

Vocal Improvisation in the Choral Classroom

Southern California Vocal Association Fall In-Service

Dr. Jeremy Fox – Vocal Jazz Professor at Mt. San Antonio College

www.JazzHarmonyRetreat.com

Vocal Improvisation is the spontaneous creation of a melody, rhythm and syllables creating harmony itself, or guided by the harmony of a song. Although no note is technically right or wrong, there are definitely certain guidelines which have led jazz musicians to certain note choices over the years. Improvisation is *not* a skill you ever master – even the most accomplished improvisers are still honing their craft, and evolving!

To get better at improvisation, you must **input & output!**

- 1) INPUT – Listen to others, to recordings, absorb and learn solos
- 2) OUTPUT – Practice (and as often as you can)

THE INPUT

One of the best methods of learning is to find some recorded solos (both vocal and instrumental) that you enjoy. Listen to the solos repeatedly, then begin to sing along with them, trying to emulate their sound and phrasing.

Finding good solos is easier than it sounds!

Some singers to check out: Ella Fitzgerald, Sarah Vaughan, Chet Baker, Mel Torme, Mark Murphy, Darmon Meader, Michele Weir, Rosana Eckert, John Proulx, Aimee Nolte.

Or check out instrumentalists like: Miles Davis, Charlie Parker, Chet Baker, Sonny Stitt, Cannonball Adderley, J.J. Johnson, Stan Getz.

THE OUTPUT

Besides listening, you can also check out Michele Weir's iPhone App called "ScatAbility," which allows you to scat with some of the finest vocal improvisers on the planet. Also, check out "iReal B" phone/iPad app which allows you to scat with electronically-produced backing tracks. Finally, check out anything from the Jamey Aebersold "Play-along" series – these now-downloadable MP3s allow you sing jazz tunes and practice improvising with a professional rhythm section! For beginners, I recommend Aebersold's *Blues album – Vol. 2*, and his *Duke Ellington album – Vol. 12*.

Syllables

In general, the goal of the syllables you use should be to mimic the sound of a horn player, not to call attention to the fact that you are a singer doing a silly "scat".

Therefore, instead of "squiddly", "squee", "bwee", or "peraffin", try using neutral syllables instead.

For example: Dah (for a long note), Daht (for a short note),

Or for a 4/4 measure of eighth notes: Da va da va da va da va

Or Da ba da ba da ba da ba

JAZZ LINGO for IMPROVISERS

“Head” – the main part of a tune – the part of the song that has the melody/lyrics

“Chorus” (not what it means in pop music) – once through the entire form/harmony of a tune

(Often, a *chorus* equals 32 measures. For Blues, one chorus is typically 12-bars long.)

“Changes” – the chords of a tune

“Bridge” – the middle part of the tune, different from the ‘A sections’

“Fake Book” – a book of songs, usually with simply the chords and melody

“Lead Sheet” – a printed version of a song, usually with simply the chords and melody

“Tag” or “Outro” – the ending, not a part of the tune itself.

“Trading” (usually “Trading eights”, “Trading fours”, “Trading twos”) – passing off the improvisation to various players or singers in the band. Usually follows the same order as who improvised earlier in the tune.

The WAY to PLAY

Melodic Variation – Historically, improvisation started when jazz artists simply took the original melody of a song, and simply altered the notes/rhythms slightly, or ornamented them. This is a great approach to get you started!

Rhythm – a strong rhythm can be the backbone of your improvisation.

Exercise: improvise with only one note, the key center for instance, and concentrate on varying the rhythm instead.

Shape – a strong shape can also be the foundation of your improvisation.

Exercise: improvise without worry about “in-tune” notes or whether the notes fit the chords. Try instead to create a good shape.

Motive/Sequence – Practice taking an idea and using it as a motive, i.e. a germ of an idea that you keep using (with direct repetition, or altering its pitch).

Guide Tones – the 3rds and 7ths of each chord are the most defining notes of the harmony. If you learn to sing the guide tones, it will help you maneuver any chord progression.

