

Vocal Jazz Radio

Scott Yanow

So You Want to Sing Jazz Jan Shapiro, 2015-12-17 Since the 1930s and '40s, jazz has stood tall in American popular music, drawing into its embrace not only great horn players, percussionists, guitarists, bassists, and pianists, but also some of the greatest singers in America's musical history. Jazz has laid the groundwork for important innovations in modern singing, opening up entirely new ways of delivering songs through what would eventually become jazz standards—songs that formed the basis of the American Songbook. In *So You Want to Sing Jazz*, singer and professor of voice Jan Shapiro gives a guided tour through the art and science of the jazz vocal style. Throughout, Shapiro hones in on what makes jazz singing distinctive, suggesting along the way how other types of singers can make use of jazz. She looks at such key matters in jazz singing as the role of improvisation, the place of specific singers who influenced and even defined vocal jazz as we know it today, and the unique way in which jazz incorporates vibrato, conversational delivery, rhythmic phrasing, and melodic embellishment and improvisation. The book includes guest-authored chapters by singing voice researchers Dr. Scott McCoy and Dr. Wendy LeBorgne. In *So You Want to Sing Jazz*, singers and voice teachers finally have the go-to resource they need for singing vocal jazz. The *So You Want to Sing* series is produced in partnership with the National Association of Teachers of Singing. Like all books in the series, *So You Want to Sing Jazz* features online supplemental material on the NATS website. Please visit www.nats.org to access style-specific exercises, audio and video files, and additional resources.

Approaching the Standards Willie Hill, 2000 *Approaching the Standards for Jazz Vocalists* is an innovative, user-friendly approach to vocal jazz improvisation. Designed for the individual or group and male or female vocalists, this book and sing-along CD contains ten classic jazz songs

selected from and correlated to Approaching the Standards Volumes 1, 2 and 3. Included are the same essential features as the instrumental books: CD demo, clearly written improvisation examples, jazz vocabulary, transcription opportunities, informative composer insight and a useful discography. Whether beginning their studies or improving their vocal jazz skills, all serious singers must have this book! Titles are: Now's the Time * Satin Doll * Softly, As in a Morning Sunrise * Summertime * I Got Rhythm * Honeysuckle Rose * Tenor Madness * Bye Bye Blackbird * Secret Love * Take the A Train.

This is Bop Peter Jones, 2020 If any man could be defined as the epitome of the modern jazz singer, it would surely be Jon Hendricks. His contributions to jazz as a whole were colossal: a hipster, a bopster, a comic and raconteur, a wordsmith par excellence, and a fearless improviser who took the arts of scatting and vocalese to new heights. As a founder member of the groundbreaking vocal trio Lambert, Hendricks and Ross, he changed forever the public perception of what a jazz singer could be. Jon Hendricks started singing professionally at the age of seven. Within five years he was supporting his entire family - including three sisters, eleven brothers and a niece - with his earnings from radio appearances. He was active in jazz long before the birth of bebop, and didn't stop until he was in his nineties. Taught by the pioneering bebop pianist Art Tatum, Hendricks performed with everyone of any consequence in jazz, from Louis Armstrong to Charlie Parker. Before Lambert, Hendricks and Ross astonished the world with their album Sing A Song Of Basie, he was writing songs for Louis Jordan. Later he wrote for stage, screen and the press, and influenced and worked with Manhattan Transfer, Bobby McFerrin and Kurt Elling. Not content with writing lyrics for jazz instrumentals, he turned his hand later in life to classical works by Rimsky-Korsakov and Rachmaninoff. When Jon Hendricks died in 2017, he left behind a final

masterwork - his fully-lyricized adaptation of the Miles Davis album Miles Ahead.

The Jazz Singers Scott Yanow, 2008 The Jazz Singers: The Ultimate Guide is an overview of jazz vocalism. This guide consists of more than 800 profiles that together span the history of jazz, from the dawn of commercial recordings to the present day. Author Scott Yanow goes beyond the household names to include many other important singers of yesterday and today. --Book Jacket.

Jazz Vocal Solos with Combo Accompaniment Dave Wolpe, Titles: * Do Nothin' Till You Hear from Me * Embraceable You * How Long Has This Been Going On? * The Lady Is a Tramp * Love Is Here to Stay * The Man I Love * Moonlight in Vermont * Nice Work If You Can Get It * Summertime (from Porgy and Bess) * You Do Something to Me

Jazz Singing Will Friedwald, 1992 This comprehensive study of jazz singing is a revelation to anyone who owns at least one jazz recording and a must for the serious jazz enthusiast. Friedwald traces the growth and development of jazz, discusses performers who have never been thought of as jazz singers, and looks at contemporary artists who have incorporated jazz into their music. 16-page insert.

