

Dear PMEA All-State Vocal Jazz Ensemble Member,

Congratulations on being selected to perform in the 2022 PMEA All-State Vocal Jazz Ensemble that will be held April 6-8 in the Poconos! It is an absolute honor for me to be able to conduct you all, and I hope that you all realize what an honor it is to be selected for this exclusive opportunity. You are all here because you love vocal jazz music, and I look forward to sharing this special experience with you.

My name is Elizabeth Radigonda and I am thrilled to be your guest conductor for the year. I am an assistant professor and program director of the voice department at the University of the Arts in Philadelphia, PA. We have 45 students in our jazz and contemporary program and we celebrate that all vocal genres have strong roots in traditional vocal technique. I have the pleasure of directing our school's vocal jazz ensemble, which is made up of 10 vocalists and rhythm section. Outside of UArts, I love singing jazz all around the city, and exploring new repertoire as well as the classics in the Great American Song Book.

I am really looking forward to working with all of you this coming April. I know how hard you all have worked and I really appreciate the time and effort you have already put into being part of this process. I picked music that I think is really fun, but will challenge each of you, and push you all to become stronger musicians.

My expectation is that the ensemble will perform these pieces to the best of their ability, and I expect students to be committed and dedicated to music excellence to ensure the music is prepared before you arrive. All pieces should be memorized for the concert.

CONCERT PROGRAM and NOTES

Solo auditions will be held via SUBMITTABLE. Those who are interested need to email Mary Lynne Peters (mlpeters@pmea.net) BY **Friday, March 4.** I will determine the solo assignments by Wednesday the 16th and will contact the soloists so you may start learning your parts. All solos are open to all members of the Vocal Jazz Ensemble.

There are no specific links that exist for these versions of “But Not For Me”, “You make me feel so young” and “I’m Gonna Lock My Heart”, but since they are jazz standards, I suggest going to youtube and looking up solo vocal versions of the songs to help give you some guidance.

1. “I’m Gonna Lock My Heart (And Throw Away The Key)” by Eaton and Shand/ Arr. Kirby Shaw

This is a fun up tempo swing piece. It has a fun vocalese in the middle. There are two solos in this song. There is no recording link for this version.

Solo #1 – m. 58 – 67

Solo #2 – m. 75 – 82

I like to count this one off at a slightly faster tempo, so please make sure to observe all of the syncopation and articulation marks. I always suggest speaking through the lyrics in time. Also, be careful not to sing through any rests. There is a mini shout chorus (think big bad) that begins on m. 51 and goes through m. 83. Soprano 1's. When you are up top, feel free to modify the vowels and forgo any consonants you want. This gets pretty high. At m. 59, all 4 voice parts move to unison in octaves and all are written in bass clef. The two vocal solo's weave in and out of this section. Watch for the key change that begins in bar 81. Soprano 1s, I will pick one of you to go to the high A and we will see if we feel comfortable having someone go to the high D. We probably won't do that high D.

2. “I Gotta Get” – Aimee Nolte Arr. Matt Falker

I Gotta Get is a fun and exciting up tempo Bossa Nova piece. I love the way the piece explores rhythm and metric changes. There is a great a cappella break down in the middle, and will give the choir a great challenge when it comes to blending. There are two vocal solo opportunities in this song. "I Gotta Get" will be performed in-person and has also been selected as the virtual piece, if needed. Click tracks will be available online.

Melody solo – Letters A, B, C, and pickup into letter J

Scat solo #1 – Letters E and F

Scat solo #2 – Letters G and H

Guitar Solo on repeat over letters E, F, G, and H.

We will observe the Bossa feel and tempo marking of 140. Please be aware of the syncopation and articulation marks throughout the piece. Please observe all dynamic markings in the score.

Whenever backgrounds occur in this piece, keep them legato and keep your vowels pure. When you are singing behind the vocal solo, think of it more like a duet as opposed to backgrounds. You support the lead, and add an extra layer of texture and melodic intrigue to the

melody. Watch the *mp* dynamic marking in measure 9. Again, please observe the accents when notated. Please add a crescendo in measure 22 and 23 so we hit a true *f* in measure 24. - Bring dynamic back down to *mf* in measure 28, so that we can add a crescendo on the glissando in measure 31. These accents are very important. Think of yourselves as a big band. Observe all dynamics at rehearsal letter D. Letter E will be a solo section. The repeat will be a true repeat and go through two times

1x – letters E and F (vocal solo) 1x- letters G and H (Vocal Solo)

2x – letters E, F, G, and H (guitar solo)

Letter I should be at the dynamic marking *mf*. Please add a crescendo in measure 77 so we hit a *f* at measure 79. Make sure accents are attacked. Tenors take top line of bass part. Please take out the quarter rest at measure 78 on beat 4. I may try adding it back in one we get to rehearsals, but for now please remove it and glissando and crescendo into beat 1.