Simplify your ideas – one, two, or three notes can be enough to say something poignant.

Space – we’re often so concerned about what notes we sing, that we forget that space helps makes everything we say much more powerful!

Arpeggios and scales – if you know basic chord theory, try arpeggiating each chord on a lead sheet. For instance if you see CMaj7, sing 1-3-5-7-5-3-1, then continue to the next chord and arpeggiate 1-3-5-7-5-3-1, etc...

You can practice scales in a similar manner, but this generally gets into a bit more advanced discussion.

Licks – certain melodic ideas (usually very “catchy”) have been used repeatedly by many jazz singers/instrumentalists. Listen for these licks, and steal them for your own use!

Improv over 12-bar Blues

Dr. Jeremy Fox

12-bar blues, **12-bar minor blues**, and ("**I Got**") **rhythm changes** **tunes** are the 3 most common types of jazz tunes. Learn to improvise over these, and you have the foundation for improvising over many jazz tunes.

Most all 12-bar blues forms share a few basic characteristics:

- Movement from a tonic to subdominant in bar 2 and 5
- Movement back to the tonic sometime between measures 9 - 11
- Typically in jazz, a faster "harmonic rhythm" in bars 9 - 12

Here is the basic 12 bar blues in Bb

BAR 1: tonic chord

BAR 5: subdominant ("iv" chord)

BAR 7: back to the tonic chord

BAR 9: ii-V- I to finish the form

(Possibly a dominant chord here, to make bar one feel good again)

Technique #1:

Outline 1-3-5-7 of each chord

**Technique #2:
Rhythmic ideas**

A **B** **C** **D**

E **F** **G**

**Technique #3: Learn
Melodic Licks w/words associated!**

MOTIVE 1 **MOTIVE 2**

B \flat 7 B \flat 7

put it in the pock - et! then on - to the ta - ble!

*(In a minor key,
Using the MA6 --
Dorian mode)*

B \flat 7

di - dl ee ya va day yot

Technique #4 Learning some ii - V (or ii - V - I) licks

C $\text{mi}7$ (chromatic descent) F7

daht daht dah daht da_____ n da da

C $\text{mi}7$ F7

da va da n da va da va da lee ah doo dot

C $\text{mi}7$ F 9 B \flat ma7

b di - dl - ee ya b - di - dl - ee ya va da n daht dah dah

JAZZ RHYTHM

SWING EIGHTH NOTES



Rests--



Ties--





Improv(e) Licks to Borrow or Steal


(or build upon)

Dr. Jeremy Fox
Mt. San Antonio College Vocal Jazz
www.JazzHarmonyRetreat.com

Major chords

1 ("Bo Diddly" lick)

B \flat maj7



bo did dl e daht

Dominant 7 chords


B \flat 7



bo did dl e daht

2

B \flat maj7



bo did dl e daht

B \flat 7




bo did dl e daht

3

B \flat maj7

(Enclosure lick - surrounding the root, 3rd and 5th)



did dl e da ba da daht

B \flat 7


("Cry Me a River" lick)



dah did dl e da daht

4

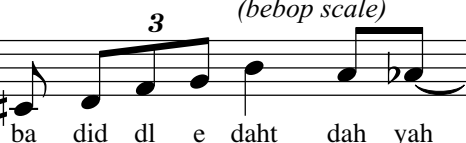
B \flat maj7



did dl e da ba da daht

B \flat 7


(bebop scale)



ba did dl e daht dah yah

5

B \flat maj7




did dl e da ba da daht

B \flat 7 (bebop scale)

da ya da 'n da daht

6

B \flat maj7 (Approach lick)




da ba da ba da ba da ba

B \flat 7 (bebop scale, ending on "hip" note)

da ya da 'n da daht

7

B \flat maj7



did dl e ya ba da daht


B \flat 7

(bebop scale)

da ba da ba da n da da

8

B \flat maj7



did dl e ya ba da daht

B \flat 7

did dl e did dl e ya daht

Minor 7 chords

Minor 7 b5 chords

9 Bbm7
("Gone But Not Forgotten" lick)

Bbø7

Musical notation for lick 9: A single staff in B-flat major with a key signature of two flats. The first measure contains a Bbm7 chord and a melodic line: Bb4, Ab4, Gb4, Fb4, Eb4, D4. The second measure is a whole rest. The third measure contains a Bbø7 chord and a melodic line: Bb4, Ab4, Gb4, Fb4, Eb4, D4, with a triplet of the last three notes (Eb4, D4, C4).