The Complete Guide to Teaching Vocal Jazz Stephen Zegree, 2002-01-01 Includes Teaching/Demonstration CD

Voices Found Chris Tonelli, 2019-11-14 *Voices Found: Free Jazz and Singing* contributes to a wave of voice studies scholarship with the first book-length study of free jazz voice. It pieces together a history of free jazz voice that spans from sound poetry and scat in the 1950s to the more recent wave of free jazz choirs. The author traces the developments and offers a theory, derived from interviews with many of the most important singers in the history of free jazz voice, of how listeners have experienced and evaluated the often unconventional vocal sounds these vocalists

employed. This theory explains that even audiences willing to enjoy harsh sounds from saxophones or guitars often resist when voices make sounds that audiences understand as not-human. Experimental poetry and scat were combined and transformed in free jazz spaces in the 1960s and 1970s by vocalists like Yoko Ono (in solo work and her work with Ornette Coleman and John Stevens), Jeanne Lee (in her solo work and her work with Archie Shepp and Gunter Hampel), Leon Thomas (in his solo work as well as his work with Pharoah Sanders and Carlos Santana), and Phil Minton and Maggie Nicols (who devoted much of their energy to creating unaccompanied free jazz vocal music). By studying free jazz voice we can learn important lessons about what we expect from the voice and what happens when those expectations are violated. This book doesn't only trace histories of free jazz voice, it makes an attempt to understand why this story hasn't been told before, with an impressive breadth of scope in terms of the artists covered, drawing on research from the US, Canada, Wales, Scotland, France, The Netherlands, and Japan.

Jazz Standards for Vocalists with Combo Accompaniment Dave Wolpe, 2008 Belwin Jazz offers ten great jazz standards arranged for solo vocalist with a nine or ten piece combo accompaniment. These songs are superbly arranged by one of the finest writers in the business, Dave Wolpe. This collection is ideal for a vocalist who needs a smaller ensemble with four or five horns and rhythm section. The combo horns are trumpet, alto sax, tenor sax, trombone and baritone sax. The baritone sax part adds additional color to the texture but is optional. The rhythm section is scored for guitar, bass, drumset and a piano/conductor part which includes cues for the horns. Titles: * How High the Moon * I Get a Kick Out of You * I've Got You Under My Skin * Just Friends * My Funny Valentine * Night and Day * Something's Gotta Give * Summer Wind * They Can't Take That Away From Me * Too Close For Comfort

The Real Vocal Book - Volume IV Hal Leonard Corp.,2015-01-01 (Fake Book). The fourth volume of vocal jazz classics with 300 more titles! Songs include: All I Ask of You * And So It Goes * At Last * But Not for Me * Dream * Emily * A Foggy Day (In London Town) * Happy Days Are Here Again * I Dreamed a Dream * I Only Have Eyes for You * I Wanna Be Around * Just Friends * La Vie En Rose (Take Me to Your Heart Again) * Like a Lover (O Cantador) * Love Is Here to Stay * Mack the Knife * Mr. Bojangles * Night and Day * Pieces of Dreams (Little Boy Lost) * The Rose * The Shadow of Your Smile * Somewhere * Summertime * Sweet Georgia Brown * They Can't Take That Away from Me * Tonight * Unchained Melody * What Is This Thing Called Love? * When She Loved Me * The Windmills of Your Mind * You've Lost That Lovin' Feelin' * and more.

Jazz Standards for Vocalists with Combo Accompaniment ,2008 Belwin Jazz offers ten great jazz standards arranged for solo vocalist with a nine or ten piece combo accompaniment. These songs are superbly arranged by one of the finest writers in the business, Dave Wolpe. This collection is ideal for a vocalist who needs a smaller ensemble with four or five horns and rhythm section. The combo horns are trumpet, alto sax, tenor sax, trombone and baritone sax. The baritone sax part adds additional color to the texture but is optional. The rhythm section is scored for guitar, bass, drumset and a piano/conductor part which includes cues for the horns. Titles include: How High the Moon * I Get a Kick Out of You * I've Got You Under My Skin * Just Friends * My Funny Valentine * Night and Day * Something's Gotta Give * Summer Wind * They Can't Take That Away From Me * Too Close For Comfort

