

The Vocal Jazz Director's Playbook

Christine Guter

Director of Vocal Jazz, Bob Cole Conservatory of Music

California State University Long Beach

562-572-2652 / christine.guter@csulb.edu

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Basic Stylistic Elements of Vocal Jazz

Minimal Vibrato

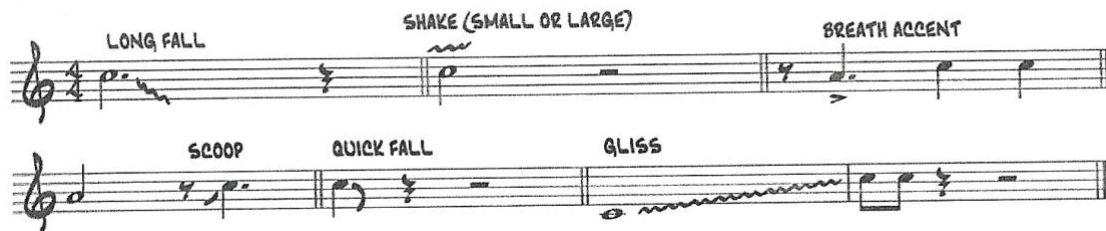
- Vocal jazz emerged from big bands - singers copying (stylistically more appropriate)
- Vocal jazz involves very close harmony between inner voices. In order to achieve sonic clarity in jazz harmony, vibrato must be minimized.
- Fuller vibrato when singing pop or gospel idioms is acceptable

Tonal Flexibility

- Jazz generally requires a much brighter tone quality (imitation of brass instruments, and stylistically jazz is brighter than traditional music)
- A slightly darker tone quality is appropriate for gospel style pieces

Articulations & Special Effects

- These inflections contribute to creating a more stylistically correct sound in vocal jazz.
- They add color and flavor, but are of less importance than the first two points above.



- When in doubt about how to execute an articulation, the jazz band director at your school is a wonderful resource.

Diction

- When singing jazz and popular literature, the ensemble should use the vernacular, and pronounce words as they would in their natural speech.
- Exceptions to this suggestion are the infamous “djoo’s” and “choo’s”, found when connecting words like “would you” and “don’t you”. In these cases, soften the “d” and “t” (a la dental “d’s” and “t’s”).
- In diphthongs, unify the initial vowel sound then resolve the diphthong as an ensemble. Sing through the second vowel sound, spending a bit more time on it than in traditional literature, but don’t sit on it (a la Frank Sinatra).
- Don’t explode or over-exaggerate consonants. When an ensemble is singing with microphones (especially close-mic singing), consonants must be de-emphasized to avoid “popping p’s” and

“hissing s’s”. Another rationale for this is that we don’t over-exaggerate consonants in every day speech.

- For the best examples of diction in vocal jazz and popular music, listen to the pro groups! They predominantly adhere to the concepts suggested above.

Conducting Gestures

- Master the art of “the count-off” to start a piece that has a constant tempo. Make sure you take your time determining the tempo before counting off the tune!
 - For Swing: One, snap, two, snap, 1,2,3,4...
 - For Latin and Ballads that are not rubato: Simple count off 1,2,3,4...
- There is no need to beat a traditional four pattern. Just give cues or dynamic direction when necessary (snapping on beats 2 & 4 is acceptable).
- Move between rhythm section and singers when appropriate.
- A cappella ballads present greater conducting opportunities and challenges. Conducting style can be essentially the same as the concert choir setting.
- Some ensembles choose to perform the a cappella ballad without a conductor.

The Importance of Listening

- Jazz is a musical language. You can only learn a language through listening.
- If you are not comfortable with the jazz style, listening needs to be a priority in order for you to teach vocal jazz effectively.
- For suggested listening, see handout on vocal jazz groups and soloists.

Rehearsal Techniques for Vocal Jazz

Psychological

- Great music is great literature - it deserves active respect. Performers are learners as well as servants.
- The creation of significance only comes through effort. Without order and self-discipline, art is not possible.
- Make sure that equality and justice prevail in your ensemble. Each member is equally important and must live up to the same standards.
- Make the ensemble a community of positive energy. The process IS the product. The creation of beauty in ourselves is a greater creation than the creation of musical beauty.
- The intelligence (the mind) is the prime instrument of art.
- In the end, beautiful and great performances are 95% a matter of habit. Doing quality rehearsals CAN be habitualized. Energy and will are always required to overcome one's tendency to give less than maximum effort to the task.
- Music making in an ensemble requires each member's gift of themselves to the group. A gift of one's spirit and a part of one's independence.
- There is only one true and sustainable artistic attitude. It is humility. Work to develop the "soul of a servant".
- The "fun" of making music comes during and after the hard work.

