction in Berkman's chapter on Lead Sheet Basics is probably beyond the capacity of a beginning student. He does do an excellent job in discussing what fuels instrumentalists' complaints about the chords in vocalists' charts (52), but

never discusses the process of creating a lead sheet and does not even include an example of a good lead sheet.

Jay Clayton includes a section on lead sheets and transposition. She illustrates the typically-used keys in jazz and provides a transcription of the major scales and corresponding natural minors. She also provides a detailed example of her method of transposing and provides a good example of a legible chart. She cautions about which keys to avoid, and writes that "musicians are accustomed to playing in certain keys ... some keys have so many sharps or flats that instrumentalists simply have to think too hard" (14). Without some training in written theory, though, singers do not seem to understand that concept, so Clayton needs to be more mindful of a beginner's knowledge level.

Cooper and Sickler conclude their *Jazz Phrasing: A Workshop for the Jazz Vocalist* with a full lead sheet arrangement that includes lyrics, rhythm alterations, and transcribed trumpet solos (41). Further discussion involves the use of background motifs in arrangements. These detailed lead sheet examples look professional.

DiBlasio states that his *Guide for Jazz and Scat Vocalists* is intended to help singers with their "unique" problems and is directed towards singers who are already performing but "who need a little direction" and feel alone in the world of instrumentalists (1). He includes an example of a basic and legible lead sheet and provides tips like keeping the same number of measures on each line, using rehearsal letters, and inserting double bars every eight measures (4). His book is not at all

appealing, however, because its contents are disorganized and crowded into too few pages.

McMurdy and Hill include one page of "jazz improvising terms" (44), but their explanations are very brief. Singers who lack some theoretic knowledge would likely struggle to understand the content. They do not discuss or provide instructions on how one creates a lead sheet or what components are necessary to include.

Stoloff begins his *Scat!* with a few informative pages on the history of scat and jazz vocal improvisation. Although there are examples of lead sheets in his book, he does not discuss the process of creating one as his focus is on improvisation.

Michelle Weir provides lead sheets for five jazz standards in keys appropriate for both male and female singers (*Jazz Singer's Handbook*). Chapter Nine discusses lead sheets and provides clear instructions and examples for melody, lyrics, and chords. At the end of Chapter Ten, Weir describes the components she feels are important to include on a chord chart, such as the chords and rhythmic feel, form, and endings. She also provides a fairly substantial glossary that includes common terms, like "head," as well as expressions that community singers are unlikely to have come across, like "quartal."

Chords and Scales

Berkman acknowledges the difficulties that singers may experience when they practice long scalar passages because of vocal range limitations. He suggests that vocalists may become distracted from the point of the exercise because the technical demands are so challenging, and advocates the use of smaller, more vocal-

friendly tetrachords and guide tone lines for harmonic study (iii). Despite that, he introduces chord scales in Chapter Five, and devotes Chapter Six to the method of applying the scales to the chords.

His discussions are complicated for a community singer. While teaching a student at her home, I noticed Berkman's book beside her piano. I asked her how she was enjoying it and she replied that in the year since she purchased it, she had not looked at it very much because of her travel schedule for work (Rasmussen 2014). She also explained that she finds it much easier to learn concepts in a one-on-one lesson, after which time following the book is much easier. She finds it hard to get "traction" to pick up any study manual in isolation, regardless of its clarity, and stated: "If you have a busy schedule with limited time and you know that you have to focus on maintaining the voice muscle, you do your warm ups and sing through some tunes … you've spent an hour or two and then it's time to go to bed to get ready to go back to work the next day. Spending another hour on theory … the time just seems to evaporate" (Rasmussen 2014). She said that as an adult student, she wants information immediately pertinent to her situation without having to wade through pages of text.

Jay Clayton's section on lead sheets and transposition includes a scale chart and key signatures of the typical keys used, but her focus is not on teaching the scales so she does not discuss scale construction. She also does not indicate which scale is typically used over specific chords (16).

DiBlasio's guide is part of the large Jamey Aebersold series, so includes Aebersold's scale syllabus. The syllabus is a generic insert common amongst all of the Aebersold products and includes scales like the Hindu, Spanish and Jewish scales, which are beyond the concern of the typical community singer (20).

McMurdy and Hill have transcribed each of the scales for the chord progressions contained in the songs. They use solid note heads to indicate chord tones and unfilled note heads for the non-chord tones. Unfortunately the authors never refer to the scales in their brief explanations of the songs so, without prior theory study, an individual would likely not understand what these scales represent, or why some notes are solid while others are not filled in.

Niemack explores the scale modes and provides vocal workouts for the Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian scales. She feels that it does not matter how knowledgeable one is regarding music theory because if one cannot hear it, one cannot sing it (5). She describes and illustrates the modes, indicates over which chord the scale would be best used, and includes exercises for practice. It is an interesting concept for a book, but the snippets of information assume previous study and may be confusing for students who lack a sufficient theory foundation.

Stoloff briefly introduces modes and describes how instrumentalists employ scales in their improvisations (53). He limits his discussion at first to the Ionian, Dorian, Lydian, Mixolydian, Locrian, and diminished scales as he feels that these are the ones singers may use. He then introduces minor scales, including the melodic,

harmonic, minor pentatonic, Aeolian, and Phrygian (62). Stoloff eventually includes the blues, bebop, Lydian dominant, Jewish, Hindu, whole tone, diminished whole tone, and symmetrical diminished scales, many of which are far beyond the capability of community vocalists. One needs piano skills in order to play the examples as there is no vocal guide on the CD.

Weir begins with scales and modes in her *Vocal Improvisation*. It is a modest introduction and she explains that because the main thrust of the book is to teach one how to improvise by hearing key centers, she does not want to dwell on scales. She lists and transcribes only the commonly used scales and the chords over which they may be used, and writes that their ubiquitous use in the working vocabulary of bebop musicians make thorough aquaintance with them a wise choice for singers (42). Despite her intent to not dwell on scales, the information becomes complex quite quickly.

Progressions and Harmony

Berkman reminds the reader that single-line instruments like the voice are usually more aware of the horizontal nature of a melody, rather than the melody's vertical relationship to the chords and bass notes, and the subsequent harmonic colours that occur as the chords change (56). He writes that a pianist can sensitively accompany a rubato performance if a vocalist understands how the relationship between the text alignment and the chord changes affects the shifting harmonic colours (57).

To develop a connection to the harmony, he suggests that singers assign numeric values to the melody notes. He uses four measures of "We'll Be Together Again" to demonstrate. The vocalist sings 6–1–2–4–1–3–4–3–4–5–7–6–♯4 over the chord progression G7, Cmaj7, A♭7, Dmin7, G7, Amin7, D7♯11 (60). While singing a G over the Dmin7 chord, the chord changes to a G7 and one hears the dramatic shift in chord colour as the dissonant fourth becomes the tonic of the next chord. It is an interesting exercise, but assigning numbers to the notes may be an unnecessary complication. A singer may derive greater benefit by slowly humming the melody and pausing as the chords change in order to hear the dissonances caused by the shifting underlying harmonies.

Berkman discusses guide tone lines in Chapter Nine, but his guide tones are not simply the thirds and sevenths. He recommends using as many tensions and altered tensions as possible; in his example he incorporates ninths, flat-ninths, and flat-thirteenths in addition to other chord tones (106). The result is a rich-sounding, stepwise line with lush dissonances. The information is fascinating but it is unlikely that an adult student would devote the time to this intensive study.

Clayton uses the blues and "rhythm changes" as the primary forms for learning harmonic progressions. She introduces a blues collage wherein one participant sings a blues *a cappella*, and the next singer joins at the appropriate point with a different blues. The other singers in the group subsequently enter with their choices, which results in a medley over the twelve-bar form. Blues collage is an effective exercise for ear-stretching, rhythm, and concentration during a master-class

or group lesson situation (43). She also recommends using the bass line of a harmonically friendly tune, but omitting passing tones, to learn to improvise. She suggests a group game in which one singer is responsible for the chord roots, another sings the melody of the song, and a third singer improvises (45).

Her brief, activity-based manual does not include any discussion on theoretic elements. This style of learning seems to work well, though, especially for adult students who appreciate being able to apply concepts immediately.

DiBlasio deals with only the ii-V7-I progression in both major and minor forms. He approaches it from a pianistic point of view and provides piano voicings for the progression. He recommends playing the root of the particular chord in the left hand while playing the voicings in the right hand "to get the sound … and harmony in your ear and mind" (7). There is no discussion as to how to apply the exercise to the voice.

McMurdy and Hill created their workbook to help vocalists "build a melodic, harmonic and rhythmic jazz vocabulary" (3) and include clearly written examples of how to construct an improvised solo (1). To learn effectively from this book, students must be able to transcribe the provided vocal improvisations. The authors do not discuss chord progressions or harmony.

Rawlins's *Jazz Conceptions* contains exercises based on bebop lines. He writes in his introduction that focusing on twenty-one clearly defined examples allows one to memorize them easily and gain an understanding of chord alterations, phrasing, and note selection options (3). Rawlins, as an instrumentalist, is committed

to the pedagogical precept of performing exercises in all twelve keys. Because singers do not have to figure out fingerings, the necessity of the twelve-key tenet is debatable. Without the help provided by a slow track on the CD, a very finely tuned ear, and the ability to play the figures on the piano, the chromaticism of the melodic material would render the exercises extremely difficult.

Stoloff focuses on ii-V modal jazz patterns in two-measure ascending and descending phrases for many melodic motives (37). This useful exercise provides some melodic fragments for soloing, and ear-training for root movement. The melodic embellishments he includes are triplet figures, extended arpeggio exercises around the circle of fifths, as well as altered scales for flat- and sharp-ninth practice (48). They are interesting and fun to perform, but take a good deal of study to learn.

In *Vocal Improvisation,* Weir writes that the main goal is to be able to "hear" the main key centres of tunes, which is more useful than trying to hear every chord change as a separate entity (45). She touches on chord function, the circle of fifths, and chord progression analysis, and provides examples of usable two-measure melodic motives. Weir also includes the minor sixth to half-diminished-flat-nine progression for practising the harmonic minor scale. To be able to hear and sing chord root movement, she suggests singing the roots at first and then adding simple rhythms, after which one scats on adjacent pitches, gradually incorporating more melodic experimention (103). She and her colleagues demonstrate the exercise and improvise on the last iteration, which the student should learn and then transcribe. Like McMurdy and Hill, Weir assumes that the student has musical and theoretic

training. One could omit this step, however, and still acquire aural skills by learning the improvisation.

Aural Skills, Ear Training, and Improvisation

The ability to scat sing well shows that a singer has internalized the chord changes in a deep way (Berkman i) but, unfortunately, singers often omit that step when learning a song. An instrumentalist who sings–one who has spent years immersed in harmony study–is skilled with vocal improvisation due to awareness of how the melody interacts with the underlying harmony (Berkman ii).

Berkman instructs the student to learn the roots of the chords by playing the melody on the piano while singing the roots and then playing the roots while singing the melody. Personal experience indicates that this is very beneficial not only to learn the song, but also for ear-training. Berkman suggests learning to hear and sing the seventh chords by starting with the inner voices and moving upwards and downwards, in addition to beginning at the root. He acknowledges that this intensive work will not be a quick process. He includes interval drills in his penultimate chapter (119).

The exercises are not difficult, provided that one can actually devote the time to study. The biggest stumbling block is that these drills are out of musical context. As such, the drills have little appeal for adult learners.

Clayton addresses improvisation by discussing phrasing, and she recommends that one listen to singers who are considered to be storytellers (41). Singers should scat only when they have something to say because “scatting for the

sake of scatting will always sound contrived," but "when a singer knows the song well and connects with its meaning, improvisation happens naturally without effort" (42). She clarifies that being able to solo over harmonic changes is a lifelong endeavour, and learning the bass line as a melody is the first step (42).

DiBlasio briefly addresses the topics of scatting and ear-training and writes that one must listen extensively, study the recordings, and transcribe three scat solos (6). His book is so disorganized that one page of discussion is followed by four pages of complex piano voicings after which he suggests that the reader scat to "Happy Birthday." DiBlasio suggests that if one lacks harmonic knowledge, one should sing the song melody and then embellish it, and learn a line or pattern from a recording and articulate it exactly as the instrumentalist does (12).

McMurdy and Hill's song notes briefly comment on crucial harmonic points, assuming that the student has some music theory education. For example, in their discussion of Parker's "Now's the Time," they recommend focusing on major, minor, and dominant scales and chords (6). For each of the songs, the authors refer to only one or two theoretical and harmonic points that they feel are essential, but they focus on written transcriptions. While community singers could easily manage the aural transcription section, transcribing onto manuscript paper may prove to be too much of a challenge.

When jazz vocalist Judy Niemack began singing she did the same thing that most singers do–she improvised by ear and her success depended upon her inspiration and familiarity with the song (5). She quickly realized that she needed to

study jazz theory in order to be able to develop her musical vocabulary and improvisational skill. She learned how to transcribe instrumental solos by ear and how to sing and play them, and learned to focus her practice sessions on chords and scales separately, followed by chord progressions (5). Her book could function as interval study and ear-training drills, but it is unlikely a community singer would easily make the connection as to where the modal scales could be used in a song. Additionally, simply singing intervals and scales would not hold much appeal for the adult learner who is unlikely to derive immediate benefit.

All of the exercises in Rawlins's book focus on patterns to be played or sung over standard progressions. Clearly, some of the difficult chromatic patterns would be beneficial for singers but, as with Niemack's book, adult learners would not derive much gratification because the application to songs is not obvious to anyone unschooled in jazz theory and unable to aurally recognize specific chord progressions.

Ear-training work in Stoloff's *Scat!* focuses largely on major, pentatonic, and blues scales. Exercises over the blues form and blues compositions provide examples of different styles. The section on creating bass lines is particularly interesting as one would garner an appreciation of the harmonic progression, and learn to hear and anticipate the forthcoming chords within a progression. The whole book is focused on exercises to create better scat singers, so Stoloff provides exercises that sound very instrumental, both in articulation and note choice. The difficulty is that many of the vocal exercises are in the male vocal range so women may struggle, and the

complexity of the exercises may prove difficult for home study in the absence of professional instruction.

In *Vocal Improvisation,* Weir starts with the blues progression using simple syllables, melodic and rhythmic variation, and ornamentation. She demonstrates call-and response with chord changes based on the familiar "Summertime." As the melodic ideas become longer, Weir scats over the form and recommends that students learn and transcribe the lines (74). She makes her most astute point about listening when she says: "simply hearing the music itself is probably the single most helpful method of learning jazz improvisation" (74).

Weir's "Hearing the Changes Better" section includes guide tone lines and arpeggios to the ninth, and learning to improvise around the thirds and seventh of the chords, rather than just the roots (*Vocal Improvisation* 153). She makes a key comment regarding how thoroughly singers need to know the harmony and writes: "the true test is this: if you can improvise a cappella on a tune and clearly define the changes, you have done your harmonic homework" (152).

Song Form, Arrangements, Intros, and Endings

Clayton writes only a few lines about song form and does not provide any examples (11). She refers to a *head arrangement*[5] and includes a one-page discussion on the most common intros and endings with audio examples provided on the enclosed CD (33). This book lacks transcribed examples of the intros and endings,

[5] A *head arrangement* is a song form that can be discussed in a few sentences and uses only a few standard options for introductions and endings. It is not typically written out ahead of time and can be created on the spur of the moment.

although she does suggest that most players will know the Ellington ending, for example (33). She also does not suggest alternative chord progressions for intros and endings as jazz theory is not a focus in her book. Her emphasis is on simplicity and using arrangements singers can do on their own without instruction.

Weir's informative *Handbook* discusses arrangements. Several tracks on the accompanying CD demonstrate the numerous notated examples of introductions and endings in both major and minor keys (51-57). This section is very valuable, especially for vocalists lacking piano skills and theoretic knowledge who often leave the choice of introductions and endings up to the instrumentalists. By notating specific introductions and endings, a vocalist allows for a change from the default chord choices. Weir includes examples of chord charts (excluding lyrics and melody lines) and describes the components she feels are important to include, such as introduction, form, feel or song mood, and ending (65-73).

Rhythm and Phrasing

Cooper offers a practical, hands-on approach to fine-tuning important elements of jazz phrasing. Her book/CD combination provides practical information by providing corresponding music notation to performance tracks by the rhythm section and vocalists (5). She demonstrates how tempo affects phrasing and swing rhythm by using swing eighth-notes played in increasingly faster tempos over twenty tracks (8). She draws attention to the change in the song's mood as the bass shifts to a walking-bass line, the eight-notes lose their swing feel, and the drummer adjusts to playing time on the cymbals (8).

Stoloff's exercises begin with rhythm etudes on non-pitched rhythmic patterns to practice triple- and duple-time syncopated rhythms, accents, and potential scat syllables. He states that he has included scat syllables in these drills because the first question novice jazz singers often ask is about what syllables to use (15). Stoloff also includes rhythm exercises, accents, and syllabification in his blues-focused *Blues Scatitudes*.

Weir includes a rhythm section in her *Vocal Improvisation*. As in Stoloff's *Scat!*, she approaches them by using short and simple motives and adheres to easy syncopations. She recommends using a metronome to practice the one-measure call-and-response rhythmic exercises. Although the exercises are not as extensive as Stoloff's, they seem adequate for the novice singer's rhythmic study and warm-ups. Her "Advanced" section works on increasingly complex rhythmic concepts and melodies. Weir cautions that the student must be meticulous during practice because chromaticism is so often difficult for singers (144).

Piano Skills

Berkman provides a beginner-level introduction to piano skills, and includes a diagram of a keyboard with the note names written on the keys. Within approximately fourteen pages, he proceeds from instructing how to locate notes with one finger to what he terms "singer voicings"[6] and upper extensions, and quickly thereafter moves to altered tones and rootless voicings. For a chapter entitled

[6] Berkman uses the term "singer voicing" to denote a chord played with the root and seventh in the left hand and the third and fifth played in the right hand.

"Becoming a Functional Pianist," there is an overwhelming amount of fairly advanced material.

DiBlasio includes a section on piano chord voicings and illustrates two-, three-, and four-note chords. He recommends that singers should memorize the voicings so that they are automatic (7). The blues in F and B-flat follow, also with two-, three-, and four-note piano voicings, as well as major and minor ii-V-I progressions in root position and inversions. He recommends that the vocalist also memorize them (8). I heartily agree with his premise that "you really don't have time to think about where they are on the keyboard or what they will sound like when you're performing" and that vocalists do need some piano skills (8). But unless a vocalist is already very familiar with playing the piano, these few pages delve into material that is far too complex and likely beyond the patience, ability, and goals of the adult student.

Weir includes a modest five pages on keyboard skills. She writes that "if a singer can't see, feel and hear jazz chords at the piano, they have the difficult task of relying exclusively on their ear to make sense of the shifting key centers of jazz standards" (61). I agree with her and also appreciate that she keeps the piano focus at a basic level.

Dissertations

I located several dissertations that discuss teaching strategies that can be used to develop improvisational skills in vocalists, and others that propose theory classes for singers. They focus on singers in academia and range from class formats based

on written theory to classes based on aural skills. I was curious as to how these courses were constructed and the complexity of information they contained. In their current versions, it is doubtful that they could be used for community singers.

Timothy Brent proposes a two-semester ten-unit class based on aural skills. Units one to five cover the first semester and address such things as rhythm, melodic sight-singing, intervals to a major ninth using a number system he devised to denote the ninth, flat nine, and sharp nine (51), aural transcriptions with an improvised solo to the original recording, and the subsequent transcription of two improvised solos, which he suggests be played on "their respective instrument" (16-18). The second five-unit segment is similar to the first but contains more advanced chords with altered extensions, jazz minor modes, creating and performing bass lines, singing guide tone lines, modal vocal improvisation, multi-meter sections, non-diatonic examples from the jazz repertoire, and modulation (16-18).

Brent's sources are college-level theory and aural-skills texts, responses to interviews of five jazz ear-training teachers, and the syllabi from prominent jazz programs (22). He writes that the ability of a jazz musician–especially a vocalist–to be acutely aware of which chord tones they are singing at any given moment is essential (30). Although the ability to hear common progressions and chord qualities and to anticipate and identify the upcoming key areas and harmonic sequences is undeniably important, without perfect pitch and concurrent training on another instrument, a singer is unlikely to be able to identify when they are singing specific pitches.

Gloria Cooper wrote her dissertation on a multi-dimensional approach for the solo jazz singer. She indicates that her work is a guideline for the beginning adult or college-aged jazz musician, whether a singer, an instrumentalist teaching vocal jazz, or a classical voice teacher teaching an unfamiliar (to him or her) jazz idiom (25).

Writing in 1992, Cooper discovered that materials for the beginning vocal jazz student were primarily directed towards scat-singing or improvisation, which she thinks can be overwhelming for the beginning student (5). Her research goals were to provide the following: an overview of the vocal jazz idiom; structured materials with which to develop vocal technique; listening suggestions and a discography; student activities, including examples, songs, and *vocalese*[7] exercises; and a list of references (25). She designed her instructional materials to provide an understanding of the history, development, and styles within vocal jazz, teach correct and healthy vocal habits, introduce chord progressions by outlining the chords and roots, and demonstrate the basic vocal tone production within various styles (25).

Cooper's chapter on basic jazz theory begins with note values, key signatures, the staff, and note names. She progresses through the chromatic and major scales, intervals, triads, dominant seventh chords, standard chord progressions, and the classical version of the melodic minor scale,[8] but makes no reference to the jazz melodic minor. She ends her theory chapter with chord extensions to the

[7] *Vocalese* is a style wherein written or improvised lyrics are sung over melodies that were originally instrumental pieces. *Vocalise* is the classical use of the voice, without words; it's a vocal study typically used for technical development and practice.

[8] The melodic minor scale in classical theory contains a lowered third, but raised sixth and seventh degrees ascending. In the descending version, the sixth and seventh and third are lowered. The melodic minor scale in jazz does not lower the sixth and seventh scale degrees in the descending form.

thirteenth, as well as a discussion of suspended chords and sixth chords. Her descriptions are brief and exclude examples extracted from the standard repertoire so it would be difficult for a beginning jazz vocalist to make sense of her descriptions without guidance from an instructor.

William Swann researched an aural approach to teaching the fundamentals of jazz theory. He directed his study at the beginning-level college or university-aged student and traditional theory educators who wish to incorporate jazz into their theory courses (v). Swann writes that the jazz theory texts developed for higher education courses assume a prior knowledge of basic music theory. Their focus is on written theory and, as such, teaching methods advocate writing scales, chords, and progressions, and playing examples that emphasize each new topic; aural skills have not been integrated (2). He suggests that the ideal curriculum would add singing to assimilate aural and written skills in order to train the ear and eye simultaneously (2).

Swann begins by extensively addressing jazz rhythms and includes many rhythmic exercises with which to practise swing and various Latin-influenced rhythms. Subsequent sections discuss the major scale and its modes, jazz harmony, the ii-V-I progression, and the blues. He excludes minor key harmonies because they are beyond the scope of his paper due to their complexity (83). Swann uses pentachords to introduce the major scale and its modes so that the student may recognize and become comfortable with their sound (85). His discussion of jazz harmony quickly becomes complex as he pays a great deal of attention to piano

voicings. Many of his aural exercises, however, may be practical in classes for community singers.

James Laughlin also researched notated and aural exercises as pedagogical tools to assist beginning jazz improvisers in developing improvisational techniques. His comparisons of pre- and post-test scores of high school band students who had not previously participated in jazz band revealed that the group that learned by ear produced significantly higher scores than the group that learned by and played from notation alone; both groups received equivalent scores in the pre-tests (60). The aural method of learning a solo represented the least developed skill yet it produced a greater improvement for the learning objective of harmonic accuracy (61).

Michael Johnson developed teaching materials for a two-year, four-semester university-level jazz vocal improvisation class, involving jazz theory, ear-training, and keyboard training. The goal was for singers to develop advanced improvisational skills, knowledge and understanding required to function at a professional level by the end of their second year (ii). He feels that it is imperative to have a standard method of improvisational study so that future jazz vocalists will be known as jazz vocal musicians (19).

Beginning with a chapter on fundamentals, he proceeds through seventh chords, the blues, and the "ingredients of a good solo;" these first four sections comprise the first semester (89). Chord extensions, an additional section on the blues, chord/scale theory and the modes of the major scale, along with the ii-V-I progression make up the second semester (90). The third semester begins with the

tritone, “rhythm changes,” and the melodic and harmonic minor scales (90). The last semester covers the blues again, pentatonic and synthetic scales, modal jazz, and Coltrane [chord] changes (90). Chapter assignments require that the students be able to sing, play, and notate the exercises, and that vocalists sing the scales in all keys. As has already been discussed, due to constraints of vocal range and technique, this practice has the potential to turn into a technical exercise. Clearly, the course is too long for a typical adult student.

Wadsworth-Walker suggests that, in the absence of a physical instrument to assist in the absorption of the concepts, the primarily theoretical approaches used by instrumentalists are too rooted in the physicality of their instrument to be successfully used by vocalists. She feels that singers need a course of study that is independent of the placement and the proprioceptive aspects of the hands and fingers (7). She suggests that if vocalists were to undertake the methodical approach instrumentalists do as they practice the chord roots, arpeggiate the chords, and create guide tone lines, the exercises might prove useful in nurturing the aural awareness required for improvisation. At the time of her writing (2005), she found few pedagogical materials to fulfill that mandate (8).

In her literature review, she observes that the educational materials available for prospective jazz ensemble directors vary widely and present a conundrum: the cognitive skills required for some of the more thorough text books are likely daunting to someone unfamiliar with the jazz idiom (41). One can reason that adult vocal students would have an even more difficult time with books on jazz theory

given the students' typical lack of theoretical education and experience. The survey respondents and master pedagogues she interviewed feel that actively listening to jazz in order to imitate and innovate is crucial to learning the craft (118), followed by application with harmonic reinforcement by using the roots and guide tones (162). The progression for deepening knowledge of the tune progresses from learning only the melody and lyrics to the chord roots followed by guide tones, arpeggios, and the form of the song (145). Wadsworth-Walker does not propose a program of study to obtain the skills.

Venesile identified and described the forms of pedagogical content needed by vocal jazz educators for the vocal jazz ensemble. He feels that in order to be capable of teaching jazz concepts and to confidently disseminate the knowledge to instrumental or vocal students, educators should familiarize themselves with the basic idiomatic elements of the genre by way of an immersion period in the fundamentals of jazz theory, vocal pedagogy, and the study of the evolution of various styles (106). His participants indicated that listening activities are considered the means to acquire jazz knowledge and skill (107), followed by self-study in various topics related to jazz (108) and attending summer workshops (109). Venesile does not propose a program of study to obtain theoretic knowledge.

Madura found a strong correlation between achievements in vocal jazz improvisation and jazz theory, imitative ability, and jazz experience. The best order of predictors for success in the blues improvisation task was knowledge of jazz

theory, jazz experience, and imitative ability. She obtained similar results on the ii-V-I progression (vi). This study does not propose a method of jazz theory instruction.

Conclusion

There are many resources available for the community singer to purchase ranging in scope from an artistic approach, to piano- and theory-intense manuals. But any purchase is a wasted expense if the buyer does not have the determination, initiative, or the time to devote to studying the contents.

Many of the products and studies deal with theoretic information from a written perspective. My discussions with singers revealed that daily commitments to work and family do not allow for the additional time necessary to study theory. As well, the text-heavy manuals deterred the singers as they could not find material they thought immediately applicable. Without guidance from a teacher within a formal classroom or having the concepts first brought forward within a private lesson, the contents of any of these study guides will likely remain untouched.

For an individual whose instrument is located within the body, it is necessary to focus on the aural and experiential components. In addition to basic theoretic instruction as to song form, progressions, intervals, scales, and chords, one needs to be able to "do" the concepts to ultimately assimilate and comprehend musical constructs.

The course that I propose extracts the basic theoretic information required to create a deep relationship between the melody line, lyrics, and harmonic structure. It combines a significant amount of aural skills training to create an understanding of

how the melody interacts with the underlying harmony and provides ideas as to how use the exercises within song performance. Importantly, the students are able to become familiar with idiomatic musical treatments in order to be able to internally hear and name them, like common endings for instance. Unlike other materials, this course does not rely on the acquisition of piano skills.

Chapter Three – Curriculum Design Considerations for Adult Learners

Adult singing students in Calgary who wish to pursue jazz theory education are faced with a difficult problem as there is now no higher education institution offering appropriate jazz theory instruction. A brief internet survey to search for jazz theory classes revealed that several community music schools offer lessons in rudiments, harmony, history, and counterpoint at preliminary to grade two level. The University of Calgary has a third-year jazz musicianship class open to music majors and minors which focuses on the aural perception of jazz scales and modes, seventh chords and extensions, common jazz progressions and rhythms, but has a prerequisite of a second-year theory and composition course. The university will allow others into the class, with department consent (University of Calgary). The prerequisite, however, would be far beyond the typical knowledge of a typical community singer. Ambrose University College utilizes sessional instructors to provide instrumental jazz instruction in their music program, but there appear to be no jazz theory courses.

A local jazz saxophonist offered an introductory jazz theory class, which several community singers took. Although he had advertised the class as beginner level, I was not surprised when the material in the first class rapidly became complex. The instructor began with chords, scales, keys, and chord symbols, but quickly progressed to the modes of the major scale, chord progressions, non-diatonic

chords, chart analysis, and chromaticism. The second session focused on the harmonic and melodic minor scales and their modes, the minor ii-V-I progression, symmetrical scales, and further chord progression analysis (Belliveau).

In e-mail communications afterwards, singers indicated that not only were the concepts too advanced, but they also wished for more hands-on activities such as being able to sing the scales and exercises. They found the discussion of secondary dominants to be completely baffling. One individual wrote that "the instructor lost me at the end when he started talking about the fifth of two, or whatever" (Dertell 2013). Another participant wrote that she could not envision how to use what was being taught; she was looking for instruction to help her "get it" and asked what she needed to know for singing, and how to apply it to her craft practically and immediately (Matley 2013).

The curriculum intended for adult community learners needs to be modified from curricula in higher education. The information must be basic enough so that students do not become frustrated and give up, but also needs to be advanced enough to retain students' interest and challenge their adult intellects. They want to know how theory will make them better singing musicians and how to immediately apply the concepts, so the course content needs to be tailored to that specific goal.

One must adapt the delivery to accommodate busy schedules. Bowles suggests weekly evening courses for one to three months long, and not more than two hours per week (vi). The teacher must be cognizant of students' time constraints outside of class and the materials need to be easy to follow and read.

Adult Education or Andragogy?

Adult education is a broad term and encompasses everything from basic literacy to personal fulfillment, to obtaining advanced degrees. Beyond the basics of high school equivalency (GED), adult learners may take courses offered via the Continuing Education Department of a university to work towards a certificate, career training courses at a college, city-sponsored courses geared towards leisure pursuits, corporate training, community school courses, and self-study or e-learning courses at home. Life-long learning is so important that there are graduate degrees available in Adult Learning and Community Education.

The terms andragogy and adult education are often used synonymously, and reflect the involvement of adults in learning (Draper 3). Freeman writes that while pedagogy derives from the Greek word *paid,* meaning "child," and is normally associated with the art and science of teaching children, andragogy (from *agagos*, meaning "leading") focuses on the role of the teacher as the transmitter of knowledge. Andragogy, from the Greek *aner* with the stem *andr*, meaning "man," shifts the focus from the teacher to the student, and denotes helping adults learn (12).

Kruse suggests that adult music education can be defined as andragogy because it is self-directed, self-initiated learning behaviour displayed by adults. He writes that andragogy is a style of learning, whereas adult education is the process or institution of learning that takes place (15).

Who are Adult Learners?

Adults now outnumber those younger than eighteen (Kruse 6). Between July 2007 and July 2008, an estimated 10 million Canadians aged 18-64, representing almost half of the Canadian population of that age, participated in some type of education or training, whether for personal interest or their job (Knighton 9). For the purpose of this study, adult learners are assumed to be over eighteen years of age, can be engaged in formal learning at a higher education institution or informal learning opportunities, and are taking the course for their own enjoyment and personal interest, or further education.

Most people experience music by listening, attending concerts, dancing, performing in community ensembles, or by playing in garage bands (Abril and Kerchner 7). Reimer writes that music participation in schools reflects only a small portion of the total enrolment of the school population and only a small proportion of secondary school participants go on to pursue music in college, university, or conservatories (qtd. in Abril and Kerchner 7). Ernst suggests that many who formally studied an instrument or voice in school abandon music-making because of other adult responsibilities, or because they perceive music to be a vocation reserved for a chosen few (qtd. in Abril and Kerchner 7). VanWeelden found that less than 10% of the adult survey respondents to her survey who had participated in music in secondary school continued to sing or play an instrument into their adult lives (29).

Instructors who provide education to adult students need to be cognizant of the typical characteristics of adult students. Their voluntary participation means they

are intrinsically motivated, enthusiastic, self-directed and willing learners who take responsibility for what they learn and how they go about it, but they will leave if they do not feel they are receiving what they want (Bowles 4; Roulston 344; Freeman 12; Brookfield qtd. in Kruse 16). They are pragmatic and prefer problem-centred learning that is applicable to specific personal concerns and since participants will enroll in a course to fulfill a particular need, they need to know the purpose of the tasks before they are ready to learn the tasks (Bowles 4; Brookfield qtd. in Kruse 16). Freeman points out a change in time perspective from a postponed to immediate application, and they view their accumulated life experience as an increasingly important learning resource (Freeman 29). Brookfield discusses their diverse learning styles: they learn in different ways, at different rates, for different reasons, and they need to see themselves as learners (qtd. in Kruse 16).

Why do Adults Participate?

Music is one of the best mediums for recreation because of its wide appeal, unlimited possibilities for pleasure and long-term intellectual challenge of exploring and mastering new skills. Music is a socially acceptable form of expression that appeals to all ages because music study can begin at any age. It is always available and affords many opportunities for experiencing a sense of belonging owing to the cohesiveness, stability, purpose, safety, and solidarity that accompanies many community music gatherings (Graessle 8; Kruse 3).

Roulston and Coffman differ in what they think motivates adults to participate in music education. Coffman's analysis of community music organizations found the following reasons:

- personal motivation for self-expression, leisure, self-improvement and recreation;
- musical motivation for the love of music, in order to learn more about music and performance for oneself and for others;
- social motivation in order to meet new people, spend time with friends, or achieve a sense of belonging (qtd. in Kruse 16).

In contrast to Coffman, Roulston found that their reasons may have no explicit connections at all to the content or purpose of the activity, and that adults will take classes simply for the sake of accumulating knowledge (343).

Veblen and Olsson found that many community musicians acknowledge a positive sense of identity, responsibility, and self-expression through their voluntary and self-selected participation (qtd. in Kruse 10). Community orchestra members revealed that the main reason they continue to participate in music is to remain musically active. One individual stated that if it were not for the community orchestra, he would never pick up his instrument (Shansky).

Constituency for the Study

This study is based on the community singers within Calgary, Alberta, Canada. The singers are typically older, with many being retired from full-time employment and pursuing singing as a hobby. Most are female and have varying degrees of previous musical education, ranging from advanced piano study several decades in the past to currently pursuing occasional jazz piano lessons. Many of the singers have previous taken jazz theory courses and express enduring confusion and frustration.

Music in the Community – Calgary's Café Koi

Calgary's Café Koi enthusiastically supports community music in all forms (Café Koi). Many amateur, semi-professional, and professional Calgary singers attend the weekly Thursday night "Jazz 'n' More" open mic sessions, and the majority of participants appear to be well upwards of forty years of age. Singers and instrumentalists with various music education backgrounds, ranging from music lessons as children to ongoing lessons, are welcome to participate and create music together; it is typically very crowded with both performers and listeners alike. The participants derive joy, camaraderie, and support from forming friendships with a group of like-minded individuals, and relish the challenge of performing solo with a rhythm section. They get to experience singing for a live, supportive, and sympathetic audience. By participating and "doing" music, the participants experience a sense of collective excitement and create a bond (Sacks 266). Because

of the weekly opportunity to sing in front of an audience, the singers who attend regularly–there are many who go every week–have gained practical experience and feel comfortable when working with a live band.

Chapter Four – Discussion

Vocalists who perform in public occasionally, or at least participate in open mic sessions, are already familiar with the appearance of jazz lead sheets. But because they lack sufficient musical education that would enable them to transcribe the music from a recording, they create their own chord charts by copying the melody and chord symbols from a book. Unbeknownst to them, the chords are often incorrect (Berkman 31-33), and they then transfer incorrect chords to the new chart. Recently, singers relied upon Wikifonia, a website which contained free lead sheets. The singers with whom I spoke loved the site because they were able to transpose their charts into their preferred keys without having to rewrite them, but one pianist reported that:

> I have occasionally looked at other people's Wikifonia charts and they were generally quite awful. They would have chords like B♯ in them. What mystified me was why people couldn't copy the chords accurately from a reliable source, especially for the jazz standards. I doubt people were entering them having tried to transcribe the tunes by ear … typical errors were extra bars, too many beats in a bar, and bad chords. So as an accompanist it was often best to mostly ignore the chart and fake it, which only works if you know the tune … we were actually thrilled that the site was decommissioned (Ascroft 2014).

The singers did not understand why the charts were wrong or how having wrong charts could negatively impact their performances. Much to the irritation of the instrumentalists, the singers continued to rely on the site until it was decommissioned on account of copyright issues.

My difficult journey of experiencing and witnessing the performance environment and dearth of educational opportunities for community jazz vocalists prompted me to find a remedy. I wanted to provide vocalists with the tools to enable them to question the contents and organization of their jazz lead sheets and delve deeper into the music, rather than considering only the lyrics and melody. A curriculum with clear explanations was needed to help singers immediately apply musical concepts to practice-sessions and performances. I also wanted to be able to use the course concepts in my private teaching to encourage my students to explore the music more deeply.

Session One – 2012 "Exploratory Phase"

I first test of my notion that community singers would appreciate a jazz theory course, designed specifically for them, in the fall of 2012. The curriculum of the eight-week course was loosely formulated and excluded aural skills. The informal text I used provided only a general outline of the topics to be covered. I taught that course to explore topics that I thought would be most helpful to community singers, including: the major scale, intervals, triads, seventh chords, the circle of fifths, common chord progressions, and basic chart analysis. Upon completion, I had a better idea of which topics needed to be formalized, which topics I needed to include for future sessions, and which needed support from examples.

Session Two – 2013/2014 "The Derailment" (Appendix B)

In 2013 I expanded the course to ten weeks. I modified, enhanced, and formalized the instructional text, and added numerous examples for easy reference. During the first six weeks, we discussed fundamental jazz theory concepts and devoted the last four weeks to aural-skill development and chart analysis.

In my efforts to appeal to the intellect of mature students, I became carried away with providing as much information as I could and added information far beyond that of a typical introductory theory course. Most importantly, I did not adhere to my premise of providing singer-friendly jazz theory information. For instance, in the 2012 exploratory sessions, we discussed the major scale and its modes. The students became confused during chart analysis when they tried to relate all of the chords to the major scale. They had a difficult time understanding why the pitches and notation of a minor two chord differed from a minor two with a flatted fifth; they wanted an explanation. Minor scales are complex on their own, but despite my intuition that the modes would be far beyond the intent of this course, I chose to include them in the 2013 class.

I had been critical of instrumentalists and their complicated curriculums, and although my intentions were honest, I soon discovered that I was teaching the subject rather than the student. My six-week course should have been taught over at least six months. On a positive note, however, when the students performed chart analysis they found it much easier to identify the progressions and did not question the presence of a flatted fifth on the two chord.

Session Three – 2015 "Current" (Appendix A)

After realizing my mistake, I revised the course to align with my original intent, which was to provide vocalists with singer-friendly jazz theory and aural-skills training tailored to their specific requirements. The first section of the course incorporates musical rudiments as singers need this basic knowledge in order to appreciate how the melody line interacts with the underlying harmony. I excluded any discussion of the modes of the major and minor scales and discarded several other advanced topics. Instead, I focused on providing theoretic concepts that were immediately transferable to their songs.

Teaching voice privately for many years and honing my own aural skills has made me acutely aware of the tuning and pitch challenges that singers typically face. The aural-training exercises use short melodic phrases to allow the students to focus on tuning and to create an awareness of how much precision one needs. By presenting the material from a vocalist's perspective, the singers can focus their attention on how they might immediately use the concepts.

Bowles suggests that adult-focused courses be a maximum of twelve weeks long (vi). My proposal of that length of course received less than positive student responses. One individual wrote that, despite being a retiree, twelve weeks was "quite a commitment" (De Waal 2014). Even with a six-week format, it was difficult to maintain full attendance because of family vacations and work commitments; there were only two weeks with full attendance.

Interviews with Participants

In post-course interviews, participants revealed that they experienced a significant increase in harmonic knowledge about the jazz material they sing. Interestingly, the more astute individuals acknowledged that they could not truly assess how much they now know since they "don't know what they don't know" (Lomnes 2015; Rasmussen 2015). Lomnes mused on the topic of "everything that there is to know" and how she compared to those who have studied jazz theory for years and are experts. She correctly assessed that I was looking for a rating as to the students' growth of knowledge pre- to post-course (2015). Rasmussen referred to what she knew (or did not know) ten years previously and said, "I'm comparing myself to people who really know jazz very well and where I understood jazz theory ten years ago and where I do now but where I sit compared to people who really know it." She said that "you learn what you don't know ... [the classes] opened my eyes as to how much more there is to understand about the ... depth and the complexities of what's there. I learned how much I still have to learn" (2015).

As important as is the increase of knowledge, the increase in self-esteem and happiness is equally significant. Lomnes said several times that she is now very pleased at being able to converse more directly and clearly with instrumentalists, having a deeper knowledge of her music, feeling more confident when she works on material, and having the ability to aurally identify common progressions (2015).

Matley, a professional Calgary-based vocalist who sings regularly with the Prime Time Big Band, reports that she now feels more "legit" because the course

"really turned on some light bulbs, especially in song-writing." She expressed frustration with big band charts that do not provide chord symbols on the vocalist's version because, now, she pays attention to the chords whereas previously she did not. Matley appreciates feeling more comfortable "speaking the jargon" and understanding what her fellow players are saying. During a song-writing course, she found that she was the only one with any knowledge of music theory and stated that: "... I was kind of bored, really, because there was a lot of theory that needed to be talked about, and so that felt really good" (2015).

Interviewees reported that they have gained a new awareness of what the instrumentalists do (Millard 2015; Dertell 2015). Millard indicated that she has a new appreciation of how knowledgeable a singer needs to be and that it is not just "getting the starting note and off you go" (2015). She said that prior to the course, she viewed the rhythm section as an accompaniment and interjected: "Like, I could do this a cappella if I wanted to and they're just kind of there." Now she acknowledges their importance and how the group functions as an ensemble (2015).

General Observations and Participant Feedback

Interval construction and inversion were unexpectedly confusing for the singers. One of the participants expressed surprise that transposing a key either up an interval of a fourth or down a fifth results in the same key. She experienced her "a-ha" moment when we discussed pitch class. De Waal related that an instrumentalist had once suggested that she transpose either up a fourth or down a fifth. She asked

which one she should use because she did not realize that the resulting key would be the same (2014).

I was also surprised that the students did not know that the letter in the chord symbol, as in D7, represents the chord root. The circle of fifths caused more difficulties than I had anticipated; the students were confused with the notion that by following the circle counter-clockwise through the "flat" keys, one can still progress "up" the keyboard by fourths.

One of the most beneficial activities for the students was singing the root movement in common progressions. For instance, they had all heard the expression "two-five-one," but did not know what it was or that they could identify its sound by the root movement of the chords. One of the students sent an e-mail after the end of the course and stated that I would be proud of her because she was able to quickly identify the ii-V-Is in the new chart she was working on (Matley 2013).

A similar issue became apparent with other progressions, like "one-six-two-five." Again, the students had heard of it, but did not know what it meant or what it sounded like. I played the progression for them in arpeggio form and they were excited to recognize the song "Mr. Sandman."

Students appreciated the section on intros and endings and, in particular, hearing the patterns being played while simultaneously looking at written examples. They had heard of the *Ellington* and *Basie* endings, but had no idea of the chords involved and could not tell the endings apart. When I played them, the students recognized the sounds and created identifying mnemonics.

They responded with “Cool!” when they learned to sing guide tones and they loved doing chart analysis. One participant said off-handedly that she was having so much fun that she could not believe the session was over for the evening (Lomnes 2014). This same singer related that when she started to sing jazz thirteen years ago, she just wanted to sing. She never understood how the music worked on an intellectual basis. After working with instrumentalists, she started to realize how much she needed to learn (Lomnes 2014). She and another student remarked that they have to take courses repeatedly because as older adults, they do not retain information as well as when they were younger (Lomnes 2014; De Waal 2014).

Lomnes also appreciated that this course incorporates songs that are likely to be familiar to singers, like “Autumn Leaves,” rather than instrumentally conceived songs like “Maiden Voyage” (2014). She was pleased that I planned the course material to coincide with how singers use the material and intends to work more on identifying chord progressions aurally, but said that she “doesn’t think it’s really necessary as a singer.” She does agree that musicians tend to take a singer more seriously if she or he is more familiar with chord progressions and other theoretic principles.

One of the students suggested that there be “cheat sheets” at the end of the book, with the circle of fifths, a glossary of terms, and the charts of the songs we discussed “crammed” onto one or two pages as appendices (Matley 2014). Another student requested that there be review questions at the end of each chapter, and

indicated that my "printed materials as compared to, say, Berkman's book, are very clear" (De Waal 2014).

I overlooked one practical consideration when I created the materials. Because older adult students' eyes are not as good as they used to be, the 11-point font I used was often not large enough.

Limitations and Delimitations of the Study

Although many individuals expressed interest, only four participants enrolled in the course the first two times I offered it. The 2015 course had seven participants, with three of them being repeat students.

One of the students is a professional vocal artist; several are community jazz vocalists, and one of the participants of a previous course is an amateur blues guitar player with no prior music theory training. Two individuals completed the Royal Conservatory's Grade Two Rudiments many years ago, and most of the vocalists have taken various jazz theory courses previously. Their primary complaints were that instrumentalists taught the courses and the topics quickly progressed to concepts far beyond their comprehension. None of the singers has much jazz keyboard experience; several studied classical piano many decades ago.

On account of the relatively small number of participants, one cannot generalize that the satisfaction and learning outcomes would be experienced by others in future courses. Some students repeated the course several times, which may indicate their eagerness for jazz theory information taught in a way easily understood. One may also reason that it takes singers longer to absorb the concepts

due to the lack of piano training. Perhaps age is another factor; aside from one individual, all of the participants have been over 50. Two students commented many times that they need repeated exposure to retain what they have learned.

The course needs to be assessed over time to ascertain the effectiveness of the teaching materials and methodology. The course has been taught at only one community music school and in casual "pop up" sessions in students' homes, much like a house concert. It would be prudent to offer the course through university Continuing Education departments to gain a broader perspective on whether other, perhaps younger, adult students also report a noticeable increase in theoretic knowledge and aural skills.

This course does not include a keyboard component. Although I agree that singers need keyboard training and that they should be familiar enough with the piano to be able to find specific notes, many easily obtainable piano instruction tools already exist. Students reported a shortage of available time between classes that they could dedicate for review, so they requested brief recaps at the beginning of each session. Adult students' classroom experiences are often very different from their real-life experiences (VanWeelden 28), so whereas an individual may express a desire to learn to play the piano, reality may often dictate otherwise.

Conclusion

This course is still in transition and will continue to undergo further revisions. It has, however, been received very well so far. Many former students continue to e-mail me about "aha" moments when they make discoveries as a result of the knowledge acquired by taking the course. A participant recently reported that she felt her public performance went much better than she expected due to having taken the course. I will continue my modifications to ensure that community vocalists receive the topical information they require to become more conversant in jazz so that the lead sheets they produce conform to high standards.

Not only have the vocalists been able to increase their knowledge of song form and harmonic structure, they report a sense of increased pride in their new knowledge and are pleased that they are better able to converse with instrumentalists. They also have a deeper appreciation the depth of musical knowledge instrumentalists have, and how much more there is to know. Importantly, their sense of fear about jazz theory seems to have abated, and an interest in further education ignited.

My own teaching has been significantly impacted as a result of designing and teaching this course. I now incorporate aural-skills training as a major component of individual voice lessons and often incorporate chart analysis. Depending on their age, past musical education, and repertoire focus, my students learn to sing the chord root movement as well as chord arpeggios and guide tones, and they apply this knowledge in their practice, improvisation, and performance.

Future Directions

This course would be appropriate to offer in postsecondary Continuing Education departments and community music schools. A condensed format would be appropriate for summer jazz workshops or a weekend workshop. While this course in its present form excludes the in-depth exploration of advanced theoretic concepts, typical of a post-secondary course, the aural component could easily and effectively be assimilated into a university or college class.

I will expand the rhythmic portion and offer further pop-up sessions dealing exclusively with creating and singing bass lines. I am most particularly interested in incorporating a section on song-writing, as the practice of creating a song from scratch will solidify the concepts presented in the theoretic portion and provide additional insight into the relationship between melody and harmonic rhythm.

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Appendix A – Pop-up Jazz Theory Course for Community Singers

In order to make jazz theory as accessible as possible, I have used informal language and familiar terms throughout this course. I arrived at this model based on an earlier curriculum design (Appendix B) which I rejected on account of its complexity.

Pop-up 1: Scales, Intervals and Key Signatures

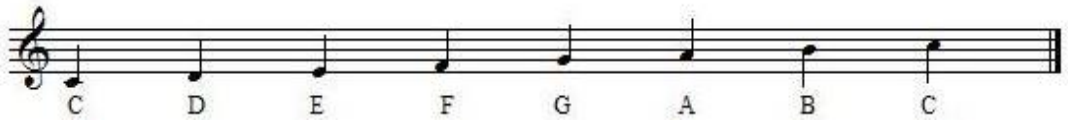
The intent of this series of jazz theory "pop up" sessions is to provide you, a jazz-focused vocalist, with some aural skills and theoretic knowledge to help you make intelligent choices when modifying the melody of your jazz song or scatting. But first there are some basic musical principles and constructs that every singer should be aware, and scales and intervals are two of them.

Scales and Intervals

Music has many scales and, while we often hear instrumentalists using parts of scales in their solos, singers tend to avoid them. Perhaps singers are unfamiliar with scales and their construction, or maybe they do not know when and how to use them. I like to use certain scales to transition between two pitches a few notes distant from each other, especially the whole-tone and chromatic scales.

The easiest scale with which to begin is the **major scale**. It is probably familiar to you if you know the song "Do-Re-Mi" from *The Sound of Music*. On the musical staff beginning on middle C, it looks like this:

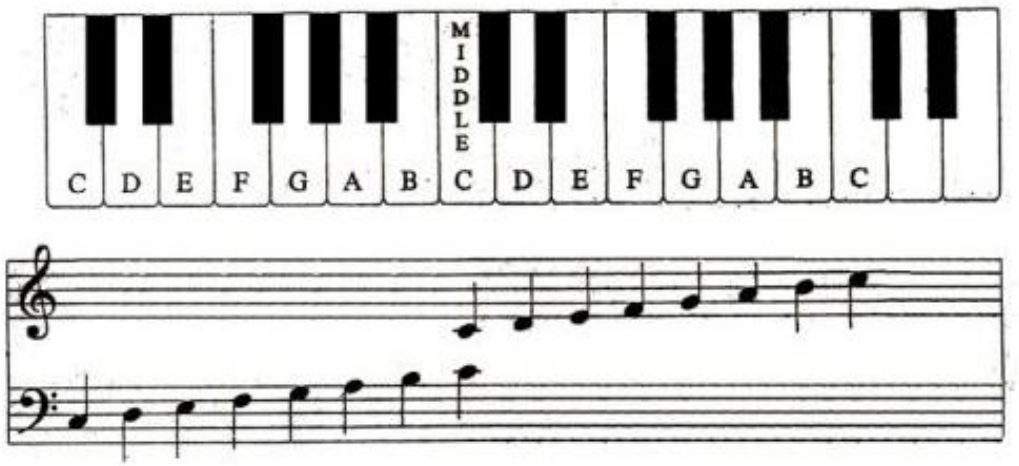
Figure 1. Major scale



- Exercise: Sing the song "Do-Re-Mi" from *The Sound of Music* (I suspect that you know this song). You have now sung the major scale. Start on several different pitches and sing the song again. Observe that it sounds the same, regardless of the starting pitch.

