



Strength In Numbers

Optimizing the efficiency of private lessons by working as a group, using a tool called **Style Analysis**

*Student centred learning –
or “one size fits all” ?*

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Jazz Voice Applied Lessons

- ▶ **10 hrs** individual time per student/semester(600 mins)
 - ▶ 10 lessons 60 mins / 15 lessons 40 mins
 - ▶ Semester runs for 20 weeks
- 




4 students per year

$4 \times 600 \text{ min} = 2400 \text{ min}$



15 x 40 min
individual
lessons



12 x 40 min
individual lessons
8 group lessons

Everybody "donates" 120 mins to
group class



What Areas Do I Want To Cover?

5 Main Components

1. Vocal technique – ability to make different kinds of sounds, vocal health/sustainability
2. Lyric treatment and delivery
3. Musicianship – improvisation, time feel, rhythm and grooves, playing with others, jazz vocabulary, ear training, etc.
4. Own artistic voice
5. Style – gestures and **style authenticity**



Individual Lessons

Artistry



- Vocal Technique
- Lyrics & Expression
- Individual Coaching

Group Lessons

Toolbox



- Style Authenticity
- Musicianship
- Peer Review



Individual Lessons

Group Lessons

Artistry

Toolbox



Vocal Technique

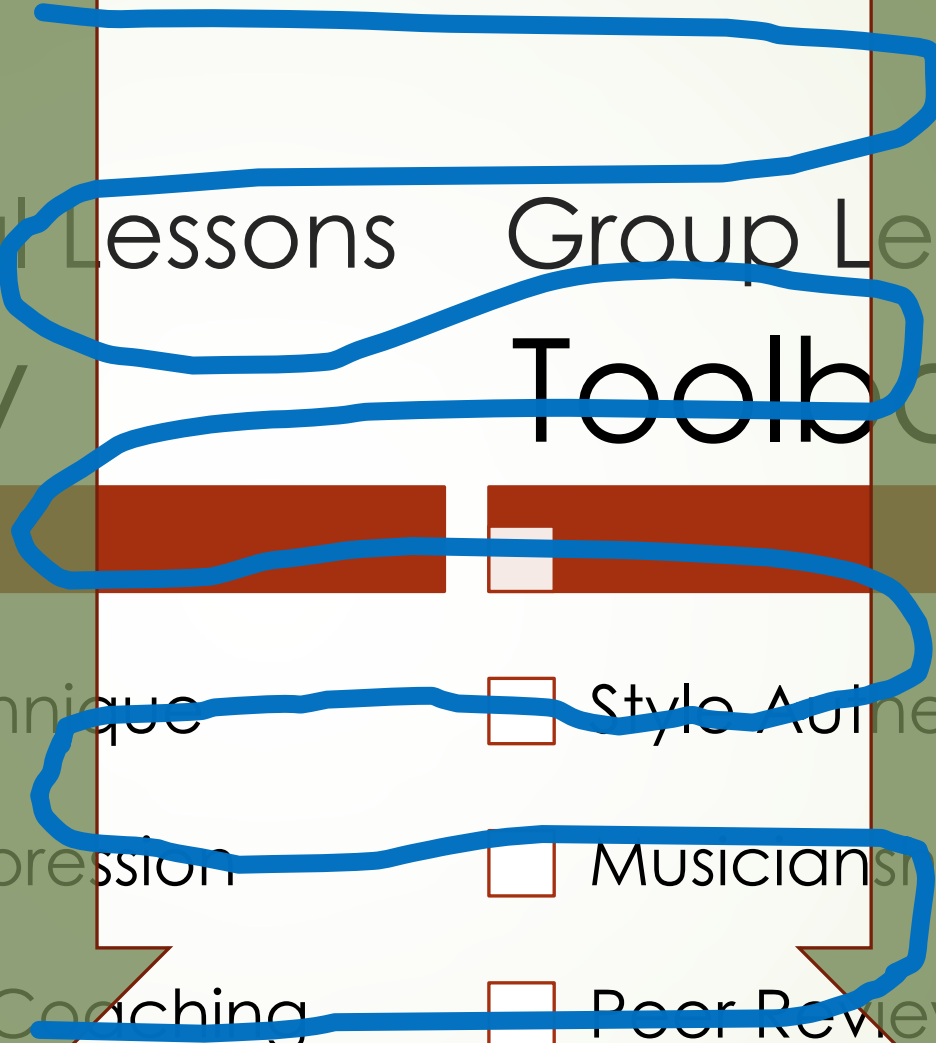
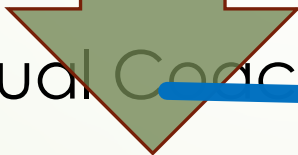
Style Authenticity