Physical

- Set up good acoustical and physical conditions for rehearsal. A fairly "dead" room is ideal. Use your sound system, monitors, and speakers in your rehearsals (every day is preferable).
- Place singers in mixed positions, rather than in sections, much of the time.
- Stand more than you sit, but do both as appropriate.
- Have piano in tune and well-placed.
- Use music stands when using microphones.
- Make sure students have pencils in their folders and use them.

Technical

- Use microphones, and place singers one on a mic, if possible.
- Close mic singing is best for vocal jazz. Much of the sound and nuance is lost if the singers are too far from the microphones.
- Rehearse on system most of the time. Microphones are a part of the instrument in vocal jazz.
- Assign each student (or section) a "job", to expedite setting up and tearing down the sound system (for both rehearsals and performances).

- Rehearse the way you perform—practice performance!

Musical

- Warm-ups should be not only to vocalize, but to work the ear and the mind as well.
- Being able to play the parts correctly at the piano is crucial.
- Dominant 7th chords are the most challenging, especially with 9ths, #9ths, #11ths, or 13ths. The 7th is the most difficult note, and bass the most difficult part in “jazz” ensemble singing.
- The more complex the chord, the more bright and focused the tone needs to be.
- Isolate difficult chords. Practice singing them repeatedly, and in a lively manner. This will help the students to remember the tonality of the chord, and how their note fits into the chord.
- Go back and forth over difficult harmonic connections. Sing harmonically more than intervallically.
- Count the internal rhythmic subdivisions on pitch to establish the “heartbeat” of the music.
- As the choir gains familiarity and confidence in singing their literature, use the rhythm section in rehearsal as much as possible (rehearse the way you perform).
- Establish a tonal model or ideal group sound. Vary it according to the requirements of the literature.
- Structure some rehearsal time to be more cerebral/analytical. Some to be more emotional/physical (i.e. at performance level). Don’t save the emotional/physical until last or it will seem unnatural.
- Sing with eyes open, with a “smile” in the sound.
- In rehearsal pacing, talk as little as possible. The students are there to sing. Keep them actively involved in the rehearsal.

Basic Principals of Artistic Choral Jazz Singing

- Sing the musical phrase, not the notes. This is especially difficult in inner parts.
- Sing with an inner smile, with joy and pleasure.
- Always sing with intensity and commitment.
- In general, lower notes need to be sung with more focus, brightness, and lightness.
- In general, higher notes need more space.
- Keep your jaw relaxed and don’t force the chin forward or tilt the head back when singing.
- Descending intervals tend to be sung too low. Sing half steps and minor thirds high.
- Listening is more important than singing (in regard to over-singing). “Listen louder than you sing”.
- Diphthongs - sing on the first vowel and move through the second quickly.
- In legato singing, sing on the vowel and clip the final consonant to the next syllable.
- The sustained notes in any phrase may need a slight crescendo to keep the musical line moving.

- Be very aware of the inner rhythmic pulse, and the “heartbeat” of music, at all times. Thinking the subdivisions of the beat will deter “rushing” or “dragging”.
- Start all notes from the top of the pitch and keep the feeling of “rising” or “spinning” the tone.
- Don’t just hold the note at the end of the phrase. It must be sung with a feeling of being anticipatory to the beginning of the next phrase.
- Everything you sing is a pick-up to the next note, phrase, or silence.
- Singing is athletic. Be physically balanced, loose, and flexible.
- Breathe low and in time with the music.
- Consonants carry much of the textual meanings. Pronounce them with rhythmic accuracy and energy.

The Rhythm Section in Vocal Jazz

The rhythm section is an orchestra—several instruments, each contributing its own sounds and colors to the musical product. Although the rhythm section plays “in time”, keeping time is not its only function. It doesn’t “keep the rhythm” for the choir. It must, however, work at playing good time. To swing, or to play any style of jazz with steady time and good feel can be a challenge for any member of a rhythm section.

The following is an overview of some of the problems and some of the roles of each instrument in the rhythm section.

Bass

The bassist is a crucial member of the rhythm section and of the entire vocal/instrumental ensemble. The bassist provides the harmonic foundation for the music and is largely responsible for the rhythmic “groove” as well. Any inconsistency in time on the bassist’s part will impact the entire ensemble greatly.

