

SCAT!

**VOCAL
IMPROVISATION
TECHNIQUES**

BOB STOLOFF

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**VOCAL IMPROVISATION
TECHNIQUES**

BOB STOLOFF

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Foreword

This book is the product of the ingenuity and skill of Bob Stolloff, a master of instrumentalization and scat. It is also the fruit of our collaboration and friendship, which has thrived over the course of thirty-five years, with a minor two-decade interruption.

Bob was nine and I was seven when my family moved to the neighborhood. He was a witty, energetic boy with the facility of reproducing almost any sound with astonishing speed and articulation. At ten, Bob started in earnest on the trumpet after a brief and unhappy encounter with the violin. A year or so later, Bob sat down at his father's drum set one day and has never relinquished the sticks.

Bob and I became immediate and inseparable friends. Like an older brother, Bob blazed the trails. He led me into the world of TV wrestling, monster movies and girls. He led me gullibly on a wild goose-chase of a hunt for Captain Morgan's gold which just happened to be buried in my backyard. And of course, I followed his path into music. Dutifully, at ten I began to study the trumpet but lacked Bob's dedication and talent. Bob had discovered jazz, and he

gave me my first jazz albums. Not much happened at the time but the seeds were sown.

In 1969, when Bob was fifteen, his family moved away. I had to endure my high school years without the "tormenting" of my older brother. After a few years of sporadic visits and conversations, we lost contact. From time to time, at concerts I was positive that I had spotted Bob in the trumpet section, finding that I had mistaken someone else for him. Although I had no idea where he was, I always assumed that Bob was making music.

Eventually, I swapped the trumpet for the sax, giving the term "self-taught" a new and infamous meaning. This time it was my choice, however, and I genuinely embraced music for myself. By design or default, I went to college and law school while music remained my passion. Music did not unfold for me as it did for Bob. Those who can, do. Those who can't, write essays and conduct depositions.

After Gerard and Sarzin released *Thelonious Monk: Originals and Standards* in 1991, I stumbled across a listing of Bob's books

while thumbing through Jamey Aebersold's catalog. In addition to sending copies of the books, Jamey was kind enough to give me Bob's address. I wrote to Bob and sent him a copy of our book. As abruptly as we had parted, we picked up without dropping a beat. I did not know how much we had missed until I recognized the mischievous glint in his eyes.

Bob is a man of dazzling ability, loyalty, heart and sincerity. He is a virtuoso, at one with his art. He is a gifted and generous teacher. And he is the brother I never had but never lost.

Evan Sarzin

After the recent death of Ella Fitzgerald, her presence hovers nearby, vivid and haunting. With a lifetime of brilliant work now complete, her legacy towers above all jazz singers due to the breadth and depth of her work. This book is dedicated to her spirit and her memory.

A History of Scat and Jazz Vocal Improvisation

Louis Armstrong

Does the singer imitate the instrument or voice versa? If you believe anecdotes, scat began when Louis Armstrong accidentally dropped his lyric sheet to "Heebie Jeebies" during a recording session and, thinking quickly, wordlessly sang the rest of the tune as if he were playing it. But what resulted was not a pure trumpet line. Although the young Armstrong's high baritone register was comparable to the limber, higher range of the trumpet, caught empty-handed, Satchmo filled the lines with syllables of speech. As the story goes, someone called it "scat," perhaps descriptive of one of the phrases—"Scat-a-lee-dat." Armstrong, affectionately known as Pops, established a career as a singer and a trumpeter. On vocals, Armstrong mixed the lyrics with trumpet-like scat obbligatos. Occasionally, though, he threw in an entire scat chorus. Armstrong's scat licks could be comical, sexy, bawdy or poignant, and as a result many of these takes originally were unreleased.

There are no eyewitness accounts of this serendipitous moment, but the Armstrong

creation myth has taken hold. Certainly, Armstrong was the first to record scat vocals, and he deserves credit for making it an art form. Satchmo was not the first musician to substitute syllables for lyrics or the first player, conductor or composer to vocalize a instrumental phrase or solo. Jazz singers of every generation are indebted to Louis Armstrong for giving voice to jazz.

Defining Scat

Scat singing is the vocalization of sounds and syllables that are musical but have no literal translation. Artists use different stylistic approaches similar to language dialects. To a certain extent, the choice of syllables is enigmatic, except to say that a sound, or its contrast with others, creates a syntax of its own. Scat is as old as jazz but has been regarded primarily as a bebop idiom. Bebop scat is often sung up-tempo; in fact, the whimsy of scat, its syllables and improvisatory style, may seem to clash with the poignancy of a slow tune. For Louis Armstrong, however, articulation and phrasing became an extension of his melodic embellishment on trumpet. It was natu-

ral for him to insert some scat obbligatos in the middle of a song, regardless of tempo.

Other instrumentalists and singers have adopted the characteristic sounds of bass, guitar, trombone and drums. In the late twenties, in bands such as Duke Ellington's, instrumentalists used tonguing techniques and mutes to imitate the human voice. Vocalists imitated the sounds of horns. It was almost as if the two "voices" became one, and at times it was difficult to be sure which was the horn and which the singer. This style, which might be called instru-vocal, was introduced by Ellington's singers, primarily Baby Cox, and by Leo Watson, an enormously talented yet little-known influence on scat vocalists for whom almost no recordings exist.

Ella Fitzgerald

Ella Fitzgerald grew up listening to Louis Armstrong and Connie Boswell, who rose to prominence in the thirties. Ella achieved her first professional success at the age of 17 when she won a talent show. While on tour with Chick Webb, she had her first hit, "A Tisket, A Tasket." When Webb died in 1939, Fitzgerald took over his band. She continued to utilize the Webb book, performing straight renditions of popular songs. In the early forties, she began to

perform with a trio. The group, called Ella and her Bop Boys, consisted of legends-to-be Hank Jones, Roy Haynes and Ray Brown. During the forties, Ella became a virtuoso in the bop scat style.

In 1956, Fitzgerald began a series of songbooks of the popular song composers of the 20th century: Cole Porter, Irving Berlin, the Gershwins, Harold Arlen, Richard Rogers and Lorenz Hart, and Duke Ellington and Billy Strayhorn. Her voice was a light and limber instrument, enabling her to sing with facile articulation, speed and style. Her range and flexibility were extraordinary. As if in counterpoint to her light touch, she brought gravity to her interpretations. Without sacrificing the composer's meaning or melodic line, she embellished the songs with interesting improvisations and blues riffs. Ella's emphasis on musical content became even clearer when she moved out front as a soloist. During a career covering over five decades, Ella Fitzgerald established herself and remained a favorite of concert audiences around the world, performing at a high level well into her seventies. She appeared in several films and on television. Working with virtually all of her acclaimed contemporaries, she produced some of her finest collaborations with Ellington and Strayhorn, Count Basie, Louis Armstrong and arranger Nelson

Riddle.

Ella Fitzgerald, a private person, has been adored but, regrettably, underappreciated. Perhaps her talent and facility, along with her joyful and uplifting persona, have led critics and listeners to mistake her simplicity and elegance for superficiality. Those who have criticized Ella Fitzgerald's range must be unfamiliar with the stretch between the sonorous chest voice heard in her 1957 recording of "Lush Life" and the soaring, perfectly tuned upper range in her Berlin concert performance of "How High the Moon." Although she may have lacked the sensuality of Billie Holiday or the knowingness of Sarah Vaughan, Ella brought stirring, authentic readings to America's treasure of popular song, maintaining the integrity of the melody and allowing the words to speak in the voices of the creators. When a song required sophistication, she soulfully captured its sadness and irony, as in her stunning version of "Miss Otis Regrets."

As a scat vocalist Ella was unrivaled. She took the bop idiom and adapted it to voice. Her improvisations were musically and verbally inventive, filled with the joy of her creativity. She and Louis Armstrong, whose recordings together are a singular delight, represent the essence and the pinnacle of scat singing.

Leo Watson

Leo Watson's influence is far greater than his fame. Watson (1898-1950) was Armstrong's contemporary. He led bands of his own, playing drums and the tiple, a Latin-American guitar. In the thirties he was a featured vocalist with big bands led by clarinetist Artie Shaw and drummer Gene Krupa. Watson had an impressive vocal range. Although capable of moving seamlessly in and out of falsetto, he frequently chose jarring shifts instead, for comic effect. Where Armstrong might sing an entire chorus in an instrumental style, Watson was all over the place, using nonsense syllables, instrumental sounds, quotes from popular tunes, sound effects and humorous phrasing. At times he sang the melody, then improvised a counter-melody while one of the instrumentalists played the tune. Watson's voice became a line in the arrangement. In "Jada," one of his few available recordings, he inserted a trumpet-like riff as his own instrumental fill. His solo chorus in "Jada" nearly defies description. The opening phrase concludes with an unexpected obscenity, followed by another riff, and then a quote from "Jingle Bells." The second chorus features staccato rhythms. In tunes such as "Jada," Watson sings in the style of the swing era. But

when he tackled the chord changes in "Night and Day," re-christened "Tight and Gay," he brought bop phrasing and embellishments to the song. His humorous renditions are imbued with the same sense of light-hearted absurdity later reintroduced by Bulee "Slim" Gaillard.

Instru-Vocal: The Old New Thing

The instru-vocal style of the twenties continued with the popular sound of the Mills Brothers and the Boswell Sisters in the thirties, and in the music of the Andrews Sisters in the early forties. The Boswell Sisters, fronted by Connie Boswell, performed straight interpretations of popular songs. They utilized instrumental sounds in their presentations and pioneered the use of close harmonies, which also dominated the Andrews Sisters' music during the following decade. While some have described the Boswells as reminiscent of barbershop singers at the turn of the century, their sound actually resembled horns playing in close harmony. In "If It Ain't Love," for example, Connie takes a solo chorus in which she unmistakably imitates a trumpet in sound and phrasing, and the sisters chime in with conventional big-band brass punctuation.

Although the Andrews Sisters were not truly scat singers, they became famous for

their smooth harmonies and phenomenal blend. They extended the breadth of the singer's repertoire. Some of their more interesting numbers incorporated scat syllables and phrasing suggestive of what was later to become known as vocalese.

At the same time the Boswell and Andrews families were performing with big bands, the bebop revolution was gathering steam. The bebop style, as practiced by Dizzy Gillespie, involved singing, although mostly as novelty. For many years Dizzy's band featured Joe Carroll, a singer who drew upon Leo Watson's style, particularly his humor. As instrumental boppers changed the music, a comparable bop vocal style evolved along with it. Its principal practitioner was Slim Gaillard. Noted for his flip, irreverent humor on and off the stage, Gaillard is remembered for combining his singing and guitar-playing with bassist Slam Stewart in the group, Slim and Slam. He wrote his own songs, actually little more than routines, replete with satire, nonsense syllables and occasional twists on serious music styles. In Gaillard's vernacular, nearly everyone received the moniker of McVouty or o-Rooney, as in Charlie Parker-o-Rooney. His best known tunes are "Cement Mixer Puttee Puttee," and "Flat Foot Floogie with the Floy Floy."

Slim embodied the zoot-suited, beret-

topped, goateed bebopper who played and talked jive. It is not known whether he coined such jive as "awreet" or simply popularized it. He was a hipster who defined hip with his act. He sang funny songs, novelties which were peppered with hipsterisms. He and Babs Gonzales furthered comedic scat singing in the bebop era. Gaillard, who died in 1991, can be seen in two films from the forties, *Star Spangled Rhythm* and *Hellzapoppin'*, in which Leo Watson also makes an appearance. Gaillard temporarily retired from the stage, eventually making a comeback by appearing as a singer in *Roots—the Second Generation* in 1982.

With the advent of 78 RPM singles, recordings lasting three minutes or less, individual songs became salable commodities. In general, scat vocals were not considered marketable on their own. Performers such as Mel Tormé and later Sarah Vaughan alternated between recording lyrical songs and performing scat in live concerts and as a complement to instrumental compositions.

Vocalese

The vocalist's repertoire was expanded by the development of vocalese, the setting of lyrics to an instrumental jazz tune. One of the earliest examples of this style is Eddie

Jefferson's lyricized rendition of Coleman Hawkins' ground-breaking 1939 performance of "Body and Soul." Jefferson's vocalization introduced a new dimension to jazz soloing, allowing the singer to take the improvised instrumental line and comment on it vocally. Jefferson wrote and performed lyrics to James Moody's solo of "I'm in the Mood for Love." Jefferson's interpretation, "Moody's Mood for Love," is the most famous example of early vocalese. King Pleasure's recording of it landed high on the 1952 rhythm & blues charts. He followed this success with other legendary performances, such as his vocalese rendition of "Parker's Mood," which captured the heart-breaking sorrow of one of Charlie Parker's most deeply expressive blues performances.

Vocalese reached its greatest popularity in the fifties with the emergence of Lambert, Hendricks and Ross, a trio formed after each had achieved solo notoriety. Dave Lambert, originally a big band singer, was an early and fluent bebopper. He and singer Buddy Stewart moved away from the big band tradition to form a group fronted by drummer Gene Krupa, called the G-Notes, and had an early hit with the tune "What's This." The two singers then joined up with a group featuring trumpeter Red Rodney and such other bop stalwarts as Al

Haig, Curly Russell and Stan Levey, making dynamic recordings of "Perdido" and "Charge Account" (based on the changes and Charlie Parker's introduction to Jerome Kern's "All The Things You Are"). Lambert's collaboration with Hendricks and Ross allowed him to showcase his understated approach, rhythmic precision, and wry scat lines—all integral to the success of the group.

Annie Ross, a British singer of ballads and bop, earned her reputation in the early fifties by writing and performing "Twisted," adding delightful vocalese to an upbeat blues tune and perky tenor sax solo by Wardell Gray. She began her career by recording with other instrumentalists, such as the late baritone saxophonist, Gerry Mulligan. A self-taught drummer and singer, Jon Hendricks was encouraged by Charlie Parker to turn professional rather than study law. He first reached success as a songwriter for Louis Jordan, the great rhythm & blues innovator, who came to prominence in the forties. Hendricks ventured into vocalese by writing lyrics for Woody Herman's "Four Brothers" and "Cloudburst," an instrumental by Sam "The Man" Taylor based upon "I Got Rhythm." During the fifties, Hendricks also recorded with George Russell.

The Lambert, Hendricks and Ross trio

was capable (with some overdubbing) of generating the sound and swing of a big band. They recorded two albums of material by Count Basie and retrofitted classic solos by Lester Young, Harry Sweets Edison and other Basie luminaries. The group also recorded an album of Duke Ellington hits. Other performances included works by a variety of jazz composers of the day including Horace Silver, Randy Weston, Mongo Santamaria, Bobby Timmons and Cannonball Adderley. Annie Ross re-recorded "Twisted" for inclusion in the trio's repertoire. Their performances customarily included "Cloudburst," the Hendricks tour-de-force delivered in a flurry of words and notes—super-fast, clean and articulate. The group disbanded in 1962, after numerous awards and considerable record sales, when Annie Ross withdrew from the band. The talented Ceylonese singer Yolande Bavan replaced Ross in the trio, but the new group lacked the flair that Ross brought to the mix. The group disbanded in 1964, and Dave Lambert died in 1966. Jon Hendricks continues to perform and write. Annie Ross has returned to singing and theatrical performance.