Lyrics & Expression

Musicianship

Individual Coaching

Peer Review





STYLE AUTHENTICITY

How to make it sound like the thing you're going for



Style Analysis

STYLE

TONE

TIME

ARTICULATION

DICTION

RHYTHM

HARMONY

PHRASING

SYLLABLES

VOCABULARY



STYLE ANALYSIS

MEDIUM SWING IN THE STYLE OF **CARMEN MCRAE**


"I Didn't Know What Time It Was" – Live At Sugar Hill

Norman Simmons - piano, Victor Sproles - Bass, Stewart Martin - drums. Sugar Hill, San Francisco, California, September 27 & October 13, 1962, September 2 & 21, 1963

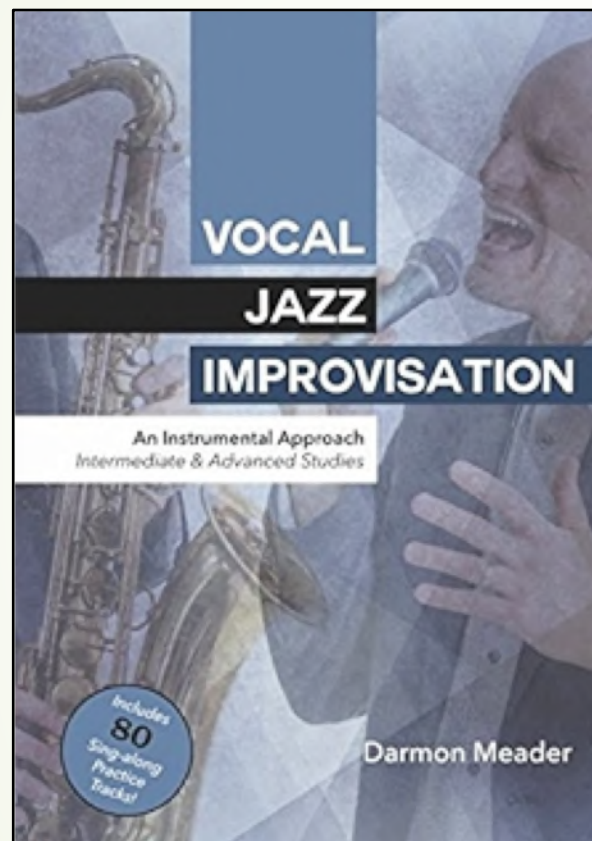


The Jazz Voice Group Course Structure

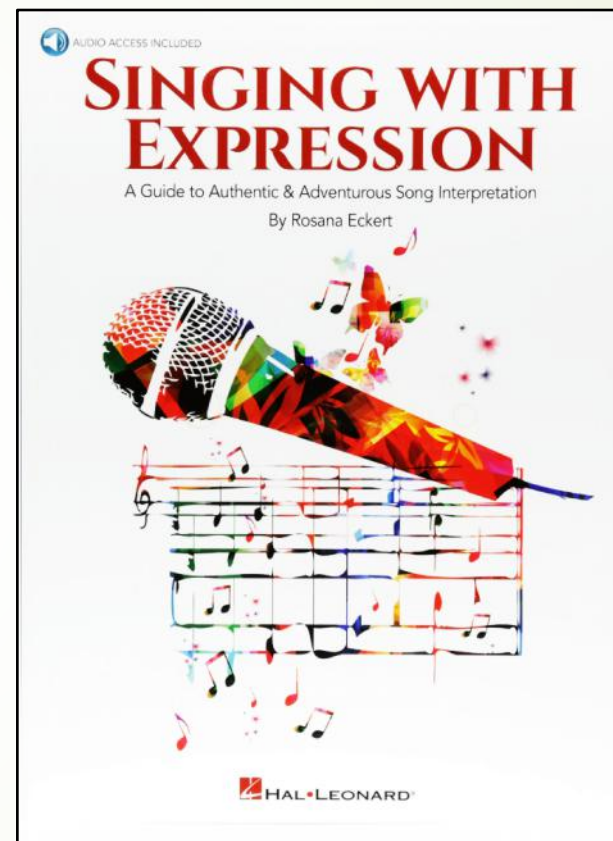
An outline of the topics covered in class

