

How to Perform and Communicate as a Duo Using Guitar Approaches to Vocal Accompaniment

Thursday, January 4, 2018 3:00 PM Cumberland A-C
JEN Conference, Dallas, TX

Clinicians:

John Baboian – Professor of Guitar, Berklee College of Music

Dr. Justin Binek – Assistant Professor of Music Theory, Kansas City Kansas Community College

Guitarist, composer and educator **John Baboian** has been a member of the faculty at the Berklee College of Music since 1980. Before beginning his teaching career, he received a Bachelor's Degree in Music Education from Berklee and a Master's Degree in Jazz Studies from New England Conservatory. His performances, concerts and clinics have taken him throughout the US and Canada, as well as to Europe, Central & South Americas, Japan, Russia and South Africa. His compositions and arrangements have been heard on TV shows as varied as "The Sopranos" to "All My Children." He has accompanied headliners Frankie Avalon, Sergio Franchi, Connie Francis, Tom Jones, Al Martino, Ben Vereen, and many others, and has shared the stage with Gary Burton, Joe Lovano, Esperanza Spalding, Warren Vache and many others. John has been a featured performer on over 30 recordings, many featuring a host of Jazz singers from the New England area. Under his own leadership, he has released "The Be-Bop Guitars. And More!" and "The Be-Bop Guitars, Freshly Painted Blues" with his nine-piece faculty guitar ensemble. John is a voting member of the Recording Academy (Grammys), and active member of ASCAP, a winner of many ASCAPPLUS writing awards, and a "Network with an Expert" consultant to JEN. His claim to fame is his cameo appearance as the guitar player in the house party scene in the feature film "Ted." Contact: jbaboian@berklee.edu

Justin Binek is an internationally recognized jazz and classical singer, pianist, and clinician/adjudicator. He is a prolific arranger and composer whose works have been published by Sound Music Publications and Kerry Marsh Music. A contributing author to Diana Spradling's groundbreaking book, *Jazz Singing: Developing Artistry and Authenticity*, Justin has presented, directed and performed clinics at the JEN, IAJE, and ISME Conferences and at jazz festivals worldwide. Justin currently serves on the faculty of Kansas City Kansas Community College as an Assistant Professor of Music specializing in Music Theory and Jazz Improvisation. He is an at-large member of the National Association for Music Education's Council for Jazz Education, and serves on the faculties of the Halewynstichting Jazz Workshop in Dworp, Belgium, and the ProMusic Summer Camp in Tiffin, Ohio. Justin is also a featured in-app clinician on Michele Weir's ScatAbility app for iOS, and his most recent album, "Songbook," was released in 2013. He holds degrees from the University of North Texas (2017 dissertation, "The evolution of Ella Fitzgerald's syllabic choices in scat singing: a critical analysis of her Decca recordings, 1943-1952"), Western Michigan University (Master's in Voice Performance), and the University of Mary (Music Education, Voice Performance, and Saxophone Performance), and has held faculty positions at The University of the Arts and the University of Mary. Contact: jbinek@kckcc.edu

Drop 2 & 3 Guitar Voicings

Compiled by
John Baboian 12/2017

D2
top 4

F Maj⁷ F Maj⁷ F Maj⁷ F Maj⁷

Root on Top 3rd on Top 5th on Top 7th on Top

These voicings work best when played with a bass player because of their relatively high range. Notice that I have focused on the top note of the voicing rather than the inversion (lowest) note.

D2
mid 4

B_b7 B_b7 B_b7 B_b7

Root Position 1st Inversion 2nd Inversion 3rd Inversion

3rd on Top 5th on Top b7 on Top Root on Top

These voicings are now approaching the bass register on the guitar and will work with or without a bass player. Notice that we are now aware of the inversion (lowest note) as well as the top (lead) note.

D3
bottom 5

F7 F7 F7 F7

Root Position 1st Inversion 2nd Inversion 3rd Inversion

5th on Top b7 on Top Root on Top 3rd on Top

These voicings are definitely in the bass range of the instrument and as such are very good when playing solo guitar accompaniment. I would be careful in using too many of these if playing with a bass player. Again, notice that we are aware of the inversion as well as the top note.