The late Betty Carter began her career in the fifties. Like Ella Fitzgerald, she first caught attention by winning a talent show. She began as a singer of standards and

blues, adding scat to her repertoire. Carter was recruited by Ray Charles for a duet album which remains one of Ray's most popular recordings. Until her untimely death, she was one of the most fluid and masterful vocal improvisers. Like Art Blakey's *Jazz Messengers*, her band was a training ground for young jazz musicians.

British vocalist Cleo Laine began her career in the fifties but did not become well known among American listeners until the late sixties. A versatile performer, she has recorded Fats Waller, Arnold Schoenberg, Stephen Sondheim and much else in between. Her husband, arranger and reed player John Dankworth, is her most frequent collaborator. She also has recorded with Annie Ross (Walton's *Facade*), Ray Charles (Gershwin's *Porgy and Bess*), James Galway and Dudley Moore. Laine has a big and powerful voice, full in the upper register, husky and sexy in the lower. Her trademark sound includes impeccable vocal doubling of Dankworth's smooth clarinet and saxophone lines.

Scat From the Sixties to the Nineties

The sixties were lean years for all but a few jazz performers. The experimental free-jazz movement with its small but dedicated following drove many mainstream

artists out of jazz. Even well-known artists like Eddie Jefferson found themselves unable to sustain a career. One singer who came to the fore with his deep and resonant voice was Leon Thomas. Born Amosis Leontopolis Thomas, his vocalese versions of jazz standards included unconventional vocal techniques. He routinely used what has been described as a "pygmy yodel," an oscillation between pitches that produces a droning effect. Many of his tunes included vocalization without words or syllables. His collaboration with saxophonist Pharaoh Sanders produced "The Creator Has a Master Plan," and other compositions strongly influenced by African musical traditions. Although long absent from the scene, Thomas recently has begun performing again and appears to be in fine voice.

As the sixties came to a close, jazz began to blur with the emerging rock and world music cultures. Many jazz groups began to incorporate electric pianos, electric guitars and synthesizers. The development of electronic instruments and the burgeoning sophistication of studio technique revolutionized all styles of music, including jazz. Jazz-rock or fusion bands began to push mainstream jazz to the side. Scat singing, while barely noticed in the free-jazz era, began to reappear in new contexts. Al

Jarreau, a singer with great range and technique, became one of the first stars of the seventies who, backed by a group of outstanding fusion players, blended various styles of music, including scat. The Brazilian singer Flora Purim came to prominence as a member of Chick Corea's electric group, Return to Forever, and later recorded the beautiful and memorable "500 Hundred Miles High" and "You're Everything" with her husband Airtio Moreira. Manhattan Transfer, which debuted in the early seventies, is a mixed quartet whose repertoire has included vocalese and scat singing in a variety of arrangements. The group performs jazz-rock as well as mainstream pieces such as Eddie Jefferson's take on "Body & Soul." George Benson, having labored for years as an excellent mainstream electric guitarist, found his voice and became a singer who doubled his own vocal improvisations with guitar lines. Joni Mitchell and several other rock vocalists have tried their hand at Annie Ross's "Twisted." Finally, Eddie Jefferson re-emerged, performing and recording with alto saxist Richie Cole. Jefferson, who died in 1979, revived many of the great vocalese numbers and added some exciting new ones.

In the late seventies and early eighties, European singers such as Urszula Dudziak

and Lauren Newton and Americans Bobby McFerrin and Jay Clayton began to expand the concept of scat singing, integrating folk elements, unconventional sounds and innovative vocal techniques. Along with the author, Bob Stoloff, and vocalist/dancer, Jean Lee, these talented performers comprised Vocal Summit, an all-star a cappella team assembled by German music historian and producer Joachim Berendt. This unique collaboration broke with convention to explore the outer limits of spontaneous vocal improvisation, drawing upon the entire world of sound for source material.

Bobby McFerrin went on to become the best known contemporary instru-vocalist. Perhaps most famous for the light-hearted, "Don't Worry, Be Happy," his musicianship is peerless, his ear precise. He is blessed with extraordinary range, sense of rhythm and vocal timbre. With one voice, McFerrin can achieve the complexity of an entire band, thumping drum beats on his chest while judiciously interspersing bass tones amid the melody line. He has established a standard for instru-vocal technique as it is now practiced.

Histories of this kind risk excluding some important artists and perhaps overstating the case for others. We cannot be certain

whose work will influence the scat singers of the future. Time and taste will tell. Predictions are limited by our inability to see around corners or beyond the horizon. Nevertheless, anyone interested in scat or instru-vocal performance will have to cross paths with the artists portrayed here. It is our hope that students will ultimately discover their own style of creative expression.

Chapter 1

Rhythmic Considerations

Syllable Articulation

The first question many novice level students ask is "Which syllables should I use to scat?" More seasoned improvisers complain that their syllables are too repetitive and sound "boring." Although I believe that scat syllables should be the unpredictable result of spontaneous musical expression rather than the primary focus of vocal improvisation, traditional scat singing does utilize particular syllable combinations that can be learned much as one learns a foreign language.

This chapter demonstrates traditional scat syllable articulation using non-pitched rhythmic phrases. The syllables presented are intended to be a point of departure and not a prescription for improvisation. Scat singers should first explore and experiment with spontaneous syllables.

Vowels and Accents

A phrase of any length will be effective if it has rhythmic equilibrium. This can be achieved by carefully integrating duple and triple rhythmic figures, ties, rests, articulation markings and accents. Syllables with

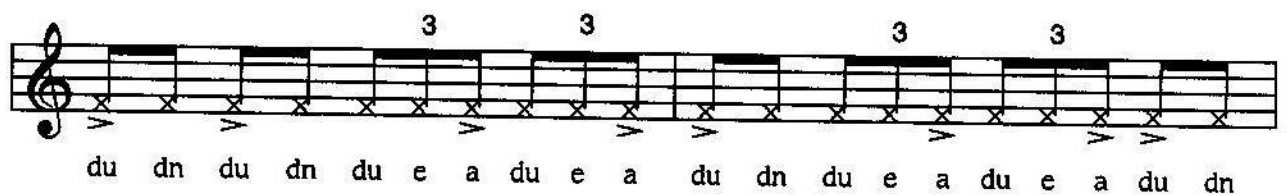
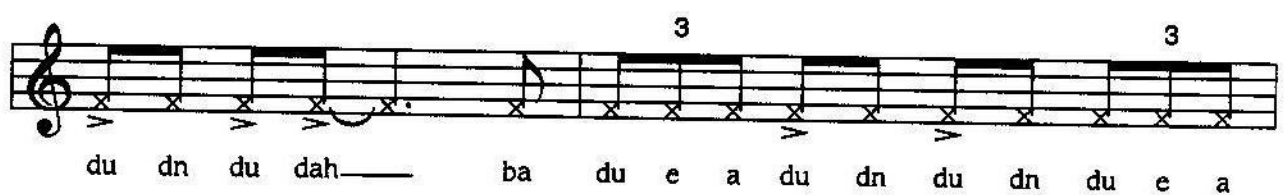
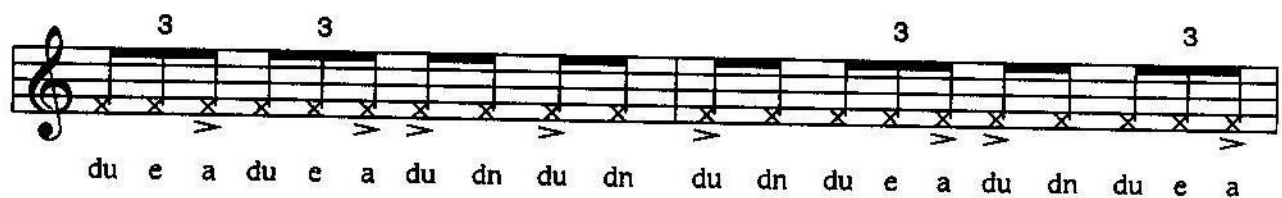
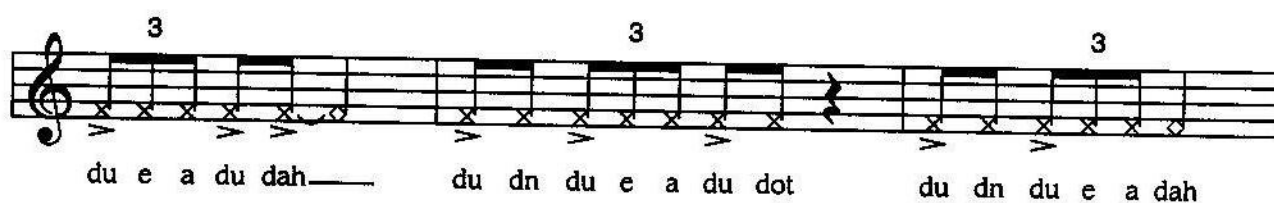
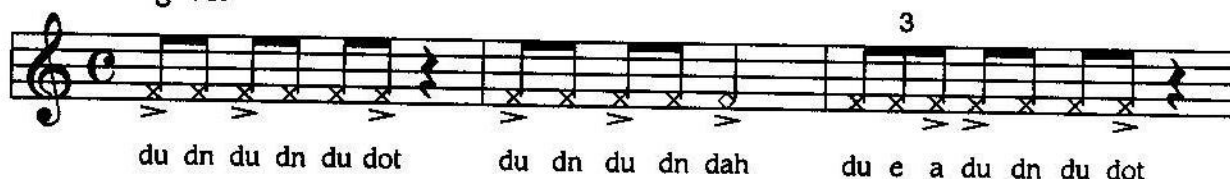
carefully chosen vowel sequences, when added last, will enhance the phrase with coloration.

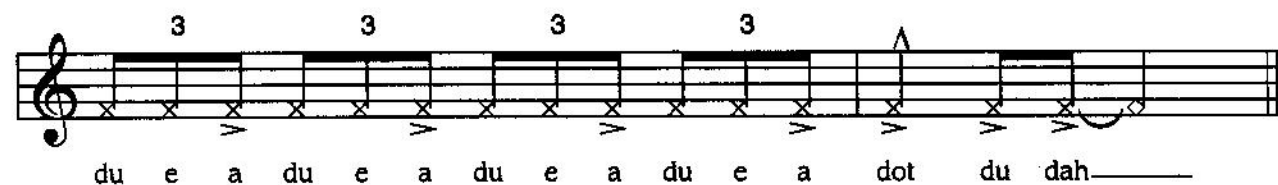
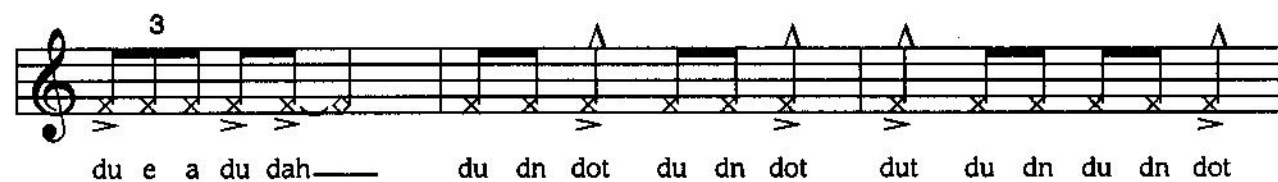
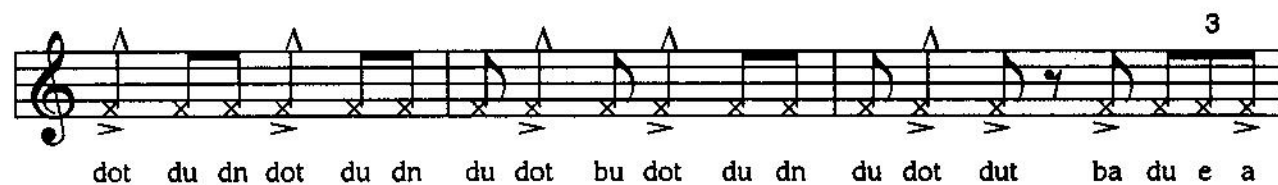
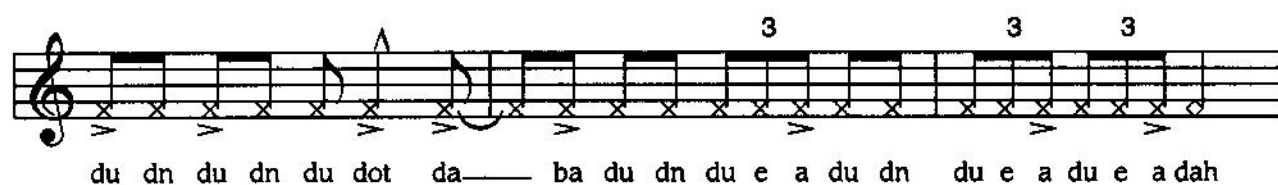
The most frequently used vowels in traditional scat singing are *ah*, *ee* and *oo*. Syllable combinations with 2 vowels (in the form of 8ths or 16ths, for example) must be used with reserve. *Du-be* and *da-be*, for example, may sound trite after several repetitions. Try combining these 2-syllable rhythms with triplets such as *du-ee-a* to alleviate this common problem.

Practice Rhythmic Etudes 1-4 to strengthen the articulation of duple and triple syllable combinations. Each exercise demonstrates various syllable combinations with particular attention to vowels. Stylistic accents have been added which may be interpreted with a jazz swing or Latin straight-8th feel.

