DEFINE YOUR VOICE



WITH
DIANNE REEVES

OPEN STUDIO
openstudionetwork.com

©2018 Open Studio
v.1

TABLE OF CONTENTS

MEET THE ARTIST ii
WELCOME iii
1. INTRODUCTION: DEFINE YOUR VOICE 1
2. DIANNE'S MUSICAL INSPIRATION 2
3. LIVING THE LYRICS 4
4. MAKING A STANDARD YOUR OWN 13
5. SPONTANEOUS ARRANGING 29
6. STORYTELLING AND SONGWRITING: "INFANT EYES" 34
7. SINGIN' THE BLUES 38
8. BRAZILIAN EXPLORATIONS 41
9. DUO CONVERSATIONS 62
10. INVITATION TO IMPROVISATION 73
11. LEADING WITH THE VOICE 75
12. EMBRACING DIFFERENT STYLES 86
13. MASTERCLASS 93
14. DISCUSSION WITH A PROTÉGÉ 97
15. MICROPHONE TECHNIQUES 99
16. PROTECTING YOUR VOICE 101
17. REFLECTIONS: SARAH, CARMEN, BETTY AND BEYOND 103
18. FINALE 106

TOOLS INCLUDED IN THIS COURSE

With this course we have a variety of tools for our members to use.

Workbook Use this as a supplement to each lesson. Find transcriptions, charts, helpful tips and iconic quotes from Dianne Reeves throughout the chapters in this course.

Living Notation Our handy "Living Notation" feature allows you to see what notes and chords are being played or sung in real time during selected sections of the lessons.

Downloadable Audio Download and listen to the audio from these lessons anywhere.

MEET THE ARTIST



ABOUT **DIANNE REEVES**

Five-time Grammy winner DIANNE REEVES is the pre-eminent jazz vocalist in the world. As a result of her breathtaking virtuosity, improvisational prowess, and unique jazz and R&B stylings, Reeves received the Grammy for Best Jazz Vocal Performance for three consecutive recordings – a Grammy first in any vocal category. Featured in George Clooney's six-time Academy Award nominated "Good Night, and Good Luck," Reeves won the Best Jazz Vocal Grammy for the film's soundtrack.

Reeves has recorded and performed with Wynton Marsalis and the Lincoln Center Jazz Orchestra. She has also recorded with the Chicago Symphony Orchestra conducted by Daniel Barenboim and was a featured soloist with Sir Simon Rattle and the Berlin Philharmonic. Reeves was the first Creative Chair for Jazz for the Los Angeles Philharmonic and the first singer to ever perform at the famed Walt Disney Concert Hall. Reeves worked with legendary producer Arif Mardin (Norah Jones, Aretha Franklin) on the Grammy winning A Little Moonlight, an intimate collection of standards featuring her touring trio. When Reeves' holiday collection Christmas Time is Here was released, Ben Ratliff of The New York Times raved, "Ms. Reeves, a jazz singer of frequently astonishing skill, takes the assignment seriously; this is one of the best jazz Christmas CD's I've heard."

In recent years Reeves has toured the world in a variety of contexts including "Sing the Truth," a musical celebration of Nina Simone which also featured Liz Wright and Angelique Kidjo. She performed at the White House on multiple occasions including President Obama's State Dinner for the President of China as well as the Governors' Ball.

Reeves' most recent release Beautiful Life, features Gregory Porter, Robert Glasper, Lalah Hathaway and Esperanza Spalding. Produced by Terri Lyne Carrington, Beautiful Life won the 2015 Grammy for Best Jazz Vocal Performance. Reeves is the recipient of honorary doctorates from the Berklee College of Music and the Juilliard School. In 2018 the National Endowment for the Arts will designate Reeves a Jazz Master – the highest honor the United States bestows on jazz artists.

In 2018, Dianne was honored as an NEA Jazz Master, which is the highest honor that our nation bestows on jazz artists.

WELCOME

Hi everybody!

My name is Dianne Reeves and welcome to Open Studio! I'm here to take you on a journey through:



- Jazz and jazz vocals,
- The ability to direct and communicate with a band,
- How to open up a lyric to put yourself inside of it,
- Ballads,
- Up-tempos,
- Mixtures of genres,
- All kinds of music and different kinds of tunes,
- How to be inspired by the things that people are playing,
- Improvisation,
- And more to help you have the tools to find a palette that will help you develop your own voice.

All of these things that maybe you were afraid to ask, but I'm here, right here for you, to inspire you and hopefully help you on your journey.

I'll even do a masterclass on film, so you can see just how all of this comes together and works for your benefit. I've been very fortunate in my career to work with musicians from all over the world and it's a wonderful thing because you never know where you find yourself in the music, and every time you find something that looks familiar or a place that you understand, it makes you expand. So we're going to go into music from all over the world.

We're going to dispel the myth that a singer is one thing, and a musician is another. The fact that the voice is the first instrument, it means that you as a singer, ARE a musician.

We're going to learn by doing. I came from living schools, and so that's what I want to bring to you: a living school. I've invited a couple of my friends to join me, and we'll go on that journey together. As a young artist, I listened to everything. All genres of music: great instrumentalists and great singers. And so now, what I want to do is share with you part of my journey and the people that inspired me. I'm going to give you advice on finding your own voice through composition: writing your own words, your own melodies and harmonies that really enhance what it is that you love to do.

Mainly, I'm here to help you find confidence in your own voice. You see, there's nobody like you in the whole world. Everybody is unique, you have a very special gift and I'm here to help you refine it, define it, respect it and move forward with confidence.

Happy Practicing,



Dianne Reeves

1

Introduction: Define Your Voice



"There's nobody like you in the world.
Everybody is unique, you have a very special gift and I'm here to help you refine it, define it, respect it and move forward with confidence."

2

Dianne's Musical Inspiration

Dianne Reeves describes her experiences with growing up and getting involved in all styles of music and what inspired her to make singing her career.

GOOGLE IT!

- "Joy" by Edwin Hawkins, from the album "O Happy Day"
- Lullaby of Birdland - Sarah Vaughan with Clifford Brown
- Magnificat - Bach (BWV 423 III. Aria (Soprano 1): Quia respexit)

NOTES

"When I have a song and I wanna sing it a certain way, I'm gonna do it the way I want to do it, and I've been doing that since that time."

NOTES

3

Living the Lyrics

Dianne Reeves gives you tips for choosing a song, connecting with the lyrics, and making the tune your own.



SUB-CHAPTERS

0:01 How to Roadmap Your Lyrics

3:46 “Skylark” - Lyrics by Johnny Mercer, music by Hoagy Carmichael

8:11 “Skylark”, arr. Peter Martin

12:31 Final Words

“Read the lyrics,
but not in the rhythm of the song. Like you’re talking to someone and you’re telling the story.”

"Words are very very powerful. You can create stories with words."

PRO-TIP!

Look for opportunities in your song to change the melody with the intent of emphasizing aspects of the message, and to make it your own. You can change your vocal color, timbre, dynamics, and you can even pull back on the time/rhythm.

BONUS LEAD SHEET: Skylark arrangement from Dianne's album *A Little Moonlight*

Lyrics

Skylark By Hoagy Carmichael

Skylark, have you anything to say to me,
Can you tell me where my love can be?
Is there a meadow in the mist
Where someone's waiting to be kissed?

Skylark, have you seen a valley green with spring
Where my heart can go a-journeying
Over the shadows and the rain to a blossom-covered lane?
And in your lonely flight, haven't you heard the music in the night?
Wonderful music, faint as a will-'o-the-wisp, crazy as a loon,
Sad as a gypsy serenading the moon, oh

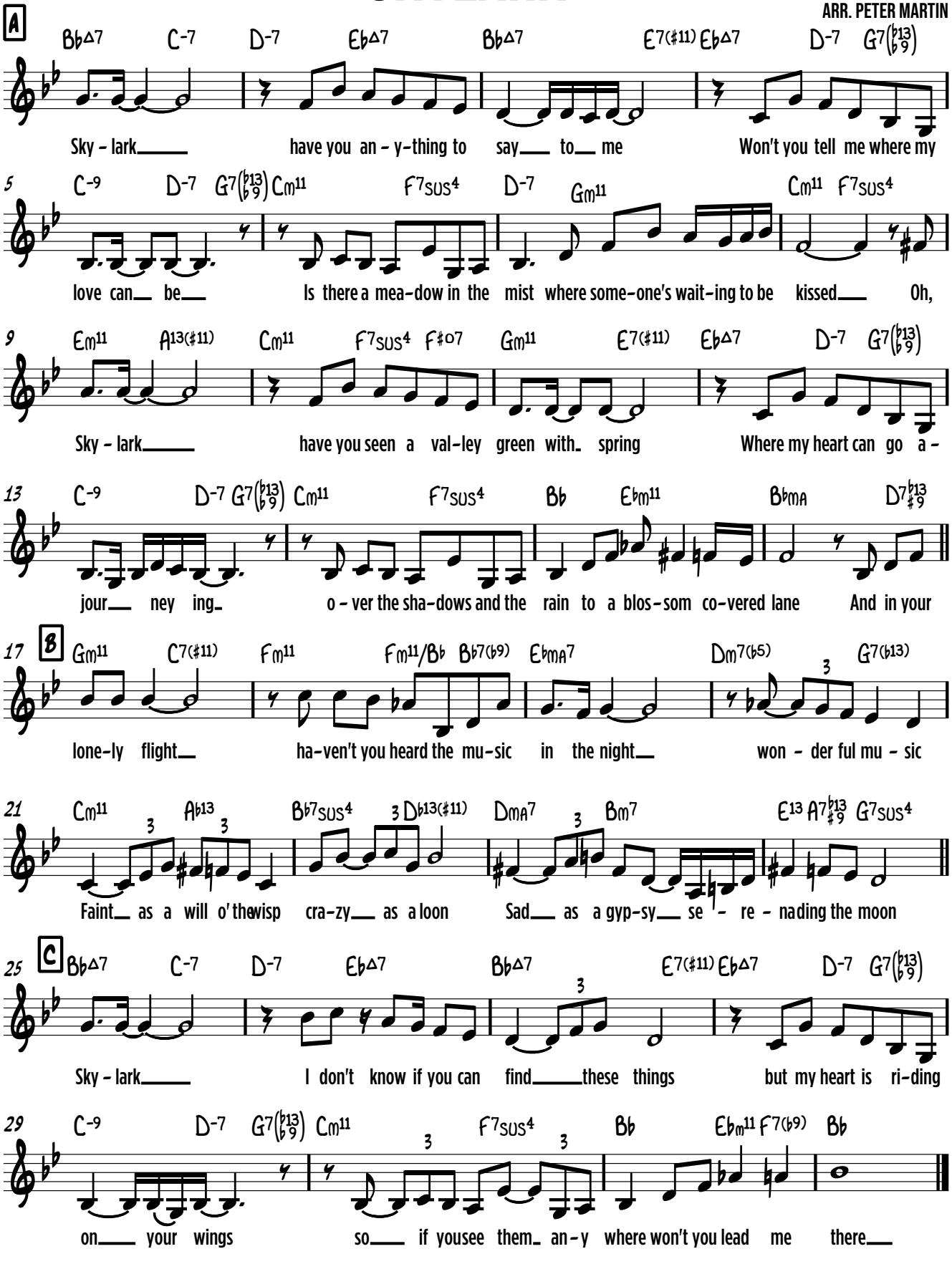
Skylark, I don't know if you can find these things,
But my heart is riding on your wings
So if you see him anywhere
Won't you lead me there

Skylark

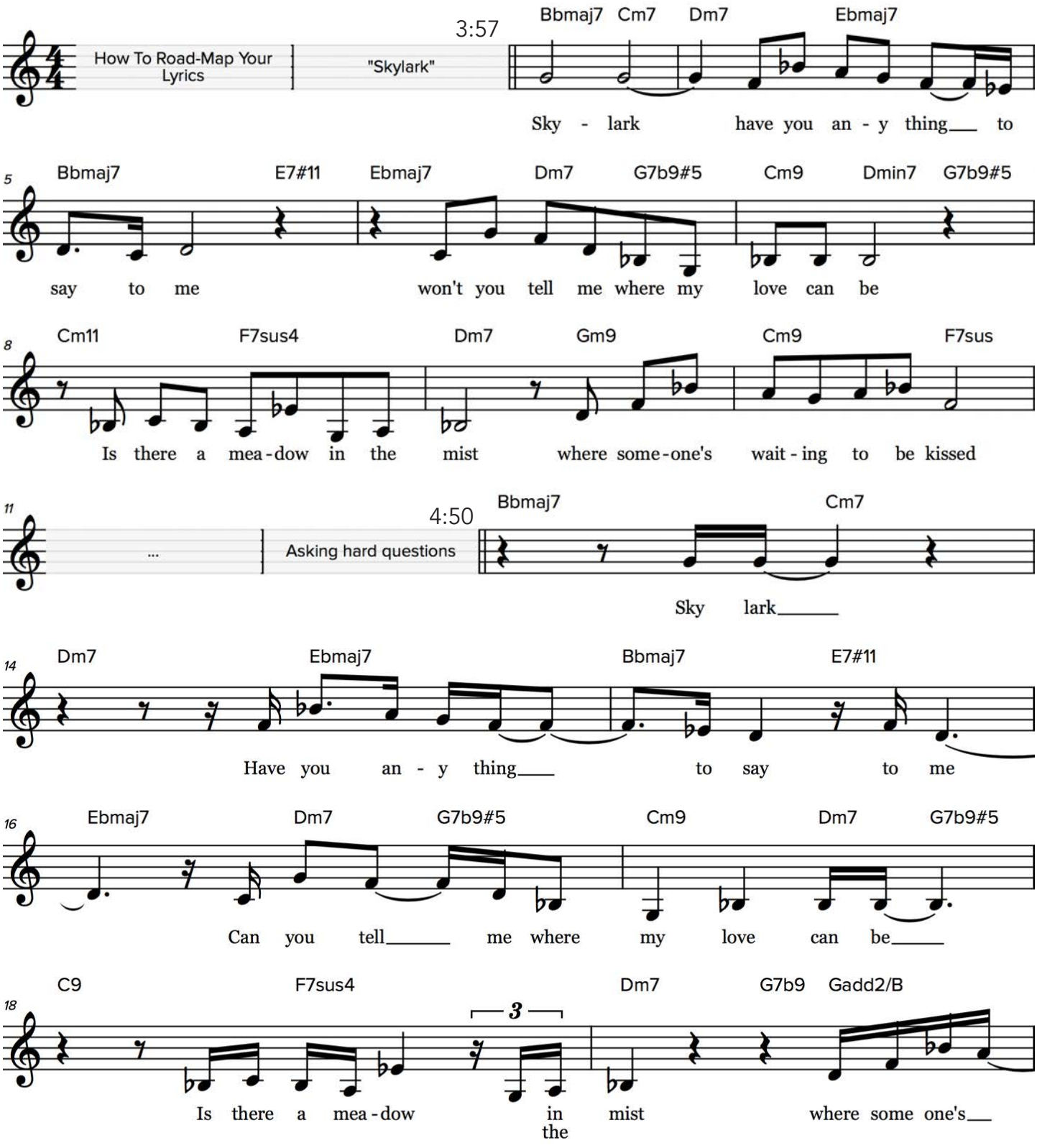
FROM DIANNE REEVES "DEFINE YOUR VOICE"