Some important things for the bassist to keep in mind:

- 1) Be sure to tune to the keyboard.
- 2) Electric bass can cover all vocal jazz musical demands, but if one is serious about playing jazz, one should consider learning acoustic bass as well.
- 3) Playing even quarter notes in a walking bass line is a major part of the bassist’s responsibility. Ultimately, the bass player (not the drummer) is most responsible for keeping the tempo steady for the entire ensemble. This is because they are playing continuously on the beat—walking quarter notes. This is not an easy task, and takes a great deal of practice with a metronome.
- 4) To get a smooth walking line, don’t lift your finger from the neck until the last possible second. Don’t allow any unnecessary space between notes.
- 5) Occasionally, instead of playing all quarter notes in a walking bass line, add a repeated eighth note on the same pitch to give an extra rhythmic impulse to the line.
- 6) Give a slight accent to beats 2 & 4 in a walking “swing” bass line.
- 7) Walking bass lines are usually based on step-wise movement, rather than arpeggiation of chord tones. Use non-chord tones on beats 2 & 4.
- 8) When the chord changes, usually approach the new chord by half or whole step from above or below.
- 9) In music with a straight eighth note feel (rock ballad, funk, latin) play mostly roots and fifths.
- 10) The location where the string is plucked in relation to the bridge changes the tone. Playing very close to the bridge produces a bright “rock or funk” sound. Playing farther up the neck will make the sound more mellow.
- 11) Make sure the bass volume is appropriately balanced with the vocal group. The director may need to be the judge of this since the bassist may not have a good monitor system.
- 12) If possible, run the bass amplification through the main and monitor systems rather than just through the bass amp. Everyone will hear better.

- 13) Use the EQ controls to make sure there is enough brightness and clarity to the tone, and that the pitch is easy to hear. Avoid too much darkness and “low end” in the EQ setting.

Drums

Drummers are orchestrators in *time*. In addition to playing with a steady sense of pulse, the drummer is a painter, adding bits and splashes of percussive colors to the ensemble sound. The drummer, along with the bassist, must create a rhythmic “groove”. This is the drummer’s first concern. Once the groove is established, the orchestrating aspect of the drummer’s function can be attended to.

Some ideas for the vocal jazz drummer to consider:

- 1) The hi-hat and the ride cymbal are the two most important pieces in the kit. Practice playing with steady time and intensity with just these two instruments.
- 2) Practice keeping a steady pattern on the ride cymbal and hi-hat. Use a metronome.
- 3) Use the bass drum minimally, mostly for accents.
- 4) Use a couple of different size and type of cymbals so you have a variety of colors at your disposal. Experiment with the different sounds available on each cymbal by varying the distance you play from the edge or the bell.
- 5) Keep the drums well tuned.
- 6) Use lighter weight sticks to be able to play aggressively without being too loud.
- 7) Learn to play with brushes for ballads. Play quite aggressively with them (dig in).
- 8) Dynamically, music is often increasing or decreasing, especially during the first expository chorus. Don’t be dynamically static. *Don’t overplay*.
- 9) Change orchestration at appropriate sections in the music. Often a slight change in color every eight measures is appropriate. Move around on the set.
- 10) Read from a vocal score so that you can contribute in the most intelligent way possible.
- 11) Playing fills into important ensemble rhythmic figures is one of the drummer’s primary responsibilities.
- 12) Think of yourself as a musician first and as a drummer second. You are a musician who happens to play drums.

Piano / Guitar

The piano and/or guitar function primarily in two or three ways in a vocal jazz ensemble. One way is the playing of short melodic or harmonic fills where there is a space in the vocal part. The second is “comping” lightly behind soloists, in unison sections, or in playing an introduction. The third is to reinforce the vocal ensemble when they are performing strong tutti figures. An additional function would be the playing of an improvised solo where appropriate.

Here are some guide lines:

- 1) Play as little as possible. Less is more. Your role is primarily to fill open space with tasteful figures, not to play all the time.
- 2) When comping, don’t automatically play the root of the chord in the bottom of the voicing (left hand). The best “normal” voicing for either piano or guitar comping involves playing the 3rd

and the 7th of the chord in the bottom of the voicing (left hand), and adding a 9th and a 5th (or a variation of the fifth, i.e. 13th, augmented 5th, flat 5th) above the 3rd and the 7th (right hand).

- 3) Normally, don't play chords on the beat. Comp on the "and" of beats 2 & 4 with an occasional chord on the beat. Don't hold chords too long. Use little or no sustain pedal.
- 4) Simple, repeatable melodic figures played with rhythmic intensity usually make the best fills and solo material.
- 5) Listen more than you play. If you only focus on your part, the entire ensemble will suffer. Your role is to accompany—to play *with*.
- 6) Practice jazz articulations. The "feel" is most important. Learn articulation by listening to recordings of good players.

Performance Considerations in Vocal Jazz

Visual Aspects

- Is the stage neat and clean?
- Does the set-up look professional?
- Is the stage adequately lit?
- Do the performers look like they are enjoying themselves? Are they communicating their joy in music making to the audience? Are they mentally and physically engaged in the performance? Is there energy and commitment in their presentation?
- Are the group outfits neat, clean, and becoming? Do they flatter all the performers?
- Does the ensemble project a sense of confidence and pride on stage? Are they disciplined in their performance?
- Does the printed program look neat and professional?