Rhythm Etude 1

Swing feel

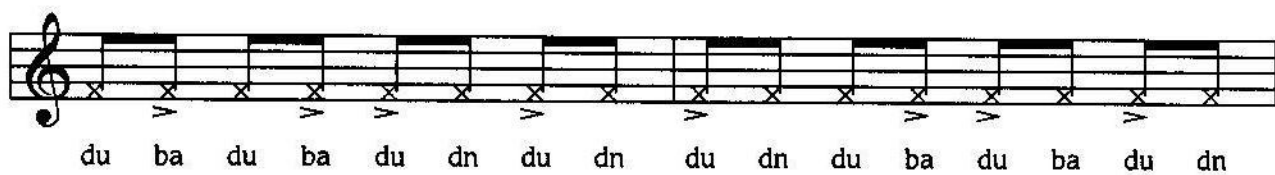
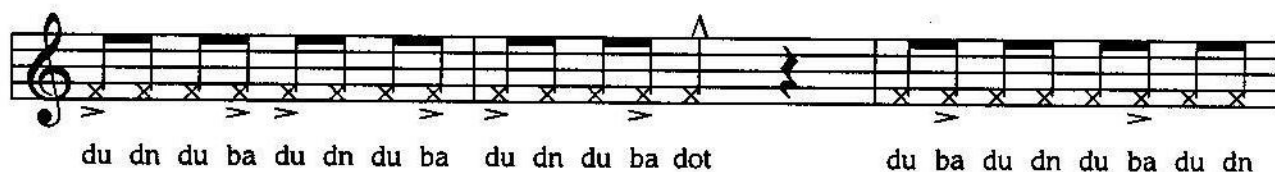


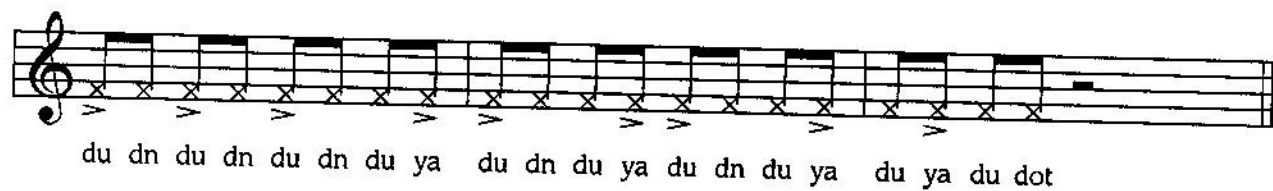
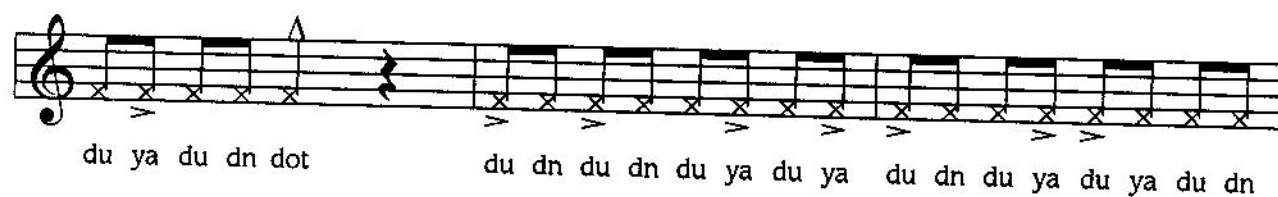
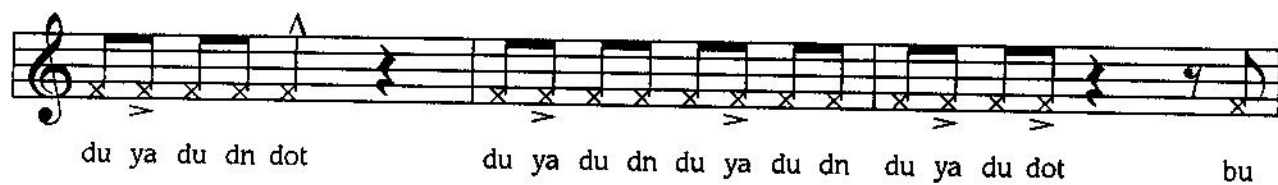


Rhythm Etudes #1-4: First listen to CD tracks 1 and 4. I recorded the first 16 measures of each of these etudes to demonstrate correct articulation and vocal timbre. Once the notation is learned, keep practicing these exercises at different tempos by using a metronome. Start at 96 and increase your speed a little each day until you are able to articulate all 4 rhythm etudes at 160 with clarity and precision.

Rhythm Etude 2

Swing feel





Rhythm Etude 3

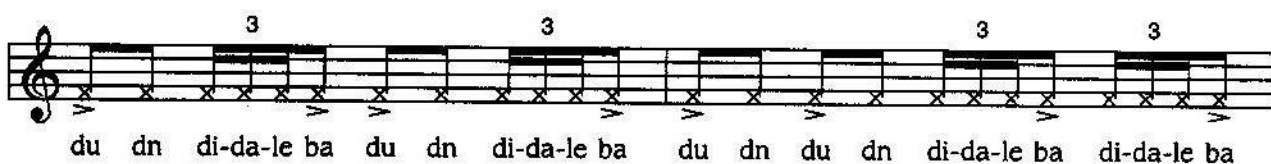
Swing feel

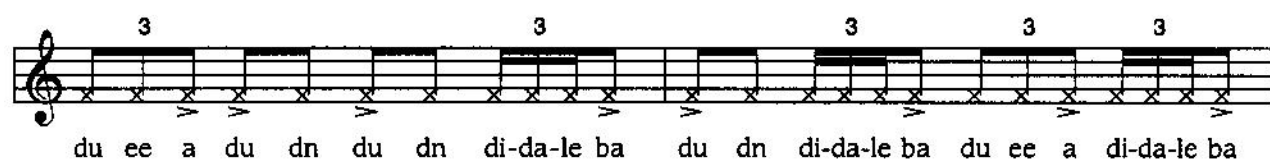
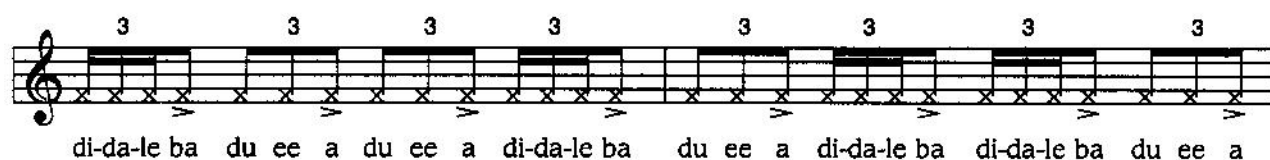
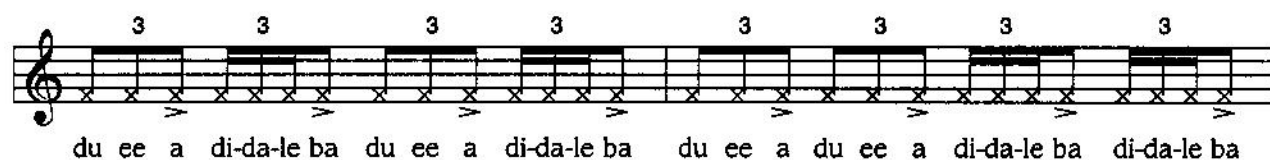
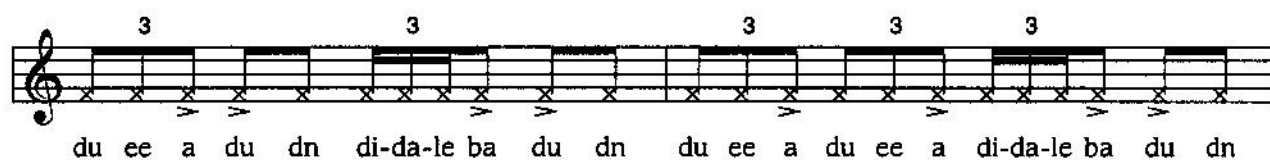




Rhythm Etude 4

Swing feel





Recommended Scat Artists

Louis Armstrong
Leo Watson
The Boswell Sisters
The Rhythm Boys
The Mills Brothers
King Pleasure
Anita O'Day
Ella Fitzgerald
Lambert, Hendricks and Ross
Eddie Jefferson
Sarah Vaughan
Mel Tormé
Mark Murphy
Betty Carter
Janet Lawson
Sheila Jordan
Al Jarreau
Urszula Dudziak

Dee Dee Bridgewater
Jay Clayton
Jeanne Lee
Lauren Newton
Tania Maria
Bobbie McFerrin
Carmen McRae
Chet Baker
James Moody
Dizzy Gillespie
George Benson
Darmon Meader
Ray Anderson
Slam Stewart
Frank Rosolino
Conte Candoli
Clark Terry

Chapter 2

Melodic Considerations

Traditional Diatonic Patterns

After practicing syllable articulation, the three basic vowel sounds may be applied to scalar and intervallic patterns. A simple diatonic approach should be comfortable for most musicians, especially those familiar with traditional exercises. It is important to consider which vowels to use when a line is ascending or descending. In general, vowels sound better when *ee* is used for higher notes and *ah* or *oo* is assigned to the lower pitches. It is also important to add stylistic accents to certain syllables in the phrase. The choice of syllables to accent depends upon the type of melodic approaches used in the line. Note which syllables work best when the melodic contour changes direction and when the line moves by step or wider intervals. Some of these traditional patterns already have 8th, triplet and 16th feel variations added as an introduction to Latin, jazz and funk feels.

Begin with *Scat Syllable Warm Up* on page 26. It can be used as both a vocal warm up and as an articulation exercise using the

three common vowels *ah*, *ee* and *oo* with consonants *b*, *d*, *l* and *n*. Note that syllables which end with *l* or *n* have no written vowel but are pronounced with a soft *i* sound (i.e. *dl* is pronounced *dil*). The syllable *dn* is somewhat challenging to articulate. It is produced by lifting the soft pallet and raising the tip of the tongue to the roof of the mouth so that the attack sounds like it originates from the nose. It is not pronounced as *din* which is how most beginners articulate this syllable. Practice with a straight-8th or swing-8th feel.

Scat Syllable Warm up

Swing or straight 8th





Traditional Diatonic Patterns

All patterns may be transposed to any desired key.

① 
du e du e du e du e du e du e da dee a dee a dee a dee a


dee a dee a dee a da

1-3: Start at 144 and keep increasing your speed to the limit. Pay close attention to every accent marking.

② 
de a da ba de a da ba de a da ba de a da ba de a da ba de a da ba


de a da ba dah du ee da ba du ee da ba du ee da ba du ee da ba


du ee da ba du ee da ba du ee da ba dah

③ 
da ba dee da ba dee da ba dee da ba dee da ba dee da ba dee da ba dee dah


dee ba da dee ba da dee ba da dee ba da dee ba da dee ba da dah

4: This can be performed with or without chords. A good starting tempo is 160 which may be increased gradually to 208. The chords may be simplified by leaving out the 7ths and playing diatonic triads instead. Choose a key which will accomodate a comfortable range.

Jazz waltz feel

④

C Maj7 D min7

da ba da ba da ba da dee da da ba da ba da ba da dee da

E min7 F Maj7

da ba da ba da ba da dee da da ba da ba da ba da dee da

G7 A min7

da ba da ba da ba da dee da da ba da ba da ba da dee da

Bm7(b5) C Maj7

da ba da ba da ba da dee da da ba da ba da ba dah

C Maj7 Bm7(b5)

dee ba da ba da ba dee da da dee ba da ba da ba dee da da

A min7 G7

dee ba da ba da ba dee da da dee ba da ba da ba dee da da

F Maj7 E min7

dee ba da ba da ba dee da da dee ba da ba da ba dee da da

D min7 G7 C Maj7

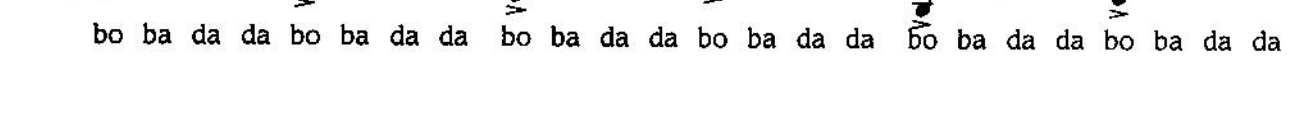
dee ba da ba da ba dee da da dee ba da ba da ba dah

Theme and Variations

Theme

5 

bo ba da da bo ba da da bo ba da da bo ba da da bo ba da da



bo ba da da bo ba da da bo ba da da bo ba da da bo ba da da



bo ba da da bo ba da da bah

Variation 1

Latin feel

Latin feel

du ba du da du— dwe du da du ba du da du— dwe du da

du ba du da du— dwe du da du ba du da du— dwe du da

du ba du da du— dwe du da du ba du da du—

dwe du da du ba du da du— dwe du da dah

5 and 6: These are recorded on CD tracks 5 and 6 to demonstrate stylistic interpretation. Speed is not essential here so choose a moderate tempo. Pay close attention to the accents and the vowel placement.

Variation 2

Swing feel

dow dwe du dwe dow— dwe du dwe dow— dwe du dwe dow—

dwe du dwe dow— dwe du dwe dow— dwe du dwe dow—

dwe du dwe dow— dwe du dwe dow— dwe du dwe dow—

dwe du dwe dow— dwe du dwe dow— dwe du dwe dow—

dwe du dwe dow— dwe du dwe dah—

Variation 3

Funk feel

duda badu dn du da ba du dn du da ba du dn du da ba du dn

du da ba du ndu da badu dn du da badu ndu da ba du dn du da badu ndu da badu dn

duda ba du dn du da ba du dn du da badu dn du da ba du dn dah



7-11: Practice these patterns at tempos from 96 to 144. #9 thru 11 are better interpreted with straight 8ths.

12-A: Sing exactly as written from 72 to 126. 12-B: Try this one at tempos from 126 to 176.

13: This exercise is fun at faster tempos. Start at 96 and work your way up to 132. Note accents on the first beat of each measure.





Swing feel

12B



13





14: This is a Jazz waltz feel so start around 132 with variations up to 200. Note the pick-up accent on the end of every third beat.

15: Practice with a 2-feel (dotted quarter=116 to 160).

II-V Modal Jazz Patterns

The following melodic exercises include 2-measure phrases which ascend and descend using scalar and intervallic approaches. Harmonically, each pattern conforms to the Dorian-Mixolydian, or II-V modal relationship. This simply means that the representative major scale for each key, usually beginning and ending with *do* can be sung starting on the second degree *re* and fifth degree *sol*. The resulting scales are called modes (see page 52) and in this case we are using Dorian mode *re-mi-fa-sol-la-ti-do-re* and Mixolydian mode *sol-la-ti-do-re-mi-fa-sol* as a harmonic guide on which the melodic pattern is built. Dorian mode is represented by minor 7th chords while Mixolydian uses the dominant 7th. Note that both scales are different starting positions for their related tonic scale or *do-re-me-fa-sol-la-ti-do*. The scale for the key of C, for example, is C-D-E-F-G-A-B-C. To sing Dorian mode we simply start on the second degree of the C scale which is the note D and continue until we reach the next D an octave higher (D-E-F-G-A-B-C-D). Mixolydian begins with the 5th scale degree which would be G-A-B-C-D-E-F-G.

For additional modes see page 52, *Chapter 3: Melodic Considerations*.

Each example should be performed in all keys using what is commonly called the Cycle of 5ths: a sequence of all 12 chromatic pitches that keeps modulating up a fourth or down a fifth until every key is reached. This may be accomplished using one note (C-F-Bb-Eb, etc.), one type of chord (Cmaj7-Fmaj7-Bbmaj7-Ebmaj7, etc.) or a patterned chord progression such as Dmin7-G7 to Cmin7-F7 to Bbmin7-Eb7, etc. This last example would be described as a II-V chord pattern modulating via cycle 5.