SKYLARK

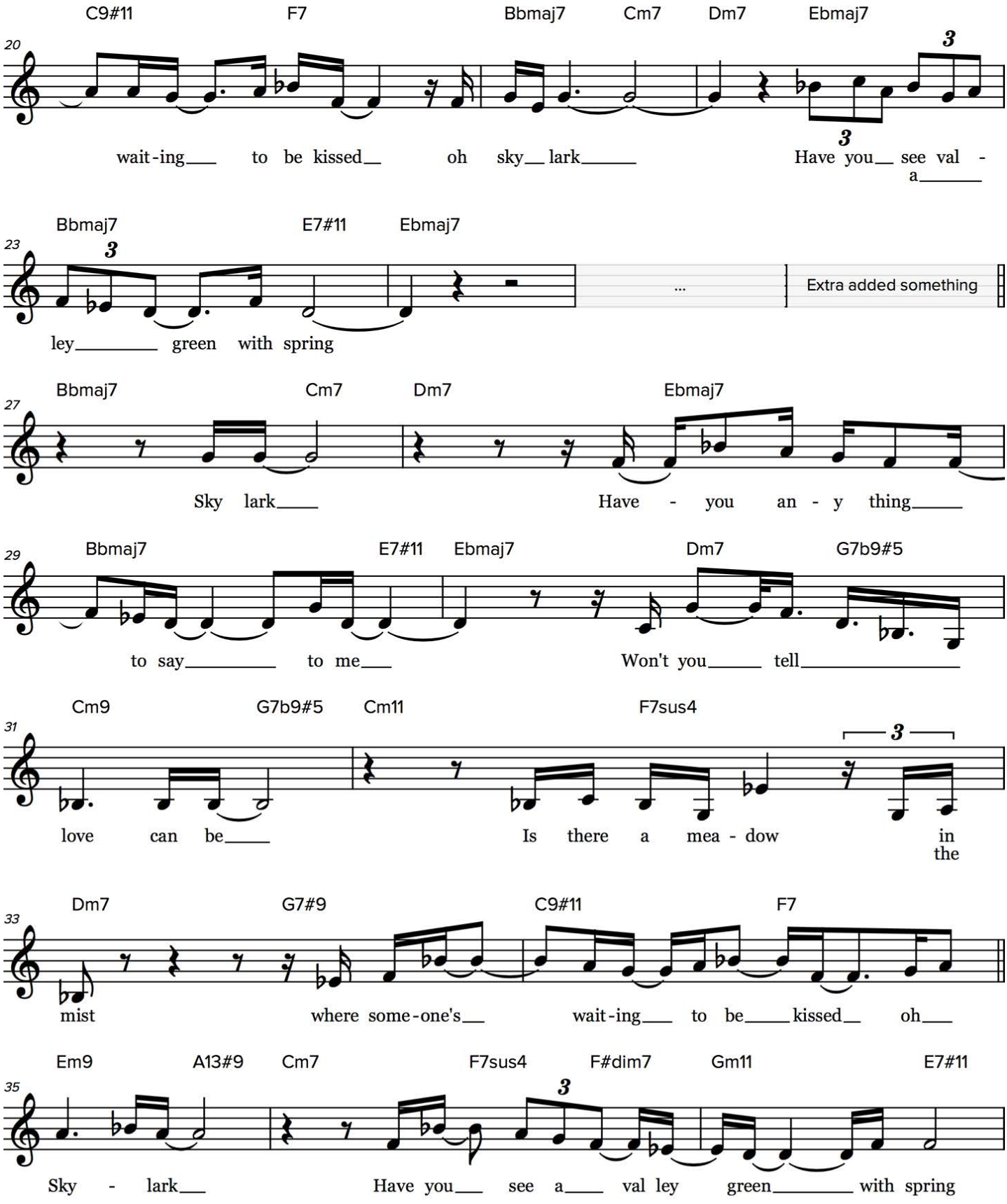
CARMICHAEL/MERCER
ARR. PETER MARTIN



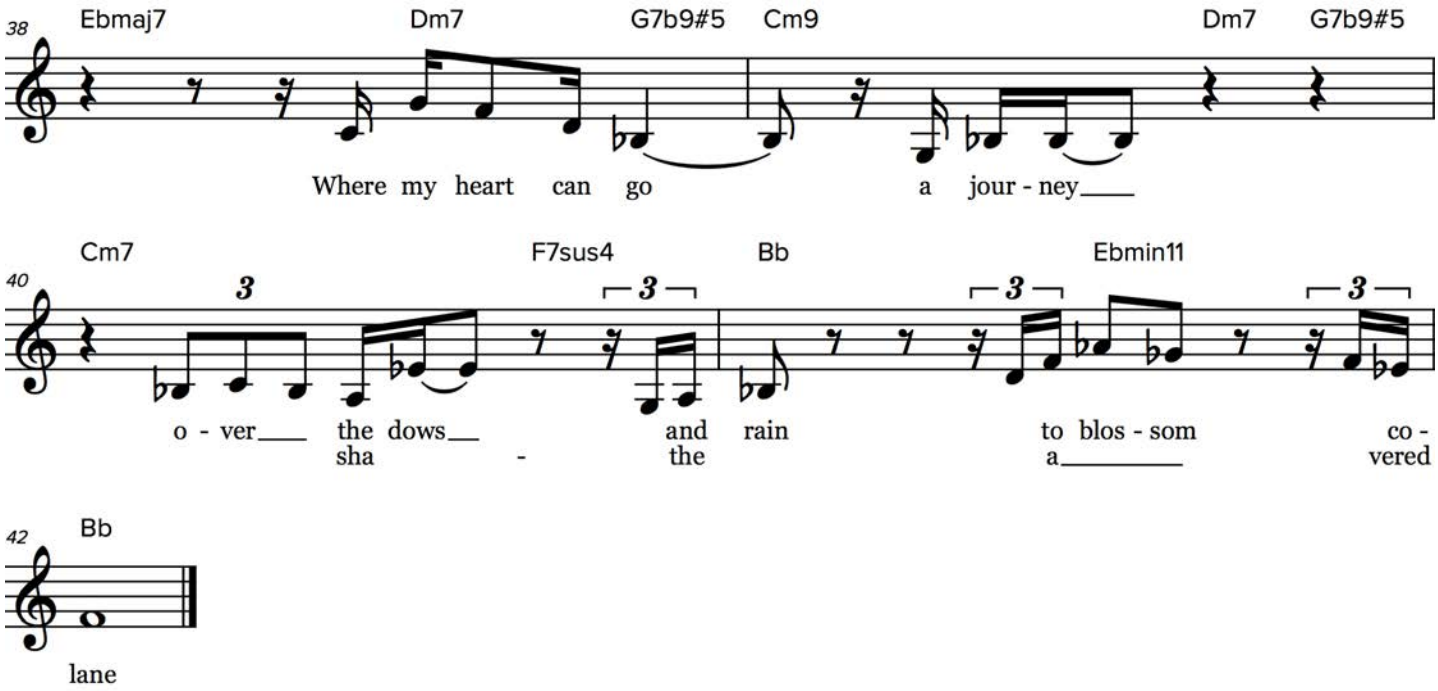
LIVING THE LYRICS



© 2018 OPEN STUDIO



© 2018 OPEN STUDIO

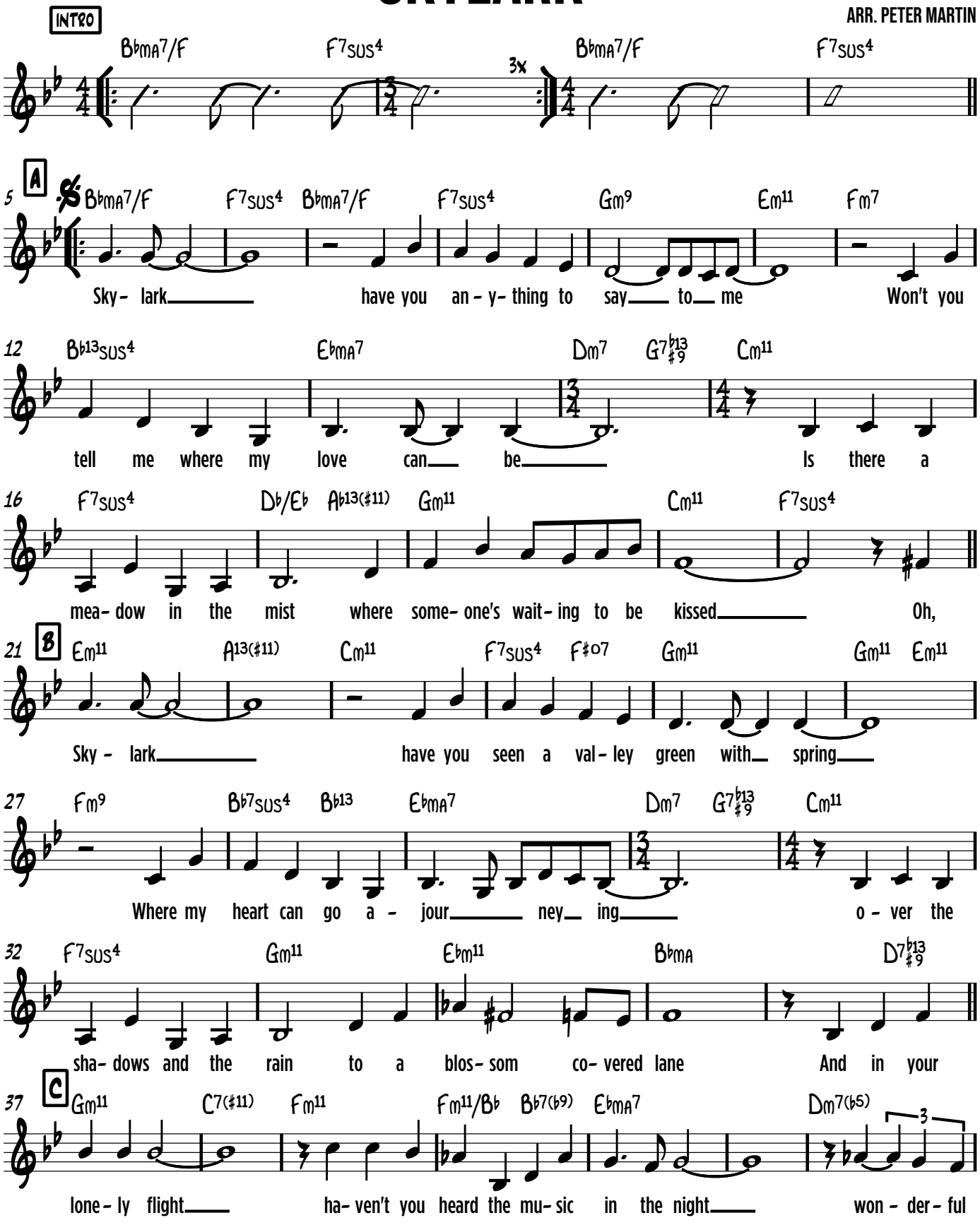


© 2018 OPEN STUDIO

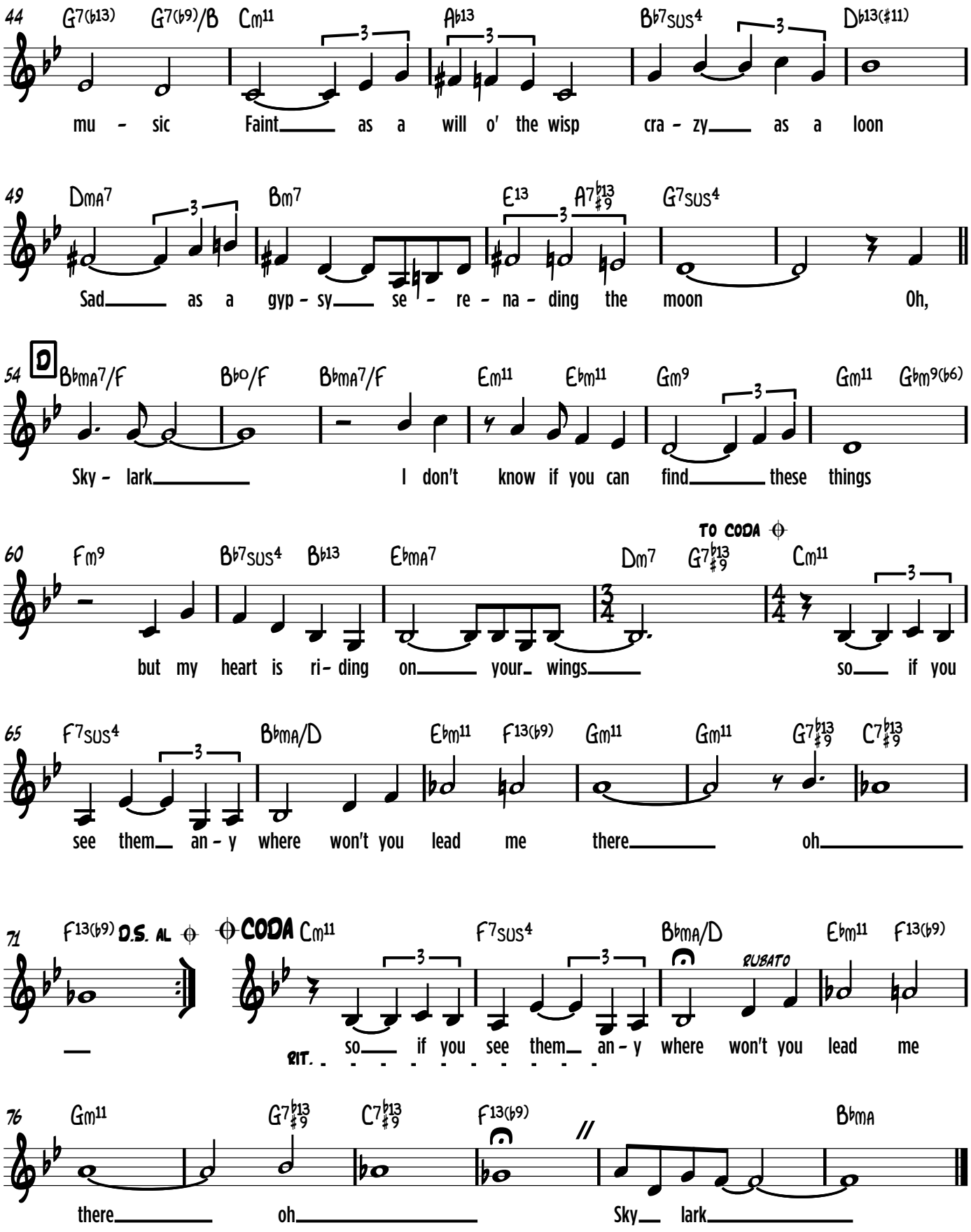
FROM DIANNE REEVES "A LITTLE MOONLIGHT"

SKYLARK

CARMICHAEL/MERCER
ARR. PETER MARTIN



© OPEN STUDIO 2018



© OPEN STUDIO 2018

NOTES

4

Making a Standard Your Own

Dianne Reeves discusses the numerous possibilities that are afforded a vocalist who sings classic jazz standards, and how to make these timeless songs unique to you and your sound.

SUB-CHAPTERS

1:41 Ballad: "That's All" by Bob Haymes & Alan Brandt

2:48 Remix: "That's All"

7:44 Demos and Directing

15:48 How to Know When to Come In

18:03 Tips from Dianne

"You have to trust yourself, you have to trust your ideas and go with them and develop them in the moment, because it's about **being in the moment**."

"When you go to a jam session, it's about being a part of a collective. You jump right in and contribute to that energy."

PRO-TIPS!

- Listen to a jazz standard performed in many different ways, with various arrangements. See what differences they provide.
- Understand and know the form of the song in depth.
- Think of ways to make your jazz standard unique to you. Make it yours!
- In rehearsals and with your band, know exactly what you want to do and when, so you can lead them.
- Define who will receive cues in your band. Know when to cue the correct person, and make sure your band knows how you will gesture and direct them.
- Give your band any vocal/melodic ideas you have, and count off your tempo to begin the song in the way that you want, for both tempo and feel.

NOTES

Lyrics

4

That's All By Alan Brandt

I can only give you love that lasts forever
And a promise to be near each time you call,
And the only heart I own
For you and you alone,
That's all, that's all.

I can only give you country walks in springtime
And a hand to hold when leaves begin to fall,
And a love whose burning light
Will warm the winter night,
That's all, that's all.

There are those, I am sure, that have told you
They would give you the world for a toy.
All I have are these arms to enfold you
And a love time can never destroy.

If you're wondering what I'm asking in return, dear,
You'll be glad to know that my demands are small.
Say it's me that you'll adore
For now and ever more,
That's all, that's all.

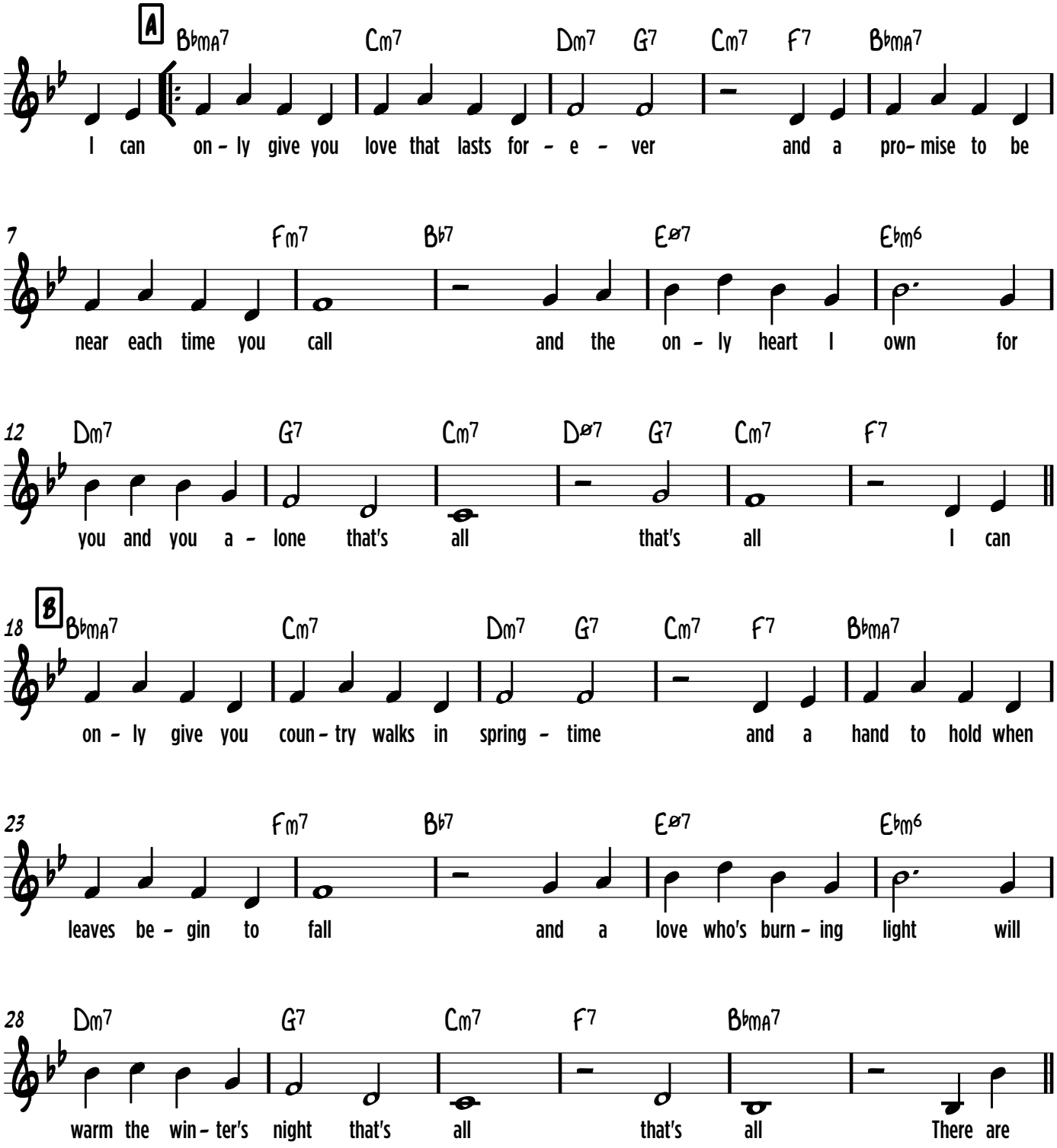
If you're wondering what I'm asking in return, dear,
You'll be glad to know that my demands are small.
Say it's me that you'll adore
For now and ever more,
That's all... That's all.