Programming

- Make sure you time all the pieces in your ensemble's repertoire, so you know exactly how long your concert will last.
- Don't let your program run too long! It's better to leave the audience wanting more, instead of feeling like they've had enough, or looking at their watches.
- Create new and innovative ways of programming and presenting your literature (not always chronological).
- Program a wide variety of musical styles.
- Program a wide variety of tempos.
- Be aware of key relationships. Check initial and final keys of each piece.
- Consider varying the type of accompaniment (rhythm section, horn section, piano only, guitar only, a cappella, big band, etc...).
- Consider segues and transitions. Excessive silence or time between selections can lose the interest of the audience.
- Consider the use of student MC's.
- Whenever possible, have an encore prepared, and discuss the logistics of performing it with your students ahead of time.

Logistics

- Have a diagram for your stage plot. Keep it on file to save time for festivals and other off-campus performances.

- Consider having a dress rehearsal for the benefit of both performers and tech. Make it a full run with curtains, lights, mics, monitors, spots, piano, and band.
- Have your soloists step forward to be featured in front of the ensemble, no matter how short the solo. The audience wants to see who's singing.
- The band is part of the visual. Make sure they are dress appropriately, and they take the time to tune to the piano!

CSULB Vocal Jazz Ensemble Auditions

Please read all information thoroughly and carefully

THE AUDITION WILL CONSIST OF:

1. Prepared Piece
 - Sing a jazz standard of your choosing.
 - An accompanist will be provided, but you may bring your own accompaniment tracks, or provide your own accompanist. If using the accompanist provided, make sure you bring sheet music, **with chord symbols** (not just a written out piano part)!
 - You are encouraged to stylize the song as you would in a jazz solo setting. Add your own interpretation—you don't have to sing it exactly as written.
 - The song does not *need* to be memorized, but you will perform it better if you are not looking at the music during your audition.
2. Tonal Memory / Pitch Repetition
 - Between 5 and 7 pitches will be played on the piano, and you will be asked to sing them back on any syllable (la, doo, etc.).
3. Chromatic Scale
 - Sing a chromatic scale, ascending and descending, a cappella.
4. Improvisation (scat singing)
 - You may choose to scat over 12 Bar Blues, “Summertime,” or your prepared piece.
5. Sight Reading
 - You will be given a short excerpt to sight read, a cappella.
6. Part Singing
 - You will be taught a few bars of a vocal jazz arrangement in your audition and asked to sing it (with a student assistant singing a different part along with you) once you have learned it.

SUGGESTIONS FOR A GREAT AUDITION:

- NEVER MAKE EXCUSES OR DIS-CLAIMERS!
- BE PREPARED!
- BE PROFESSIONAL!

If you have questions, contact: Christine.Guter@csulb.edu

CSULB Vocal Jazz Ensemble Audition and Interview Form

➔ *Print this out, fill it out, and bring it with you to your audition!* ←

Please print legibly...

Name _____

Email Address _____

Phone (_____) _____

Are you currently enrolled at Cal State Long Beach? Yes No

Total number of credits for which you are (or will be) registered this semester _____

Will you be in school for the full academic year? Yes No
(The vocal jazz ensembles are a year-long commitment)

Are you on probation of any kind? Yes No

(please specify) _____

Your Major _____

Year in College Fresh Soph Junior Senior Grad Student G.P.A. _____

High School &/or College Attended _____

Previous Choral Experience _____

Previous Jazz Experience _____

Do you play any instruments? How well, and for how long? _____

List voice and instrument teachers, and length of study with each _____

Do you have perfect pitch? Yes No

Do you transcribe jazz / popular music? Yes No

Do you compose or arrange jazz / popular music? Yes No

Are you interested in a leadership position in either group? Yes No

Explain _____

List other music ensembles in which you are planning to participate _____

List any special talents, abilities, and/or interests _____

Are you willing to participate in extra rehearsals as needed? Yes No

Describe your music theory background and skill level _____

Will you accept a position in any ensemble? Yes No

If not, which ensemble(s) are you interested in?

Pacific Standard Time (I) Jazz & Tonic (II) Cornerpocket (III)

Voice part you usually sing Soprano Alto Tenor Bass

Your highest note _____ Your lowest note _____

Why are you auditioning for CSULB vocal jazz?

Anything further you would care to add?