And, on the piano:

Figure 2. Piano keyboard and staff



(Cazaubon "Keyboard Layout")

You will notice on the piano keyboard diagram above that the keys repeat in a pattern alternating between white and black keys. Look at middle C. The next white note is D. From C to D is a whole tone (W), also called a major second interval or whole step. There is a black note between the C and D. That note is called C-sharp (notated by using

a "♯" sign) and it can also be called D-flat (notated by using a "♭" sign). Although in Western music theory, C to C♯ is known as an augmented unison and C to D♭ as a minor second (Kostka 22), we **hear** the interval between C and the black note as a minor second interval, semitone, or half-step (H). Observe that although a note may be spelled in two different ways and be situated in a different location on the staff, it **sounds** the same. It is **enharmonically** equivalent, much the same as how we use 2:45 pm and a quarter-to-three to express the same time.

Figure 3. Enharmonic equivalence

Playing the notes in the first two measures in Figure 3, you would hear that despite the differences in their written appearance, they both sound the same: C and B♯, and C and D♭♭ (double-flat). Measures three and four follow the same principle: measure three illustrates C♯ and D♭, and measure four illustrates D and C double sharp, indicated with a figure that looks like an "x." Please note that double sharps and double flats are not seen in jazz often, if at all, and would most likely take a player by surprise if they appeared in your music. Please avoid using them, as well as notes like B♯ and C♭. We will discuss more about that later.

- Let's do an exercise: Sing a major second and then a minor second. Pay particular attention to the tuning of the semitone. Use several different starting

pitches, and please be diligent with your tuning. Singers **must** develop an accurate sense of pitch.

- Using either a real keyboard, or by referring to Figure 2 above, what is the interval between:
- F♯ and G? _____ F♯ and G♯? _____
- E and F? _____ B♭ and C? _____
- E♭ and E? _____ D𝄫 and B? _____

I have been using the terms *whole tone* and *semitone*. These terms refer to **intervals**, which are the distance between two notes or pitches. A pitch is the frequency that we hear and a note is what we see on the paper.

The major scale is constructed using whole tones and semitones in a specific pattern. Any major scale follows the interval pattern of W-W-H-W-W-W-H, no matter what note on which it begins. For the C scale, C-D is a tone, D-E is a tone, and E-F is a semitone (or half-step) because there is no black key between them. The distance between F-G, G-A, and A-B are all whole tones, whereas the distance between the last two notes, B-C, is a semitone (a half-step like E-F) because there is no black key between them. Each note in a scale is also known as a scale degree. So F, for example, is the fourth scale degree in the C scale. C and F on the staff is an interval with a distance of a perfect fourth.

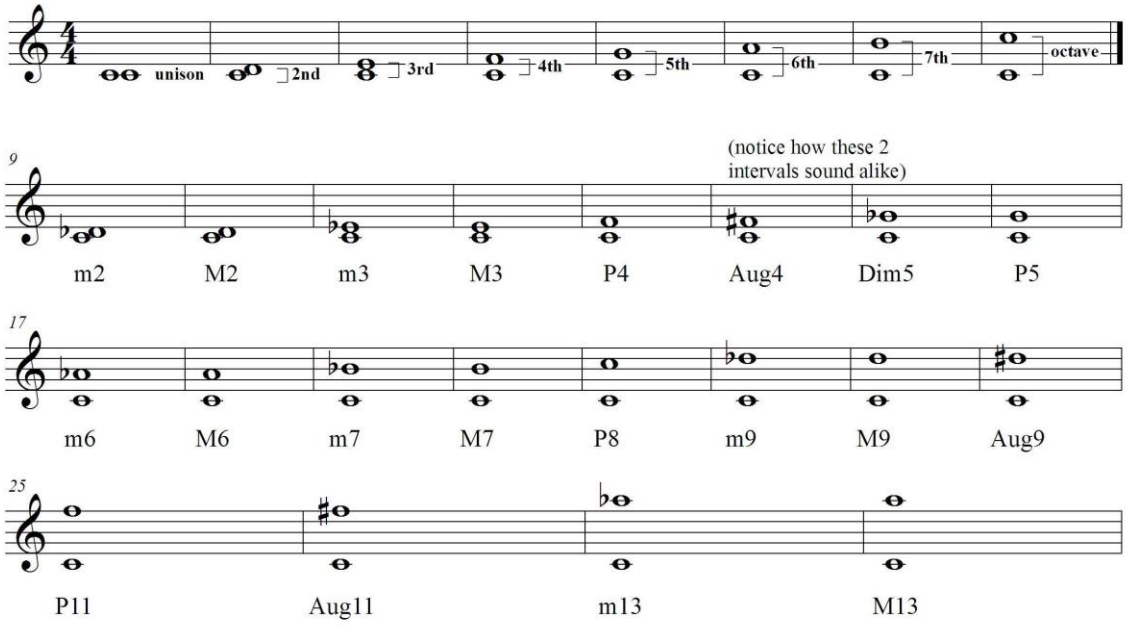
- Exercise: Sing the major scale from the top down. You sang it upwards with the song "Do-Re-Mi." Pay extra attention to tuning the notes between C and B, and

then F and E, the two half-steps in the scale. You might have to think “up” to ensure that they don’t sound flat. Use either numbers or note names.

- Exercise: Sing the first two words of the song “Here Comes the Bride.” You just sang a perfect fourth.

In the C scale, C is the first note, D is the second, E is the third, and F is the fourth. Two pitches may be separated by a second, a third, and so on. The distance between one C and the next C is called an octave.

Figure 4. Intervals.



Intervals are not just in one static format, though, and this may be easier to understand from a visual perspective. On the keyboard diagram (or real piano), find (or play) a C and then a D. That is a **major** second and an easy interval to sing. When we invert that interval, we take the lower note–in this case the C–and play it an octave higher (or we could take the higher note and play it an octave lower). By

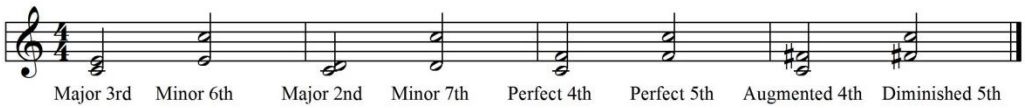
doing so we change the “flavour” of the interval and it becomes a **minor** seventh, from D to C now. Aurally, it is difficult for us to make a connection that we are singing the same note names because large intervals are difficult to sing and hear without a great deal of ear training. We can easily lose track of the sound and the sensation of the notes if we do not have a piano handy to help us.

- Exercise: Sing the beginning of “Somewhere” from *Westside Story* (“there’s a place for us”). The first two words are sung on a minor seventh interval. In the key of C, you would sing C and ascend to B♭. Relate all intervals to a couple of notes in a song that is familiar to you. Typical songs used in aural-skills classes:
  - Our national anthem, "Oh Canada." The interval between the first two notes sung on "Oh Can" is a minor third.
  - In “My Bonnie Lies Over The Ocean,” the interval between the first two notes sung on “My Bon” is a major sixth.
  - “Auld Lang Syne” is a perfect fourth on the words “Should auld.”
  - “Twinkle Twinkle” is a perfect fifth, and so on, but it will mean more to you if you use songs that you know.

Notice in measure four of the example below: C to F♯ is an **augmented fourth** interval. The perfect fourth from C to F is two full tones plus a semitone. When we augment, we make the interval larger and add the “♯.” It is now three full tones from C to F♯. When we invert that interval and place the C above the F♯, it is now called a **diminished fifth**. From F natural to C is a perfect fifth and contains three full tones plus a

semitone. When the F becomes F♯, the distance between F and C decreases–we diminish the size of the interval.

Figure 5. Examples of intervals and inversions



Key Signatures

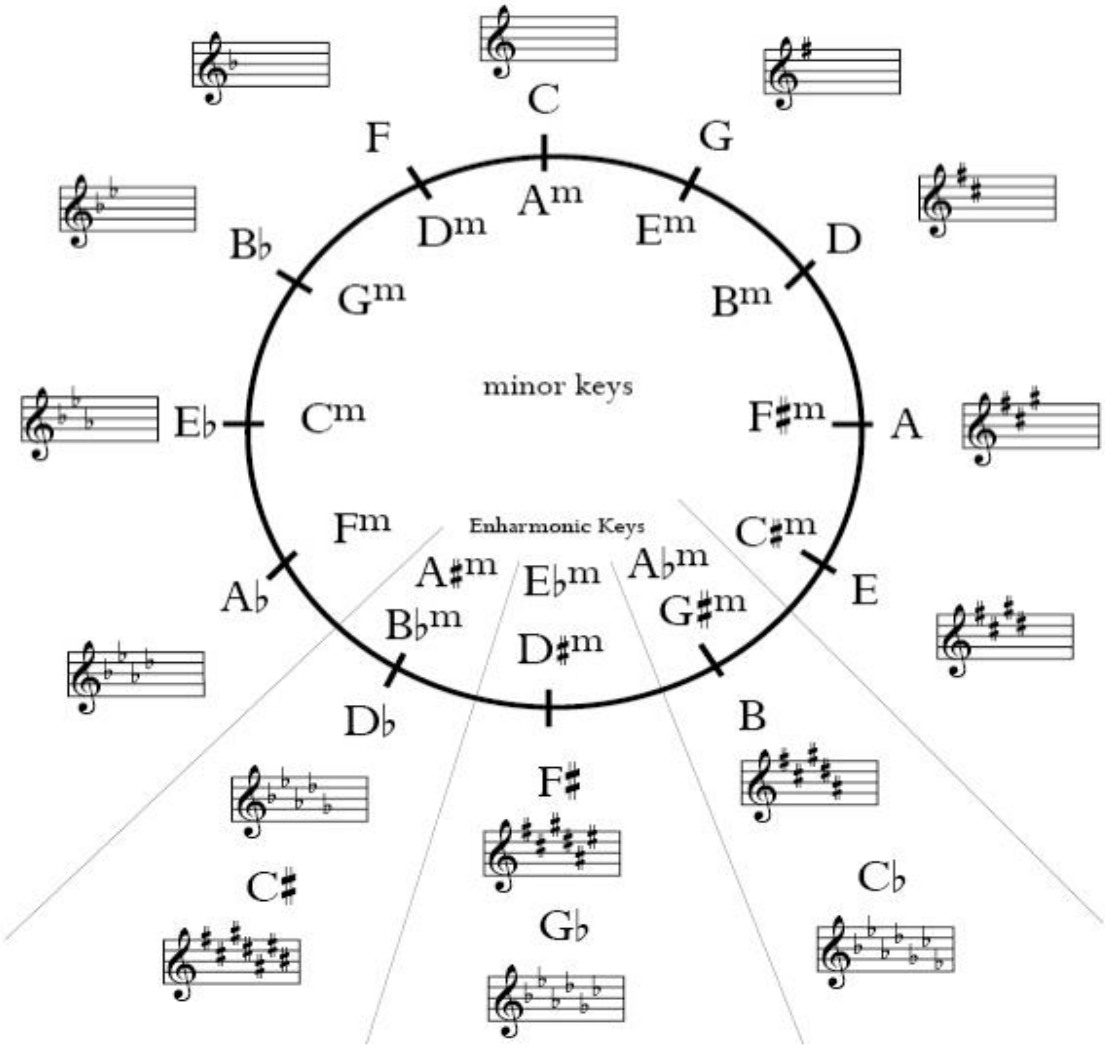
You are now going to discover and write the key signatures for a few major scales to get you started and give you some practice in the order of flats and sharps. First we must discuss the naming protocol for key signatures.

Sharps and flats do not appear together within a key signature. Even although C♯ and D♭ sound the same, they belong in different key signatures. Sometimes you will see an accidental (denoted with a "♯", "♭", or natural sign "♮") within the music itself, but that just changes the note to which it is affixed **for that measure** only.

Also, sharps and flats always appear in a specific order, and there is a mnemonic to help you. The first letter of each word in this phrase – Father Charles Goes Down And Ends Battle is the order of sharps – F C G D A E B. The order of flats is that same phrase in reverse – Battle Ends And Down Goes Charles' Father – B E A D G C F. You will never find a G♯ in the key signature without also having both F♯ and C♯ as well, or a D♭ without also having B♭, E♭, and A♭.

This is illustrated by the circle of fifths, which is simply the arrangement of all twelve notes of the chromatic scale that approximates “real” life as most chord movement within tunes follows portions of the cycle. Think of each note on the cycle representing a “key.” You will find that many of the typical chord sequences in jazz music follow the cycle counter-clockwise.

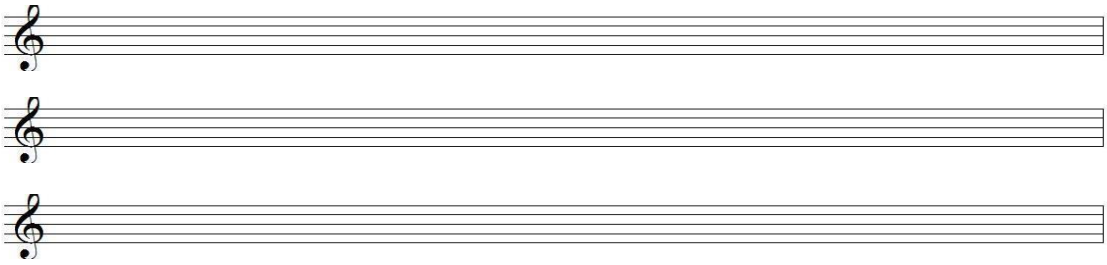
Figure 6. Circle of fifths



(“Circleoffifths” www.thejazzresource.com)

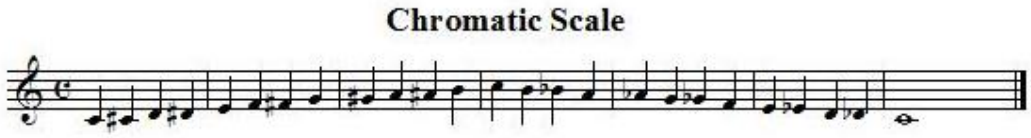
- Exercise: Try to do this exercise without looking at the Circle of Fifths for help. Using the W-W-H-W-W-W-H construction, write the major scale beginning on F, G, and B♭. You will need to use sharps and flats to make these scales conform to the pattern of tones and semitones.

Figure 7. Write the major scale



The **chromatic scale** is constructed completely of semitones. There is only one chromatic scale because it is the same pattern no matter which beginning note one uses. Learn to sing it. It is superb training for your ears because it's difficult to sing in tune, and you can use it to ascend or descend between chord tones.

Figure 8. Chromatic scale



- Exercise: Begin on C and sing up to D, ascending by semitones. Name the notes by using either "one," "two," "three," or "C," "C sharp," "D." Descend back to C. It might be easier to use numbers rather than letter names although I find that

by using letter names and ascending and descending slowly, one learns to hear this small interval more precisely. Sing this exercise until you can do it without the piano and you begin and end on the same pitch without being flat or sharp.

- Then, begin on C again and sing up to E and then back to C.
- Begin on C and sing up to G and then back to C.
- Try to sing the chromatic scale up and down a whole octave in a comfortable range. The previous work on smaller portions will have tuned your ears to the importance of internally hearing the pitches, and being conscious of your tuning.

HINT: Pay close attention to your tuning. Think "up" as you ascend. Some choir directors ask their singers to lift their eyebrows, but I prefer to just smile a bit and concentrate on internally hearing the pitches. Likewise, on the way down, think "up" so the pitches do not go flat.

Another very interesting scale and one that is also difficult to sing (which means it is great for ear-training) is the **whole tone** scale. It is created by using only whole tones, so rather than the W–W–H–W–W–W–H as in a major scale, or semitones like in the chromatic scale, it is six whole tones only: C to D; D to E; E to F♯; F♯ to G♯; G♯/A♭ to A♯/B♭, A♯/B♭ to C. The whole tone scale is a very interesting and rather exotic sounding scale. It provides a very striking effect when a singer knows how to use it. Learn it and you have the opportunity to add interest and unexpected sophistication to your melodic lines. I had one of my young students sing

a whole tone scale at the end of one of her songs and she loved it. She felt good about herself because she learned to sing something challenging.

Figure 9. Whole tone scale

- Exercise: Sing the whole tone scale up four notes – stay on the fourth scale degree for moment. What do you notice about your tendency on that fourth note? Our Western ears are so used to the sound of "do-re-mi-fa" that singing the raised fourth is difficult. Think higher for that note. Remember that note and the term "sharp four." Does that sound familiar?
- Sing the whole tone scale up to the fifth note.
- Sing the whole tone scale the complete octave.

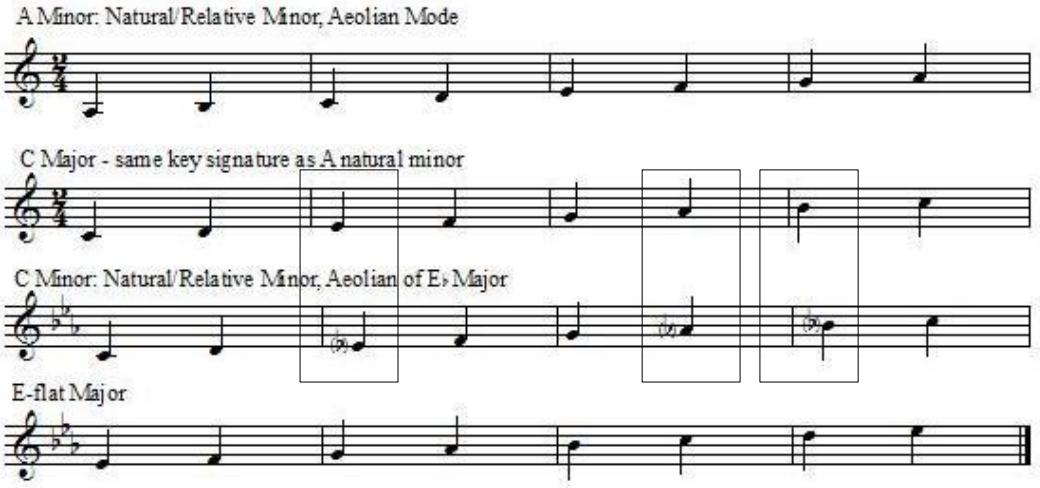
HINT: On the way up, think "higher" for the notes that come after the third. On the way down, think "lower" for the second note because our tendency will be to sing a minor second rather than major second.

There are several **minor scales**, and minor scale theory is complex. Rudimentary theory texts typically cover three of them. For our purposes, we will only discuss one: the natural minor.

The **natural minor** (a.k.a. relative minor and the mode called *Aeolian*) contains the same notes and uses the same key signature as the major scale whose tonic note

(starting note, or “do”) is located an interval of a minor third above the tonic note of the natural minor. The natural minor beginning on A, for instance, has the same notes and key signature as C major. The natural minor scale **beginning** on C is taken directly from the major scale with three flats, which is the E♭ major scale. E♭ is three semitones above C.

Figure 10. Natural minor and major

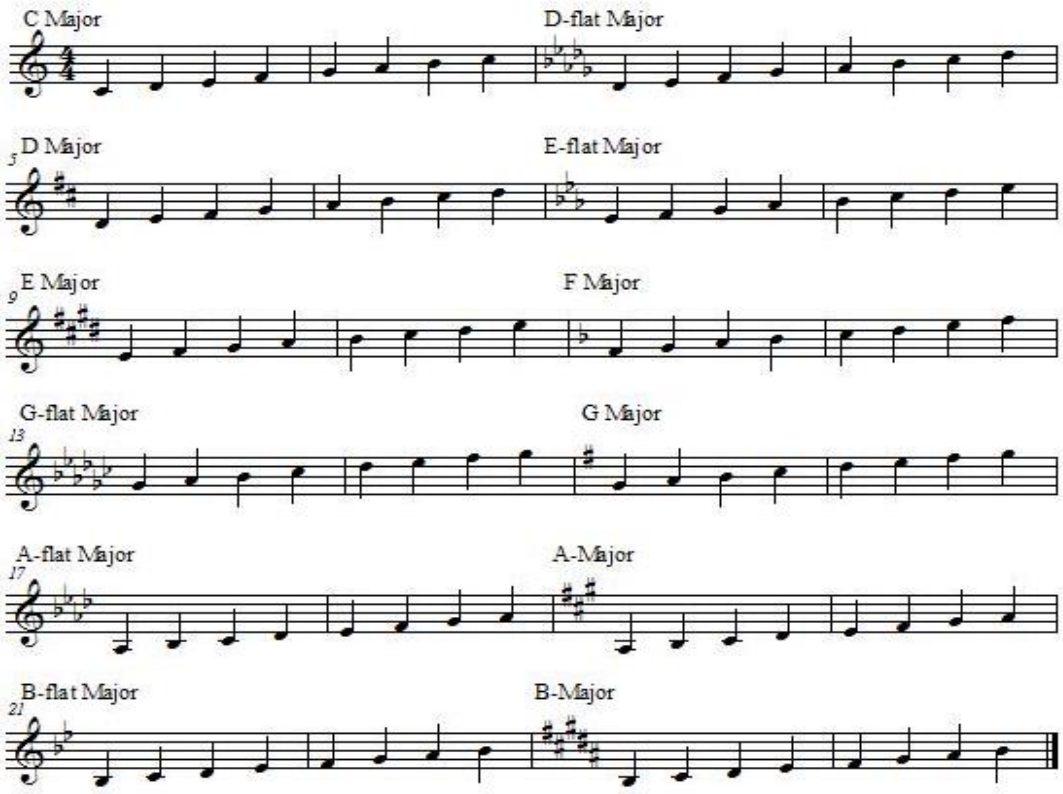


- Exercise: Begin on A and sing the first three notes of the minor scale. Alternate those three notes with the first three of the major scale. Hear the difference? If you know solfege syllables, sing the pitches that match “la-ti-do” for the minor third, and the pitches for “do-re-mi” for the major third.
- Begin on A, and sing the whole natural minor scale as written above, paying particular attention to the tuning of the sixth and seventh scale degrees.
- Begin on C now: Sing the C major scale, and then sing the C natural minor scale.

The songs “Softly, as in a Morning Sunrise” and “Black Orpheus” are two that are based on the Aeolian mode.

Although key signatures are easily attainable in any theory book and online, I have included most of the major scales and their corresponding key signatures as an easy reference. **In jazz music, it is quite uncommon to see key signatures with more than four sharps and flats**. A quick scan of one of my Real Books (specifically for low voice) reveals that there are many songs with two, three, or four flats, few songs with more than one sharp, and many with no sharps or flats. Think of it this way: if you are in a jam situation, you may or may not have an experienced player and you want to ensure the best performance for everyone involved. If your chart is in the key of B (five sharps) why not make it easier on everyone and transpose it into C? It’s only a semitone higher, and has no sharps or flats.

Figure 11. Major scales and key signatures



Pop-up 2: Triads and Seventh Chords

Triad Chords

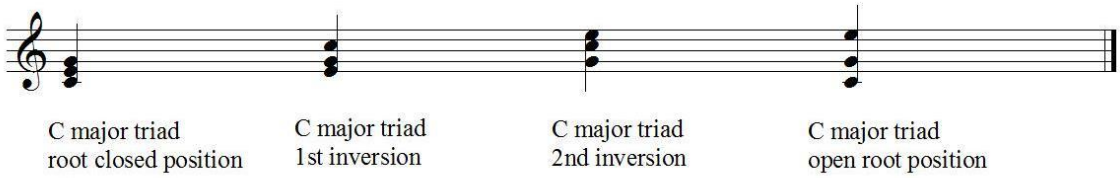
As vocalists, unless we have a very unusual talent, we can sing only one note at a time. An instrument like a piano, though, can use chordal structures and one of the most basic chords is called a **triad**. Triads are not played that much in jazz as they don't have what we interpret as a "thick" texture or sound, but they are the building blocks for other chords. As the name would imply, triads are three-note chords. In the **root position** of the triad, the bottom note is called the root; the middle note is the third; the top note is the fifth. The notes are spaced closely together, and we call that the **closed position**.

Jazz pianists do not typically use the closed position in chords, preferring instead to space the notes out and use what is called an **open position**. They might use C on the bottom, then G and E more than an octave away from the root. If the C is on the bottom, the chord is still in root position. For our purposes, though, we are only going to use the closed root position because it is easier to sing intervals that are close together, especially at the beginning stages of aural skills development.

Locate middle C on your keyboard. The closed root position of the C triad uses the notes C, E, and G. We can invert (remember that from the intervals?) triads by moving the bottom note higher than the other notes. If we put C on the top, the triad is now in the first inversion. It is still a C triad as it has the same three notes, but it looks different on the music and the interval spacing is different. It is now constructed with a minor third (E to G) on the bottom and a perfect fourth on top (G to C). If we move the E

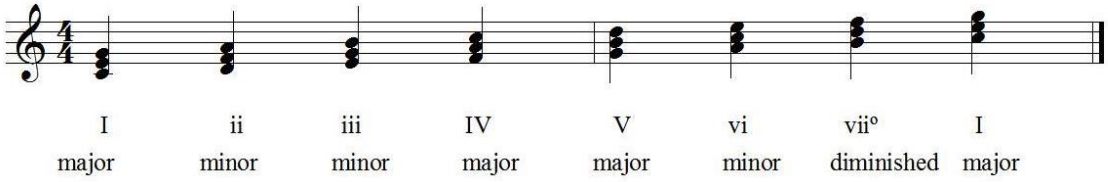
to the top, the triad is now in the second inversion–G, C, and E. It is still the C triad but now there is an interval of a perfect fourth on the bottom, followed by a major third.

Figure 12. Triad inversions.



A **diatonic** triad is a triad "within the key" with no chromatic alteration of any note. For example, the key of C major contains no sharps or flats. The major triad built on C is diatonic because it contains notes within the key–C, E, and G. The minor triad built on D is also diatonic. D, F, and A are the second, fourth, and sixth scale degrees in C. The major triad built on D (D, F♯, and A) would not be diatonic as F♯ is not in the key signature for C major. Below are all of the diatonic triads in C.

Figure 13. Diatonic triads.

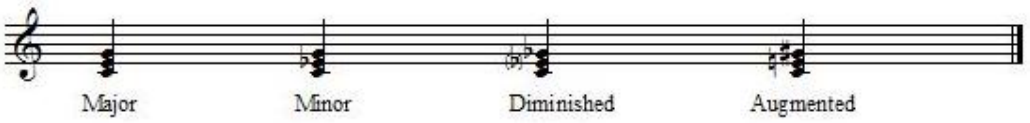


If you want to use scatting in your improvisations, there is no short way to learn how to do it well. You must spend some concentrated time each day working on aural skills. You should be able to use triads (and sevenths, but we will get to that) in your vocal improvisation and if you can, it is an indication that you really are

learning to internally hear the notes of the chords. That is where this next section comes in.

The triads we will discuss are: **major**, **minor**, **diminished**, and **augmented**. Major triads contain a major third, followed by a minor third; minor triads contain a minor third, followed by a major third; diminished triads comprise two minor thirds; and augmented triads are two major thirds. Major, minor, and diminished triads occur diatonically within a key, but is an augmented triad diatonic? An augmented triad in C is C to E, and E to G♯. There is no G sharp in the key of C major so it is not diatonic. You have probably seen the chord notation "♯5" on your lead sheets. What do you think that is?

Figure 14. Major, minor, diminished, and augmented triads

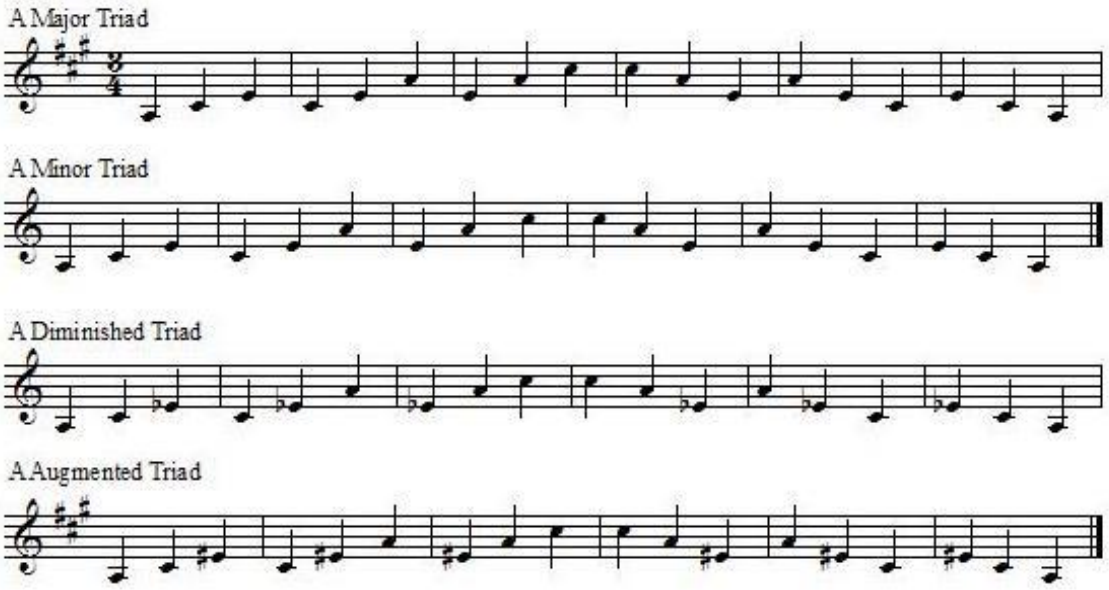


Do you know the instrumental beginning to the song "Boogie Woogie Bugle Boy"? The first three notes are a major triad. In the key of C, we hear C-E-G, followed by C-C-C. The first four bars of the main theme of the song are also the C major triad, except it begins on the third note of the chord, goes to the fifth, and then the octave. It is in the first inversion.

The third of any chord defines its **quality** as being major or minor. A major chord uses a major third on the bottom whereas a minor chord uses a minor third.

The following exercise will help you learn to hear and identify the chord qualities. You may notice that the major triad is fairly easy to sing. The minor is a bit more difficult, and both the diminished and augmented triads are challenging.

Figure 15. Triad exercise.



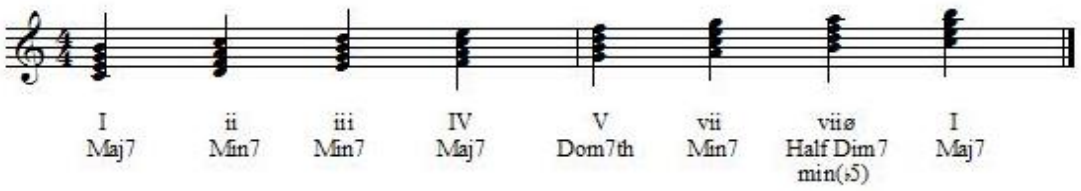
- Exercise: Sing the A major triad in all of the inversions.
- Exercise: Use a keyboard to assist you, and sing the A minor triad in all of the inversions. If you struggle with the tuning, break the exercise down into individual intervals. In the root position, sing from the root to the minor third, and then down again. Sing from the root to the fifth, and then down. Sing the root, third, fifth, and root. Sing the fifth, root, and third. Sing it while you play it on the piano enough times so that you can eventually sing the correct pitch prior to playing it on the piano.
- Exercise: Approach the diminished and augmented exercises the same way.

Seventh Chords

Lush and beautiful **seventh** chords are prevalent in jazz. You need to learn what they sound like and how to sing them so you can use them when you improvise. For our purposes, we will concentrate only on the closed version of the chord so that the intervals are easier to hear and sing.

Seventh chords are built upon triads with the addition of one more interval of a third, from the fifth to the seventh scale degrees. Major keys contain two diatonic major seventh chords, which are found on the first and fourth scale degree. The solitary dominant seventh chord (also a major chord quality) is built on the fifth scale degree. The three minor sevenths are located on the second, third, and sixth scale degrees, and the half-diminished chord on the seventh scale degree.

Figure 16. Diatonic sevenths in C major.



As with a triad, the bottom interval distinguishes the chord as having a major or minor chord quality. When the bottom interval is a major third, we interpret the sound as happy perhaps. If the interval is a minor third, we may hear that as dense, or maybe gloomy.

The other distinctive aspect of a seventh chord is the seventh itself, which can be either a major or minor seventh. Major seventh chords contain the interval of a major

seventh from the root of the chord to the seventh, and are found on the first and fourth scale degrees (see Figure 16 above).

- Exercise: Major seventh. Sing the C major scale ascending and descending several times, using letter names, numbers, or solfege. Next, sing the scale but stop on B. Descend back down to C. Now sing C and then B, but omit the notes between. This is a major seventh, and is the interval between the root and top note of a major seventh chord. What do you feel on that top note? Do you feel like you want to ascend by a semitone and sing the C after the B? Does that tendency increase if you sing all of the notes between the top and bottom notes of the interval, as if you're singing the song "Do-Re-Mi"?
- Exercise: Sing the first four notes at the beginning of "Mr. Sandman." That is a major seventh arpeggio and can easily be used in vocal improvisation.

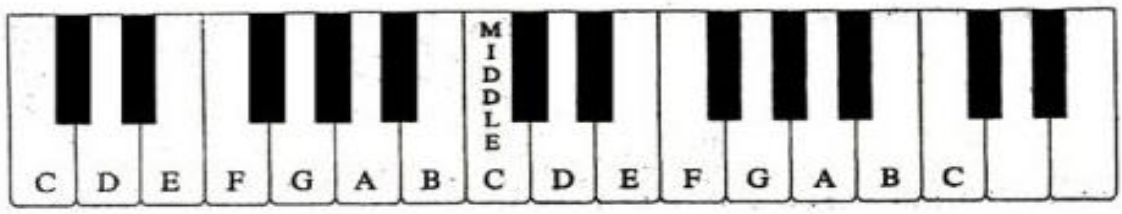
One might expect that the dominant seventh would have a major seventh interval between the lowest and highest note, since it is a major chord. If it did, it would be called a major seventh. The dominant and the minor sevenths all use a minor seventh interval from the root to the seventh.

- Exercise: Minor seventh. Sing a minor triad from C to G, ascending and descending a few times and then add the minor third on top. Again, you should end up on B♭. If you have difficulties hearing that top minor third, sing G, A, B♭ several times, and then go right from G to B♭. Try the whole arpeggio again when you feel comfortable. Try it descending from the top.

- Exercise: Dominant seventh. Sing a major triad from C to G, and then add a minor third on top. You should be on B♭. If you have difficulties in hearing that minor third, sing the notes G, A, and B♭ several times, and then go right from G to B♭. Try the whole arpeggio again when you feel comfortable. Try it descending from the top. You have just sung a dominant seventh.
- Exercise: Alternate between singing a dominant seventh and minor seventh. You might find it a challenge to quickly switch between a major third and minor third. It also might be difficult to tune the fifth note after singing the minor third. The tendency is to sing the fifth a bit flat.
- In *The Jazz Singer's Guidebook*, David Berkman recommends that, in addition to singing up and down from the root for all of the seventh chords, one start on any of the chord tones and sing upwards and downwards (69). For example: 1,3,5,7; 1,3,7,5; 1,5,3,7; 1,5,7,3; 3,5,7,1; 3,1,7,5; 7,3,5,1; 7,1,5,3; etc. There are many combinations you can do to try to get the sounds of the seventh chords in your ears and the exercise is very intensive.

The chord on the seventh scale degree is going to be challenging. Although the triad built on the seventh is called a diminished triad, the diatonic seventh chord is actually called a **half-diminished** seventh chord. In jazz parlance, the half-diminished seventh chord is also called a minor seven flat five (m7♭5). This will be easier to understand if you look at a keyboard, or at least the keyboard diagram.

Figure 17. Keyboard



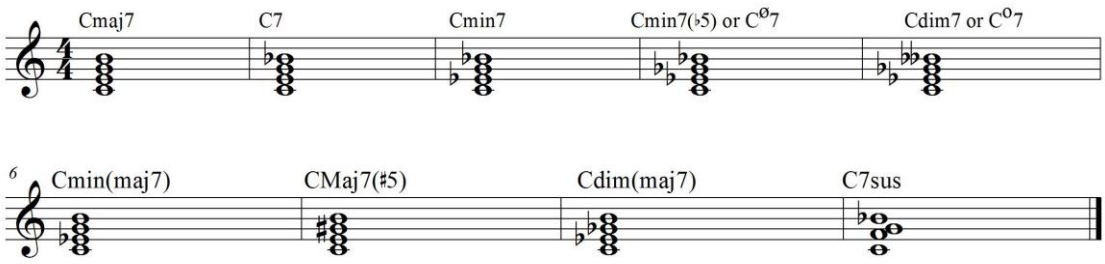
(Cazaubon "Keyboard Layout")

The chord is built on B because it is the seventh degree in the C scale. From B, we ascend by a minor third, which brings us to D. From D, add another minor third, which results in F. So far we have built a diminished triad. From F, and staying within the key of C, we must add a major third, which brings us to A. If we were creating a fully diminished seventh, the top note would be A♭, but remember, we are just dealing with diatonic sevenths right now and there are no sharps or flats in the key of C.

- Exercise: Half-diminished seventh. Sing from B to D, and then D to F. Sing all of the notes in the scale if you need to, but accent the B, D, and F. Descend back down to B. Ascend again, but this time when you end on F, continue with G and then the A. Repeat the process numerous times so you become accustomed to the successive minor thirds followed by F, G, and A.
- Exercise: Sing B, D, and F again. Can you now sing the G silently to yourself and still end up on A? Use a keyboard to help you.

The following figure illustrates the difference in notation between the diatonic seventh chords and some others frequently seen in jazz music. We have sung through the first four.

Figure 18. Types of seventh chords.

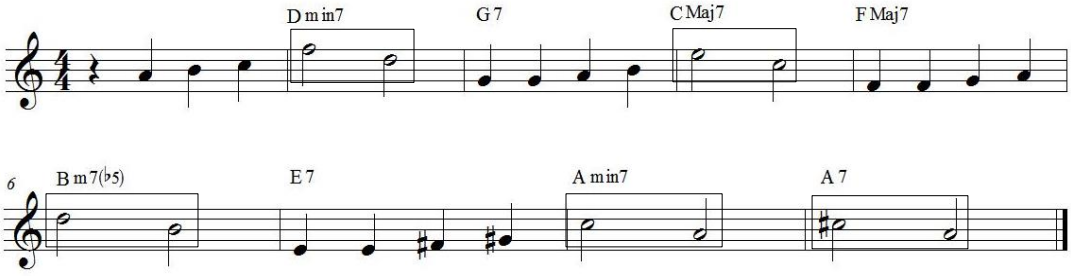


To practice seventh chords within the context of one of your songs, you can do the following:

- Learn the roots of the chords as a second melody. Feel free to experiment with some variations in rhythms rather than just singing whole notes. The letter in the chord symbols on your music page denotes the root of the chord. If you were learning to sing "Autumn Leaves" (in a key appropriate for a female singer), you would sing D, G, C, F, B, E, and then A over the first eight bars.
- Sing the roots while you play the song's melody on the piano and then play the roots while you sing the melody. In "Autumn Leaves" (see Figure 19) it is possible to sing the roots and the melody within the same exercise. In the second measure (on the Dmin7 chord), the melody falls to the root from the minor third of the chord. In the fourth measure (on the CMaj7), the melody falls from the major third to the root.

- After you learn the roots, sing the thirds of the chords against the roots. Play the root of the chord while singing only the thirds. Distinguish between major and minor thirds (Berkman 69).
- Once you can sing the major and minor thirds accurately, learn to sing each seventh chord ascending from the root.

Figure 19. "A" section of "Autumn Leaves"–roots incorporated into song melody.



(Joseph Kosma, Johnny Mercer, and Jacques Prevert "Autumn Leaves")

Pop-Up 3: Common Chord Progressions

Chord charts often contain a melody line, lyrics, and the chords instrumentalists use to create the musical foundation for us. Lead sheets do not have to include the melody and lyrics, though; instrumentalists often use charts that contain only chords. Instrumentalists often prefer to have a chord chart that does include the melody and lyrics when they work with a singer, however, because, as one instrumentalist revealed to me, they are never completely confident that singers know where they are. This same individual said that a singer can put a band at ease by exuding confidence (without bruising egos) and knowing his or her own charts cold; the instrumentalists can tell within the first few measures whether a singer knows his or her stuff (Smith). That means knowing more than just the melody and lyrics to the song!

For a beginning jazz singer, the charts can look as if they contain an overabundance of chords yet, upon closer inspection, one will find that the same chords repeat over and over. The chords form part of what is called a **chord progression**, which is the movement from chord to chord within a song. There are some very common progressions that appear in jazz songs and vocalists must have the ability to hear chord progressions and key centres (the sense of "home" created by the movement of chords). Learning to hear and sing the roots of chords in a progression is the first step.

Chords operate by **function** within a scale, based upon their location and behaviour within a given key and within a given phrase. Just as there are some colours that are primary, like blue, yellow, and red, there are some chords that may be thought of as primary too (Maclachlan). Although some songs are built on only one chord, such as

"Chain of Fools" (DeGroot), most songs can be narrowed down to chords built on I, IV and V, especially from the country and pop genres.

The first primary chord we will discuss is the **tonic**. It is the home base and is built on the first scale degree. In the C major scale, the tonic note is C, so a chord built on C is called the tonic chord. In your lead sheets, you might see this chord represented by a C, a C6, or a Cmaj7, and perhaps a C6/9, which is a lovely chord on which to end a song.

The next important, or primary, chord is built on the fifth scale degree and is called the **dominant** chord, or dominant seventh. Its purpose, or function, is to lead our ears back to the tonic chord. In the C major scale, G is the fifth scale degree. The triad built on G contains the notes G, B, and D; the dominant seventh contains G, B, D, and F.

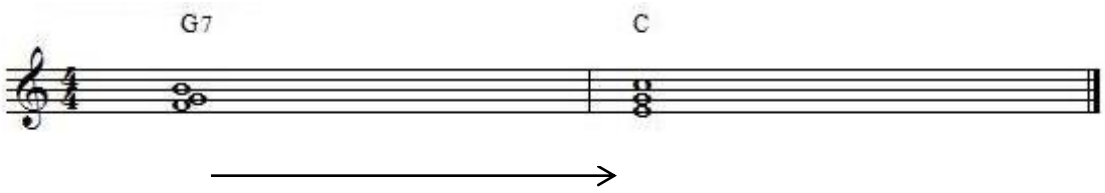
- Exercise: Sing the C major scale up and down a few times. Now when you sing it, stop on B. What do you notice? What do you want to do? You may remember this feeling from our earlier scale exercises.

Our Western ears have become so attuned to the dominant-tonic progression over the centuries that once we have aurally established and connected with C major, we recognize that the B, called the **leading tone** in that key, wants to move to C. Dominant chords function the way they do because the third note in the chord is the leading tone (the seventh note) in the **home base key**. The B is a tendency tone, which means it tends to progress to certain pitches more than others. The seventh scale degree typically

ascends by a semitone to the tonic (Open Music Theory). We respond instinctively and expect the resolution to this pattern once we have established a key (Meyer 24-25).

The following figure illustrates this concept. It is the third note–the B–that resolves, or moves, to the tonic. Dominant chords can be modified or enhanced with a "7(♭9)," "7(♯9)," "7(♭5)," and several other variations, but that does not affect the functionality of the chord because the third is still present and wants to lead us to C.

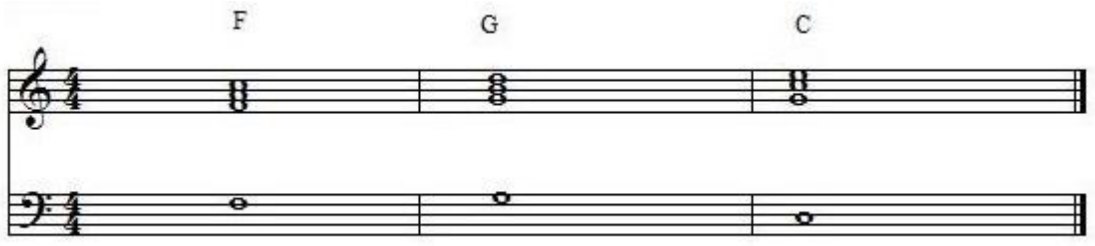
Figure 20. Dominant to tonic function.



Another primary and important chord is the one built on the fourth scale degree, which is called the **subdominant**. Its function is to lead our ears to the dominant chord. The triad built on the fourth, in C major, contains the notes F, A, and C; the seventh chord built on F contains F, A, C, and E, which forms a major seventh.

You might understand this sonic experience better if you use a keyboard, or have someone play the chords for you. Place your right hand on F, A, and C, and play an F in your left hand; this is the F triad. Now shift both of your hands by one note to the right. You are now playing a G in the left hand, and G, B, and D in your right hand, the dominant triad. Next, keep your right hand thumb on the G, but move your other fingers to the right by one note and play a C with your left hand. You have just played from the IV chord, to the V, to the I chord.

Figure 21. Subdominant, dominant to tonic function.



The secondary colours, those made up by combining blue, yellow, and red, are like the secondary chords, some of which have a tonic, dominant, or subdominant function. Those chords are built on the second, third, sixth and seventh scale degrees and can **substitute** for other chords in a progression, as long as the chords have the same **function** within a scale.

The tonic-functioning secondary chords are built on the third and sixth scale degrees. Any chord that contains the root but not the fourth scale degree is essentially a tonic chord. In the C major scale, those chords are E minor and A minor, or Emin7 and Amin7 in your chord charts. Despite both chords having a minor tonality, they can be used in place of the C chord.

The dominant-functioning secondary chord is built on the seventh scale degree, the leading tone, and normally resolves to the tonic (but it may first move to the dominant chord) (Kostka 213). In the key of C, the diminished triad is B, D, and F; the half-diminished seventh is B, D, F, and A.

The subdominant-functioning secondary chord is built on the second scale degree. In the key of C, this is the D minor chord. The triad contains the notes D, F, and A, and

the minor seventh contains D, F, A, and C. It can be used in place of the IV chord. The common ii-V7-I chord progression in your jazz songs is the subdominant, dominant, tonic function. In C, the chords are Dmin7, G7, and Cmaj7.

The table below summarizes the above paragraphs. The "S," "D," and "T" denote subdominant, dominant, and tonic functions. I have grouped the chords together into function and organized them to reflect the IV/ii-V-I progression. The roman numerals indicate the scale degree on which the chord is built.

Table 1. Chord functions in major keys.

S	IV	Maj7	Substitute for ii Min7; often serves as a temporary key centre as a change from the tonic
S	ii	Min7	Substitute for IV Maj 7
D	V	V7	Progresses to I
D	vii	Min7♭5	Substitute for V7
T	I	Maj7	Establishes the key centre, the "home base," and doesn't need to progress to other chords, but may go anywhere
T	iii	Min7	Substitute for I Maj 7
T	vi	Min7	Substitute for I Maj7; is also the relative minor key centre

(Haerle 13)

Now that you are a bit familiar with chord function, we will discuss some common chord progressions and how they function. Please note that conventional notation uses lower case letters to signify minor chords and upper case letters for major chords.

ii-V-I – The Most Common Progression

You will often hear jazz musicians using specific phrases when they discuss the music and "two-five-one turnaround," "two-five-one" (ii-V-I), or just "two-five" (ii-V), are three of those. The term "ii-V-I" simply denotes the strongest and most common progression in jazz. The chords are built on the scale degrees that match the "ii," the "V," and the "I." You do not have to indicate that any of the chords are seventh chords, so you do not have to say "two–five seven–one;" in jazz, the seventh is assumed.

The ii-V-I progression not only appears throughout songs to provide movement towards temporary key centres, but it also acts as a cadence and appears at the ends of sections to solidify the feeling of being back in the home key.

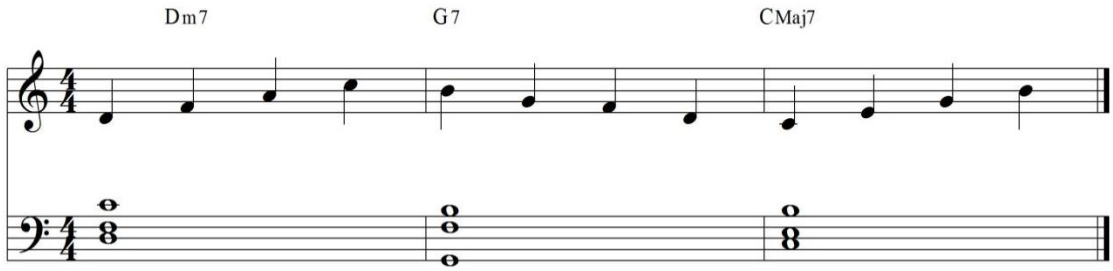
Actually, we already briefly discussed the ii-V-I progression on the previous page where I referred to chord substitutions and the subdominant secondary, dominant, and tonic chords. In the key of C, the "ii" chord is the Dmin7, while the "V" and "I" are the G7 and C. You can probably guess that in any key, we build the ii-V-I progression the same way using the chords built on the second, fifth and first scale degrees.

- Exercises: ii-V-I Progression. What are the chords in the ii-V-I progressions in the following major keys: F:_____ B♭: _____ C: _____ G: _____
- Sing the root movement of the ii-V-I progression in several keys.
- Play any note on the piano. That is your tonic. Now sing the ii-V-I root movement of the progression.

- Form into two groups. Have one group sing or hum the roots of the ii-V-I, while the other group sings or hums only the tonic. Switch parts.
- Have one group sing the major scale, for example C. Have the other group sing or hum the roots of the ii-V-I progression.
- Sing the notes of the ii7 chord ascending (that is called “arpeggiating”). Perhaps singing the note names in this instance will help. If we use the key of C major, then:
    - What notes form the ii7 chord?
    - What note did you end on?
- Now you are going to sing the V chord, descending. You will sing the notes B, G, F, D and then C. Those are the notes in the G7 chord in an inversion followed by the tonic note. It’s still the same G7 chord even though the G is not the bottom note. You have sung the ii-V arpeggio. By singing a C as the final note, you complete the ii-V-I progression because you are back at the tonic. Choose a new pitch as your tonic, and repeat the exercise.

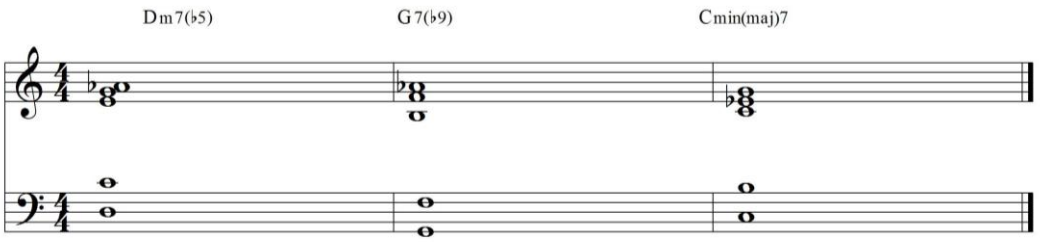
The next figure illustrates what you have already sung. Notice how seamlessly one can move from the Dmin7 to G7 arpeggio by becoming familiar with chord inversions. The G7 arpeggio is in the second inversion and easily resolves to the CMaj7.

Figure 22. ii-V-I arpeggios.



The following example illustrates what the minor progression looks like.