One-Measure II-V Patterns

Swing or Latin feel

① *Dmin7* *G7* *Cmin7* *F7*
 du dn da ba dah du dn da ba dah

② *Dmin7* *G7* *Cmin7* *F7*
 dwe ba du dn dah dwe ba du dn dah

③ *Dmin7* *G7* *Cmin7* *F7*
 du dn da ba dah du dn da ba dah

④ *Dmin7* *G7* *Cmin7* *F7*
 dwe ba du dn dah dwe ba du dn dah

⑤ *Dmin7* *G7* *Cmin7* *F7*
 dwe ba du dn dah dwe ba du dn dah

⑥ *Dmin7* *Cmin7* *F7*
 du ba du dn dwe dow— du ba du dn dwe dow—

⑦ *Dmin7* *G7* *Cmin7* *F7*
 du dn du da ble dow— du dn du da ble dow—

⑧ *Dmin7* *G7* *Cmin7* *F7*
 du ba du dn dwe dow— du ba du dn dwe dow—

9 dwe da ba du dwedow_ dwe da ba du dwe dow_

10 dwe ba du dn du we_ dwe ba du dn du wee_

11 dwe dn du ba du wee_ dwe dn du ba du wee_

12 dwe ba du dn du wah_ dwe ba du dn du wah_

13 dwe ba du dn du wee_ dwe ba du dn du wee_

14 du ba du dn dah du ba du dn dah

15 de ba du dn dwe dow_ de ba du dn dwe dow_

16 dwe dn du dn du yah_ dwe dn du dn du yah_

Two-Measure II-V Patterns

Swing or Latin feel

①
 du ba du dn du ya du dn dut dweyah— du ba du dn du ya du dn dut dwe dah—

②
 de ba du dn dwe ba du dn dut du dah— de ba du dn dwe ba du dn dut du wah—

③
 du ya du dn du ba du dn dut dwe dah— dwe ba du dn de ba du dn dut du dah—

④
 du ba du dn dwe ba du dn dwe dah— du ba du dn dwe ba du dn dwe dah—

⑤
 dwe ba du dn du dn du ba dut dwe dah— dwe ba du dn du dn du ba dut dwe dah—

⑥
 du dn da ba dwe du dn dot du dah— du dn da ba dwe du dn dot du dah—

⑦
 du dn da ba dadwe da bu dot dwe dah— du dn da ba dadwe da bu dot dwe dah—

8
 dwe bu da ba da dwe ba du dn dut dwe yah—

dwe bu da ba da dwe ba du dn dut dwe yah—

9
 dwe ba du dn du ya da ba dwe da ba du dwe dow

dwe ba du dn du ya da ba dwe da ba du dwe dow

10
 dwe da ba da du dn dwe ba du be a dn dwe dow

dwe da ba da du dn dwe ba du be a dn dwe dow

11
 dwe ba du dn du ya da ba dut dwedow— dwe da bu da dwe dn du ba

dwe ba du dn dwe dah dwe ba du dn du ya da ba dut dwe yah—

dwe da bu da dwe dn du ba dwe ba du dn dwe dah

Melodic Embellishment

Embellishing a musical phrase is a common practice in both classical music and jazz. In classical music, specific embellishments such as the mordant, turn, appoggiatura, grace note, trill and glissando are used to enhance a melodic sequence and make it more dramatic. Classical musicians may not have heard musical terms like "plop," "flip," "shake," "spill," "smear," or "doit" (pronounced *doyt*) which are used in standard big band arrangements such as those performed by the great big bands of Count Basie or Duke Ellington. Although not used frequently by scat singers, big-band embellishments can be very effective.

One of the more common vocal embellishments is the triplet figure *du-ee-a* (or *di-da-le*) which is often used in descending scalar patterns. In the following exercises triplet figures have been inserted on beats one or two (sometimes both) of the II minor pattern which then resolves to its related V7. Practice these line embellishment exercises in all keys via cycle 5.

Melodic Embellishment

1-Measure Phrases Using II-V

①
 di da le ba du dn dah di da le ba du dn dah

②
 dwe dn di da le bu dah dwe dn di da le bu dah

③
 di da le bu di da le bu dah di da le bu di da le bu dah

④
 du ee a ba du dn dooh du ee a ba du dn dooh

⑤
 dwe dn du ee a ba dah dwe dn du ee a ba dah

⑥
 du ee a ba du ee a ba dooh du ee a ba du ee a ba dooh

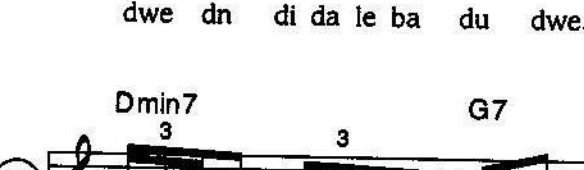
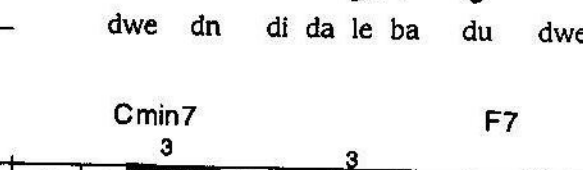
⑦
 du ee a ba du dn dooh du ee a ba du dn dooh

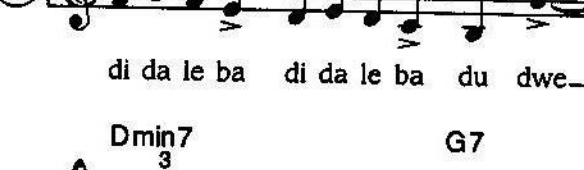
8  

9  

10  

11  

12  

13  

14  

15 Dmin7 G7 Cmin7 F7

du ee a ba du ee a ba du dwe— du ee a ba du ee a ba du dwe—

16 Dmin7 G7 Cmin7 F7

di da le ba dwe dn du dah— di da le ba dwe dn du dah—

17 Dmin7 G7 Cmin7 F7

dwe dn du ee a ba dwe dah— dwe dn du ee a ba dwe dah—

18 Dmin7 G7 Cmin7 F7

du ee a ba du ee a ba dwe dah— du ee a ba du ee a ba dwe dah—

19 Dmin7 G7 Cmin7 F7

di da le ba du dn dwe dah— di da le ba du dn dwe dah—

20 Dmin7 G7 Cmin7 F7

du ee a ba du dn dwe dow— du ee a ba du dn dwe dow—

21 Dmin7 G7 Cmin7 F7

du ee a ba du ee a ba dwe dow— du ee a ba du ee a ba dwe dow—

II-V Pattern Etude

Swing feel

D min7 G7 C min7 3

du ba du dn du ya du dn dut dwe yah— dwe da ba da du dn dwe ba

F7 Bb min7 Eb7

du be a dn dwe dow de ba du dn dwe ba du dn dut du dah—

Ab min7 Db7 F# min7 3

du ba du dn dwe da ba dot du dow— di da le ba du dn du ya da ba

B7 Emin7 3 A7

dwe da ba du dwe dow du dn da ba da dwe da bu dot dwe dah—

D min7 3 G7 C min7 3

du e a ba du dn dwe ba du dn dut dwe dow— dwe da bu da dwe dn du ba

F7 Bb min7 3 Eb7

dwe ba du dn dwe dah dwe bu da ba da dwe ba du dn dot dwe dah—

Ab min7 Db7 F# min7 3 3

du ba du dn dwe ba du dn dwe dah— di da le ba da ba du dwe da ba

B7 Emin7 3 A7

dot dwe yah— du e a ba du dn dwe ba du dn dwe da ba du dwe dah

Line Contour

Line contour, or melodic shape, is an important consideration when improvising. A melody needs to move to the rhythmic pulse of the music and there are only two directions it can go: up or down. The way in which a melody moves from note to note is called "melodic approach." There are three basic melodic approaches: step, leap and half step. Approach by step means using a scale to move up or down, a leap is any interval of a 3rd or more and half steps resolve by moving chromatically in either direction. Intervallic movement is best practiced using arpeggios which outline each chord while scalar patterns require the correct chord scale for each type of chord. The integration of these two approaches with added chromaticism will yield excellent line contour.

The following exercises highlight some common scale and arpeggio approaches applied to the extended II-V chord pattern, a sequence of harmonically unrelated II-V's.

Extended II-V Arpeggio Approach

Swing feel

Dmin7 G7 Emin7 A7 Dmin7 G7 CMaj7
 du ba du dn du dot du ba du dn du dot du ba du dn du du dah—

Gmin7 C7 Amin7 D7 Gmin7 C7 FMaj7
 du ba du dn du dot du ba du dn du dot du ba du dn du du dah—

Cmin7 F7 Dmin7 G7 Cmin7 F7 BbMaj7
 du ba du dn du dot du ba du dn du dot du ba du dn du du dah—

Fmin7 Bb7 Gmin7 C7 Fmin7 Bb7 EbMaj7
 du ba du dn du dot du ba du dn du dot du ba du dn du du dah—

Bbmin7 Eb7 Cmin7 F7 Bbmin7 Eb7 AbMaj7
 du ba du dn du dot du ba du dn du dot du ba du dn du du dah—

Ebmin7 Ab7 Fmin7 Bb7 Ebmin7 Ab7 DbMaj7
 du ba du dn du dot du ba du dn du dot du ba du dn du du dah—

Abmin7 Db7 Bbmin7 Eb7 Abmin7 Db7 GbMaj7

du ba du dn du dot du ba du dn du dot du ba du dn du du dah—

C#min7 F#7 D#min7 G#7 C#min7 F#7 BMaj7

du ba du dn du dot du ba du dn du dot du ba du dn du du dah—

F#min7 B7 G#min7 C#7 F#min7 B7 EMaj7

du ba du dn du dot du ba du dn du dot du ba du dn du du dah—

Bmin7 E7 C#min7 F#7 Bmin7 E7 AMaj7

du ba du dn du dot du ba du dn du dot du ba du dn du du dah—

Emin7 A7 F#min7 B7 Emin7 A7 DMaj7

du ba du dn du dot du ba du dn du dot du ba du dn du du dah—

Amin7 D7 Bmin7 E7 Amin7 D7 GMaj7

du ba du dn du dot du ba du dn du dot du ba du dn du du dah—

Extended II-V Altered Scale Approach

Swing feel

Dmin7 G7 E-7b5 A7b9 Dmin7 G7#9
 du ba du dn dwe ba du dn du dn du ba du e a du dn du dn du ba de ya du dn

CMaj7 Gmin7 C7 A-7b5 D7b9
 dah du ba du dn dwe ba du dn du dn du ba du e a du dn

Gmin7 C7#9 FMaj7 Cmin7 F7
 du dn du ba de ya du dn dah du ba du dn dwe ba du dn

D-7b5 G7b9 Cmin7 F7#9 BbMaj7
 du dn du ba du e a du dn du dn du ba de ya du dn dah

Fmin7 Bb7 G-7b5 C7b9 Fmin7 Bb7#9
 du ba du dn dwe ba du dn du dn du ba du e a du dn du dn du ba de ya du dn

EbMaj7 Bbmin7 Eb7 C-7b5 F7b9
 dah du ba du dn dwe ba du dn du dn du ba du e a du dn

Bbmin7 Eb7#9 AbMaj7 Ebmin7 Ab7
 du dn du ba de ya du dn dah du ba du dn dwe ba du dn

F-7b5 Bb7b9 Ebmin7 Ab7#9 DbMaj7
 du dn du ba du e a du dn du dn du ba de ya du dn dah

Abmin7 Db7 Bb7b5 Eb7b9 3 Abmin7 Db7#9

du ba du dn dwe ba du dn du dn du ba du e a du dn du dn du ba de ya du dn

G#Maj7 C#min7 F#7 Eb7b5 Ab7b9 3

dah du ba du dn dwe ba du dn du dn du ba du e a du dn

C#min7 F#7#9 BMaj7 F#min7 B7

du dn du ba de ya du dn dah du ba du dn dwe ba du dn

G#7b5 C#7b9 3 F#min7 B7#9 EMaj7

du dn du ba du e a du dn du dn du ba de ya du dn dah

Bmin7 E7 C#7b5 F#7b9 3 Bmin7 E7#9

du ba du dn dwe ba du dn du dn du ba du e a du dn du dn du ba de ya du dn

AMaj7 Emin7 A7 F#7b5 B7b9 3

dah du ba du dn dwe ba du dn du dn du ba du e a du dn

Emin7 A7#9 DMaj7 Amin7 D7

du dn du ba de ya du dn dah du ba du dn dwe ba du dn

B7b5 E7b9 3 Amin7 D7#9 GMaj7

du dn du ba du e a du dn du dn du ba de ya du dn dah

Chapter 3

Melodic Considerations

Modes

Modes are simply scales that use the same tones as the major scale but start on all scale steps in addition to the root, or *do*. The major scale itself is a modal scale called Ionian. Using the traditional Italian solfeggio syllables the notes would be called *do-re-mi-fa-sol-la-ti-do*. Each mode begins on a scale step and ends on the same tone an octave above. If we sing a scale starting on *re* and ascending one octave to the next *re*, the resulting scale is called the Dorian mode. Starting with the root, the modes are known as Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Locrian. This relationship of modal scales exists in all 12 keys. In the key of Ab, for example, the Dorian scale would begin on the note Bb and continue for one octave using the diatonic notes of the Ab major scale. Modes, then, may be considered scales which start on various degrees (or steps) of any major scale using only pitches that are diatonic to that major scale.

Modes may also be considered altered major scales, each with its own variation of

raised or lowered steps which make it characteristically different from the others. C Lydian, for example, can be considered a C major scale with alterations. To make any major scale a Lydian mode we simply raise the 4th scale step by one half. In this example the resulting scale notes are C-D-E-F#-G-A-B-C. We say that the characteristic note in Lydian mode that changes it from a major scale is a raised 4th degree. Note that C Lydian can also be thought of as G major but starting from its 4th degree, C. Each mode has different characteristic notes which alter them from their related major scales:

- Ionian: same as major scale
- Dorian: flat 3 and flat 7
- Phrygian: flat 2, flat 3, flat 6 and flat 7
- Lydian: sharp 4
- Mixolydian: flat 7
- Aeolian: flat 3, flat 6 and flat 7 (natural minor)
- Locrian: flat 2, flat 3, flat 5, flat 6 and flat 7

Jazz musicians often use modal scales as a melodic alternative to more traditional

ways of improvising. Instead of using a separate scale for each chord it is possible to improvise over several related chords with just one mode. For example consider the chord progression: Cmaj7–Amin7–Dmin7 to G7 (Imaj7–VImin7–IImin7–V7 in the key of C). An Ionian scale beginning on C ("C Ionian") will work perfectly for the entire duration of this chord pattern.

Modal Scales

Modes Related to One Scale

C Ionian D Dorian

E Phrygian F Lydian

G Mixolydian A Aeolian

B Locrian

Modes as Altered Major Scales

C major

D Dorian E Phrygian

F Lydian G Mixolydian

A Aeolian B Locrian

Chord Scales

The most important melodic consideration is, of course, singing the correct notes on each chord. There are five basic categories of chords: major, minor, dominant, diminished and half diminished. Chord symbols represent different tonalities and signify the use of one or more characteristic scales. (For a complete scale syllabus consult any of Jamey Aebersold's publications which contain scalar variations as applied to jazz, Latin and pop music)

The following is an effective approach to improvising on a chord scale:

•**Step 1** Play the chord and then sing the appropriate scale from root position, ascending and descending at least one octave while the chord is still sounding.