CSULB Vocal Jazz

Statement of Policy

VERY IMPORTANT – READ THIS THOROUGHLY

Print out, sign, and bring to your audition, or email to Christine.Guter@csulb.edu

The CSULB Vocal Jazz Program enlists students who put the ensemble as one of their top priorities, who are professional, dependable, respectful of others, emotionally mature, wise in the scheduling of their time, and committed to the pursuit of musical and academic excellence.

The CSULB Vocal Jazz Program may be demanding of a student's time and energy. The total amount of rehearsal and performance time will exceed the catalog listing of class meeting times.

You will be expected to:

- Attend all rehearsals with a professional/positive attitude
- Be available for any outside sectionals scheduled by the section leaders
- Devote as much individual practice time (outside of rehearsal) as needed to mastering your part
- Maintain high quality in your academic pursuits

Although the our performance schedule cannot be published in full at the beginning of the year, as a member of any vocal jazz group you commit yourself to the calendar of rehearsals and performances scheduled for your ensemble. All unscheduled performances will be discussed and voted on by the group involved. A majority YES vote will require that all members of that group participate in that performance.

There are financial responsibilities that vocal jazz members will incur. Each member of the CSULB Vocal Jazz Program must purchase the selected group outfit, and possibly pay partial expenses for tours.

All members of the CSULB Vocal Jazz Program are required to:

- Accept membership for the entire academic year.
- Accept a spot in ANY ensemble, if offered one (according to what you marked on your audition form).
- Indicate by your signature below that you willingly accept all items in this CSULB Vocal Jazz Program Statement of Policy.

Print Name _____

Signature _____ Date _____

Name _____

SCORING

<u>Category</u>	<u>Comments</u>	<u>Score</u>
Professionalism	_____	_____
Vocal Quality	_____	_____
Jazz Style	_____	_____
Improvisation	_____	_____
Pitch / Intonation	_____	_____
Chromatic Scale	_____	_____
Tonal Memory	_____	_____
Sight Reading	_____	_____
Part Singing	_____	_____
Stage Presence	_____	_____
		TOTAL SCORE _____
Other Comments	_____	

VOCAL RANGE

Consideration for
Group Placement

&	_____

?	_____

PST
J&T
CoPo

Resources for Vocal Jazz Directors

Christine Guter

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California State University Long Beach

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Publishers, Retailers, & Arrangers

- Anchor Music Publications
- iJazzMusic Publishing
- Hal Leonard Publishing Company
- JW Pepper
- UNC Jazz Press
- Primarily A Cappella - <http://www.singers.com>
- The Real Group Score Store – www.therealgrou.se

Self-Published Arrangers (visit their websites to browse and purchase)

- Kerry Marsh
- Darmon Meader
- Rosana Eckert
- Michele Weir
- Jeremy Fox

Other Recommended Arrangers

- Dave Barduhn
- Jennifer Barnes
- Gary Eckert
- Matt Falker
- Greg Jasperse
- Kelly Kunz
- Larry Lapin
- Kirk Marcy
- Gene Puerling
- Paris Rutherford
- David Scott
- Kirby Shaw
- Ward Swingle
- Amanda Taylor
- Roger Treece
- Steve Zegree
- Many, many more...

Workshops and Camps for Vocal Jazz Educators

Jazz Education Network Annual Conference
Jazz Camp West
New York Voices Vocal Jazz Camp
SMV (School for Music Vocations) Vocal Jazz Camp
Stanford Jazz Workshop
University of North Texas Vocal Jazz Workshop
Vocal Jazz Academy

Books

Rosana Eckert "Singing With Expression"
Darmon Meader "Vocal Jazz Improvisation"
Paris Rutherford "The Vocal Jazz Ensemble"
Bob Stoloff "Scat! Vocal Improvisation Techniques"
Michele Weir "Vocal Improvisation"
Michele Weir "Jazz Singer's Handbook"
Steve Zegree "The Complete Guide to Teaching Vocal Jazz"
Steve Zegree "The Wow Factor"

Websites / Organizations

Jazz Education Network
American Choral Directors Association
FaceBook Pages for Vocal Jazz Educators:
- Vocal Jazz Educators Page
- Vocal Jazz Academy Educator Support Page

Suggested Listening for Vocal Jazz

Christine Guter

Director of Vocal Jazz, Bob Cole Conservatory of Music

California State University Long Beach

562-572-2652 / christine.guter@csulb.edu

Vocal Jazz Ensembles

The Singers Unlimited

The Real Group

New York Voices

Take Six

Bobby McFerrin (Vocabularies, Medicine Music, Bang Zoom, Circle Songs)

The Hi Lo's

Swingle Singers

Manhattan Transfer

Lambert Hendricks & Ross

Clare Fischer (Salsa Picante 2+2, Sometimes Voices, Free Fall, Rockin' in Rhythm)

M-Pact

Vertical Voices

Groove for Thought

PM Singers

Rare Silk

The Four Freshmen

Mills Brothers

Boswell Sisters

The King's Singers

Chanticleer

Saje

Male Vocalists

Nat King Cole

Mark Murphy

Jon Hendricks

Louis Armstrong

Chet Baker

Mel Torme

Tony Bennett

Frank Sinatra

Al Jarreau

Joe Williams

Eddie Jefferson

Kevin Mahogany

Kurt Elling

Harry Connick, Jr.