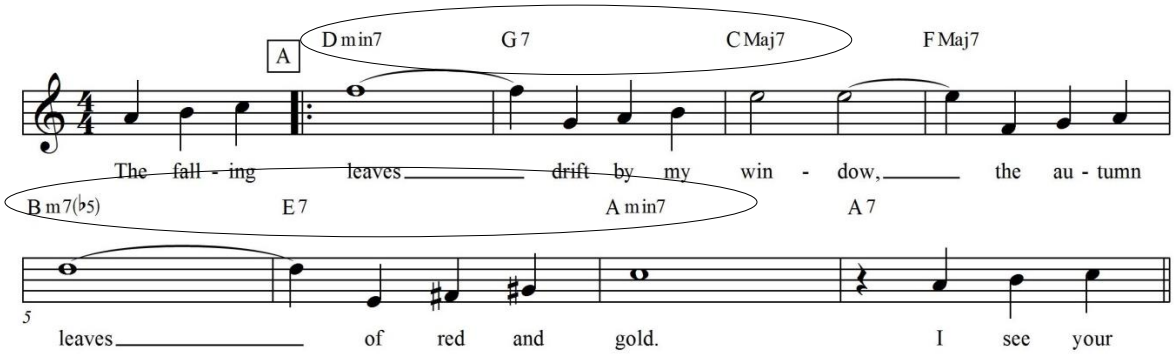
Figure 23. Minor ii-V-I chords and roots



(Levine 77)

The following excerpt from “Autumn Leaves” provides an excellent example of a song built largely on this progression. This is just a short segment, but if you have a songbook or a lead sheet, take a look at it and see how the ii-V-I progression is used throughout. What do you notice about the tonality of the progressions? The first one is the ii-V-I in C major. The second one is the ii-V-I in A minor.

Figure 24. “Autumn Leaves" segment.



(Joseph Kosma, Johnny Mercer, and Jacques Prevert “Autumn Leaves”)

Things to remember:

- In a major key, the ii chord is always a minor 7th, the V chord is always the dominant 7th, and the I chord is a major 7th;
- Sometimes music will have a string of ii-V’s without the resolution to the I chord, or sometimes a V-I without the preceding ii chord;
- In minor keys, the chords change slightly: ii7♭5 – V7♭9; or V7♭9 – iMaj(min)7. The root movement is the same as in major.

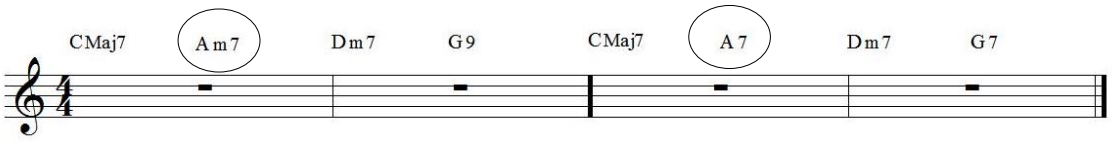
Other Common Progressions

I-vi-ii-V

The “one-six-two-five” is an extension of the ii-V-I progression, and is often used as a **turnaround** at the end of a song. A turnaround is a chord progression that is used to return to the beginning of the song. Many musicians will use it as a song introduction too, as it is easy to repeat the progression as many times as needed. Think of a Las Vegas lounge act with the band playing in the background while the singer does the “Vegas

lounge lizard thing" with the audience. It's one of the most common progressions in jazz and the song "I Got Rhythm" is based on it.

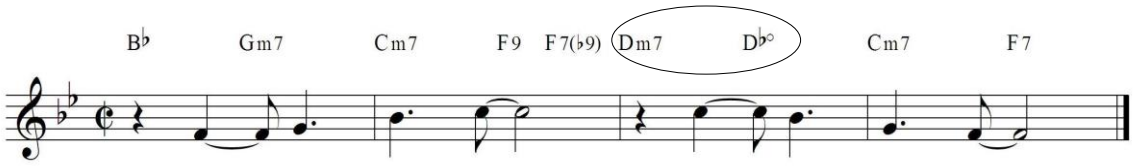
Figure 25. I-vi-ii-V; I-VI-ii-V



- Exercise: I-vi-ii-V. Sing the beginning of the song "Mr. Sandman." You have just arpeggiated the I-vi-ii-V chords.
- Exercise: I-vi-ii-V Roots. Sing the roots to the progression (the first four bars in the above example) in several keys.
- Exercise: One individual or group sing the arpeggios to "Mr. Sandman" while another individual or group sings the roots. Switch parts.
- Exercise: One individual or group sing the roots of the I-vi-ii-V progression. Another individual, or group, sing the first four measures of "I Got Rhythm" while a third group sings "Mr. Sandman" arpeggios.
- Exercise: Sing the arpeggios again, but use the last four measures in the example above. What do you need to do the change the Amin7 to the A7?

The basic progression in the song "I Got Rhythm" is just the I-vi-ii-V repeated several times but, as with any music, the musicians of the day modified the changes in their search for more creative and sometimes more complicated sounds. As jazz became more complex, the original changes from the 1930s were seen as too simple.

Figure 26. “I Got Rhythm” segment.



The first two measures of the above example show the simpler changes. The next two measures show a chord substitution, using the iii (Dmin7) instead of B♭, and D♭° rather than Gmin7.

iii-VI-ii-V

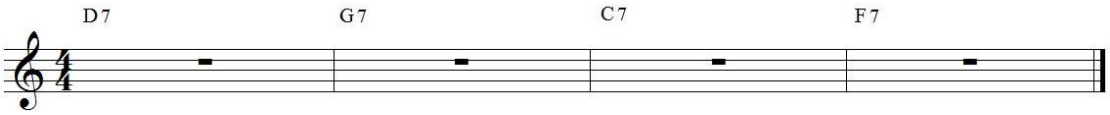
This is a variation of the I-VI-ii-V and is often used in turnarounds. The chords in C Major are: Emin7, A7, Dmin7, and G7. As in the I-vi-ii-V progression, the vi chord is often played as a major VI rather than the diatonic minor, which results in the chords: Emin7, A7, Dmin7, and G7. Sometimes all four chords are played as dominant sevenths.

V of V (Secondary Dominant)

The term “five of five” means that the dominant chord in a key resolves down a fifth to another dominant chord. An example will help to clarify that statement. In the key of B♭ major, which is the most common key for “I Got Rhythm,” (also known as “rhythm changes” or just “changes”) the ii chord would normally be a Cmin7. F7 is the dominant of B♭, and C7 is the dominant **of** the dominant. If you see dominant chord built on the second scale degree, like a D7 in the key of C, chances are it’s the “five of five” as the chord on the second scale degree would normally be minor (Levine 24).

The example below is of a string of dominant chords. This chord progression forms the bridge of "I Got Rhythm." Go to measure four, the F7. From F, count up five notes on the keyboard to arrive at C. C is the dominant of F (measure three). Move one more measure to the left. G is the dominant of C, and moving left some more, D is the dominant of G.

Figure 27. V of V

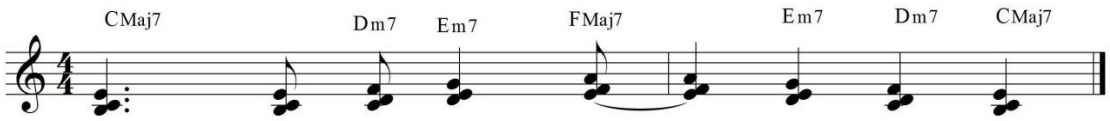


I-ii-iii-IV

The first four chords of a diatonic progression are quite commonly used. In the key of C major, the chords are CMaj7, Dmin7, Emin7, and FMaj7. It's a nice progression if a tune ends on a major seventh chord in the last two bars. Ascending from I to IV and then back down again provides some movement while the singer holds that last note.

Open any book of jazz charts and flip to any page. I did, and found myself looking at the song "I Don't Want to Set the World on Fire." The version in my book ends on a C chord for two measures. I played the diatonic chords on the second, third, and fourth scale degrees, and then descended, just as in the example below. It provided a nice and easy finish to the song.

Figure 28. I-ii-iii-IV.

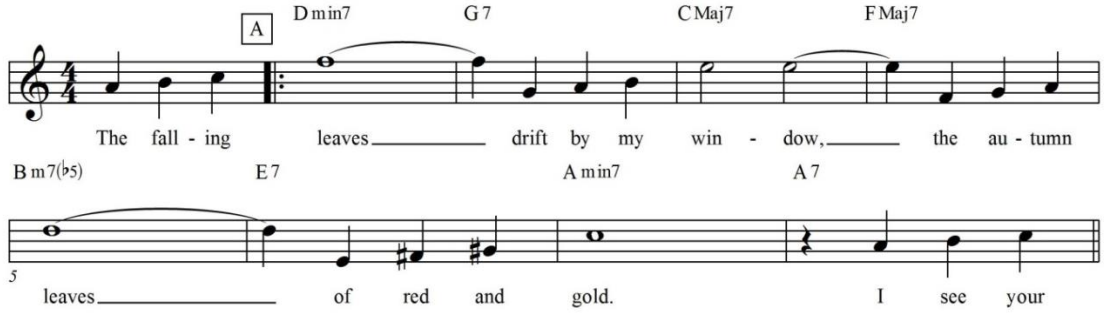


(Levine 27).

I-IV

Major chords are often followed by another major chord found an interval of a fourth up, and sometimes the second chord will be a dominant seventh. Again, our example of "Autumn Leaves" shows the progression occurring in bars three and four, using Maj7 chords (Levine 27).

Figure 29. I-IV.



(Joseph Kosma, Johnny Mercer, and Jacques Prevert "Autumn Leaves")

See if you can find some of these progressions in your music. You should practice singing the root movement of the chords in the ii-V-I, I-vi-ii-V, and I-IV progressions until you know them well. Try to notice them when you're listening to music.

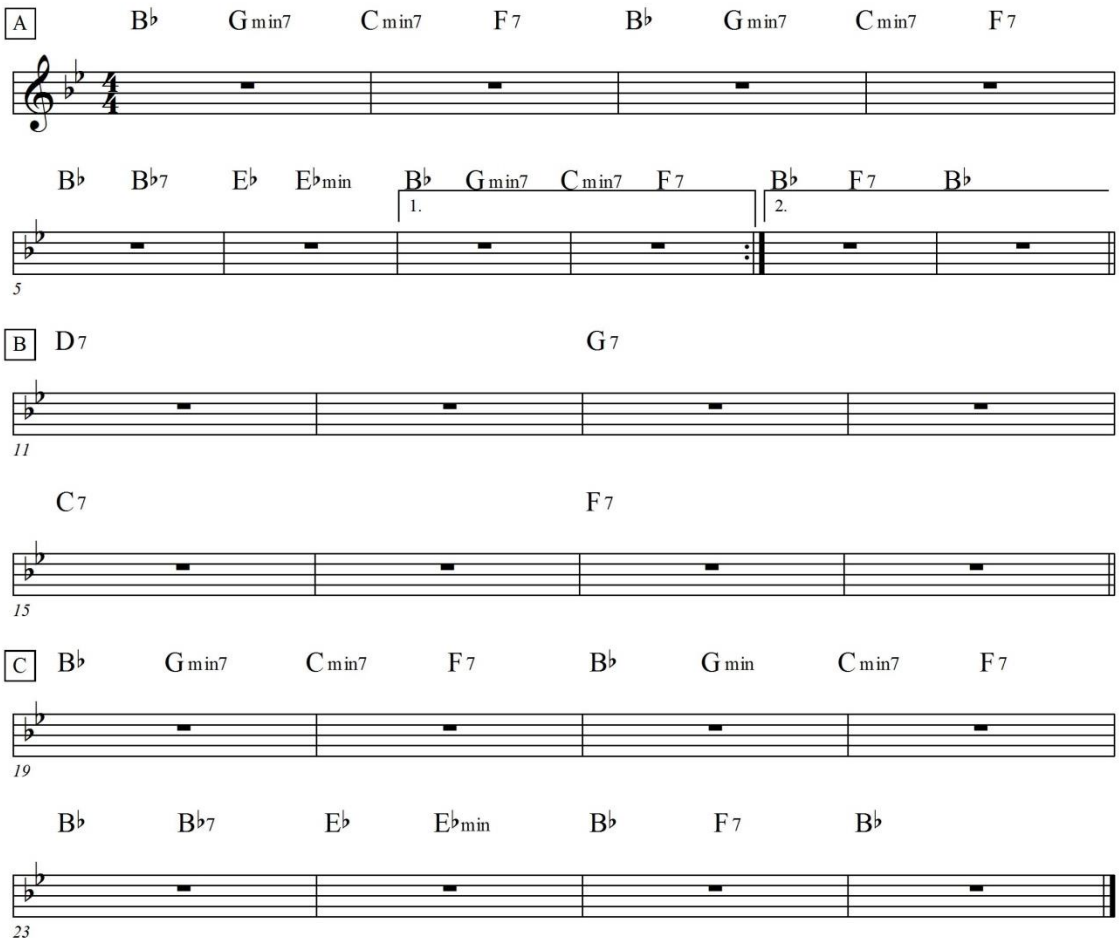
"Rhythm" Changes

The "rhythm changes" is the second-most popular progression after the blues form, which we'll discuss in the next chapter. As bebop evolved in the 1940s, the chord progressions in Gershwin's "I Got Rhythm" from the 1930 show *Girl Crazy* were used for countless new "heads" (a new melody overlaid on existing chord changes).This occurred because the changes were fun to play over and the chords could be easily substituted and altered, thereby creating "original" and interesting, yet rather familiar, compositions (Levine 237). If a musician calls for the "changes," he or she is referring to the chords in "I Got Rhythm." One may also just say "rhythm in B♭," or whatever key in which one wishes to sing, although please be aware that **B♭ is the standard and expected key for this chord progression**. Some songs based on rhythm changes include: "Flintstones," "Oleo" (Sonny Rollins), "Anthropology" (Charlie Parker), "Cottontail" ("Duke" Ellington), "Rhythm-a-ning" (Thelonious Monk), "Straighten Up and Fly Right" (Nat "King" Cole), Denzal Sinclaire's "Tofu and Greens" and the seasonal "Santa Baby."

The original chords of this song are on the following page (Figure 30). Notice that the B section uses only dominant seventh chords, so is a good example of "V of V," or secondary dominants.

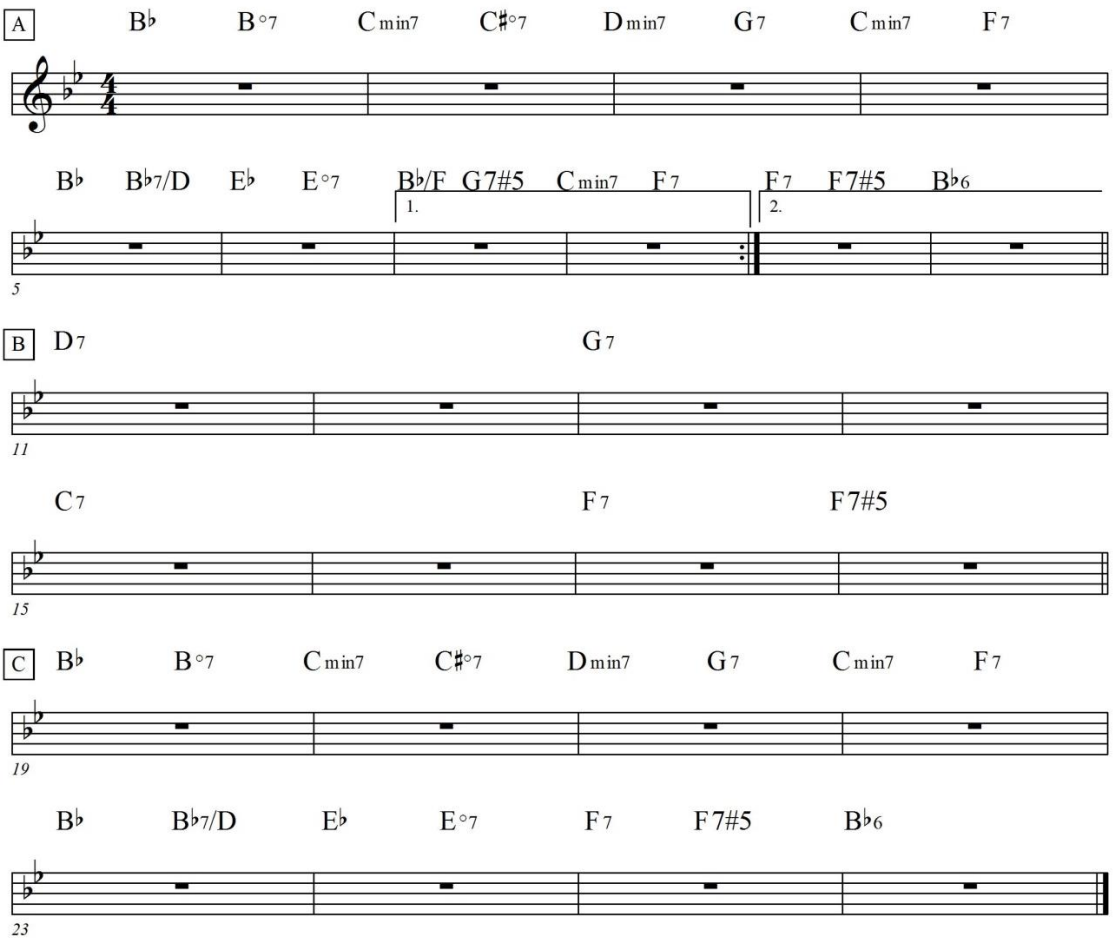
It probably comes as no surprise that the "changes" evolved. Musicians added diminished seventh chords and changed minor seventh chords to dominant chords (Figure 31) (Levine 237). The changes used today are even more complex, with altered chords in the A sections and ii-V-I chords in the bridge, but the root movement is essentially the same.

Figure 30. “Rhythm” changes–original.



(Levine 238)

Figure 31. “Rhythm” changes–variation.



(Levine 239)

- Exercise: Using the **original** chord progressions for rhythm changes (Figure 30), sing the root notes while the chords are played on the piano
- Exercise: Sing the roots and then the thirds that match each chord. Then add the fifths and finally the sevenths.
- Exercise: Sing the full arpeggios that match the chords in the original version. One group will sing the roots of the chords while the other group will sing the arpeggios. Switch parts.

- Exercise: Using the changes in the **variation** version (Figure 31), sing the roots of the chords
- Exercise: Split into two groups. One group sings the root movement of the variation, and the other group sing the melody (and words if you want) of the song “I Got Rhythm.” Switch parts.

Pop-Up 4: Song Forms

With the exception of the blues, which is normally 12-bars long (although there are eight and 16-bar forms too), most tunes are made up of eight-bar phrases. Acquiring aural skills combined with knowledge of song form, or structure, will help you find your place during the band solos. You will also be able to memorize your songs more easily. Some typical forms are:

AABA

There are hundreds of jazz songs in this category as it is the most popular form for jazz music from the Tin Pan Alley era. Why is it AABA? A musical phrase is typically eight measures long, so we call the first eight bars "A." The next eight bars sounds and looks very similar to first eight, so we call it "A." The bridge, the next eight bars, is the letter "B." We assign the letter "B" to indicate the bridge because this music–both melody and chords–is significantly different from the "A" section. The familiar part of the song returns for a final eight measures, which is the last "A" section. The resulting structure is A8-A8-B8-A8. We refer to the complete AABA form as the "chorus."

Sometimes the 32-bar form is preceded by a section called the *verse*. The verse establishes the mood or background of a song derived from the musical theatre genre. This section is not included in the measure count of the form as it is a separate section unto itself. The verse is often performed very speech-like and out of time; the tempo stretches forward or slows as if one were actually speaking the words. We call that technique *rubato,* which means robbed time.

Keep in mind that terminology has changed a bit over time. If you were to discuss form with a pop musician now, his or her understanding of verse and chorus is very different from how we describe jazz song forms from the *American Songbook* tradition.

Song examples with a typical 32-bar form (A8-A8-B8-A8) include: "Satin Doll," "Body and Soul," "Take the 'A' Train," "There is no Greater Love," "I Got Rhythm," "The Girl from Ipanema," and many, many more (Levine 386). Songs can also have 64-bars (16-16-16-16), and these examples include: "Cherokee," "Love for Sale," and "Nica's Dream" (Levine 386).

According to Levine (387), composers will occasionally add a small section to the AABA form, which results in an **extended AABA** form:

- 36 bars (8-8-8-12)–"The Nearness of You," "I Remember You"
- 56-bar (16-16-8-16)–"Up Jumped Spring"
- 38-bar (10-10-8-10)–"God Bless' the Child"
- 12-12-8-12 pattern is usually a **blues with a bridge**, but there are songs in the same form which are not blues. Levine's examples are "The Best Thing for You" and "Wave." I disagree with him on the form for "The Best Thing for You"–all versions I consulted are the 8-8-8-12 AABA form.

ABAC (or ABAB^1)

Three melodically distinct sections are indicated by the "A," "B," and "C." Note that the letter "B" does not automatically refer to a bridge, and in fact songs with an ABAC form **do not** have a bridge at all. It just means the section is distinctly different

from the "A" section. In the ABAB^1 form, the B^1 means that the second B section is slightly different from the first B section–perhaps the melody has a small variation, or the chord changes are a bit different.

- 32-bar (8-8-8-8): "Nature Boy," "You Stepped Out of a Dream," "Some Day my Prince Will Come," "Four," "If I were a Bell," "All of Me," "Our Love is Here to Stay," "Here's That Rainy Day," "How High the Moon" and many more (Levine 388; Weir *Vocal Improvisation* 57)

ABCD

All four sections in the ABCD song form have substantially different melodic material and have eight measures per section (in a 32-bar form), but not all ABCD forms have 32-bars.

- 32-bars (8-8-8-8)–"Come Rain or Come Shine" and "Bye Bye Blackbird" (Levine 388).

AABC

Unlike the AABA form, this form is unusual because the section after the bridge is not an "A" section; it contains different musical material. These songs are seldom 32 bars.

- 64-bars (16-16-16-16)–"The Song is You" and "I Concentrate on You." I would suggest that the form be slightly modified to AA^{1}BC as the second iteration of the A section is slightly different.
- 44-bars (14-14-8-8)–"Alone Together"

- 74-bars (8-8-8-10-8-8-8-16)–"Spring Will Really Hang You Up the Most" is unusual because the whole song is often repeated. The resulting form is AABCAABC[1]. The second "C" is extended to 16 bars. The song can also be preceded by a 12-bar verse (Levine 389).

Other Song Forms

- A–a very short form with smoothly-flowing melodic ideas so that there are no clear demarcations. Miles Davis's "Blue in Green" is good example (Levine 391).
- AB–16 bars, and is often played twice to make it appear to be an ABAB form. The song "Blue Bossa" falls into this category (Levine 389).
- ABA–two different sections. Levine provides examples including Coltrane's "Like Sonny," and Wayne Shorter's "Infant Eyes" (Levine 390).
- ABC–distinctly different melodic sections (Levine 390)
- AAB– "B" is the bridge and it appears at the end of the tune. A 12-bar blues fits into this category, as well as Jobim's "Once I loved," Cole Porter's "Night and Day," and Horace Silver's "Song for my Father" (Levine 390).

Some song forms that are unique to individual tunes don't fall within any prescribed form. For example, "Begin the Beguine" has 108 bars with a scheme of AABCDE (Levine 391).

- Exercise: Identify the forms for several songs in your book of charts. Once you have identified the form of familiar songs, look at a few unfamiliar songs and see if you can identify the song form of those.
- Exercise: Sing the roots of the chords in an AABA song. Notice the similarities in the "A" sections. What happens at the bridge? What is the root movement between the last chord in the second "A" section and the first chord in the "B" section? Find several more AABA songs. Are there any similarities from song to song in regard to root movement and/or chords used?

Blues

The blues form is most important for jazz. Understand that "the blues" is not only a **feel** and **interpretation** of music–as in a "bluesy ballad" like "God Bless' the Child" or a song with "blue notes" like "Since I Fell for You"–but it is also a **form** (Weir *Vocal Improvisation* 58). A song can have the word "blues" in the title, yet not be a blues. By far the most common form is the 12-bar blues, although there are 8-bar, 16-bar, and even 24-bar forms. Blues with a bridge is also very common (12-12-8-12).

Two main elements make up the blues: the scale and its "blue notes" and the chord changes. The "original" blues progression consists of just three chords:

Scale degree	Chord name (C Blues)
I – I – I – I	C7 | C7 | C7 | C7
IV – IV – I – I	F7 | F7 | C7 | C7
V – IV – I – I	G7 | F7 | C7 | C7

The basic scheme is still played today, and all of the chords tend to be dominant sevenths rather than diatonic to the key. Classical music theory suggests that the dominant chord is unstable and should always resolve to the diatonic chord on the first scale degree, but not so in the blues. That very "instability" provides the distinct sound we associate with the blues. If the chords were diatonic sevenths instead of dominant sevenths, what would change in the above scheme?

In the 1930s, the basic blues changes evolved slightly to include the IV7 chord in the first phrase:

Scale degree	Chord name (C Blues)
I – IV – I – I	C7 | F7 | C7 | C7
IV – IV – I – I	F7 | F7 | C7 | C7
V – IV – I – V	G7 | F7 | C7 | G7

(Levine 221)

The musicians in the 1940s bebop era changed the chords again. They started to substitute more complex chords for the simpler ones. The example below uses something called a "tritone substitution" (stay tuned for an explanation of the term *tritone*) (Levine 222). In the fourth "bar" of the progression below, the C♯7 is the dominant of the F♯7, and the F♯7 is the tritone substitution for C7, so this progression uses a secondary-dominant (V of V) as well. There are many different chords compared to the previous version. See if you can figure out what they are.

Scale degree	Chord name (C Blues)
I – IV – I – ♯I7 ♯IV7	C7 | F7 | C7 | C♯7 F♯7
IV – iv VII7 – iii VI – ♭iii ♭VI7	F7 | Fmin7 B♭7 | Emin7 A7 | E♭min7 A♭7
ii7 – V7 – I7 VI7 – ii7 V7	Dmin7 | G7 | C7 A7 | Dmin7 G7

(Levine 222)

The **descending blues**, or "Bird blues" (also known as the "Blues for Alice," "back-cycle," or "New York blues changes"), is another variation of the 12-bar blues progression. The first chord is unusual for a blues because it is a major seventh rather than a dominant seventh. Also unusual is the descending root movement in the I-VI-ii-V progression in the last two bars (Levine 228; Jefferson).

Scale degree	Chord name (C Blues)
IMaj7 – vii7♭5 III7 – vi7 II7 – v7 I7	CMaj7 | Bmin7♭5 E7 | Amin7 D7 | Gmin7 C7
IV7 – iv7 VII7 – iii7 VI7 – ♭iii7 ♭VI7	F7 | Fmin7 B♭7 | Emin7 A7 | E♭min7 A♭7
ii7 – V7 – iii7 VI7 – ii7 V7	Dmin7 | G7 | Emin7 A7 | Dmin7 G7

What follows is a simpler bebop blues, similar to "Billie's Bounce" and "Now's the Time" by Charlie Parker:

Scale degree	Chord name (C Blues)
I7 – IV7 ♯iv^{o}– I7 – v7 I7	C7 | F7 F♯^{o}7 | C7 | Gmin7 C7
IV7 – ♯iv^{o}7 – I7 – iii7 VI7	F7 | F♯^{o}7 | C7 | Emin7 A7
ii7 – V7 – iii7 VI7 – ii7 V7	Dmin7 | G7 | Emin7 A7 | Dmin7 G7

(Aebersold "Charlie Parker" 1)

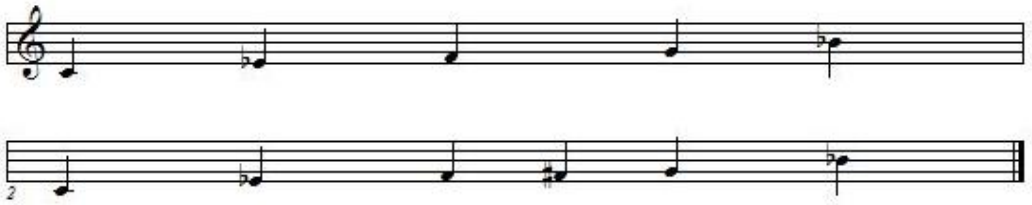
The most common jazz blues played today is:

Scale degree	Chord name (C Blues)
I7 – IV7 – I7 – v7 I7	C7 | F7 | C7 | Gmin7 C7
IV7 – ♯iv^{o}7 – I7 – iii7 VI7	F7 | F♯^{o}7 | C7 | Emin7 A7
ii7 – V7 – I7 VI7 – ii7 V7	Dmin7 | G7 | C7 A7 | Dmin7 G7

(Berkman 116)

The blues scale we will use in this class is built on the minor pentatonic scale. A pentatonic scale has, as the name suggests, five notes. If we play only the black notes on the piano beginning on D sharp (or E-flat), the resulting sound is a minor pentatonic scale. Using solfege, la-do-re-mi-sol is also a minor pentatonic. In the figure below, notice that the blues and pentatonic scales look alike until the F. The blues scale includes a "sharp four" as well as a natural four.

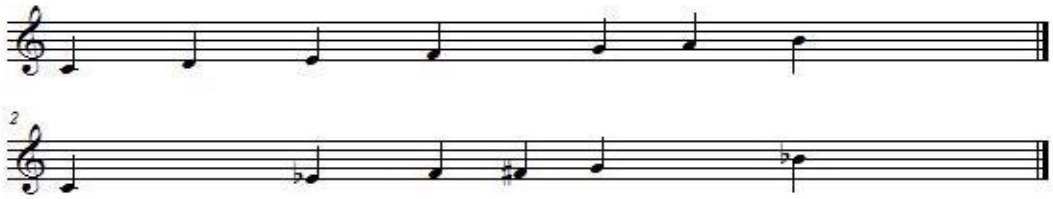
Figure 32. Pentatonic and blues scales.



- Exercise: Sing the natural minor scale, and then sing the pentatonic scale.

The blues scale contains six notes, excluding the note an octave above the root, compared to seven in the major scale. This is what a blues scale in C looks like compared to the C major scale:

Figure 33. Major scale and blues scales.



Notice that the blues scale has both a flatted third and flatted seventh (the "blue notes"), as well as a raised fourth (or flatted fifth). The wonderful thing about the blues scale is that one can sing the same blues scale over the complete basic 12-bar chord progression. One can even sing the minor pentatonic over the blues progression since it is so similar to the blues scale.

- Exercise: Learn the blues scale. There is a minor third between the first and second notes – watch your tuning there. Also pay attention to your tuning on the F, F♯, and G–that ascending chromatic section is difficult to tune. Finally, there is a minor third from G to B♭, and a whole tone to the C.
- Exercise: Sing the blues scale over a blues progression. Listen closely and be aware of your tuning on the flatted third because there is no flatted third in the chord progression. There is also no raised fourth in the chord progression.

Tritone Substitution

To clarify a comment I made previously in the discussion of the blues progression, **tritone substitution**, or tritone sub, is simply the practice of substituting one dominant seventh chord for another one where the root of the new chord is **three full tones** away from the root of the previous chord. Three full tones form the interval of an augmented fourth or diminished fifth, also known as a tritone.

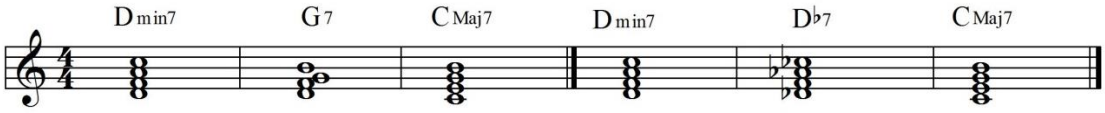
We can do this substitution because there are two common tones between the two seventh chords. For example, the B♭ of the C7 chord (the seventh) is the same tone as the A♯ (the third) in the F♯7. Likewise, the E in the C7 is also present in the F♯7. Only the root of the chord changes which provides an interesting root movement. Well, the fifth

changes too, but the root, third, and seventh are the most important notes in the chord. In turnarounds (the chord progression at the end of the song), it is common to use tritone subs. In fact, tritone substitution is one of the most common substitutions used in jazz.

Figure 34. Tritone substitution.

Below is what tritone substitution looks like in a ii-V-I turnaround. The first three measures are the typical diatonic chords in C major; the next three show the substitution of D♭7 in the place of G7. Notice the smooth root and inner-voice movement of the chord as it descends by semitones.

Figure 35. Tritone substitution in a ii-V-I.



Back to the blues forms!

Special Blues Types

Just as there are major and minor songs from the *Great American Songbook*, there are **minor blues** as well. Michelle Weir provides an example of a minor blues progression in her *Vocal Improvisation* book (59):

Scale degree	Chord name
i6 – ii7♭5 V7♭9 – i6 – i6	Cmin6 | Dmin7♭5 G7♭9 | Cmin6 | Cmin6
iv6 – iv6 – i6 – i6	Fmin6 | Fmin6 | Cmin6 | Cmin6
ii7♭5 – V7♭9 – i6 – ii7♭5 V7♭9	Dmin7♭5 | G7♭9 | Cmin6 | Dmin7♭5 G7♭9

Another version of the minor blues:

Scale degree	Chord name
i – i – i – I7alt	Cmin | Cmin | Cmin | C7alt
iv – iv – i – i	Fmin | Fmin | Cmin | Cmin
♭VI7alt – V7 – i – V7alt	A♭7alt | G7 | Cmin | G7alt

(Levine 224)

Did you notice anything about the chords in both Weir's and Levine's examples above of the minor blues? There are not many seventh chords. Weir includes sixths (a beautiful chord that functions as a tonic chord), and Levine only indicates that the chord is minor. Mark Levine writes in his *Jazz Theory Book* that "the minor chords are notated C minor and F minor, rather than as a Cmin7 or Fmin7 because, functionally, they act as a tonic minors rather than minor seventh chords. The improviser has more choices as to what scale s/he uses, other than just Dorian, which is what the ii7 chord implies" (225).

There also seems to be some disparity in the minor blues chord usage. Blog contributor Dr. Matthew Warnock uses nothing but seventh chords in his versions of minor blues and David Berkman uses minor seventh chords in his discussion of the minor blues form and chord progressions (117). What does that mean for us? Probably not much unless we use scales in our improvisations.

The important things to remember are that the root movement is essentially the same as any other blues, the number of measures is consistent with standard 12-bar blues, and that the minor chords all have a minor third. You should also be able to identify if the blues you are performing is in a major or minor key.

Levine writes that **blues waltzes** are generally longer than the typical 12-bar blues, with 24-bars being common, and often contain unusual changes because of the greater amount of harmonic space (225). He suggests that Davis's "All Blues" is an example of a blues waltz and illustrates it in three-quarter time (Levine 225). The versions that I have are all in 6/8 time. Toots Thielman's "Bluesette" is another.

The column on the left of the following table shows the measure scheme of "All Blues" if written in three-quarter time as Levine suggests. The right-hand column illustrates the same song, but written in 6/8 time.

Table 2. Jazz waltz comparing three-quarter to six-eight time.

G7 | G7 | G7 | G7 | G7 | G7 | G7 | G7	G7 | G7 | G7 | G7
Csus | Csus | Csus | Csus | G7 | G7 | G7 | G7	C7 | C7 G7 | G7 |
D7♯9 | D7♯9 | E♭7♯9 | D7♯9 | G7 | G7 | G7 | G7	D7♯9 | E♭7♯9 D7♯9 | G7 | G7

The **blues with a bridge** is a standard 12-bar blues placed into an AABA song form, but the "B" section is eight bars long. The first two "A" sections can be built on the basic blues using I, IV, and V chords. The bridge often contains the same chords as the bridge in "I Got Rhythm" (III7–VI7–II7–V7) (Levine 226). You can also use what is known as the "Honeysuckle Bridge," in which the chords are derived from the bridge in "Honeysuckle Rose" (I7–IV7–II7–V7). Notice that all of the chords are dominant sevenths. The AABA form becomes 44 bars long because the "A" sections are 12-bars each, plus the 8-bar bridge (Levine 226). The songs "Alright, Okay, You Win" and "Black Coffee" are both blues with a bridge.

- Exercise: Find some songs in your chart books that you think are the blues. Are they really the blues form, or are they just "bluesy"?
- Exercise: Learn to sing some blues heads. "Blue Monk," "Mr. P.C.," "Now's the Time," and "Straight, No Chaser" would be good places to start. Jay Clayton has some practice CDs that contain blues heads ("Teaching Materials").
- Exercise: Listen to the song "Born to be Blue" by Mel Tormé and Robert Wells. Is this a blues? It's got the word "blue" in the title. What is the form?

Pop-up 5: Intros, Endings, Verses and Other Special Sections

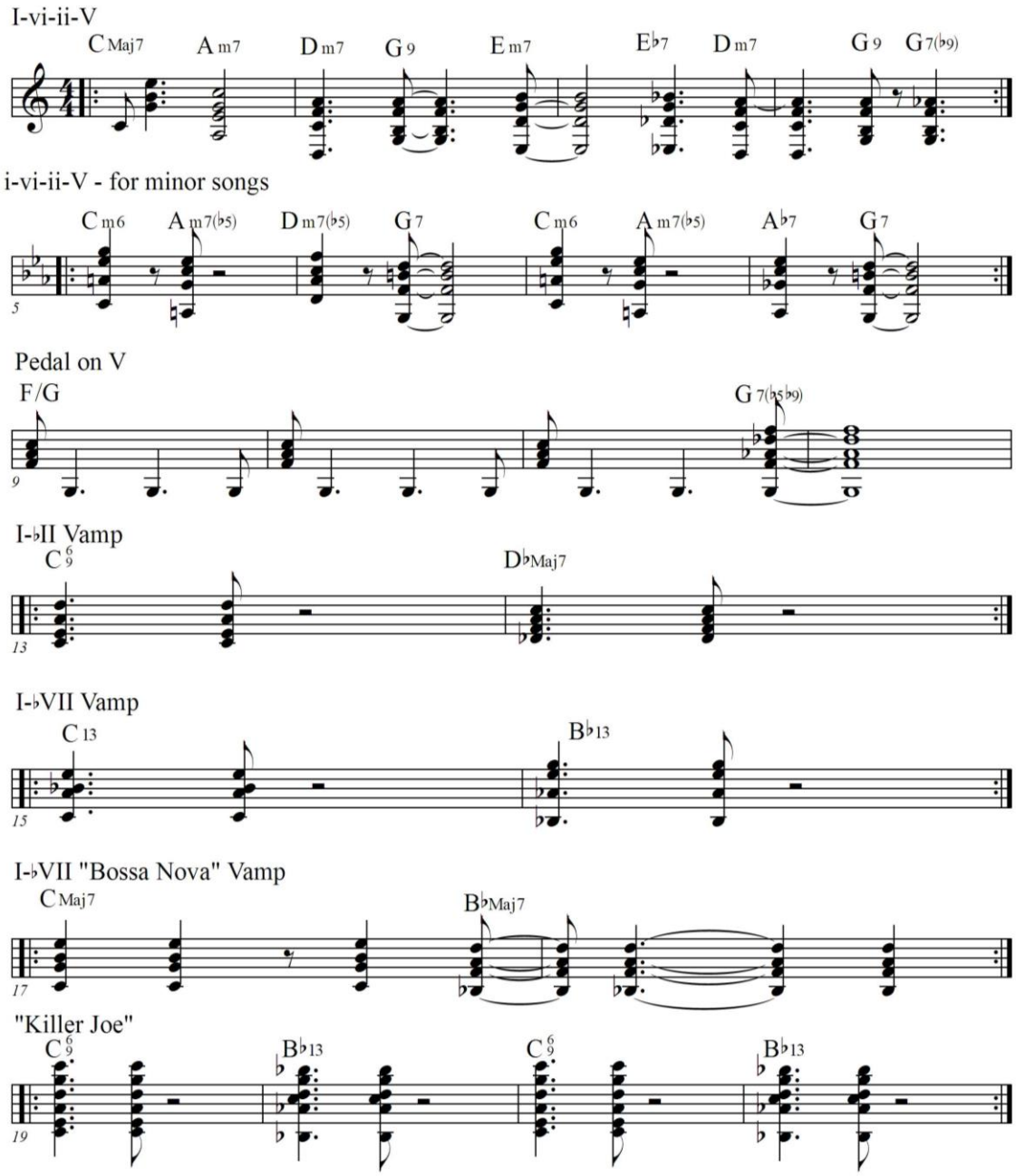
Intros

One of the primary purposes of an intro is to set up the mood of the song, so the introduction you choose should reflect how you intend to perform the piece. Introductions can take many forms, from written out arrangements to the fairly standard I-vi-ii-V chord progression that you can request when you get up to sing. You can come right in on the first note of the first measure (you'll need to request that your note be played), which works well if you are singing the verse. You can also ask for an arpeggio (a chord played in an ascending pattern from the root) on the dominant (V7) chord if you're singing a verse or a *rubato* ballad (Weir *Handbook* 53). You do not have to notate that on the music staff, but a written direction at the top of the page would be handy for the musicians. Often ballad introductions are four measures long, and an eight to sixteen measure intro works well on songs with a quicker tempo. The intro can be the last four or eight bars of the form, a whole "A" section, or the tonic chord (I) played over a "pedal" tone on V (Weir *Handbook* 51-54).

A vamp, which is often two different chords repeated for a predetermined number of measures, or until you provide the cue, is effective as an intro. The chords of a vamp are often I–♭II, which provides an "ascending sound," or I–♭VII, which provides a "descending sound" (Hammett-Vaughan "handout"). In the key of C, for example, I–♭II is an ascending root movement of C to D♭; I–♭VII is C to B♭. Often this two-measure

vamp is played four times. This scheme provides an eight-measure phrase of music (Weir *Handbook* 52).

Figure 36. Intros.



(Schroedl "Jazz Intros")

Some intros are associated with specific songs, such as the four-measure "Satin Doll" intro, a "vamp until cue" four-bar rhythm-section intro on "Night in Tunisia," the eight-bar intro that Miles Davis added where the pianist imitates bells in "If I Were a Bell," the four-bar descending motive in "Take the 'A' Train," and a vamp known as "Killer Joe" from Benny Golson's tune, "Killer Joe" (Levine 392).

Endings (Outros)

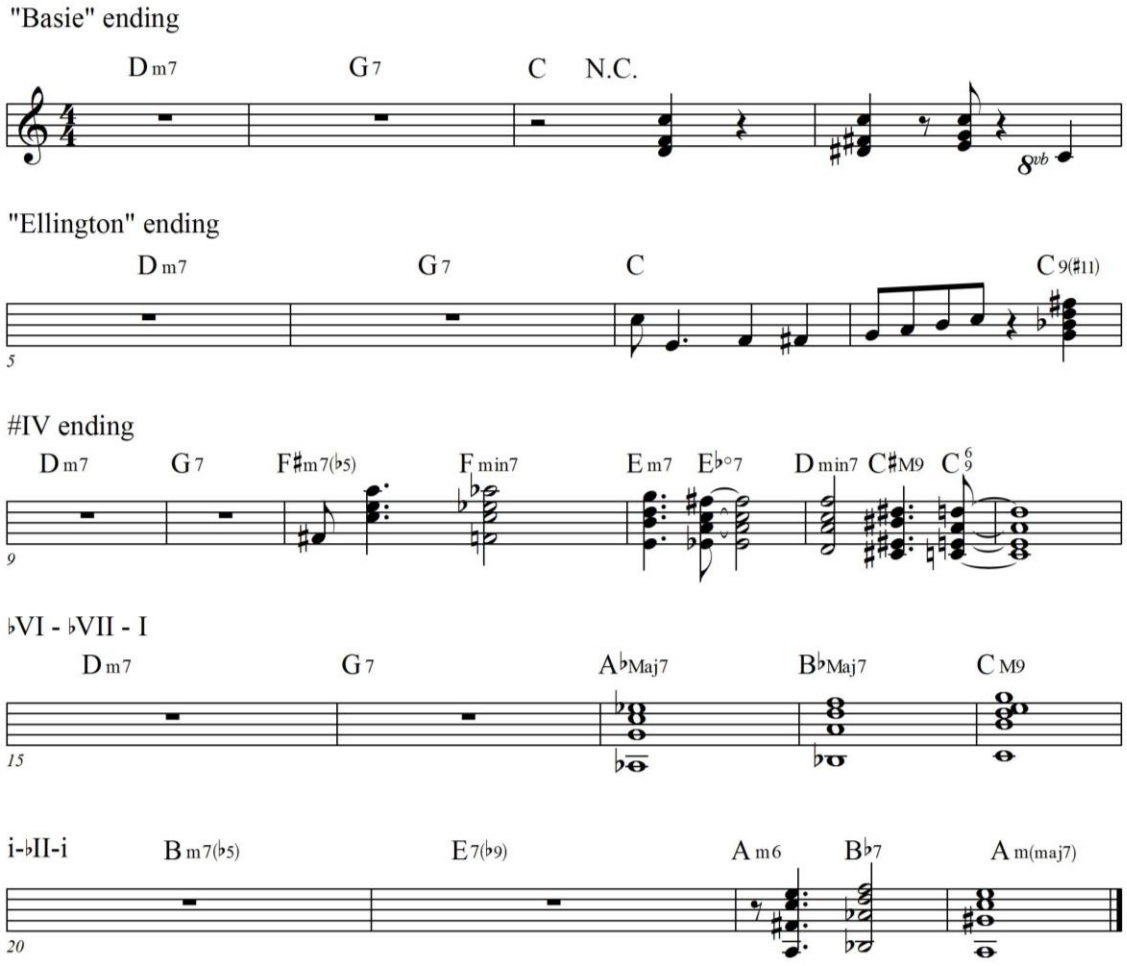
We need endings, or outros, on our songs not only to provide a feeling of resolution to the listeners but also to provide the band with a formula so they stay in time with each other and end at the same time. Tag endings are very common, with a "two-time tag" typically being the repetition of the last phrase and a "three-time tag" being a repetition of only part of the phrase (Weir *Handbook* 57). It is easier for the band to end together if the vamp does **not** occur in the last bar. The vamp is best placed in the second and third last bars, with a fermata over the chord in the last measure (Weir *Handbook* 59).

Ballads often have *ritard* or *rubato* endings. What is the difference between these two terms? Rubato is very conversational; the tempo slows and speeds according to the cadence of the lyrics. Ritard indicates a gradual decrease in tempo. A ritard indication may be placed in the second to last measure, for example, and a rubato can be placed in the third last measure to give time to end the song in a speech-like fashion (Weir *Handbook* 59).

Perhaps you have heard of the "Ellington," and "Basie" endings? You are probably familiar with them aurally, but didn't know what you were hearing. You can also ask for an abrupt or direct ending, which uses the last chord of the song and is played

on the first beat of the last measure (or you can arrange it so that it is played on another beat, but it would be written into your chart that way).

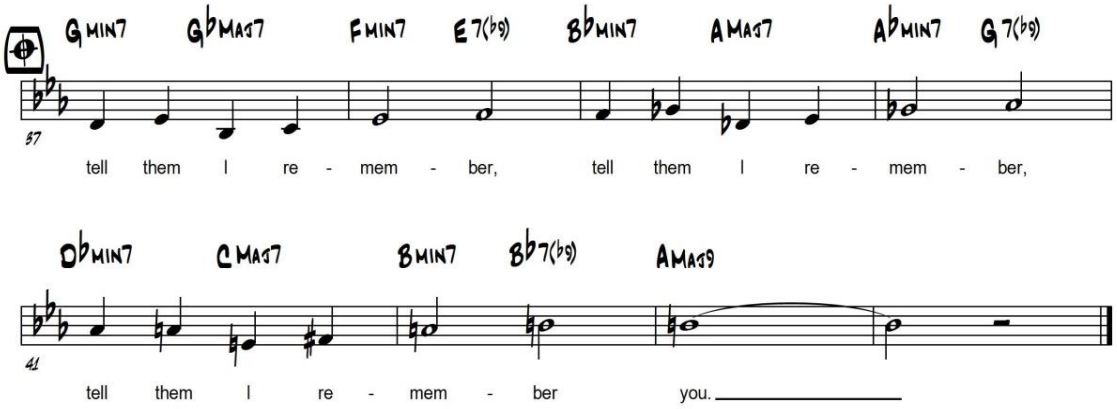
Figure 37. Endings.



(Schroedl “Endings”)

In the lovely song "I Remember You," most musicians repeat bars 25-26 either up a whole step or up minor third, then return to the original key (Levine 392). Below is **my** ending for the song.

Figure 38. "I Remember You" special ending.



(Victor Schertzinger and Johnny Mercer "I Remember You")

Things to notice:

- Measures 1-2: The coda uses sequences of descending bass lines achieved through tritone substitution. Rather than keeping the chords E♭Maj7 C7 | Fmin7 B♭7 (as written in one of my fake books), I decided to use Gmin7 **G♭Maj7** | Fmin7 **E7(♭9)** and continue that idea through the next iterations. The chords built on G♭ and E7 are the tritone subs. Gmin7 in place of E♭Maj7 works because the notes in the G minor chord are the same as starting the E♭Maj7 on the third. As we discussed earlier, a chord built on the third scale degree can function as a tonic chord.

- I ascended the sequence by a minor third to finish in a different key from that in which we started. The first two-bar sequence starts on Gmin7, the next on B♭, and the last on D♭–all minor thirds away from each other.
- Tritone substitution–the E7(♭9) in the second measure in place of a B♭7, and the G7(♭9) in the fourth measure actually substitutes for D♭7. The AMaj9 chord at the end is a tritone away from the starting key of E♭.

Jeff Schroedl has a great website where you can listen to recordings of many intros and endings. There is a lot of good information on the site in addition to intros and endings, but his audio clips are invaluable. As well, Michelle Weir's *Jazz Singer's Handbook* has many audio tracks on the included CD that demonstrate her written examples. It's helpful to hear familiar patterns and see what they actually look like on the musical staff.

Verses

Verses are common in vocal music, but are rare in instrumental versions. They are typically played *rubato* (out of time) to enable a singer to create a dialogue in a conversational manner. Most of the songs with verses come from musicals or movies, so the lyrics of the verses are closely connected to the action occurring at the time. The plot provided the backstory to the song and a reason for the character to burst into song. Singers often omit verses because, when sung out of context of the show, they often don't make sense and the lovely choruses of these songs with verses can stand on their. Some examples of verses include: "Somewhere Over the Rainbow" – the verse begins "When

all the world is a hopeless jumble" but often singers will just start with the chorus of "Somewhere over the rainbow….;" Gershwin's "I Got Rhythm" – "Days may be sunny….;" "Someone to Watch Over Me" has quite a well-known verse that begins with "There's a saying old…."

It is important to remember that the verse is not included in the improvisation, and neither is it part of the chorus of the piece. It is an additional section at the beginning and is typically done only once, although you certainly can arrange a song to repeat the verse.

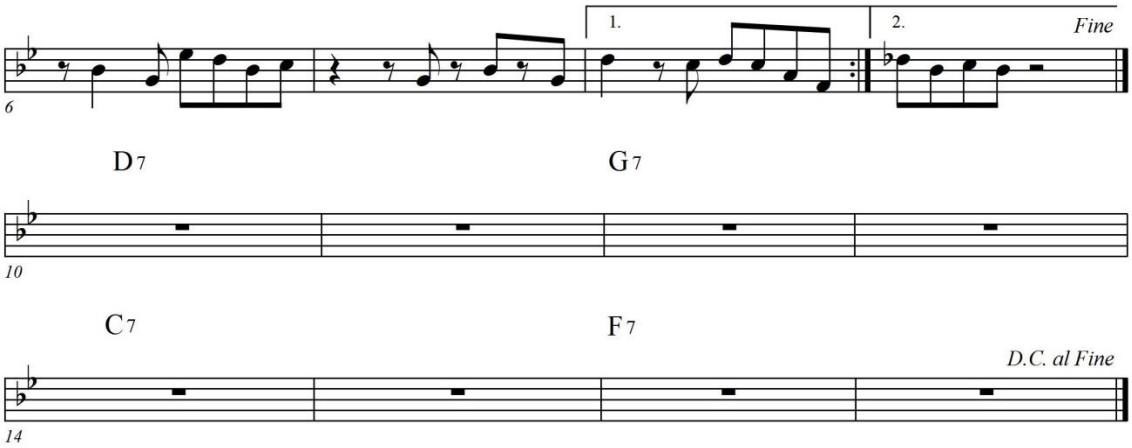
Shout Chorus (Arranger's Chorus)

Arranger and teacher Hans Hansen discusses the "arranger's chorus" on his website. In instrumental pieces (think "big band"), the arranger's chorus is towards the end of the piece (perhaps three-quarters of the way through, and after the last solo but before the last chorus). This section is also known as the "shout chorus." It can have a different melody from the "A" section, and does return to the last "A" of the piece to complete the song. As the name implies, it's the climax of the piece.