•**Step 2** While sounding the chord, sing an arpeggio including the 3rd, 5th and 7th steps (pentatonic would include 1, 3, 5 and 6) ascending and descending at least one octave.

•**Step 3** Keep sounding the chord and sing some traditional patterns that match the tonality of the chord, beginning with the root.

•**Step 4** Sound the chord again and this time, in a rubato style, try to improvise your own patterns in the form of short phrases. Take as much time as necessary until you feel comfortable with the tonality of the chord and satisfied with your phrases.

Major 6th and 7th Chords

Major and pentatonic scales are used to improvise on major triads, maj6th and maj7th chords. Starting in root position, Cmaj6 or Cmaj7 would use either a pentatonic or major scale starting from C. Likewise, a Bbmaj6 or Bbmaj7 would start on the note Bb, and so on for all major keys. The notes in a pentatonic scale are major scale steps 1, 2, 3, 5 and 6.

Following the procedure above, try the following exercises which are derived from the Maj6 and Maj7 chord structure.

Basic Chord Scales

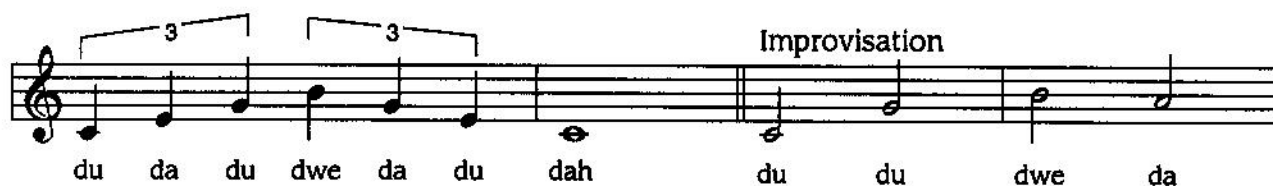
CMAj7(6) Ionian



Pentatonic



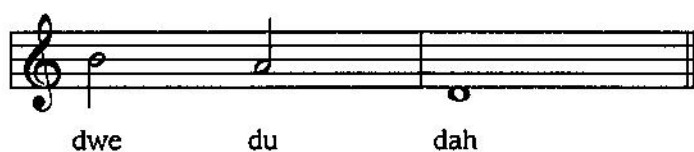
Improvisation



Dmin7 Dorian



Improvisation



G7 Mixolydian

du dn du ba du dn du ee de a du dn de a da du du du dwe du du dah

Improvisation

da ba du dwe— ba du dn de a du dn da ba de a du dn da bu dwe dn da ba

de a de a de a de a dah

Bm7 $\flat$ 5 Locrian

du dn du ba du dn du ee de a du dn de a da du du du dwe du du dah

Improvisation

du da ba dwe dn da ba dwe bu da de a da du we de a du dn

du dwe ba du ya du dn du e a du ba dwe dn du ya dah

C $^\circ$ 7 Diminished

du dn du ba du dn du ba de a da ba de a da ba da du du dwe du du dah

Improvisation



dwe da ba du ee a dn dwe da ba du ee a dn dwe da ba de a de a



dwe ba du dn dwe ba du dn dwe de a da dah

C M+4 *Lydian*

Improvisation



du dn da ba dwe ba du dn de a da ba de a da da du dn dwe da



de a de a de a da ba du dwe da ba du dwe a du dn de a da de a da dah

Minor 7th Chords

In a minor 7th chord the major scale is altered by lowering the 3rd and 7th steps. The resulting scale with flat 3 and flat 7 is called Dorian mode. This scale, along with minor pentatonic, is most often used on minor 7th chords. The Minor pentatonic scale stems from its relative major. C minor 7, for example, has the same notes as Eb major pentatonic but begins on C (C, Eb, F, G, Bb). Although there are several other scale possibilities, these two are the strongest.

Try the following exercises which are derived from the minor 7th chord structure.

Additional Minor Scales

Ascending melodic minor



Improvisation



Minor pentatonic



Improvisation



Harmonic minor



Improvisation

*Aeolian (natural minor)*

Cmin (add b6)



Improvisation

*Phrygian*

Cmin (b6 and b9)



Improvisation



Altered Dominant 7th Chords

In a dominant 7th chord the major scale is altered by lowering the 7th degree by a half step. The chord written as G7, for example, implies the G major scale but uses F natural instead of F sharp. Another way to describe a dominant 7th chord is to label it a V7 of I in any key. Viewed in this way, a G7 chord is a V7, or "dominant 7th," of its related I which is, in this case, the key of C. The scale begins on G but has the key signature of C which has no accidentals. This scale is called Mixolydian mode and is one of the modal scales discussed on page 52.

Additional tensions give the dominant 7th chord the most scalar possibilities. A tension is a 9th, 11th or 13th scale degree positioned above the octave. A 9th, for example, is a major 2nd above the root of the chord but written an octave above. The 11th is an interval of one octave plus a perfect 4th above the root and the 13th is an octave plus a 6th above the root. Tensions may be raised or lowered by a half step to further enrich the harmony of the chordal tones. Each combination of natural, raised or lowered tensions implies a different

chord scale although basic Mixolydian mode will work for all. Dominant 7th chords offer more options for altered scales because all tensions are available or sound reasonably good to the ear. With other chord types only some tensions are considered good choices.

Each of the following exercises uses a different altered dominant scale depending on the available tensions. Remember to keep sounding the chord while singing each pattern.

Altered Dominant Scales

Blues scale



Improvisation

du du dndwe du dn



Bebop scale



Improvisation



C7+4

Lydian dominant

Improvisation



C7b9 *Jewish (harmonic minor)*

da ba du dn dwe ba du dn de a da bu dwe dn da

Improvisation

du ba du dn dwe du dn dwe ba du dn du du dn du e a de a da dwe du dn

du e a du dn du e a du dn du e a de a da dah

C7#9 *Symmetrical diminished*

du dn da ba dwe dn da ba de a du dn dwe a du dn

Improvisation

dah du ba du dn dwe ba du dn du ba du dn dwe ba dwe dn

du e a du e a du ba du dn de a da de a da dwe ba du dn dah

C7b13 *Hindu* *Improvisation*

Tension *b13*

du ba du dn dwe ba du dn dwe ba du dn dwe ba da da bu da dwe ba

du dn du dn dwe da bu da dwe dn dwe dn de a dadwe dn du e a dwe a du dah

C7#9 *Diminished whole tone*

Tension *#11* Tension *#9* Tension *#9*

du ba du dn du ba du dn dwe dn du ba dwe dn da

Improvisation

du ba du dn dwe a dadwe a da de a ba du e a du ba du dn

dwe dn dwe dn du e a dwe dn dah

Whole tone *C7+* *Improvisation*

da ba du dn da ba du dn de a da ba de a da du ba dwe da ba

de a da de a da dwe dn du dn dwe de a da du ee de a da bu dwe

Hom-in-a Hom-in-a Hom-in-a Hom-in-a.

Ralph Kramden

Idala-Idala-Idala-dala-Idala—That's all, folks!

Porky Pig

Skid-a-lee da-ba doo.

Popeye

Ya-ba-da-ba-doo!

Frederick Flintstone

Hi-dee-Hi-dee Ho!

Cab Calloway

Ooh bop shu-bam a klook-a mop.

Dizzy Gillespie

Inca-dinca-doo.

Jimmy Durante

Shoo-bee-doo-bee-doo.

Frank Sinatra

Ba-ba-ba-boo.

Bing Crosby

Dom Dom dom-a-doo-dom, a doo-bee doo.

Everly Brothers

Boop boop-be-doop!

Betty Boop

Dominant 7th Phrases With Walking Bass Line

Swing feel

The musical score consists of six systems, each with four measures. The first system includes the lyrics "ba ba du dn dwe ba du dn dah" and "doon". The key signature has one flat (Bb), and the time signature is 4/4. The melody line uses a variety of note values including eighth, quarter, and half notes, often with ties. The bass line is a continuous walking line using eighth and quarter notes. Chord symbols are placed above the first and third measures of each system.

System 1: Chords: C7, C7, F7, F7. Lyrics: ba ba du dn dwe ba du dn dah, doon.

System 2: Chords: Bb7, Bb7, Eb7, Eb7.

System 3: Chords: Ab7, Ab7, Db7, Db7.

System 4: Chords: F#7, F#7, B7, B7.

System 5: Chords: E7, E7, A7, A7.

System 6: Chords: D7, D7, G7, G7.

C7 C7 F7 F7

dwe dn du ba du ee du dn du bah—



Bb7 Bb7 Eb7 Eb7



Ab7 Ab7 Db7 Db7



F#7 F#7 B7 B7



E7 E7 A7 A7



D7 D7 G7 G7



Dominant 7th With Sharp 1 1

Swing feel

C7 C7₃ F7 F7₃

da da ba du ba deen di da le du dn de da da da ba du ba deen di da le du dn de da

Bb7 Bb7₃ Eb7 Eb7₃

da da ba du ba deen di da le du dn de da da da ba du ba deen di da le du dn de da

Ab7 Ab7₃ Db7 Db7₃

da da ba du ba deen di da le du dn de da da da ba du ba deen di da le du dn de da

Gb7 Gb7₃ B7 B7₃

da da ba du ba deen di da le du dn de da da da ba du ba deen di da le du dn de da

E7 E7₃ A7 A7₃

da da ba du ba deen di da le du dn de da da da ba du ba deen di da le du dn de da

D7 D7₃ G7 G7₃

da da ba du ba deen di da le du dn de da da da ba du ba deen di da le du dn de da

Dominant 7th Turnaround

Swing feel

F7 D7 G7 C7 FMaj7

du ba du dn dwe ba du dn du dn dwe ba du ba du dn dah—

Bb7 G7 C7 F7 BbMaj7

du ba du dn dwe ba du dn du dn dwe ba du ba du dn dah—

Eb7 C7 F7 Bb7 EbMaj7

du ba du dn dwe ba du dn du dn dwe ba du ba du dn dah—

Ab7 F7 Bb7 Eb7 AbMaj7

du ba du dn dwe ba du dn du dn dwe ba du ba du dn dah—

Db7 Bb7 Eb7 Ab7 DbMaj7

du ba du dn dwe ba du dn du dn dwe ba du ba du dn dah—

Gb7 Eb7 Ab7 Db7 GbMaj7

du ba du dn dwe ba du dn du dn dwe ba du ba du dn dah—

B7 Ab7 C#7 F#7 BMaj7

du ba du dn dwe ba du dn du dn dwe ba du ba du dn dah—

E7 C#7 F#7 B7 EMaj7

du ba du dn dwe ba du dn du dn dwe ba du ba du dn dah—

A7 F#7 B7 E7 AMaj7

du ba du dn dwe ba du dn du dn dwe ba du ba du dn dah—

D7 B7 E7 A7 DMaj7

du ba du dn dwe ba du dn du dn dwe ba du ba du dn dah—

G7 E7 A7 D7 GMaj7

du ba du dn dwe ba du dn du dn dwe ba du ba du dn dah—

C7 A7 D7 G7 CMaj7

du ba du dn dwe ba du dn du dn dwe ba du ba du dn dah—

F7 D7 G7 C7 FMaj7

du ba du dn du ba du dn du ba du dn du ba du dn dah—

Bb7 G7 C7 F7 BbMaj7

du ba du dn du ba du dn du ba du dn du ba du dn dah—

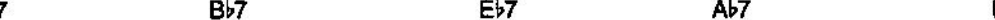
Eb7 C7 F7 Bb7 EbMaj7

du ba du dn du ba du dn du ba du dn du ba du dn dah—

Ab7 F7 Bb7 Eb7 AbMaj7

du ba du dn du ba du dn du ba du dn du ba du dn dah

D $\flat$ 7 B $\flat$ 7 E $\flat$ 7 A $\flat$ 7 D $\flat$ Maj7



du ba du dn du ba du dn du ba du dn du ba du dn dah

du ba du dn du ba du dn du ba du dn du ba du dn dah

B7 Ab7 C#7 F#7 BMaj7



du ba du dn du ba du dn du ba du dn du ba du dn dah

E7 C#7 F#7 B7 EMaj7

du ba du dn du ba du dn du ba du dn du ba du dn du ba du dn dah_____

A7 F#7 B7 E7 AMaj7

du ba du dn du ba du dn du ba du dn du ba du dn du ba du dn dah

D7 B7 E7 A7 DMaj7

du ba du dn du ba du dn du ba du dn du ba du dn dah—

G7 E7 A7 D7 GMaj7

du ba du dn du ba du dn du ba du dn du ba du dn dah





Locrian and Altered Mixolydian Scales

Swing feel

D-7b5 G7#9 Cmin7

du dn du ba dwe ba du dn dwe du ba da dwe du dah

C-7b5 F7#9 Bbmin7

du dn du ba dwe ba du dn dwe du ba da dwe du dah

Bb-7b5 Eb7#9 Abmin7

du dn du ba dwe ba du dn dwe du ba da dwe du dah

Ab-7b5 C#7#9 F#min7

du dn du ba dwe ba du dn dwe du ba da dwe du dah

F#-7b5 B7#9 Emin7

du dn du ba dwe ba du dn dwe du ba da dwe du dah

E-7b5 A7#9 Dmin7

du dn du ba dwe ba du dn dwe du ba da dwe du dah

$E\flat 7\flat 5$ $A\flat 7\#9$ $C\sharp min7$

du dn du ba dwe ba du dn dwe du ba da dwe du dah_____

$C\sharp 7\flat 5$ $F\sharp 7\#9$ $B min7$

du dn du ba dwe ba du dn dwe du ba da dwe du dah_____

$B 7\flat 5$ $E 7\#9$ $A min7$

du dn du ba dwe ba du dn dwe du ba da dwe du dah_____

$A 7\flat 5$ $D 7\#9$ $G min7$

du dn du ba dwe ba du dn dwe du ba da dwe du dah_____

$G 7\flat 5$ $C 7\#9$ $F min7$

du dn du ba dwe ba du dn dwe du ba da dwe du dah_____

$F 7\flat 5$ $B\flat 7\#9$ $E\flat min7$

du dn du ba dwe ba du dn dwe du ba da dwe du dah_____

Chapter 4

Melodic Solos

The following melodic solos demonstrate proper application of scat syllables, stylistic accents, melodic approaches, rhythmic embellishment, and harmonic considerations. Note how the melodic contour of each phrase consistently ascends and descends through the chord changes.

Feel free to substitute your own spontaneous syllables whenever possible.

