

Voice Jazz Preparation Pack

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**Congratulations on your successful audition to study Jazz at Leeds Conservatoire.
We are very much looking forward to welcoming you to our community!**

This booklet has been designed to give you some advice as to the sort of things you might want to spend some time looking at between now and the onset of your course. The idea is to make sure that we 'hit the ground running' in September, by giving you a bit of notice as to the sort of topic areas that may be covered.

It's important to clarify that you will be assigned to a 1-to-1 tutor upon enrolment, and the content of the lessons you receive will be determined by them once they have met you and got a sense of what you would benefit from the most. Naturally, your own interests and aspirations will come into it as well – we don't deliver 'one size fits all' lessons. Having said that, though, there are certain fundamentals that every Jazz musician needs to deal with in one way or other, and the purpose of this booklet is to give you a bit of a head start in these areas.

No-one expects you to have fully mastered all of this before you start, but any progress you can make towards that goal will be time very well spent!

Technical Exercises

Do them each day to strengthen and develop the sound and fluency of your voice, it's good to warm-up with these exercises before practising a song:

1. Sing thirds on lip-drill up and down the range. Make sure that you slide from one note into another and that the sound and breath never stops.
2. Sing a glissando from the top of your range into your low register first on U, then on O, and A sliding through the whole of your range. If you feel that you don't reach the highest notes yet, try to do it with little pressure and very soft onset. You will be able to widen your range if doing the exercise every day over a longer period of time.
3. Sing triads ascending to the octave and descending, starting on A2 half steps up on U, O and A making sure you hit the notes perfectly and your intonation (especially on the highest pitch) is flawless. It might help you to use hand gestures and think in the opposite direction, meaning you think a low note when you want to hit a high pitch!

Listening Recommendations

In order to familiarise yourself with jazz music you should try to listen to jazz records as often as you can. Do it consciously and try not to do something else while you listen to the music. Jazz music can feel a bit complex in the beginning and in order to learn to understand the improvisational language used by jazz musicians you can try to sing along to clear and simple solos.

A good start would be songs from the album 'Chet Baker Sings' or 'Kind of Blue' by trumpeter Miles Davis. Start using your own syllabic language and focus on the shaping of the line when singing along. Scat syllables will come along naturally once you have internalised the melodic and rhythmic content of the solo.

It can be helpful to listen to the application of scat syllables by famous scat singers such as Ella Fitzgerald and Sarah Vaughn, however finding and developing your own syllables naturally can make your performance even more individual and personal.

Listen to the following Jazz singers:

Traditional Jazz singers:	
Ella Fitzgerald	Frank Sinatra
Sarah Vaughn	Mel Tormé
Billie Holiday	Kevin Mahogany
Carmen McRae	
Anita O'Day	
Betty Carter	
Chet Baker	
Shirley Horn	

Contemporary Jazz singers:	
Diana Krall	Jo Lawry
Roberta Gambarini	Esparanza Spalding
Kurt Elling	Gretchen Parlato
Mark Murphy	Gregory Porter
Bobby McFerrin	Diane Reeves
Jay Clayton	Cecile McLorin Salvant
Norma Winstone	Jazzmeia Horn
Becca Stevens	Jamie Cullum

Also listen to some of these iconic albums by famous Jazz musicians:	
Kind of Blue, Bitches Brew Miles Davis	Somethin' Else Cannonball Adderly
Chet Baker Sings Chet Baker	Ellington at Newport Duke Ellington
Saxophone Colossus Sonny Rollins	Ella & Louis Ella Fitzgerald/Louis Armstrong
A Love Supreme, Blue Train John Coltrane	

Repertoire List:

The following songs are a nice selection of tunes from the **Great American Songbook** that you can learn to start building up a repertoire in jazz.

Try and find an original sheet of the song and check the melody before learning it. After that learn both melody and lyrics by heart. In many cases the Real Book versions are not the perfect key for a singer which means that you have to transpose the song into a comfortable key for your voice .

Have a look at some of these tunes:

Autumn Leaves	It Could Happen To You	Crazy He Calls Me
Bye Bye Blackbird	You'd Be So Nice	When Sunny Gets Blue
Softly As In A Morning Sunrise	To Come Home To	Body And Soul
All Of Me	But Not For Me	Lover Man
East Of The Sun	My Funny Valentine	Centerpiece
And West Of The Moon	Stella By Starlight	The Shadow Of Your Smile
There Will Never Be Another You	All The Things You Are	I Should Care
What Is This Thing Called Love	Someday My Prince Will Come	

Book recommendations for practice:

Anatomy of the Voice

Clarifying technical and physiological aspects of the voice in descriptive pictures.

The Jazz Theory Book

Mark Levine

Gives a really good and thorough insight into jazz theory from the very beginning and how to apply the knowledge into jazz improvisation.