Improvised Sections

Some tunes have an improvised section with no arranged melody, and only chord changes provided. “Oleo” is one of them. It’s based on rhythm changes and has lyrics, a written melody in the “A” section, and an improvised bridge.

Figure 39. “Oleo” last four measures of “A” leading to improvised “B”section.

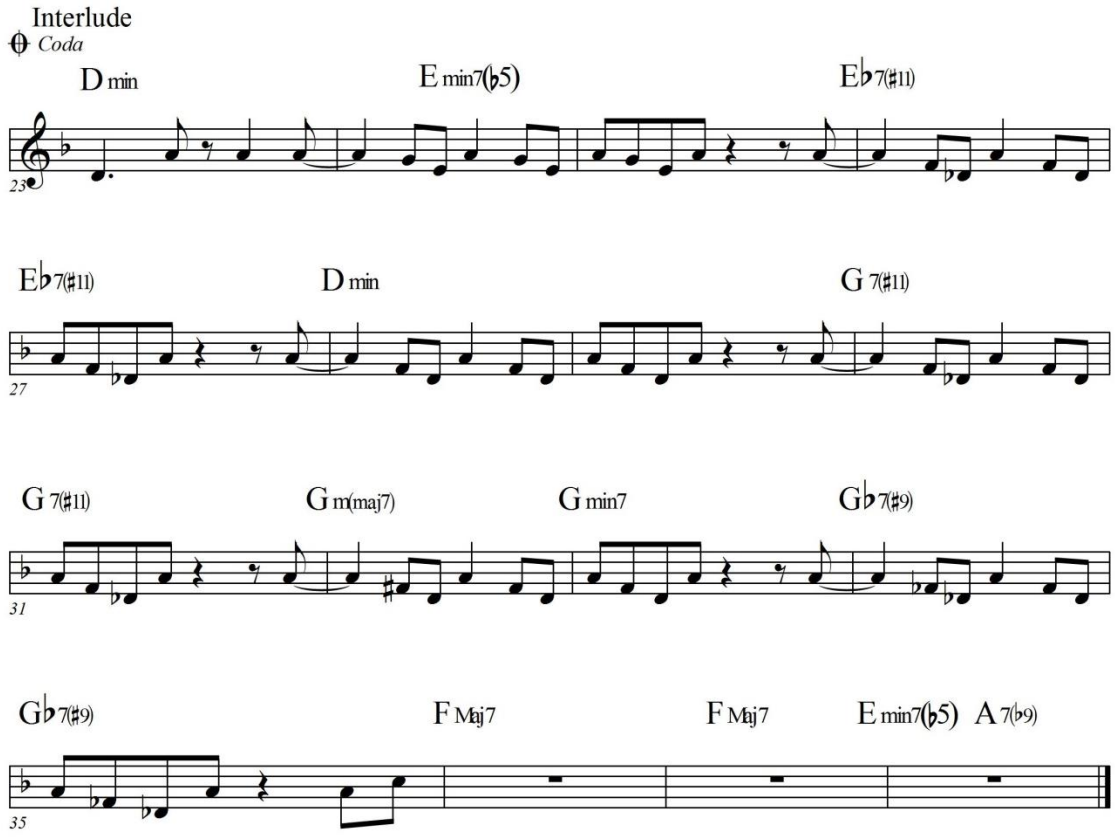


(Sonny Rollins “Oleo”)

Interlude

The interlude is a specially written section of a song that is played after the head (chorus) and before the solos. Dizzy Gillespie’s “Night in Tunisia” is the best example (Levine 392). Anita O’Day uses the interlude as the intro, after the head, prior to the solos, and as an ending. The following figure illustrates what the interlude looks like for “Night in Tunisia.” I bet you will recognize the section when you hear it.

Figure 40. “Night in Tunisia” showing the instrumental interlude.



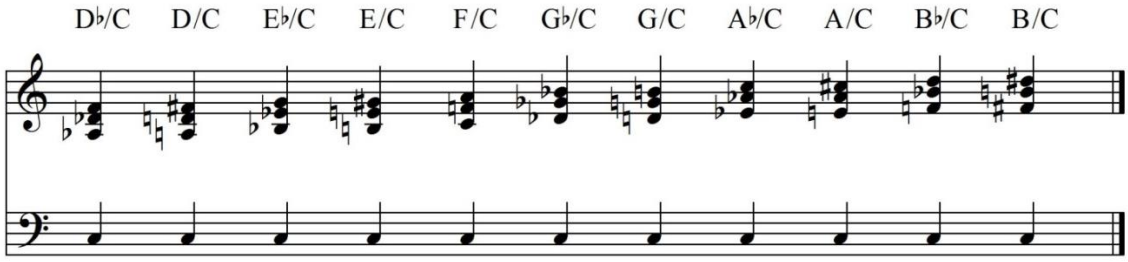
(John “Dizzy” Gillespie “Night in Tunisia”)

Slash Chords

Slash chords are often used to re-harmonize standards to make them sound more modern (Levine 103). Unless marked otherwise, a slash chord is a triad that is played over a bass note. In most root movement the bass player emphasizes the root and fifth, but if a composer wants a specific root movement, like a descending or ascending bass line, she or he can specifically notate it, such as C/B.

Sometimes slash chords are simpler ways of thinking of chords we already know. For example, E/C is an E major triad over a C root note, but it is also the chord known as a CMaj7♯5. The E-G♯-B form an E triad and C is the root in this case. Of course you may use minor chords over the root note as well, as in Dmin7/C.

Figure 41. Slash chords.



Digging into the Music

I like what David Berkman writes about the subject of digging into the music and using guide tone lines. He feels that singers need to spend more time and energy on creating more melodically interesting lines by stressing the unusual or interesting notes of the chords. By **not** emphasizing unusual or "outside" notes, what you sing will likely be pretty and will fit with whatever the band is doing. It will be cautious, however, and won't jibe with the goal of jazz, which is to create new, fresh, and interesting interpretations (105).

Guide Tone Lines

Guide tone lines are slow moving melodic lines, held in long tones over the chord progression. The guide tones are typically the thirds and sevenths of the chords; the third indicates the tonality of the chord (whether it is major or minor), and the seventh indicates whether the chord is a major, minor, or dominant seventh. From one chord to the next, the guide tone lines move in whole- or semitone movement because the third of one chord resolves to the seventh of the next chord. But why not add extensions–those notes that are more than an octave from the root–or other notes from the chord, like the fifth, sixth, or even root?

I'm sure you've seen chord suffixes that contain "9^{th}," "11^{th}," and "13^{th}." Those are common chord extensions and by including them into an internal guide-tone melody, the result is sometimes magical. The first example below is the fairly simple third and seventh version, followed by Berkman's more complex guide tone line suggestion. As you will hear, a guide tone line is much more interesting when we use extensions to create this alternate melody. We want to add notes **around** this melody with notes from the chord scale, chord tones, and chromatic approach note patterns when we improvise. Guide tone lines are an excellent way to study the chord progressions of your songs.

Figure 42. Guide tone lines with thirds and sevenths.

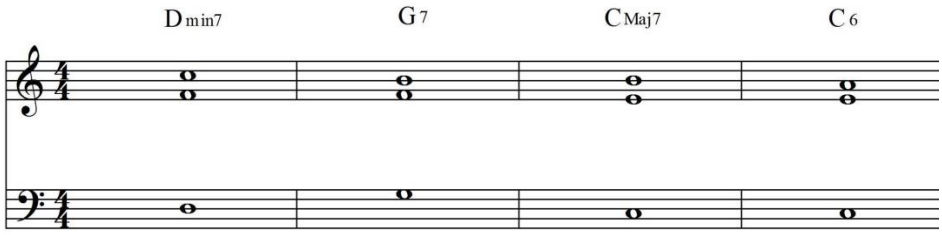
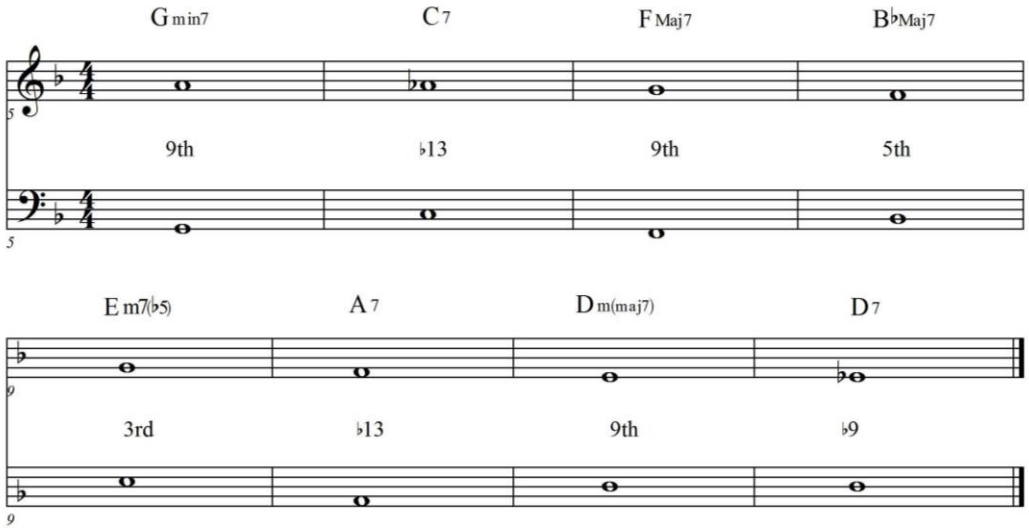


Figure 43. Guide tone line including extensions and alterations.

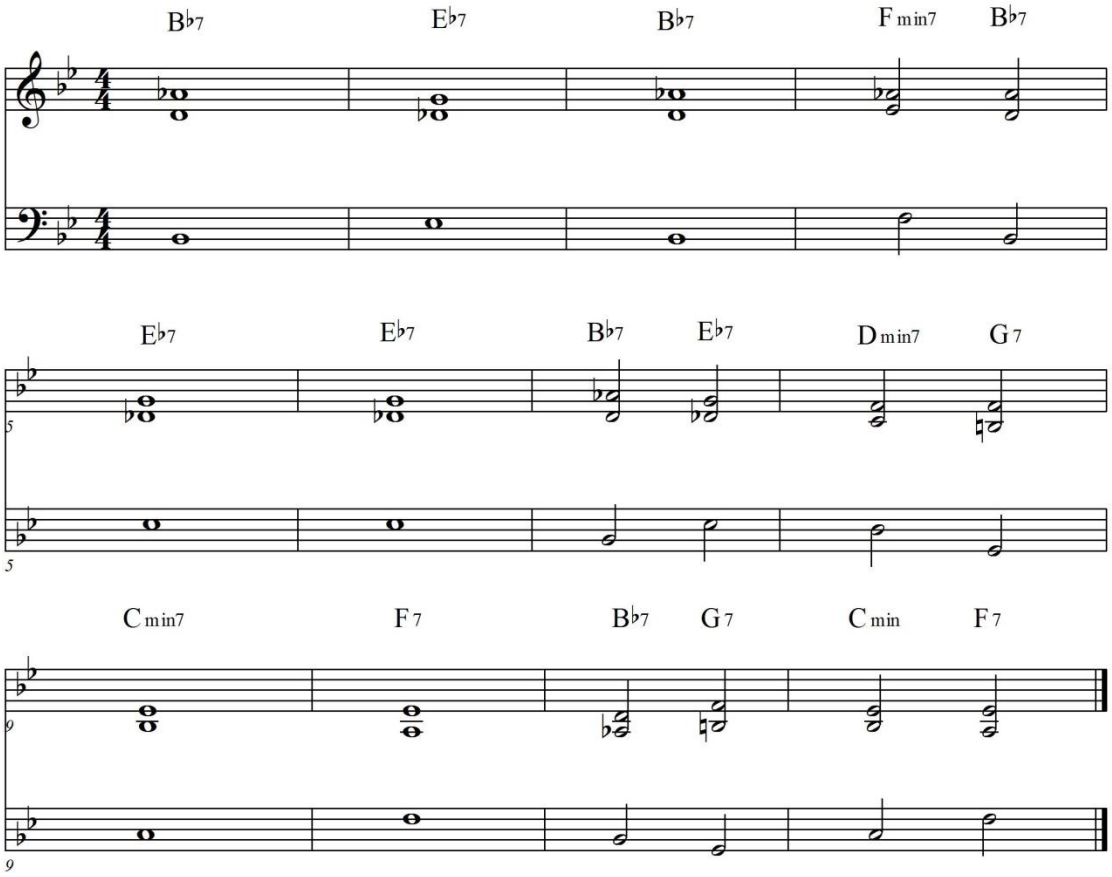


(Berkman 106)

- Exercise: Sing the root and then the third in the chords of one of your songs.
- Exercise: Sing the root and then descend to the seventh of the chords.
- Exercise: While playing the chords in root position on the piano (or having someone play for you), sing from the third in one chord to the third in the next chord. Repeat the exercise but this time, sing from seventh to seventh instead.
- Exercise: While playing the chords in root position on the, create a guide tone line using the thirds and sevenths. Hear how smooth the voice leading is?
- Exercise: Create your own guide tone line in one of your songs and include extensions, not just thirds and sevenths.

Below is a simple guide tone line constructed on the blues in B-flat.

Figure 44. Guide tone lines–blues in B-flat.

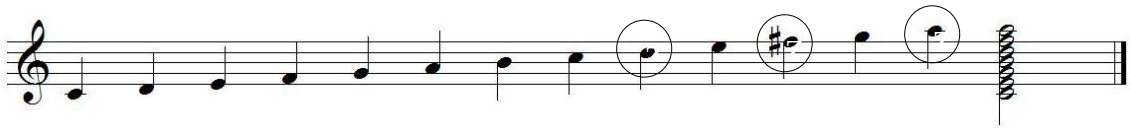


- Sing the guide tone lines on the blues in B-flat. Ideally, if there are enough people, one individual should sing the root, one individual take the middle line, and another sing the top line.

More on Chord Extensions

To clarify, with these exercises and for our purposes we will define extensions as additional thirds stacked on top of the seventh chords. Michele Weir defines extensions as "non-chordal tones, specifically the 9th, 11th, and 13th of a given chord … commonly added to chords for interest and colour" (*Vocal Improvisation* 33). The figure below shows the extensions built on a C major scale.

Figure 45. C major scale with extensions.



Note that the ninth scale degree is the same tone as the second, except that it's displaced by an octave. The same octave displacement applies to the fourth and eleventh scale degrees, and the sixth and thirteenth scale degrees–same tones, different octave. Most musicians use "sixth" when referring to major or minor chords that stay within the octave and "thirteenth" when referring to a dominant (V7) chord. The same applies for the eleventh (fourth)–think "fourth" on major and suspended chords (as in sus4), and "eleventh" for minor and dominants.

Why do we sometimes see a ♯4 or ♯11 and at other times the notes are treated as unaltered? Refer to Figure 45 above–notice the F♯ in the upper extension? There are some tones that have historically been thought of as "avoid notes" because of the semitone clash between the third and fourth scale degrees. Major chords contain a major third as the lowest interval, so the eleventh/fourth "needs" to be raised ("♯4,

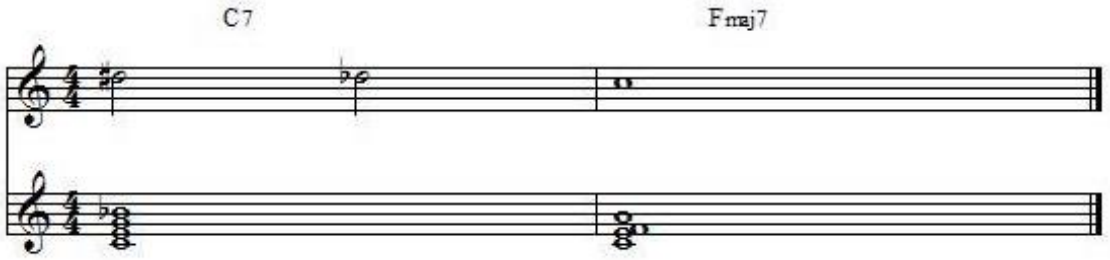
♯11") to avoid the semitone clash. Minor chords, with the minor third, use the natural fourth. I think it's a personal preference as to how "crunchy" one can tolerate, and how well in tune one sings, as to whether the fourth should be raised. It has traditionally been done.

- Exercise: A few individuals sing and hold an F while the others sing the C major scale, slowly, and stop on E. Notice how difficult it is to keep the F in tune.

Michele Weir provides a great chart in her *Vocal Improvisation* book that clearly summarizes the typical extensions found on all of the seventh chords (35). For instance, on the major sixth chord, commonly used extensions include the 9^{th} and ♯11, and on the minor sixth a 9^{th} and natural 11^{th}. Extensions of the 9^{th}, ♯11^{th}, and 13^{th} on the major seventh are common, and 9^{th}, 11^{th} and 13^{th} are used with the minor seventh. Dominant seventh chords have a greater scope for extensions and alterations than major and minor seventh chords; chord extensions can include any of the 9^{th}, ♯9^{th}, ♭9^{th}, ♯11^{th}, 13^{th}, and ♭13^{th} (35).

The figure below shows a C7 chord over which one can sing a ♯9 and then a ♭9. Listen to how the pattern resolves to the fifth of the F major seventh chord. It is a beautiful way to finish a song.

Figure 46. ♯9 to ♭9 over V-I pattern.



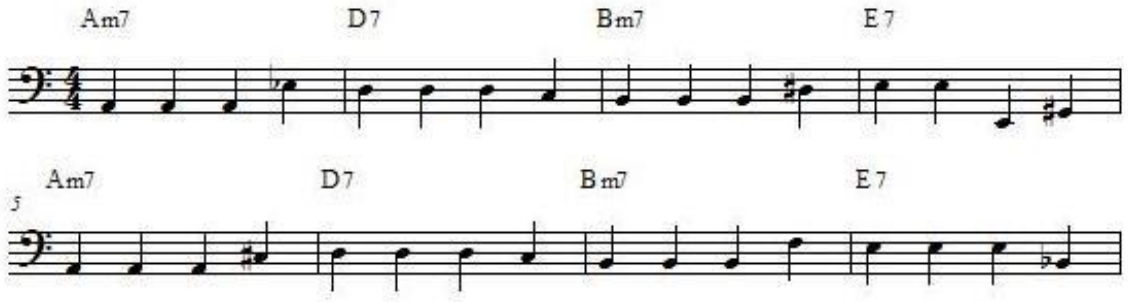
- Exercise: In several keys, play the V-I progression and try to find the ♯9 and ♭9 notes and then resolve to the fifth note of the I chord.

Bass Lines

It seems that singers, especially those new to jazz, often listen mostly to the piano when singing with a rhythm section. Or maybe that was just my experience coming from classical singing and working exclusively with pianists. Experienced singers tend to pay attention to the bass. We need to train our ears to focus more on the bass because it's actually the bass that can keep us on track (provided the bass player plays clear and in-tune lines).

I have created some introductory bass lines. Learn to sing them in order to increase your awareness of the root movement of the chord progressions. If you don't read the bass clef, this will be a bit tougher, but do persevere. The first example is the ii-V progression. Notice the semitone approach notes to some of the chords on the first example:

Figure 47. ii-V's.



Here is a blues in B-flat followed by one in F. Choose whichever suits the range of your voice better.

Figure 48. Blues in B-flat with roots and half-step approach.

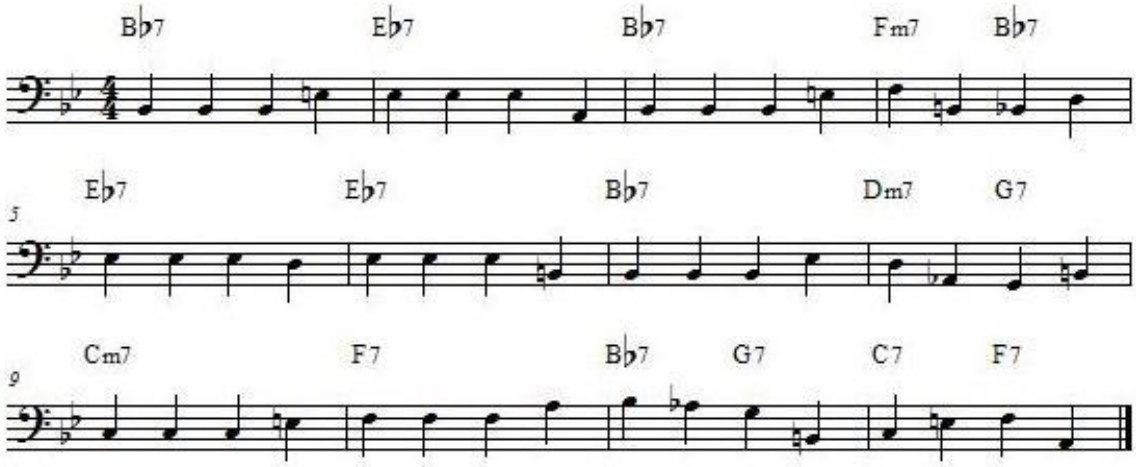
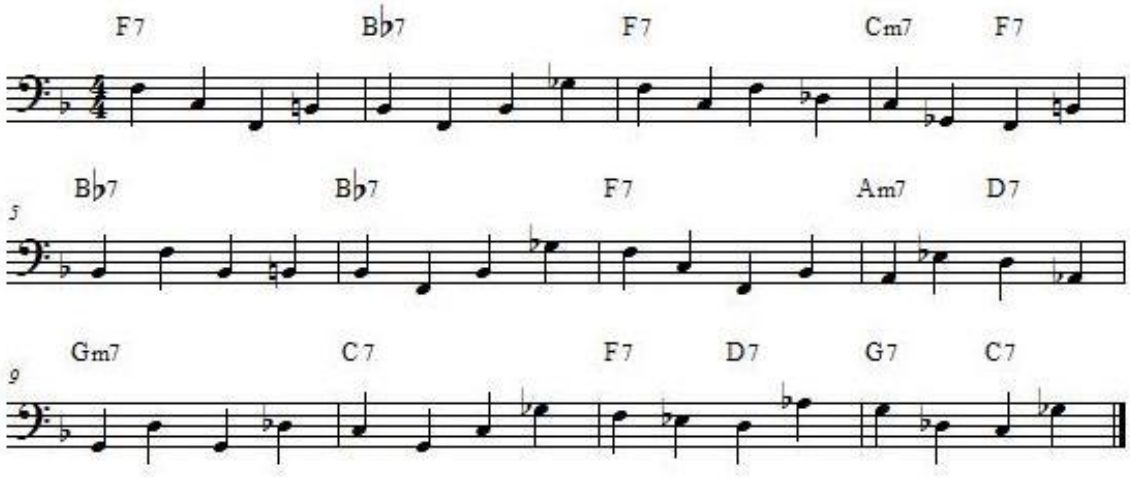


Figure 49. Blues in F bass line



Bob Stoloff includes a complete chapter on vocal bass lines in his *Scat!* His worthwhile exercises take the student through simple bass lines using only the root and fifth, to more advanced bass lines using the roots, thirds, and sevenths (90).

- Exercise: Aurally transcribe the bass line to some of "Blue Haze" from Miles Davis's album of the same name. It's a long song, so you don't need to do all of it. It's one of the easiest I think because there is a bass feature at the beginning, and the bass remains prominent throughout.
- Exercise: Do the same thing to "When Lights Are Low" on Davis's album *Blue Haze.* The bass is not quite as obvious on this one so it might take a bit of listening. Notice the change from a 2-feel to a walking bass. It might be easier to hear the bass line during the piano solo.

Active Listening

Active listening means digging into the music a bit more than what we typically do. What do you do when you want to learn a new song? Listen to a number of different renditions of both vocalists and instrumentalists for sure, but do you listen to the music and what the instrumentalists are doing, or just the words and melody?

Some steps for hearing more of the music:

- After listening to several different versions, choose one (a vocal version) and write the words out on paper.
- Listen again, and divide each line into measures. For example, here's the way I do it:

  "All of me, why not take all of me" turns into

  All of | me, why not take | all of | me

  If the recorded vocalist back-phrases or front-phrases, you need to figure out a scheme in order to notate it. For example, perhaps the measure indicator (" | ") appears somewhere in the middle of a word, or perhaps you need to subdivide the measure into individual beats so you know on which beat vocalist enters.
- Go back and listen line by line, and make a road map for you to listen for vocal slides, shakes, inflections, and turns. A slide might be notated by a descending arc-shaped line where it occurs and a shake by a squiggly line. Use whatever makes sense to you as you note them on your lyric sheet.

- Go back and listen line by line for instrumental fills, and what sorts of lines they are playing behind the melody line … or are they playing the melody line along with the soloist? Sing some of them.
- Go back and listen line by line to the drums. Tap the drum part (if you can) while you sing (this will probably be the ride cymbal that you notice the most– the part that does the ‘ding ding-a ding’ swing beat).

Pop-Up 6: Song Analysis and Rhythm

We should spend some time away from just singing a song to study the "music" behind the melody and lyrics. One thing we can do to augment our knowledge of our songs, and thus make ourselves more informed and confident, is to analyze our songs for internal and temporary shifts of key.

Key or Tonal Centres

Despite the key signature at the beginning of our songs, **within** the song we often travel through multiple "temporary" key centres. You will probably be unable to identify this occurrence by only listening to the melody. In fact, it will also be difficult to aurally identify these temporary key centres until you investigate what exactly is occurring in the song with regards to root movement and chord progressions.

When a chord contains only the notes within the key (diatonic), there will be no sharps or flats other than what is dictated by the key signature. If there is a chord outside of the key, there will be accidentals present. The diatonic chords in C major are below:

Table 3. Diatonic chords.

	I	II	III	IV	V	VI	VII
7th	B	C	D	E	F	G	A
5th	G	A	B	C	D	E	F
3rd	E	F	G	A	B	C	D
Root	C	D	E	F	G	A	B
Chord:	CMaj7	Dmin7	Emin7	FMaj7	G7	Amin7	Bmin7♭5

This same scheme works for all of the other keys. The following table contains the diatonic seventh chords in the other major keys:

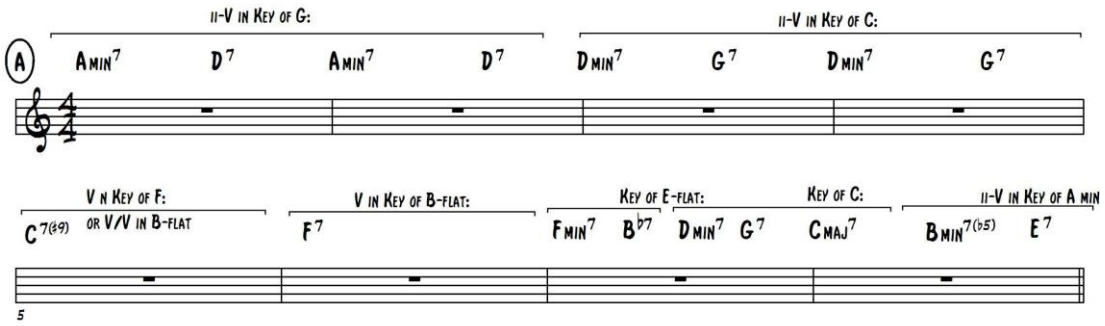
Table 4. Diatonic chords–all major keys.

	I	II	III	IV	V	VI	VII
C	CMaj7	Dmin7	Emin7	FMaj7	G7	Amin7	Bmin7♭5
F	FMaj7	Gmin7	Amin7	B♭Maj7	C7	Dmin7	Emin7♭5
B♭	B♭Maj7	Cmin7	Dmin7	E♭Maj7	F7	Gmin7	Amin7♭5
E♭	E♭Maj7	Fmin7	Gmin7	A♭Maj7	B♭7	Cmin7	Dmin7♭5
A♭	A♭Maj7	B♭min7	Cmin7	D♭Maj7	E♭7	Fmin7	Gmin7♭5
D♭/C♯	D♭/C♯Maj7	E♭/D♯min7	F/E♯min7	G♭/F♯Maj7	A♭/G♯7	B♭/A♯min7	C/B#min7♭5
F♯/G♭	F#/G♭Maj7	G♯/A♭min7	A♯/B♭min7	B/C♭Maj7	C♯/D♭7	D♯/E♭min7	E♯/Fmin7♭5
B	BMaj7	C♯min7	D♯min7	EMaj7	F♯7	G♯min7	A♯min7♭5
E	EMaj7	F♯min7	G♯min7	AMaj7	B7	C♯min7	D♯min7♭5
A	AMaj7	Bmin7	C♯min7	DMaj7	E7	F♯min7	G♯min7♭5
D	DMaj7	Emin7	F♯min7	GMaj7	A7	Bmin7	C♯min7♭5
G	GMaj7	Amin7	Bmin7	CMaj7	D7	Emin7	F♯min7♭5

(DiBussolo *Jazz Guitar Life*)

So, what does this mean and how does it work? Let's take a look at sections of the song "Lover Man" by Davis, Ramirez, and Sherman. Below is the "A" section of this beautiful song.

Figure 50. "Lover Man" first A section



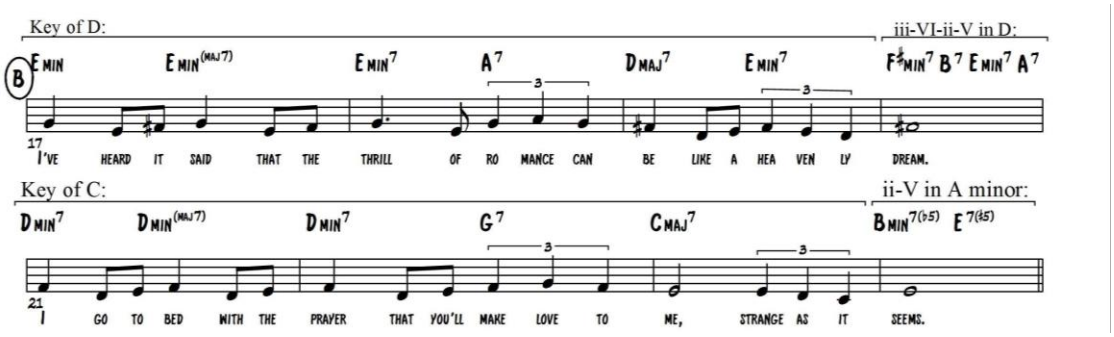
Analysis:

Form: AABA

- The tune suggests a blues and contains a series of ii-V cadences (phrase endings). This chart begins in A minor, and migrates to C major, the relative major. The original key is in five flats, beginning in B♭ minor and moving to D♭ major. As I suggested in a previous class, some pianists enjoy the key of D♭ but unless you are certain that the instrumentalists with whom you are working are capable of playing in key signatures with many flats (or sharps), keep it simple. The key of A minor is far easier.
- Measures 1-2: ii-V in the key of G. Look for a dominant chord (V7). The dominant seventh typically resolves to the tonic (the "I" chord), but there can be a string of ii-V sequences without resolution to the tonic. Even if that is the case, it still provides information as to what temporary key you are in at any given moment.
- Measures 3-4: ii-V in C

- Measure 5: V in key of F, or V/V (secondary dominant) in B♭
- Measure 6: V in B♭
- Measure 7: ii-V in E♭, going to ii-V in C
- Measure 8: ii-V in A

Figure 51. “Lover Man” bridge



- Begins in the key of D. The B7♭9 (in the last measure of the second “A” section in Figure 49) is the V of E. We expect to resolve to an E Major chord, but by modal substitution, or borrowing a chord from the minor, the composer (or perhaps arranger) uses an E minor instead, which is where we begin.
- Measure 17-20: Key of D, with measure 20 being a iii-VI-ii-V in D
- Measure 21-23: ii-V in Key of C
- Measure 24: ii-V in A again
- Measures 25-32: repeat of first A section again
- The last two chords of the tune are a Bmin7(♭5) and E7(♯5) forming a ii-V turnaround. The half-diminished (min7♭5) chord is the minor ii and E7♯5 is the

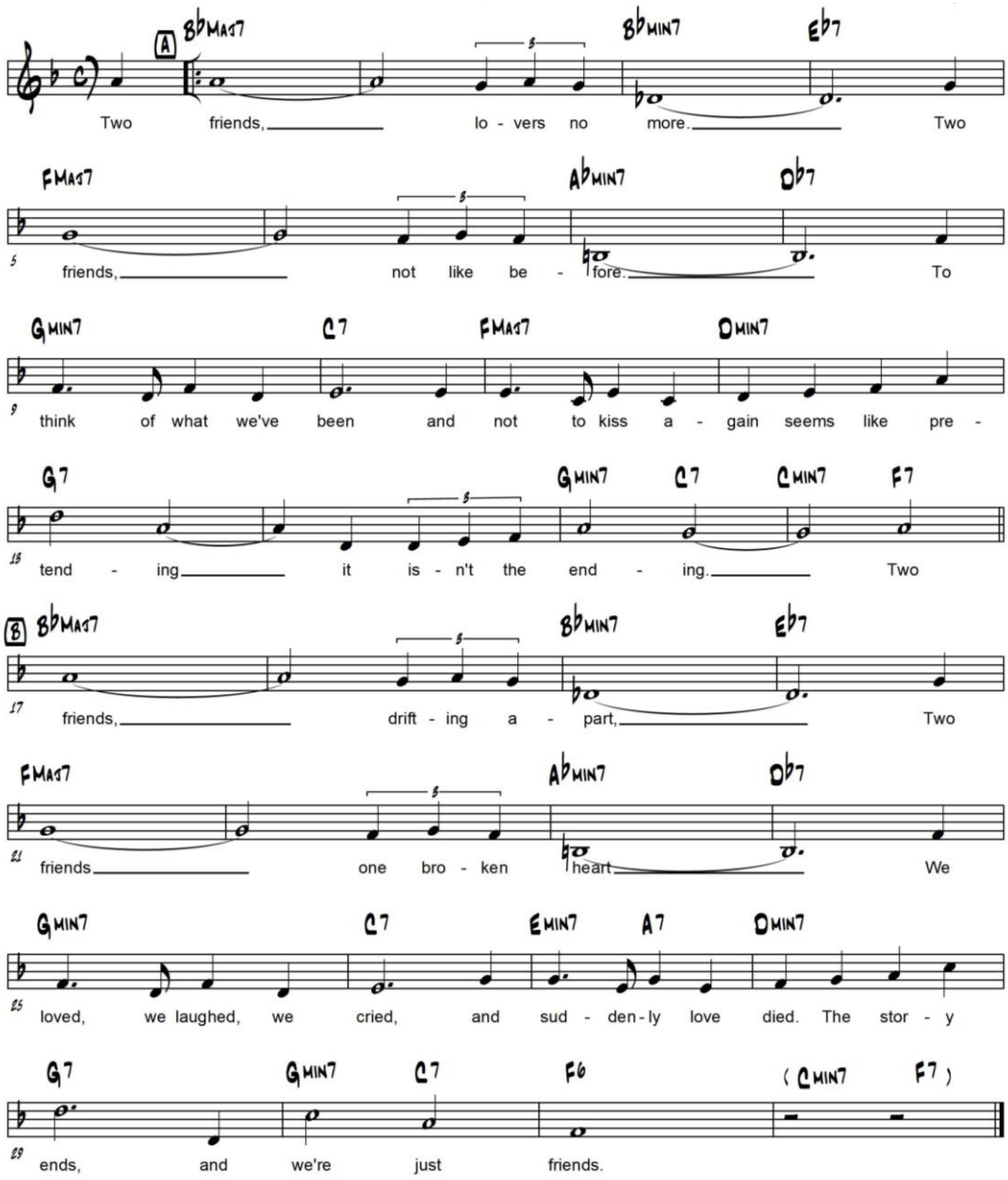
dominant. Although the chords are from various minor scales the root movement is the same. It's still a ii-V progression.

The above analysis shows how the song is made up of just a few chords that follow a logical progression. Learning the song has just become much easier. Now your job is to learn to hear the root movement and aurally identify the ii-V progressions.

- Exercise: Learn the root movement of the chords in the previous analysis.
- Exercise: Several individuals sing the roots while the rest sing or hum the melody. You need to sing quietly enough so that you can hear the person next to you. Switch parts.
- Exercise: Learn the arpeggios of the chords.
- Exercise: Create an alternate melody (guide tones) from your arpeggio exercise.

Let's try another song, but this time you identify the key centres by referring to the chart on the previous pages.

Figure 52. “Just Friends.”



Analysis:

- The key signature is _____.
- What chord do you begin on? _____
- What scale degree in the home key is that chord built on? _____ This is a good example of the first chord in a song **not** helping you to identify the key!
- What key does the B♭min7 to E♭7 at the end of the first line indicate? _____
- But what happens? _____
- The A♭min7 to D♭7 in the second line–what key does that indicate? _____
- In the third system, what progression is evident in the first three bars? _____
- What is the progression in the fourth measure of the third system, and first measure of fourth system? _____ In what key?_____
- Measures 15 and 16–what progressions are happening there, and in what keys?

  _____
- In Section B, measure 25 to the end, describe the chain of progressions.

  _____
- How can you describe that last measure? _____

You have now identified multiple key centres in this song, and should have a much deeper understanding of the song. You should do at least some of these exercises with all of your songs.

Tips for Analyzing Chord Progressions

1. The chord qualities may vary. You may expect a minor seventh chord, but the composer or arranger may choose to substitute a dominant seventh chord in its place. This is especially true for the ii7 and vi7 chords.
2. Tritone substitution may be present. They are **usually** dominant sevenths, but can be other chord qualities as well. They **always** progress down a semi-tone or up a fourth. Sometimes the original chord **and** the substitution will be present.
3. The progression iv6 to IMaj7 and/or ♭VII to IMaj7 are common, even though they are exceptions to the tendency of the chords progressing counter-clockwise through the circle of fifths.
4. Fake books **often** have wrong, or at least unusual, chord changes (Weir *Vocal Improvisation* 51-52). Berkman says one of the reasons why this happens is that Broadway arrangements tend to be filled with passing chords and jazz players prefer pared-down versions so there is sonic space to allow for improvisation (34).
5. Are there any sharps or flats that don't belong in the key? If so, a modulation to a temporary key has probably occurred.
6. Are there some I chords that are not major chords, ii chords that are not minor, and chords built on the fifth that are not V7s? If so, this could be pointing to a modulation.
7. Common tendencies of root movement are counter-clockwise in the circle of fifths, and/or descending by semitone.

8. Is there a major 7th chord that is **not** a I or IV? If so, this could be the tonic of a new key (Coker *Improvising Jazz* 74).

Jerry Coker provides an excellent graph (below) to clarify the chord functions, and which substitutions can be used. For instance, if you're searching for a ii-V-I progression, the V7 *could* be in the form of a ♭II7, or ♯iv°7, or any of the dominant functioning chords. Or, there might be a IVMaj7–♯iv°7–iii7, which satisfies the typical subdominant-dominant-tonic progression, but avoids all of the typical chords.

Table 5. Tonic, dominant, and subdominant functions and substitutions.

TONIC	DOMINANT	SUBDOMINANT
IMaj7 or IMaj6	V7	iimin7
	vii7(♭5)	
iii7	♭II7	IVMaj7 or IVMaj6
	♯iv°7	
vi7	♯ii°7	

Direction of progression

(Coker, J. *Improvising Jazz* 80)

Why Are Our Changes Always "Wrong?"

The chord changes that jazz musicians play have gone through a long evolutionary process. For instance, Levine describes a hypothetical tune from the 1920s/30s:

- Songwriter writes tune and gives to publisher
- Publisher accepts tune and gives to "hack" pianist who writes easy-to-read popular version known as "sheet music" for sale to the public

- Singer, band, etc., record the tune
- Recording becomes popular and public buys sheet music
- Jazz musicians like the song and modify the chords
- Famous jazz musician likes the song, records and modifies the chords (for instance, Coltrane's version of "Body and Soul"), adds a distinctive intro (Miles Davis's version of "Bye Bye Blackbird") or interlude (Miles Davis's version of "In Your Own Sweet Way"), and/or a special ending (Charlie Parker's version of "All the Things you Are;" Ellington or Basie endings; "I'll Remember You")
- Recording becomes popular with jazz musicians and becomes the "new" standard (403).

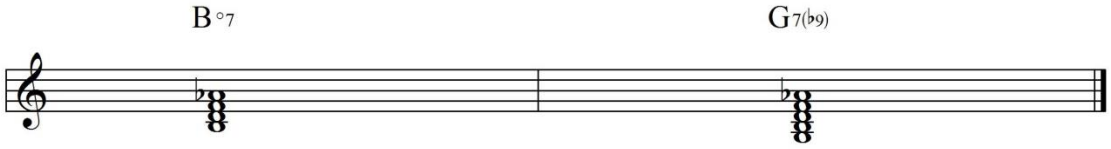
The bottom line is that you need a healthy dose of skepticism regarding the chords in some of the fake books. The chart you see is just one version taken from one recording. If you peruse the internet in search of charts, be **very** skeptical of the chords. The defunct Wikifonia website that singers often used was notorious for having chords that simply did not coincide with the expected and natural progression of chords, and the charts were largely illegible. To quote one of Calgary's pianists:

> I have occasionally looked at other people's Wikifonia charts and they were generally quite awful. They would have chords like B♯ in them … Typical errors were extra bars, too many beats in a bar, and bad chords. So as an accompanist it was often best to mostly ignore the chart and fake it, which only works if you know the tune. We were actually thrilled that the site was decommissioned (Ascroft 2014).

Also, be aware that some of the "wrong" chords may only be wrong because the wrong root has been indicated. In the example below, the chord in the first bar is a B^{o}7. It could also be a rootless G7♭9. Pianists often play rootless chord voicings because the bass

player will look after the roots. Sometimes a diminished chord is used, though, to provide a nice root movement.

Figure 53. Wrong chords?



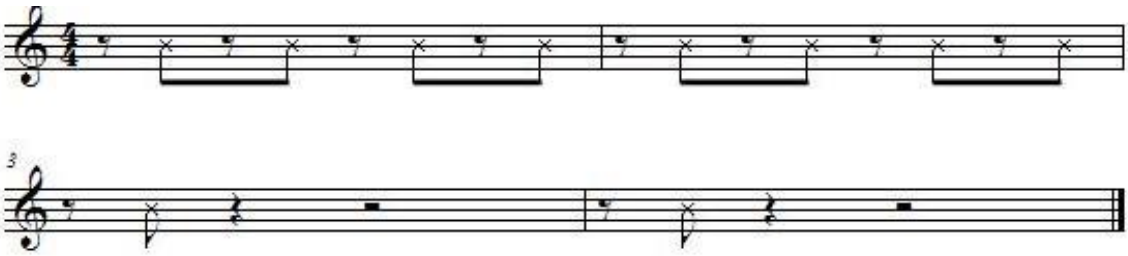
Song Choice and Context for Performance

A guitar player who often works with singers specifically suggested to me that I should discuss performance context in this course. When you go to a jam, you may decide what songs you wish to perform prior to leaving home, and when you arrive at the venue you find that there is only a drummer and one guitar player. If you have chosen to perform a bebop tune, the guitarist is likely not going to have a good experience because he or she has to do everything. He has to provide the bass line and the chord changes, **plus** perform a solo, all at a fairly fast tempo. He will undoubtedly feel unhappy with his performance. You and the musicians would be better served if you were to choose medium swing tunes and the blues for that type of situation. Leave the bebop tunes for an evening where there is at least a bass player to take some of the pressure from the guitarist (or pianist).

Rhythm

We cannot ignore rhythm and rhythmic feel because that is the essence of this music. When something "swings," we feel that sense of forward motion created by the emphasis of off-beats, triplets, and syncopation. You may feel that you have a good rhythmic sense, as in feeling the ongoing pulse within the measures, but if you only sing on the strong beats and avoid incorporating syncopation, off-beats, and triplets, the resulting music is rather plain. Noted educator and bebop pianist Barry Harris writes that "developing the ability to feel the '+'s (or upbeats) [*sic*] and as well to feel '6' while playing in 4/4 time are both fundamental components of solid jazz phrasing" (Rees 1). Figure 54 illustrates the off-beats. The first staff shows the off-beats of all four beats within the measure. The next staff shows the off-beat on only beat one.

Figure 54. Off-beat rhythm



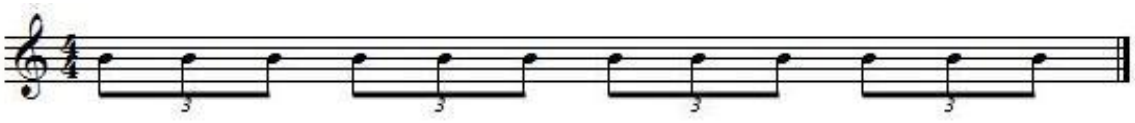
(Rees 1)

- Exercise: Clap the quarter notes while counting aloud "one-two-three-four." Then add "one-and-two-and-three-and-four-and" while still only clapping on the quarter notes. When you say "and," that is the off-beat. A musical phrase will often begin on the "and" of a certain beat.

- Exercise: Now clap the quarter notes, and **only** say the word “and.” You are speaking only on the off-beats now (top staff in Figure 54 above).
- Exercise: Clap or tap one-two-three-four while singing “bup” only on the off-beat after beat one. Repeat the exercise and sing only on the off-beat of two, three, and four (Rees 3).

The following figure illustrates the triplet figure that we hear as “swing.” It is impossible to precisely note actual swing rhythm because some instrumentalists lay back and are more languid in their approach to the triplets, and some play right on top of the beat. Some even approach triplets by playing ahead of the beat.

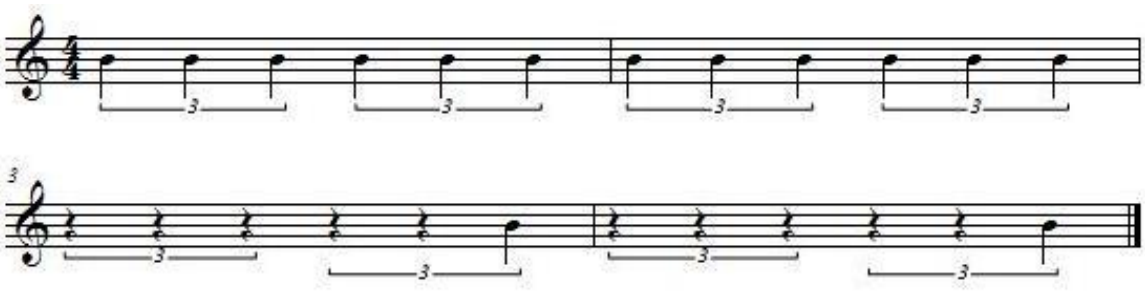
Figure 55. Swing



- Exercise: Swing rhythm. Clap on beats “one-two-three-four,” while you say “du-ay-ah” per clap. When you feel comfortable, omit the middle “ay.” When that is comfortable, emphasize the last “ah” and de-emphasize the first “du.”

Below are triplet figures that are played over four quarter notes in 4/4 time. Rather than a set of eighth-note triplets per beat, these quarter-note triplets are spread over two half notes.

Figure 56. “6” feel.

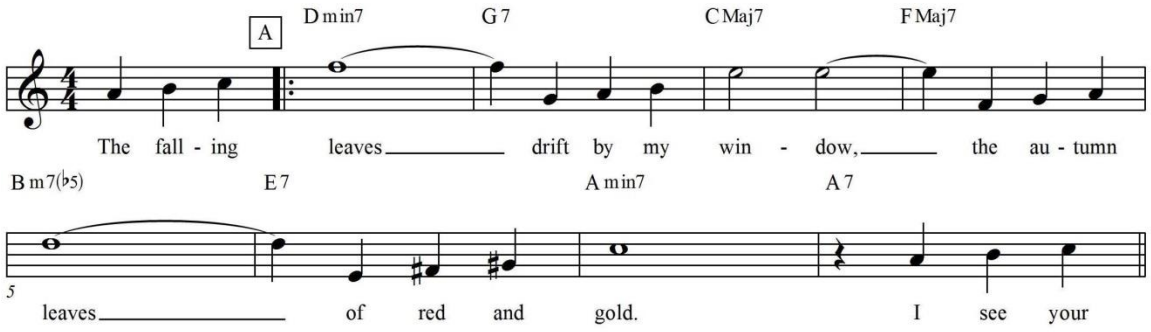


(Rees 3)

- Exercise: At a fairly slow pace, clap one-two-three-four while at the same time slowly recite “one-trip-let, two-trip-let.” When you say the word “two,” you should be clapping on beat three. You might need a metronome for this one to maintain the steady 4/4 clapping (Rees 3).

Apply these rhythmic variations to your songs. “Autumn Leaves” is a great song to help you practice both off-beats and triplets.

Figure 57. “Autumn Leaves”



(Joseph Kosma, Jacques Prevert, and Johnny Mercer "Autumn Leaves")

- Exercise: Treat the three quarter notes in the pick-up measure as a quarter-note triplet. What beat will you enter on? Apply the triplet to other measures.
- Exercise: Clap on one-two-three-four. Sing the words on the off-beats. In the pick- up measure with the words "the falling," you will sing on the "and of" beats two, three, and four. In the first full measure, sing the word "leaves" on the "and of" beat one. In measure two, with the words "drift by my," you will sing on the "and of" beats two, three, and four.

Perhaps you have come to the realization that music, and the theory of music, is quite changeable. It is a set of "rules" developed over time to attempt to explain what we hear. Although there is a common thread of development that evolved logically, there is no one single, all inclusive 'jazz theory.' In fact, that's why the subject is called 'jazz *theory*' rather than jazz '*truth*' and that the only truth is in the music itself (Levine vii).

This completes our six pop-up sessions on jazz theory for community singers. I hope you have enjoyed learning how to apply some of these concepts to your vocal stylings as much as I have enjoyed teaching it. Please feel free to get in touch with me if you have questions, or would like to book further "pop-up" sessions!

Appendix B – Basic Jazz Theory in Six Weeks (2013/14)

I diligently researched materials to extract useful information and spent many hours creating a rich curriculum. I quickly became enticed by the allure of providing "all" of the information, which resulted in my teaching the subject rather than the student. By teaching unsuitably challenging information, I became the instructor I had originally criticized.

The following Appendix is in "pre-final" draft mode so it is not edited for clarity. It is the "failed" course which demonstrates the ease in which one can become trapped into teaching the subject rather than teaching the student.

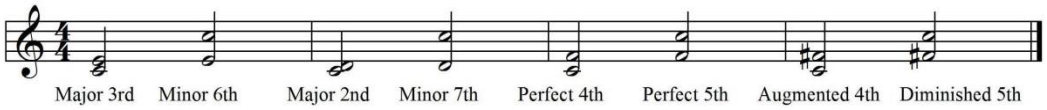
- Week 1 – Intervals, major scales, minor scales, modes of the major scale, key signatures, transposing, circle of 4ths/5ths
- Week 2 – Triads and 7^{th} chords and their scale relationships
- Week 3 – Progressions – ii-V-I; iii-vi-ii-V-I; chords and scales involved
- Week 4 –Forms - Blues; Rhythm Changes
- Week 5 - Digging into the music
- Week 6 - Song analysis

INTERVALS

To make theory as unintimidating as possible, an interval is simply the distance between two notes. All scales and chords are created by using intervals, so music, really, is simply a sequence of intervals placed together in a structure that we hear as a melody. Two pitches can be separated by a second, a third, and so on. We see them separated by lines and spaces on the staff, and interpret the distance of what we hear between one note and the next as an interval.