10 Bbm7 ("Cry Me a River" lick)

Bbø7

Musical notation for lick 10: A single staff in B-flat major with a key signature of two flats. The first measure contains a Bbm7 chord and a melodic line: Bb4, Ab4, Gb4, Fb4, Eb4, D4, with a triplet of the last three notes (Eb4, D4, C4). The second measure is a whole rest. The third measure contains a Bbø7 chord and a melodic line: Bb4, Ab4, Gb4, Fb4, Eb4, D4, with a triplet of the last three notes (Eb4, D4, C4).

11 Bbm7 ("Bo Diddly" lick) (ending on a "hip" note)

Bbø7

Musical notation for lick 11: A single staff in B-flat major with a key signature of two flats. The first measure contains a Bbm7 chord and a melodic line: Bb4, Ab4, Gb4, Fb4, Eb4, D4, with a triplet of the last three notes (Eb4, D4, C4). The second measure is a whole rest. The third measure contains a Bbø7 chord and a melodic line: Bb4, Ab4, Gb4, Fb4, Eb4, D4, ending on a "hip" note (Eb4).

12 Bbm7

Bbø7

Musical notation for lick 12: A single staff in B-flat major with a key signature of two flats. The first measure contains a Bbm7 chord and a melodic line: Bb4, Ab4, Gb4, Fb4, Eb4, D4, with a triplet of the last three notes (Eb4, D4, C4). The second measure is a whole rest. The third measure contains a Bbø7 chord and a melodic line: Bb4, Ab4, Gb4, Fb4, Eb4, D4, with a triplet of the last three notes (Eb4, D4, C4).

13 Bbm7

Bbø7

Musical notation for lick 13: A single staff in B-flat major with a key signature of two flats. The first measure contains a Bbm7 chord and a melodic line: Bb4, Ab4, Gb4, Fb4, Eb4, D4, with a triplet of the last three notes (Eb4, D4, C4). The second measure is a whole rest. The third measure contains a Bbø7 chord and a melodic line: Bb4, Ab4, Gb4, Fb4, Eb4, D4, ending on a "hip" note (Eb4).

14 Bbm7 (Enclosure)

(ending on a "hip" note)

Bbø7

Musical notation for lick 14: A single staff in B-flat major with a key signature of two flats. The first measure contains a Bbm7 chord and a melodic line: Bb4, Ab4, Gb4, Fb4, Eb4, D4, with a triplet of the last three notes (Eb4, D4, C4). The second measure is a whole rest. The third measure contains a Bbø7 chord and a melodic line: Bb4, Ab4, Gb4, Fb4, Eb4, D4, with a triplet of the last three notes (Eb4, D4, C4).

15 Bbm7

Bbø7

Musical notation for lick 15: A single staff in B-flat major with a key signature of two flats. The first measure contains a Bbm7 chord and a melodic line: Bb4, Ab4, Gb4, Fb4, Eb4, D4, with a triplet of the last three notes (Eb4, D4, C4). The second measure is a whole rest. The third measure contains a Bbø7 chord and a melodic line: Bb4, Ab4, Gb4, Fb4, Eb4, D4, with a triplet of the last three notes (Eb4, D4, C4).

16 Bbm7

Bbø7 (Approach lick)

Musical notation for lick 16: A single staff in B-flat major with a key signature of two flats. The first measure contains a Bbm7 chord and a melodic line: Bb4, Ab4, Gb4, Fb4, Eb4, D4, with a triplet of the last three notes (Eb4, D4, C4). The second measure is a whole rest. The third measure contains a Bbø7 chord and a melodic line: Bb4, Ab4, Gb4, Fb4, Eb4, D4, with a triplet of the last three notes (Eb4, D4, C4).