1. Introduction to the Course and Methods
 2. The Blues
 3. Medium Swing
 4. Latin Jazz (Afro-Cuban and Afro-Brazilian)
 5. Up Tempo Swing
 6. Modern Jazz/Straight 8ths
 7. Free Improv/Extended Techniques
 8. Transcriptions
- 


Materials Being Used




Darmon Meader: Vocal Jazz Improvisation – An Instrumental Approach (2016)



Rosana Eckert: Singing With Expression – A Guide to Authentic and Adventurous Song Interpretation (2018)



TOPIC	LECTURE	ASSIGNMENTS
Intro/The Blues	<ul style="list-style-type: none"> • Methods for shedding changes • Using scat vocabulary of different origins • Shaping a solo • Blues vocab characteristics 	<ul style="list-style-type: none"> • Write & sing a blues bass line • A cappella improv blues in class • Transcribe & analyze own improv
Medium Swing	<ul style="list-style-type: none"> • Style analysis tool • Time feel and relationship to grid • Sound and vocal technique • Phrasing within lines • Microdynamics 	<ul style="list-style-type: none"> • Lyric interpretation reading assignment • Medium swing etude • Head in + 2 choruses in class
Latin Jazz (Afro-Cuban & Afro-Brazilian)	<ul style="list-style-type: none"> • Brief history • Claves and grooves • Phrasing straight 8th lines • Style characteristics for tone, time, rhythmic-melodic vocab 	<ul style="list-style-type: none"> • Style analysis Bossa Nova • Samba etude • Head in + 2 choruses in class



TOPIC	LECTURE	ASSIGNMENTS
Up Tempo Swing	<ul style="list-style-type: none"> • Shaping a solo - dynamics • Using sound to come through • Articulation, diction, clarity • Relationship to grid at a faster tempo 	<ul style="list-style-type: none"> • Articulation speed exercises • Up tempo etude • Head in + 2-3 choruses live in class
Modern Jazz/Straight 8ths	<ul style="list-style-type: none"> • Modal improvisation • Upper structures • Harmony linked through common tones • Angular shapes • Odd meters 	<ul style="list-style-type: none"> • Short instrumental transcription (replaces etude) • Shaping a solo over an open form in an odd meter, live in class
Free Improv Extended Techn.	<ul style="list-style-type: none"> • Gestures and shapes, push/pull, with/against, triggers, etc. • Textures, listening, reacting • Mapping out possible sounds, extended techniques 	<ul style="list-style-type: none"> • Trying new sounds through listening and strategic exploration • Free improv duo performance with Anna (harp) live in class
Transcriptions		<ul style="list-style-type: none"> • One vocal transcription • One instrumental transcription