At letter J please go back down to the dynamic of *mp*. Please add a crescendo in at measure 96 and arrive at the dynamic of *mf* at letter L. - Sopranos: at measure 105, I will assign 1 or 2 of you to go up to the high C. - Tenors: at letter M, please take the top notes of the bass line.

Drum solo at letter N. Everyone, please observe the time signature switches between 4/4, 3/4, and 2/4. The final repeat will be done 2x (a true repeat). The first repeat at letter O will have the drum solo happening during, and the final repeat the drums will go back to time and we will observe the hits at the end on that 2/4 bar and have a clean ending with the hit/accents on beat 2.

3. “You Make Me Feel So Young” by Gordon, Myrow, and Hale/Arr. Kirby Shaw

This is a fun medium swing piece that is a straight ahead jazz standard with a fun written out vocalese in the middle that will be done after a vocal scat solo, and after an instrumental solo (totaling 3 times through the solo section). There is one vocal solo in this piece. There is no recording link for this version.

Solo #1 – Scat on m. 47-63.

The piece begins with a short vocalese intro. Please make sure to observe the staccato marks and the syllables. Upper voices there is a 3 part split in measure 3. Soprano 2s, please take the middle note whenever there is a split. Bass and Tenor take melody in measure 13, and Sop and Alto, you should pull your dynamic back a little bit. You are the an accompaniment/descant to their melody. All voices in measure 33 - 35, please add an accent on the end of 2 and on the end of 4, so on the words “bells”, “run”, “won”, “fling”, “flung”. For the solo section (m. 47-62) this will

occur 3x. 1x – scat solo, 2x – piano or guitar solo, 3x choral vocalese, the pick up for it begins in the last measure of the instrumental solo. Then after the choral solo, please take the D.S. al Coda which goes back to measure 21. Then please take the coda in measure 40, which takes you to m. 63. In measure 71, please add an accent on the “yeah” which occurs on the end of beat 3.

4. “I’m Old Fashioned” by Kern and Mercer/Arr. Jennifer Barnes

This piece is a medium Bossa Nova. It has a fun, but tricky vocalese in the middle that almost has a fugue like feel. There is one scat solo in this piece. There is no full recording for this piece, but if you follow the link and click on the title, it will take you to her website and you can hear the first minute or so of the arrangement.

<https://www.jenniferbarnesmusic.com/audio/catalog.htm>

Solo – Scat solo on letters D, E, and G (m. 51-55, 59-63, 71-75, and 79 – 82).
These are the chords of the form. Be careful of the chord changes at m. 59-63.
They are a little tricky. It is the last 4 before the 2nd A of the piece.

Watch the forte dynamic in the intro (m. 1-5). Then when the lyrics come in, the entrance is piano. This piece is very syncopated, so watch your counting. I suggest speaking it in rhythm a few times. There is not much specific articulation marked, but I want you to think a little more accented, especially when there is syncopation, so we keep the rhythm crisp. Pay special attention to the vocalese on letters D-G. Especially, the vocalese at letter F. The entrances are a little tricky. It resembles a fugue. Be aware of the key change at letter H and then again at letter I. Also, please be aware of dynamics at letter H, they are written, but very tiny. Ladies, your entrance at m.86 is piano, men are mezzo forte at 88, and both enter at m. 89 forte as we go into the second key change. We will decrescendo to mezzo forte at measure 107. Then please add a quarter rest on beat two of measure 109. I will dictate the last two notes “with me”.

5. “But Not For Me” by George and Ira Gershwin/Arr. Kirk Marcy

This is a medium/up tempo swing arrangement of the great American song book standard. There is a great vocalese in the middle that resembles a big band, and leads into an exciting vocal shout chorus. This piece has 2 solo’s. There is no recording link for this piece.

Solo #1 – Letters E and F, with pick up starting in measure 40.

Solo #2 – Letters G and H, with pickup starting in measure 56.

Make sure to count the 8 measure intro. The pick-up is almost a bar long, so it begins in bar 8.

This piece has plenty of articulation markings (staccato, accents, etc) please make sure to observe all of them. This piece has a lot of syncopation, so I would recommend speaking the lyrics in rhythm. Whenever lines go into unison, please make sure to really look these over and make sure you are observing all rests and all articulation. I think unison can be harder than part splits. The dynamics are not very specific, and move between mezzo forte and forte with crescendo markings, so just be aware of that. When we all get together, I might play a little more with the dynamics. At letter I, please ignore the vocal quartet marking, I would like the entire choir to sing. Letter I rhythmically and melodically is not that hard (again think Count Basie big band swing), but it has a lot of syllables ☺ I strongly suggest breaking this part up into 4 bar sections and speaking the syllables in time. Watch the dynamic going up to fortissimo at measure 88 for the “shout chorus” section, then the sforzando at measure 95, and then the big dynamic pull back to piano at measure 97. Make sure to observe the D.S. al Coda at measure 104; it goes back to m. 25 (letter C), then observe the coda at measure 36, and that goes to measure 105.