17 **iimi7 --> V7 --> I licks**

Bbm⁷

E^b7(#⁹)

A^bmaj⁷

(diminished scale)

Musical staff 17 showing a sequence of notes in B-flat major with a key signature of two flats. The notes are B-flat, C, D-flat, E-flat, F, G, A-flat, B-flat. A bracket spans the last five notes (F, G, A-flat, B-flat, C) labeled as a diminished scale. The staff ends with a whole note chord A-flat major 7.

18 Bbm⁷ *(Bo diddly)*

(enclosure)

E^b7(#⁹)

(bebop scale)

A^bmaj⁷

Musical staff 18 showing a sequence of notes in B-flat major with a key signature of two flats. It starts with a triplet of B-flat, C, D-flat, followed by an enclosure (E-flat, D-flat, C, B-flat) and a bebop scale (B-flat, C, D-flat, E-flat, F, G, A-flat, B-flat, C). The staff ends with a whole note chord A-flat major 7.

19 Bbm⁷

E^b7(sus4)

E^b7(b⁹)

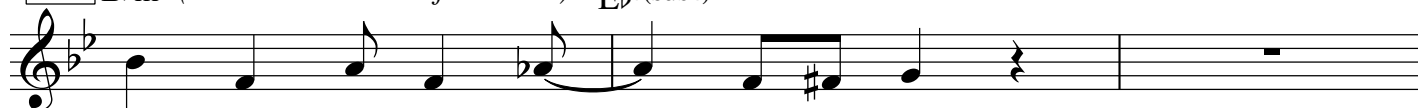
A^bmaj⁷

Musical staff 19 showing a sequence of notes in B-flat major with a key signature of two flats. The notes are B-flat, C, D-flat, E-flat, F, G, A-flat, B-flat. The staff ends with a whole note chord A-flat major 7.

20 Bbm⁷ *(chromatic descent from root)*

E^b7(sus4)

E^b7

Musical staff 20 showing a sequence of notes in B-flat major with a key signature of two flats. The notes are B-flat, C, D-flat, E-flat, F, G, A-flat, B-flat. The staff ends with a whole note chord E-flat 7.

21 Bbm⁷

E^b9

A^bmaj⁷

Musical staff 21 showing a sequence of notes in B-flat major with a key signature of two flats. It starts with a triplet of B-flat, C, D-flat, followed by another triplet of E-flat, D-flat, C, then a sequence of E-flat, D-flat, C, B-flat, A-flat, G. The staff ends with a whole note chord A-flat major 7.

22 Bbm⁷

E^b9

Musical staff 22 showing a sequence of notes in B-flat major with a key signature of two flats. The notes are B-flat, C, D-flat, E-flat, F, G, A-flat, B-flat. The staff ends with a whole note chord E-flat 9.

23 Bbm⁷

enclosure of the 3rd

E^b9

chromatic

enclosure of the 3rd A^bmaj⁷

Musical staff 23 showing a sequence of notes in B-flat major with a key signature of two flats. It features enclosures and chromatic lines. The staff ends with a whole note chord A-flat major 7.

24 Bbm⁷

3rd to b9 lick

E^b7(b⁹)

A^bm⁷


D^b7

G^bm⁷

etc....

(3rd) (b9)

(3rd) (b9)

Musical staff 24 showing a sequence of notes in B-flat major with a key signature of two flats. It features a '3rd to b9 lick' and a chromatic line. The staff ends with a whole note chord G-flat major 7.

25 Bbm⁷

3rd to b9 lick

E^b7(b⁹)

A^bm⁷

D^b7

G^bm⁷

etc....

(3rd) (b9)

(3rd) (b9)

Musical staff 25 showing a sequence of notes in B-flat major with a key signature of two flats. It features a '3rd to b9 lick' and a chromatic line. The staff ends with a whole note chord G-flat major 7.