The types of intervals are: perfect, minor, major, diminished, and augmented. Intervals are not just in one static format, though. When we invert an interval, we take the lower note and put it on top and by doing so we change the "flavour" of the interval. A major third (like from C to E) inverted becomes a minor sixth, from E to C – same notes, but a different sound. Likewise, a major second, from C to D, becomes a minor seventh when we put the C above the D. Major becomes minor, minor becomes major. A perfect interval stays perfect (fourths and fifths), augmented shifts to diminished, and diminished changes to augmented. Notice in measure four of the example below: C to F♯ is an augmented fourth interval. The perfect fourth is from C to F, and is two full tones plus a semi-tone. When we augment, we make the interval larger and add the "♯." It is now three full tones. When we switch it around, put the C on top and use the F♯ as the root, it's now called a diminished fifth. From F♯ to C♯ is a perfect fifth and contains three full tones plus a semi-tone. Because the C is natural, that decreases the size of the interval – we diminish the size.

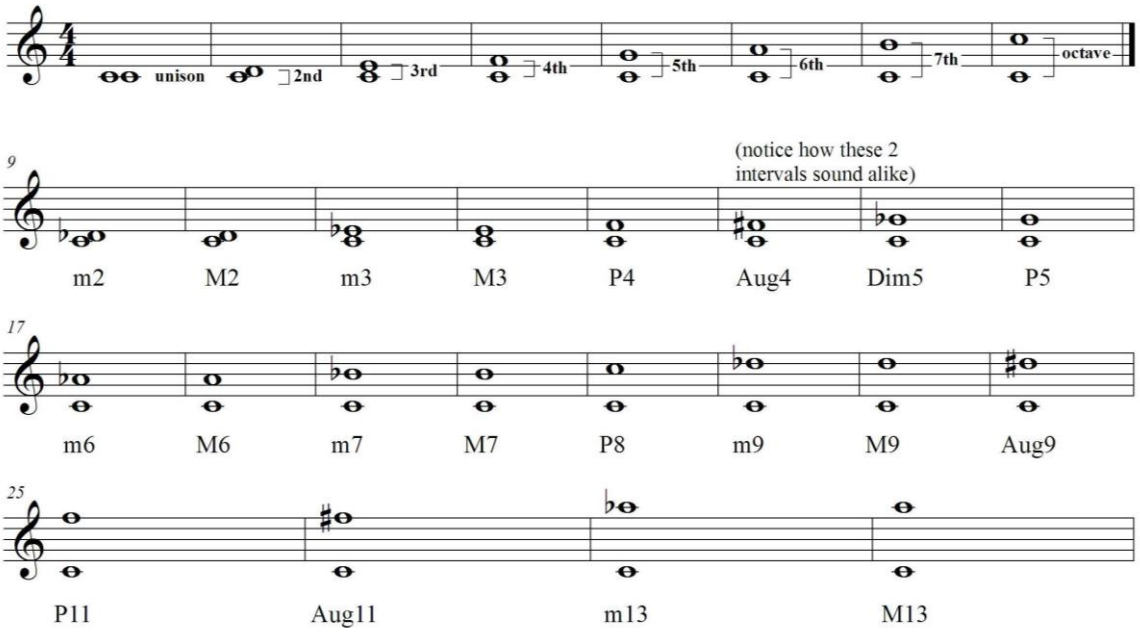
Figure 58. Intervals and inversions.



This is important – we need to know this for transposing! If you must transpose a chart up by a major sixth to put your song in a more comfortable key, you might find it easier to lower it by a minor third – you end up in the same key, but somehow it's easier to visualize the notes a third away than it is a sixth away. Likewise, if you transpose a song up a perfect fourth, it is the same key as going down by a perfect fifth.

You have probably heard of chord extensions (9ths, 11ths, 13ths) if you sing jazz. They are the same as seconds, fourths, and sixths, except written and heard in the next octave (more on these later!).

Figure 59. Intervals.



SCALES

It may seem as though there are many scales, but most jazz charts and their chords can be interpreted as containing only four different scales: major, melodic minor, diminished and whole tone (Levine 32). There is also a **chromatic scale**, which you should learn to sing in order to train your ears to hear semitones. A description of the diminished and whole tone scales is provided for your awareness, but we probably won't use them in this course.

The major scale is the one with which you are likely already familiar. It is also known as the *Ionian* mode. The other modal scales used in jazz, and that are most important for a vocalist to learn to hear, are *Dorian* and *Mixolydian*.

The major scale is created by the interval relationships of W-W-H-W-W-W-H (W = whole tone; H = semi-tone, or half of a whole tone). All major scales conform to the above "scheme." It's easy to picture this using the C major scale on the piano (all white keys). C-D is a tone; D-E is a tone; E-F is a semi-tone because there are no notes, black or white, between them. F-G, G-A, and A-B are all tones, with the last two notes, B-C, being the final semi-tone. Each note is also known as a "scale degree." For example, F is the fourth note, or scale degree, in C.

Figure 60. Piano keyboard, showing whole tones and semitones.

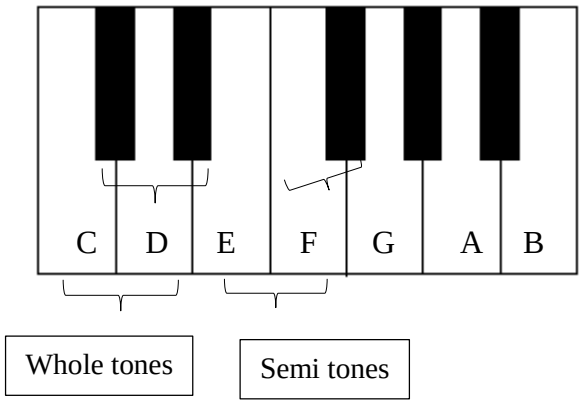
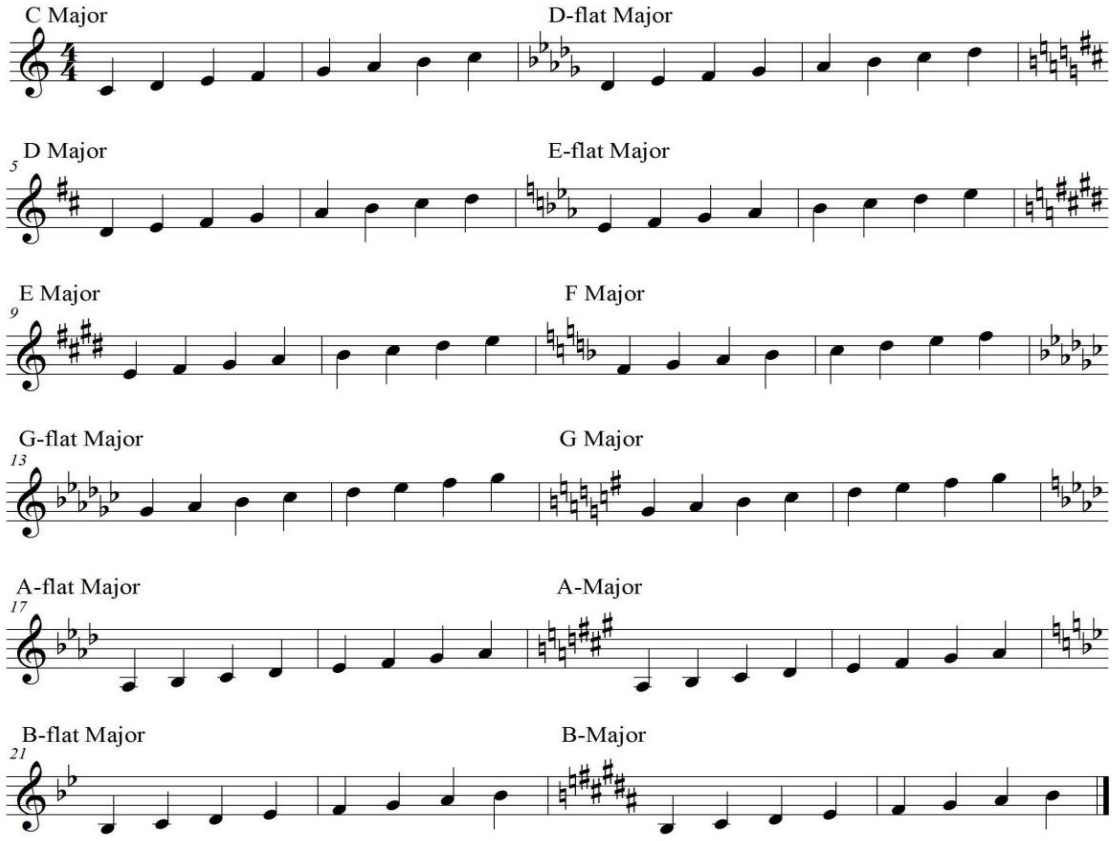


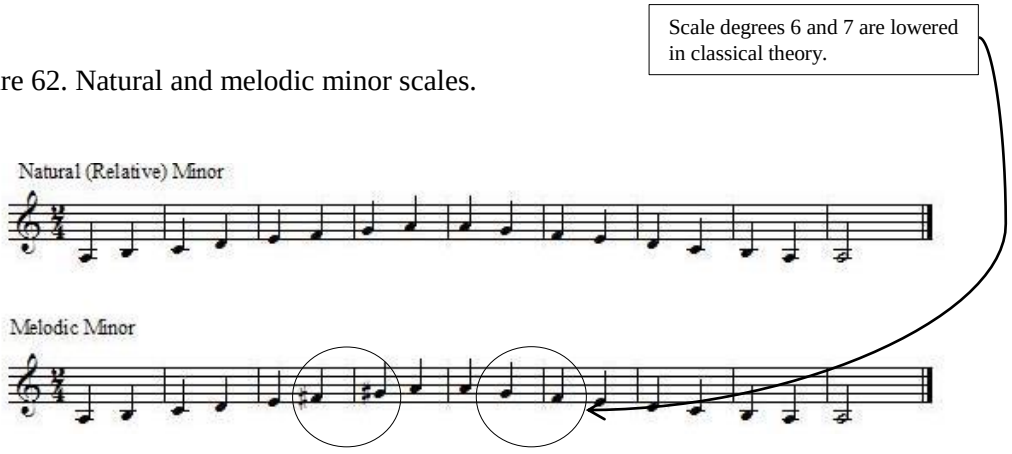
Figure 61. Major scales.



There are a few versions of the **minor** scale. The **natural minor** (relative minor, or the *Aeolian* mode) contains the same notes and key signature as the major scale whose tonic note (starting note, or "do") is located a third above the tonic note of the Aeolian mode “A” minor, for instance, has the same notes and key signature as C Major, except the scale starts on A.

The **melodic** minor is a bit trickier. In classical music theory, one tends to raise the sixth and seventh scale degrees when ascending, but then lower the sixth and seventh in the descending form (see figure below). The descending form is the same as the natural minor so jazz musicians use the *ascending* form only as the melodic minor scale. The only difference between the major scale and melodic minor in jazz is the lowered third.

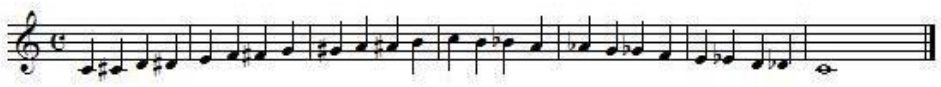
Figure 62. Natural and melodic minor scales.



** There is also a harmonic minor scale, but we will not be dealing with that in this course

The **chromatic** scale is formed completely of semitones and there is only one chromatic scale – it’s the same pattern no matter what the beginning note is. Learn to sing this because you can use it when you improvise by ascending or descending between chords by semitones, and it’s great for training your ears!

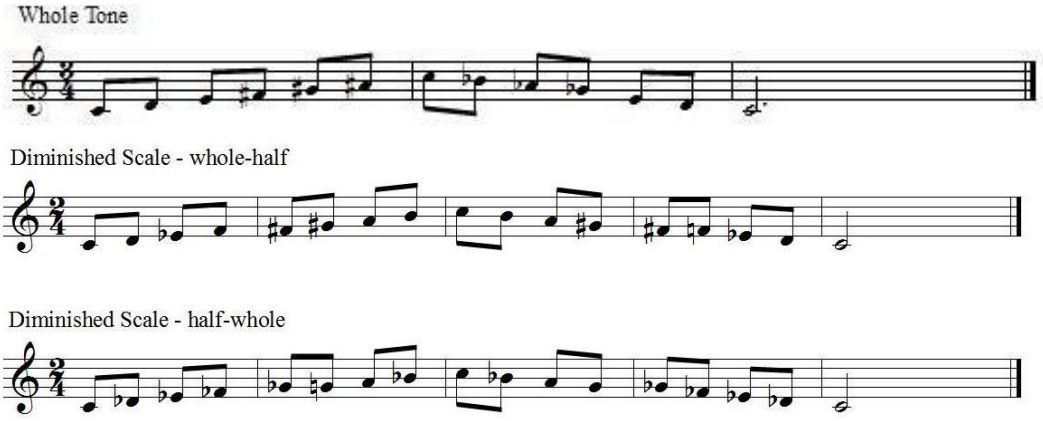
Figure 63. Chromatic scale.



The whole tone scale is created by using only whole tones, so rather than the W–W–H–W–W–W–H as in a major scale, it is seven notes only, and all whole tones (see figure below). Whole-tone harmony is not played that much as there are no minor seconds or thirds, no perfect fourths and fifths, or major sixths or sevenths. Singers really don't use it very much at all, so the potential is there for you to learn to use it and add some interest and unexpectedness to your melodic lines.

The **diminished** scale is an eight-note scale and is *symmetrical* (unlike the major and melodic minor) so the interval pattern is regular. It comes in two forms: one alternates a regular pattern of whole-steps and half-steps, and the other alternates a regular pattern of half-steps and whole-steps. There are only three diminished scales: one starts on G, another on A♭, and another on A. Some chords you might have seen in your music that "go with" these scales are the V7♭9 and the Dim 7th (^{o}7).

Figure 64. Whole-tone and diminished scales.

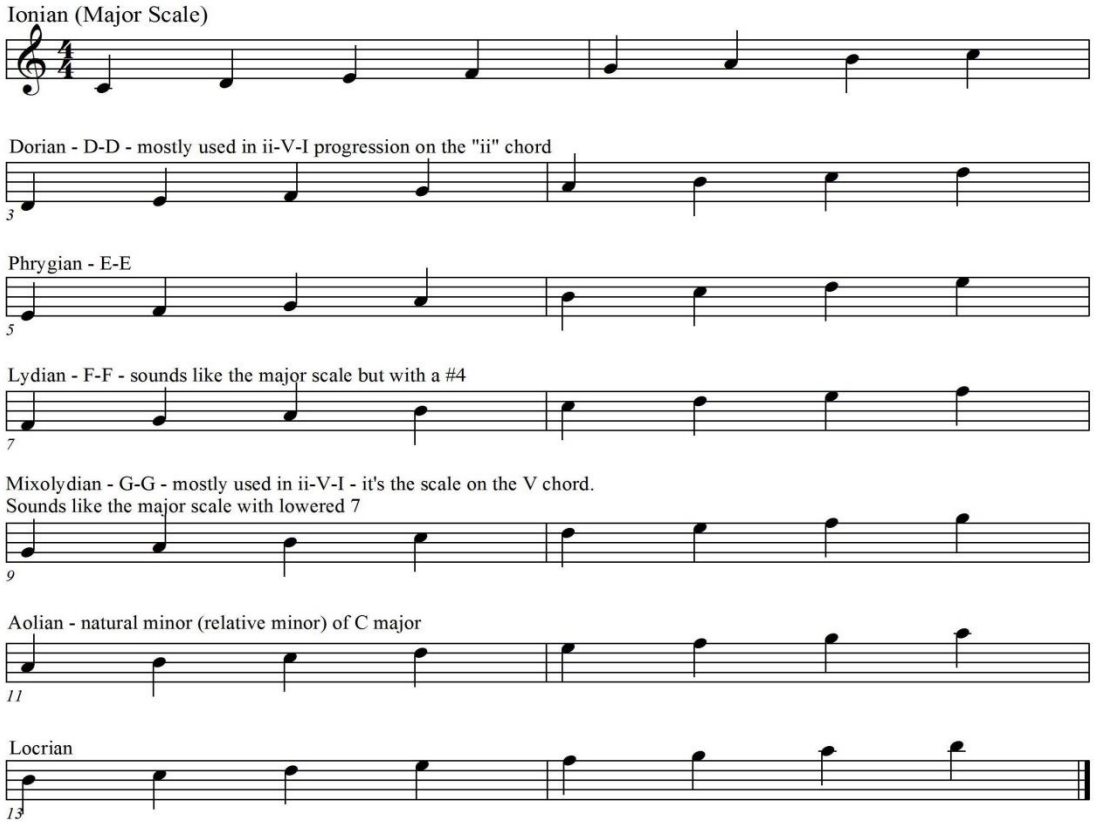


Modes of the Major Scale:

In early jazz (1930s/40s), musicians improvised more on chords, so they were thinking vertically. That means if they saw a C major seventh chord, for instance, they would think of the notes of C-E-G-B. In the 1950s/60s, jazz musicians started to think more horizontally, or scalar, as much as they thought vertically because, for improvising, a scale is much easier to think about than a series of thirds in a chord (Levine 31).

One can play any scale beginning on any one of its seven notes and each scale has its own name. This displacement of the starting note (the tonic) will also inevitably change the location of the two semitone intervals, and this is largely responsible for the different sound and feeling generated by those displacements. Since there are seven notes in the major or minor scale, there are six possible displacements, each with its unique sound and feeling and each with its own name. To clarify, C Maj (no sharps or flats) played from D to D is the minor scale called Dorian; from E to E, the scale is also minor, but called Phrygian, and so forth. As a vocalist, you will be most concerned with **Ionian** (C to C in the C scale), **Dorian** (D-D in the C scale), and **Mixolydian** (G to G in the C scale) as those scales correspond to the very common ii-V-I progression, which we will learn in the following lessons.

Figure 65. Modes built on the steps of the major scale.



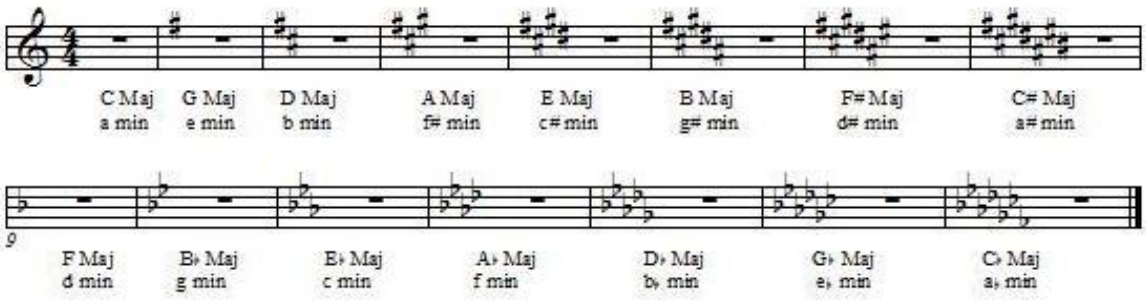
KEY SIGNATURES

Don't put your lead sheets (or charts) into keys with too many flats or sharps. You might end up working with an instrumentalist fairly new to jazz, and who might be inexperienced on their instrument. Complex key signatures often lead to unexpected chord symbols and are difficult to read, especially when sight-reading music.

Table 6: Key signatures

<u>Okay to use:</u>	C Major – No ♯/♭ G Major – F♯ D Major (maybe) – F♯, C♯	F Major – B♭ B♭ Major – B♭, E♭ E♭ Major – B♭, E♭, A♭ A♭ Major – B♭, E♭, A♭, D♭
Try to <u>avoid:</u>	A Maj – F♯, C♯, G♯ E Maj – F♯, C♯, G♯, D♯ B Maj – F♯, C♯, G♯, D♯, A♯ F♯ Maj – F♯, C♯, G♯, D♯, A♯, E♯	D♭ Major – B♭, E♭, A♭, D♭, G♭ (but some pianists enjoy this key) G♭ Major – B♭, E♭, A♭, D♭, G♭, C♭

Figure 66. Key signatures.



When you need to **transpose** from one key to another, if you are not using a program that does it for you, like one of the Finale products or Musescore, it is convenient to write out the original scale on one line of the staff paper, and then

immediately below it write out the scale in the new key. As you're going through your chart, you can see which "new" note corresponds to which "old" note, and which "new" chord matches the "old" chord. If you **are** using a music notation program, please ensure that your chords make sense in the new key. For example, if you end up with a C♭7, change it to a B7. It's the same pitch, and B7 is much easier to read.

Figure 67. Transposing scales.

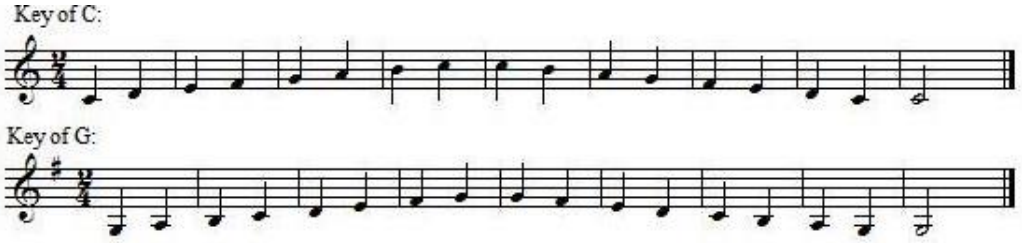
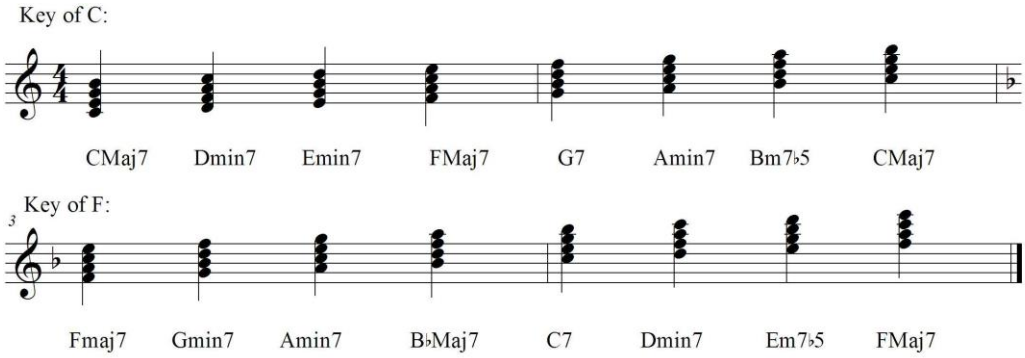


Figure 68. Transposing chords.



CIRCLE OF 5THS

The circle of fifths is simply the arrangement of all twelve notes of the chromatic scale that approximates “real” life as most chord movement within tunes follows portions of the cycle. Think of each note on the cycle representing a “key.” Classical musicians are typically taught to use it clockwise, but jazz musicians prefer using it counter-clockwise because the movement from note to note follows many of the typical chord sequences in the music.

For example, the ii-V-I progression in the key of C is ii=D, as in Dmin7; V=G, as in G7; I=C, as in CMaj7. You can see (on the following figure) that the chords move “backwards,” or counter-clockwise, from the D to G to C at the top of the circle. The circle of fifths takes some of the mystery out of the arrangement of chords in your music because you can see that the chords make sense and follow the cycle. The song is not random chords thrown in wherever the composer thought would sound good. They follow a scheme, and one that our Western ears are very used to.

Figure 69. Circle of fifths.

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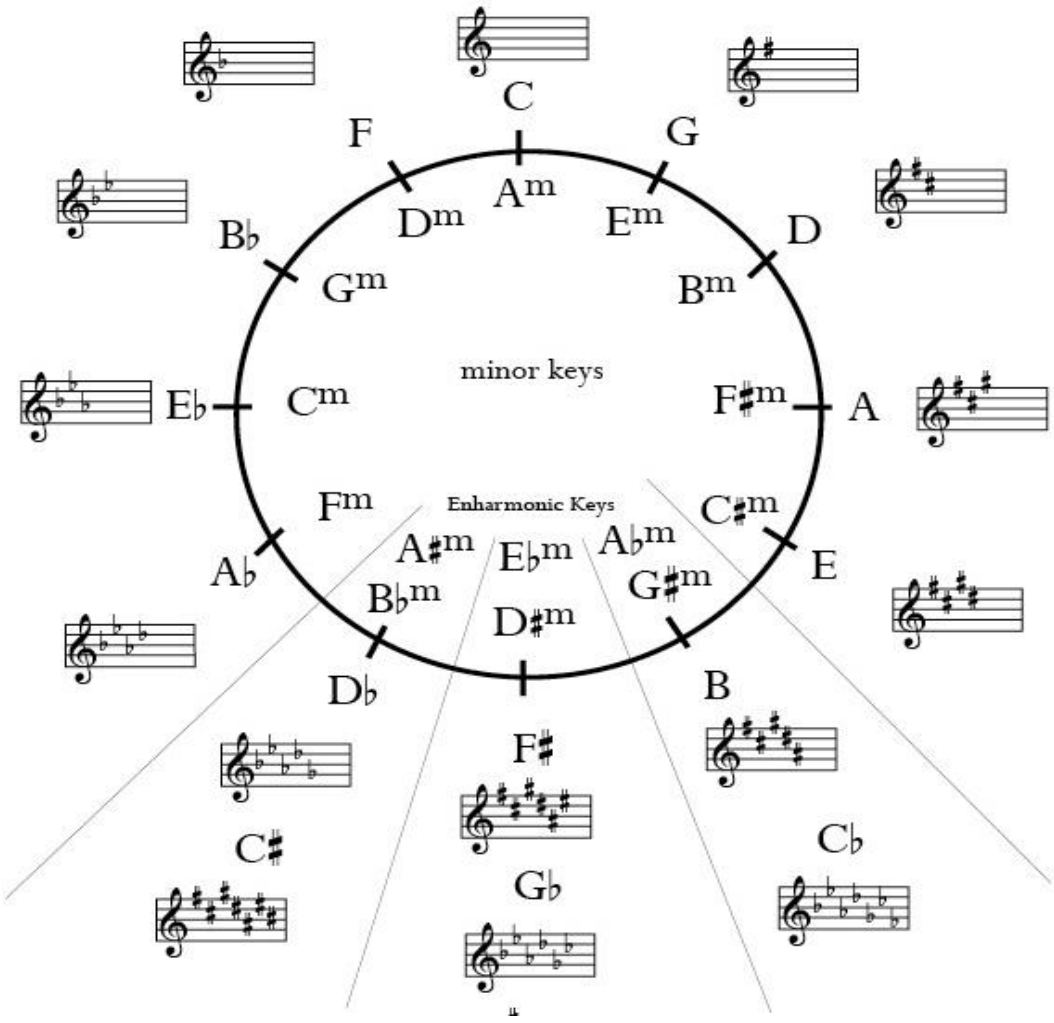
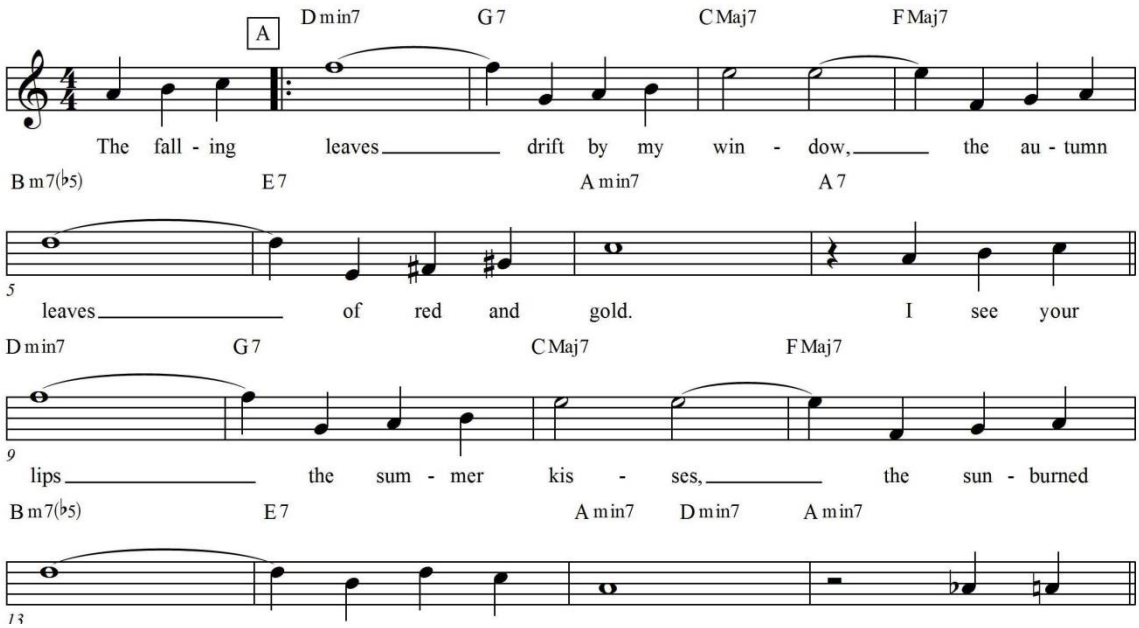


("Circleoffifths" www.thejazzresource.com)

In this example below of the well-known standard “Autumn Leaves,” notice the Dmin7 moving to the G7 to the CMaj7 to the FMaj7. The movement accords to the counter-clockwise movement in the Cycle of 5ths. It occurs again in the second line with the Bmin7(♭5) to E7 to Amin7.

Figure 70. “Autumn Leaves”–chords follow the Circle of fifths.



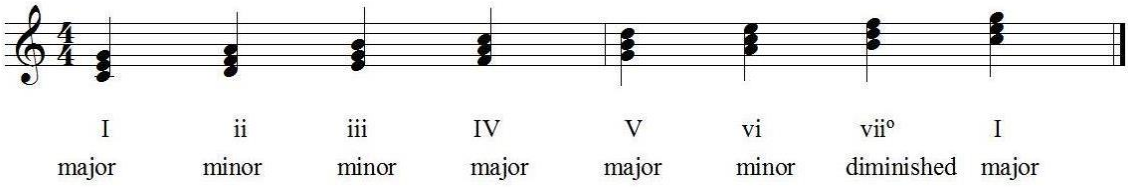
(Joseph Kosma, Jacques Prevert, and Johnny Mercer "Autumn Leaves")

TRIADS AND SEVENTH CHORDS

Triads are simply three-note chords built by stacking thirds on top of each other (in a closed position). The bottom note is known as the root; the middle note is the third; the top note is the fifth. A triad in which the root note is in the lowest position is in root position; if the root note is on the top, the triad is in first inversion, and when the third is on top and the root is in the middle, the triad is in the second inversion.

A **diatonic** triad is simply a triad "within the key" with no chromatic alteration of any note. For example, a major triad built on C, in the **key** of C major is diatonic because it is made up of the notes within the key. Likewise, a minor triad built on D, in the **key** of C is also diatonic because it fits within the key signature C of having no sharps or flats. D, F, and A are the second, fourth, and sixth notes in the key of C. If it were a major triad built on D (D, F♯, and A), it would be **non-diatonic** in C because F♯ is not in the key signature for C major.

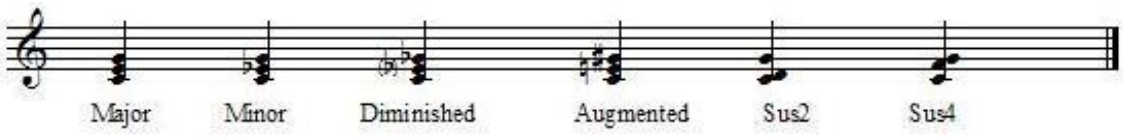
Figure 71. Diatonic triads.



The four types of triads are: major, minor, diminished, and augmented. There are also sus2 and sus4 triads, which we see in jazz and pop music.

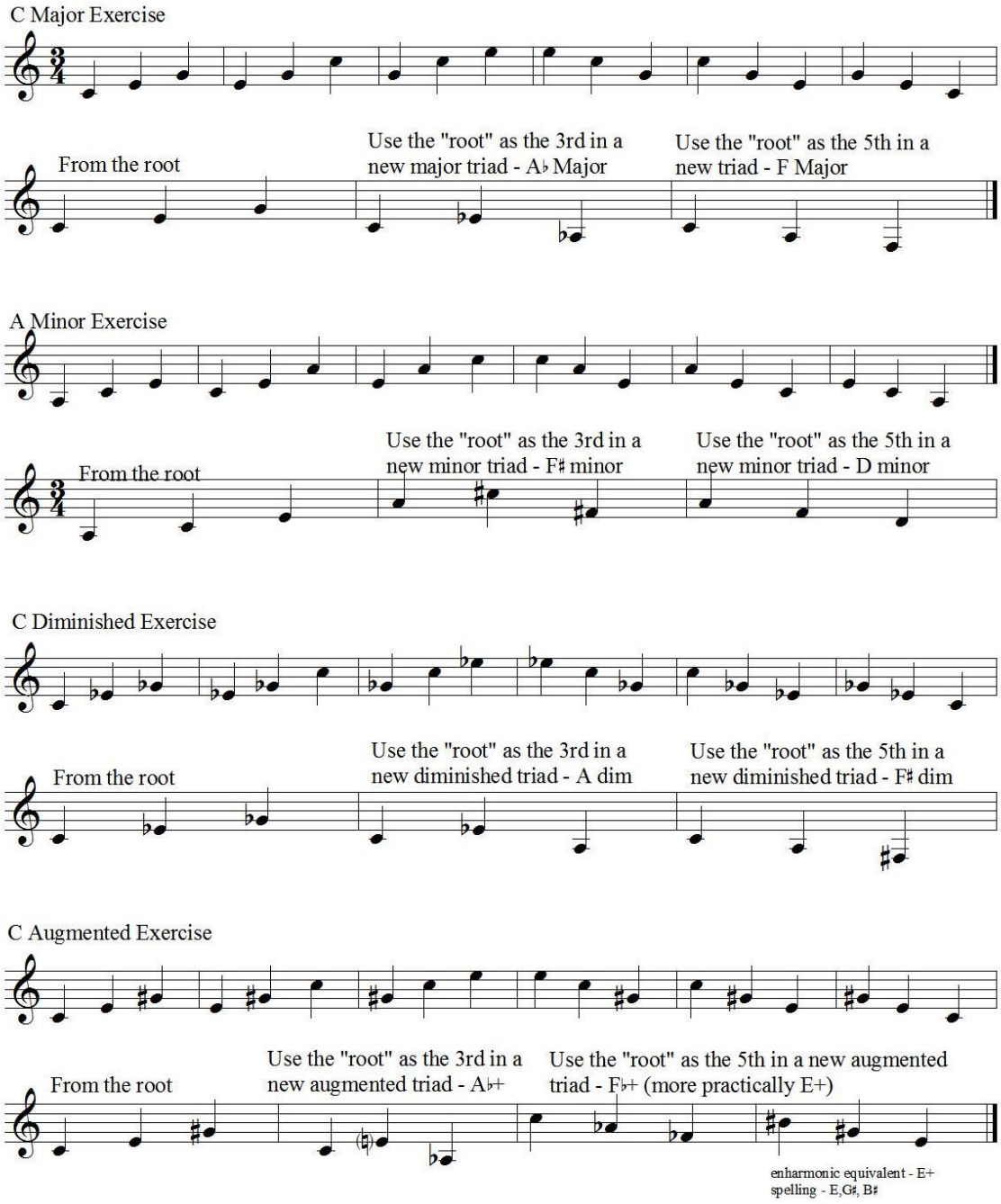
- Major triads contain a major third, followed by a minor third.
- Minor triads contain a minor third, followed by a major third.
- Diminished triads have two minor thirds.
- Augmented triads have two major thirds.
- Sus2 has a major second on the bottom, Sus4 has a major second on the top.

Figure 72. Types of triads.



It's important that you are able to aurally identify and sing the triads. The following exercise will help you learn to hear and identify the chord qualities (whether the triad has a major or minor quality), but it's difficult. It is important not only to be able to sing up from the root, but also be able to sing down from the fifth, and to start on the third of the triad and sing the notes on either side.

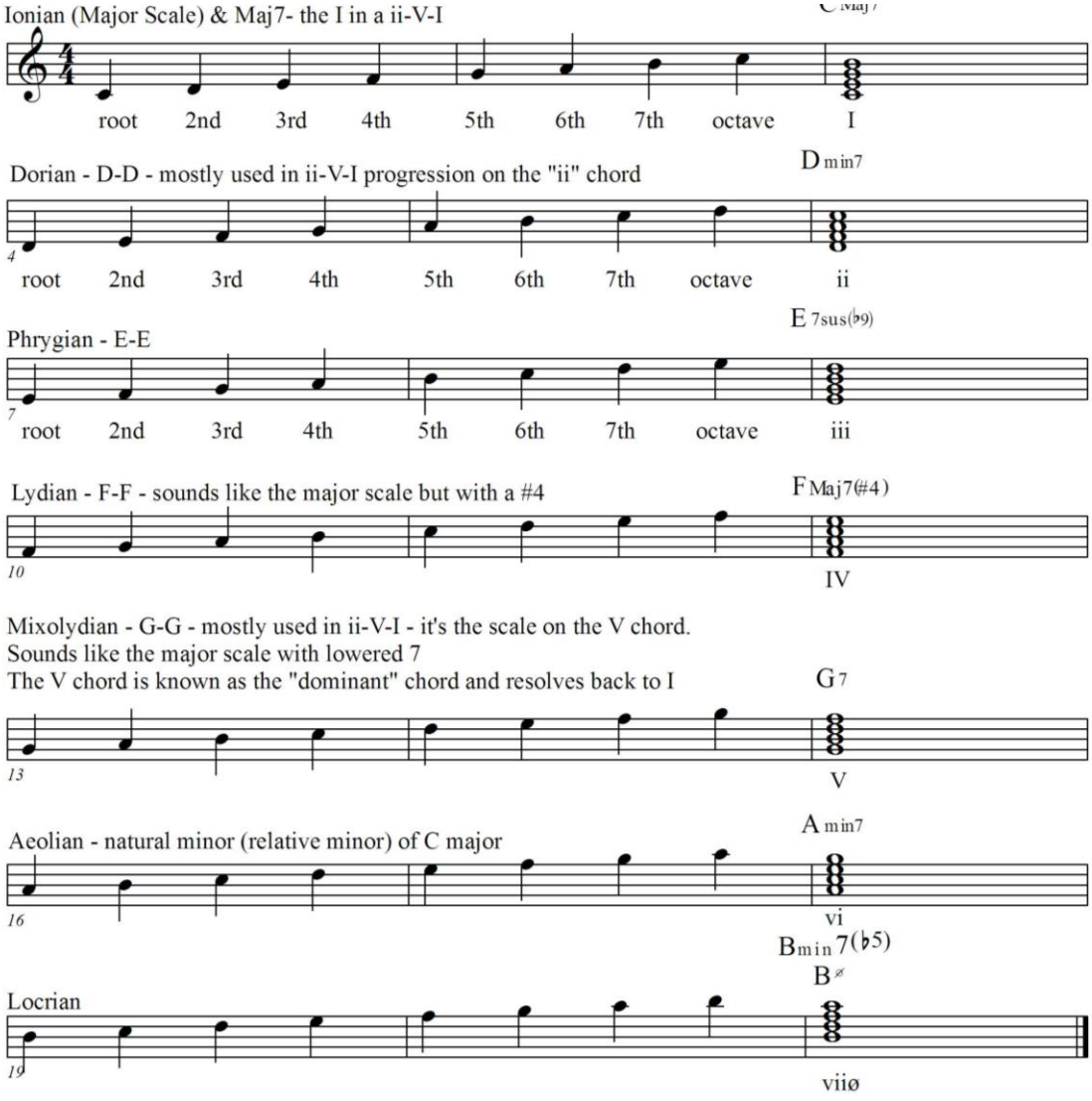
Figure 73. Triad exercise.



(Dickinson 10)

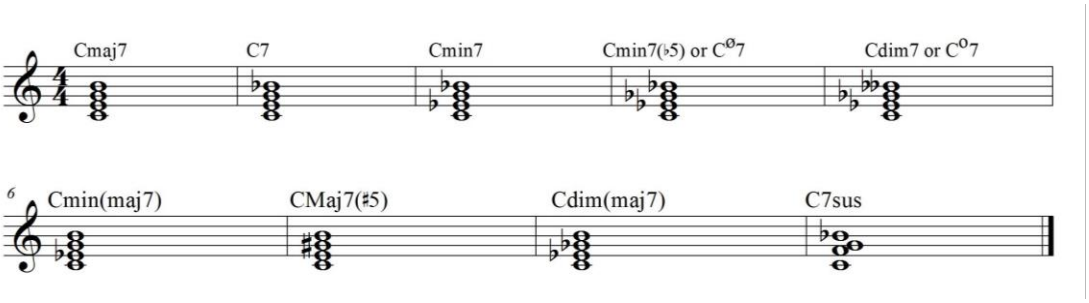
The **seventh chords** come from the modes and we construct seventh chords by playing every other note of each modal scale (Levine 17). They are essentially a triad with the addition of one more third stacked on top. The third and seventh notes in a chord define its quality, whether it's major or minor. The best way to illustrate the seventh chords is to show them in conjunction with the modal scale from which they come. These are the diatonic seventh chords in the key of C.

Figure 74. Modes on the major scale with seventh chords.



Notated another way, in the following figure you can see the difference between the diatonic seventh chords, and some others frequently seen in jazz music.

Figure 75. Types of sevenths.



There are a couple of ways to practice seventh chords.

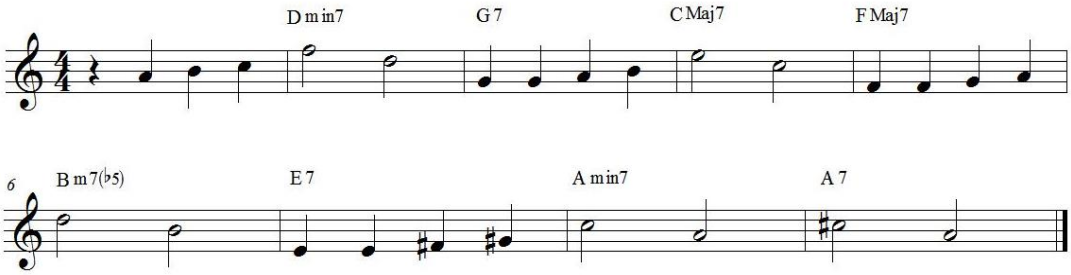
Exercises:

- Begin at any pitch, and sing all of the chords ascending and then descending. Feel free to help yourself out at the piano (if you have piano and music-reading skills such that you can find individual notes).
- David Berkman, in his *The Jazz Singer's Guidebook*, suggests not only singing up and down from the root, but also starting on the using any of the chord tones and working upwards and downwards from it. For example: 1,3,5,7; 1,3,7,5; 1,5,3,7; 1,5,7,3; 3,5,7,1; 3,1,7,5; 7,3,5,1; 7,1,5,3; etc. There are many combinations you can do to try to get the sounds of the seventh chords in your ears (69).

To practice these chords within the context of one of your songs, you can do the following:

- Learn the bass line as a second melody. Sing the roots and play the melody at the piano, then play the roots and sing the melody. With "Autumn Leaves," it's possible to sing the roots and the melody within the same exercise:

Figure 76. "Autumn Leaves"–roots incorporated into song melody.



(Joseph Kosma, Jacques Prevert, and Johnny Mercer "Autumn Leaves")

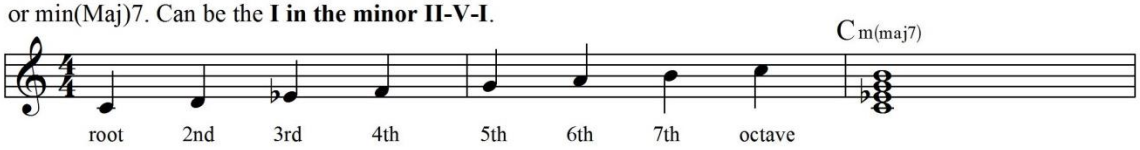
- After you get the sounds of the roots in your head, practice singing the thirds against the roots. Play the root of the chord, and sing the thirds as you play the roots. Distinguish between major and minor thirds. Next, try to sing the root and the third consecutively while you play the chords, and then sing only the third as you play the chords (Berkman, 69). Go through this practice with the fifths and sevenths. You can choose any of your songs.

The **melodic minor** modes are very complicated for a basic jazz theory course, and we only really need to pay attention to the modes built on scale degrees I, IV, VI and VII, as illustrated on the following figure.

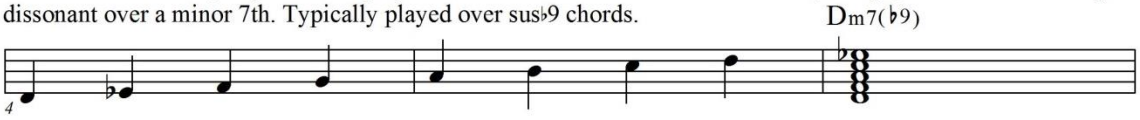
Figure 77. Modes on the melodic minor with seventh chords.

Melodic Minor Modes & 7th Chords

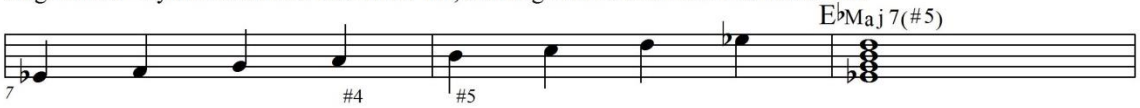
First mode - Minor/Major; minor 3rd & major 7th; can be noted as Cmin#7. It functions as a minor I chord (not as a minor 7th), and is also called the tonic minor chord. These can be played as a substitute for a min7th (if the "ii" chord is NOT part of a ii-V-I progression, so is not followed by a V7). It works well with a min6 or min(Maj)7. Can be the **I in the minor II-V-I**.



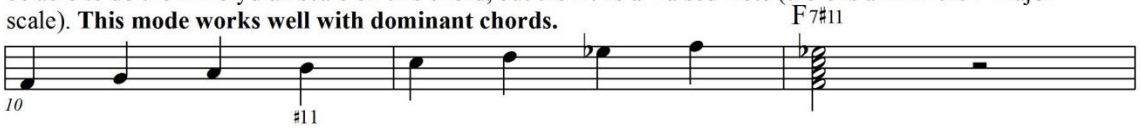
Second mode - sus♭9 chords. This scale contains a minor 3rd and minor 7th, so seems to indicate that it would be a minor 7th chord, so you would play it over a Dmin7. The E♭ would be the ♭9, though,so would sound very dissonant over a minor 7th. Typically played over sus♭9 chords.



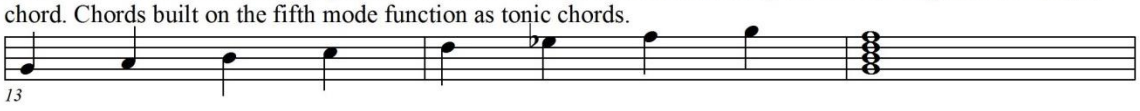
Third mode - E♭Maj#5. Major 3rd and major 7th, but has a raised 4 and 5. The 3rd, #5th, and 7th form a major triad, so this sometimes appears as a slash chord, in this case G/E♭. This scale is known as the Lydian Augmented - Lydian describes the raised 4th, and augmented describes the raised 5th.



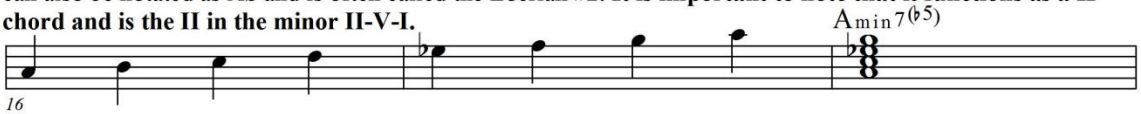
Fourth mode - 7#11, known as the Lydian dominant. Has a major third, and minor 7th, so you would expect to be able to do the mixolydian scale on this chord, but the B♮ is a "raised"note (there is a B♭ in the F major scale). **This mode works well with dominant chords.**



Fifth mode - this mode is rarely played because of the dissonances created by the C and E♭ against the 1, 3, 5, 7 chord. Chords built on the fifth mode function as tonic chords.



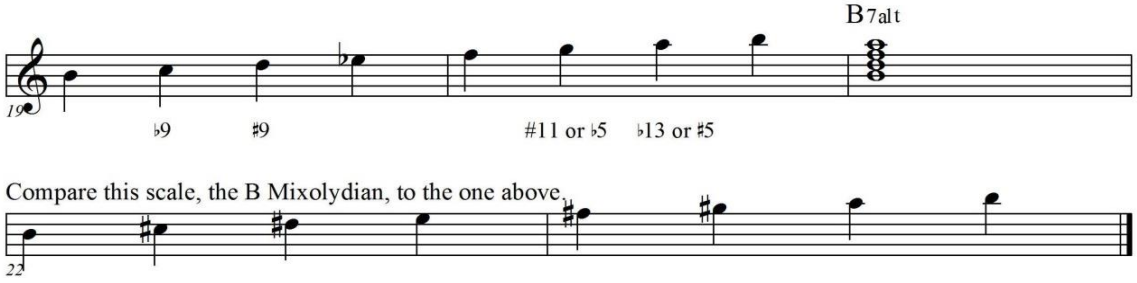
The sixth mode has a minor 3rd and minor 7th, which suggests Amin7. However, the scale has an ♭5 (E♭) and ♭6 (F). Remember, a melodic minor scale is different from a major scale only because of the ♭3. If this were to be compared to the A major scale (both major and minor beginning on A), there should be an F♯ & G♯. This chord can also be notated as Aø and is often called the Locrian #2. **It is important to note that it functions as a II chord and is the II in the minor II-V-I.**



The seventh mode - **works well with dominant chords with altered notes and can be the V in the minor ii-V-I.** This is a complexity of notes. Firstly, it appears to have a minor 3rd - B, C, and D. The note after D (the minor 3rd) is an E♭, which is actually a major 3rd above B (enharmonically spelled D♯). So, this scale has a minor 3rd and a major 3rd! The true 3rd is the E♭. What is the D then?

The minor 7th combined with the major 3rd would indicate a B7 chord, so the mixolydian mode. B is the 5th note in the key of E Major, and E has four sharps. This scale obviously doesn't conform to that key so cannot be a mixolydian scale.

This scale and chord is called "altered" because, as a B7 chord, it has been altered in every way possible. The C♮ is the lowered 9th, the D♯ is the raised 9th. F♮ is the ♯11, or ♭5, and the G is the ♭13 or ♯5. The complete chord symbol would be B7♭9♯9♯11♭13 - impossible to read! The "alt" covers it all. Some call this the diminished whole-tone scale because it starts out like a diminished scale, but ends as a whole-tone.



(Levine 58-73)

As I stated previously, the minor scales and their modes are very complex and really should not be part of a "basic" theory course, so try not to get too wrapped up in them. Most of our music is based on the major scale, so it might be easier simply to consider the minor chords as "exceptions" to the rule.

COMMON PROGRESSIONS

A "chord progression" is the movement from chord to chord within a song. Chords operate by **function** within a scale, based upon their location and behavior within a given key and some chords can "substitute" for other chords in a progression.

Table 7. Chord functions in major keys.

