

JAZZ SINGER'S INFO

CHORDS, GROOVES, SONG FORM, TERMS

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I. JAZZ CHORDS

MAJOR 7TH Cmaj7	DOMINANT 7TH C7	MINOR SEVENTH C-7	MINOR SEVENTH, b5 C-7b5	DIMINISHED 7TH Cdim7
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II. RHYTHMIC GROOVES

A. Swing Feel. Swing is the rhythmic feel most associated with jazz. Swing feel is based on an underlying sense of accent on beats 2 and 4, and *swing eighth notes*:

1. "2" Feel: A type of swing feel where the bass player plays only on beats one and three, and each 4/4 measure is felt in a feeling of "2."
2. "4" Feel: A type of swing feel where the bass player plays a walking bass line, and each measure is felt in a feeling of "4."

B. Bossa Nova. Bossa Nova is a *straight eighth* groove that originated in Brazil. Familiar Bossas are the songs "Girl From Ipanema" and "Wave," both written by the well known Brazilian composer, Antonio Carlos Jobim. Bossa Nova is normally played at medium or slow tempos.

C. Samba. Another straight eighth groove from Brazil, samba is often a little faster than Bossa Nova and has an underlying half note pulse which gives it a feeling of cut time.

D. Shuffle. A shuffle is similar to swing in that the eighth notes are not even. There are heavy accents on beats two and four, and overall, a shuffle has a more driving feeling than swing. Pairs of eighth notes are interpreted approximately like this:

E. Jazz Waltz. As the name implies, a jazz waltz is in 3/4. It differs from a traditional waltz in that the eighth notes are treated as *swing eighths*, (see above) and there is an underlying feeling of dotted quarter note syncopation:

F. 12/8 Ballad. 12/8 ballad is a *bluesy* ballad with an underlying triplet feeling, and is generally a little more rhythmic than a usual, jazz ballad. It gets its name from the fact that each quarter note beat is subdivided into a *feeling* of triplet, adding up to a *feeling* of 12 beats per measure:

III. SONG FORM

- A. AABA. In this song form, the chord changes and melody are generally the same in each "A" section, but the "B" section differs. The "B" section of an AABA tune is also known as the *bridge*. (The lyrics are usually different in all four sections.) Each section is typically eight measures in length, adding up to 32 total for the entire song, although there are a significant number of standards that depart from this rule. Well known examples of AABA tunes are: *Satin Doll*, *They Can't Take That Away From Me*, *Misty*, *Girl From Ipanema*, *God Bless the Child*.
- B. ABAC (or, ABAB'). In this song form, again, the chord changes and melody are generally the same in the "A" sections, with the "B" and "C" sections being different. (In the case of ABAB', the second "B" is similar to the first, but with significant variation.) Again, the lyrics are normally different in each of the four sections, and each section is most often eight bars in length. One important point: there is no *bridge* in this song form. Well known examples of ABAC or ABAB' tunes are: *All of Me*, *Our Love is Here To Stay*, *Here's That Rainy Day*, *How High the Moon*, *Corcovado*.
- C. Blues. Blues is a chord progression and song form. This word is commonly confused with music that may be *bluesy*; that is, standards that have a bluesy style, contain *blue notes* such as in "Since I Fell For You," or are performed by artists associated with blues. Blues is not a *groove* and should not to be confused with rhythmic feels such as swing or bossa. It is usually twelve bars in length, with a certain type of chord structure.

1. The most basic set of chord changes, often played by true blues artists such as B.B. King, is this:

Chord progression for the most basic 12-bar blues:

Measures 1-6: F7, F7, F7, F7, B \flat 7, B \flat 7

Measures 7-12: F7, F7, C7, B \flat 7, F7, F7

2. Jazz musicians throughout history from Louis Armstrong to John Coltrane have also played blues progressions, but they are normally more complex variations of the original. Here is an example of a blues chord progressions that might be played in jazz settings:

Chord progression for a jazz blues variation:

Measures 1-6: F7, B \flat 7, F7, C-7, F7, B \flat 7, B \flat -7, E \flat 7

Measures 7-12: F7, D7, G-7, C7, F7, A \flat 7, D \flat 7, C7

IV. LINGO

1. Head - Melody
2. Changes - Chord Changes
3. Chorus - One time through the song form. (The term "chorus" is used differently in jazz than it is in pop music.)
4. Bridge - The "B" section of an AABA song form
5. Trading Fours - Two or more musicians trading four measures each of improvisation (Often, soloists trade fours or eighths with the drummer)

6. Fake Book - A book of lead sheets
7. Ghost Note - A note that is suggested or implied, but only half-sung
8. Double time - A tempo that is twice as fast as another given tempo. (The opposite is *half time*.)
9. Double time feel - In double time feel, the music *feels* like its changing to a tempo that's twice as fast, but in actuality the chord changes and melody progress at the same rate. (Again, the opposite is *half time feel*.)
10. Tag - The two or three time repetition of the last phrase of a tune. Usually done only on the very last chorus to conclude the performance of that tune.
11. Laying Back - The placement of rhythms very slightly behind (*on the back side*) of each steady quarter note beat.
12. Lead Sheet - A tune written with notes, chord changes and lyrics only
13. Chart - A lead sheet that contains arranging elements such as an intro, endings and/or rhythmic kicks.
14. Straight Eighths - Eighth notes that are performed with a "normal," even subdivision, rather than the underlying triplet feeling of swing.
15. Swing Eighths - Eighth notes that are interpreted as a triplet with the first two notes tied, a fundamental aspect of swing feel.
16. Vamp - Two or three chords repeated four or more times, most often used for intros and endings.
17. Verse - In jazz standard song forms, an introductory passage occurring before the main body of the song, usually performed rubato. (The term "verse" is used differently in jazz than it is in pop music.)

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