Improv over 12-bar Minor Blues

Dr. Jeremy Fox

12-bar blues, 12-bar minor blues, and ("I Got") rhythm changes tunes are the 3 most common types of jazz tunes. Learn to improvise over these, and you have the foundation for improvising over many jazz tunes.

Most all 12-bar blues forms share a few basic characteristics:

- Movement from a tonic to subdominant in bar 5
- Movement back to the tonic sometime between measures 9 - 11
- Typically in jazz, a faster "harmonic rhythm" in bars 9 - 12

Here is the basic 12 bar minor blues

a little movement to push into the.....

BAR 1: minor tonic chord

(D7) or (Ab7)

Dmi

BAR 5: subdominant ("iv" chord)

BAR 7: back to the tonic chord

Gmi7

Dmi

BAR 9: a ii-V-i to finish the form

(Possibly a dominant chord here, to make bar one feel good again)

Bb7
or
Emi7(b5)

A7

Dmi

(A7)

Technique #1:
Outline 1-3-5 of each chord

Dmi

(d me s)

D7

(d m s)

Gmi7

(f le d)

Dmi

(d m s)

Bb7

(te re f)

A7

(s t r)

Dmi

(d m s)

A7

(s t r)

**Technique #2:
Rhythmic ideas**

**Technique #3:
Melodic Licks**

MOTIVE 1 Dmi *(In a minor key, Using the MA7)* **MOTIVE 2** Dmi

put it in your pock - et! & on - to the ta - ble!

(In a minor key, Using the MA6 -- Dorian mode) *("The lick")*

(11 9 7)

Dmi *Using the 9 & 11 in a minor key!*

11 9 7 9 9 7 11 7

ii-V-i licks in minor

E_{mi}7(b5) A⁷ Dmi

da va da va da va da n dah di - dl - ee yot da da

E_{mi}7(b5) A⁷ Dmi

da va da va da va da n da "bo di - dl - ee" yot da da

Circle Songs

for the aspiring choir

composed by Dr. Jeremy Fox - www.JeremyFox.net

Note to Directors

Circle-Singing can offer singers a welcome departure from our day-to-day rehearsal regimen. Circle-Singing allows our singers to QUICKLY create music using simple ideas. From an educational standpoint, it reinforces musical concepts such as: dynamics, shape, tone, and unified section sound. There are also typically opportunities for one or more of your singers to improvise within any particular Circle Song.

This first collection of Circle Songs is meant to introduce you and your singers to improvised group singing in a very user-friendly way. You should congratulate yourself (or contact me to congratulate you) for trying Circle-Singing in your own rehearsals. If you have never attempted Circle-Singing before, your singers will likely respect you for daring to go outside your own comfort zone.

Be careful: Circle-Singing MAY be highly addictive! It is my recommendation to either include one or two Circle Songs within your daily warm-ups; or to use them as incentives, ending your rehearsals with one or two of them. Upon working through these 8 written-out Circle Songs, you may wish to branch out and try improvised Circle Songs of your own!

The Process is simple...

Singers should form an evenly-spaced circle in S A T B formation, staying within their given sections. Each person should be level in the circle - no back rows if possible! Each section of the choir may act as a separate unit. There is often a leader (perhaps you!), who offers the lines to each section. The goal is for every person within the section to help create a unified section sound as quickly as possible. The urge to dominate or "be correct" is strong - stress the importance of setting aside egos in order to be "of the section". If everyone else is singing something different, but a singer knows he or she is singing what the leader has sung, they should follow their group.

Once a section begins singing an idea, they should continue until the leader takes them out or changes the idea. If they are taken out, the group should still try to hear their part in their head, in case the leader brings them back in at any time. The leader can also show dynamics through conducting or using hand gestures. Gesturing may be directed toward the entire circle, or to one section in particular.

If you wish, in order to be heard, you may use a microphone as the leader. It can come in handy when you invite a solo improviser to the middle of the circle.