Blues in F

Swing feel

F7 Bb7 F7
 du du ba di da le ba du dn du du ba di da le ba du dn du dn du ba di da le ba di da le ba

Cmin7 F7 Bb7 Bb7
 du dn du ba du e a ba du e a ba du dn du ba dwe di da le du ba dwe dot dwe ba

F7 D7 Gmin7
 dut du dn di da le ba du dn du dn du ba dwe ba di da le ba du dn di da le ba du dn di da le ba

C7 Amin7 D7 Gmin7 C7(alt)
 dwe ba du dn du e a du dn du ba du dn dwe dot du ba du dn dwe ba di da le ba

F7#11 Bb7#11 B°7 F7 Gmin7
 du dwe dn dwe dot du dwe dn dwe dot da ba dwe ba da bu dwe dn du ba

G#dim7 F7 Bb7 Bdim7
 dwe dn du ba dot du dn dwe du dn du dot ba du dn dwe ba da du dn

F7 D7#9 Ab7 13 Gmin7
 dwe du dn du dot ba du dn dwe ba da du dn dwe du e a ba dwe ba du dn

C7b13 F7 F7(alt)
 du dn du ba du e a ba dwe dot du we a du we a du we a dut du ba dwe

Minor 12 Bar Blues Solo

Swing feel

Cmin7 Fmin7 G7(alt) Cmin C-Δ7
 du du ya du di da le ba du dwe dn du ba di da le ba du e a du dn du e du e

Cmin7 Cmin6 Fmin7 F-7/Eb D-7b5 G7(alt)
 dwe ba du dn dot ba dwe ba du dn dwe dn du dn du ba du e ot ba

Cmin7 Cmin7 D-7b5
 dwe dn de a dot ba du dn du e ot ba du ba du dn dwe dn du ba

G7(alt) Cmin7 Amin7 Ab7 G7(alt)
 dwe da ba du dweet du da di da le ba du dn du ba dwe ya du dn dot

Cmin7 A-7b5 D7(alt) G7 Cmin C-Δ7
 du a de du e da du a de du a de du e dot ba du dn du ba du e du da

C-7 F7 Fmin F-Δ7 Fmin7 Bb7 B°7
 ba du dn dwe ba du dn du ya du dn dwe da ba du dwe dut dwe



Rhythm Changes Solo



di da le ba du dn du dn dwe ba dwedn duba di da le ba du dn du dn du ba dwe dot



du dn du ba di da le ba du dn du dwe ba dut dut du dwe ba di da le ba du dwe—



ba di da le ba du ba du dn dwe ba du dn du e du dn du dwe ba dut dut



di da le ba du dn du did di lu du— e a ba du dn du e dot ba



dwe ba du dn di da le ba du dn du ba du dn dwe dot



du dn du ba dwe ba du dn di da le ba di da le ba di da le ba dwe dot

D7 Amin7 3 3 D7#11

dwe ba du dn du dn dwe ba di da lu di da lu de dut dwe—

Dmin 3 DminΔ7 3 Dmin7 3 G7 Gmin7 3

da ba du dwe ba da ba du dwe ba da ba du dwe dut da— ba du dn di da le ba du dn

C7 C7#11 Cmin7 F7#11 Cmin7 3 3 F7

de ba du dn du de dut dwe— dn du ba du dn dwe ba di da le ba di da le ba du dot

BbMaj6 Bø7 Cmin7 C#ø7 Dmin7 G7#11

du du dn dwe da du du ba dwe ba du dn dwe ba du dwe— ba

Cmin7 F7#11 Bb7 Bb7/D Eb7 Eø7

dwe ba du dn du ba dwe du dn du ba dwe dn du di da lu dot ba

Dmin7 G7#9 Cmin7 B7 Bb7 (alt) rit.

du dn du dwe— ba du dn du dwe— ba dwe ba du dwe—

Miss June

Swing feel

The musical score for "Miss June" is written in treble clef with a key signature of one flat (Bb). It consists of six staves of music, each with a line of lyrics underneath. Chord symbols are placed above the staff lines. The tempo/style is "Swing feel".

Staff 1: Chords: FΔ7, F#°7, G min7. Lyrics: dut du ba dwe ba du dn du ba du we du dn du ba dwe dn du ba de a du dn

Staff 2: Chords: C7, A min7, D min7. Lyrics: du be a dn dwe dow ba du ba da dwe dn du ba du we du we ot du dn

Staff 3: Chords: G min7, C7(alt), FΔ7. Lyrics: dwe ba du dn dwe dow dwe ba du dn dwe da— bu da ba da dwe ba du dn

Staff 4: Chords: F#°7, G min7, C7(alt). Lyrics: di da le di da lu di da le di da lu dwe dn du ba da dwe dn du ba dwe ba du dn di da le ba du dn

Staff 5: Chords: A min7, D min7, C min7. Lyrics: dah ba du dn de dn de dn du we du ba de dn de dn de ya da ba

Staff 6: Chords: F7, BbΔ7, Ab min7, Db7. Lyrics: de ba du dn dwe dow du ba du e ya— du ba du dn du ba du we



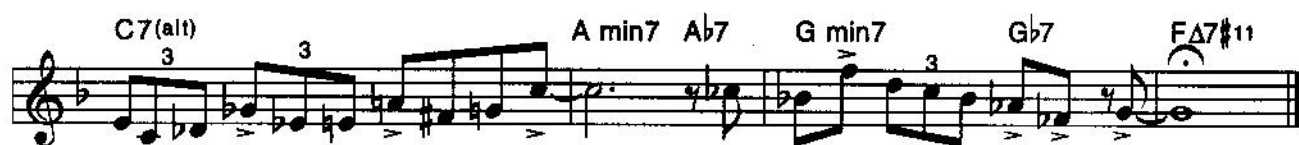
de ba du dn da__ ba dwe ba du dn da__ ba dwe ba du we du dah__ ba



du we du da__ ba du dn dut de ya de ya du dn du we du da__ da__ ba bu



dot de ya de ya du da__ du ba du dn du da__ ba du da__ ba du da__



ba du da ba du de ya du dah__ ba du dwe da ba du de dut dah__

How Hot the Sun

A

GMaj7 **GMaj7**

de a du dn de a du dn de a du dn dwe ba du dn

Gmin7 **C7** **3** **3**

du ba du dn dwe dn du ba di da le ba di da le ba du dwe da dn

FMaj7 **FMaj7** **Fmin7**

dow ba du dn dwe ba du dn du dn du ba dwe dn du ba dwe ba du dn

Bb7b9 **Ebmaj7** **3**

du di dl du dn du ba du dn dwe ba de ya dot ba

Amin7 **3** **D7** **Gmin7** **3**

dwe di da la du dot dwe— ba de dn dot ba

A-7b5 **D7(alt)** **3** **GMaj7**

de ya du dn du e a ba du dn du ba du dn dwe dn du ba

Amin7 **D7** **Bmin7** **Bb7** **Amin7** **D7b9**

de ya du dwe— ba de ya du dwe— ba du dwe— ya du dwe— ba du dwe—

B **GMaj7** **GMaj7₃**

de ya dwe ba du dn di da le du dn dwe ba du dn

Gmin7 **3** **C7(alt)** **3**

dwe ba du dn du dn di da le ba dwe ba du dn du we yot

FMaj7 **FMaj7**

dot bu da dut dot dot bu da du

Fmin7 **3** **Bb7(alt)**

ba de ba da du ya du dn dwe ba du dn du ba du dn

Ebmaj7 **Amin7** **D7#11** **3**

dwe ba du dow— ba du we du da— du— ba da

GMaj7 **Amin7** **D7**

dwe ba du dow— ba dwe ba du dn du dot dwe—

Bmin7 **3** **Bb7** **Amin7** **3** **D7**

da ba du dwe dut dow— ba da ba du de dot

C **GMaj7** **GMaj7** Δ

dwe— ba du dwe— ba du dwe— ba du dot dut ba

Gmin7 **C7#11** **FMaj7**

dwe dn du ba da du we du dow— dwe dn du dot ba du dot

FMaj7 **Fmin** **F-Δ7**

ba du dn du ba dwe dn du ba di da le du ba di da le

Fmin7 **Bb7** **Ebmaj7**

du ba di da le du dot ba du dn du we a ba du da la

Amin7 **D7** **Gmin7**

dwe da ba du dwe dot dwe— da ba du dwe da

A-7b5 **D7(alt)** **GMaj7**

ba du ba du dn di da le ba dut dwe dow— ba

Amin7 **D7** **Bmin7** **Bb7** **Amin7** **D7**

du ba du dn du ba dwe dow— ba du dot

D **GMaj7** **GMaj7**

ba du dot ba du ba du dn du ba dwe dut dow—

Gmin7 **C7(alt)**

ba du ya dwe ba du dn de ya de ya de ya de ya

FMaj7 **FMaj7**

du we du dow— ba du dn di da le du dn dwe ba du dn

Fmin7 **Bb7(alt)**

du dn du ba de ya du dn dwe ba du dn du ya du dn

Ebmaj7 **Amin7** **D7(alt)**

dow ba da ba du dwe dn du ba du we a ba du dn

GMaj7 **Amin7** **D7**

du di da le dow— ba du di da le du— ba du dwe—

Bmin7 **Bb7** **Amin7** **D7** **GMaj7**

ba du dwe— ba dwe da ba du dwe dut dow—

Chapter 5

Vocal Bass Lines

It is not difficult to imitate the acoustic bass. In terms of articulation, the syllable *doon* sounds most authentic when applied to the quarter note, particularly in jazz swing feel, and should resonate as fully as possible regardless of range. (Women should sing in their octave.) While this syllable works well for notes of longer duration, additional syllables may be added to phrases in which a note is preceded by triplet or dotted eighth–sixteenth (J.7) figures: *di-ga-ba doon* for triplets; *doon-ga doon* for dotted eighth–sixteenth figures. Remember that in jazz swing feel the dotted eighth–sixteenth figure is interpreted as an eighth-note triplet. The syllable *ga* is sometimes written with percussion notation because on the bass it is played as a ghost note. Vocalists may sing these notes with or without pitch.

All of the following exercises move harmonically through the cycle of 5ths, each emphasizing different chord tones starting with the root and including the 3rd, 5th and 7th.

Cycle 5 Roots/5ths

Jazz waltz

The musical notation is presented in four lines, each containing a staff with a treble clef and a 3/4 time signature. The lyrics 'doon dn dn ga' are written below the notes. The chords are indicated above the staff.

Line 1: C7, F7, Bb7

Line 2: Eb7, Ab7, Db7

Line 3: F#7, B7, E7

Line 4: A7, D7, G7

Cycle 5 Roots/5ths/7ths

Swing feel

C7 F7 B $\flat$ 7

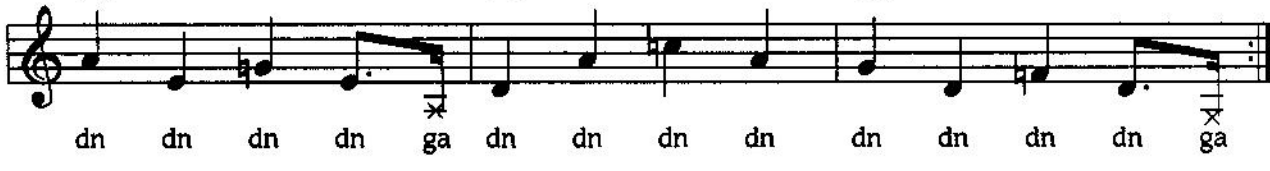
 dn dn dn dn dn dn dn dn ga dn dn dn dn

E $\flat$ 7 A $\flat$ 7 D $\flat$ 7

 dn dn dn dn ga dn dn dn dn dn dn dn dn ga

F $\sharp$ 7 B7 E7

 dn dn dn dn dn dn dn dn ga dn dn dn dn

A7 D7 G7

 dn dn dn dn ga dn dn dn dn dn dn dn dn ga

Cycle 5 Roots/3rds/7ths

Swing feel

The musical notation is presented in four lines, each with a key signature change and a 12-measure phrase. The notes are marked with 'dn' (down) and 'ga' (up) and include 'x' marks on specific notes.

Line 1: C7, F7, Bb7. Notes: C4, Eb4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4. Markings: 'x' on G4 and Bb4.

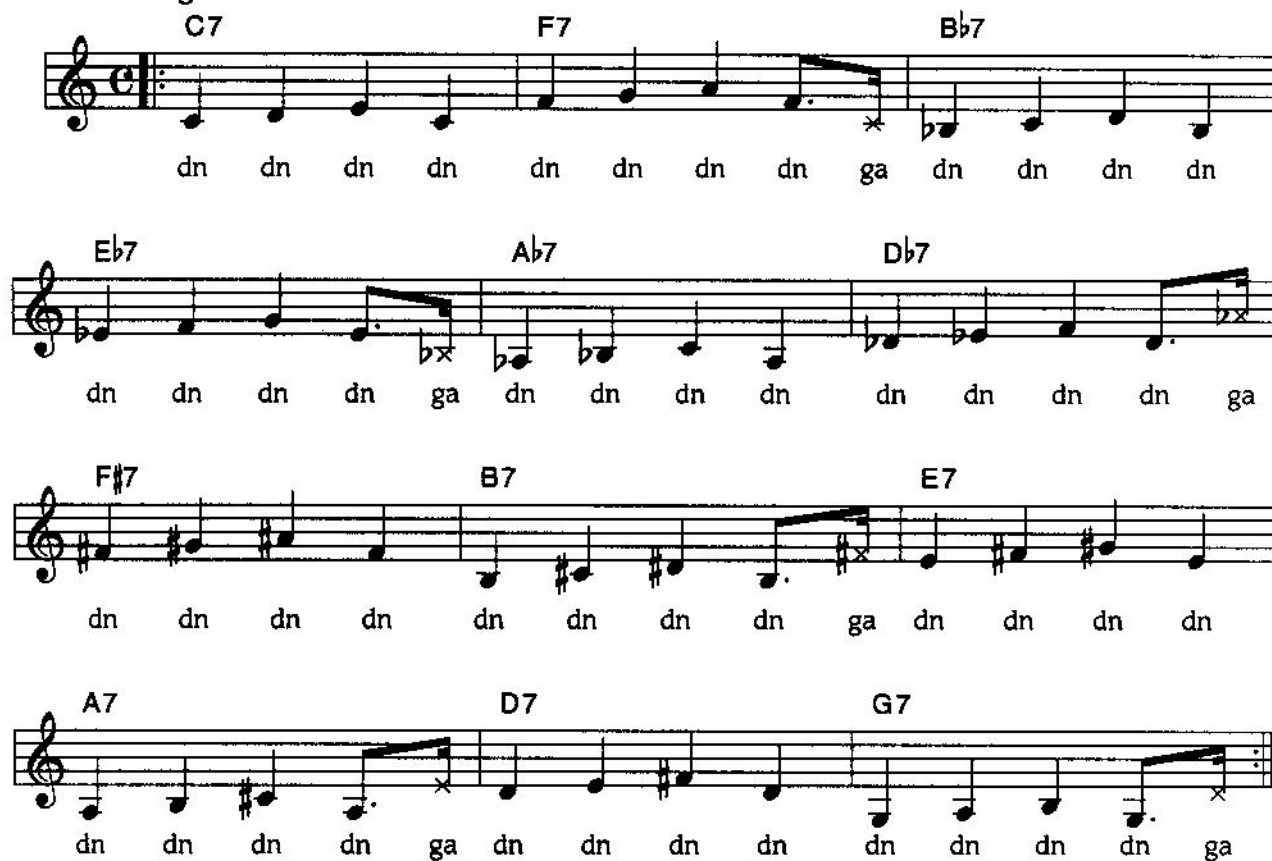
Line 2: Eb7, Ab7, Db7. Notes: Eb4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4. Markings: 'x' on Bb4 and D4.