I	Maj7	Establishes the key centre and doesn't need to progress, but may go anywhere
ii	Min7	Substitute for IV Maj 7; progresses to V (down a 5th), or down a half-step to ♭II
iii	Min7	Substitute for I Maj 7; progresses to VI (down a 5th), or down a half-step to ♭III
IV	Maj7	Substitute for ii Min7; progresses to V; often serves as a temporary key centre for relief
V	Dom7	Progresses to I (down a 5th)
vi	Min7	Substitute for I Maj7; progresses down a 5th to ii, or down a half-step to ♭vi; is also the relative minor key centre
vii	Min7♭5	Substitute for V7; progresses to I

(Haerle 13)

Maybe it's easier to look at it this way:

- Tonic functioning group, meaning that they give a sense of "home base:" I, iii, vi
    - Scale degrees one, three, and five are the most important to establish that sense of feeling "at home." All of the triads built on the first, third and sixth scale degrees share some of those important notes. The triad built on the first scale degree gives us our most positive sense of home base, and in the key of C, it has C, E, and G. The triad on the third scale degree is E, G, and B. It has two of the notes, but not the C, which is the most important. The triad on the sixth scale degree is A, C, and E. It has the C and E, which are scale degrees one and three in C.

- Dominant functioning group, meaning that their main role is to move to I: V, vii
    - These chords must contain scale degrees four and seven to qualify as having a dominant function, and should have the second scale degree as well because it tends to resolve to either one or three (both tonic-functioning notes). The seventh scale degree is the most important because it is a semi-tone below the tonic, and has a strong sense of resolution to the tonic. In C Major, the vii chord is B, D, and F. It's a diminished chord because it is comprised of minor thirds. The chord built on the fifth scale degree contains G, B, and D.
- Sub-dominant functioning group, meaning they precede the dominant: ii, IV
    - Subdominant functioning chords contain the sixth and fourth scale degrees. The triad on scale degree two has D, F, and A (in C Major), so uses two, four and six. On the fourth scale degree, the triad contains F, A, and C – scale degrees four and six, along with the tonic. The chords do NOT contain the B, which is the leading tone, and which strongly pulls the ear back to the tonic.

MINOR KEY FUNCTIONS:

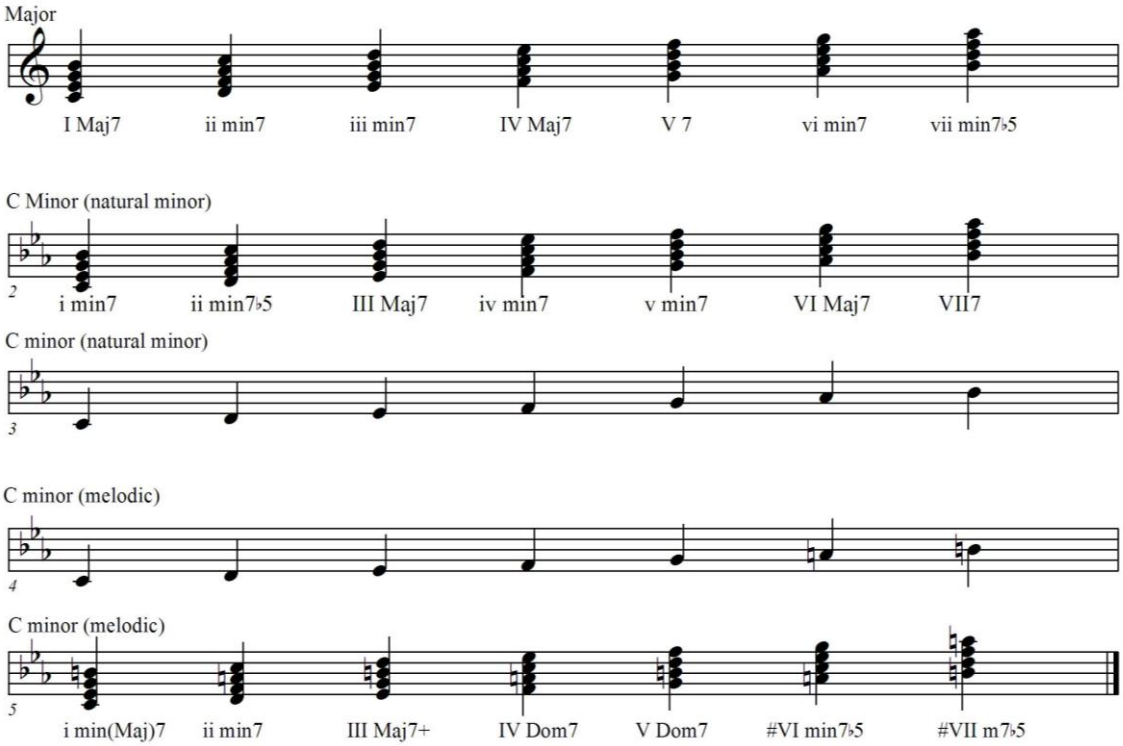
Minor key functions are a little more complicated because of the various forms of the minor scales (whether you are using a natural minor or melodic minor), but you will notice some similarities in the chord functions and substitutions.

Table 8. Chord functions in minor keys.

i	Min6, Min7 (or min(maj7) if using melodic minor	Establishes the key centre and doesn't need to progress, but may go anywhere
ii	Min7♭5	Substitute for iv Min 7; progresses to V (down a 5th), or down a half-step to ♭II
III	Maj7	Substitute for i Min 7; progresses to ♭VI (down a 5th), or down a half-step to II; is also the relative major
iv	Min7	Min7 if using natural (pure) minor. Substitute for ii Min7♭5; progresses to V or to ♭VII (down a 5th); often serves as a temporary key centre for relief
IV	Dom7	If used with the melodic minor, IV becomes a dominant because of the raised 6th and 7th scale degrees. Resolves to i.
V	Dom7	Progresses to i (down a 5th)
VI	Maj7	Maj7 if using natural minor. Substitute for i Min7 or iv Min7; progresses down a 5th to ♭II, or to V (down a half-step)
♯VI	Min7♭5	Min7♭5 if using jazz melodic minor. Substitute for i Min7; progresses to ii (down a 5th) or down a half-step to ♭VI
VII	Dom 7	Dom7 if using natural minor. Transitional chord between iv Min7 and i; progresses to i or to ♭III (down a 5th)
♯VII	Dim7	Dim7 if using jazz melodic minor. Substitute for V7♭9; progresses to i

(Haerle 13)

Figure 78. Basic chord substitution and function.



(Haerle 13)

So, now on to progressions….

ii-V-I:

You will often hear jazz musicians using specific phrases when they discuss the music and "two-five-one turnaround," "two-five-one," or just "two-five," are three of those. The phrase "ii-V-I" simply denotes a standard musical chord progression that is the strongest and most common progression in jazz. It's a cadence, and not only does it appear throughout songs to provide movement towards temporary key centres, but it also appears at the ends of sections to solidify the feeling of being back in the home key.

In week one, we discussed the Dorian, Mixolydian and Ionian modal scales as they relate to the Major scale. Dorian is "ii" and is minor; Mixolydian is major and the "V," or dominant, and Ionian is the major scale on the first scale degree. In the key of C major, for example, the progression Dmin7-G7-CMaj7 is the ii-V-I. The "ii", "V," and "I" indicate the scale degrees, or note numbers, on which the chords fall.

- Exercises: Spell out the ii-V-I progressions in the following keys:

  F Major: _____ A♭ Major: _____
  B♭ Major: _____ C Major: _____

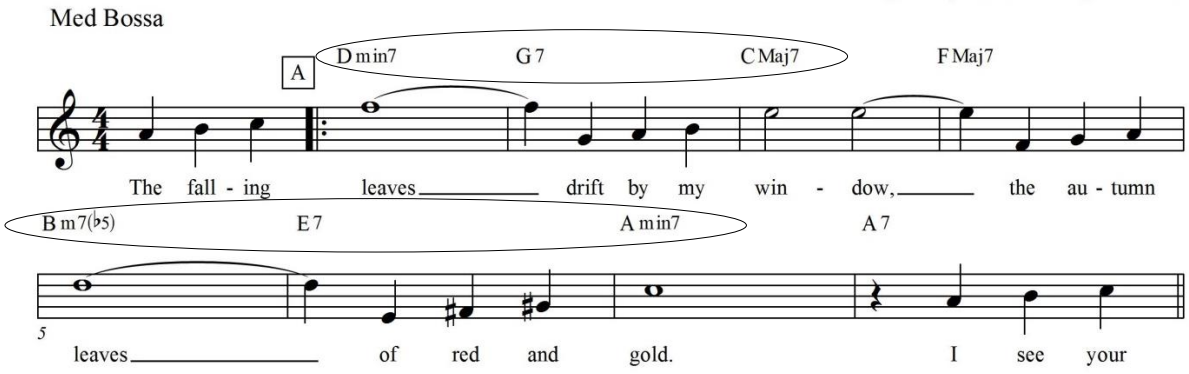
- Find a note on the piano, play it, and sing the ii-V-I root movement of the progression.
- Sing the root movement of the ii-V-I progression in several keys.
- Sing the arpeggios of the ii-V-I seventh chords, and try to use inversions so that the transition from chord to chord is smooth (think of "Mr. Sandman")
- Divide into groups where one or two individuals sing the roots, while the others arpeggiate the seventh chords.

Things to remember:

- In a major key, the ii chord is always a minor 7th; the V chord is always the dominant 7^{th}, and the I chord is a major 7^{th}
- Sometimes music will have a string of "ii-V's" without the resolution to the "I" chord, or sometimes a "V-I" without the preceding "ii."
- In minor keys, you will see a ii7♭5 – V7♭9; or V7♭9 – i7

Again, here is a portion of “Autumn Leaves,” which is an excellent example of a song based largely on this progression. This is just a short segment, but if you have a songbook, take a look at it and see how the ii-V-I progression is used throughout.

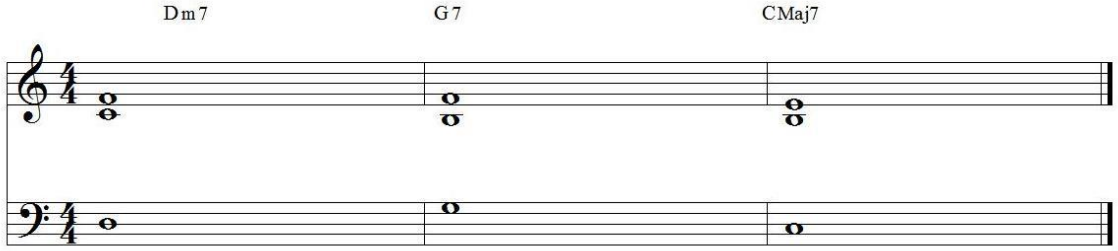
Figure 79. Segment of “Autumn Leaves."



(Joseph Kosma, Jacques Prevert, and Johnny Mercer "Autumn Leaves")

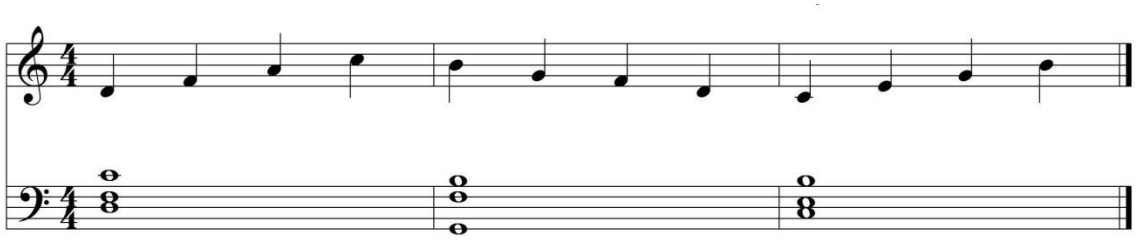
In the following figure, you can see the smooth voice leading (the movement of one note to the next) within a progression. As the chord moves from the Dmin7 to the G7, the F in the top staff stays the same, and the other two notes move. When the chord moves from G7 to the CMaj7, this time the B stays the same in the top staff, and the other notes move. We always need to strive for smooth voice leading because, for the singer, notes closer together are easier to sing and maintain proper technique and good tuning.

Figure 80. ii-V-I chords and root movement.



In the next figure, you can see how the arpeggios look in the ii-V-I progression. Notice how seamlessly one can move from the Dmin7 to G7 arpeggio just by singing a semi-tone lower at the top – from C down to B natural. The G7 arpeggio is in the second inversion and moves to the CMaj7 just as easily. You might recognize this as a portion of "Mr. Sandman."

Figure 81. ii-V-I arpeggios and roots.



Minor ii-V-I:

The minor ii-V-I consists of a half-diminished chord, an altered dominant chord, and a minor-major seventh. So in the key of A minor, for example, the chords would be Bmin7(♭5) – E7alt – Amin(Maj7). The progression can also resolve to a Major 7th chord. What you might not have realized is that the three chords are from **three different**

melodic minor scales. This is unlike the major ii-V-I, wherein all of the three chords are from one particular key.

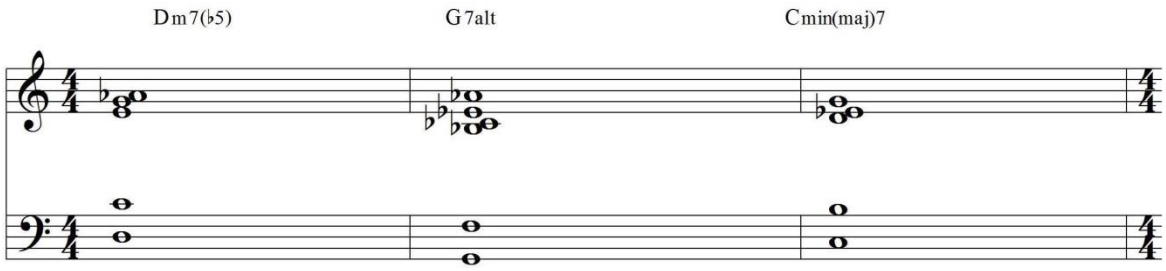
The half-diminished chord is from the sixth scale degree of a melodic minor, and not the ii, as it would be in the major. The altered dominant is from the seventh scale degree of a melodic minor, and not the dominant. Therefore, the notes played over the Bmin7(♭5) are from the D melodic minor (D is the sixth note in B), the notes over the G7alt are from the A♭ melodic minor (because G is the vii in A♭), and the notes played over the Cmin(Maj7) are from the C melodic minor (Levine 76). Levine provides a beautiful example of one version of the minor ii-V-I, below.

Complicated? Yes, but…

JUST REMEMBER THIS:

- the root movement is the same in the minor ii-V-I as it is in a major;
- it's a half-diminished 7^{th}, not a minor 7^{th} for the ii chord;
- it's an altered dominant rather than dominant for the V;
- it's a Min(Maj)7 or Maj 7 for the I.

Figure 82. Minor ii-V-I chords and roots



(Levine 77)

Do you recall from the previous couple of pages that the “alt” chord is built on the seventh scale degree in the melodic minor scale? So, in the above instance, the G7alt is from the key of A♭. That means that the G7alt chord has the potential notes of G, A♭, B♭, B, D♭, E♭, F and G.

Yes, it’s complicated and beyond what a “basics” course should likely cover, but now when you see these chords in your music, maybe they won’t seem to be quite so mysterious.

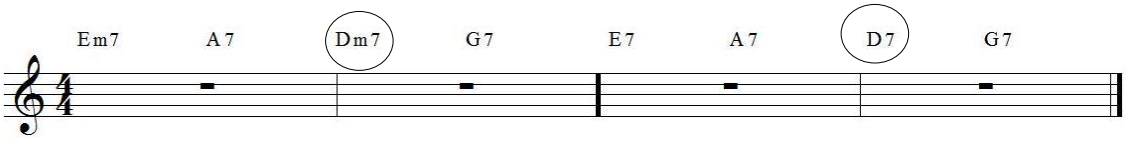
Other common progressions:

I-VI-ii-V:

The "one six two five" is an extension of the ii-V-I progression, and is often used as a turnaround at the end of a song. Many musicians will use it as an introduction too as it's easy to continue running the progression. Think of a Las Vegas lounge act with the band playing in the background while the front person does the "Vegas lounge lizard thing" with the audience.

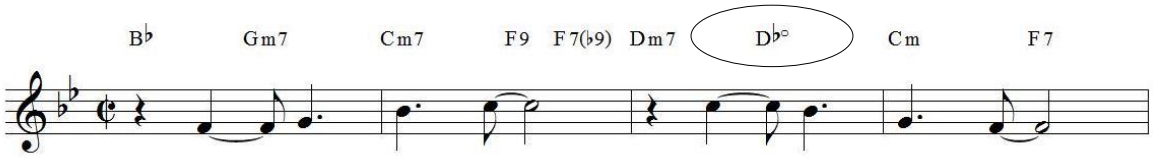
It's one of most common progressions in jazz, and can be heard in the standard "I Got Rhythm." Originally, the first four chords in the song were (in C) CMaj7, Amin7, Dmin7, G7. Today most players use a dominant seventh chord rather than minor seventh as the VI chord so it would be A7 rather than Amin7. The A7 provides a stronger sense of resolution and there are more opportunities to use chord alterations (Levine 25).

Figure 83. I-VI-ii-V.



The basic "I Got Rhythm" progression is just the I-VI-ii-V over and over, but as with any music, musicians always want to modify the changes to search for more creative, and sometimes more complicated sounds. As jazz became more complex, the original changes from the 1930s were seen as too simple.

Figure 84. “I Got Rhythm”



The first two measures of the above example show the simpler changes. The next two measures show a chord substitution using Dmin7, the “iii” chord, instead of B♭, and D♭° rather than Gmin7.

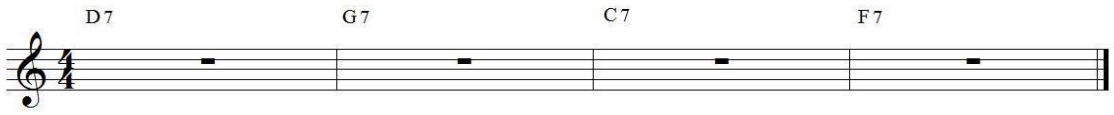
iii-VI-ii-V:

This is a variation of the I-VI-ii-V and is often used in turnarounds. In C Major, this would be E-7, A-7, D-7, and G7. As in the other progression, the VI is often played as a dominant, rather than minor seventh (which is diatonic to the key), so it would be E-7, A7, D-7, and G7. Sometimes all four chords are played as dominant sevenths.

V of V:

This is also known as a “secondary dominant.” All it means is that the dominant chord in a key resolves down a fifth to another dominant chord, as in C7 down to F7 in the key of B♭. F7 is the primary dominant, but C7 is the dominant OF the dominant. Sometimes you’ll see several dominant sevenths in a row, which follows the circle of fifths counter-clockwise (like the bridge of Gershwin’s “I Got Rhythm”). If you see a II7 chord, like a D7 in the key of C, chances are it’s the “five of five” in whatever key, or key centre, you happen to be in. Normally a “two” chord would be minor.

Figure 85. Secondary dominant chords.

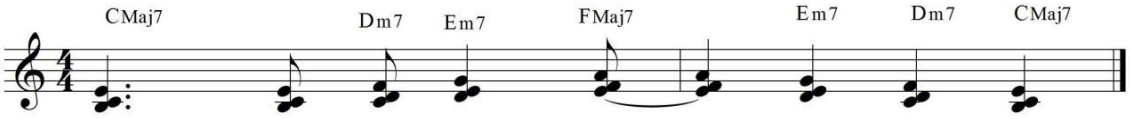


(Levine 24)

I-ii-iii-IV:

The first four chords of a diatonic progression is quite commonly used also. In C Major, that would be CMaj7, Dmin7, Emin7, and FMaj7. It's a nice progression if a tune ends on a major seventh chord in the last two bars.

Figure 86. I-ii-III-IV.

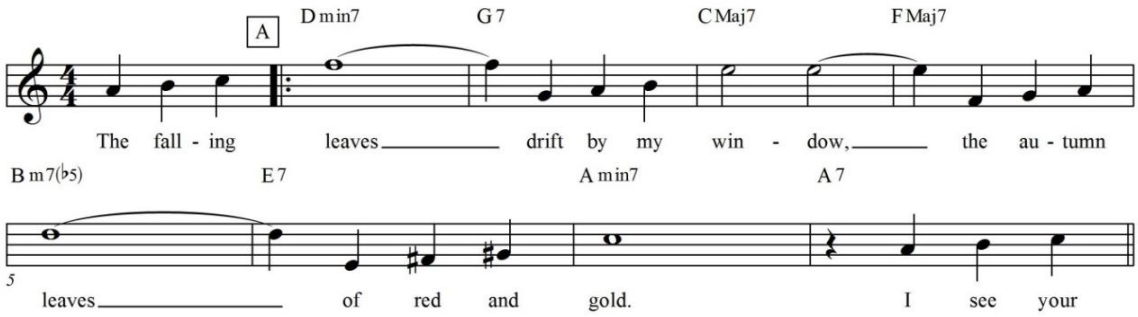


(Levine 27)

I-IV:

Major chords are often followed by another major chord a fourth up, and sometimes the second chord will be a dominant seventh. Our oft-used example of "Autumn Leaves" shows the progression occurring in bars three and four.

Figure 87. I-IV.



(Joseph Kosma, Jacques Prevert, and Johnny Mercer "Autumn Leaves")

SONG FORMS

Most tunes are made up of eight-bar phrases, with the exception of the blues, which is normally 12-bars (although there are other blues forms too). You should always know the form of the songs you sing because with that knowledge, you can avoid becoming lost.

By knowing the form, you can also memorize your song easier. You know that the melody and chord progressions in the “A” sections will be the same, and the “B” section will not only have a different melody, but will have different chords. It’s not 32 new bars of music. It’s really only 16.

Here are some typical forms:

AABA:

There are hundreds of tunes in this category as it is the most popular form. Why is it AABA? Each letter equals eight bars, so we call the first eight bars "A." The next eight bars sound like the first, except maybe for a few chords at the end of the section, but it's close enough to the first eight that we still just call it "A." The bridge, the different section, is our "B," and then the tune finishes with music that is the same as, or very similar to, the "A" section.

- The norm is 32-bars (A8-A8-B8-A8): "Satin Doll," "Body and Soul," "Take the 'A' Train," "There Is No Greater Love," "I Got Rhythm," "The Girl from Ipanema," and many, many more
- They can sometimes be 64-bars (16-16-16-16): "Cherokee," "Love for Sale," "Nica's Dream" (Levine 386)

<u>Extended AABA</u>

- 36 bars (8-8-8-12): "The Nearness of You," "I Remember You"
- 56-bar (bridge half the length of the "A" section – 16-16-8-16) : "Up Jumped Spring"
- 12-12-8-12 is usually a **blues with a bridge**, but there are songs that are in the same form, but are not blues: "The Best Thing for You," "Wave" (Levine 386).

<u>Shorter AABAs</u>

- 6-6-8-8: "Moonlight in Vermont" (but only if the two-bar ending is counted)
- 4-4-8-4: "Naima" (Levine 386-387).

ABAC (or ABAB1):

This form has three melodically distinct sections. Note that the letter "B" doesn't automatically refer to a bridge. It just means it's distinctly different, musically, from the "A" section. ABAC tunes don't have a bridge at all. In the $ABAB^1$ form, that just means that there are similarities between the second B and the first B, but with a variation.

- Examples of 32-bar ABAC: "Nature Boy," "You Stepped Out of a Dream," "Some Day my Prince Will Come," "Four," "If I were a Bell," "All of Me" (Levine 388).

ABCD:

All four sections are substantially different melodic material, and comprise 8-8-8-8 (in a 32-bar form). Not all are 32-bars.

- Examples of 32-bars: "Come Rain or Come Shine," "Bye Bye Blackbird" (Levine 388).

AABC:

This form is unusual because the section after the bridge is different from the beginning "AA" section. These are seldom 32 bars.

- Examples: "The Song is You" and "I Concentrate on You" are both 16-16-16-16; "Alone Together" (14-14-8-8); "Spring Will Really Hang You Up the Most" (74-bars long because it's usually repeated, which gives a form of AABCAABC. The "C" section is extended the second time, so it becomes 8-8-8-10-8-8-8-16. It is also preceded by a 12-bar verse) (Levine 389).

Others:

AB – Usually 16 bars long; often played twice to make them ABAB.

- Examples: “Giant Steps,” “Tune Up,” “Blue Bossa”

ABC and ABA – There are distinctly different melodic sections in the ABC form, and two different sections in the ABA form.

- Examples: “Black Narcissus” is ABC; “Infant Eyes” is ABA

AAB – “B” is the bridge in this instance, and appears at the end of tune.

- Jobim’s “Once I loved,” Cole Porter’s “Night and Day,” Horace Silver’s “Song for my Father”

A – This is a very short form with melodic ideas flowing so smoothly that there are no clear demarcations. Miles Davis “Blue in Green” is a good example (Levine 389-391).

Some song forms are unique to individual tunes and don’t fall within prescribed form. “Begin the Beguine” is an example of a 108 bar song with a scheme of AABCDE (Levine 391).

Blues:

There is no one source more important to jazz than the blues. It is essential to understand that “the blues” is not only a **feel** and **interpretation** of music, as in a “bluesy ballad” like “God Bless’ the Child” or a song with “blue notes” like “Since I Fell for You,” but it is also a **form**! It is **not** a groove, so you cannot do a song with a blues rhythm, like *samba* or *bossa nova*. A song can have the word “blues” in the title, yet not be a blues. By far the most common form is the 12-bar blues, although there are 8-bar, 16-bar and even 24-bar forms. Blues with a bridge is very common as well (12-12-8-12).

Two main elements make up the blues: the scale, and the chord changes. The "original" blues (once the form was codified) was just three chords in the 12-bar scheme:

I | I | I | I	C7 | C7 | C7 | C7
IV | IV | I | I	F7 | F7 | C7 | C7
V | IV | I | I	G7 | F7 | C7 | C7

The basic scheme is still played today, and all of the chords tend to be dominant sevenths. In the 1930s, the basic blues changes evolved slightly to:

I | IV | I | I	C7 | F7 | C7 | C7
IV | IV | I | I	F7 | F7 | C7 | C7
V | IV | I | V	G7 | F7 | C7 | G7

(Levine 221)

In the bebop era the chords changed again. The musicians started substituting the simpler chords for more complex ones, and used tritone substitutions (the next page provides an explanation of what this is!).

I | IV | I | ♯I7 ♯IV7	C7 | F7 | C7 | C♯7 F♯7
IV | iv VII7 | iii vi | ♭iii ♭VI7	F7 | Fmin7 B♭7 | Emin7 Amin7 | E♭min7 A♭7
ii7 | V7 | I7 VI7 | ii7 V7	Dmin7 | G7 | C7 A7 | Dmin7 G7

In the above progression, in the fourth "bar," the C♯7 is the dominant of the F♯7, and the F♯7 is the tritone substitution for C7, so this uses a secondary-dominant as well (Levine 222).

"Bird blues" (also known as the "Blues for Alice," or "New York blues changes") is another variation of the 12-bar blues progression:

IM7 | vii7♭5 III7 | vi7 II7 | v7 I7 CM7 | Bmin7♭5 E7 | Am7 Dm7 | Gm7 C7

IV7 | iv7 VII7 | iii7 VI7 | ♭iii7 ♭VI7 F7 | Fmin7 B♭7 | Emin7 A7 | E♭min7 A♭7

ii7 | V7 | IM7 VI7 | ii7 V7 Dmin7 | G7 | CM7 A7 | Dmin7 G7

Another simpler bebop blues, similar to "Billie's Bounce" and "Now's the Time" by Charlie Parker:

I7 | IV7 iv^{o}| I7 | v7 I7 C7 | F7 F^{o}7 | C7 | Gmin7 C7

IV7 | IV^{o}7 | I7 | iii7 VI7 F7 | F^{o}7 | C7 | Emin7 A7

ii7 | V7 | iii7 VI7 | ii7 V7 Dmin7 | G7 | Emin7 A7 | Dmin7 G7

The most common jazz blues played today is:

I7 | IV7 | I7 | v7 I7 C7 | F7 | C7 | Gmin7 C7

IV7 | ♯IV^{o}7 | I7 | iii7 VI7 F7 | F♯^{o}7 | C7 | Emin7 A7

ii7 |V7 | I7 VI7 | ii7 V7 Dmin7 | G7 | C7 A7 | Dmin7 G7

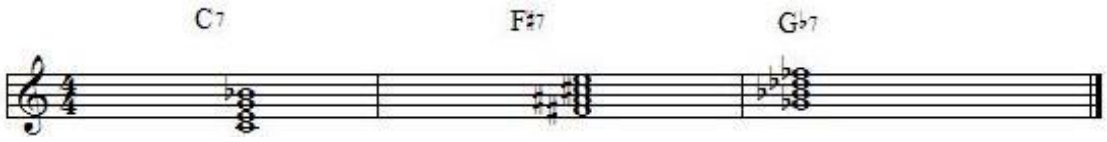
(Berkman 116; "12-bar blues" www.thejazzresource.com)

TRITONE SUBSTITUTIONS

Tritone substitution is simply substituting one dominant seventh (or secondary dominant) chord for another one, where the root of the new chord is a tritone (three full tones) away from the old chord. We can do this because there are two common notes between the two seventh chords. In the following example, I have provided enharmonic

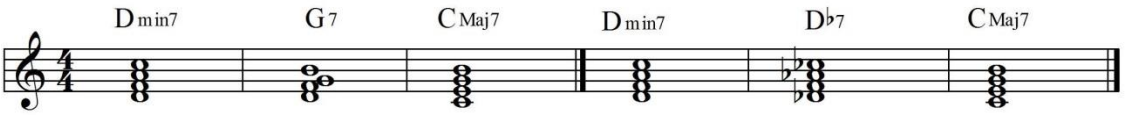
spellings of the chord on the ♯4 (♭5; tritone) in C Major. The B♭ of the C7 chord is the same note as the A♯ in the F♯7, which is the same as the B♭ in the G♭7. Likewise, the E in the C7 is also present in the F♯7, and the F♭ in the G♭7 is the same, enharmonically, as E. Only the root changes to provide an interesting root movement. In turnarounds, it's common to do this for any of the chords. In fact, tritone substitution is one of the most common substitutions in jazz.

Figure 88. Tritone substitution.



Here's what tritone substitution looks like in a ii-V-I turnaround (below). The first three measures are the typical chords; the next three show the substitute chord for G7, the dominant chord in C Major. Notice the smooth root and inner-voice movement of the chord descending by semitones.

Figure 89. Tritone substitution in a ii-V-I.



Back to the blues!

Special kinds of blues

Minor blues

i6 | ii7♭5 G7♭9 | i6 | i6	Cmin6 | Dmin7♭5 G7♭9 | Cmin6 | Cmin6
iv6 | iv6 | i6 | i6	Fmin6 | Fmin6 | Cmin6 | Cmin6
ii7♭5 | V7♭9 | i6 | ii7♭5 V7♭9	Dmin7♭5 | G7♭9 | Cmin6 | Dmin7♭5 G7♭9

(Weir *Vocal Improvisation* 59)

Another version of the minor blues:

i | i | i | I7alt	Cmin | Cmin | Cmin | C7alt
iv | iv | i | i	Fmin | Fmin | Cmin | Cmin
♭VI7 | V7 | i | V7alt	A♭7 | G7 | Cmin | G7alt

(Levine 224)

The minor chords are notated as just minor, rather than as a seventh chord, because functionally they act as a tonic (the "one" chord) minor rather than a minor seventh, or "ii" chord. It gives the improviser more choices as to what scale s/he uses, other than just Dorian, which is what the ii7 chord implies (Levine 225). For instance, one could use the minor(major)7th that we learned in our session on melodic minor scales.

Blues waltzes

Blues waltzes are generally longer than the typical 12-bar blues. 24-bar is common for the waltz, and often with unusual changes because of the greater amount of harmonic space. Miles Davis' "All Blues" is a good example.

G7 | G7 | G7 | G7 | G7 | G7 | G7 | G7

Csus | Csus | Csus | Csus |G7 | G7 | G7 | G7

D7♯9 | D7♯9 | E♭7♯9 | D7♯9 | G7 | G7 | G7 | G7

(Levine 225)

Blues with a bridge

This is the standard 12-bar blues dropped into an AABA song form, where the "B" section is 8 bars long. The first two "A" sections can be built on the basic blues (using I, IV, and V). The bridge is often the same bridge in rhythm changes ("I Got Rhythm"), or perhaps seventh chords descending by semi-tone if tritone substitutions are used or, you can ask for the "Honeysuckle Bridge" (I7–IV7–II7–V7). The AABA form becomes 44 bars long because the "A" sections are 12-bars each, plus the 8-bar bridge.

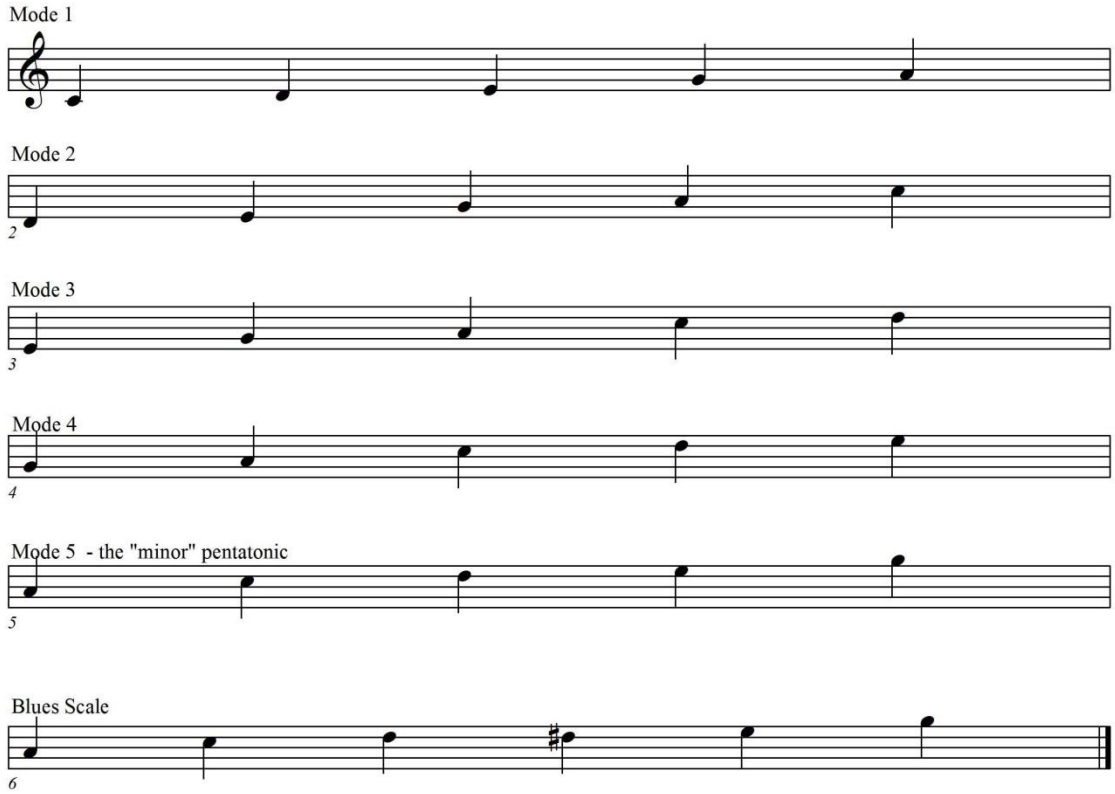
Blues and Pentatonic Scales

You've probably heard of the blues scale, and perhaps you have heard of the pentatonic scale too. The pentatonic scale is used quite often in jazz, and especially in the blues. Like the other scales, there are "modes" of the pentatonic scale, and one of the modes, the fifth, is almost identical to the blues scale. You might recognize the sound of the pentatonic scale as "all of the black notes" on the piano.

You can use the blues scale in any tune, and it is typically used over dominant seventh and minor seventh chords. You can also use just one blues scale over all three of

the basic blues chords – I7, IV7, and V7. As well, you can use the minor pentatonic over the chords in the basic blues progression.

Figure 90. Pentatonic scales and the blues scale.



Exercises:

- Sing all of the pentatonic scales above, paying particular attention to the “minor” pentatonic
- Sing the blues scale
- Sing the root notes of the basic blues progression and a bebop or jazz blues
- One or two individuals sing the roots of the basic blues progression while one or two sing the blues and pentatonic scale, and then switch parts
- Sing the blues scale over the blues changes

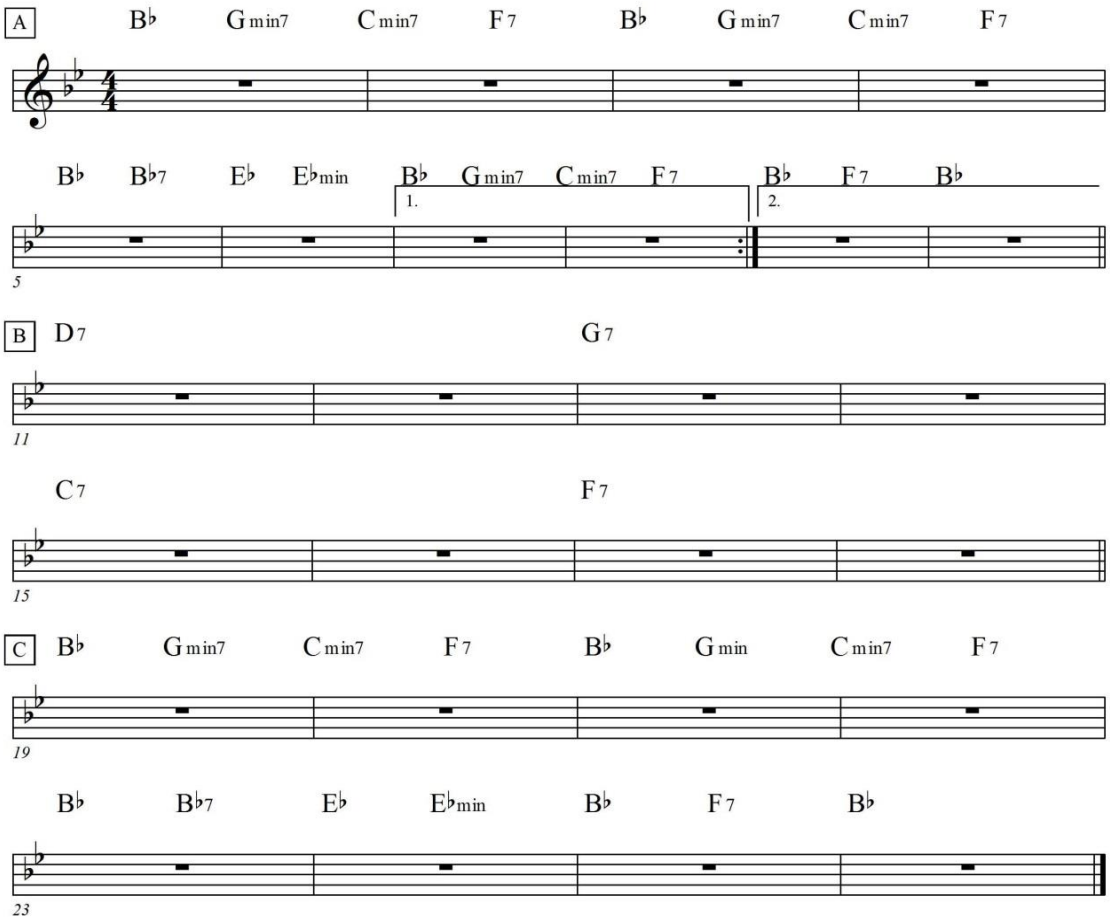
Rhythm Changes

The "rhythm changes" is the second-most popular form after the blues. As bebop evolved in the 1940s, Gershwin's "I Got Rhythm" became the chord changes for countless "heads" (a new melody overlaid on existing chord changes). This occurred because the changes were fun to play over and the chords could be easily substituted and altered, thereby creating "original" and interesting, yet rather familiar, compositions. If a musician calls for the "changes," he or she is talking about the chords from "I Got Rhythm." One may also just say "rhythm in B♭," or whatever key she wishes to play in, although B♭ is the standard and expected key for this chord progression.

Some songs based on rhythm changes include: "Flintstones;" "Oleo" (Sonny Rollins); "Anthropology" (Charlie Parker); "Cottontail" ("Duke" Ellington); "Rhythm-a-ning" (Thelonious Monk); "Straighten Up and Fly Right" (Nat "King" Cole); Denzal Sinclaire's "Tofu and Greens;" and the seasonal "Santa Baby."

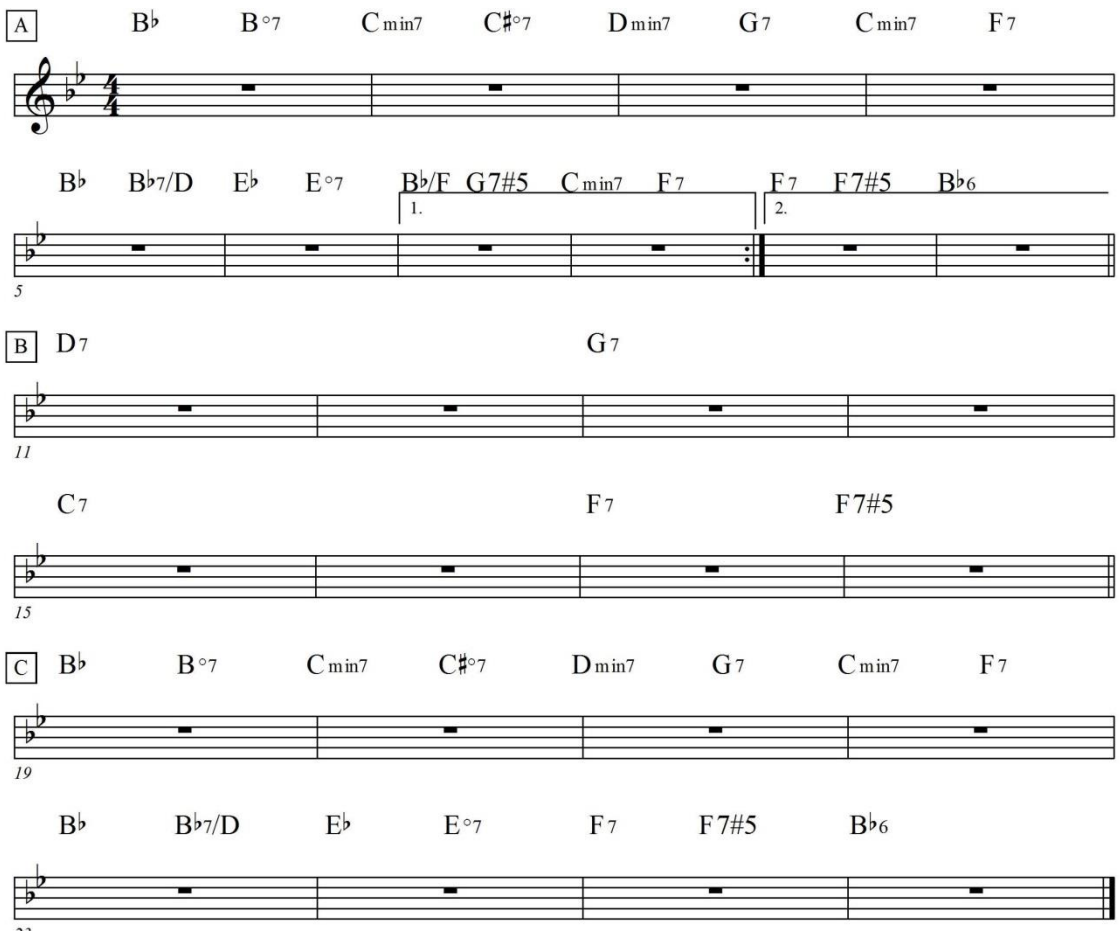
The original chords of this AABA song were essentially I-vi-ii-V, I-vi-ii-V, I-I7-IV-iv, I-vi-ii-V for the A section, and the B section was seventh chords following the circle of fifths counter-clockwise. In B♭, the bridge is D7-G7-C7-F7 for two bars each. The A section returns with the same chords as the first A.

Figure 91. Rhythm Changes–original.



It probably comes as no surprise that the "changes" evolved, with diminished seventh chords added, minor seventh chords changed to dominant, and a ♯5 added to some of the dominants. The changes used today are even more complex than the ones shown below, with altered chords in the A sections, and ii-V-I chords in the bridge. The root movement, though, is essentially the same, so you need to learn it and be able to hear it internally.

Figure 92. Rhythm Changes–one variation.



Exercises:

- Using the original chord progressions for rhythm changes, sing the root notes while the chords are played on the piano
- Using the changes in the variation on the previous page, sing the roots of the chords
- Split into groups. One group – sing the root movement of the variation, and the other group sing the melody (and words if you want) of the song “I Got Rhythm.” Switch.

- Sing the first five notes of the scale that matches the chords of the original version.
- Sing the roots and then the thirds that match each chord. Then add the fifths and finally the sevenths.
- Sing the full arpeggios that match the chords in the original version. One group will sing the roots of the chords while the other group will sing the arpeggios. Switch.

DIGGING INTO THE MUSIC

Intros:

Introductions can take many forms, from written out and arranged, to the fairly common I-VI-ii-V chord progression that you can ask for when you get up to sing. You can come right in on the first note of measure one (you'll need to request that your note be played, or you can ask for an arpeggio if you're singing a verse or a *rubato* ballad), or an introduction can be the last four or eight bars of the form. It can be a whole "A" section, or it can be the tonic chord played over a "pedal" tone on V.

It can also be a simple vamp, which is just two different chords that are repeated for a predetermined length, or until you provide the cue. The chords of a vamp are often I-♭II, which provides an "ascending sound," or I-♭VII, which provides a "descending sound" (Hammett-Vaughan). In the key of C, for example, a I-♭II is C to D♭. I-♭VII is C to B♭. You need to be conscious of which chord is being played as you don't want to enter while the instrumentalists are playing on the "II" chord in the vamp. Often this two-

measure vamp is played three times, and then the singer enters at the end of the fourth time. This scheme provides an eight-measure phrase of music.

- Examples of intros: "Satin Doll" has a four bar intro, often repeated; "Night in Tunisia" is typically a vamp till cue 4-bar rhythm section intro; "If I Were a Bell" has an 8-bar intro added by Miles Davis, with the pianist imitating bells; "Take the 'A' Train" has a typical 4-bar descending motive; "Killer Joe" vamp, from Benny Golson's tune "Killer Joe" (Levine 392).

Endings:

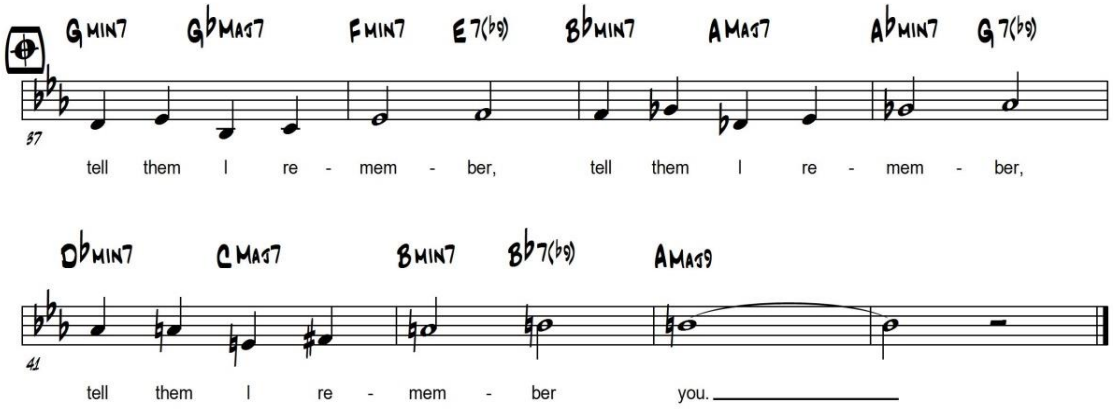
We need endings of some sort on our songs to provide a feeling of resolution. Endings can range from the fairly common I-vi-ii-V7 and derivatives (iii-vi-ii-V7; iii-VI7-ii-V7; or, III7-VI7-II7-V7) which you can ask for when you get up to sing, to *ritards,* to arranged endings or vamps. Perhaps you have heard of the "Ellington," or "Basie" endings? You are probably familiar with them aurally, but didn't know what you were hearing. You can also ask for an abrupt, or direct ending, which uses the last chord of the song and is played on the first beat of the last measure (or you can arrange it so that it is played on another beat, but it would be written into your chart that way).

As there are specially written out intros, there are also specially written out endings that are typically performed. You can also create your own.

- Examples of typical "special endings:" "I Remember You" – most musicians repeat bars 25-26 either up a whole step or up minor third, then return to the

original key; Clifford Brown's "Daahoud" has a special three-bar ending at the end (Levine 392). Below is **my** ending on "I Remember You."

Figure 93. "I Remember You" special ending.



(Victor Schertzinger and Johnny Mercer "I Remember You")

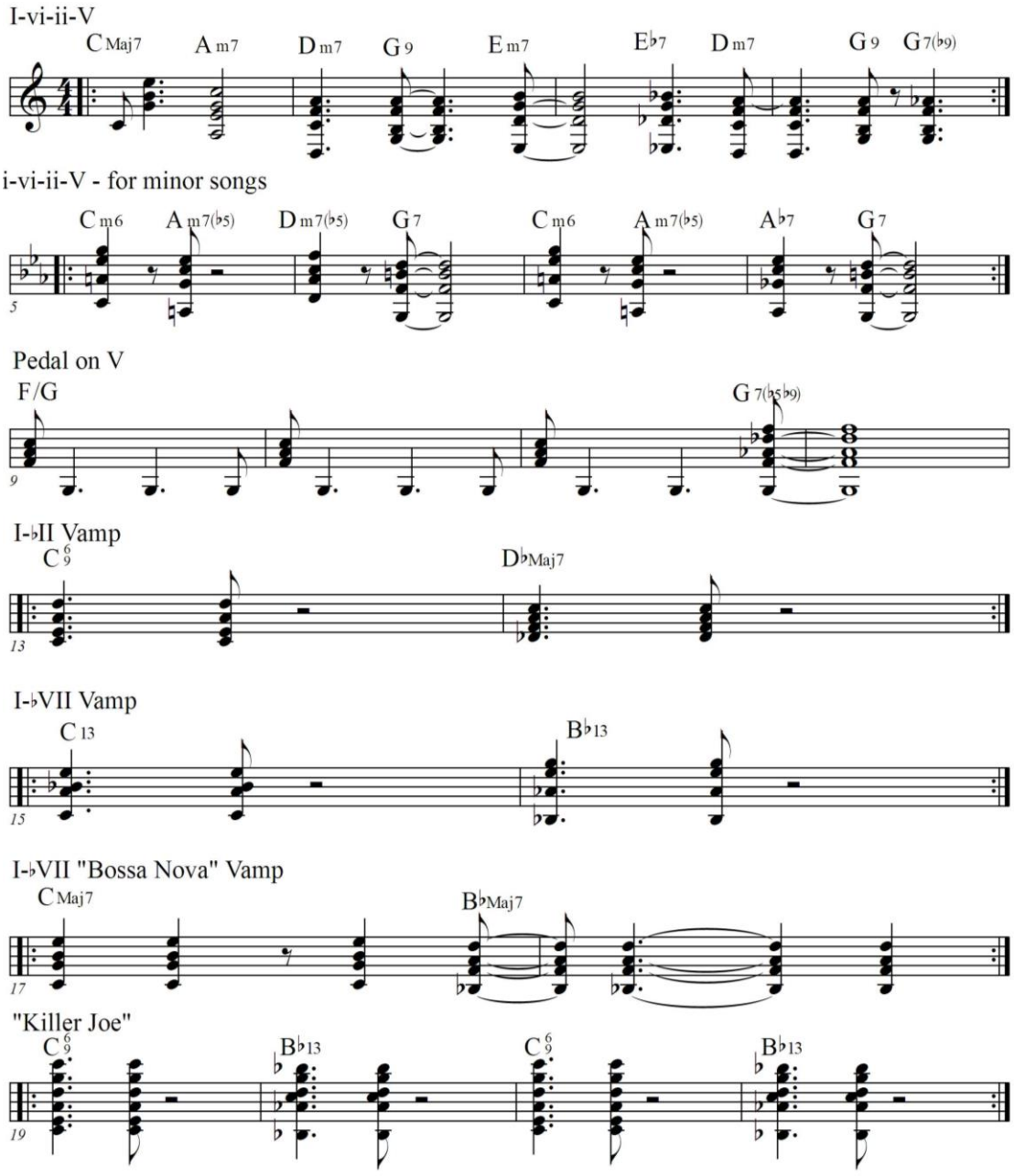
Things to notice:

- The coda uses sequences of descending bass lines, achieved through tritone substitution. Rather than keeping the chords E♭Maj7- C7 | Fmin7- B♭7 in measures 37 and 38 (as written in one of my fake books), I decided to use Gmin7 G♭Maj7 | Fmin7 E7(♭9) and continue that idea through the next iterations. The chords built on G♭ and E7 are the tritone subs.
- I ascended the sequence by a minor third to finish in a different key from that in which we started. The first sequence (the transposition of a melodic shape into different keys) starts on G, the next on B♭, and the last on D♭ - all minor thirds away from each other.