Use the Circle Songs and the melodies in this collection only as guides - for example, you may choose to give these melodies to different sections in different octaves, or you may use any of the provided melodies as seeds for your own Circle Song. NOTE: in these written Circle Songs, all four melodies are stacked on top of each other. It is up to you to decide the order of which voice part sings when. Also, feel free to conduct dynamics (to one particular section or to the entire group) that are not in the music, in order to emphasize a line's shape. Similarly, you may choose to bring sections of the choir in and out in different orders than what is notated. Trust your instincts, and you are well on your way to creating your own Circle Song!

The History of Circle-Singing

The tradition of improvised group singing is not new to Western Civilization. It can arguably be traced back thousands of years, and more recently to Pre-Civil War times in African-American call-and-response songs. Bobby McFerrin began Circle-Singing in the late 1980's, and now occasionally gives Circle-Singing concerts, utilizing his own group - *the Bobby McFerrin Voicestra*.

Jeremy's workshops which include sessions on Improvisation & Circle-Singing:



www.JazzHarmonyRetreat.com
Beginner-friendly camp
for choral directors

Circle Song #1 - New Horizons

Enter one voice part at a time, until all are singing.
 Take voice parts in and out, conduct dynamics, or have a singer improvise on top of the texture.
 Keep singing light and energized. Every singer should feel the pulse!

Dr. Jeremy Fox

♩ = 80 STRAIGHT 16TH NOTES

SOPRANO
 SA YA DAH DAHT DAH AH LEE AH DAH

ALTO
 2ND X ONLY (AND BEYOND) START HERE
 SAH YA DAH DAHT DAH

TENOR
 BA EE YA DA DAT BA DA

BASS
 SUGGESTED FIRST VOICE
 BA DAP M BA DAP M BA DAP M BA DAP CH K

PULSE
 (GROUP CAN SNAP, TAP FEET, ETC...)

S.
 SA YA DAH DAHT DAH AH LEE AH DAH

A.
 SAH YA DAH DAHT DAH

T.
 BA EE YA DA EE YA

B.
 BA DAP M BA DAP M BA DAP M BA DAP CH K

PULSE

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Visit www.JazzHarmonyRetreat.com and www.VocalJazzCamp.com for info about summer camps that include Circle-Singing.

Circle Song #2 - Minor Monday

Dr. Jeremy Fox

♩ = 100 SWING EIGHTH NOTES

S. VAHP VAH SAH YA LEE AH DOO WEE...

A. SAH YAH N DA VA DOO N DOO DOW

T. VAHP VAH LEE AH DAHT DOO WAH...

B. DM D DM DM DOO DAT

PULSE

SUGGESTED FIRST VOICE

S. YOW VAHP

A. SA YAH N DA VA DOO N DEE DOW

T. VAHP VAH LEE AH DAHT DOO WAH

B. DM D DM DM DOO DAT

PULSE

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Circle-Song #3 - Funky Fresh

Dr. Jeremy Fox

♩ = 90 STRAIGHT SIXTEENTH NOTES

S. *DA* — *YA DAHT DAHT DAHT DA YA AH* — *DA*
 A. *AFTER 1ST TIME* () *START HERE* *DA YA DA DA YA DA*
 T. *SAH YA DA AH*
 B. *SUGGESTED FIRST VOICE* *D00 8 D00 DM DM DM D00 8 D00 DM DM DM*
 PULSE *4/4*

S. — *YA DAHT DAHT DAHT DA YA LEE AH DA* — *DA*
 A. *DA YA DA DA YA DA*
 T. *SAH YA DA AH*
 B. *D00 8 D00 DM DM DM D00 8 D00 DM DM DM*
 PULSE *4/4*

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Circle Song #4 - Blue Breakdown