6. “Detour Ahead” by Ellis, Frigo, and Carter/Arr. Paris Rutherford

This is a beautiful a cappella ballad of a classic jazz standard. The piece has seamless time change transitions and uses beautiful use of dynamic changes that really highlight the beautiful text of this piece. I added some rests so please make sure that you mark all of those in your score. There are 2 solo opportunities in this piece. Please see the youtube link:
<https://www.youtube.com/watch?v=EvMjeHnx3r8>

Solo #1 – m. 9 – 17

Solo #2 – m. 25(pick up in 24)- 35.

With both of these solo’s, please feel free to play with the rhythm/phrasing a little bit.

The dynamics really make this piece special, so please observe all of them. On the opening intro, it uses a bell tone technique. Please make sure your “D” consonant is really crisp, and be careful of your counting. Watch the subito piano and bar of 3/2 with eighth rest in measure 6. Then we go back into 4/4 in measure 7 with the bell tones. Under the solo, I think those simple backgrounds are just as important as the melody. They are the support that paints a harmonic foundation for the lyrics to sit on top of. Please stagger the breathing in this section, with the exception of a quarter rest on beat 4 on measure 12. Watch the time change to ¾ in measure 17 (as well as the triplet rhythm) and then the time goes back to 4/4 in the next measure. Please add an eighth rest breath on the end of beat 3 in measure 18 after the word “down”. Please add an eighth rest breath on measure 22 after the word “direction”. Please add a quarter rest breath on beat 4 in measure 24 after the word “ahead”. All voices (except the solo), please add a quarter rest on beat 4 in measure 27 after the word “doo”. Please add a quarter rest breath on beat 3 in

measure 31 after the word “ day”. The solo entrance at 32 will be dictated, as well as the cut off for the rest of the voices in measure 33. I will give the downbeat in measure 34. Lower three voices (alto, tenor, bass) please add a quarter rest breath on beat 4 of measure 35 after the lyric “ doo/doo”. Watch time change to 3/2 in measure 42, and then the time change into 3/4 in the next measure 43. Please observe the “poco accel.” In measure 42 that will go for 42, 43, and then I will dictate the quarter note in measure 44 with a slight slow down. Please add a quarter rest on beat 2 in measure 46 after the word “yae”. Lastly observe the 4/4 time change in the second to last measure.

7. “Signed, Sealed, Delivered, I’m Yours” by Wonder, Wright, Garrett, Hardaway/Arr. Kerry Marsh

This is a laid-back Shuffle Swing feel rendition of the Motown classic. It is a really fun take on the classic Motown hit. There are 3 solos in the piece. There is an MP3 attached for this version.

Solo #1 – Letter B (m.16-21), Letter D (m. 32-35) and m. 57-58

Solo #2 – Letter E scat solo (m. 39-46 with a repeat). We will go through letter E twice.

Solo #3 – Letters I and J (m. 69-83). Use the suggested lyrics to improvise and then m. 68-83

Be aware of articulation and all 8th rests in the opening intro. This piece has a lot of syncopation. The feel makes this piece, so think very rhythmically when you are learning it. I suggest speaking the lyrics in rhythm a few times. Every time it goes to the chorus please observe the forte marking. On P.3 watch the over-all dynamics. There is a decrescendo at m. 31. Breathe on Beat 3 in measure 32. The dynamic goes piano in measure 32 with a gradual build to the crescendo in measure 36. Be aware of the groove change at letter F. It goes to a half time shuffle funk, and then at letter H it goes back to the shuffle swing. At measure 68, watch that the soloist is the only one that says “I’m yours”. It is easy to want to finish the phrase, since the choir has been singing it previously. Watch key change at letter J (m. 77). Lastly, watch counting bars of rests on last page (m.93-98)

8. “I Could Write A Book”-Lorenz Hart, Richard Rodgers, Arr. Darmon Meader (Chappell & Co. Inc./WB Music Corp. and Williamson Music) - **Combined Number**

YOU TUBE - <https://m.youtube.com/watch?v=Y-rfyCzhQJE>

Men watch your blend and think of your vowels on the unison opening part (m.4-37).

Ladies at m.48 think mp

All voices add a crescendo in m. 51 and 52

During the big band shout chorus/trumpet solo (m. 69-92) think of the melody in your head. It's the first 24 measures of the song. You come in at m. 93 and that would be the lyric "then the world discovers". Sometimes going by the lyrics helps keep the form more clear, as opposed to counting.

M. 93 backgrounds, keep mp

From m. 101 to the end, watch the rhythm and melody. They deviate from the original melody.

M. 109 all men

M. 114 all women

Watch key change at m. 11