Vocal Intro's

Compiled By John Baboian

2/07

1

C⁶ A⁺⁷ D^{min9} G⁺⁷ CMAJ⁹ A⁹ D^{min7} G⁷ CMAJ⁷

2

FMAJ⁷ F^{min6} E^{min7} E^{b07} D^{min7} D^{b9} CMAJ⁷ G⁹ G^{#5b9} CMAJ⁷

3

CMAJ⁷/G F^{min}/G CMAJ⁷/G E^{bmin}/G D^{min}/G F⁺/G F/G G^{13b9} CMAJ⁹

4

C⁶ F⁹ E^{min7} A⁺⁷ D^{min9} G⁺⁷ CMAJ⁹ G^{b7#11} FMAJ⁷

5

CMAJ⁷ D^{min7} E^{min7} A^{7#5#9} D^{min7} G¹³ CMAJ⁷ E^{min7} F⁰⁷ FMAJ⁷

6

CMAJ⁷ FMAJ⁹ B^bMAJ¹³ E^bMAJ⁹ A^bMAJ¹³ D^bMAJ⁹ CMAJ⁹ A⁷ D^{min7}

7

E^{min11} A¹³ E^{bmin11} A^{b13} D^{min11} G¹³ C⁶ A⁺⁷ D^{min9}

Endings

By John Baboian
10/09

Dmin⁷ G⁷ C C⁹
(Ellington ending)
C7#9

Dmin⁷ G⁷ C C7#9
(Ellington ending - variation)
C7#9#11

C7#9#11

Dmin⁷ G⁷ C F F#o7 C
(Basié ending)

Dmin⁷ G⁷ C F Fmin C C7#9#11
(Basié ending - variation)

Dmin⁷ G⁷ C Bb13 B13 C13 C6
(Basié ending - variation)

Dmin⁷ G⁷ AbMaj7 EbMaj7 DbMaj7 CMaj7
(Deceptive Cadence)
BbMaj7 BMaj7

F#min7b5 Fmin7 Emin7 Eb°7 Dmin7 G7 CMaj7 C6
(Extended Ending)
Fmin6 AAug7 Eb9 Db9

1

Dmi⁷ G⁷ CMa⁹ Dmi⁷ G⁺⁷ CMa⁷ Dmi⁷ G^{7b5} C⁶

2

Dmi⁹ G¹³ CMa⁷ Dmi⁹ G⁷ C⁶ Dmi⁹ G^{7b13} CMa⁹

3

Dmi⁷ G⁷ CMa⁷ Dmi⁷ G⁷ C⁶ Dmi⁷ G¹³ CMa⁹

4

Dmi¹¹ G¹³ C⁶ Dmi¹¹ G^{7b9} C⁶ Dmi¹¹ G⁷ CMa⁷

5

Dmi⁷ G⁹ C⁶ Dmi⁷ G^{7#9} CMa⁷ Dmi⁷ G^{7b9} C⁶

6

Dmi⁷ G⁷ CMa⁷ Dmi⁷ G^{7#11} C⁶ Dmi⁷ G⁷ C⁶

Dmi⁷ G⁷ C⁶

Transpose to all keys. Tensions are listed because of melody notes.
Experiment with different tension combinations including multiple tensions.
Ex. Dm7(9,11) G7(#9,b13) Cmaj7(9,#11,13)

Walking Bass Line Concept

"All The Things You Are"

John Baboian

4/07

1 **F^{min}7** **B^bmin⁷** **E^b7** **A^bMAJ7** **D^bMAJ7**

The musical score consists of eight staves of music in 4/4 time, organized into five measures. The first staff (labeled '1') shows the chord progression: F^{min}7, B^bmin⁷, E^b7, A^bMAJ7, and D^bMAJ7. The notes in the first staff are: F^{min}7 (F, A^b, C, E^b), B^bmin⁷ (B^b, D, F, A^b), E^b7 (E^b, G, B^b, D), A^bMAJ7 (A^b, C, E, G), and D^bMAJ7 (D^b, F, A, C). The subsequent staves (2-8) show various walking bass line patterns for each measure, including eighth and sixteenth note runs, and chordal textures.

Vocal Song Survey Results

Compiled By John Baboian – Summer 2009

(Request sent to 41 singers, 27 singers responded)

Singers were asked to list 5 to 10 tunes that their accompanist must know

10 responses: Night & Day

7 responses: Misty

6 responses each:

Don't Get Around Much Anymore

Quiet Nights Of Quiet Stars (Corcovado)

The Way You Look Tonight

5 responses each:

All Of Me

My Funny Valentine

Our Love Is Here To Stay

Summertime

4 responses each:

Body & Soul

The Girl From Ipanema

Lover Man

I've Got You Under My Skin

Someone To Watch Over Me

3 responses each:

Ain't Misbehavin'

At Last

Autumn Leaves

Come Rain Or come Shine

The Days Of Wine & Roses

Embraceable You

I've Got The World On A String

(Somewhere) Over The Rainbow

Route 66

That's All

Rubato Singing In The Duo: Four Tips For Success

Tip #1: Make the lyric the main thing!