Dr. Jeremy Fox

♩ = 70 SWING 16THS

S. *SUGGESTED FIRST VOICE* YA VA DOO DAH_ DA N DAHT DAHT DOW

A. DAHT DA DAHT DAHT DA DAHT DAHT DA DAHT VA YA N DA VA DOO DAHT

T. YA DAHT DA YA_ LEE AH DA_

B. YA_ DA VA DA N DA YA_ DA VA DA N DA DAHT DA DAHT

PULSE || ♩ ♩ ♩ ♩

S. YA VA DOO DAH_ DA N DAHT DAHT DOW

A. DAHT DA DAHT DAHT DA DAHT DAHT DA DAHT VA YA N DA VA DOO DAHT

T. YA DAHT DA YA_ LEE AH DA_

B. YA_ DA VA DA N DA YA_ DA VA DA N DA DAHT DA DAHT

PULSE || ♩ ♩ ♩ ♩

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Circle Song #5 - Pentatonic Practice

Dr. Jeremy Fox

♩ = 70 STRAIGHT 8THS AND 16THS

S. ZHAT ZHAT ZHAT DA EE YA ZHAT ZHAT ZHAT DA EE YA

A. ZHA DA DAHT VA DA ZHA DA DAHT

T. DA VA DA YA DA DA DA VA DA YA DA DA

B. DA ZHA N DA DA ZHAT ZHAT DA ZHA N DA DA

PULSE

S. ZHAT ZHAT ZHAT DA EE YA ZHAT ZHAT DA VA DA DAHT

A. ZHA DA DAHT VA DA ZHA DA DAHT DA VA DA DAHT

T. DA VA DA YA DA DA DA VA DA DAHT

B. DA ZHA N DA DA ZHAT ZHAT DA ZHA N DA DA ZHAT

PULSE

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Circle Song #6 - Song for Six

Dr. Jeremy Fox

♩ = 140 STRAIGHT 8THS

The first system of the musical score is in 6/4 time. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano part has a melodic line with eighth and quarter notes. The Alto part has a similar melodic line. The Tenor part has a simpler line with quarter notes. The Bass part has a line with eighth and quarter notes. A 'PULSE' line at the bottom shows the 6/4 time signature and a series of vertical lines indicating the pulse.

The second system of the musical score is in 4/4 time. It features the same four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano part has a melodic line with quarter notes. The Alto part has a melodic line with quarter notes. The Tenor part has a line with quarter notes. The Bass part has a line with quarter notes. A 'PULSE' line at the bottom shows the 4/4 time signature and a series of vertical lines indicating the pulse.

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Circle Song #7 - Seventh Step

Dr. Jeremy Fox

♩ = 120 STRAIGHT 8THS AND 16THS

S. DOW ZHA OO WAY YAH DAH DAHT DAH

A. DA VA DAHT DA N DA VA DAH DA VA DAH DAHT DAH

T. ZHA YA DAH LEE AH DAH DAH DAHT DAH

B. DA YA DA VA DAHT DAH YA DA VA DAHT DAH

PULSE

S. ZHA OO WAY YA DAH DAHT DAH

A. DA VA DAHT DA VA DA VA DAH DA VA DAH DAHT DAH

T. ZHA YA DA LEE AH DA DAH DAHT DAH

B. DA YA DA VA DAHT DAH YAH

PULSE

Circle Song #8 - Swing Set

Dr. Jeremy Fox

♩ = 120 SWING 8THS

Musical score for the first system of 'Circle Song #8 - Swing Set'. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a Pulse line. The tempo is 120 SWING 8THS. The score begins with a double bar line and a repeat sign. The lyrics are: S. DAHT DA DAHT DAHT DA DAHT; A. WEE YA BA DEE YA DA N DEE YOW WEE; T. DAH YA DAHT DOW VA OO DAH; B. DOW DAH LEE AH YAHT DOO DOW. The Pulse line shows a steady 8th-note rhythm.

Musical score for the second system of 'Circle Song #8 - Swing Set'. It continues the four vocal parts and the Pulse line. The lyrics are: S. DAHT DAH DAHT DAH YA DAHT; A. YA BA DEE YA DA N DEE YOW WEE; T. YA DAHT DOW DAY YA DOO DAH; B. DAH LEE AH YAHT DOO DOW. The system concludes with a double bar line and a repeat sign. The Pulse line continues with the same 8th-note rhythm.