Scat!

Bob Stoloff

A comprehensive approach to vocal improvisation with rhythmic and melodic exercises, transcribed solos, vocal bass lines and more + Play-Along-CD.

The II – V – I progression: The most important musical sequence in jazz, Vol. 3

Jamey Aebersold

Play-Along-CD included.

Volume 107, Standards for Singers, It had to be you

Jamey Aebersold

24 well known standards in keys comfortable for most female singers. It includes a CD with a great rhythm section to practise songs with accompaniment.

Jazz Conception for Vocals

Jim Snidero

A really fun way to learn the language of jazz by practising jazz etudes based on chord changes to standards and blues, imitate phrasing and articulation from a professional scat singer and groove to a high-standard rhythm section on CD.

Basic Jazz Theory:

Intervals:

Learn the names to all of the intervals and practise to distinguish the different sounds.

Make a list of famous tunes that start with each interval, both ascending and descending. For example 'Oh when the saints' for an ascending major 3rd or 'Swing Low' for a descending major 3rd.

It's crucial that you only write down songs you know very well so they can be of help when you try to distinguish between intervals. Once you have specified an interval, sing it to internalise the sound.

minor 2nd
half step

major 2nd
whole step

minor 3rd

major 3rd

5

perfect 4th

tritone
augmented 4th
diminished 5th

perfect 5th

minor 6th

9

major 6th

minor 7th

major 7th

octave

Triads:

Sing and play triads in different keys to get familiar with the concept of flattening and sharpening notes. Also practise different inversions on these triads.

13

C major triad

C minor triad

C diminished triad

C augmented triad

inversions in minor and major:

17

root position

first inversion

second inversion

root

3rd

5th

20

root position

first inversion

second inversion

root

3rd

5th

Improvisation Exercises / Patterns

The II-V-I Progression is the most common chord sequence played in jazz music. If you have a look through the **Great American Songbook** you will find that most jazz standards are made up of II-V-I progressions in different variations. As a guideline: Minor 7th chords are II chords, Dominant 7th chords are V chords and Major 7th chords are I chords.

Below are the major II-V-I in all 12 keys. If you check the notes of the three scales from the first example in C-major, you will find that they all contain the same notes from their parent-scale, the C-major scale. Dorian starts on the second note of that scale and Mixolydian starts on the 5th note of the scale. Sing the Dorian, Mixolydian and Ionian scale in all keys as written down below. This will help you to familiarise yourself with the sound of the scales and the chords on which they are applied. Play the 3rd and 7th of each chord on the piano while you sing, or let a pianist record the sequence in all keys for you, so you can sing along later. If you find it challenging to sing the whole scale, start with singing the root notes, e.g. D, G, C in Cmaj7.

23 II V I
Dm⁷ Dorian G⁷ Mixolydian Cmaj⁷ Ionian/Major Scale

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

27 II V I
Cm⁷ Dorian F⁷ Mixolydian Bbmaj⁷ Ionian/Major Scale

31 II V I
Bbm⁷ Dorian Eb⁷ Mixolydian Abmaj⁷ Ionian/Major Scale

35 II V I
Abm⁷ Dorian Db⁷ Mixolydian Gbmaj⁷ Ionian/Major Scale

39 II V I
F#m⁷ Dorian B⁷ Mixolydian Emaj⁷ Ionian/Major Scale

43 II V I
Em⁷ Dorian A⁷ Mixolydian Dmaj⁷ Ionian/Major Scale

47 II $E\flat m^7$ V $A\flat^7$ I $D\flat maj^7$

51 II $C\sharp m^7$ V $F\sharp^7$ I $B maj^7$

55 II $B m^7$ V E^7 I $A maj^7$

59 II $A m^7$ V D^7 I $G maj^7$

63 II $G m^7$ V C^7 I $F maj^7$

67 II $F m^7$ V $B\flat^7$ I $E\flat maj^7$

Other exercises you can practise on the II-V-I (in all keys)

71 $D m^7$ G^7 $C maj^7$

root 3rd 5th 7th root 3rd 5th 7th root 3rd 5th 7th root 3rd 5th 7th

75 $D m^7$ G^7 $C maj^7$

root 2nd 3rd 5th root 2nd 3rd 5th root 2nd 3rd 5th root 2nd 3rd 5th

79 $D m^7$ G^7 $C maj^7$

root 2nd 3rd 4th 5th 3rd 2nd root root 2nd 3rd 4th 5th 3rd 2nd root root 2nd 3rd 4th 5th 3rd 2nd root

83 $D m^7$ G^7 $C maj^7$

root 2nd 3rd 4th 5th 3rd root 7th 3rd 5th 7th 8th $b9$ $\#9$ $b9$ 8th 7th 3rd

If you have any questions about your offer,
please don't hesitate to contact our Admissions
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