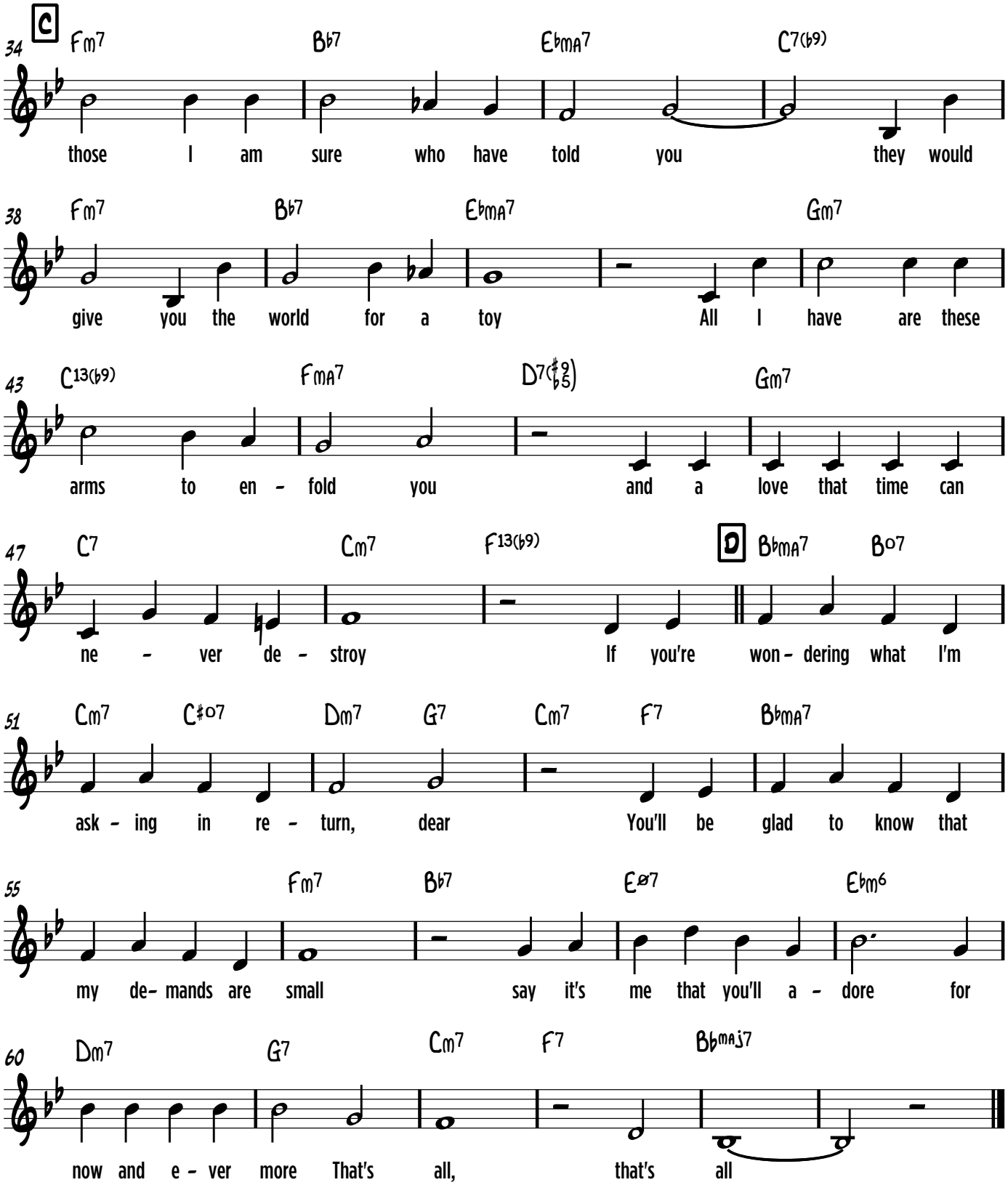
FROM DIANNE REEVES "DEFINE YOUR VOICE"

THAT'S ALL

HAYMES/BRANDT



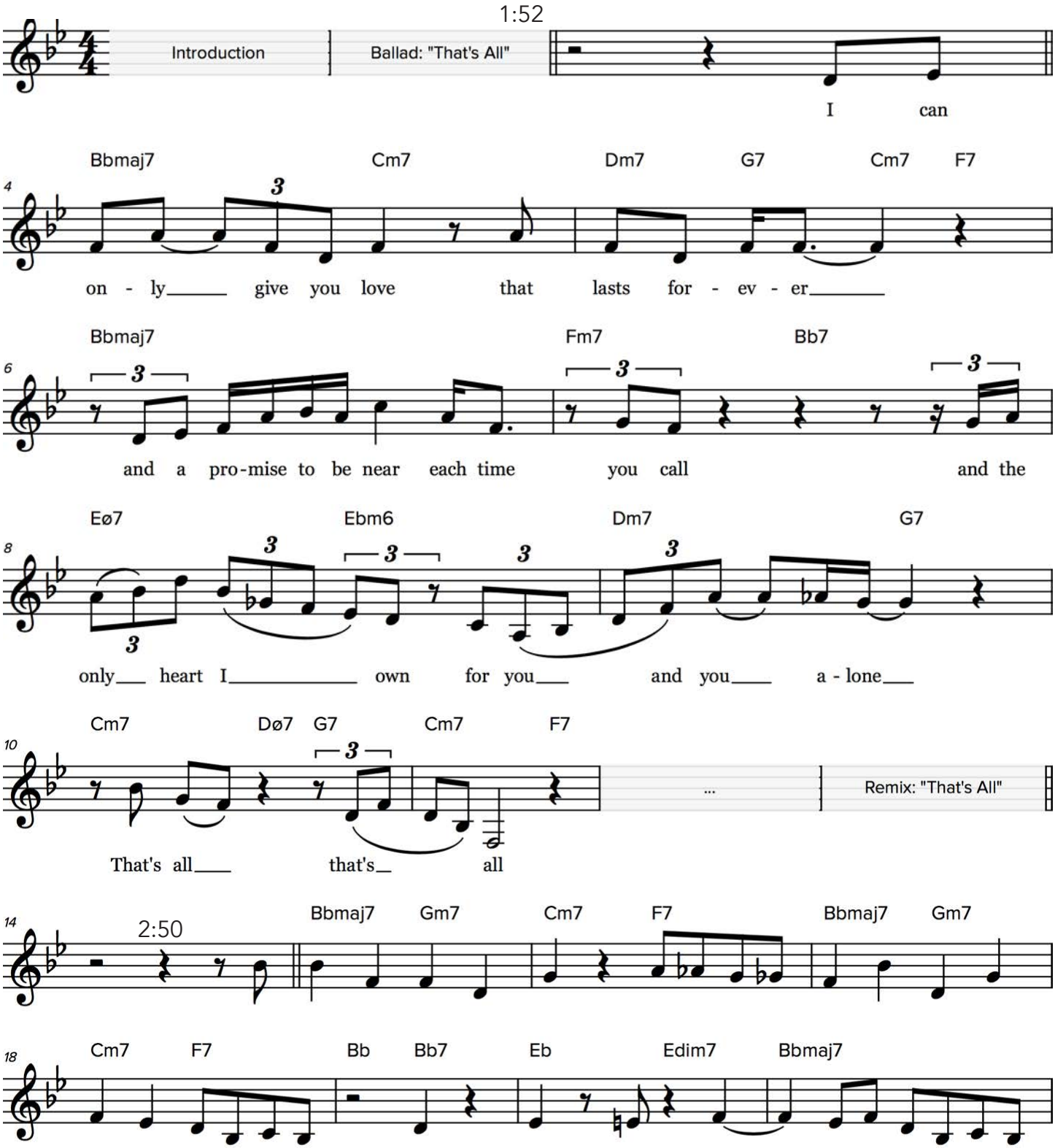
© OPEN STUDIO 2018



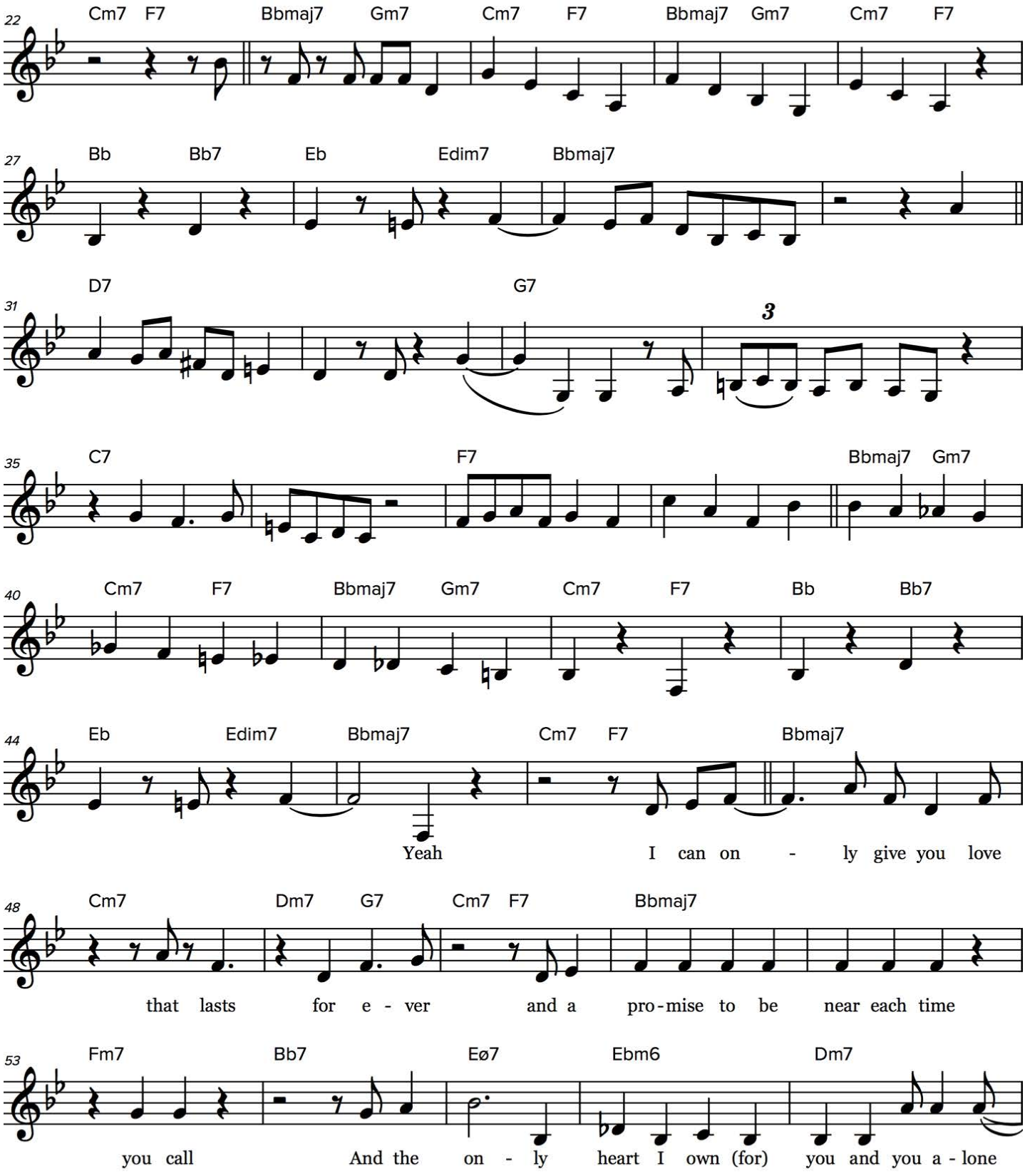
© OPEN STUDIO 2018

TRANSCRIPTION FROM DIANNE REEVES "DEFINE YOUR VOICE"