Bobby McFerrin

Ray Charles

Freddy Cole

Andy Bey

Johnny Hartman

Billy Eckstine

George Benson

Theo Bleckmann

John Proulx

King Pleasure

Gregory Porter

Darmon Meader

Female Vocalists

Ella Fitzgerald

Billie Holiday

Carmen McRae

Sarah Vaughan

Betty Carter

Shirley Horn

Dianne Reeves

Diana Krall

Cecile McLorin Salvant

Nancy Wilson

Rosemary Clooney

Cassandra Wilson

Anita O'Day

Nancy King

Rebecca Parris

Dena DeRose

Kristin Korb

Tierney Sutton

Peggy Lee

Nina Simone

Dee Dee Bridgewater

Esperanza Spalding

Barbara Morrison

Etta James

Diane Schuur

Jazzmeia Horn

Jane Monheit

Cyrille Aimee

Kate McGarry

Jo Lawry

California ACDA
Vocal Jazz R&S Repertoire List
 Compiled by Christine Helferich Guter

*Most websites now have demos where you can hear and see samples of arrangements to assist you in repertoire planning.
 See websites of publishers or arrangers for more detailed description of titles.
 Some SATB titles are also available in SAB.*

SSA Literature

Title	Arranger	Style	Accomp.	Level
Almost Like Being in Love	arr. John Knutson	fast swing	w/rhy sect	4
At the End of the Day	arr. Michele Weir	light bossa/ballad	w/rhy sect	2+
I'm Gonna Sit Right Down and Write Myself a Letter	arr. David Scott	med swing	w/rhy sect	2
Isn't It Romantic	arr. Steve Zegree	ballad	w/rhy sect	2
Let's Live Again	arr. Rosana Eckert	swing	w/rhy sect	3
Look of Love, The	arr. Michele Weir	bossa/samba	w/rhy sect	4
Minuano	arr. Matt Falker	fusion/latin	w/rhy sect	2+
Moondance	arr. Jeremy Fox	med swing	w/rhy sect	4
Morning Coffee	arr. Michele Weir	up swing/shuffle	w/rhy sect	4
Muddy Water	arr. Michele Weir	bluesy shuffle	w/rhy sect	3
Ooh-Whee (The Carnival),	arr. Jennifer Barnes	Brazilian funk	w/rhy sect	4
Open Your Eyes, You Can Fly	arr. Rosana Eckert	samba	w/rhy sect	3
Peace	arr. Michele Weir	ballad	w/rhy sect	2
So Danco Samba	arr. Michele Weir	samba	w/rhy sect	3+
Someday My Prince Will Come	arr. Kerry Marsh	jazz waltz	w/rhy sect	3
When I Fall in Love	arr. Kirby Shaw	ballad	a cappella	2
You Don't Love Me Like You Used To	arr. Michele Weir	pop samba	w/rhy sect	4
You Made Me Love You	arr. Michele Weir	med swing	w/rhy sect	2
You're Making Me Crazy	arr. Michele Weir	New Orleans beat	w/rhy sect	3+
Your Mind is on Vacation	arr. Rosana Eckert	med swing/shuffle	w/rhy sect	2+