- Focusing on the lyric provides a logical framework for phrase shaping.
- The more you work together as a duo, the more that the guitarist can anticipate the way you approach the language in the lyric.
- If you've never worked together before, focusing on the lyric in a consistent fashion will assist your duo partner in collaborating with you. Speaking of which...

Tip #2: It's a collaboration, not a vocal showcase.

- In the guitar/vocal duo, generally the singer does take the lead. This is logical. BUT! The best duos are collaborations, not soloist plus accompanist.
- Keep your ears open and listen for how the guitarist is playing. His or her choices in accompaniment can inspire new ideas in terms of your treatment of the melody.

Tip #3: Keep the alterations to a minimum, unless you've worked together A LOT.

- Few things can screw up a duo performance more than unnecessary alterations of the melody. Several sub-points to keep in mind here:
 - Never assume that every single member of the audience knows the melody of the tune, no matter how overworked you may think the standard may be. If one person in the audience doesn't know the melody of "Summertime" while you are crafting your avant-garde treatment of "Summertime," then that person still will not know the melody of "Summertime" when you are finished.
 - Your alterations may not jive with the guitarist's chord voicings. If you add chromatic alterations while the guitarist is playing diatonic voicings, the results might be cool... But the odds are not in your favor.
 - If you hear the guitarist adding altered extensions (particularly on dominant seventh chords), but you don't know exactly what those extensions are, don't try to alter the melody by building on the guitarist. Unless the two of you are extremely comfortable with each other and know each other's musicianship intimately, it's a recipe for an unintentional modulation (or worse).
- My preference the first time through the melody is the Sunny Wilkinson approach – play with phrasing in a logical fashion, and add a few, small, little ornaments here and there to add just a touch of personalization to the melody.

Tip #4: Make eye contact, and be consistent with your gestures.

- It's a little thing, but your connection as a duo improves tenfold if you regularly make eye contact with the guitarist.
- Getting back to the consistency standpoint in Tip #1, be consistent with what your gestures and signals mean. If you use a gesture to indicate something in the form of one tune, but then use the same gesture to indicate something else in another tune... Well, then your gestures have no meaning.

For The Singer: What To Do During The Guitar Solo?

Option #1: Background Figures on Guide Tone Lines

- Practice singing guide tone lines on the 3rds of every chord, on the 7ths of every chord, and then mixing and matching 3rds and 7ths in a stepwise fashion.
- What to do on your guide tone lines:
 - Sustained hums are good.
 - Sustained covered round vowels can be good (oo, oh), as long as they don't get in the way of the guitar solo.
 - Sustained bright vowels are bad.
- Using rhythmic sequences (riffs) can be an effective way to create background figures behind the solo. A Charleston pattern works well in swing styles, and a Partido Alto pattern works well in Brazilian styles.

Partido Alto rhythmic pattern:

Musical notation for Partido Alto rhythmic pattern. The notation is in 2/4 time and consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb). The first measure is labeled "Ami9" and contains a quarter note on G4, a quarter note on Bb4, and a quarter rest. The second measure contains a quarter note on G4, a quarter note on Bb4, and a quarter rest. The third measure contains a quarter note on G4, a quarter note on Bb4, and a quarter rest. The fourth measure contains a quarter note on G4, a quarter note on Bb4, and a quarter rest. The fifth measure contains a quarter note on G4, a quarter note on Bb4, and a quarter rest. The sixth measure contains a quarter note on G4, a quarter note on Bb4, and a quarter rest. The seventh measure contains a quarter note on G4, a quarter note on Bb4, and a quarter rest. The eighth measure contains a quarter note on G4, a quarter note on Bb4, and a quarter rest. The notation is marked "play 4 times".

Charleston rhythmic pattern

Musical notation for Charleston rhythmic pattern. The notation is in 4/4 time and consists of a single staff. The key signature is one flat (Bb). The first measure is labeled "D-7" and contains a quarter note on G4, a quarter note on Bb4, and a quarter rest. The second measure is labeled "G7" and contains a quarter note on G4, a quarter note on Bb4, and a quarter rest. The third measure is labeled "Cmaj7" and contains a quarter note on G4, a quarter note on Bb4, and a quarter rest. The fourth measure contains a quarter note on G4, a quarter note on Bb4, and a quarter rest.