The Great Jazz and Pop Vocal Albums Will Friedwald,2017-11-07 The author of the magisterial A Biographical Guide to the Great Jazz and Pop Singers now approaches the great singers and their greatest work in an innovative and revelatory way: through considering their finest albums, which is

the format in which this music was most resonantly organized and presented to its public from the 1940s until the very recent decline of the CD. It is through their albums that Ella Fitzgerald, Frank Sinatra, Peggy Lee, Sarah Vaughan, Nat King Cole, Judy Garland, and the rest of the glorious honor roll of jazz and pop singers have been most tellingly and lastingly appreciated, and the history of the album itself, as Will Friedwald sketches it, can now be seen as a crucial part of musical history. We come to understand that, at their finest, albums have not been mere collections of individual songs strung together arbitrarily but organic phenomena in their own right. A Sinatra album, a Fitzgerald album, was planned and structured to show these artists at their best, at a specific moment in their artistic careers. Yet the albums Friedwald has chosen to anatomize go about their work in a variety of ways. There are studio and solo albums: Lee's *Black Coffee*, June Christy's *Something Cool*, Cassandra Wilson's *Belly of the Sun*. There are brilliant collaborations: famous ones—Tony Bennett and Bill Evans, Louis Armstrong and Oscar Peterson—and wonderful surprises like Doris Day and Robert Goulet singing *Annie Get Your Gun*. There are theme albums—Dinah Washington singing *Fats Waller*, Maxine Sullivan singing *Andy Razaf*, Margaret Whiting singing *Jerome Kern*, Barb Jung singing *Bob Dylan*, and the sublime Jo Stafford singing *American and Scottish folk songs*. There are also stunning concert albums like *Ella in Berlin*, *Sarah in Japan*, *Lena at the Waldorf*, and, of course, *Judy at Carnegie Hall*. All the greats are on hand, from Kay Starr and Carmen McRae to Jimmy Scott and Della Reese (*Della Della Cha Cha Cha*). And, from out of left field, the astounding *God Bless Tiny Tim*. Each of the fifty-seven albums discussed here captures the artist at a high point, if not at the expected moment, of her or his career. The individual cuts are evaluated, the sequencing explicated, the songs and songwriters heralded; anecdotes abound of how songs were born and how artists and producers collaborated. And in appraising each album, Friedwald balances his own opinions with

those of musicians, listeners, and critics. A monumental achievement, *The Great Jazz and Pop Vocal Albums* is an essential book for lovers of American jazz and popular music.

Singin' with the Jazz Combo (Voice) Dave Wolpe, 2012-11-12 The Singin' with the Jazz Combo series offers a variety of 10 great standards for solo vocalist with a nine or ten-piece combo---ideal for the vocalist who needs arrangements for a small ensemble. The combo instrumentation is trumpet, alto sax, tenor sax, trombone, guitar, bass, drumset, and piano with conductor cues for the horns. An optional baritone sax part adds additional color and texture. Superbly arranged by Dave Wolpe, the songs are in a variety of styles and tempos to provide flexibility in all musical settings. Titles: * A Foggy Day * At Last * Falling in Love with Love * Just in Time * Mack the Knife * Polka Dots and Moonbeams * Santa Claus is Coming to Town * Straighten Up and Fly Right * 'S Wonderful * When I Fall in Love

Satin Dolls Andrew G. Hager, 1994 *Satin Dolls* looks at the rise of the female jazz vocalist, beginning with such pioneers as Bessie Smith and continuing to such modern innovators as Betty Carter. Illustrated throughout and accompanied by a full-length compact disc, this book covers the careers and lives of some of the greatest songbirds of jazz.

Jazz Standards for Vocalists with Combo Accompaniment Dave Wolpe, 2008-03 *Belwin Jazz* offers ten great jazz standards arranged for solo vocalist with a nine or ten piece combo accompaniment. These songs are superbly arranged by one of the finest writers in the business, Dave Wolpe. This collection is ideal for a vocalist who needs a smaller ensemble with four or five horns and rhythm section. The combo horns are trumpet, alto sax, tenor sax, trombone and baritone sax. The baritone sax part adds additional color to the texture but is optional. The rhythm section is scored for guitar, bass, drumset and a piano/conductor part which includes cues for the horns. Titles: * How High the

Moon * I Get a Kick Out of You * I've Got You Under My Skin * Just Friends * My Funny Valentine * Night and Day * Something's Gotta Give * Summer Wind * They Can't Take That Away From Me * Too Close For Comfort

Singin' with the Jazz Combo (Trombone) Dave Wolpe, 2012-11-12 The Singin' with the Jazz Combo series offers a variety of 10 great standards for solo vocalist with a nine or ten-piece combo---ideal for the vocalist who needs arrangements for a small ensemble. The combo instrumentation is trumpet, alto sax, tenor sax, trombone, guitar, bass, drumset, and piano with conductor cues for the horns. An optional baritone sax part adds additional color and texture. Superbly arranged by Dave Wolpe, the songs are in a variety of styles and tempos to provide flexibility in all musical settings. Titles: * A Foggy Day * At Last * Falling in Love with Love * Just in Time * Mack the Knife * Polka Dots and Moonbeams * Santa Claus is Coming to Town * Straighten Up and Fly Right * 'S Wonderful * When I Fall in Love

In Harmony: Lloyd Kaplan, Tom Shaker, 2020-11-30 This book remembers and celebrates the early vocal groups of early jazz, swing, country, soul. Some groups gained national recognition and had careers making records, performing their music live and on television. Other groups did not have such extended careers but were prominent nevertheless during their time.