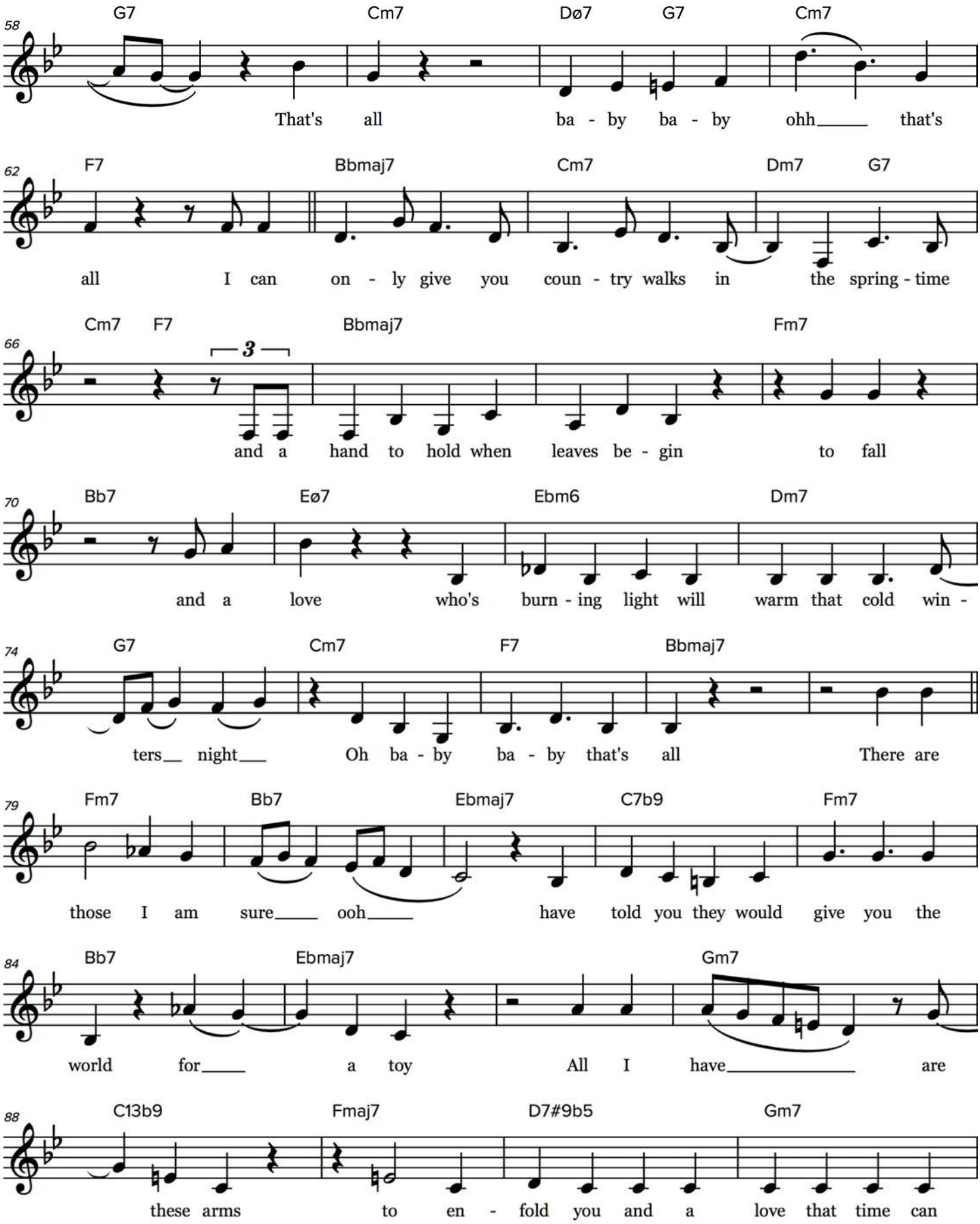
MAKING A STANDARD YOUR OWN



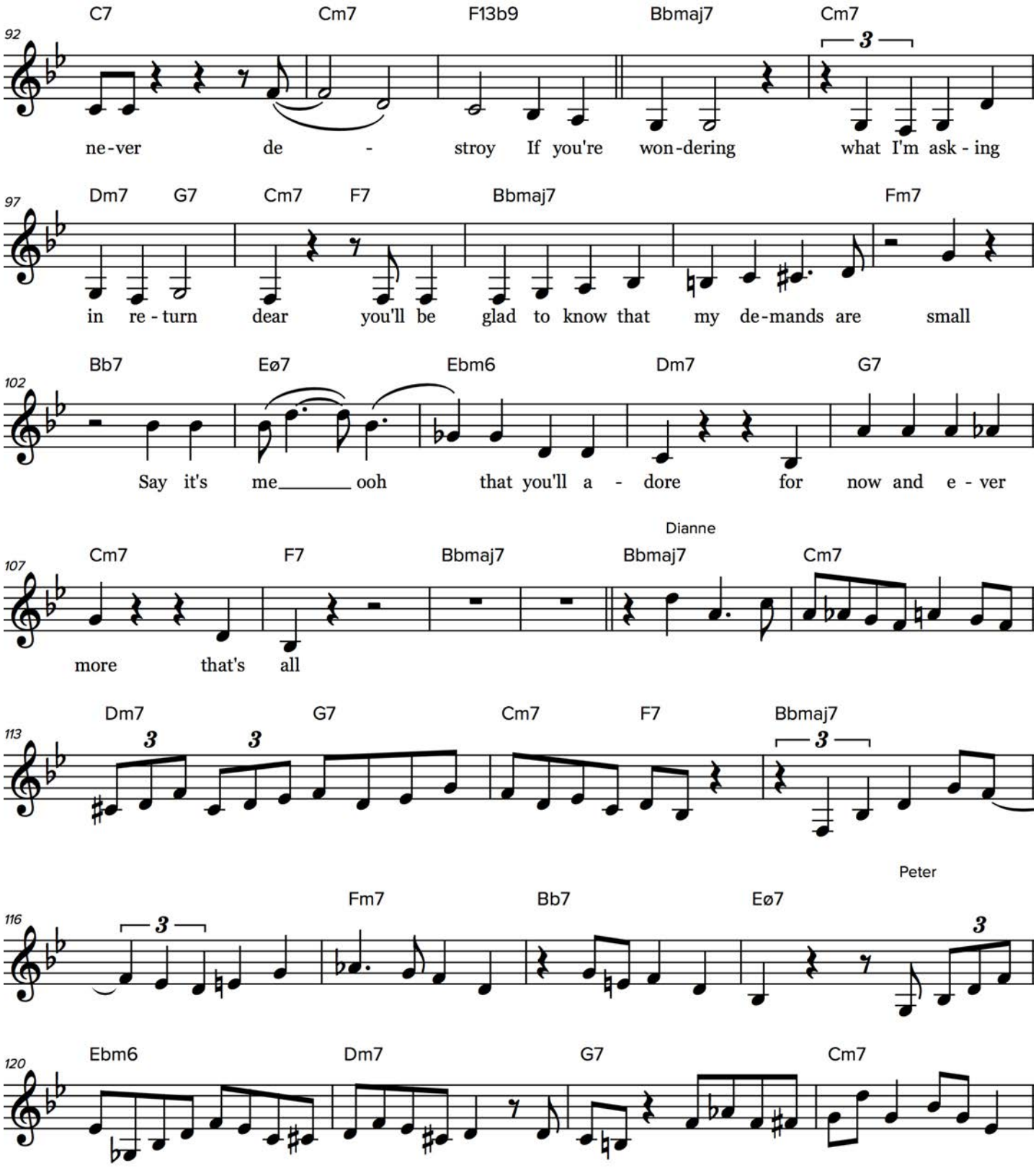
© 2018 OPEN STUDIO



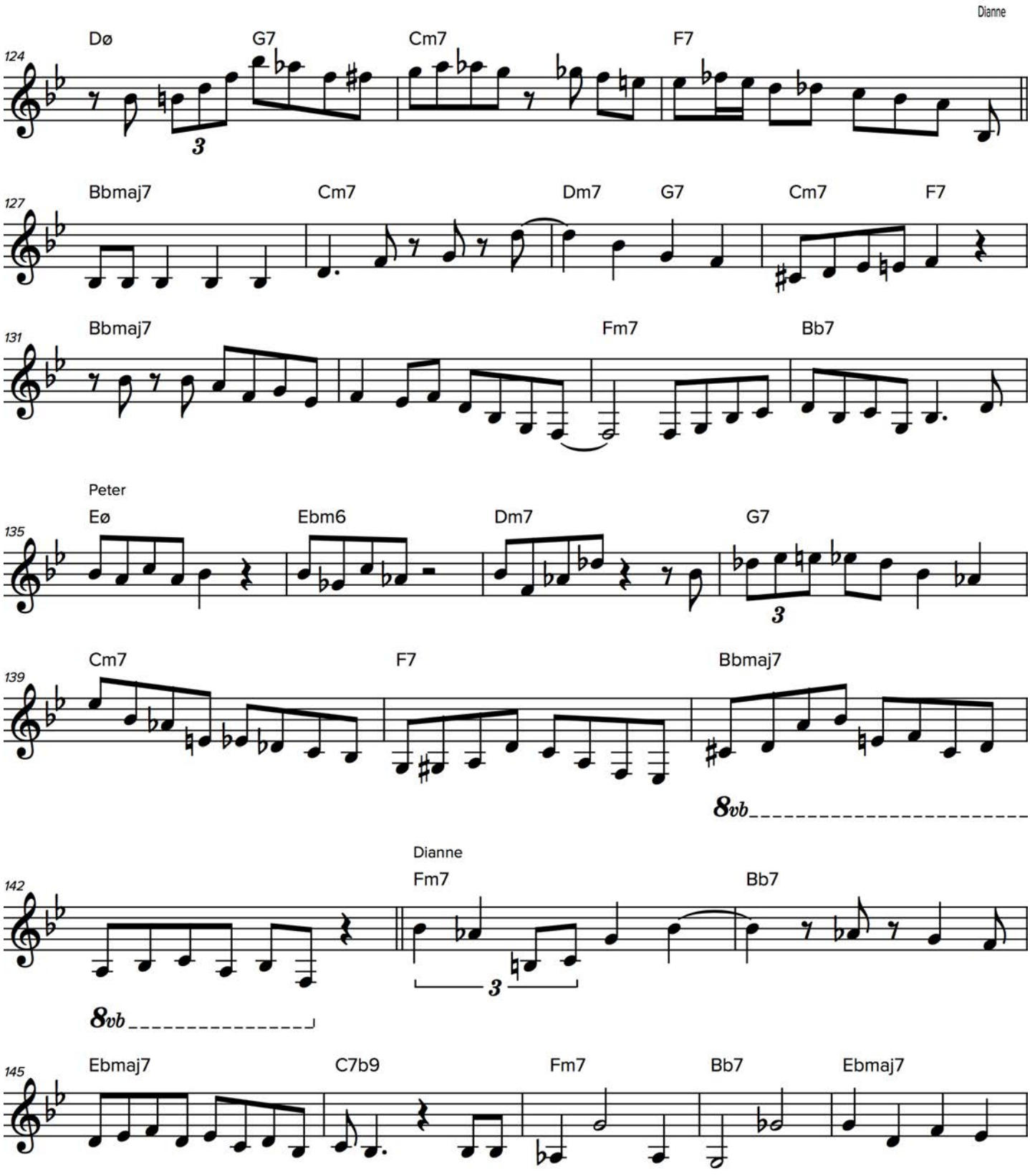
© 2018 OPEN STUDIO



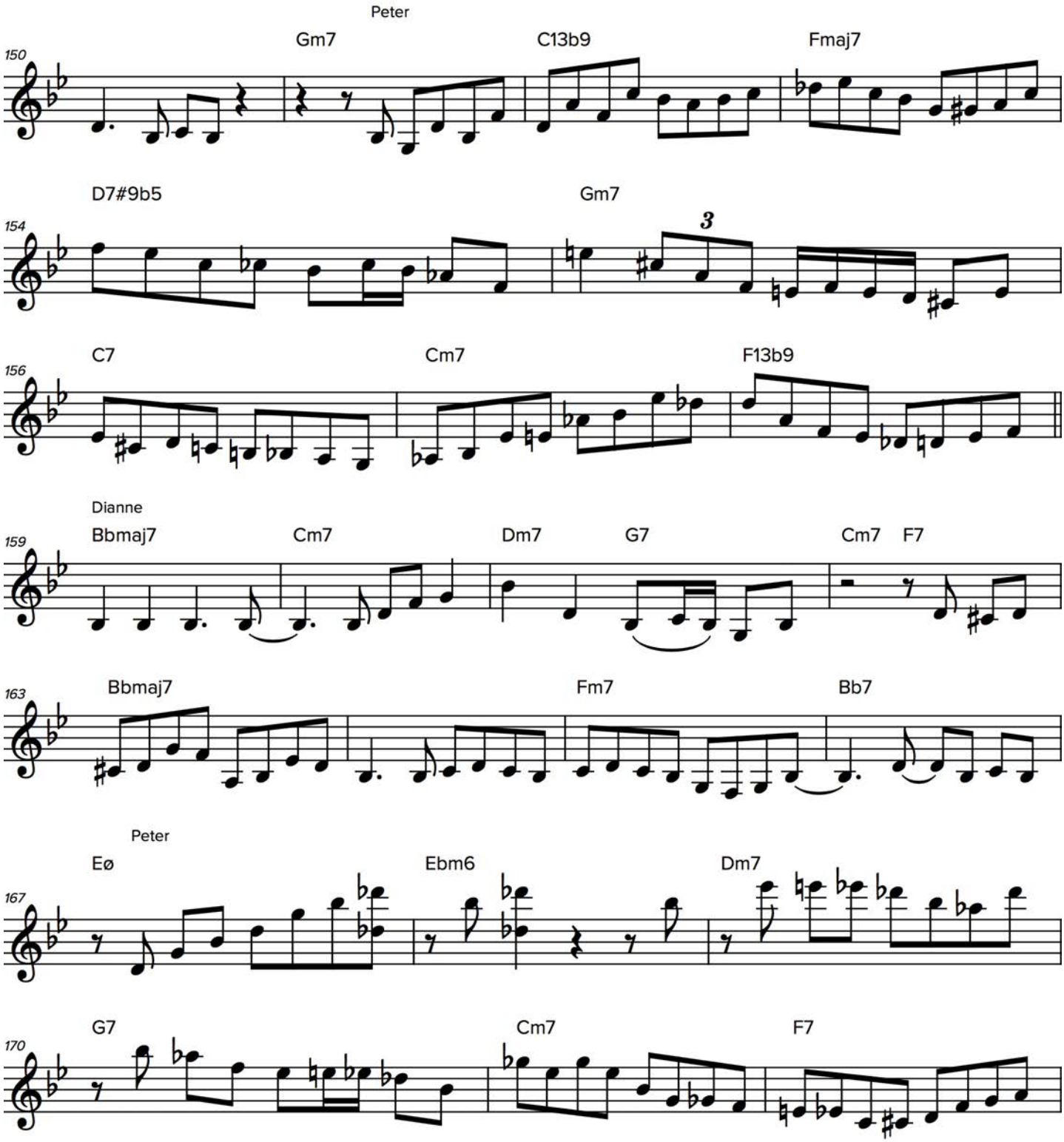
© 2018 OPEN STUDIO



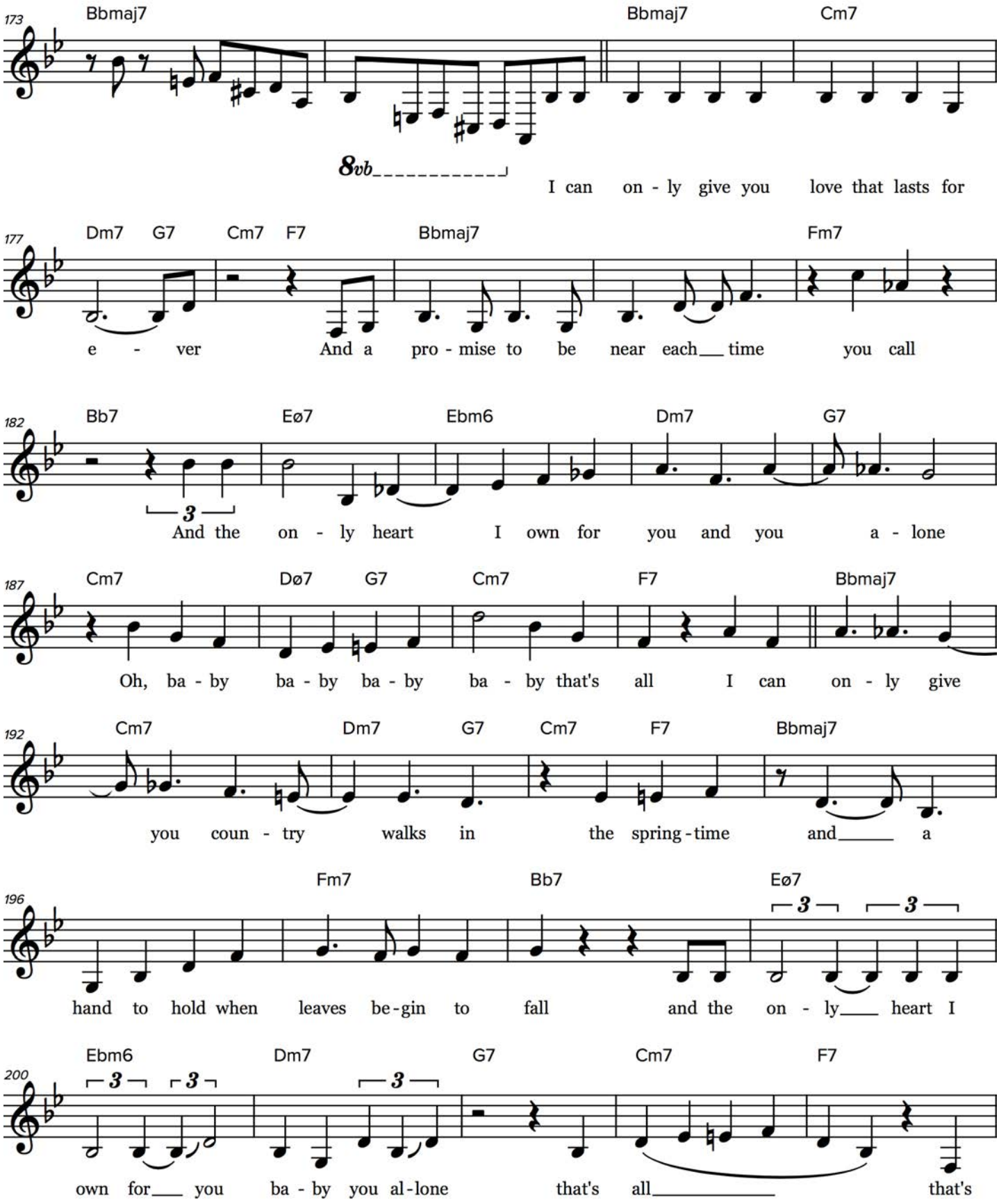
© 2018 OPEN STUDIO



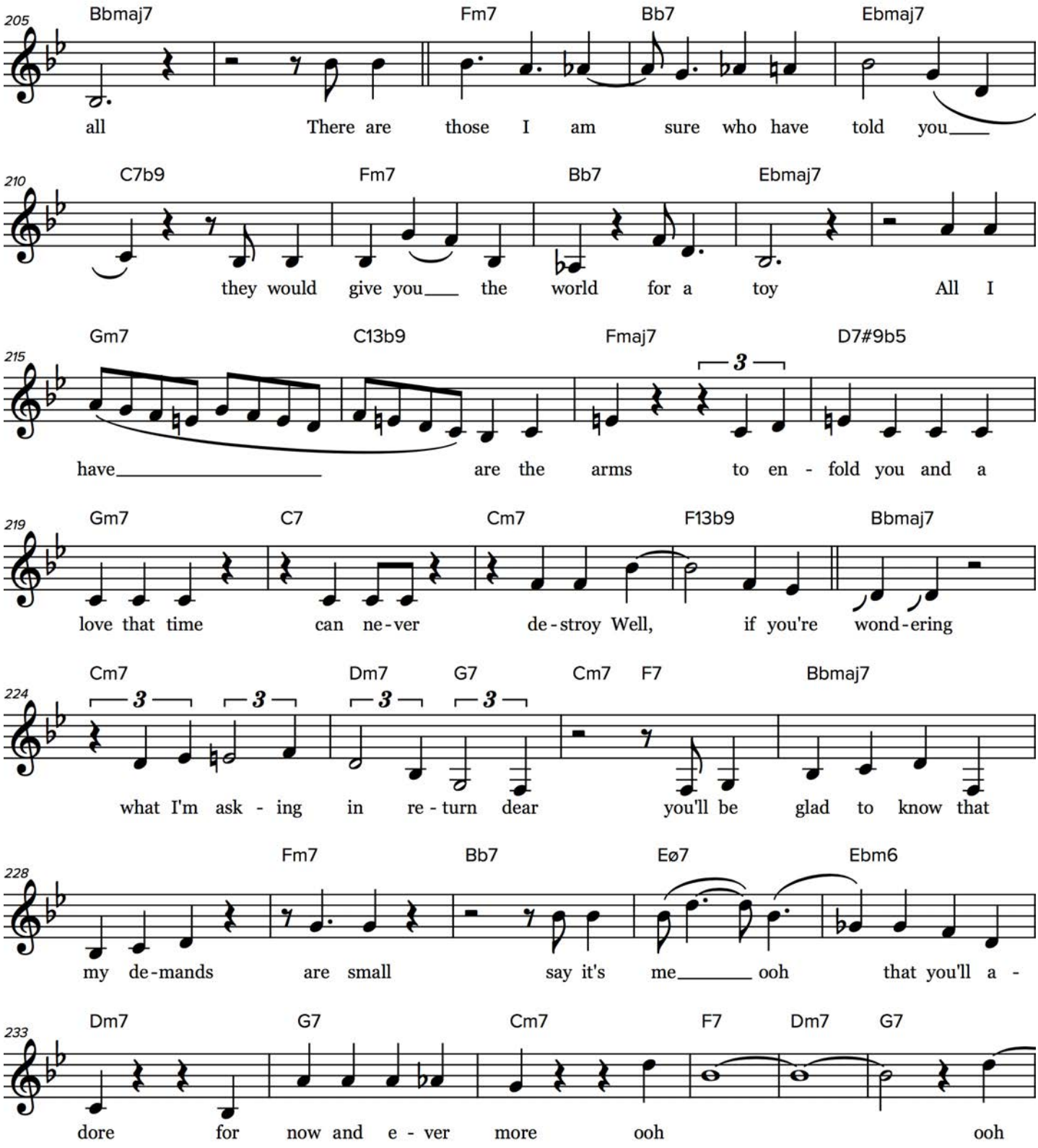
© 2018 OPEN STUDIO



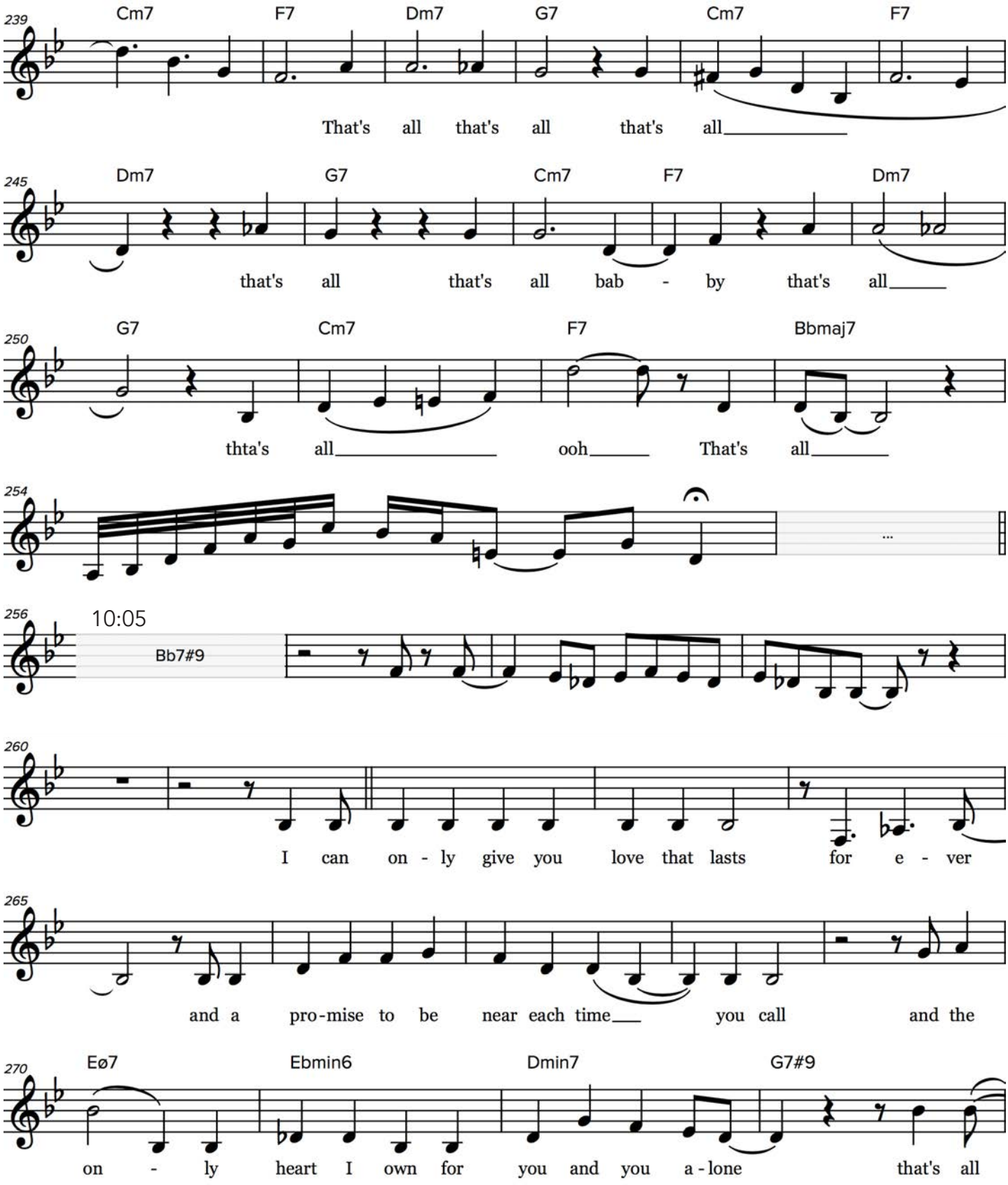
© 2018 OPEN STUDIO



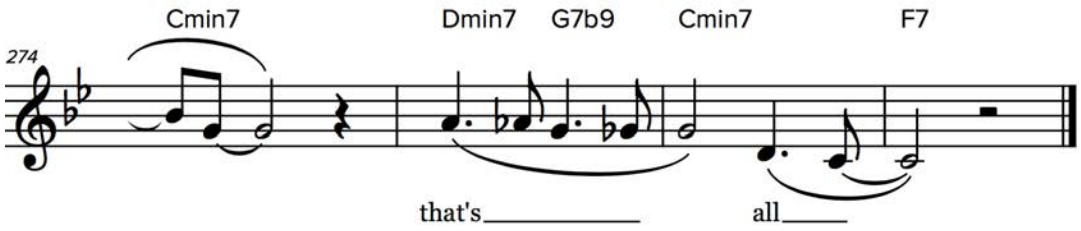
© 2018 OPEN STUDIO



© 2018 OPEN STUDIO



© 2018 OPEN STUDIO



© 2018 OPEN STUDIO

NOTES

5

Spontaneous Arranging

Dianne Reeves goes through her process for creating new arrangements and new ideas in real time on stage with her band.

SUB-CHAPTERS

1:15 "Misty" by Eroll Garner & Johnny Burke

4:52 Notes on Arranging "Misty"

PRO-TIP!

Arranging a ballad on stage is all about listening to each other, as well as having a trusting relationship with the musicians you're playing with.

"It's about being able to continue on and keep moving without feeling like you destroyed the song. It's just an opportunity to try something new."



Lyrics

Misty By Johnny Burke

Look at me
I'm as helpless as a kitten up a tree
And I feel like I'm clinging to a cloud
I can't understand
I get misty, holding your hand

Walk my way
And a thousand violins begin to play
Or it might be the sound of your hello
That music I hear
I get misty the moment you're near

You can say that you're leading me on
But it's just what I want you to do
Don't you realize how hopelessly I'm lost
That's why I'm following you

On my own
Would I wander through this wonderland alone
Never knowing my right foot from my left
My hat from my glove
I get misty, and too much in love

