

## **MUSC 128 – VOCAL JAZZ**

### **COURSE LEARNING OUTCOMES (CLOs)**

Students will:

1. be able to recognize vocal jazz music in a range of idioms and styles when those styles are heard either live or on recordings.
2. recognize the differences in preparation and performance between vocal jazz music and traditional choral music through comparisons of both recordings and of actual rehearsal practices such as warm-ups, tone placement, stylistic differences and the presence of microphones. Students will be able to tell which kind of music is being prepared by the rehearsal practices being used.
3. develop a beginning repertoire of vocal jazz music and be able to re-stylize melodies into swing, Latin, bebop, funk, or other jazz sub-genres. This will include familiarity with lead sheets (basic melody-and-chords sheet music) and the anthologies in which they are found.
4. demonstrate proper microphone technique.
5. demonstrate basic set-up and tear-down of sound system components.
6. demonstrate familiarity with the chord structure and musical vocabulary of vocal jazz.
7. demonstrate accepted stage presence concepts.
8. communicate effectively with rhythm section instrumentalists using accepted stage and musical terminology.
9. demonstrate the processes and procedures related to membership in an elite ensemble designed to be a department flagship. These include timeliness (and communication in case of unforeseen tardiness or absence); professional courtesy to other performers, their audience, and the entity that booked them; set-up and tear-down of the sound system and any other venue necessities; and responsible clean-up of said venue after performance.
10. apply basic improvisational concepts, such as knowledge of form, chord changes, and appropriate vocal production for the style of the song, in rehearsal and/or performance.

### **COURSE OUTLINE**

Instructor – Nathan Lansing

1/30/2012

#### I. Introduction to Vocal Jazz

- A. The Pacific Northwest “Big Band for Vocals” philosophy
- B. Proper general vocal technique with tone requirements for extended harmonies
- C. Sight-reading idioms in vocal jazz
- D. Warm-ups designed for jazz rhythms and harmonies
- E. The importance of active listening

#### II. The sound system

- A. Setup
- B. Care
- C. Tear-down

### III. Rehearsal

- A. Muscle memory – *repetitio mater studiorum*
- B. Sectional rehearsals
- C. Individual practice

### IV. Performance

- A. Attire
- B. Attitude
  - i. Entrance/exit
  - ii. Microphone technique
  - iii. Audience connection
- C. Soloists and improvisation
  - i. Preparation
  - ii. Reaction and interaction