A Biographical Guide to the Great Jazz and Pop Singers Will Friedwald, 2010-11-02 Will Friedwald's illuminating, opinionated essays—provocative, funny, and personal—on the lives and careers of more than three hundred singers anatomize the work of the most important jazz and popular performers of the twentieth century. From giants like Ella Fitzgerald, Louis Armstrong, Frank Sinatra, and Judy Garland to lesser-known artists like Jeri Southern and Joe Mooney, they have created a body of work that continues to please and inspire. Here is the most extensive

biographical and critical survey of these singers ever written, as well as an essential guide to the Great American Songbook and those who shaped the way it has been sung. The music crosses from jazz to pop and back again, from the songs of Irving Berlin and W. C. Handy through Stephen Sondheim and beyond, bringing together straightforward jazz and pop singers (Billie Holiday, Perry Como); hybrid artists who moved among genres and combined them (Peggy Lee, Mel Tormé); the leading men and women of Broadway and Hollywood (Ethel Merman, Al Jolson); yesterday's vaudeville and radio stars (Sophie Tucker, Eddie Cantor); and today's cabaret artists and hit-makers (Diana Krall, Michael Bublé). Friedwald has also written extended pieces on the most representative artists of five significant genres that lie outside the songbook: Bessie Smith (blues), Mahalia Jackson (gospel), Hank Williams (country and western), Elvis Presley (rock 'n' roll), and Bob Dylan (folk-rock). Friedwald reconsiders the personal stories and professional successes and failures of all these artists, their songs, and their performances, appraising both the singers and their music by balancing his opinions with those of fellow musicians, listeners, and critics. This magisterial reference book—ten years in the making—will delight and inform anyone with a passion for the iconic music of America, which continues to resonate throughout our popular culture.

Singin' with the Jazz Combo (Guitar) Dave Wolpe, 2012-11-12 The Singin' with the Jazz Combo series offers a variety of 10 great standards for solo vocalist with a nine or ten-piece combo---ideal for the vocalist who needs arrangements for a small ensemble. The combo instrumentation is trumpet, alto sax, tenor sax, trombone, guitar, bass, drumset, and piano with conductor cues for the horns. An optional baritone sax part adds additional color and texture. Superbly arranged by Dave Wolpe, the songs are in a variety of styles and tempos to provide flexibility in all musical settings. Titles: * A Foggy Day * At Last * Falling in Love with Love * Just in Time * Mack the Knife * Polka

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* When I Fall in Love

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Here to Stay * The Man I Love * Moonlight in Vermont * Nice Work If You Can Get It * Summertime
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Table of Contents Vocal Jazz Radio

- | | | |
|--|---|--|
| 1. Understanding the eBook
Vocal Jazz Radio | Radio | Genres |
| ◦ The Rise of Digital
Reading Vocal Jazz | ◦ Advantages of
eBooks Over
Traditional Books | ◦ Considering Fiction
vs. Non-Fiction |
| | 2. Identifying Vocal Jazz
Radio | ◦ Determining Your
Reading Goals |
| | ◦ Exploring Different | 3. Choosing the Right
eBook Platform |

- Popular eBook Platforms
 - Features to Look for in an Vocal Jazz Radio
 - User-Friendly Interface
4. Exploring eBook Recommendations from Vocal Jazz Radio
- Personalized Recommendations
 - Vocal Jazz Radio User Reviews and Ratings
 - Vocal Jazz Radio and Bestseller Lists
5. Accessing Vocal Jazz Radio Free and Paid eBooks
- Vocal Jazz Radio Public Domain
- eBooks
- Vocal Jazz Radio eBook Subscription Services
 - Vocal Jazz Radio Budget-Friendly Options
6. Navigating Vocal Jazz Radio eBook Formats
- ePub, PDF, MOBI, and More
 - Vocal Jazz Radio Compatibility with Devices
 - Vocal Jazz Radio Enhanced eBook Features
7. Enhancing Your Reading Experience
- Adjustable Fonts and Text Sizes of Vocal Jazz Radio
- Highlighting and Note-Taking Vocal Jazz Radio
 - Interactive Elements Vocal Jazz Radio
8. Staying Engaged with Vocal Jazz Radio
- Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Vocal Jazz Radio
9. Balancing eBooks and Physical Books Vocal Jazz Radio
- Benefits of a Digital Library
 - Creating a Diverse

- Reading Collection
Vocal Jazz Radio
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine Vocal Jazz Radio
 - Setting Reading Goals Vocal Jazz Radio
 - Carving Out Dedicated Reading Time
 12. Sourcing Reliable Information of Vocal Jazz Radio
 - Fact-Checking

- eBook Content of
Vocal Jazz Radio
- Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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