

# Jazz Vocal Warmups

Veenker/Debrot

$\text{♩} = 120$

Voice

1. Doo bah doo bah Doo bah doo bah

5

2. Doo shoo bee doo bee doo bee doo bee

7

Doo shoo bee doo bee doo bee doo bee

9

3. Doo bah doo bee doo wah bah doo bah

11

Doo bah doo bee doo wah bah doo bah

13

4. Shoo bee doo bee doo bee doo bee doo bah doo bah

15

Shoo bee doo bee doo bee doo bee doo bah doo bah

17



5.Scoo - by doot dah shah bah dah ba doo wah

19



Scoo - by doot dah shah bah dah ba doo wah

21



6.Bop bop bop doo wah doo wah doo wop

23



.Bop bop bop doo wah doo wah doo wop

**Vocal Improvisation Workshop**  
**By Ruth Debrot**  
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**Tips For Getting Your Singers to Swing, Scat Sing and Improvise**

**1. Warm up:**

Echo some rhythmic patterns using a "swing beat," using body percussion. Accent on beats 2 and 4.

**2. Question and Answer (unpitched):**

Using scat syllables, have students echo patterns, then do antecedent/consequent phrases with students. Build vocabulary and rhythmic patterns without being concerned about pitch.

**SCAT BUILDING BLOCKS:**

doo	doo-ba	doo ba da
boo	boo-ba	boo ba da
ba	ba-da	ba da ba
bee	bee-bop	be bop doo wah
scooby	scooby-doo	scooby doo wah
wah	wah-da	wah da doo wah
shoo	shoo-ba	shooby doo wah
bop	bop bop	bop doo wah

**3. Put the beat in the feet: "The Wheelbarrow Song" and other play party songs, work songs, rhymes and spirituals.**

Have students step touch/add clap on the touch which emphasizes beats 2 and 4.

Change to snaps on beats 2 and 4.

(younger children can learn the beat by swinging familiar songs such as "Twinkle, Twinkle, Little Star" or "Mary Had A Little Lamb.")

**Activity: Mary had a real cool cat**  
His voice was sweet and low  
Every gig that Mary had  
Her cat was sure to follow

Swing the rhythm. Make the poem the A section (travel and snap fingers) and have class stop to improvise body percussion for a B section. Change from body percussion to scat syllables and have some solos.

#### **4. Jazz Vocal Warmup - Getting the sounds and some "riffs" in the students ears.**

Teach by dividing students into sections and then layer parts. Each part is essentially an ostinato. Experiment with different forms. Riff #1 will become the basis for vocal improv.

#### **6. Add adding pitch to improvisations.**

Start by echoing patterns using a minor third. Add a simple ostinato (from the vocal warmups) and when students are ready, have solos using the scat syllables they have learned. When ready, add more pitches. Have students break into groups to form their own "riffs." Perform for class.

#### **7. Improvise over a I - IV - V chord progression.**

The process is the same. Create a bass line on xylophone or keyboard. Start with a few notes on the "menu" (mi, re, do) and add more pitches (pentatonic scale with flat 5th) as the students get more comfortable. Spotlight solos when students are ready.

#### **Other Suggestions for the Classroom:**

Make sure your students have a variety of listening and playing experience before having them simply improvise. "Sprinkle" vocal improvisation into the lessons over a period of time so it feels natural. Play and sing modal, tonal, major and minor songs and instrumental pieces so the sounds are in place in the students tonal memory.

Play examples of jazz for the students. Have them pulse the beat or play percussion with the tunes.

Vary the listening material to include some Latin rhythms as well. "Little Suede Shoes," by Charlie Parker has both swing and latin and can be played on barred instruments.

Create movement or simple dances to go along with music. For example, "A Tisket, A Tasket," sung by Ella Fitzgerald is a good song for use in the classroom.