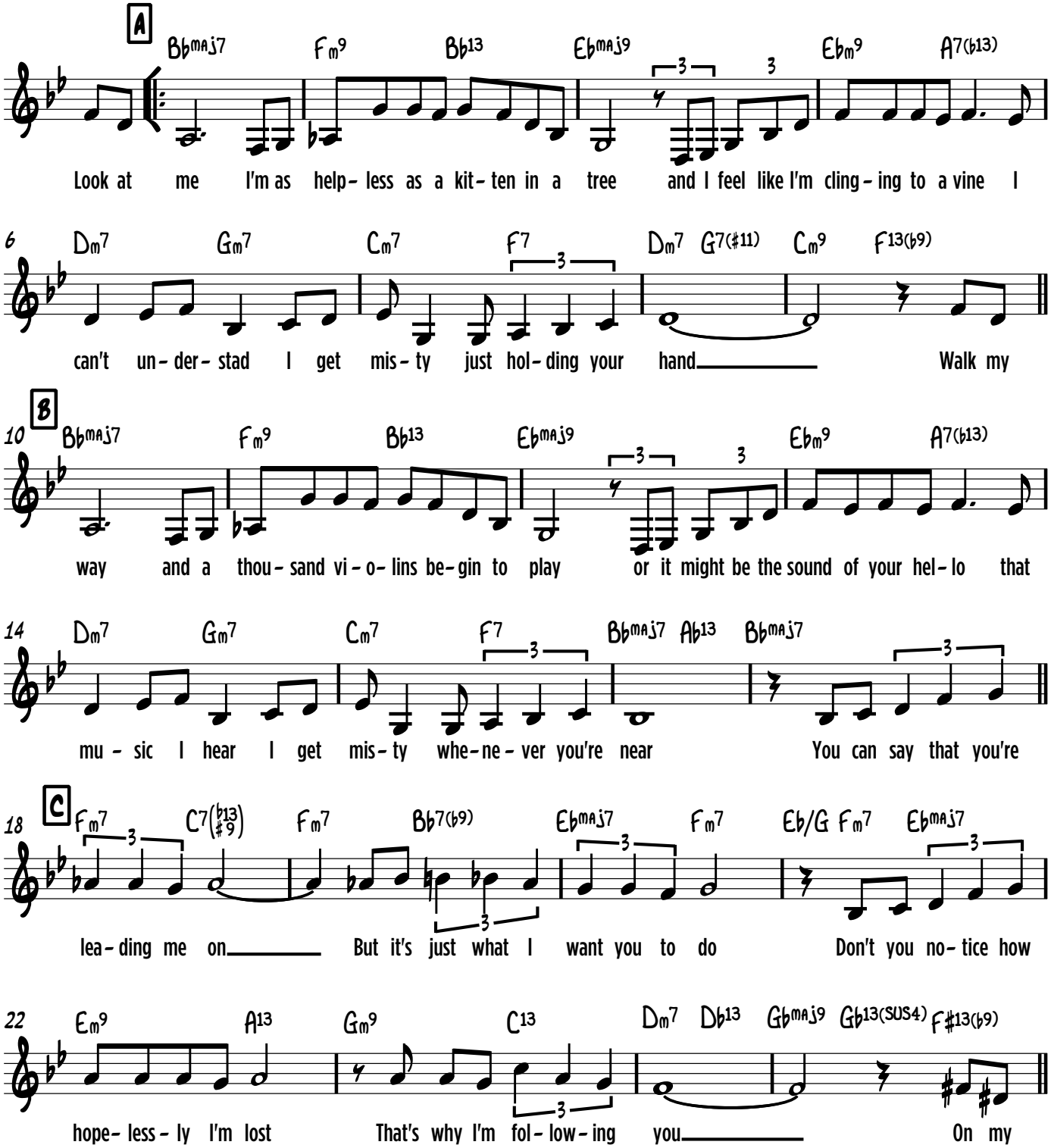
I'm too misty, and too much in love

NOTES

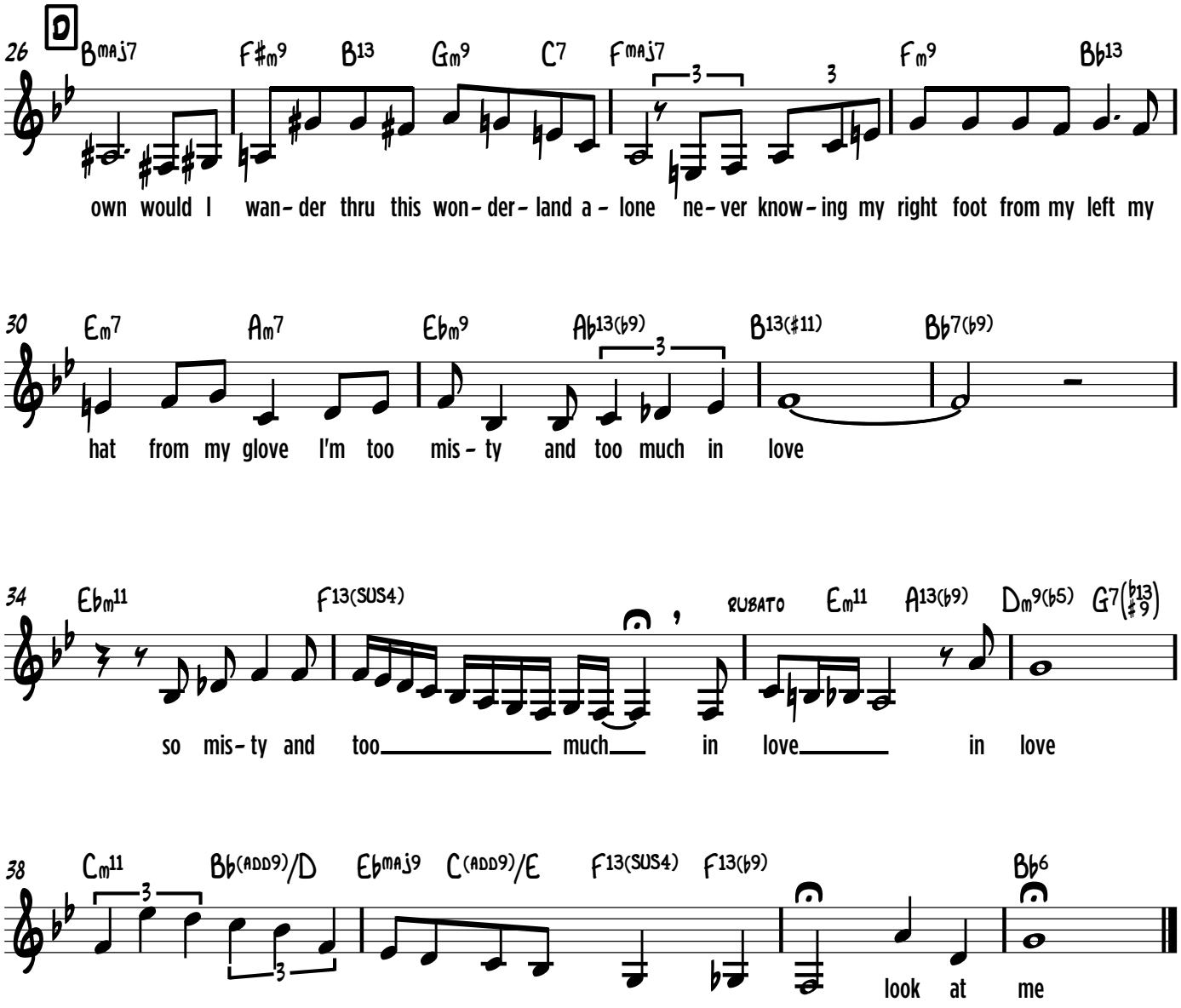
FROM DIANNE REEVES "DEFINE YOUR VOICE"

MISTY

ERROLL GARNER/JOHNNY BURKE



© OPEN STUDIO 2018



© OPEN STUDIO 2018

NOTES

6

Storytelling and Songwriting: "Infant Eyes"

Dianne discusses how to express emotion while singing ballads as well as how she wrote the lyrics for Wayne Shorter's classic, "Infant Eyes."

SUB-CHAPTERS

2:19 "Infant Eyes" By Wayne Shorter. Lyrics by Dianne Reeves.

5:19 The Meaning Behind the Lyrics

SONGWRITING CHECKLIST

- [ ] Think of all the emotions you feel around a specific topic and try to apply them to the song lyrics of the ballad you're writing. Your song doesn't have to conform to typical melodic or harmonic musical rules.
- [ ] Rewrite your own lyrics to a song you like.
- [ ] Write lyrics to a song that doesn't have words.
- [ ] Write your own song, and do something special to make it completely unique to you!

NOTES

"Every musician creates their own universe"

Lyrics

6

Infant Eyes - lyrics by Dianne Reeves

A breath before a sound
The light that greets the dawn
Love that fills your eyes
Brings joy that makes me cry

Rain and thunder fill the night
While silently you sleep
The peace and light you bring
Makes time a precious thing

Sweet miracle of love
Bears hopes beyond my reach
Your infant eyes will see
New possibilities



HIGHLIGHTED ARTIST

WAYNE SHORTER



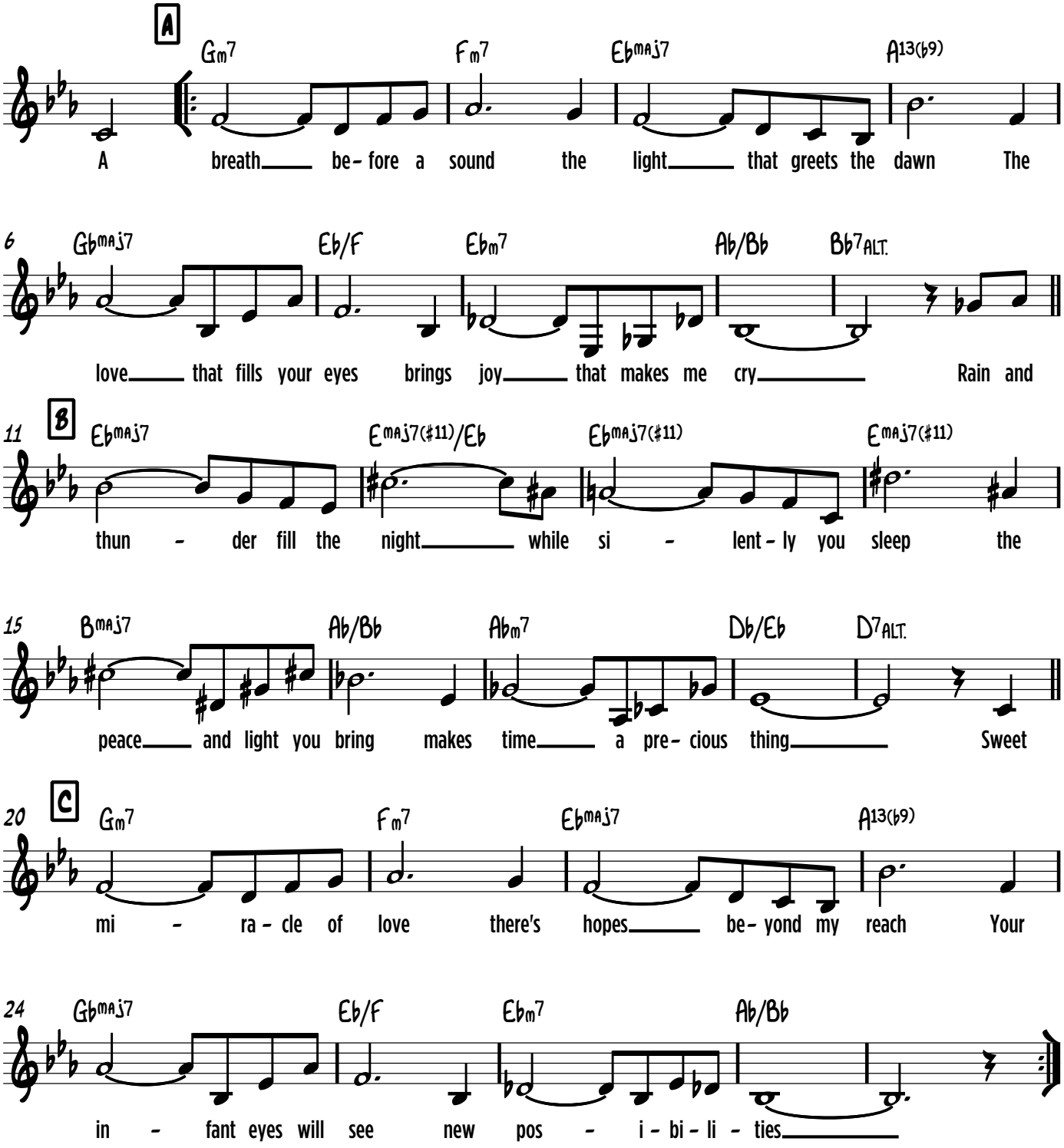
Wayne Shorter (born 1933) is an American jazz saxophonist and composer who came to prominence in the late 1950s. His style is very free and open with lots of space, and he continues to perform and compose to this day.