- Tritone substitution – the E7 in measure 38 in place of a B♭7, and the G7 in measure 40 actually subs for D♭7. The AMaj9 chord at the end is a tritone away from the starting key of E♭.

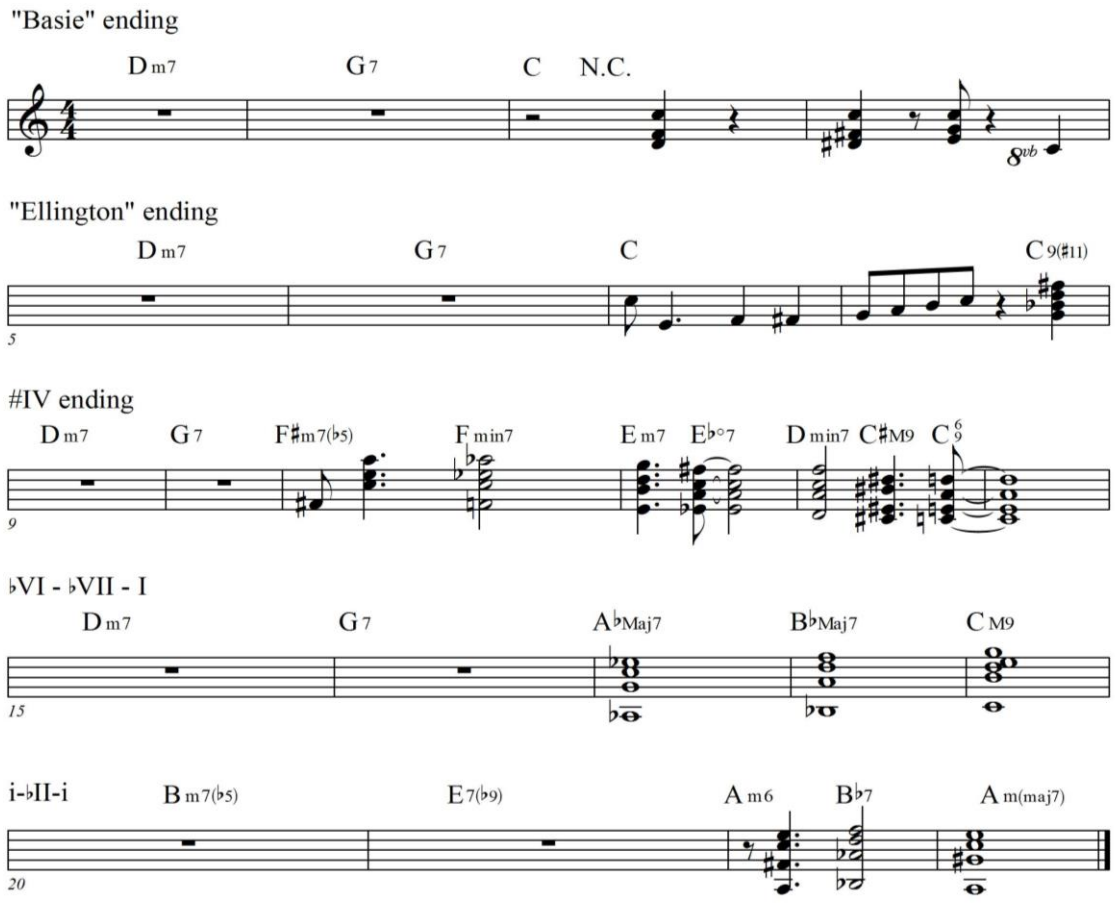
There is a great website that you can visit to listen to many intros and endings (I have provided some of them in written form on the following pages). It is Jeff Schroedl's www.premierguitar.com. There is a lot of good information on the site aside from intros and endings, but his audio clips are invaluable. Also, Michelle Weir's *Jazz Singer's Handbook* has a plethora of aural examples on the CD that reflect her written examples. It's great to hear familiar patterns and be able to follow along visually.

Figure 94. Intros



(Schroedl “Jazz Intros”)

Figure 95. Endings.



(Schroedl “Jazz Endings”)

Verses:

Verses are common in vocal music but are rare in instrumental. They are typically played *rubato* (out of time) to enable a singer to create more of a dialogue. They MUST tell the story, and should be very conversational. Most of the songs with verses come from musicals or movies, so the lyrics of the verses were closely connected to the story-line and action occurring at the time. They provided the back-story to the song and a reason for the character to then burst into song. Verses are often unfamiliar to us because when they are done out of context of the show, sometimes they just don't make sense, so singers often avoid performing them. The choruses of songs with verses often can stand on their own in and of themselves.

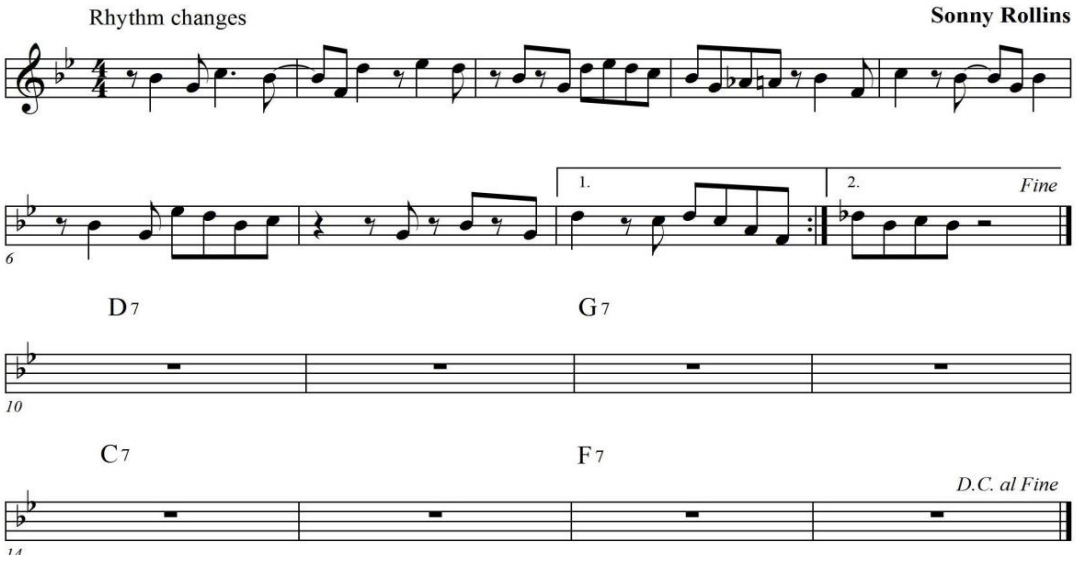
- Examples: "Somewhere Over the Rainbow" – the verse begins "When all the world was a hopeless jumble," but often singers will just start with the familiar "Somewhere over the rainbow…."; Gershwin's "I Got Rhythm" - "Days may be sunny….". "Someone to Watch Over Me" has quite a well-known verse – "There's a saying old…"

It is important to remember that the verse is not included in the improvisation, and neither is it part of the "head" of the piece. I learned this the hard way!! It is an additional section at the beginning and is done once, and only once.

Improvised Sections:

Some tunes have an improvised section with no arranged melody, and only chord changes provided. “Oleo” is one of them. It’s a rhythm changes tune, and the “A” section has a written out melody. The bridge is improvised. There are words to the whole tune, but since there is no written melody for the bridge, you create your own improvised melody while singing the words.

Figure 96. “Oleo”

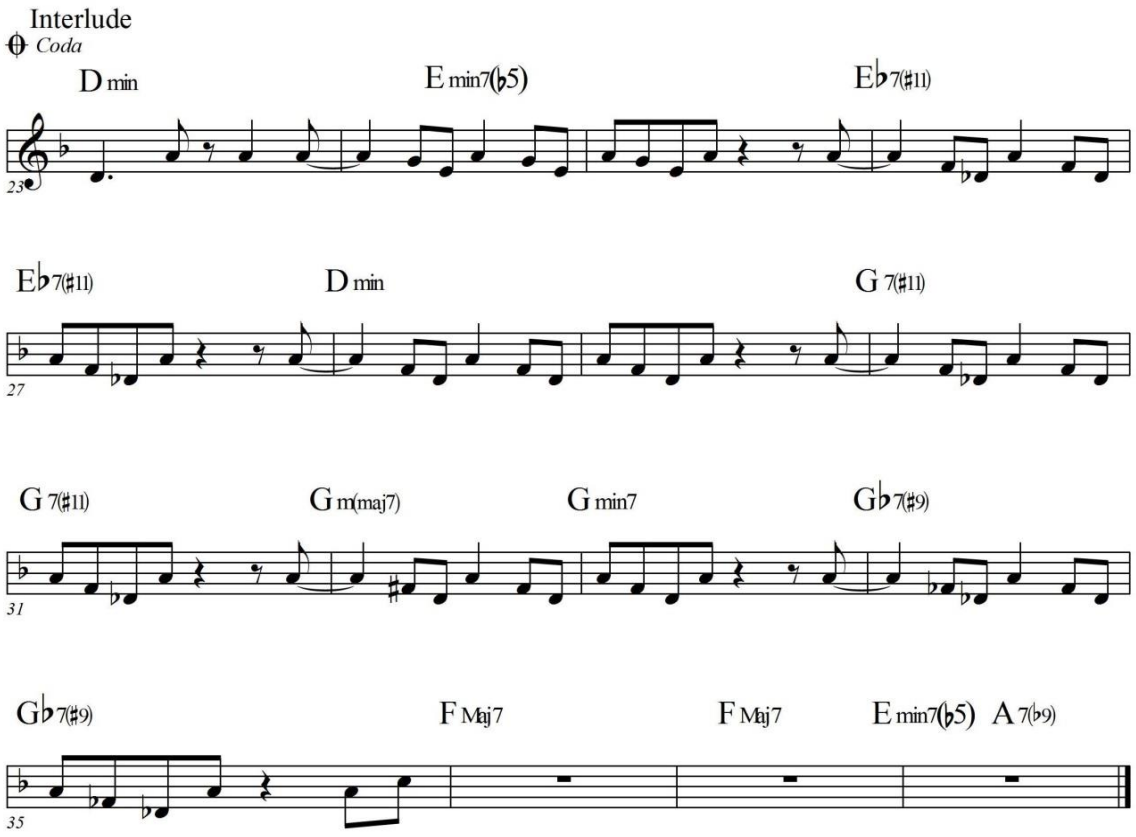


(Sonny Rollins “Oleo”)

Interlude:

This is a specially written section that is played after the head and before the solos. “Night in Tunisia” is the best example as this song actually also goes by the name “Interlude.” Anita O’Day’s recording uses the interlude as the intro, it reappears after the head and prior to the solos, and she uses it as an ending. Here’s what the interlude looks like for “Night in Tunisia” – you will probably recognize the section when you hear it.

Figure 97. “Night in Tunisia” showing the instrumental interlude.



(John “Dizzy” Gillespie and Frank Paparelli “Night in Tunisia”)

Shout Chorus:

In instrumental pieces (think "big band"), the shout chorus is towards the end of the piece (perhaps three-quarters of the way through, and after the last solo but before the out head) and is the "loud and exciting part" where all of the instruments play together. It is also known as the "arranger's chorus." It can have a different melody from the "A" sections, and does return to the last "A" of the piece to wrap it up. As the name implies, it's the climax of the piece.

Slash Chords:

Slash chords are often used to reharmonize standards to make them sound more hip. Unless it is marked otherwise, it is a triad over a bass note. In most root movement the bass player emphasizes the root and fifth, but if a composer wants a specific root movement, like a descending or ascending bass line, he or she can specifically notate it, like C/B. This is a C triad over a B root, which is essentially a CMaj7 chord in the third inversion. Sometimes slash chords are simpler ways of thinking of chords we already know, like E/C. This is an E major triad over a C root note. You may have seen a chord which looks like CMaj7♯5. C-E-G♯-B are all of the notes in that chord, and as you can see, the E-G♯-B is an E triad, and C is the root in this case. It's not always just a triad over a specified bass note. You might also see a seventh chord with a specific root, and occasionally, the bottom note is specified to be another chord, which results in a polychord.

Figure 98. Slash chords.

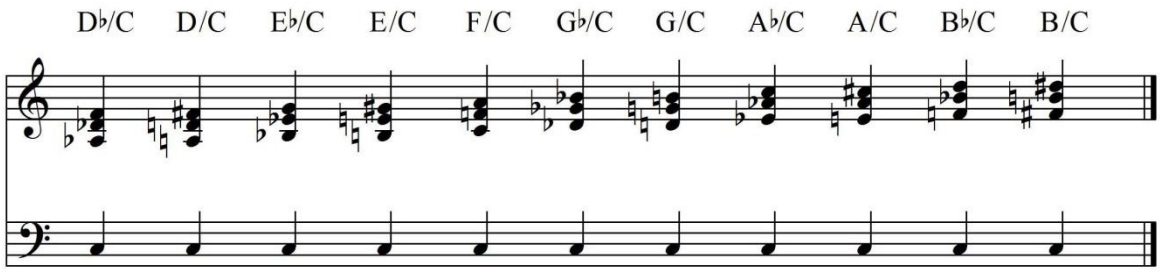
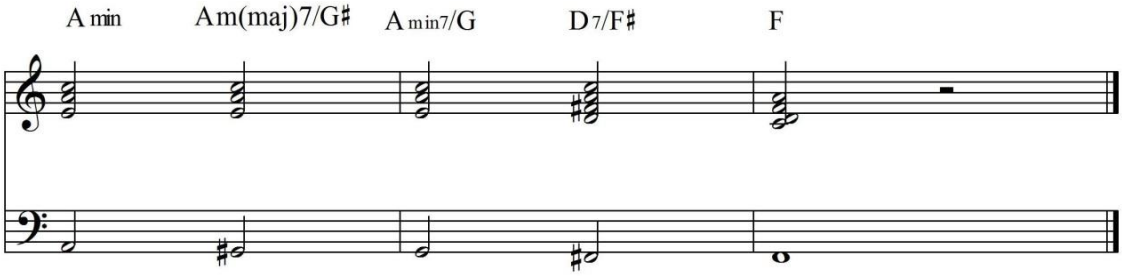


Figure 99. Slash chords in a simple progression.



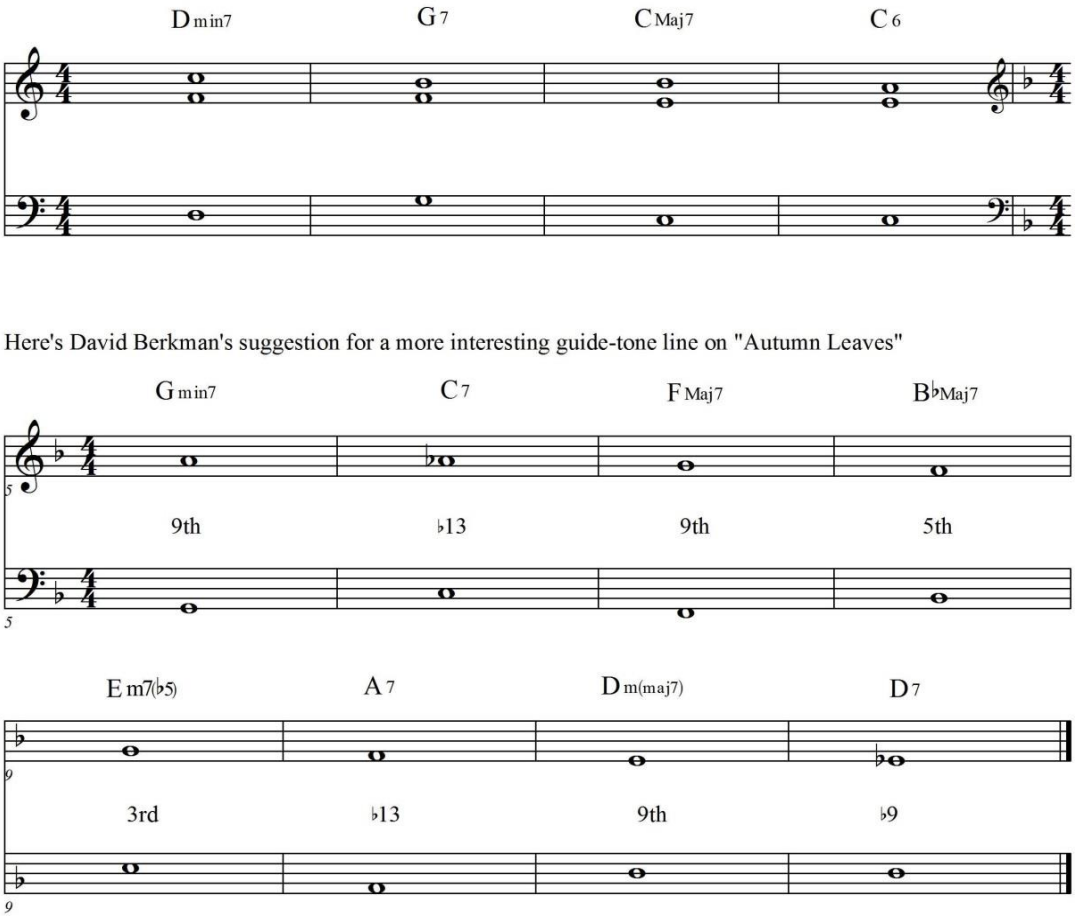
Guide tone lines:

I like what Berkman says about the subject of guide tone lines. Singers need to spend more time and energy on creating more melodically interesting lines by stressing the unusual or interesting notes of the chords. By not emphasizing unusual notes, or "outside" notes, what you sing will likely be pretty and will fit with whatever the band is doing, but it will be cautious and won't jibe with the goal of jazz to create new, fresh, and interesting interpretations (105).

Guide tone lines are slow-moving, non-bass-note melodic lines, held in long tones over the chord progression. Musicians typically think of the line as the thirds and

sevenths of the chords. The lines move in whole- or semi-tone movement. In a ii-V-I progression, for example, the third in one chord will become the seventh in the next chord. But why not add extensions? The first staff below is the fairly simple third and seventh version. Following that is David Berkman's suggestion.

Figure 100. Guide tone lines.

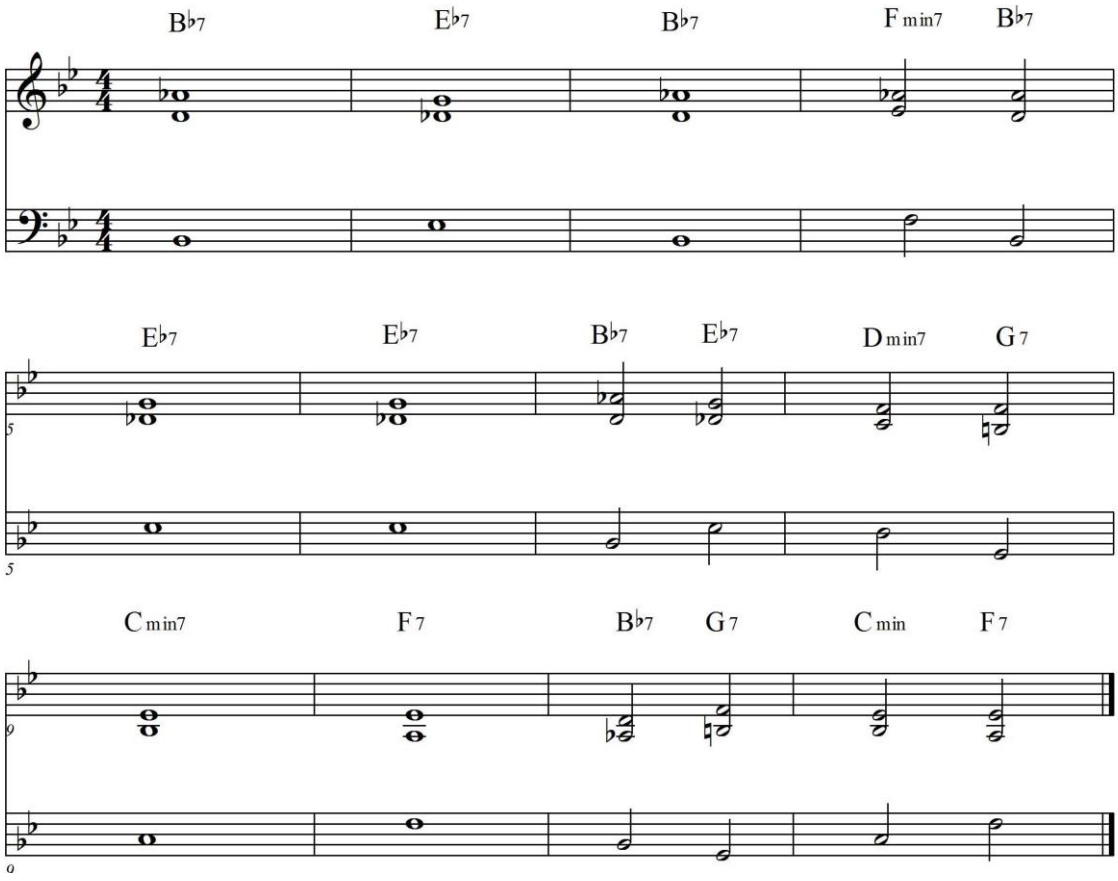


(Berkman 106)

As you can see and hear, a guide-tone line is much more interesting when we can use extensions. But it is still, really, just an alternate melody. We want to add notes

around this melody, notes from the chord scale, chord tones, chromatic approach note patterns–anything that sounds interesting to you.

Figure 101. Guide tone on blues in B-flat



Exercises:

- Learn the basic guide tone line of the thirds and sevenths of the chords. Hear how the voice leading is smooth and logical?
- Sing each note of the guide tone lines as a half note, and sing the root of the chord after the guide tone.

- Sing the root before the guide tone. Improvise a couple of notes around the root and end on the guide tone.
- Repeat the above steps, but replace the root with the third, fifth, and seventh of the chords.
- Sing the root and third of the chord as quarter notes, and follow with the guide tone as a half-note. Do the same using the root and fifth, root and seventh, etc. (Berkman 107).
- Approach the guide tone chromatically from above, then below, and then enclose it by singing the notes on either side of it, and then resolve to the guide tone.
- Move on to the more complex guide tone line. Berkman has provided several examples of other interesting guide tone lines in his book (108). You should learn to play and sing these. You should also create your own guide tone lines on your own songs, starting first with an easy line of thirds and sevenths, and then create a guide tone line using **chord extensions**.

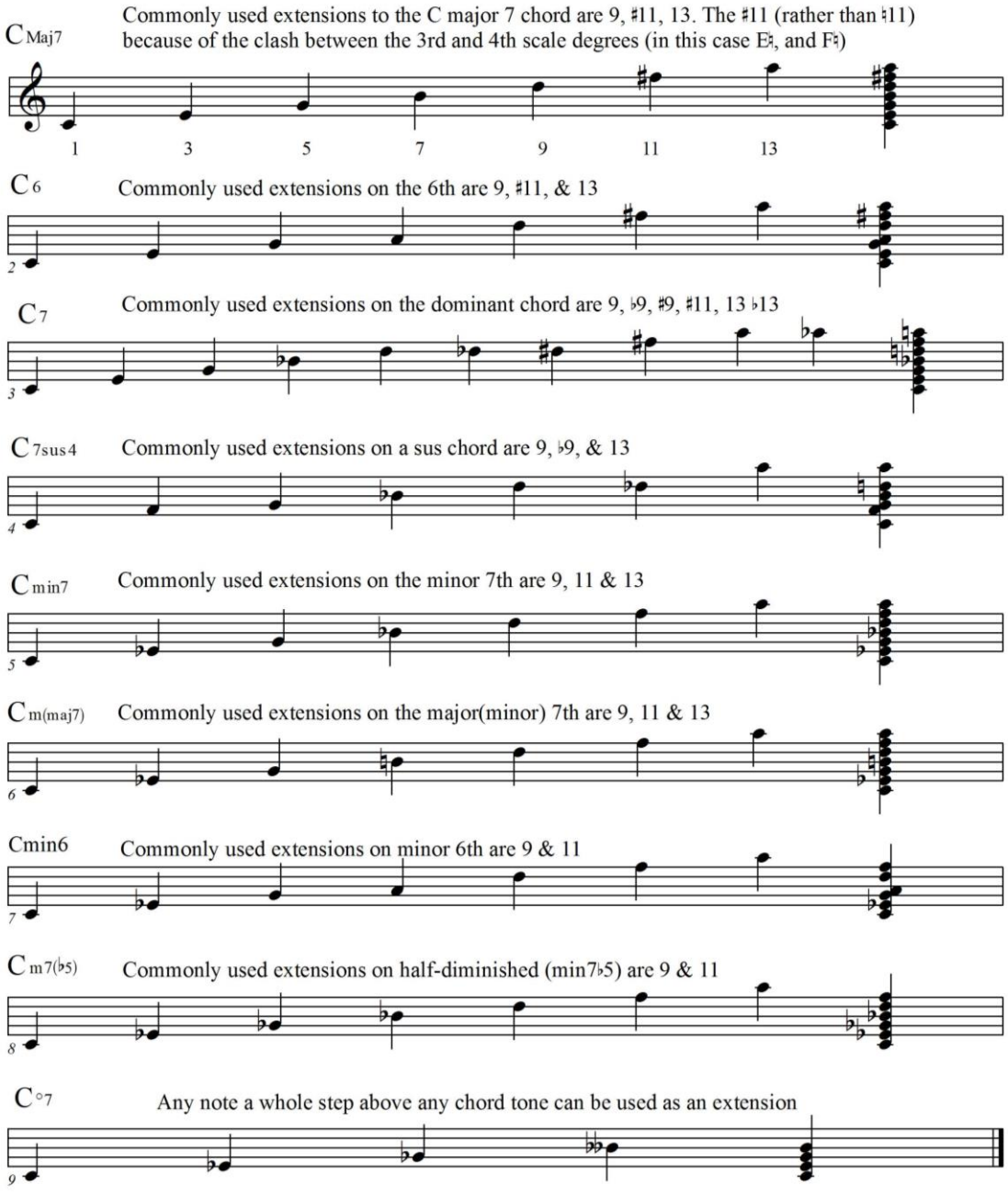
Extensions:

To clarify, extensions are simply additional thirds stacked on top of the seventh chords, and which create a lusher and more complex chord texture because of the non-chord tones and chromaticism. Whenever you see a V7 chord, you can easily incorporate chord alterations (like the ♭9, ♯9, ♯11, ♭13), especially when it's a V7-I situation. In Berkman's example of guide tone lines, he has used extensions to add interest to the rather bland line in the first example of a guide tone line incorporating only thirds and sevenths (108).

As you can see in the following figure, the sixth and the thirteenth are the same note, as are the fourth and eleventh, and second and ninth. Things to remember:

- Most musicians use the term "sixth" when notating major or minor seventh chords and "thirteenth" when they notate a dominant (V7) chord.
- The same goes for the eleventh (fourth) – think "fourth" on major and sus chords (as in sus4), and eleventh for minor and dominants.
- Major chords have a major third, so the eleventh will be a "♯11" to avoid the clash. Minor chords, with the minor third, use the natural fourth.

Figure 102. Extensions.



(Weir *Vocal Improvisation* 35)

Bass Lines:

It seems that singers listen mostly to the piano when they are working with a rhythm section. We are also so focused on the melody and words that everything else seems to get lost. If a singer is not paying enough attention to the bass line during the piano solos, however, it's easy to get lost because of the confusion created by the number of notes being played and the texture change.

We don't typically pay a lot of attention to the bass line when we're listening to music either. We need to train our ears to focus more on the bass because it's actually the bass that can keep us on track (provided the bass player plays clear and in-tune lines!).

- Exercise: Aurally transcribe the bass line to some of "Blue Haze" from Miles Davis' album of the same name (it's a long song, so you don't need to do all of it). It's one of the easiest I think because it's a bass feature at the beginning, and the bass remains prominent throughout. What's the form of the song? Can you figure out the key?
- Exercise: Do the same thing to "When Lights Are Low" on Davis' album *Blue Haze.* The bass is not quite as obvious on this one – might take a bit of listening. Notice the change from a 2-feel to walking. It might be easier to hear the bass line during the piano solo.

Here are some good introductory bass lines to learn to sing to increase your awareness of the bass:

ii-V's

Figure 103. ii-V's.

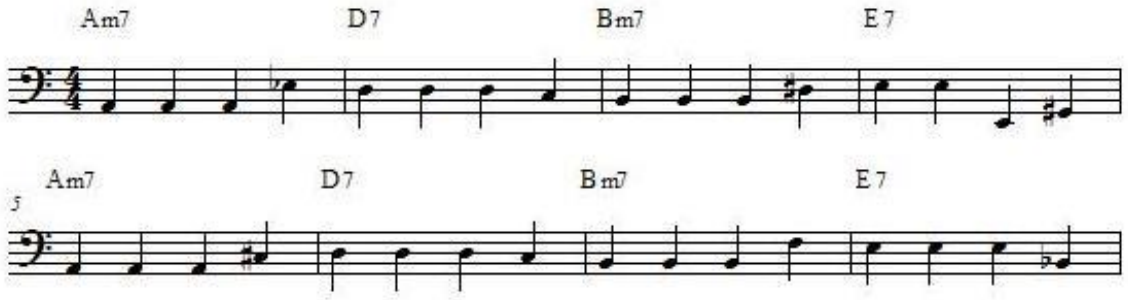


Figure 104. Blues in B-flat with roots and half-step approach.

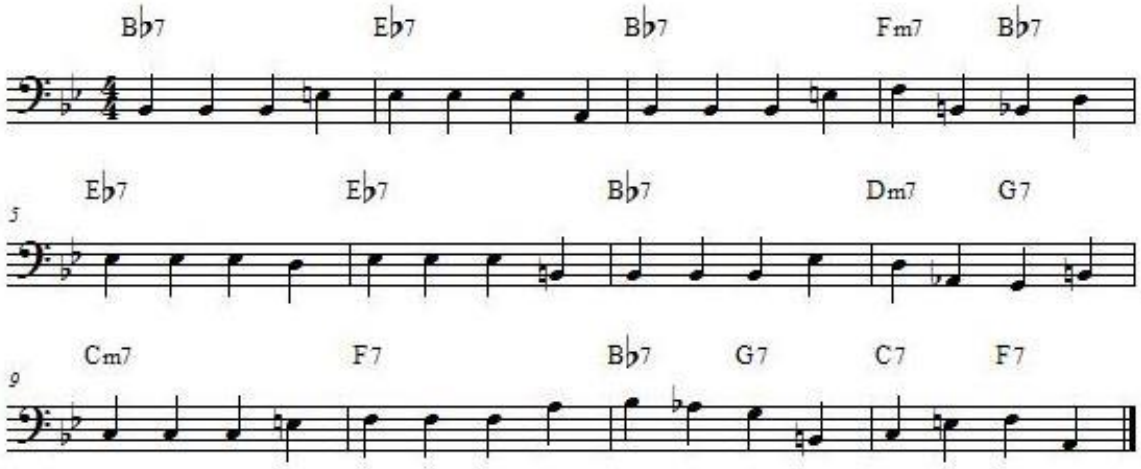
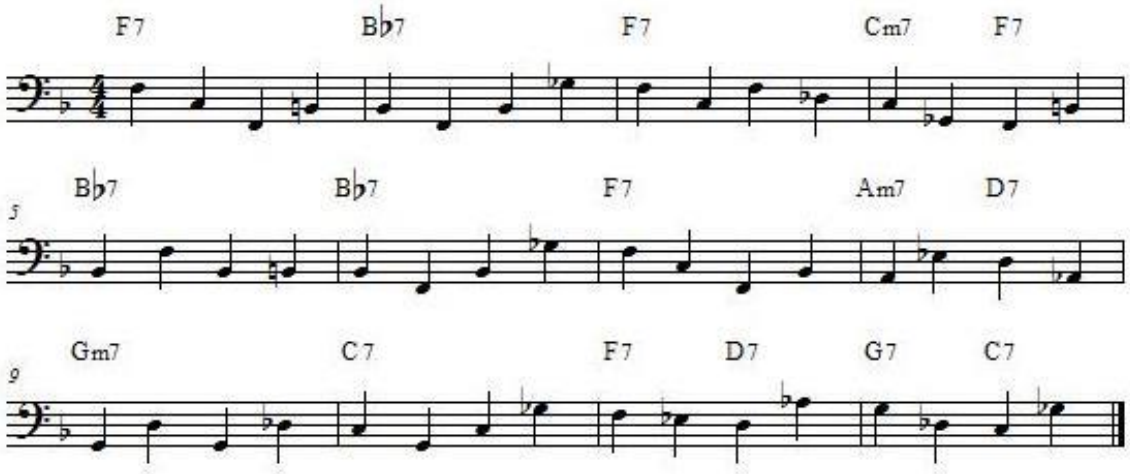


Figure 105. Blues in F with root, fifth and half-step approach from above.



Jim Stinnett's website has more examples and includes play-along tracks so that you can learn to sing the bass while the other instruments play.

Active Listening:

Active listening means digging into the music a bit more than what we typically do. What do you do when you want to learn a new song? Listen to a number of different renditions of both vocalists and instrumentalists for sure, but do you listen to the music and what the instrumentalists are doing, or just the words and melody?

Some steps for hearing more of the music:

- After listening to several different versions, choose one (a vocal version) and write the words out on paper.
- Listen again and divide each line into measures. For example, the way I do it: "All of me, why not take all of me" turns into

All of | me, why not take | all of | me

If the vocalist back-phrases or front-phrases, you need to figure out a scheme for you to notate it. For example, perhaps the measure indicator ("|") appears somewhere in the middle of a word, or perhaps you need to subdivide the measure into individual beats so you know on which beat vocalist enters.

- Go back and listen line by line, and make a road map of yourself to listen for vocal slides, shakes, inflections, and turns. A slide might be notated by a curved line where it occurs, and a shake by a squiggly line. Use whatever makes sense to you as you note them on your lyric sheet.
- Go back and listen line by line and listen for fills by the instruments, and what sorts of lines they are playing behind the melody line…or are they playing the melody line along with the soloist? Sing some of them.
- Go back and listen line by line to the drums. Tap the drum part (if you can) while you sing (this will likely be the cymbal that you notice the most – the part that does the 'ding ding-a ding' swing beat).

SONG ANALYSIS

Key or Tonal Centres:

Despite the inclusion of a key signature at the beginning of the songs we sing, and although we often finish in the same key as the one in which we started, **within** the song we often travel through multiple "temporary" key centres. You are probably unable to identify this occurrence by only listening to the melody. You need to go a bit deeper and actually "research" what's going on in the song.

Take the key of C, for example. We know that each scale degree can act as the root note for a chord. When the chord contains only the notes which are within the key of C (diatonic), we will not see any sharps or flats notated in the music as accidentals. If a chord outside of the key of C is present, there **will** be an accidental.

Table 9. Key centres–diatonic chords in C major.

	I	II	III	IV	V	VI	VII
Root	C	D	E	F	G	A	B
3rd	E	F	G	A	B	C	D
5th	G	A	B	C	D	E	F
7th	B	C	D	E	F	G	A
Chord:	CMaj7	Dmin7	Emin7	FMaj7	G7	Amin7	Bmin7♭5

This same scheme works for all of the other keys. In Table 10, you will find all of the diatonic seventh chords in all of the keys.

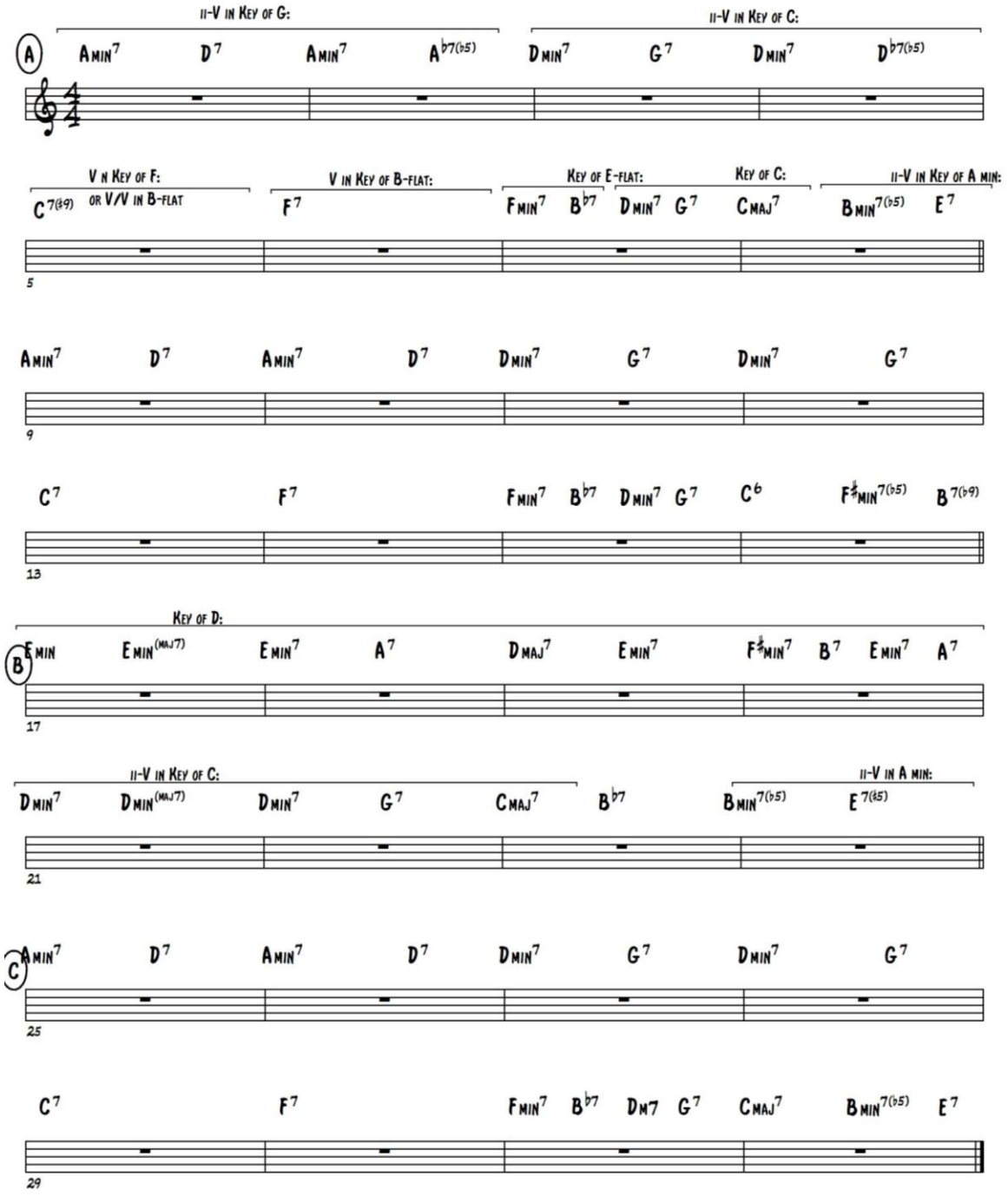
Table 10. Diatonic chords–all major keys.

KEY	I	II	III	IV	V	VI	VII
C	CMaj7	Dmin7	Emin7	FMaj7	G7	Amin7	Bmin7♭5
F	FMaj7	Gmin7	Amin7	B♭Maj7	C7	Dmin7	Emin7♭5
B♭	B♭Maj7	Cmin7	Dmin7	E♭Maj7	F7	Gmin7	Amin7♭5
E♭	E♭Maj7	Fmin7	Gmin7	A♭Maj7	B♭7	Cmin7	Dmin7♭5
A♭	A♭Maj7	B♭min7	Cmin7	D♭Maj7	E♭7	Fmin7	Gmin7♭5
D♭	D♭Maj7	E♭min7	Fmin7	G♭Maj7	A♭7	B♭min7	Cmin7♭5
F♯	F♯Maj7	G♯min7	A♯min7	BMaj7	C♯7	D♯min7	E♯min7♭5
B	BMaj7	C♯min7	D♯min7	EMaj7	F♯7	G♯min7	A♯min7♭5
E	EMaj7	F♯min7	G♯min7	AMaj7	B7	C♯min7	D♯min7♭5
A	AMaj7	Bmin7	C♯min7	DMaj7	E7	F♯min7	G♯min7♭5
D	DMaj7	Emin7	F♯min7	GMaj7	A7	Bmin7	C♯min7♭5
G	GMaj7	Amin7	Bmin7	CMaj7	D7	Emin7	F♯min7♭5

(DiBussolo *Jazz Guitar Life*)

So, how does this work then? Let's take a look at a chord progression based on the song "Lover Man."

Figure 106. Song analysis



Analysis:

Form: AABA

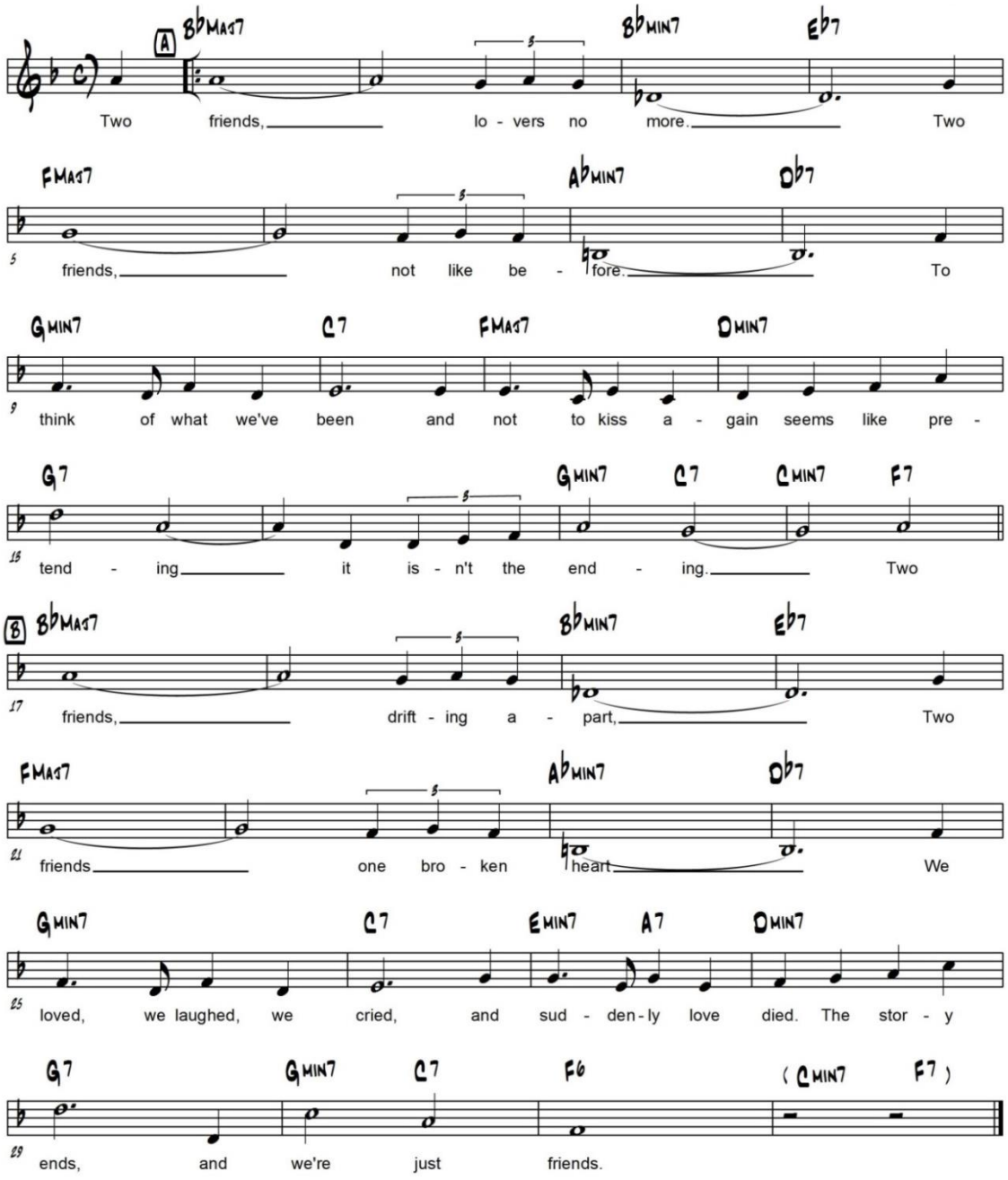
- This chart is in the key of A minor/C Major. It begins in A minor, and migrates to the relative major.
- The last two chords of the tune are a Bmin7(♭5) and E7(♯5) forming a "ii-V turnaround." We know from our study so far that the half-diminished (min7♭5) chord is the minor "ii" and the dominant with the "♯5" is from the melodic minor modes as well – the fourth mode (see page 17 in your book).
- Measures 1-2: "ii-V" in the key of G. The easiest thing to do is look for a dominant chord. We know that the dominant seventh typically resolves to the tonic (the "I" chord), so the dominant is a good indication as to what key you are in at any given moment.
- Measures 3-4: "ii-V" in C
- Measure 5: V in key of F, or V/V (secondary dominant) in B♭
- Measure 6: V in B♭
- Measure 7: "ii-V" in E♭, going to "ii-V" in C
- Measure 8: "ii-V" in A
- Measures 9-15: repeat of above
- Measure 16: From the CMaj7 chord, we move to a F♯min7♭5 to a B7♭9 to take us to the bridge, which begins in the key of D. The B7♭9 is the V of E. We expect to go to an E Major chord, but using modal substitution, we have E minor.

- Measure 17-20: Key of D, with measure 20 being a “iii-VI-ii-V” in D
- Measure 21-23: “ii-V” in Key of C
- Measure 24: “ii-V” in A minor again
- Measures 25-32: repeat of first A section again

Key equates to scale essentially, so if you want to improvise, or just change some notes in the melody, if you know what scale underlies the chords, suddenly your task is much easier. The task goes from thinking of a scale per chord, to one scale that can be used for a bunch of chords! By doing the above analysis, you can really see how the song is not made up of a zillion different chords, but really very few chords that follow a logical progression. Learning the song has just become a piece of cake!

Let’s try another one, but this time you identify the key centres by referring to the chart on the previous pages.

Figure 107. “Just Friends”



“Just Friends,” Music by John Klenner , Lyrics by Sam M. Lewis, © 1931 Metro-Goldwyn-Mayer, Inc. Copyrights Renewed by EMI Robbins Catalog Inc. Exclusive Print Rights Controlled and Administered by Alfred Music All Rights Reserved. Used with permission.

"Just Friends" Exercises:

- The key signature is _____.
- What chord do you begin on? _____
- What scale degree in the home key is that chord built on? _____ This is a good example of the first chord in a song not helping you to identify what key your music is in!!!!
- What key does the B♭min7 to E♭7 at the end of the first line indicate? _____
- But what happens? _____
- The A♭min7 to D♭7 in the second line – what key does that indicate? _____
- In the third system, what progression is evident in the first three bars? _____
- What is the progression in the fourth measure of the third system, and first measure of fourth system? _____ In what key?_____
- Measures 15 and 16 – what progressions are happening there, and in what keys? _____
- In Section B, measure25 to the end, describe what the chain of progressions are. _____
- How can you describe that last measure? _____

You have now identified multiple key centres in this song, and probably have a much deeper understanding of the song.

Tips for Analyzing Chord Progressions:

1. The chord qualities may vary. You may expect a minor seventh chord, but the composer or arranger may choose to substitute a dominant seventh chord in its place. This is especially true for the ii7 and vi7 chords.
2. Tritone substitution may be present. They are **usually** dominant sevenths, but can be other chord qualities as well. They **always** progress down a semi-tone, or up a fourth. Sometimes the original chord **and** the substitution will be present.
3. The progression iv6 to IMaj7 and/or ♭VII to IMaj7 are common, even though they are exceptions to the tendency of the chords progressing counter-clockwise through the circle of fifths.
4. Fake books often have wrong, or at least unusual, chord changes (Weir, *Vocal Improvisation*, 51-52).
5. Are there any sharps or flats that don't belong in the key? If so, a modulation to a temporary key may have occurred.
6. Are there some I chords that are not Major chords, ii chords that are not minor, and V that are not V7s? If so, this could be pointing to a modulation.
7. Common tendencies of root movement are counter-clockwise in the circle of fifths, and/or descending by semi-tone.
8. Is there a Major 7^{th} that is NOT a I or IV? If so, this could be the tonic of a new key (Coker, *Improvising Jazz*, 74).

Coker provides an excellent graph (below) to clarify the chord functions, and which substitutions can be used. For instance, if you're searching for a ii-V7-IMaj7

progression, the V7 *could* be in the form of a ♭II7, or ♯iv^{o}7, or any of the dominant functioning chords. Or, you might have a IVMaj7-♯iv^{o}7-iii7, which satisfies the typical subdominant-dominant-tonic progression, but avoids all of the typical chords.

Table 11. Tonic, dominant, and subdominant functions and substitutions.

TONIC	DOMINANT	SUBDOMINANT
IMaj7 or IMaj6 iii7 vi7	V7 vii7(♭5) ♭II7 ♯IV^{o}7 ♯II^{o}7	iim7 IVMaj7 or IVMaj6

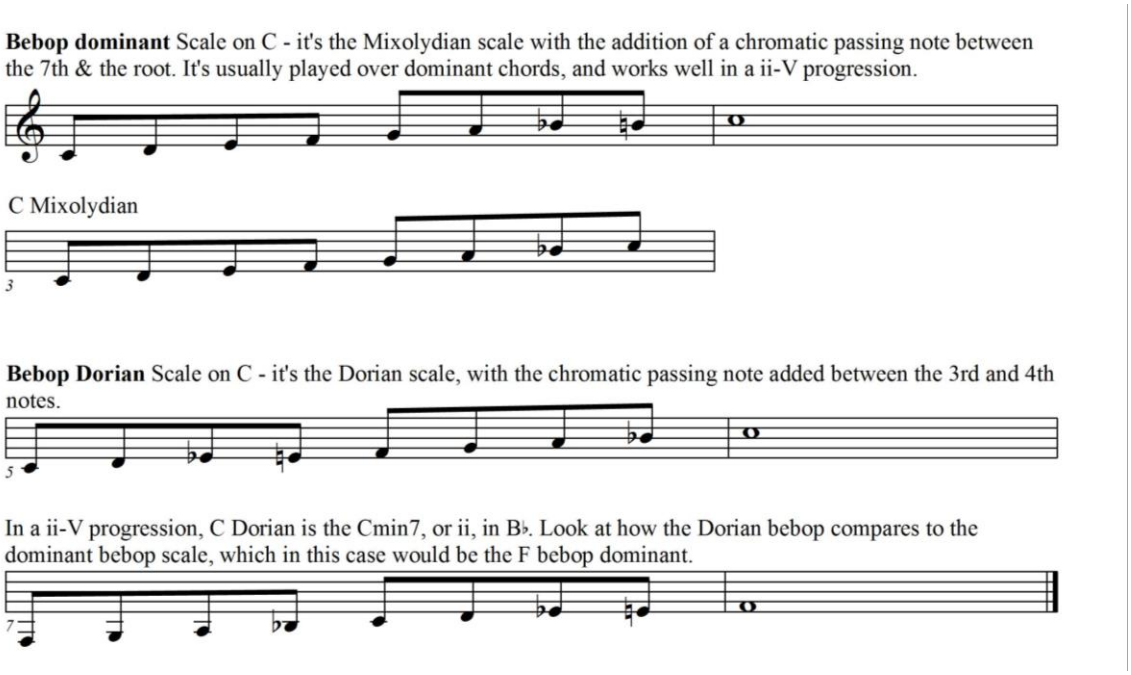
Direction of progression

(Coker, J. *Improvising Jazz*. 80)

Bebop Scales:

You probably thought you were through with scales! You should be aware of the bebop scale as it's often used in jazz improvisation. It became part of the jazz language in the 1940s, and was an evolutionary step away from the seven-note scales like Ionian, Dorian, and Mixolydian (Levine 172). The bebop scale has the addition of one note, to create an eight-note scale. Like the other scales, it too is in several forms. Below are two of the forms – the bebop dominant and the bebop Dorian.