SATB Literature

Title	Arranger	Style	Accomp.	Level
Ain't No Sunshine	arr. Darmon Meader	funky pop ballad	w/rhy sect	3
Art's Groove	arr. Jennifer Barnes	up swing	w/rhy sect	4+
At the End of the Day	arr. Michele Weir	light bossa/ballad	w/rhy sect	2+
Avenue C	arr. Matt Falker	fast swing	w/rhy sect	4
Basically Blues	arr. Sharon Broadly	med swing	w/rhy sect	2+
Beautiful Friendship	arr. Matt Falker	med swing	w/rhy sect	2+
Beautiful Love	arr. Matt Falker	med swing	w/rhy sect	4
Better Than Anything	arr. Dave Barduhn	jazz waltz	w/rhy sect	2
Brazasia	arr. Jennifer Barnes	bossa	w/rhy sect	3+
Brazil	arr. Paris Rutherford	samba	w/rhy sect	2+
But Beautiful	arr. Steve Zegree	ballad	w/rhy sect	3
Caravan	arr. Darmon Meader	super fast latin	w/rhy sect	4+
Cold Duck	arr. Rosana Eckert	funky	w/rhy sect	4
Come Back to Me	arr. Matt Falker	up swing	w/rhy sect	2+
Day by Day	arr. Kirk Marcy	med swing	w/rhy sect	3
Don't You Worry 'Bout A Thing	arr. Matt Falker	pop/funky	w/rhy sect	2+
Dream With The Angels	arr. Michele Weir	ballad	a cappella	3
Esperanto	arr. Kerry Marsh	contemp str. 8 th	w/rhy sect	4
He Beeped When He Shoulda' Bopped	arr. Michele Weir	med swing	w/rhy sect	3
How Deep is the Ocean	arr. Rosana Eckert	bossa/ballad	w/rhy sect	2
I Feel So Smoochie	arr. Jeremy Fox	med swing	a cappella	4+
I Left My Heart in San Francisco	arr. Gene Puerling	med swing	w/rhy sect	3+
I Love Bein' Here With You	arr. Jeremy Fox	med swing	w/rhy sect	3+
I Love You	arr. Kerry Marsh	contemp/swing	w/rhy sect	4
I'll Be Seeing You	arr. Phil Mattson	ballad	a cappella	3
I've Got You Under My Skin	arr. Phil Mattson	med swing	w/rhy sect	2+
In A Mellow Tone	arr.. Darmon Meader	med swing	w/rhy sect	3
In the Winelight	arr. Kerry Marsh	funky pop ballad	w/rhy sect	2+
It Had to Be You	arr. Steve Zegree	med swing	w/rhy sect	2
Like Someone in Love	arr. April Arabian-Tini,	med swing	w/rhy sect	2+
Let Your Love Rain on Me	arr. Michele Weir	gospel/funky	w/rhy sect	3+
London by Night	arr. Gene Puerling	ballad	a cappella	4+

SATB Literature (continued)

Title	Arranger	Style	Accomp.	Level
Love Letters	arr. Paris Rutherford	med swing	w/rhy sect	4
Love Walked Right In	arr. Steve Zegree	ballad	a cappella	2+
Lullaby in Rhythm	arr. Matt Falker	med swing	w/rhy sect	2+
Mas Que Nada	arr. Steve Zegree	samba	w/rhy sect	2+
Master Blaster	arr. Jason Smith	pop/funky	a cappella	2+
More I Cannot Wish You	arr. Phil Mattson	ballad	a cappella	3+
More I See You, The	arr. Larry Lapin	ballad	a cappella	3
Morning	arr. Clare Fischer	funky latin	w/rhy sect	4
Music for Lovers	arr. Phil Mattson	ballad	w/rhy sect	2+
My Romance	arr. Paris Rutherford	med swing	w/rhy sect	3
Nature Boy	arr. Michele Weir	bossa	w/rhy sect	2+
No Moon at All	arr. Kirby Shaw	med swing	w/rhy sect	2+
On A Clear Day	arr. Darmon Meader	jazz waltz/swing	w/rhy sect	3+
Open Invitation	arr. Darmon Meader	pop ballad/latin	w/rhy sect	2+
Organ Fugue	arr. Ward Swingle	8-part "classical"	a cappella	4
Overture to the Marriage of Figaro	arr. Ward Swingle	8-part "classical"	a cappella	5
Rhythmaning	arr. Matt Falker	up swing	w/rhy sect	2
Ruby Baby	arr. Roger Treece	funk/shuffle	w/rhy sect	4
Samba do Cantor	arr. Kerry Marsh	samba	w/rhy sect	3+
Sultan Fainted, The	arr. Darmon Meader	funky latin	w/rhy sect	3
Taking a Chance on Love	arr. Darmon Meader	med swing	w/rhy sect	3
Tea for Two	arr. Dave Barduhn	med swing	w/rhy sect	3
Virou Areia	arr. Rosana Eckert	samba	w/rhy sect	4
Waters of March	arr. Gerhard Guter	med bossa	w/rhy sect	4
What a Wonderful World	arr. Phil Mattson	ballad	w/rhy sect	3
When You're Smiling	arr. Norm Wallen	med swing	w/rhy sect	3
Whisper Not	arr. Michele Weir	med swing	w/rhy sect	4+
With a Song In My Heart	arr. Dave Barduhn	jazz waltz	w/rhy sect	2
Wind Machine	arr. Paris Rutherford	super fast swing	w/rhy sect	5
You're Making Me Crazy	arr. Michele Weir	New Orleans beat	w/rhy sect	3+
Young and Foolish	arr. Jennifer Barnes	ballad	w/rhy sect	3+