Dianne says his sound is, "always reaching into space, into the darkness, into the beyond. His song 'Infant Eyes' always puts me in this incredible place of peacefulness and stillness."

FROM DIANNE REEVES "DEFINE YOUR VOICE"

INFANT EYES

WAYNE SHORTER/DIANNE REEVES



© OPEN STUDIO 2018

NOTES

7

Singin' the Blues

The Blues is an essential aspect and influence of the jazz style, and it gives a jazz singer the opportunity to express emotions that all humans feel. In this lesson, Dianne Reeves gives you all the tools you need to sing the Blues in the traditional style, with Latina "World" influence, and in your own way.

SUB-CHAPTERS

1:27 Traditional Blues Style: "Rocks in my Bed" by Duke Ellington

7:12 Blues Inspiration: How to be Inspired by the Blues Style

8:26 The Blues Progression + Brazil = Baião

13:26 Pro-Tip!

14:55 Blues Wrap-Up

"If you can learn how to sing the blues, you can learn how to have the foundation to be able to communicate with just about any jazz musician that you want to, from anywhere in the world."

Lyrics

Rocks in my Bed By Duke Ellington

My heart is heavy as lead
Because the blues done spread
Rocks in my bed

Of all the people I see
Why do they pick on poor me
And put rocks in my bed

I'm under-loved and over-fed
Lord, enough said
I got rocks in my bed

I said, I got rocks in my bed
Big old rocks in my bed
Lord knows I got rocks in my bed

Of all the people I see
Why do they pick on poor me
And put rocks in my bed

If I'm feeling tomorrow
Like I feel today
If I'm feeling tomorrow
like I feel today
Gon pack up all my bags
And make my getaway

I got rocks in my bed
Rocks in my bed
I got rocks in my bed
Under-loved and overfed
Guess that's enough said
I got rocks, I got rocks,
I got rocks, I got rocks Johnson in my bed.

A girl's gotta do what a girl's gotta do!

PRO-TIPS!

- Stay in the moment, think of your emotions and allow them to guide you.
- To think of lyrics in the Blues style, think about stories in your life that you can tell.
- Practice singing the Blues with various groupings of musicians and instruments.
- Try different styles of blues music from different cultures, and even create your own!
- In the Baião style, sing major 7ths instead of a dominant 7th where possible!

"Be respectful of the way that different cultures play different kinds of things… Respect comes first."

NOTES

8

Brazilian Explorations

Dianne Reeves' sound is largely influenced by the culture and sound of South America, specifically Brazil. In this lesson, she demonstrates how Brazilian music has impacted her life and her sound, from an early audition through the music she performs today. Dianne and her guitarist, Romero Lubambo perform several songs to show how the mixing of genres creates a new and unique sound.

SUB-CHAPTERS

0:25 "Triste" music and lyrics by Antonio Carlos Jobim

6:33 Jump Right In! (Dianne's audition story)

9:17 Latin Rhythm

12:07 "Love for Sale" (from the musical 'The New Yorkers' by Cole Porter)

18:33 The Breakdown: Samba, Blues and Funk

20:00 The Mashup: Chula Style

"Don't be intimidated or inhibited, just jump in and do the things that you love to do."

Lyrics

Triste By Antonio Carlos Jobim

Sad is to live in solitude
Far from your loving attitude.
Sad is to know that no one ever can live on a dream
That never can be, will never be
Dreamer awake, wake up and see.

Your beauty is an aeroplane
So high, I can't stand the strain
A heart that stops when you pass by
Only to cause me pain
Sad is to live in solitude

GOOGLE IT!

- Flora Purim: Stories to Tell (1974): Insensatez
- Sergio Mendez
- The Girl from Ipanema
- Wave/Vou Te Contar - Antonio Carlos Jobim
- Samba music
- Bossanova
- Porcheduato
- Baião

NOTES



Lyrics

8

Love for Sale By Cole Porter

Love for sale
Appetizing love for sale
Love that's fresh and still unspoiled
Love that's only slightly soiled
Love for sale

Who will buy?
Who would like to sample my supply?
Who's prepared to pay the price
For a trip to paradise?
Love for sale

Let the poets pipe of love
In their childish way
You see, I know every type of love
Better far than they

If you want the thrill of love,
I've been through the mill of love
Old love, new love
Every love but true love

Love for sale
Appetizing young love for sale
If you want to try my wares
Follow me and climb the stairs
Love for sale.

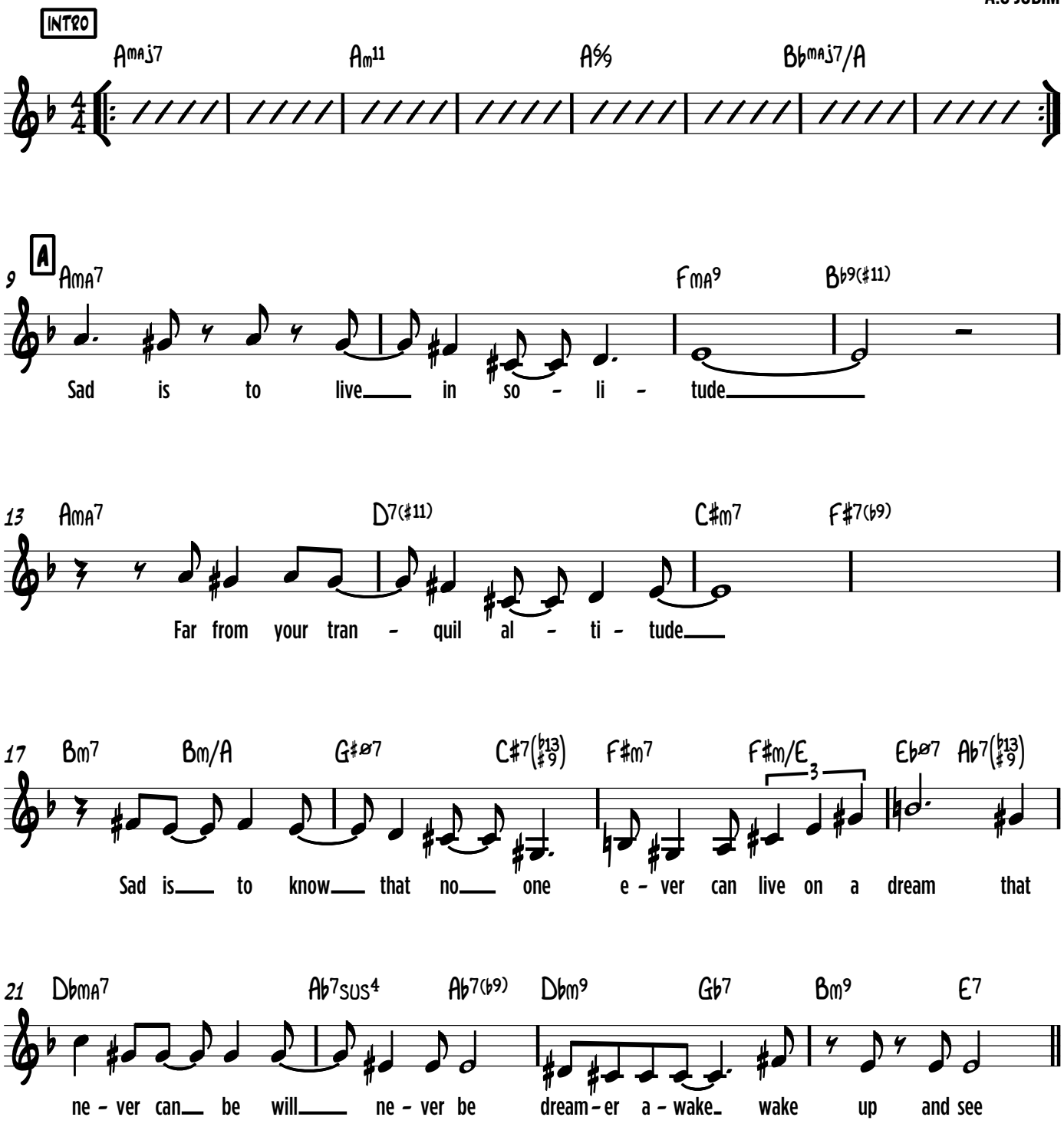


"The music of Brazil is joyous, it makes you want to dance. It's music for the head because the poetry is so beautiful, and it's for the spirit because it lifts you… and it's definitely for the feet."

FROM DIANNE REEVES "DEFINE YOUR VOICE"

TRISTE

A.C JOBIM



© OPEN STUDIO 2018

2

B

25 AMA7 DM9 G7SUS4

Your beau - ty is an ae - ro - plane

29 F#M9 EM9 A7(♭9)

So high my heart can't bear the strain A

33 DMA7 G13(♯11) AMA7/C♯ CO7

heart that stops when you pass by On - ly to cause me pain

37 BM9 E7(SUS4) FMA9 B♭13(♯11)

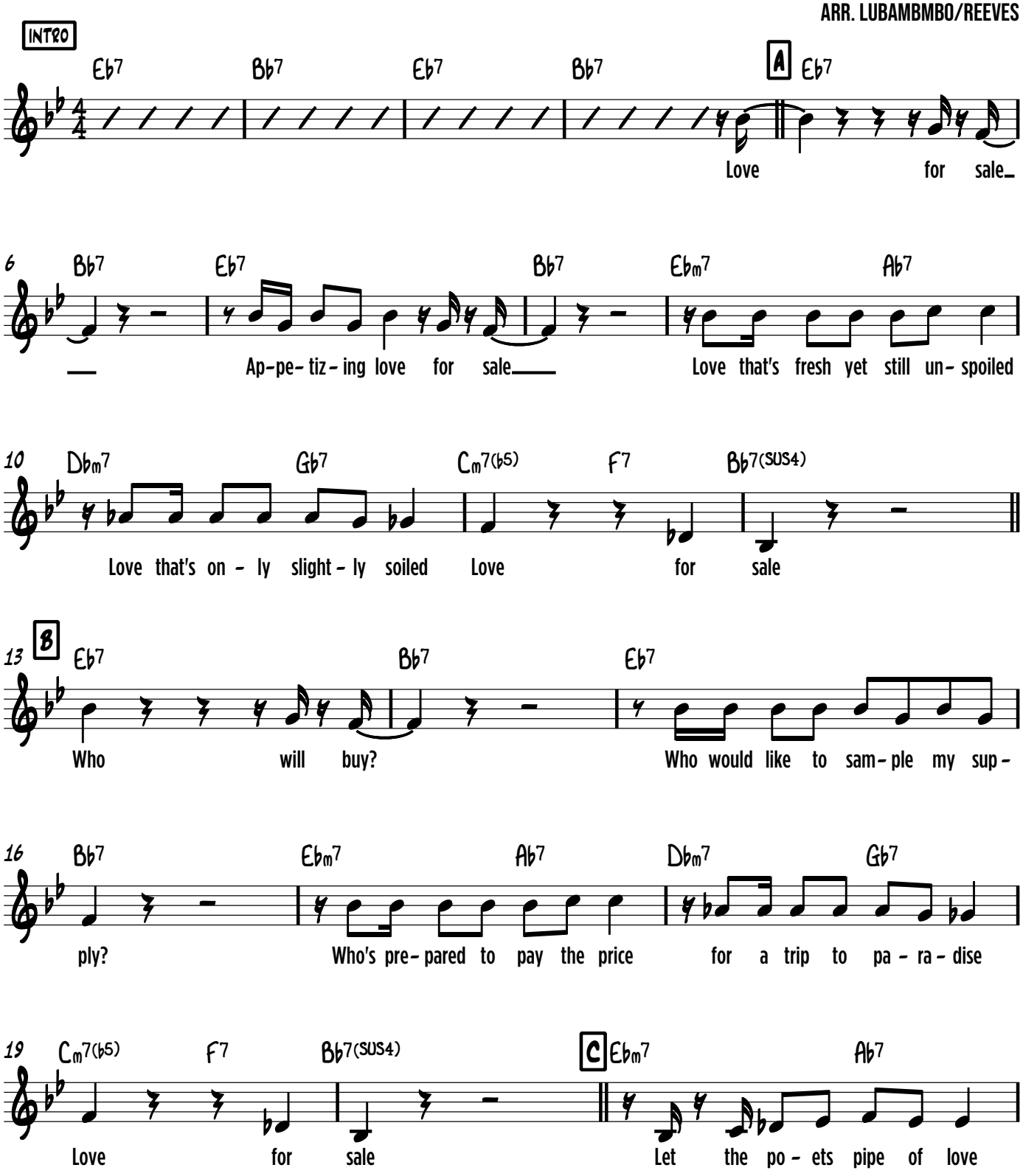
Sad is to live in so - li - tude

© OPEN STUDIO 2018

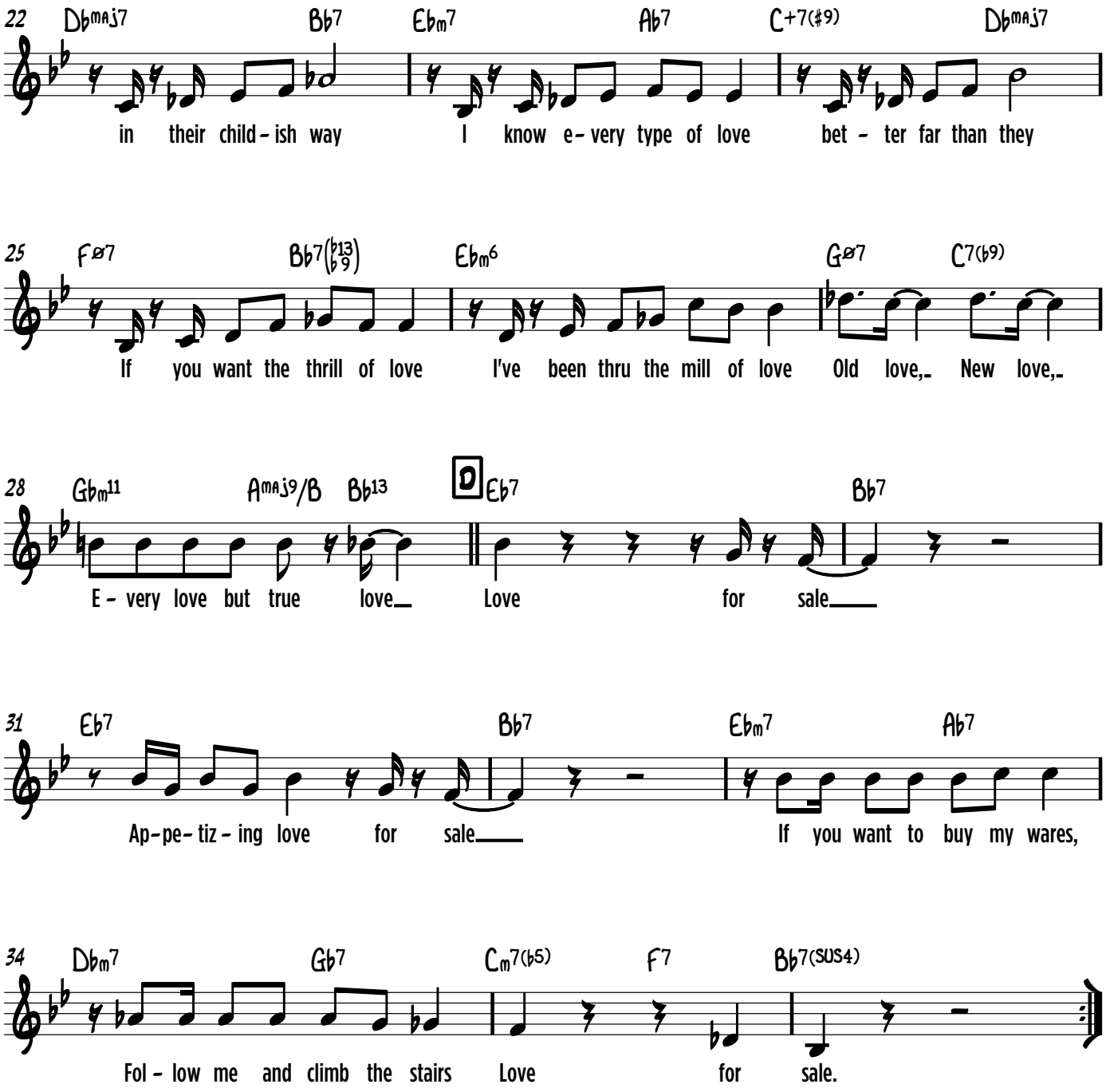
FROM DIANNE REEVES "DEFINE YOUR VOICE"