Line 3: F#7, B7, E7. Notes: F#4, G#4, A#4, B5, C6, B5, A#4, G#4, F#4, E4, D4, C4. Markings: 'x' on B5 and E4.

Line 4: A7, D7, G7. Notes: A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4. Markings: 'x' on D5 and B4.

Walking Bass Line 1

Swing feel



The musical score for 'Walking Bass Line 1' is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of four staves of music, each with a specific chord progression indicated above the staff. The notes are primarily eighth and quarter notes, with some beamed sixteenth notes. The lyrics 'dn' (down) and 'ga' are placed below the notes to indicate the feel of the bass line. The score is divided into four measures by bar lines, with a repeat sign at the beginning of the first measure.

Staff 1: C7, F7, Bb7. Notes: C4, D4, E4, F4, G4, A4, Bb4, C5. Lyrics: dn dn dn dn dn dn dn dn ga dn dn dn dn.

Staff 2: Eb7, Ab7, Db7. Notes: Eb4, F4, G4, Ab4, Bb4, C5, Db5, Eb5. Lyrics: dn dn dn dn ga dn dn dn dn dn dn dn dn ga.

Staff 3: F#7, B7, E7. Notes: F#4, G#4, A#4, B4, C5, D5, E5, F#5. Lyrics: dn dn dn dn dn dn dn dn ga dn dn dn dn.

Staff 4: A7, D7, G7. Notes: A4, B4, C5, D5, E5, F#5, G#5, A5. Lyrics: dn dn dn dn ga dn dn dn dn dn dn dn dn ga.

Two Walking Bass Lines

Swing feel



 C7 F7 Bb7 Eb7

 dn dn dn dn ga dn dn dn dn ga dn dn dn dn ga



 Ab7 Db7 F#7 B7

 dn dn dn dn ga dn dn dn dn ga dn dn dn dn ga dn dn dn dn ga



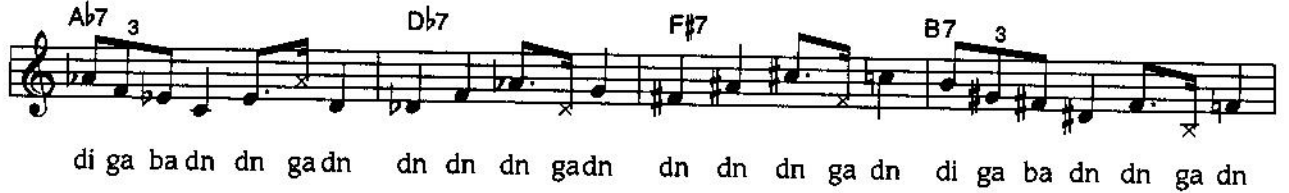
 E7 A7 D7 G7

 dn dn dn dn ga dn dn dn dn ga dn dn dn dn ga dn dn dn dn ga



 C7 F7 Bb7 Eb7

 dn dn dn ga dn di ga ba dn dn gadn dn dn dn gadn dn dn dn gadn



 Ab7 Db7 F#7 B7

 di ga ba dn dn gadn dn dn dn gadn dn dn dn ga dn di ga ba dn dn ga dn



 E7 A7 D7 G7

 dn dn dn ga dn di ga ba dn dn ga dn dn dn dn ga dn di ga ba dn dn ga dn

Walking Bass Line Theme and Variations

Theme



The image displays a musical score for a walking bass line, consisting of a theme and six variations. Each line of music is written in bass clef with a key signature of one flat (B-flat). The time signature is 4/4. The notes are primarily eighth and quarter notes, creating a steady, rhythmic pattern. Chord symbols are placed above the staff at the beginning and end of each line. The first line is labeled 'doon' below the staff. The variations are labeled with chord symbols: C7, F7, Bb7, Eb7, Ab7, Db7, F#7, B7, E7, A7, D7, and G7.

doon

C7 F7

Bb7 Eb7

Ab7 Db7

F#7 B7

E7 A7

D7 G7

Variation 1

Swing feel

C7

F7



Bb7

Eb7



Ab7

Db7



F#7

B7



E7

A7



D7

G7



Variation 2

Swing feel

C7 3 F7 3
 di ga ba dn dn ga dn dn dn dn dn di ga ba dn dn ga dn dn dn dn dn

Bb7 3 Eb7 3
 di ga ba dn dn ga dn dn dn dn dn di ga ba dn dn ga dn dn dn dn dn

Ab7 3 Db7 3
 di ga ba dn dn ga dn dn dn dn dn di ga ba dn dn ga dn dn dn dn dn

F#7 3 B7 3
 di ga ba dn dn ga dn dn dn dn dn di ga ba dn dn ga dn dn dn dn dn

E7 3 A7 3
 di ga ba dn dn ga dn dn dn dn dn di ga ba dn dn ga dn dn dn dn dn

D7 3 G7 3
 di ga ba dn dn ga dn dn dn dn dn di ga ba dn dn ga dn dn dn dn dn

Blues Bass Line



dn dn dn ga dn di ga ba dn dn ga dn di ga ba dn dn dn dn dn ga dn ga dn



dn dn dn ga dn dn dn dn ga dn dn ga dn dn dn dn ga dn dn dn ga



dn ga dn dn ga dn di ga ba dn dn ga dn dn ga dn dn ga dn ga dn dn dn ga



di ga ba dn dn ga dn dn ga dn dn ga dn dn dn dn ga dn dn ga dn dn dn ga



di ga ba dn dn ga dn dn ga dn dn ga dn dn dn ga dn ga dn dn dn ga di ga ba dn



dn dn dn ga dn dn dn dn di ga ba dn ga dn dn di ga ba di ga ba dn dn di ga ba

Rhythm Changes For Vocal Bass

Swing feel

B $\flat$ G7 Cmin7 F7

doon dn dn ga doon doon dn ga dn dn

Dmin7 G7 Cmin7 F7 B $\flat$ 7

dn ga dn dn dn ga dn dn ga dn dn di ga ba dn dn ga dn

E $\flat$ 7 E $^{\circ}$ 7 B $\flat$ 7/F G7 Cmin7 F7

dn dn ga dn dn ga dn ga dn dn dn ga dn dn ga dn ga dn

B $\flat$ Maj7 G7 Cmin7 F7 Dmin7 G7

dn dn dn ga dn dn dn ga dn di ga ba dn dn di ga ba dn

Cmin7 B $\flat$ 7 E $\flat$ 7 E $^{\circ}$ 7

dn dn ga di ga ba dn dn ga dn dn dn ga dn ga dn dn dn ga

Bb/F Bb7 D7

dn dn dn ga dn dn ga dn dn dn dn dn ga dn dn

dn ga dn dn ga dn di ga ba dn dn ga dn dn dn dn ga dn

C7 F7

dn ga dn dn dn dn dn ga dn dn di ga ba dn dn ga dn

dn dn dn ga dn di ga ba dn di ga ba dn dn dn ga di ga ba dn

D-7 Ab7 G7 Db7 C-7 Gb7 F7 Cb7 Bb7

dn ga dn dn dn ga dn ga dn dn dn ga dn dn dn dn ga

The image shows a single staff of music in bass clef with a key signature of two flats (Bb and Eb). The melody consists of eighth and quarter notes. Above the staff, nine chords are indicated: D-7, Ab7, G7, Db7, C-7, Gb7, F7, Cb7, and Bb7. Below the staff, the lyrics 'dn ga dn dn dn ga dn ga dn dn dn ga dn dn dn dn ga' are written, with 'X' marks above the notes for 'dn' at measures 4, 7, and 10. The melody ends with a double bar line and a final 'X' mark above the last note.

[illegible]

Vocal Bass Fantasy

The musical score for "Vocal Bass Fantasy" is written in bass clef with a key signature of one flat (Bb) and a common time signature (C). The score consists of a vocal line and a bass line with chords. The vocal line is written in a simple, rhythmic style, while the bass line is more complex, featuring various chord progressions and melodic lines. The chords are labeled above the bass line, and the vocal line is written in a simple, rhythmic style.

Chord Progression:

- C, C7, F, Fm, C
- F, F7, Bb7, Bbmin, F
- Bb, Bb7, Eb, Ebmin, Bb
- Eb, Eb7, Ab, Abmin, Eb
- Ab, Ab7, Db, Dbmin, Ab
- Db, Db7, Gb, Gbm, Db
- F#, F#7, B, Bmin, F#
- B, B7, E, Emin, B
- E, E7, A, Amin, E
- A, A7, D, Dmin, A
- D, D7, G, Gm, D
- G, G7, C, Cmin, G

Vocal Line:

doon dn deen dn doon dn deen dn doon dn deen dn doon dn deen dn doon dn

Chapter 6

Vocal Drum Articulations

Contemporary scat singers frequently use percussive scat syllables to simulate drum beats, particularly in a cappella groups where there is no rhythm section to establish a groove. Stylistic drum grooves can easily be interpreted with a minimal vocabulary of syllables starting with the nucleus of the traditional trap set: bass drum, snare and hi hat. While bass and snare syllables are more consistent, a variety of articulations and timbres may be applied to cymbals, in particular, the hi hat. When pressed tightly together and played with a stick, the two hi-hat cymbals will make a staccato sound that can be vocalized with the single-letter syllable *t* (pronounced *tih*). Looser hi-hat cymbals can sound more like *tss* or *tsh* (pronounced *tiss* and *tish*). Other hi-hat sounds include *chik*, *tsik*, *tch*, *tsht* and so on. Additionally, there are numerous ride and crash cymbal syllables such as *ting*, *tang*, *psh* and *wsh*. Toms also may be articulated with the syllable *doon* with longer duration and more variety of pitches from high to low. However for the purpose of establishing a groove, bass, snare and hi hat are sufficient.

Vocal Drum Articulations

Straight 8th Feel

Bass drum

①

doon doon doon doon doon dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn

dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn

Bass drum and snare

②

doon ka doon ka doon ka dn dn ka dn dn ka dn dn ka dn ka dn ka dn

dn ka dn ka dn ka dn dn dn ka dn dn ka dn ka dn dn ka

Hi-hat

③

t t t t t t t t t t t t t t t t t t t tss

tss t t tss t t t t tss t t t t tss t t t tss

tsh tsh tsh t t tsh tsh— it t tsh tsh— it t tsh— it t

t t t t tsh— it t t tsh— it t tsh— it tsh— it tsh— it t tsh tsh— it t tsh

Bass drum and hi-hat

④

dn t dn t dn t dn dn t dn t dn dn t dn dn t dn dn t

dn t t dn t dn t dn t dn dn t dn t t t dn tsh

Snare and hi hat

⑤

ka t t ka t t ka t ka t ka t t ka t ka t ka t t ka t ka ka

tsh—ik ka tsh—ik ka t t ka t t ka tsh ka t t ka t t ka t ka t t ka tsh

Bass drum and snare with hi-hat

⑥

dn t t ka t t dn t ka t dn t t dn ka t t dn ka t t dn ka dn ka tsh

dn ka t ka dn ka t ka dn dn ka dn dn ka t ka t ka dn dn t ka dn dn dn ka t dn ka

dn t t dn ka t t dn dn t dn ka t dn ka t ka t ka t dn ka t dn ka t dn ka t dn ka t

ka t dn t ka dn t ka dn t ka dn t ka t ka da t ka da t ka da dn tsh—

Vocal Drum Articulations

Triplet Feel

Hi-hat

①

t t t ts_it t t t t t ts_it t ts_it t t t t t

ts_it t t t t t t t t ts_it t t tsh

t t t t ts_it t t t t t t t t

t ts_it t t t t t t t tsh

Snare and hi-hat

②

ka t t ka t t ka t ka da t t ka t ka da t ka da t t ka t t

ka t ka t t ka da t ka t t ka t t ka t t ka t t ka dah

ka t t t t ka t t ka da t t ka t ka t ka t ka t ka da t t

ka da t ka da t ka t ka da da t ka t ka t ka t ka da t kah

Bass drum and hi-hat

③

doon t t doon t t doon ts—it doon ts—it dn t dn dn t dn dn ts—it dn

dn t dn ts—it dn dn t dn ts—it dn ts—it dn ts—it dn ts—it dn dn

t dn t t dn t dn t dn ts—it dn t dn t t dn t t ts—it dn

dn ts—it t dn t dn t ts—it dn t dn dn t dn dn t t dn dn dn

Bass drum and snare with hi-hat

④

dn t t dn t t ka t t ka t t dn t t ka t t ka t t dn

dn t dn ka t t ka t ka dn t t ka t dn ka t dn ka t dn tsh

ka da dn t t dn ka da dn t t dn ka da dn ka da dn t t dn ka

ka t ka t t dn ka t ka t t dn ka t t ka t t ka t ka dn

Vocal Drum Articulations

16th Feel

Hi-hat

①

t t t t t t t t t t t t t ts-it t t t t ts-it t t t t t t t ts-it t t t t ts—

it t t t t ts-it ts-it t t t t t t t ts-it t t t ts— it t t t t t t t t t t ts—

it ts—it t t t t t t t ts—it t t t t t t t t t t tsh

Snare and Hi-hat

②

ka t t ka t t ka t t t t ka t t ka da t t t t ka tsh ka t t t ka t t t ka t t t t ka

t t ka t t ka t t ka da t t t ka t t t ka t t t ka da t t ka da t t ka da t t t ka

t ka t t t ka t t ka t ka t ka t t t t t ka t t t ka t t ka t t ka

Bass drum and hi-hat

③

dn t dn t dn t t t t dn t t dn dn t t t t t dn dn dn t t dn dn t t dn dn dn t t t dn

dn t t t dn dn t t t dn dn dn tsh t t t dn dn tsh t t t dn t dn t t t dn t t t t dn tsh

dn tsh dn tsh t dn t dn dn tsh dn t t dn t t dn t dn t t dn tsh

Bass drum and snare with hi-hat

④

dn t t ka t t dn t t ka t t dn t t t ka t t t dn ka t t ka

dn ka t t dn ka t t dn ka t dn ka t t dn t t ka dn t t ka t t t ka dn

ka t t ka dn t t ka t t ka dn t t ka t t dn ka t t ka dn ka t t t

t t dn t ka t t t t t ka t dn t t ka t t ka da t t ka da t t ka dn

Shuffle Etude



16th Funk Etude



Chapter 7

Solo A Cappella Technique

The most recent innovation in scat singing is solo a cappella technique, demonstrated in the early vocal works of Bobby McFerrin. This style of vocal improvisation is exceptionally demanding on the performer who must provide all of the song's rhythmic, melodic and harmonic considerations with a single voice. This requires the skill to effectively simulate several musical instruments, as well as the ability to stylistically integrate them as one continuous line of music.

The following examples demonstrate solo a cappella technique in three different musical style feels: 1) Jazz blues, 2) Classical, and 3) R&B half time.