Publishers, Writers, and Online Resources

Organizations

Jazz Education Network (JEN) www.jazzednet.org (hosts national jazz conference every January)
California Alliance for Jazz (CAJ) www.cajazz.org (hosts California All State Jazz Choir)

Publishers

UNC Jazz Press (Univ. of N. Colorado) www.uncjazzpress.com
Sound Music Publications www.smpjazz.com
Hal Leonard www.halleonard.com
Shawnee Press www.shawneepress.com

Arrangers (go to website for arrangements)

Jennifer Barnes www.jenniferbarnesmusic.com
Rosana Eckert www.rosanaeckert.com
Matt Falker www.mattfalker.com
Jeremy Fox www.jeremyfox.net
Kerry Marsh www.kerrymarsh.com
Phil Mattson www.philmattson.com/arrangements
Darmon Meader www.darmonmeader.com
Paris Rutherford www.parisrutherford.com
Jason Smith www.jasonalexsmith.com
Roger Treece www.rogertreece.com
Michele Weir www.micheleweir.com

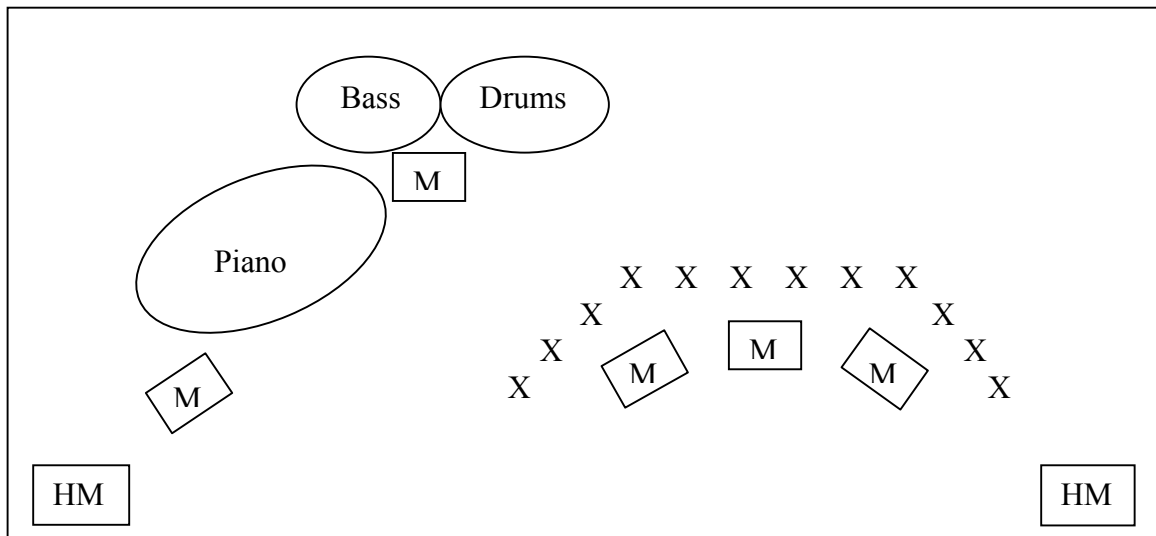
More noteworthy arrangers

Dave Barduhn	
Dave Cazier	Kirk Marcy
David Cross	Gene Puerling
Gary Eckert	John Knutson
Roger Emerson	David Scott
Clare Fischer	Kirby Shaw
Gerhard Guter	Vijay Singh
Greg Jasperse	Norm Wallen
Larry Lapin	

STAGE SET UP
for Pacific Standard Time

California State University Long Beach
Christine Guter – Director

562-572-2652
christine251@hotmail.com



M = Monitor (floor wedges)

X = Microphone (singers)

HM = House Main (main speakers)

Music Stands = 2 for bass, 2 for drums, 1 for director

NOTE: We need a total of 12 vocal microphones.

**If we could have FOUR vocal monitors, that would be even better,
but a minimum of 3 is needed.**

California State University Long Beach
Bob Cole Conservatory of Music
Pacific Standard Time Vocal Jazz Ensemble

TECHNICAL RIDER

Minimum requirements:

1. Six (6) music stands
2. Twelve (12) hand-held microphones (at least the quality of Shure SM-58 microphones), including all necessary cables
3. Six (6) 12" wedge stage monitor speakers, with sufficient power amplifiers to drive them
4. Two (2) submixes for the stage monitors (one for the vocalists, one for the band)
5. House P.A. system containing at least two (2) 15" speakers, with sufficient power amplifiers to drive them
6. Tuned grand (or baby grand) piano
7. Microphone to amplify the piano (e.g. Sennheiser MD421, Shure SM81, or the equivalent)
8. One (1) direct box including cables to connect the bass amp to the P.A.
9. Drum set (if possible)
10. Bass amp (if possible)