LOVE FOR SALE

COLE PORTER
ARR. LUBAMBMBO/REEVES

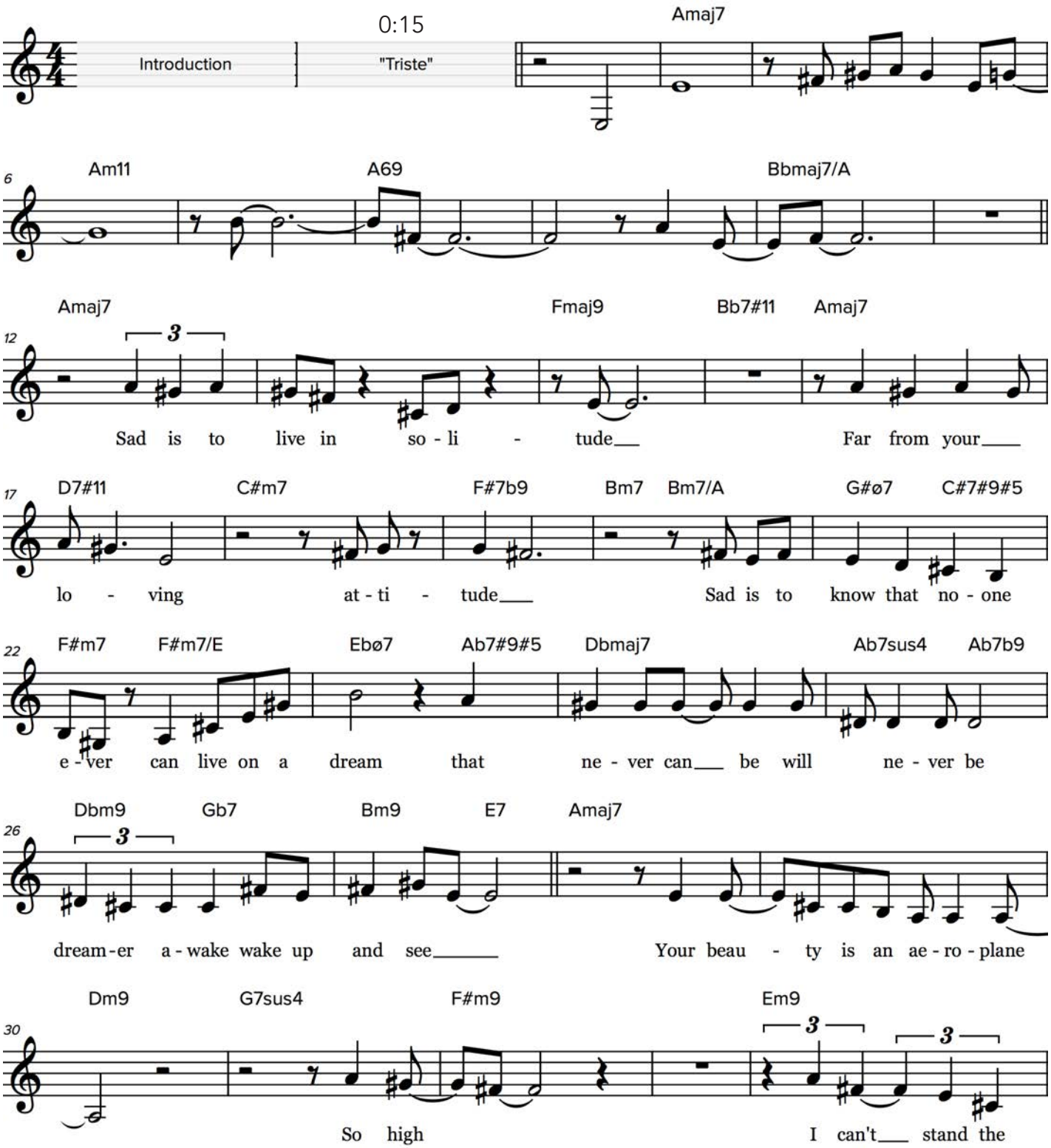


© OPEN STUDIO 2018

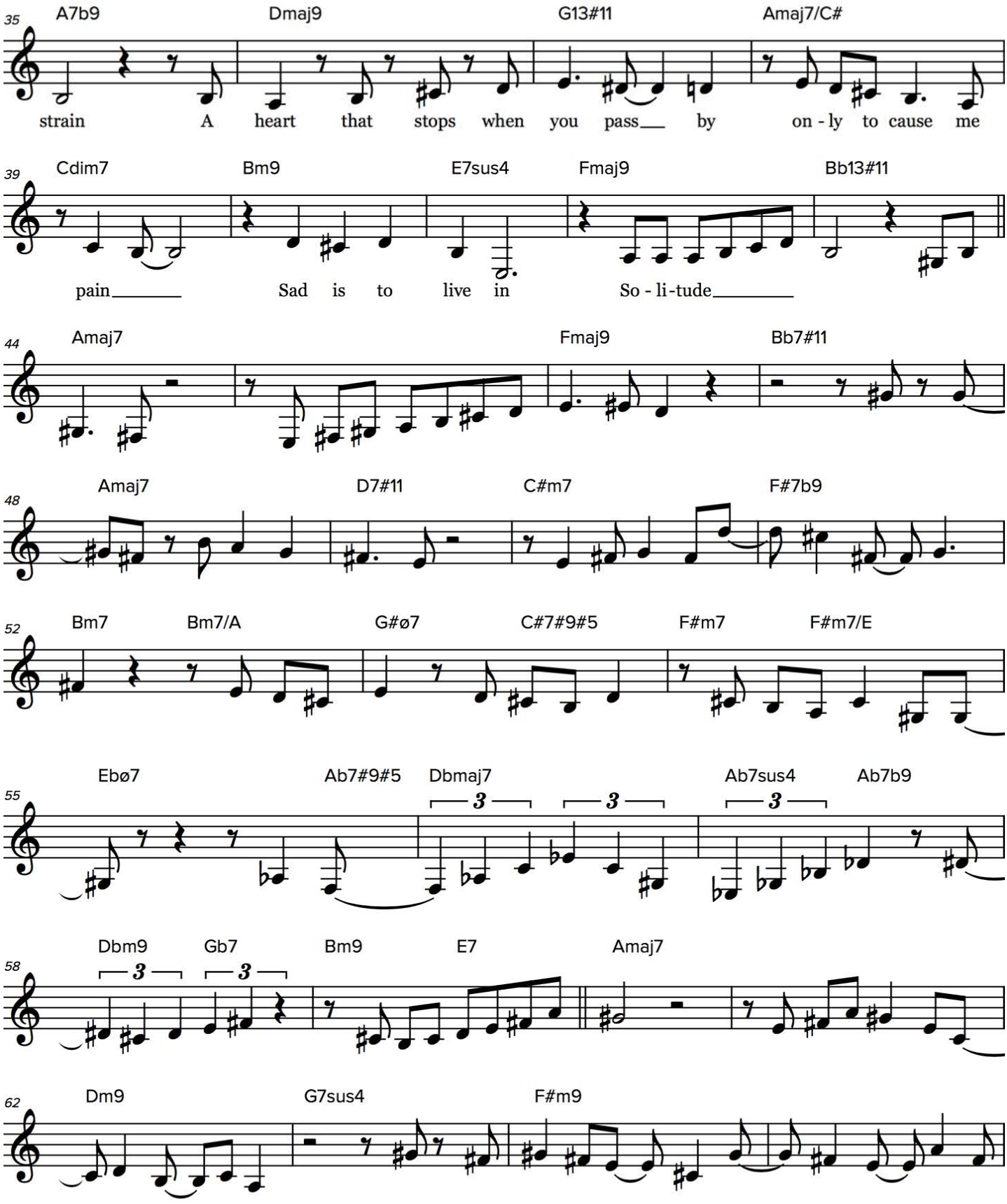


© OPEN STUDIO 2018

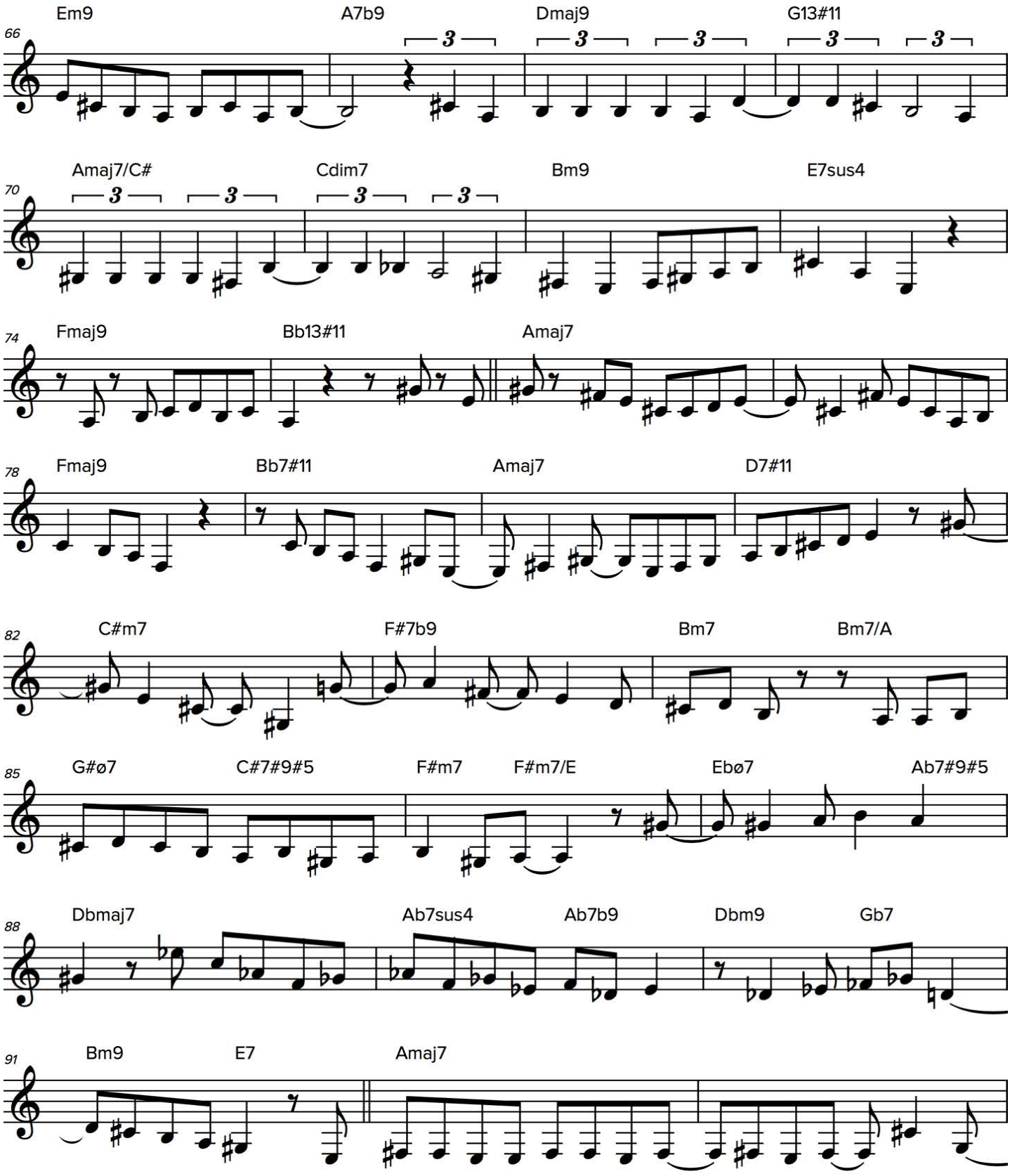
BRAZILIAN EXPLORATIONS



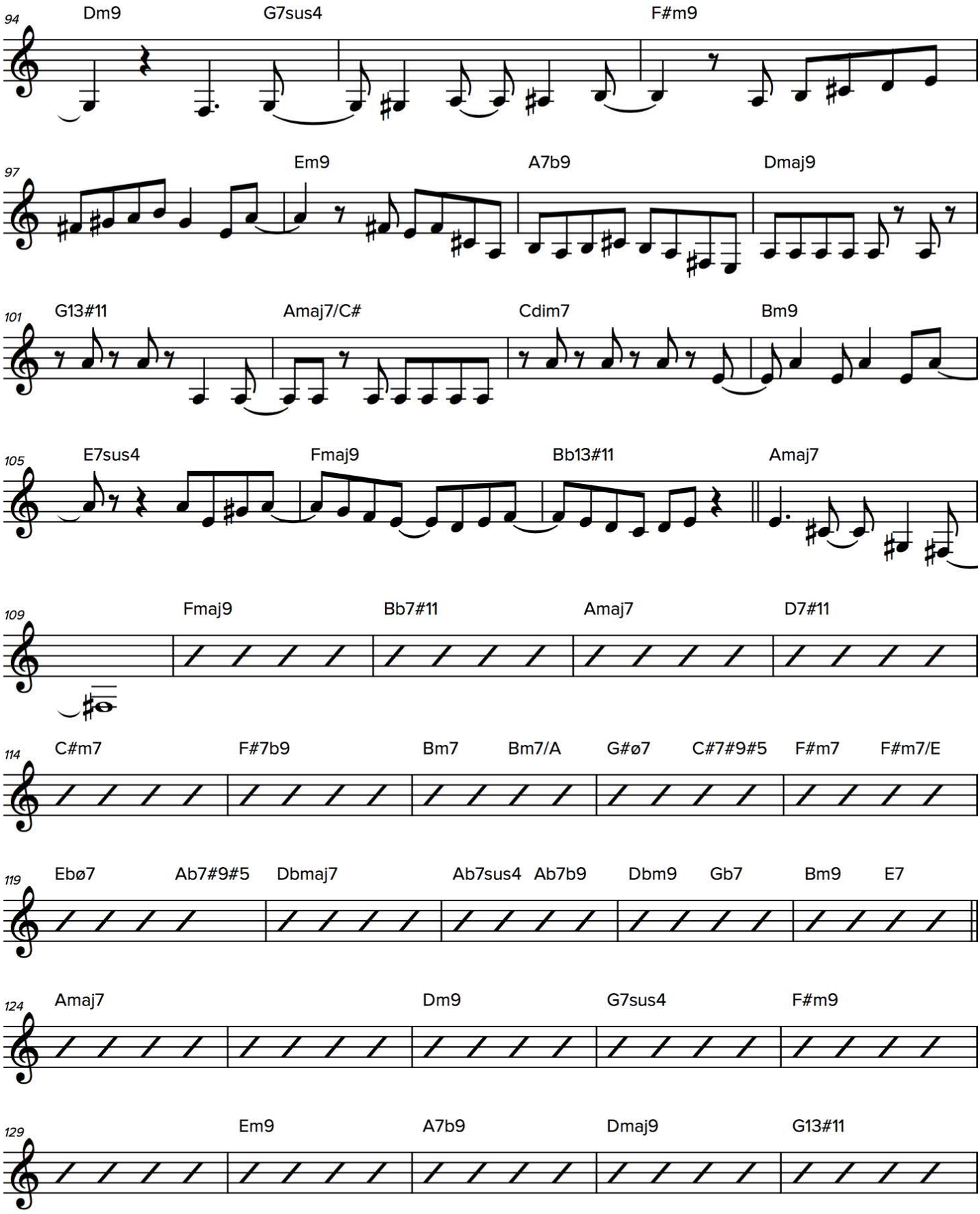
© 2018 OPEN STUDIO