Solo A Cappella 12-Bar Blues

Swing feel

The musical score is written in G major (one sharp) and 4/4 time. It consists of four staves of music, each with lyrics and chord symbols above the notes.

Staff 1: Chords: G7, C7, G7, G7. Lyrics: doon dwe— doon dwe— doon dwe— doon dwe—

Staff 2: Chords: C7, C7, G7, E7. Lyrics: doon dwe— doon dwe— doon dwe— doon dwe—

Staff 3: Chords: A7, D7, ¹G7, E7, A7, D7. Lyrics: doon dwe— doon dwe— doon dwe doon dwe doon dwe doon dwe

Staff 4: Chords: ²G7, E7, A7, D7. Lyrics: doon du dwe doon doon dwe du doon

A Cappella Etude

Intro



A

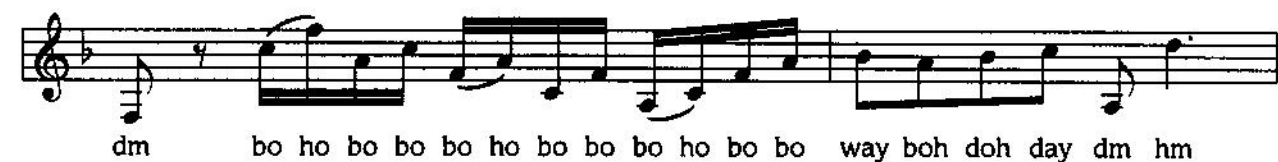


Interlude



B





Walkin'

16th feel

Sharon Broadley-Martin and Bob Stoloff

Vamp 1 G7 C7

doon ga du-ba-di-dl li-di-dit dwe doon doon ga du-ba di-dl li-di dut did-a lee du-dee

Vamp 2 G7

doo ma did - a - lee wooh doom doo ma did - a - lee wooh wooh

2 C7 **A** G7

doo ma did - a - lee 1. Don't mind walk - in' in the day - time don't mind
2. See the dif - frent kinds of peo - ple come from

C7 G7

walk - in' in the night— I don't mind walk - in' in-fact I like swing - in' from—
dif - frent frames of mind— ev - er - y face goes a dif - r - nt place but they

C7 G7

— left to right— I got a beat that's flow-in'
all move in time— (The) girl with the Co - ca - Co - la

C7 G7

mm I got a rhy - thm go - in' Dut du du dwe— du-dn du du-dn
mm Well she's a Ho - ly Rol - ler



Chapter 8: Sing-Along Chord Patterns

Pattern 1

A Bossa feel

C^{Maj}7 C^{Maj}7 C^{Maj}7 C^{Maj}7 (8X)

B D^{min}7 G7 C^{Maj}7 C^{Maj}7 (4X)

C D^{min}7 G7 C^{Maj}7 A^{min}7 (4X)

D C^{Maj}7 A^{min}7 D^{min}7 G7 (8X) C^{Maj}7

Pattern 2

Swing feel

C^{min}7 (8X) F^{min}7 (8X) B^b^{min}7 (8X) E^b^{min}7 (8X)

A^b^{min}7 (8X) D^b^{min}7 (8X) F[#]^{min}7 (8X) B^{min}7 (8X)

E^{min}7 (8X) A^{min}7 (8X) D^{min}7 (8X) G^{min}7 (8X) C^{min}7

Pattern 3

A Bossa feel

D-7 G7 C-7 F7 B^b-7 E^b7 A^b-7 D^b7 F[#]-7 B7 E-7 A7 (4X)

B Shuffle feel

D-7 G7 C-7 F7 B^b-7 E^b7 A^b-7 D^b7 F[#]-7 B7 E-7 A7 (4X)

C Bossa feel

D-7 G7 C-7 F7 Bb-7 Eb7 Ab-7 Db7 F#-7 B7 E-7 A7 (4X) Dmin7

Pattern 4

Swing feel

Dmin7 G7 Cmin7 F7 Bbmin7 Eb7

Abmin7 Db7 F#min7 B7 Emin7 A7 (7X) Dmin7

Pattern 5

Hip-hop feel

Gmin7 C7 Fmin7 Bb7 Ebmin7 Ab7

C#min7 F#7 Bmin7 E7 Amin7 D7 (3X)

Pattern 6

Double-time samba feel

Dmin7 G7 Gmin7 C7 Cmin7 F7

Fmin7 Bb7 Bbmin7 Eb7 Ebmin7 Ab7

Abmin7 Db7 Dbmin7 Gb7 F#min7 B7

Bmin7 E7 Emin7 A7 Amin7 D7 GMaj7

Sing-along Patterns #1-6: These tracks are prepared for open solos, trading phrases of any length (I recommend 2-bar and 4-bar phrases) and are excellent for classroom or private use.

Chapter Nine

Vocal Drum Grooves

Rhythm section grooves are currently too multifarious to define using abbreviated labels like jazz, pop, rock, funk, country or rhythm & blues. Although each idiom has its own stylistic flavor, contemporary music usually combines the elements of two or more idioms in any given song. The result is a hybrid style and there are many.

Rock, for example, doesn't mean much to a rhythm section about to lay down a groove. Rock can be interpreted as jazz-rock, pop-rock, country-rock, funk-rock, fusion-rock, hard-rock, soft-rock, acid-rock, Latin-rock, 12/8-rock or rock & roll! A shuffle beat is a little more specific but it can also be played with a jazz, rock, rhythm & blues or country feel. Even swing styles vary in the jazz, Latin and country idioms. To make stylistic interpretation even more confusing, there are additional rhythmic considerations called "feels" that will also effect the groove. Some examples of rhythmic "feels" include ballad, half-time, double-time, straight, syncopated, 2-beat and walking.

Some grooves have sustained the same rhythmic components for many years with

only changes in their label. A perfect example is the "swunk" groove which originated in the 70s. This swing and funk hybrid may be described as a double-time shuffle feel with a heavy back-beat or as a half-time back-beat with a shuffle feel, depending on how it is counted. This popular beat has had several incarnations which include "crush-groove," "new Jack," "rhythm & blues half-time shuffle," "shuffle-rock," "funk-shuffle" and "hip-hop."

Regardless of their numerous labels, all grooves can be reduced to a specific pulse. The pulse refers to the subdivision of the quarter note (or the "beat"). There are only three used in jazz and popular music: 8th, 16th and triplet. "Feels" are used to describe how beat subdivisions are to be interpreted. "Straight 8th feel" means play with a even 8th note pulse while "swing 8th feel" means play as if the underlying pulse was a triplet for each quarter (also called "swing 8ths"). The only straight triplet feel I know of is 12/8 rock in which every beat is played with evenly accented triplets.

Vocal Drum Grooves

The following vocal drum beats include 8th, 16th and triplet pulse grooves with variations in kick drum, high-hat and snare patterns. Both the 8th and 16th patterns were recorded with a "straight feel" while the triplet grooves have a "swing feel." Note that 8th and 16th grooves may also be practiced

8th feel variations

①

dn t ka t dn t ka t dn t ka t dn t ka t dn dn ka t dn t ka t dn dn ka t dn t ka t

dn t ka dn dn t ka t dn t ka dn dn t ka t dn t ka t dn dn ka t dn t ka t dn dn ka t

dn t ka t dn t ka dn dn t ka t dn t ka dn dn dn ka t dn dn ka t dn dn ka t dn dn ka t

dn t ka dn dn t ka dn dn t ka dn dn t ka dn dn dn ka dn dn t ka t dn dn ka dn dn t ka t

dn t ka t dn dn ka dn dn t ka t dn dn ka dn dn t ka dn dn dn ka t dn t ka dn dn dn ka t

dn dn ka t dn t ka dn dn dn ka t dn t ka dn dn t ka t t dn ka dn dn t ka t t dn ka dn

dn t t dn dooj t dn dn t t dn dooj t dn

16th feel variations

②

dn t t t ka t t dn dn t t t ka t t t dn t t t ka t t dn dn t t t ka t t t

dn t t t ka t t t dn t t t ka t t dn dn t t t ka t t t dn t t t ka t t dn

dn t t dn ka t t t dn t t t ka t t t dn t t dn ka t t t dn t t t ka t t t

dn t t t ka t t t dn t t dn ka t t t dn t t t ka t t t dn t t dn ka t t t

dn t t dn ka t t t dn t t dn ka t t t dn t t dn ka t t t dn t t dn ka t t t

dn t t t ka t t dn dn t t t ka t t dn dn t t t ka t t dn dn t t t ka t t dn

dn t t dn ka t t dn dn t t t ka t t t dn t t dn ka t t dn dn t t t ka t t t

dn t t t ka t t dn dn t t dn ka t t t dn t t t ka t t dn dn t t dn ka t t t

dn t t t ka t t t dn t t dn ka dn t t dn t t t ka t t t dn t t dn ka dn t t

dn t t t ka dn t t dn t t t ka t t t dn t t t ka dn t t dn t t t ka t t t



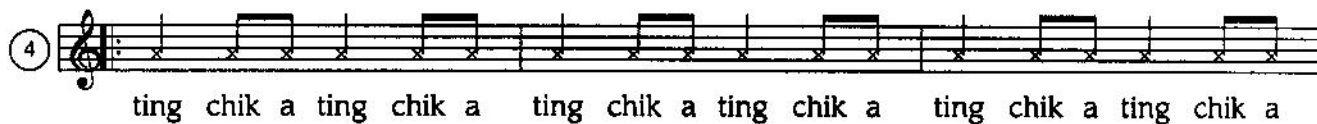
More Syncopated Variations



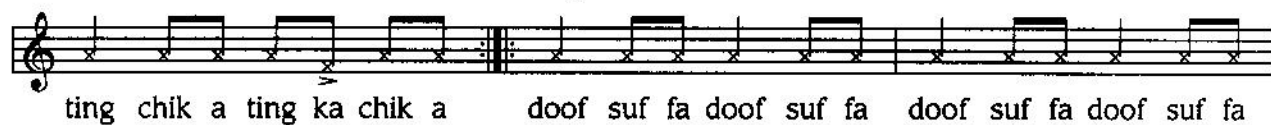


Triplet Feel Grooves

Jazz swing with sticks



Swing with brushes



Swing Shuffle



Rock Shuffle



R&B half-time shuffle (hip-hop)



Miscellaneous Grooves

Reggae



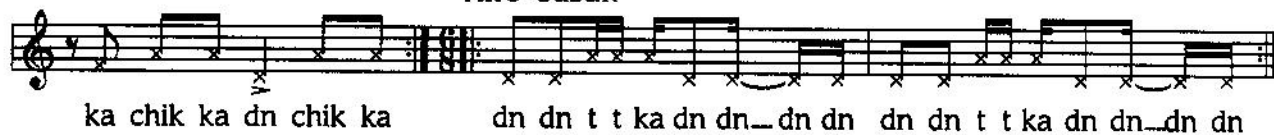
Latin bossa nova



Latin samba

chik ka dn chik ka

Afro-Cuban



What's On the CD

1. Rhythm Etude #1 [p. 16]
2. Rhythm Etude #4 [p. 22]
3. Trad. Diatonic Pattern #5, Theme [p. 30]
4. Trad. Diatonic Pattern #5, Var. 1 [p. 30]
5. Trad. Diatonic Pattern #5, Var. 2 [p. 31]
6. Trad. Diatonic Pattern #5, Var.3 [p. 31]
7. Trad. Diatonic Pattern #6, straight [p. 32]
8. Trad. Diatonic Pattern #6, swing [p. 32]
9. Call-response Swing-A: This track begins with a 24-bar demo of a scat solo using non-pitched rhythmic phrases in the jazz swing style. 2-bar phrases follow with equivalent spaces for student response. Responses can be the same riff or your own creation.
10. Call-response Swing-B: This track is designed for trading 2-bar non-pitched scat syllable phrases right from the start.
11. Call-response Latin: Listen carefully to the Latin style interpretation of non-pitched scat syllables at the beginning of this track, then trade 2-bar phrases to the end.
12. Hammond B3 Blues: Four choruses of melodic scat over blues changes demonstrate stylistic accents, vowel placement and line contour. Two choruses of 2-bar trading follows for you to imitate riffs or create your own. The track winds down with five full choruses for open soloing.
13. Blues in F [p. 79]
14. 12-Bar Minor Blues [p. 80]
15. Rhythm Changes in Bb [p. 82]
16. Miss June [p. 84]
17. How Hot the Sun [p. 86]
18. Sing-along Pattern #1 [p. 118]
19. Sing-along Pattern #2 [p. 118]
20. Sing-along Pattern #3 [p. 118]
21. Sing-along Pattern #4 [p. 119]
22. Sing-along Pattern #5 [p. 119]
23. Sing-along Pattern #6 [p. 119]
24. Sing-along Pattern #7 [p. 76]
25. Sing-along Pattern #8 [p. 48]
26. Sing-along Pattern #9 [p. 50]
27. Sing-along Pattern #10 [p. 71]
28. Sing-along Pattern #11 [p. 70]
29. Shuffle Etude [p. 110]
30. 16th Funk Etude [p. 111]
31. Vocal Drum Grooves 1 [p. 121]
32. Vocal Drum Grooves 2 [p. 122]
33. Vocal Drum Grooves 3 [p. 124]
34. Vocal Drum Grooves 4 [p. 125]
35. Vocal Drum Grooves 5 [p. 126]
36. Vocal Drum Grooves 6 [p. 126]
37. Vocal Drum Grooves 7 [p. 126]

38. Vocal Drum Grooves 8 [p. 126]

39. Vocal Drum Call-Response: Listen to the opening 16-bar vocal drum solo, then trade 2-bar phrases by imitating or creating your own drum riffs.

Musicians:

Brad Hatfield: Keyboards

John Chase: Drums

Bob Stoloff: Vocals

Instrumentals recorded at:

Brad Hatfield Productions, Westwood, MA.

Engineer: Brad Hatfield

John Chase Studio, Andover, MA.

Engineer: John Chase

PBS, Westwood, MA.

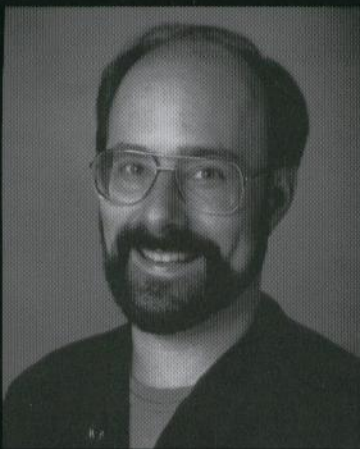
Engineer: Peter Kontrimas

"There is hardly anyone in the whole world who knows more about scat-singing than Bob Stoloff, and this book proves it. He takes out the terror!"

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Bob Stoloff currently holds the title of Associate Professor at the Berklee College of Music in Boston, Massachusetts. He is a jazz vocalist and multi-instrumentalist who has performed at international festivals with notable artists including Vocal Summit, The Ritz and Bobby McFerrin. Bob is also a jazz choir adjudicator and offers vocal improvisation workshops throughout the U.S.A., Canada and Europe. His vocal-jazz camp, "Cantare il Jazz," is held annually in Bologna, Italy.