Figure 108. Bebop scales.



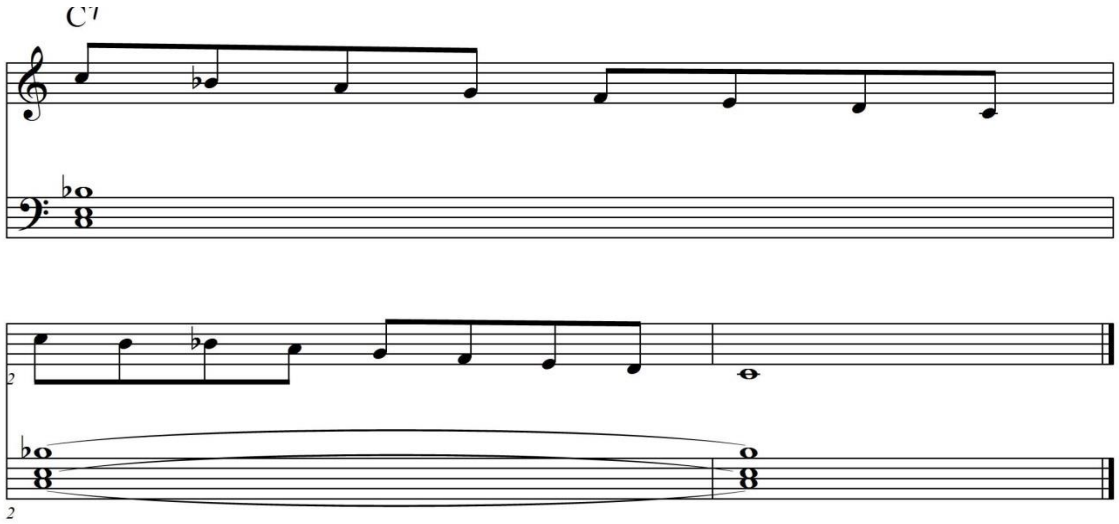
There are also the bebop major scale and the bebop minor scales. Both have the chromatic passing tone between the fifth and sixth scale degrees, but the minor, of

course, has the lowered third. The bebop major is often used over major sixth or major seventh chords. The bebop minor is used over minor sixth chords and minor/major seventh chords.

I thought that the two above would be enough, as they can easily be used in the ii-V progression and as singers don't often solo by using scales, this is more for general information purposes. It would be cool to use some of these though.

The thing about bebop scales is that the addition of the chromatic passing note allows the chord tones to fall on the strong beats, assuming two subdivisions per beat. In the bebop dominant, for instance, the chord tones of the C7 (C, E, G, and B♭) end up being played on the strong beats of the measure because of the insertion of the B-natural. It sounds smoother than the Mixolydian scale does (Levine 172). The top staff below shows the Mixolydian scale and if you can play the examples on the piano, you will hear the difference between the two.

Figure 109. Mixolydian vs. bebop



Miscellaneous

Why are our changes always "wrong"?

The chord changes that jazz musicians play have gone through a long evolutionary process. A hypothetical tune from 1920s/30s:

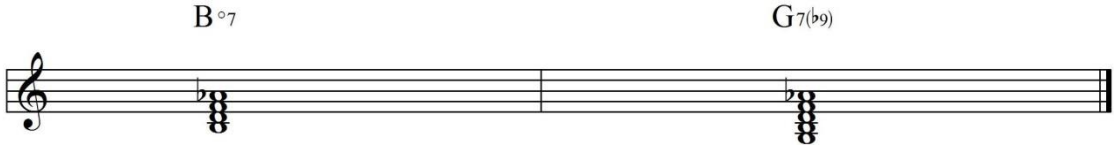
- Songwriter writes tune and gives to publisher
- Publisher accepts tune and gives to "hack" pianist who writes easy-to-read popular version known as "sheet music" for sale to public
- Singer, band, etc., record the tune
- Recording becomes popular and public buys sheet music
- Jazz musicians like the song and modify the chords
- Famous jazz musician likes the song, records and modifies the chords (for instance, Coltrane's version of "Body and Soul"), adds distinctive intro (Miles Davis' version of "Bye Bye Blackbird") or interlude (Miles Davis' version of "In Your Own Sweet Way"), and/or special ending (Charlie Parker's version of "All the Things You Are," Ellington or Basie endings, "I'll Remember You")
- Recording becomes popular with jazz musicians and becomes the "new" standard (Levine 403).

If you do tunes from jazz writers (like Coltrane) the version played now is much closer to the original. The bottom line is that you need to use a healthy dose of skepticism regarding the chords in some of the fake books. The chart you see is just one version taken from one recording. I have read that the Sher books are fairly reliable. If you peruse the internet in search of charts, be **very** aware that they may be **very** wrong. You can also

count on different musicians to like their “preferred” changes, so your chart will be “wrong” again.

Also be aware that some of the “wrong” chords are only wrong because the wrong root has been indicated. In the example below, the chord in the first bar is a B^{o}7. It could also be a rootless G7♭9! Pianists often play rootless voicings because the bass player will look after the roots. Sometimes a diminished chord is used, though, to provide a nice root movement.

Figure 110. Wrong chords?



This is it for Session I of Basic Jazz Theory in Six Weeks. What you can look forward to in Session II:

Further chart analysis of some of YOUR songs

Learning the roots, guide-tones, and scales

Learning some “licks” you can incorporate

The focus will be on aural skills which will build on the foundation we studied here. There will undoubtedly be some written examples, but your ears are your instrument, so you need to train them.

Appendix C – Transcription of Post-Course Interview: Dertell, Dec. 10, 2015

1) What is your definition of a "jazz singer"?
   Well, I could probably come up with one if I think about it for a minute. For me, personally, it means jazz standards, but I know that there's a lot more to it than that. But, I kinda like the jazz standards. But a big part of it is someone who can kind of play around with the timing and the melody...and kind of...do their own version of it.
2) What is your definition of "jazz"?
   Well, jazz music is kind of what I said before. It's, um, it's taking, for me, a jazz standard tune and using your knowledge of harmony to come up with, like, scatting and improvising.
3) Do you think that a jazz singer has to scat?
   No
4) Do you describe yourself as a jazz singer? If so, why is that identification important to you?
   Yes, because that's the music that I love.
5) Of the six pop up sessions, how many did you attend?
   Four.
6) On a scale of 1-10 (1 is lowest; 10 is highest), can you rate your understanding of jazz harmony and rhythm PRIOR TO THE COURSE
   Four.
7) On a scale of 1-10, can you rate your understanding of jazz harmony and rhythm AFTER THE COURSE
   Maybe six.
8) Can you describe how the harmonic and rhythmic education has impacted your view of the musical knowledge required to perform "jazz" successfully (with a jazz sense)?
   It's definitely increased my musical knowledge and my, um, appreciation of what instrumentalists do. It's opened my eyes.
9) Can you describe how you might use the harmonic and rhythmic concepts we discussed during practice and performance?
   Well, it's really helping me now with piano. But you probably don't want that.
   <No, I want whatever you want to say and it's interesting now that you're taking piano. Before you started taking piano lessons, did you play much at all?> *Just the melody. I guess one thing I could say is that if I want to change the melody a bit, like, if I want to sing a song I generally sing it straight through as written the*

first time, but the second time I want to change some stuff and I think it really helps me figure out what to change where and how. 'Cause you can tell what fits in with the chords and what doesn't, big time.

10) Can you describe how studying jazz harmony and rhythm has impacted how you learn a song?
In analyzing a song, I guess, um, you can apply the concept of looking at the tonal centres. Um. <So when you learn a song now, do you do anything of the things we were doing – singing the roots, etc?> *Oh, definitely.*
11) Can you describe how studying jazz harmony and rhythm has impacted your understanding of your song from a musical perspective?
<We sort of talked about that already.> *Yeah, the chord progressions – I know a bit more about progressions now, and tonal centres, intervals, yeah.*
12) Approximately how many hours of music do you listen to during any week?
About three.
13) Active listening, or concentrated? How much of each?
Listen and learn.
14) Vocalist or instrumental? Percentage.
Well that's interesting because, and I don't know if it has to do with this course, but lately I've found myself listening more to instrumentalists. The last song I learned, I wanted to sing "The Last Time I Saw Paris." When I was checking out the vocal versions, they were all sort of opera or musical theatre-ish, and then I found one by Johnny Hodges that was exactly what I wanted to do so I learned the song from him.
15) Transcribing – written or aural?
Writing it down. I've done that for years – I've done it ever since my first Viviane workshop 10 years ago. Yeah, 'cause, I had enough knowledge of music from playing piano – I know how to write down the notes. <That's interesting because that might be a bit different from many community singers – I made the assumption that many community singers cannot transcribe because of their lack of piano background so had to incorporate more aural skills.> *That was good because you did a lot of aural training with us, which was really helpful.*

Appendix D – Transcriptions of Post-Course Interview: De Waal, Dec. 11, 2015

1) What is your definition of a "jazz singer"?
   Wow. It's a very big...um...you know like...is Frank Sinatra a jazz singer? Some people would say no, because he doesn't scat, right? You have to scat, is a lot of people's definition. I don't think so because I have a hard time with scatting, myself, but I think I interpret songs, or I work hard on interpreting the songs. I love to sing the songs through, I love the standards, but then I like to embellish the second time through. That's fine for me. I don't need to get out of that too much. I'm working on scat, so that might come. And I think that is a really important component to be a jazz singer, but it's the style, the phrasing, it's how you present the song ... from a musical, for example. So, yup, that's kind of a very broad concept of what it is. And I like the broad definition, rather than "you must scat."
2) What is your definition of "jazz"?
   My jazz. Oh my God. Well, my personal favourite ... like, and I've studied jazz history and am somewhat aware of most of the different schools and jazz traditions. My favourite, or the one I focus on, is the mainstream "bebop" jazz from the '50s, mostly. Maybe "hard bop" even, get some of that in there. I think I come from more of a historical/philosophical [view], rather than purely musical point of view, 'cause that's not my actual background. Yeah, so, that's one school of thought or music that I listen to and try to absorb and understand more than traditional ragtime or fusion, etc.
3) Do you describe yourself as a jazz singer? If so, why is that identification important to you?
   I think it depends on the context and the day of the week and how I'm feeling. I'm an emerging jazz singer. I've been studying for 15 years now. I started when I was 50 and I'm 65 now. But I still consider myself very much as an emerging jazz singer because I don't have that music background, so everything is ... and as you get older everything is harder to remember. So, um, it's harder to absorb it and really internalize the concepts of theory, which I love ... I love the idea of theory ... anyways I'm getting off [topic]. Do I describe myself as a jazz singer? Yeah, as opposed to another kind of singer? I have a hard time defining myself as a singer even, but, that's another "couch" sort of situation too. So, yeah, I do.

   Why? These are good questions. Are you sure you don't want to get a Ph.D. in therapy? (laughter) Why is it important to me? Jazz has always been quite a

passion of mine ever since I was a teenager, maybe even a little bit younger. Not a passion, really, but something that I really wanted to find out about. And I developed that around university age. Just really fell in love with the whole genre to the exclusion to almost every other kind of genre, with the exception of just a few. So, why is it important to me? Because I love it. Because it's just the music that I love. I need music in my life to be a complete person and that's the kind of music I homed in on.

4) Of the six pop up sessions, how many did you attend?
   All.
5) On a scale of 1-10 (1 is lowest; 10 is highest), can you rate your understanding of jazz harmony and rhythm PRIOR TO THE COURSE
   Oh my gosh. Well, we also had your sessions before so that's kind of a basis. <But that other course was really overly complicated.> *But that was really helpful to me so I learned a lot from that. If I hadn't had that course, I might have said a two. Because of that course maybe a four.* <It's hard to identify it because the concept of theory is so broad, and we don't know what we don't know, so we have to assign a number according to how our impression according to theory is, so I realize it's tough to answer. I guess what I'm really look for is how did that number change from before the pop ups to after the pop ups.>
6) On a scale of 1-10, can you rate your understanding of jazz harmony and rhythm AFTER THE COURSE
   Okay, so maybe a six. But I don't know what I don't know, but I'd say maybe six. But again, my retention ability is not so hot. But a lot of things became clearer, like "oh, that's how that goes together." So maybe six.
7) Can you describe how the harmonic and rhythmic education has impacted your view of the musical knowledge required to perform "jazz"?
   Um, yeah, I think it's impacted it a lot. I'm much more aware of, like, ii-V-I. But I'd never be able to analyze a song by myself … well, maybe I could but it would take all day. Um, but little things pop in when I'm learning a song, that never did before. I can't think of any right now. But totally, it's been really helpful. <Can you better hear what other people are doing?> *I can identify the ii-V-I's more often ... not all of the time. I can kind of see what they're doing in scatting, like the 3rds and 7ths a little bit, and I'm kind of aware of it a little bit let's put it that way, or listening for it.* <So there's kind of more of a relationship of how the melody is interacting with the harmony underneath?> *Yeah, that's a good way to put it.*

8) Can you describe how you might use the harmonic and rhythmic concepts we discussed during practice and performance?
Well, I've been working on the 3rds and 7ths and trying to find those, and for practicing a scat. I'm specifically working on trying to do a scat for a song and do it well because I always chicken out. Like, I always have something ready and then I chicken out. So that, for sure. I don't practice every day, but every other day, so trying to have that component. I've been trying to have the theory ... trying to just go over the intervals even so that they stick. And that helps me for when I'm learning a song so I can go "oh that's a P4 I think, lemme check." I still have to check here and there, but that kind of thing. So trying to identify intervals, and thinking about them, and how can I use them.
9) Can you describe how studying jazz harmony and rhythm has impacted how you learn a song?
I still use ear a lot. Um. Hmm. I still go by ear a lot. It's only after ... you know how you learn a song?, and maybe you perform a song and then come back to it and you say, "oh, look at this. Look at the progression here – I never noticed that before. Oh look at how this interval works here. Maybe when I do the next jazz chorus I can use that interval somehow and incorporate that."
10) Can you describe how studying jazz harmony and rhythm has impacted your understanding of your song from a musical perspective?
<You kind of talked about this a little already about understanding how the melody interacts with the underlying harmony.> *It's very similar to nine isn't it?* <But nine is more about how you learn a song – did it go from just singing the melody to do you sing the roots and see how that works. Ten is how the whole song from the musicality aspect.> *So how has it impacted? Well, I appreciate the composers of songs a lot more and what they created. Um. I can't think of anything specific really.*
11) Approximately how many hours of music do you listen to during any week?
Well, I get up in the morning and listen to two hours of jazz every morning, at least. Sometimes all day if I'm home. And going out ... usually once a week, or every other week. And it's jazz.
12) Active listening or background? How much of each?
Mostly background. I try to do some concentrated listening, especially for learning a song. I try to get five singers and intently listen to their versions.
13) Vocalist or instrumental? Percentage.
I've been listening to a lot more Satellite Real Jazz 67 a lot more and just trying to identify more of those classic jazz tunes, so kind of listening to more

instrumental, lately. But my husband really likes vocal jazz a lot too, so we do listen to a lot of vocal jazz.

14) Transcribing?

I am really challenged and intimidated by it. I'd love to be able to do that. <Aural lifts? Like "Four" for example?> *That's what I do. I really focus on that right now. I learned "Do it the hard way" a long time ago and wanted to memorize the scat solo, but I don't know, I just got too intimidated. But I pulled it out again and that's what I'm working on now. An aural transcription, is that what it's called? Isn't that learning by ear?*

Miscellaneous comments*: I really enjoyed the course. I'd do it again. I'm kind of baby steps – with the original ones I was kind of going forward step-by-step, but this one built on that and reinforced it. The first part I could probably skip over now – but I would want to go on to a kind of more advanced level. Like review, and advanced.* <Discussion on potential courses, like song writing, rhythm work, bass lines, etc.>

Appendix E – Transcriptions of Post-Course Interview: Lomnes, Dec. 10, 2015

1) What is your definition of a "jazz singer"?
   Oh. Interesting, yes. What is a jazz singer? It could be "what is jazz?" I suppose. Obviously a jazz singer is somebody who sings jazz, and therefore you need to get to what is jazz I suppose. A jazz singer ... yeah ... hmm ... somebody who is willing to play with the music. To be spontaneous with the music ... to not conform to a style too much. I contrast this with a pop singer. For example, at Café Koi–when the pop singers come in, they all sound the same. They're doing exactly what the current pop singers are doing, whoever they are now. All screeching away, doing lots of melismas, octave shifts, all that crap. They want to conform. To me, a jazz singer does not want to do that. They want to be individual, interpretive, original I guess. <Scatting? > *Not necessarily. It's an element to one's tool bag I guess, but not necessarily.*
2) What is your definition of "jazz"?
   I guess it's again part of what a jazz singer is. It's interpreting; it's playing, being original to a degree. I probably like the style of jazz that has more to do with the time frames of the '30s & '40s, ah, although not completely. But, um, and I suppose mostly it's swing so there are rhythmic components and time components. But, when I saw Emilie Claire Barlow a week ago, she did a lot of '70s-ish tunes and she "jazzified" them so delightfully. And, um, it was my jazz, even though the songs themselves weren't from that time-frame or that genre, but the treatments she used did it. She used the term that she had to "deconstruct," and I thought "huh, that's what I need to do." Think about the basic elements of the song and how do you make them different that fit with the feel that you want and I want to learn how to do that.
3) Do you describe yourself as a jazz singer? If so, why is that identification important to you?
   I do. Let me back up a minute when you ask me if I describe myself that way. I do depending on the audience–if I think they appreciate jazz I do. But if it's a general thing, then I'm just a vocalist. I'm fitting my description to my audience. If I perceive that whomever I'm talking to that might like jazz or want to be involved in it, then I'll use a more defined definition but if it's somebody on the street I'll use a general term.
4) Of the six pop up sessions, how many did you attend?
   All of them.

5) On a scale of 1-10 (1 is lowest; 10 is highest), can you rate your understanding of jazz harmony and rhythm PRIOR TO THE COURSE? <And of course you're in a unique situation because you attended the previous course that was difficult and overly-complex.> *And I loved it! I love learning and educating myself. The whole thing about jazz theory started for me quite a number of years ago and I've been on a self-involved evolution. I wanted to learn more right from a long time ago. My first foray into this was something from John Hyde probably eight years ago through West Winds [Music Society]* <a not-for-profit adult community musical organization providing instruction and performance opportunities in choir, orchestra, and jazz bands in Calgary, AB> *and that's when I first heard about modes and I was fascinated. Then I took some things at Sorrento and then Pat Belliveau had a course, and then I guess yours came along. Over this time I've come to understand so much better and have stuff drilled in ... oh not drilled in ... second nature–things are coming easier and I can have a discussion about harmonic things now and it pleases me. And I can also work on music myself and make up charts, and figure out harmonies, and figure out chords and see if they work. I can do that myself now ... to a degree. And that pleases me because it makes me more of a musician, and that's what I want.* <It's sort of an emotional thing being a singer, um, because there is this disconnect with the instrumentalists who we all kind of...> *And a lot of them don't want to be a part of us.* <Right, so we need to pedal faster to try to meet their level.> *Oh, I was supposed to give you a rating–prior to the course. What would 10 be?* <The highest–very knowledgeable.> *Well, obviously I'm not there. On a scale of "what there is to be understood" I'm not even sure I'd be at the 1 level. What you're really asking me is "how much did I learn during your course?"* <Right, can you identify an appreciable increase in aural abilities and harmony knowledge?> *Well, I guess my best answer is, um, had I been more diligent with practicing at home, I would have really had a huge up-jump just from the aural aspect of your class. You gave me the tools to do that, but unfortunately I didn't practice very much (laughter) so I increased somewhat but nowhere as much as I could have.*<I'm planning on doing the course again.> *And I would always take it again.*
6) On a scale of 1-10, can you rate your understanding of jazz harmony and rhythm AFTER THE COURSE
<Discussed above.>
7) Can you describe how the harmonic and rhythmic education has impacted your view of the musical knowledge required to perform "jazz" (at a skilled level)? *Well, a lot. Well, I guess the biggest thing that I've noticed is that it has allowed me to understand what I'm listening to. Um, and in relation to, when you're on*

stage and somebody's playing, um, how the intro works and it's "ah, this is where I'm supposed to come in," and when the band has done their improv thing and you think "ah, now it's my turn to come in again" rather than sitting there "1-2-3-4, 2-2-3-4, 3-2-3-4" etc. Um, it allows one to relax and to listen and have a much better comprehension of what I'm listening to so that I understand the song better so therefore, when it's my turn to perform, I can be relaxed which means I sing better.

8) Can you describe how you might use the harmonic and rhythmic concepts we discussed during practice and performance (so if you remember a lot of the skills weren't singing scales but arpeggiating, roots, intervals, etc)?
   Ah, those were fun <referring to the split groups where small group did roots while other groups did melody and arpeggios>. *Hmm, how can I incorporate that in my practice?* <So, do you think it's changed your approach to learning a song, for example?> *It depends on how much time I have. If I want to take a lot of time to learn something, those concepts would be brought into play. But even so, my typical way of learning a song is to sit at the piano, play the chords, and work on the melody. And so, the chord obviously has all the harmony in it so ... I don't necessarily isolate the root, third or fifth ... that could be useful. Certainly I could understand how when you showed us how to create a harmonic line using the thirds and sevenths for instance if you're going to scat. I find a lot of that just comes to me ... I don't think about how to do it. It just comes. But I suppose the more things that get put into your head so that you don't think about them, the more it will come out.*
9) Can you describe how studying jazz harmony and rhythm has impacted how you learn a song? <Discussed above.>
10) Can you describe how studying jazz harmony and rhythm has impacted your understanding of your song from a musical perspective?
    <You sort of brought that into your other discussion, so let's move on.>
11) Approximately how many hours of music do you listen to during any week?
    Nowhere near enough. I don't make that much time to listen to music. Well, hang on. If we include going out to listen to live music, then quite a few hours. But if it's just at home listening to a recording or Youtube, then not much. But live music, it's huge. I can hear so much of what the harmonies are now, and I can certainly pick out the I-VI-II-V's <She hums the roots to the progression finishing with ascending seconds from the V to the I: bum bum bum bum bum bum.> *I love bass lines!*
12) Active listening, or background? How much of each?

It's purposeful listening because I've put it on 'cause I want to hear how so-and-so does "x" tune.

13) Vocalist or instrumental? Percentage.

Oh yes, vocalists. Because that's typically what I want to learn. It's geared toward what I'm trying to teach myself at the time.

14) Transcribing?

Lifting a melody? <Yeah, like sitting down and actually writing down on the manuscript paper? Can you listen and write it down?> *I'm sure I could. I've not done that much but I'm sure I could. I have enough musical understanding. And I could probably even figure out the chords–likely not things like sharp elevenths, but the basic ones.* <How much piano training do you have?> *Oh I went to grade 10 Western Board–grade 1 in school to about grade 10. I was a pretty decent classical pianist but then I didn't play for 40 years. Now I've taught myself chords –just first position* <root> *–no inversions, but I can play the first position of the chords. I'm so thankful that I've had enough training to be able to at least do that.* <discussion on how piano as young person developed her ear> *I was stunning at Für Elise at one point (laugh).* <Do you do aural lifts?> *You mean copy somebody? No, I haven't done that. Although there is this one big band tune that I'm doing is an exact transcription of one of Ella's recordings, and every time I do it I think "oh, that's too much work to do that." I'd rather just sing what comes naturally.* <Discussion of classical piano and impact on ear; piano as "go to" instrument.>

Appendix F – Transcriptions of Post-Course Interview: Matley, Dec. 8 & 20, 2015

1) What is your definition of a "jazz singer"?
That's hilarious. We can probably talk about this for days. What makes up a jazz singer? <I'm not looking for a definition for the world–just for you.>. *I think a jazz singer for me is someone who is connected to the Great American Songbook as well as able to change feel, melody, work with the chord progressions of the material of jazz, that is obviously much different than a pop tune ... three-chord wonders. Somebody who is able to phrase really well. Improvising, yes, but I don't think you need to be a "scat queen" to be a jazz singer. But I think it's cool to incorporate it into ... I believe a jazz singer should be able to pull off a scat solo really well. That's kinda one of the things that I find is different from being a jazz singer vs. pop singer is that ability and also again with the melody line though, being able to change up the melody line to be able to make it more unique and interesting. Rhythms, of course. Knowing all your rhythms ... the style of rhythms. Being able to count in a tune. Is prepared ... has charts in your keys. Is familiar with the chord progressions. I think also has great ears so that you listen to what the band's doing and notice when the piano player does something really hip too. Ah, that's kind of what I think. I kind of find that a jazz singer doesn't necessarily have to connect to the lyrics much, but, still having an understanding of what the song is saying.*
2) What is your definition of "jazz"?
(laughter) I find that jazz has a humongous umbrella especially nowadays. There's a lot of people who call themselves jazz artists or jazz singers and in my opinion, I'm like, "You're just a pop singer, so who gives you a right to say you're a jazz singer?" But what is jazz? I mean, jazz is completely its own unique style. It really truly is. It's got ... jazz is swung ... it's the Latin ... it's the 7/4s ... it's kind of what other people would never even dream of doing. Um. And once again, it's unique chording with extensions ... you know, adding the unique thoughts that pop or country doesn't even tackle. Jazz to me is really interesting, and there's really never a boring moment in jazz I find. It's instrumentalists and vocalists and, you know, as a jazz vocalist too, I mean, your band will also support the whole idea as well. If you've got a great band, man, like, a band as a whole with a singer can just cook and blow people's minds away with arrangements and interpretations and uniqueness that people will never hear anywhere else. I think that's what jazz is ... it's hip, but yet not hip in today's society. Back in the day ... man ... that would have been so awesome. I was born in the wrong era. <Me too.> *Right? The big band era? Now it's all this*

contemporary pop and country and "retardedness" that's going on in the top 40 world like cell-phone songs and people think that Adele's the greatest singer, but she's not. She's kinda terrible. But Sarah Vaughan, man, incredible. It's just too bad that our society has lost all that ... I don't listen to new-age jazz charts. They don't do anything for me. I shouldn't say all of them, but the ones you see now. They don't emote like Sarah. I'm not a Billie Holiday fan, but you know, even then, you hear that ... so jazz today like the Diana Kralls of the world, it's kind of made it boring. So that's what society thinks is jazz, but not me. Jazz is exciting ... it's space ... it's creative.

3) Do you describe yourself as a jazz singer? If so, why is that identification important to you?
   (*laughter*) *This is interesting timing. I've never called myself a jazz singer. I think what it is ... I never say "I'm a jazz singer." I'm a vocalist who likes to sing jazz and who can sing jazz well.*
   [At this point the recording cut out and a follow-up interview via telephone was done on Dec 20/15.]
   Maybe it's also like I like to sing multiple genres and don't necessarily feel it's beneficial to be pigeon-holed into one specific genre. Although these days I have no clue, really. So ... <laughter>
4) Of the six pop up sessions, how many did you attend? *Five.*
5) On a scale of 1-10 (1 is lowest; 10 is highest), can you rate your understanding of jazz harmony and rhythm PRIOR TO THE COURSE?
   Six.
6) On a scale of 1-10, can you rate your understanding of jazz harmony and rhythm AFTER THE COURSE
   Eight.
7) Can you describe how the harmonic and rhythmic education has impacted your view of the musical knowledge required to perform "jazz"?
   Really ... let me see. It's really turned on some light-bulbs, especially in song-writing. And just being able to finally like I can speak the jargon and understand what my fellow players are saying. Even just the "oh let's just do I-vi-ii-V" and now makes complete sense in all realms. I understand why they would say that and why it makes sense to have it ... "oh, it's a turn-around." Just kind of having that kind of info now ... I guess feeling more legit.
8) Can you describe how you might use the harmonic and rhythmic concepts we discussed during practice and performance?
   I don't think I would be using it consciously. It is still for me a lot about what I'm hearing on stage, not what ... calculating, I guess. If that makes sense. I'm not

going to be performing and all of a sudden being "I'm gonna hit the eleventh now and sliding down to the ..." I try to not think about anything when I'm singing. But I've utilized it in developing scat lines. If I'm feeling like I just can't hear anything I just put it to paper.

9) Can you describe how studying jazz harmony and rhythm has impacted how you learn a song?
Oh yes, we talked about this. No. Not right now anyway. When I'm having to learn music I don't have time to do the ... But, actually what I do differently is look at the progressions ... I actually look at the chords. I get really pissed off with big band music, they don't put chords on the vocal chart. <Yeah, I know I felt hobbled with that too.> *It pisses me off. I'm like, "why can't I have the chords?" You know ... to see what's going on ... a road map.* <I was surprised when I saw that and it seems every big band chart just gives the vocal line and that's it ... I felt naked, actually. > *There's a couple with an optional scat then they'll give you the chords, bless their heart, but do they think that singers don't need the chord ... want the chord? You know. So, if I wanted to change up the melody line and really kind of work on the section ... I mean ... to see it in action would help. You can listen to it, but it's really hard sometimes to distinguish what's really going on. I'm not good enough on the keyboard that "Oh, well that's a Cmaj7 with a blahblahblah ..." You know. But yeah.*

10) Can you describe how studying jazz harmony and rhythm has impacted your understanding of your song from a musical perspective?
<Misunderstanding about whether I was asking about her own compositions or just the standard jazz songs that she learns new, but I kept the conversation going nonetheless because of the potential interest.>
Like my own music? When I wrote pieces for the show ... like I wrote it and recorded it and I knew the progression, and I thought, "oh, I'll switch to the relative minor in the bridge 'cause it'll be hip" – and it's just like "huh!" So that really ... I haven't written a song since "Pieces." And it was just like wow, I know what I'm talking about. And, even just looking for options to put into a ii-V ... those little things. That song is basically a I-IV-V, a typical kind of standard song but I do it in a minor iv as opposed to a major IV, to be different. <Comments indecipherable.>

And then when I was doing my song-writing class, I was the only one in the class who had any concept of theory, really. Yeah. And I was kind of bored, really, because there was a lot of theory that needed to be talked about, and so that felt really good. And there are some things, too, like, that I still really need to think

about, like tritone ... oh ... <undecipherable> *try to wrap my head around it. And when I was taking the song writing class too, just you know, like the diminished chord and augmented chord. So trying to refresh my memory and it's "Oh, it's the diminished chord again." Like, just certain things. I don't talk about that kind of stuff on a daily basis either. If you don't use it you'll lose it.*

<General discussion on memorizing intervals and being more of a "musician," much of it hard to decipher on the recording.>

11) Approximately how many hours of music do you listen to during any week?
I think we said ten <During the last discussion.>
12) Active listening, or passive? How much of each?
Depends on the week. If I have gigs ... like right now, nothing. Well that's not true actually. I'd probably say five hours a week. Or even just when I'm practising. You know, I've got to listen ... I practice to my phone. <So most of your listening would be active rather than passive just in the background?> *Yeah, I would say so. I mean, like, when I'm getting ready, like I told you, I have the radio on CJ92 ... when I'm driving if I'm not practicing ... I do a lot of practicing in the car actually, I do a lot of warm ups in the car.*

13) Vocalist or instrumental? Percentage.
Oh. It's all vocals. Every once in a while I put on the Oscar Peterson channel. But it all depends on the mood. Probably ninety per cent vocal.

14) Transcribing? *No.* <But, yeah you do because when you get ready to do your Ella show, what you're doing ....> *Well, yes and no though. When I'm doing the Ella show, I'm not listening to Ella – I'm looking at the chart and reading the music. So, um, and one chart actually has transcribed some. That's not me actually. For most of the Ella tunes I just kind of learned them. It's not that I haven't listened to her do them, so okay, yes and no.* <So you would do more aural lifts maybe vs. sitting down and putting pen to paper?> *Yeah, I do aural lifts – it's just to learn the song. To me it's faster than plunking the notes on the piano. But I still have to check because ... especially big band charts it's not usually what's written. So I usually follow along – you know, look at the notes on the page while listening to the ... usually the arranger is lifting that version. Like again, not always.* <But do you do Madeline Eastman's scat on "Tenor Madness" or is that you inventing the scat but using her words until you wrote your own words?> *How I got the idea, I've always used my own scat. I never lifted*

Madeline's scat ever. I used her words, and then as I started to kind of go "oh, Jeez" so made my own words up. I'd sing the form down with her words, then do my scat, then I'd make stories up on the fly and then go back to her words. And then I just decided "Let's do this" so I wrote my own words, I scat my own scat, and then make my own shit up on the fly. <laughter>

Appendix G – Transcriptions of Post-Course Interview: Millard, Dec. 11, 2015

1) What is your definition of a "jazz singer"?
   Uh, being a jazz singer. Being able to take the skills that I already have, in classical training or whatever, and being more free with it and more just more creative with what I can do with my voice in the jazz genre.
   < Do you think that a jazz singer must improvise by scatting?> *No. I don't think they have to. I thought that Ella Fitzgerald did it because she forgot the words and it just kind of caught on. It sometimes bothers me when you listen to Whitney Houston or Mariah Carey when they sing and they do the runs, it's almost too much. I've heard too much scatting in songs sometimes. Maybe if it's not done well it doesn't sound good.*
2) What is your definition of "jazz"?
   I think that jazz has kind of turned into listening to standards, like the Frank Sinatras, which was mainstream at the time. We've gone so far away from it in popular music that that is kind of now jazz.
3) Do you describe yourself as a jazz singer? If so, why is that identification important to you?
   At this point no. <Do you have a definition of what you do then?> *No, I think I sing for fun. More of a choral singer. Singer in the choir.* <Well then this is going to be interesting to find out whether the jazz harmony course that we did impacts your own feeling of accomplishment in that area. > *Well, yeah, it gave me more confidence to want to be a jazz singer and pursue that, learning about it. I was a bit daunted by it because it's "theory" and I've tried theory before and it felt really mathematical when I first learnt it, but the way that it was presented in this particular series of courses, it seemed to just make more sense. The visuals made more sense to me ... the hearing of the chords and the ninths and all that just helped.*
4) Of the six pop up sessions, how many did you attend?
   Three.
5) On a scale of 1-10 (1 is lowest; 10 is highest), can you rate your understanding of jazz harmony and rhythm PRIOR TO THE COURSE?
   Probably about two.
6) On a scale of 1-10, can you rate your understanding of jazz harmony and rhythm AFTER THE COURSE
   I would give it a five now.

7) Can you describe how the harmonic and rhythmic education has impacted your view of the musical knowledge required to perform "jazz"?
   I think I didn't realize how musical the singer does have to be. I used to think that it was just know what the starting note is, the pitch is, and away you go. But, now I realize you sort of do have to know what all the chord progressions are, and learn the bass line of the song so you're familiar with the musicality of it in order to be able to sort of speak musically with the instrumentalists. That's a huge part of it.
8) Can you describe how you might use the harmonic and rhythmic concepts we discussed during practice and performance?
   Um, one of the big things for me is learning the bass line. It gives a big foundation and now when I listen to music I find myself picking out the different parts ... even in popular music I'll hear a bass line that I didn't really hear before. So I think I'm more aware of the different parts.
9) Can you describe how studying jazz harmony and rhythm has impacted how you learn a song?
   Yeah, absolutely. Again, with learning the whole bass line thing. Um, the sight reading–I'm getting better at it and realize how important it is to actually be good at it, so that's really helped. Just to figure out the chords in the song ... I come from ... I'll go and sing karaoke where it is just the lyrics and you're fine just to sing the melody without realizing what's going on in the background. It's given me more of a ... it makes me want to do open mic now and figure out what the instrumentalists are doing while I'm singing. It makes me want to learn more.
10) Can you describe how studying jazz harmony and rhythm has impacted your understanding of your song from a musical perspective?
   I would normally just focus on the lyrics ... the words ... telling the story, which is important too. I never really focused on what the other band members are doing, just thinking of them as the accompaniment. Like, I could do this a cappella if I wanted to and they're just kind of there, whereas now I realize what colour they do add and they can adapt to the singer. I've heard it in the workshop where people will sing and depending on what instrument you take in or put out, it changes the entire feel of the song and it changes the interaction. It makes me think more about the whole piece of music.
11) Approximately how many hours of music do you listen to during any week?
   Several hours a day for sure. Usually in the background, but if I'm going to learn a song, I'll go more towards the intently listening rather than just what my part is.
12) Active listening or background? How much of each?

Mostly background. I try to do some concentrated listening, especially for learning a song. I try to get five singers and intently listen to their versions.

13) Vocalist or instrumental? Percentage.

Mostly singers. I don't often listen to instrumental.

14) Transcribing?

<Do you have piano training?> *No. But I have a piano. I tried taking a few lessons– the teacher I had was an engineer which is why I think it made it feel more math-like. It wasn't working for me. I still have a piano, and I'd like to take it again.* <So you'd have a great deal of difficulty doing a written transcription then of what you hear?> *Yes.* <Have you ever done an aural transcription?> *Sort of, yeah. I did a lot of it in karaoke. You'll find that the track is based on the popular version of the song and that's what you have in your head so you find you almost mimic what the artist does.*

Appendix H – Transcriptions of Post-Course Interview: Schroeder, Dec. 18, 2015

1) What is your definition of a "jazz singer"?
   To me, a jazz singer is someone who can take a score, or musical tune, and learn the tune and then vary it, hear that it can be sung differently, hear those harmonies, hear those "strayings" that you can do with it ... um. I suppose some people might think a jazz singer is a jazz singer if they got up and just sang it by the book and sang it straightforward, if they had the right tone to their voice, looked sexy in their long gown at the mic, or whatever. I suppose that would be all right, but to me that's a pop singer. To me, a jazz singer is someone who hears the variations and can employ them. And don't ask me to define jazz either! <*laughter*> <Do you think a jazz singer needs to improvise by scatting?> *No I don't think they need to, but I think it just broadens the experience for the audience and for them. To really scat properly, it trains their ear because they have to be listening to the chords and they have to stay away from but within the melody, you know. So. I don't scat a lot, but I like scatting. I think it's a good exercise and I should probably do more. But, if I go to a jazz performance and they don't scat, I'm not terribly disappointed. Like, Cheryl Fisher (*Canadian jazz singer) *doesn't scat very much, but I consider her a jazz singer. I don't think it goes hand-in-hand ... maybe a more well-rounded jazz singer includes the scatting. But, um. No, it's not mandatory in my mind.*
2) What is your definition of "jazz"?
   Jazz music is music where musicians, um, what's the word I want to use? They improvise. And again, that's taking the tune and modifying it and taking it places. Personally, I don't like today's really way-out jazz. When I can't hear the tune anymore, they've lost me. To me, it's noise and, um, justifiably great noise if you don't know how to play that instrument and you hear somebody making those noises on an oboe or violin or something that you don't expect to hear from ... you think, "it's a racket to my ear." I can appreciate that they have talent but it's not to my liking.
3) Do you describe yourself as a jazz singer? If so, why is that identification important to you?
   Yes I do. Hmmm. I guess that it's not that it's so important to me. It just differentiates that I'm not a pop singer, I'm not a classical singer. It's just more or less, most of the songs I sing and the style I sing are more relative to jazz and other styles.

4) Of the six pop up sessions, how many did you attend? *Four.*
5) On a scale of 1-10 (1 is lowest; 10 is highest), can you rate your understanding of jazz harmony and rhythm PRIOR TO THE COURSE?
   Maybe a five.
6) On a scale of 1-10, can you rate your understanding of jazz harmony and rhythm AFTER TO THE COURSE
   Maybe a six or seven. I was a little lost sometimes, and probably missing classes didn't help.
7) Can you describe how the harmonic and rhythmic education has impacted your view of the musical knowledge required to perform "jazz"?
   Well, I'm a bad one to ask because I don't put that pressure on myself, particularly. Because I hear everything with my ear, I go to these finishing chords that are a little discordant, or they're really cool, and I can sing them but I can't name them. And do I need to name them to do what I do? If I wanted to tell my musician "I'm going to end it on such-and-such ... " But I've been lucky because most often what I sing is either in harmony with what the original chord was, or my musicians are sharp enough that they hit the original chord and they meet me where I am. They know what I'm singing and they know how to reproduce it but I can't put a name to it, so ... <Okay, what about when you hear others performing jazz. Has it impacted your view of the general musicality?> *Oh it certainly has increased my appreciation of both musicians, be they vocalists or instrumentalists, that they can find those unusual but wonderful sounding mixes or harmonies.*
8) Can you describe how you might use the harmonic and rhythmic concepts we discussed during practice and performance?
   <So you kind of answered question eight before so we'll move on.>
9) Can you describe how studying jazz harmony and rhythm has impacted how you learn a song?
   I would have to say no because I learn everything by ear. So, I hear it, I appreciate it, I reproduce it, but I can't name it.
10) Can you describe how studying jazz harmony and rhythm has impacted your understanding of your song from a musical perspective? So, for example, do you have a better understanding of how the melody functions with the underlying harmony or the rhythmic impetus forward, or whatever. I'm trying to not steer you but give you some ideas.
    I would say probably that, again, I certainly appreciate ... just like Sheila Jordan said that "you never play with any instrumentalist but what he wants to change your chords." So I think it's a very individual thing ... because I've played a lot of

my charts with great musicians, say Keith who's a great changer of chords. And then I play with someone less experienced and less talented than Keith, and they want to change his chords because they're not appreciating what he's able to do. He's hearing and functioning at a level that they're not quite at yet. I probably am not at it either. I didn't stop Keith from doing that ... I just listened to what he did and tried to bring my melody to where he was, or something that harmonized or complemented.

So, um, yes I think sometimes the beat ... it's helped me to realize that I have to maintain the beat a little better than I do because I back-phrase an awful lot. I really like back-phrasing, but that's very difficult for instrumentalists. So I don't always succeed, but I'm trying to at least give it to them straight at first just to show them that I do know this tune, how the words go, how the beat is. I've had to say to bands in the past ... cause they stop and they're waiting for me ... and I've had to say to them "I always know where I am ... I will catch you. You don't have to slow down for me, I will catch you." It's just the game I play and some musicians have criticized me for that and said "You back-phrase too much" and I think "well in this song I want to back-phrase my way to Hell." I mean, I really, really like the feel. I don't want to come in on ... I'm not doing a waltz ... that's not how I hear it. I don't want that rigid beat. Let me move around, because that's what I do. That's how I jazz up a song. They jazz it up by changing chords or doing whatever and one of my techniques is back-phrasing. That's not the only one, but it's one that I employ a lot.

So I guess, after the chorus, just realizing that ... I've realized that there's great structure to a song. And we all have to share the structure on some level and that structure includes the melody and the chords and everything but because it's jazz I think we have such freedom to change and modify it all that I guess I understand more what we're doing. When we really do a lot of it I understand what we've done, not just "you sing it that way, I sing it this way." There's actually a name for what we do.

11) Approximately how many hours of music do you listen to during any week?
Oh hours. Somewhere between five and ten I guess.
12) Active listening or background? How much of each?
Oh, I hadn't included another two hours for Koi. I definitely listen a lot to CDs and Youtube when I'm learning a new song. I also sit and pick it out at the piano. I don't play the piano well enough to keep the flow when it's got triplets and now we've got the sixteenth notes and stuff – I will lose the melody there if I haven't

heard it because I can't play well enough but I know where those notes are on the piano. I can certainly play every note and get the changes. So, I listen for that reason. I listen and sing along. That's one of the ways I try to exercise my voice – I've got certain singers that I like to sing along with. A lot of their keys aren't right for me, so I can't really ... say, Carol Welsman, I can't usually do hers. A lot of Sarah Vaughan's stuff ... um, I listen for pleasure but a lot of the time I'm learning as well. <So do you ever have the radio on when you're just working around the house?> *Oh a lot. It energizes me.* <So is it maybe fifty/fifty that the music is on in the background while you're working as opposed to learning a song and doing vocal exercises, or is it skewed one way more than the other?> *Probably skewed a little more to the conscious listening because this particular year I've been so busy with the CD and with the performances I've been doing, and with the choir and all that learning music. And now with this coming up ... I'm actually looking forward to February where I can almost say "I may not even sing this month."* <Discussion on personal schedule and Sunday night choir schedule.>

13) Vocalist or instrumental? Percentage.

More vocals. Probably ninety per cent. I do listen to instrumentalists. I've got some Tom Keenlyside, some of the Latin music. I do have a lot of Miles Davis and Charlie Parker ... that kind of stuff. From my daughter. She left me a box of jazz music and I haven't been listening to it a lot lately, but if a song comes up and it's new to me I'll go and I'll search those CDs to get a new twist on it. Especially their solos.

14) Transcribing?

I have done a lot of transcribing in the last 10 years and it's taken me hours. I know how to transcribe but it does take me a long time. <As in writing it down?> *Yeah, like changing a score to another key.* <Okay, but transcribing is typically seen as listening to the solo of somebody and then writing down the solo.> *Usually if I want to pick their solos I just memorize it, or I listen.* <Aurally then.> *And I don't always get it down one hundred per cent but enough of it to say, "well, I know that was actually Roberta Gambarini's solo," but she does it slightly differently so it's not really plagiarism is it? <laughs> But, no, I don't write it down because, again, it's not that I couldn't write the notes down ... I've thought about writing music too ... I hear a lot of tunes in my head ... but to write it down I don't know the values to give to it. And I don't know if I took every note as a quarter note or a whole note and now it's a half note, you know, that I could do. But as far as the nuances of making it a really great ... so if I ever get a great tune in my head that I really want to write down, I'll go to somebody like Ralph*

Buschmeyer [Calgary guitarist] *or something and say, "will you co-write this with me?" This is my basic tune but I can't get it on paper into a proper chart. So I feel I would have to do that. If I ever get one [solo] that I can't live without and can't find anywhere I'll go to Ralph if I have a recording of it and he can do that very well.*

Appendix I – Transcriptions of Post-Course Interview: Rasmussen, Dec. 20, 2015

1) What is your definition of a "jazz singer"?
   My definition of a jazz singer is someone who can interpret and improvise on music, be it jazz standards or others, but bring in improvisation elements to their singing. That could be as simple as changing lyrics or small modifications on the melody line or it could be full-out solos, scat solos, like an instrumentalist. <By that then you are implying that a jazz singer doesn't have to scat.> *Doesn't have to scat, as many have not, but there is some kind of personal interpretation in the music that might come out in the lyrics, or the melody, or the phrasing, or along that spectrum to the full point of taking an instrumental solo with your voice.*
2) What is your definition of "jazz"?
   Basically the same thing. Improvised music.
3) Do you describe yourself as a jazz singer? If so, why is that identification important to you?
   Yes. I won't define whether a good or a bad <laughter>, but I will put myself in the jazz singer category. I think because the ability to bring my individual interpretation to a song and its meaning for me and the way I see it back to other people is important.
4) Of the six pop up sessions, how many did you attend?
   I think it was four.
5) On a scale of 1-10 (1 is lowest; 10 is highest), can you rate your understanding of jazz harmony and rhythm PRIOR TO THE COURSE?
   Okay, um, I'm comparing myself to people who really know jazz very well and where I understood jazz theory 10 years ago and where I do now but where I sit compared to people who really know it. Maybe a three before starting.
6) On a scale of 1-10, can you rate your understanding of jazz harmony and rhythm AFTER TO THE COURSE
   Up a couple of notches for sure. I don't know if I'd put myself at a five yet, but it definitely helped me to understand some of the harmonic structures and elements of jazz theory.
7) Can you describe how the harmonic and rhythmic education has impacted your view of the musical knowledge required to perform "jazz"?
   YES! Both, okay, yeah. Both in terms of, um, I learned about some of the aspects that are in jazz theory, and started to be able to use them myself and have found myself using them in arrangements that I'm doing ... things that I'm writing. But also you learn what you don't know, so, also, yeah, sort of opened my eyes as to

how much more there is to understand about the, the, um, the depth and the complexities of what's there. I learned how much I still have to learn. <laughter>

8) Can you describe how you might use the harmonic and rhythmic concepts we discussed during practice and performance?
   Yeah, okay, I have found that, um, when I'm trying to arrange pieces or write my own material I'm thinking much more about, um, certainly the relative minors and majors, and also more of the altered chords. And using them. I know two, or three, or more times specifically that I've been able to draw upon that and recognize two things: either think about where something might go harmonically, and then go tease it out, or if I already hear it in my head, be able to recognize what I'm hearing.
9) Can you describe how studying jazz harmony and rhythm has impacted how you learn a song?
   I'd say not yet, but that's probably because I've been so busy I haven't been sitting down to learn new songs. <laughter> There hasn't been a lot of sitting down to new stuff. There will be! <laughter> New Year's resolution.
10) Can you describe how studying jazz harmony and rhythm has impacted your understanding of your song from a musical perspective?
    Well, I think I can see, now, progression, or growth, in my repertoire. And how, I think, harmonically it's becoming more complex. Um, yeah, that's one thing. I'm thinking about "how do I keep on learning?" you know.
11) Approximately how many hours of music do you listen to during any week?
    Oh my goodness. Listen to. Probably at least three hours a day.
12) Active listening or background? How much of each?
    A lot is passive. I'd say most of it is passive listening. More for live shows. I was just thinking about how many hours I'm streaming jazz into the house, and then out to live concerts ... many. On average at least once a week and probably more.
13) Vocalist or instrumental? Percentage.
    Both. In fact, I'd say in the last ... with the JazzYYC stuff, probably three-quarters instrumentalists in the past three/four years. And that, I think, has also really helped my ear. <When you've got it streaming, is it Sirius 67?> *Mostly actually Jazz24 out of Seattle Tacoma and then picking up specifically CKUA shows.*
14) Transcribing?
    I have done. I will, sometimes, just transcribe directly trying to memorize solos but then sometimes I'll transcribe short hand just rhythmic patterns and directions just sort of more memory prompts about what's going on. But to sit down and completely and accurately transcribe solos, I haven't done. <What about just aural lifts?> *Yeah, I'll try. I have to admit I don't think I've ever been*

successful in going through completely, you know? Like, I'll start off with lots of Nancy King solos, and I don't work on it repeatedly or frequently enough to get it accomplished. So I might have one weekend where I kind of dive in and I'm fixated with a song so I'm playing around with that solo and then life re-enters and I don't get back to it. So I've got fragments of solos I've lifted. I don't think I've ever completely memorized a total solo and then I think I'm not disciplined enough, mentally, to do it exactly that way anyway <laughter>. I'm more looking for ideas, right? Vocabulary. I don't want to go in an perform, exactly, somebody's solo so I pick up vocabulary in short little pieces <laughter>. One day maybe it'll come out coherently.

Miscellaneous discussion on her background. RCM piano through grade eight, and taught herself grade nine level; started piano about grade two or three in elementary through to high school. In grade seven school, she went into band and took up flute and played straight through high school. Was intending to study in university and was preparing for university audition, and then did 180^{o} turn and went into economics. Lots of choir singing. Went as far as Rudiments one and two.