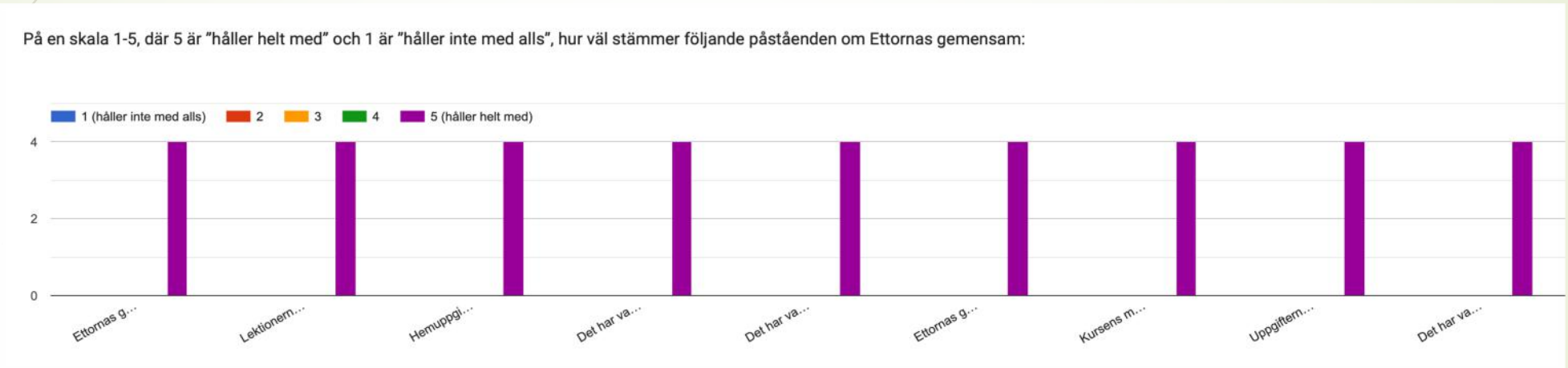


Results from the Course Evaluation

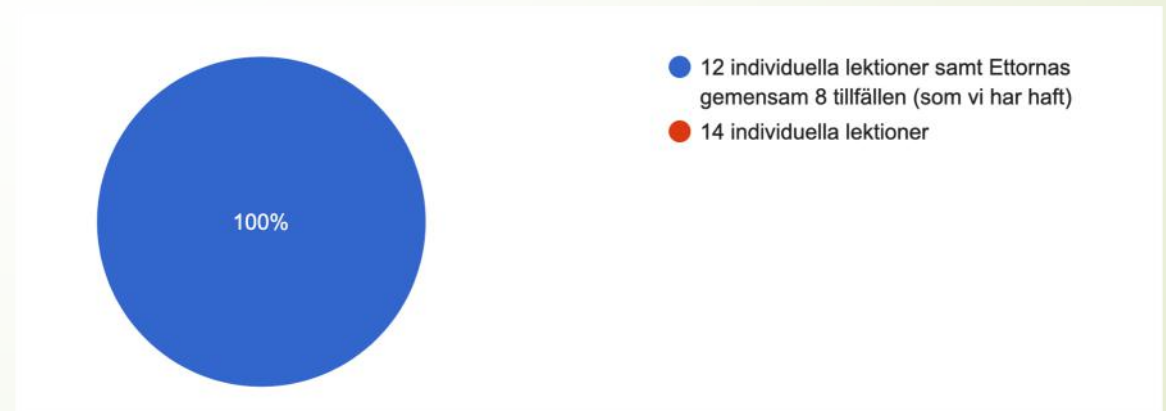
Fall 2023

How well did the following aspects of the group class contribute to your growth as a singer this semester?

(On a scale from 1 to 5 where 1=not much and 5=very much)



If you could go back and choose, would you pick the group class or having more individual lessons?





Main Concerns ?

- Feeling "boxed in" by stylistic rules
- Competition



Did you ever feel like you were getting artistically "boxed in" by being assigned specific stylistic aspects, or was this a positive thing?

Upplever du att du har blivit "inboxad" av att få tydliga stilistiska parametrar som uppgift och läxa, eller har detta varit positivt/frigörande? Utveckla gärna!

4 responses

Nej det har bara varit utvecklande och skönt att få tydliga verktyg att jobba med.

Nej, jag upplever inte att jag blivit inboxad alls. Det har bara varit positivt och känns viktigt för att kunna utforska saker som man kanske inte hade gjort annars. Jag tycker också att tydliga ramar gör att jag får mindre prestationsångest/känner mindre press, eftersom jag vet exakt vad jag ska göra/vad som förväntas av mig.

Jag tycker det är skönt att få fokusera på en stil i taget och faktiskt djupdyka lite mer inom den. Inte alls #inboxad" bara positivt.

Nej, det har varit positivt att få testa allt. Jag tror att det är nyttigt att definiera och testa olika stiler och förstå olika ideal, så att man sedan kan ha det med sig i bagaget när man gör sin egen grej!



Did you ever feel like you were competing against your classmates, or has the shared aspect of working as a group been beneficial for your development?

Har du upplevt en känsla av negativ konkurrens av att jobba jämte dina klasskamrater på detta sätt, eller har den gemensamma aspekten varit positiv för din utveckling?

4 responses

Nej inte alls, good vibes only och väldigt inspirerande.

Nej, bara positiv.

Jag var lite orolig för det i början men jag tycker vi verkligen har haft en jättebra stämning där alla backat och peppat varandra. Tycker att du är väldigt bra på att dra fram våra olika styrkor och trycka på att alla är bra på olika sätt osv. Jag tycker det har varit bland den roligaste kursen, väldigt utmanande men superkul!

Nej, endast positiv!

Do you believe it would increase the efficiency of private lessons of other instruments (besides jazz voice) to do some of the allotted lesson time as a group instead of 1-1?

Tror du att det skulle öka effektiviteten även inom andra instrumentgrupper att göra en del av den individuella undervisningen i gruppformat?

4 responses



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