Option #2: Walking Bass Lines

- Obviously, this only works for certain voice types.
- Practice different patterns for walking swing bass lines: 1-5-1-Leading Tone, 1-2-3-5, 1-3-5-Leading Tone, Stepwise Motion, etc.
- Learn the different bass concepts for Brazilian and Afro-Cuban styles.
- (Super Big Important Major Thing) LISTEN TO BASS PLAYERS. Alvin Chea, Avi Kaplan, Elliot Robinson, and many others are fantastic bass singers. But if you want to learn to sing bass lines, listen to Ray Brown, Ron Carter, Paul Chambers, Stanley Clarke, Charlie Haden, Dave Holland, Scott LaFaro, Charles Mingus, Jaco Pastorius, and Victor Wooten (to name a few). Especially Ray Brown.

Option #3: Vocal Percussion Or Hand Percussion

- Tip: don't do this on swing tunes.
- Using some vocal percussion or hand percussion can be very effective on Brazilian or Afro-Cuban tunes. Just make sure that your percussive effects don't overpower the solo.
- Vocal percussion is NOT beatboxing. Beatboxing is the use of the voice to mimic a wide range of acoustic and electronic effects, and is part of the tradition of hip hop. Vocal percussion is exactly that – the use of the voice to mimic acoustic percussion.

Option #4: Do Nothing, And Direct Your Attention To The Guitarist

- In the duo, the singer will get the lion's share of the attention – this is the way things are, and the way audiences react. It's okay to take a moment and let the guitarist truly take the lead and have a moment in the spotlight.
- If you, the singer, choose to simply back off during this time, physically direct your attention to the guitarist. This, in turn, cues the audience that they should also be paying attention to the guitarist during the guitar solo.

Essential Guitar/Vocal Duo Albums

Adam and Sabine (Sabine Kühlich and Adam Rafferty), *Girl Meets Guitar* (Acoustic Music, 2010)

Cyrille Aimée and Diego Figueiredo

- *Smile* (self-published, 2009)
- *Just The Two Of Us* (Venus, 2011)

Rosemary Clooney and Ed Bickert did some lovely duo work on several of Clooney's Concord Jazz releases, including:

- *Rosemary Clooney Sings The Music Of Harold Arlen* (1983)
- *Rosemary Clooney Sings The Music Of Irving Berlin* (1984)
- *Rosemary Clooney Sings Ballads* (1985)
- *Rosemary Clooney Sings The Music Of Jimmy Van Heusen* (1986)

Sammy Davis, Jr. and Mundell Lowe, *Mood To Be Wooed* (Decca, 1958)

Sammy Davis, Jr. Sings, Laurindo Almeida Plays (Reprise, 1966)

Ella Fitzgerald and Joe Pass

- *Take Love Easy* (Pablo, 1974)
- *Fitzgerald and Pass...Again* (Pablo, 1976)
- *Speak Love* (Pablo, 1983)
- *Easy Living* (Pablo, 1986)

Johnny Hartman, *Once In Every Life* (Bee Hive, 1980) – the duo tracks with Al Gafa are sublime

Sheila Jordan, *Portrait of Sheila* (Blue Note, 1962) – a quartet album, but Jordan's interaction with Barry Galbraith is worth studying

Julie London, *Julie Is Her Name* (Liberty, 1955) – actually a trio album with Barney Kessel and Ray Leatherwood, but the interaction between London and Kessel is wonderful

Julie London, *Lonely Girl* (Liberty, 1956) – duo album with Al Viola

Julie London, *Julie Is Her Name, Volume 2* (Liberty, 1958) – trio album with Howard Roberts and Red Mitchell on bass

Dianne Reeves, *A Little Moonlight* (Blue Note, 2003) – includes three gorgeous duo tracks with Romero Lumbabo

Judi Silvano and Bruce Arnold, *Listen To This* (Muse Eek, 2016)

Francis Albert Sinatra & Antonio Carlos Jobim (Reprise, 1967)

Tuck & Patti (Tuck Andress and Patti Cathcart)

- *Tears of Joy* (Windham Hill Jazz, 1988)
- *Love Warriors* (Windham Hill Jazz, 1989)
- *Dream* (Windham Hill Jazz, 1991)
- *Learning How To Fly* (Epic, 1994)
- *Paradise Found* (Windham Hill, 1998)
- *Taking The Long Way Home* (Windham Hill, 2000)
- *As Time Goes By* (Windham Hill, 2001)
- *Chocolat Moment* (T&P, 2002)
- *A Gift Of Love* (Canyon International, 2003)
- *I Remember You* (T&P, 2008)

Petra Van Nuis & Andy Brown

- *Far Away Places* (self-published, 2009)
- *Lessons Lyrical* (String Damper, 2017)

Sarah Vaughan, *After Hours* (Roulette, 1962), trio including George Duviver on bass, but notable for Vaughan's interactions with Mundell Lowe