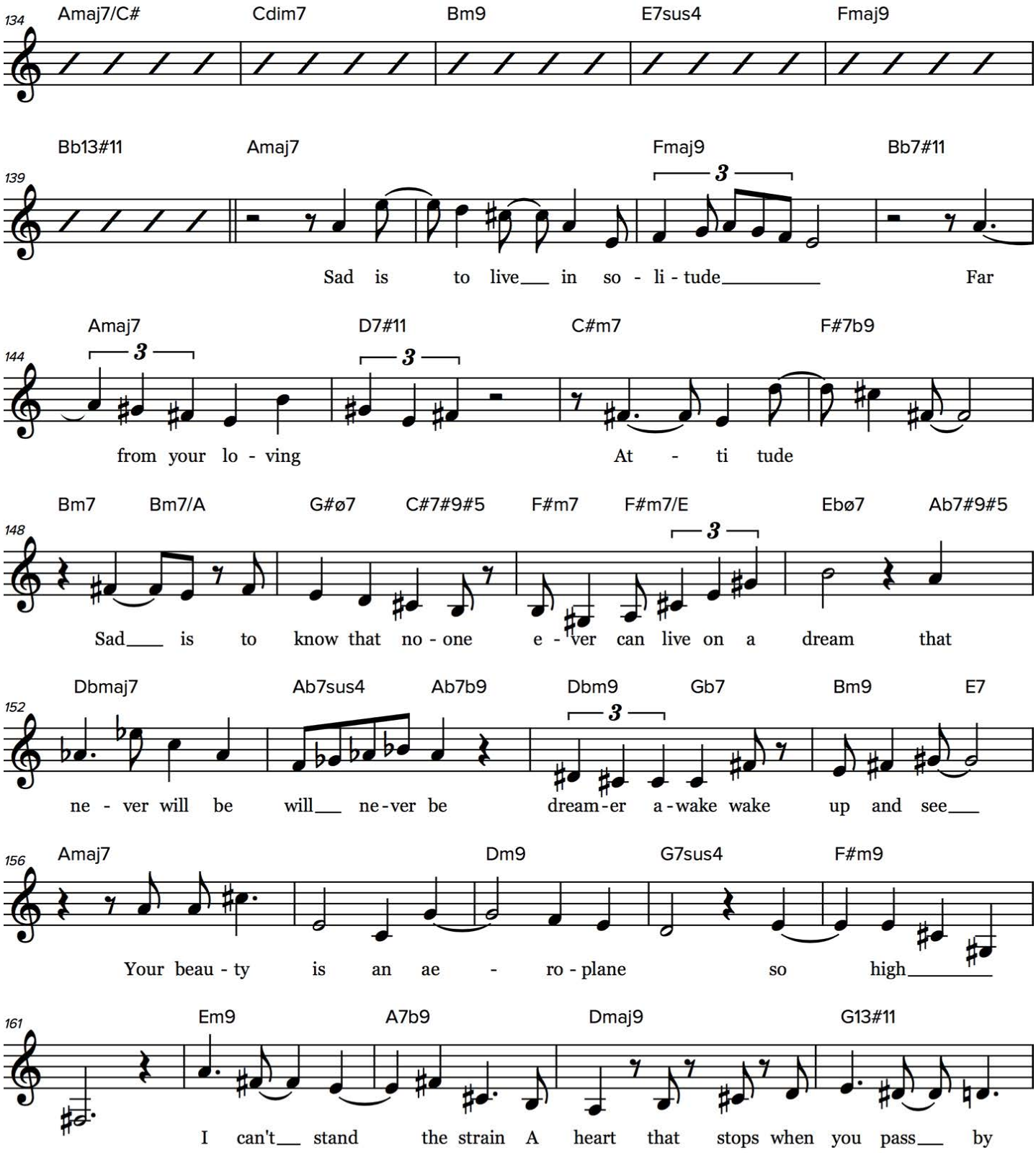
© 2018 OPEN STUDIO



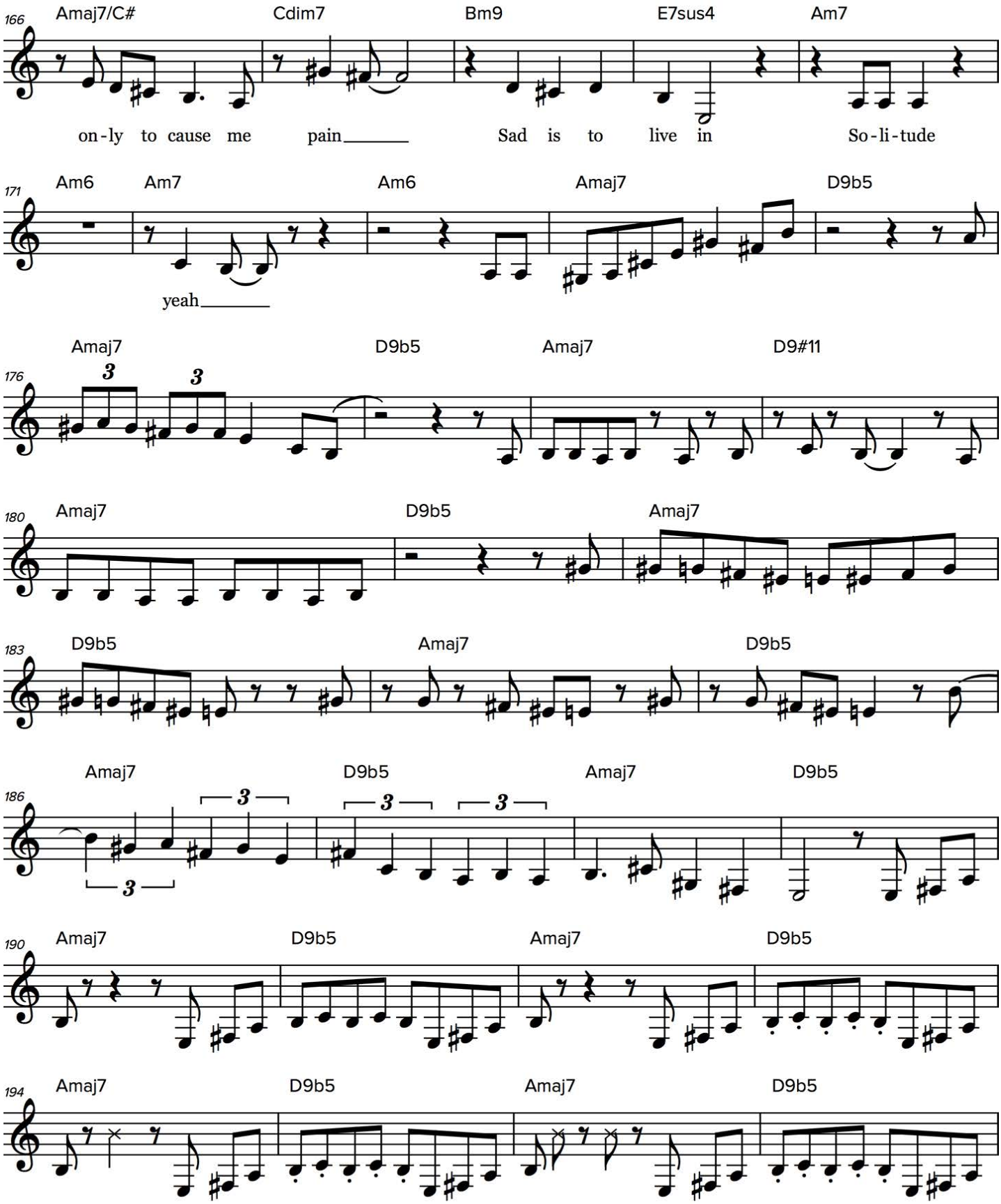
© 2018 OPEN STUDIO



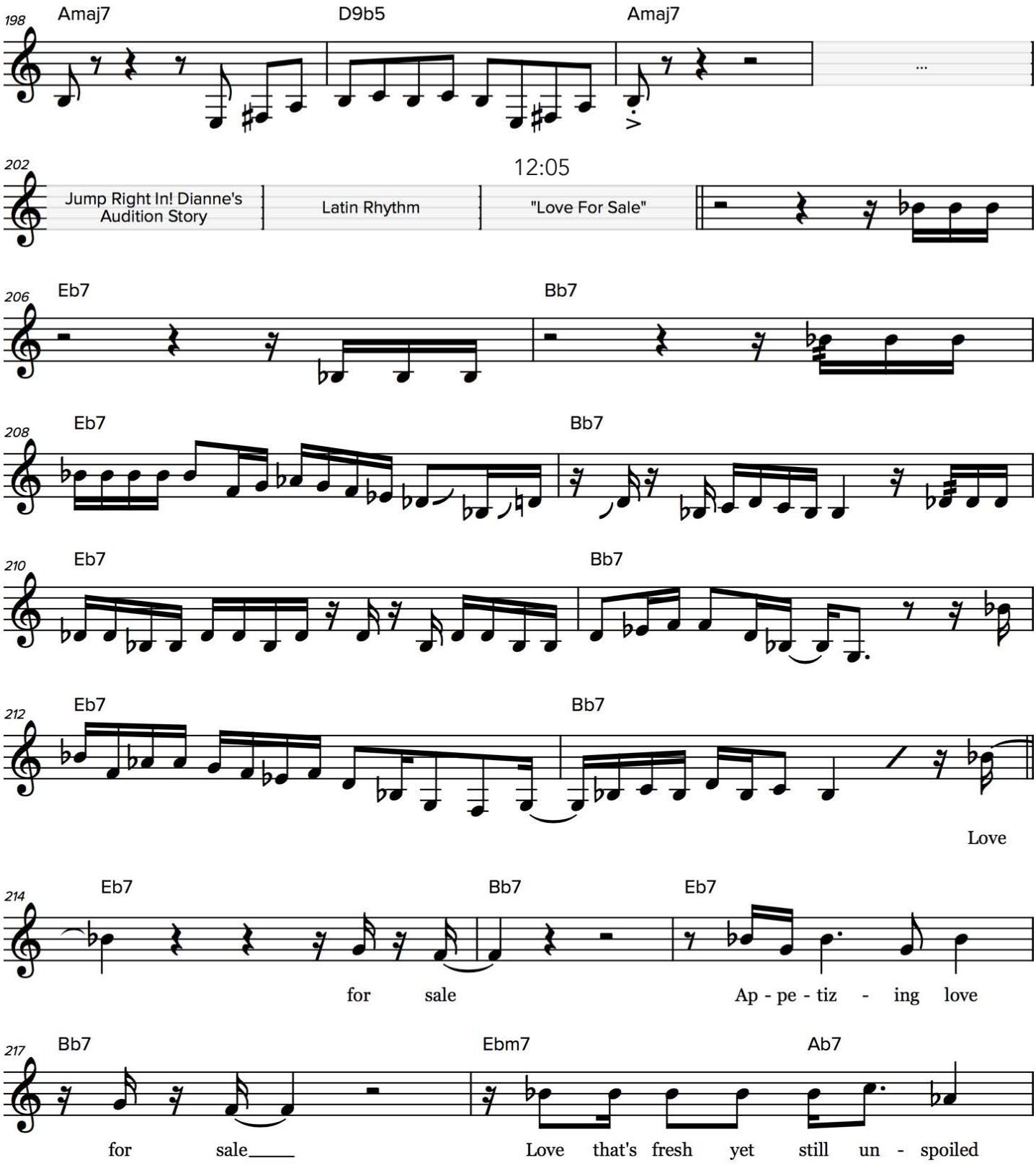
© 2018 OPEN STUDIO



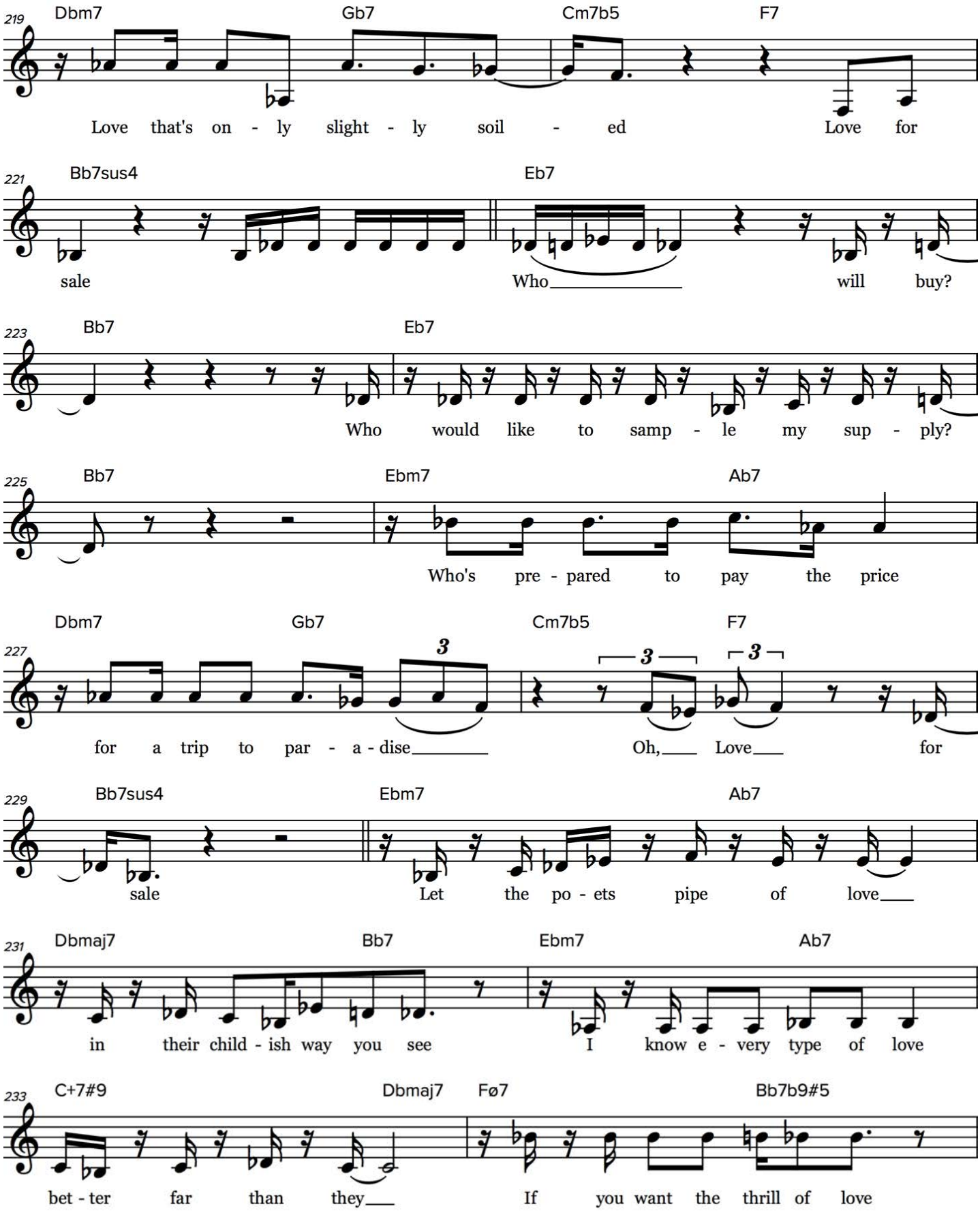
© 2018 OPEN STUDIO



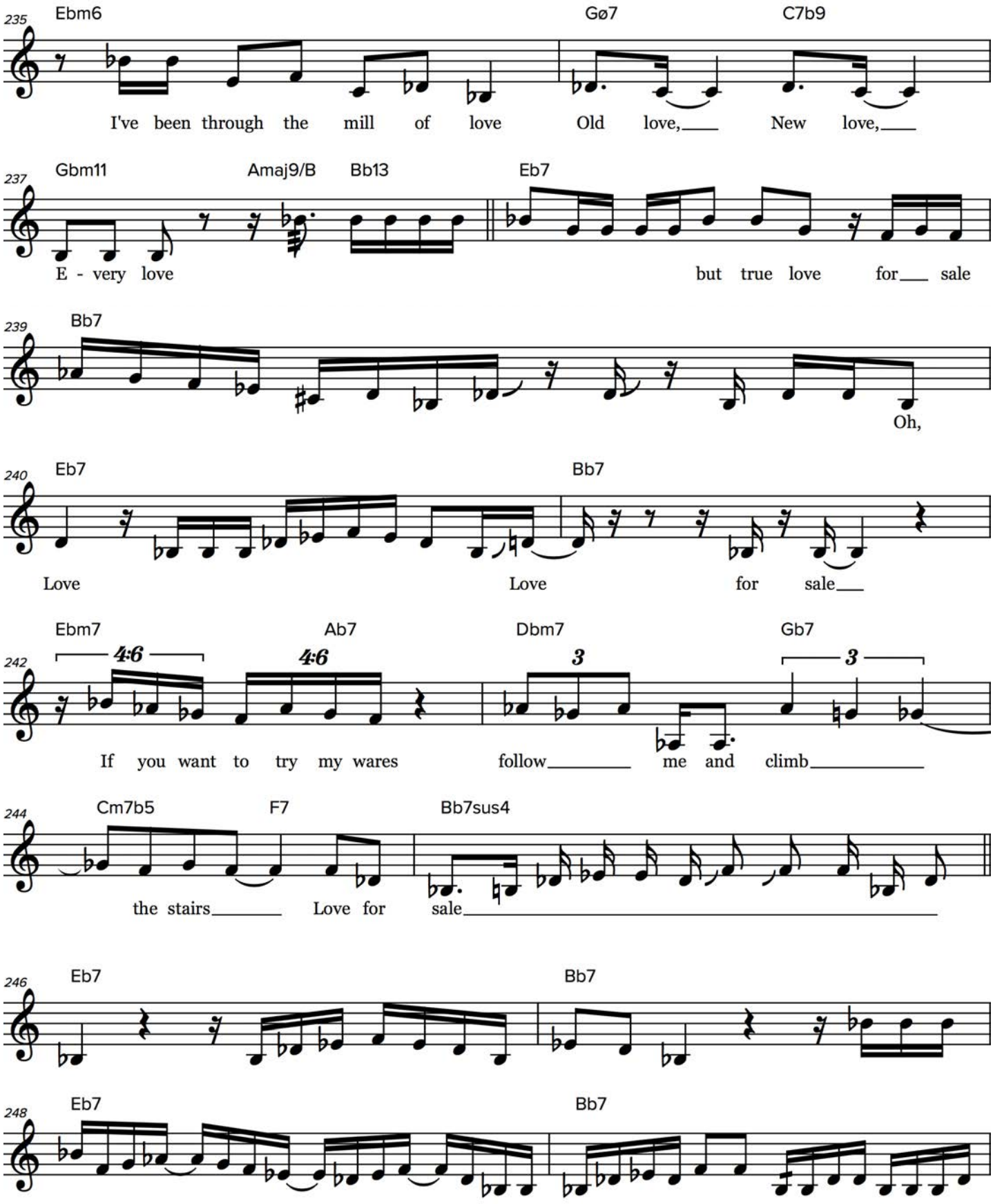
© 2018 OPEN STUDIO



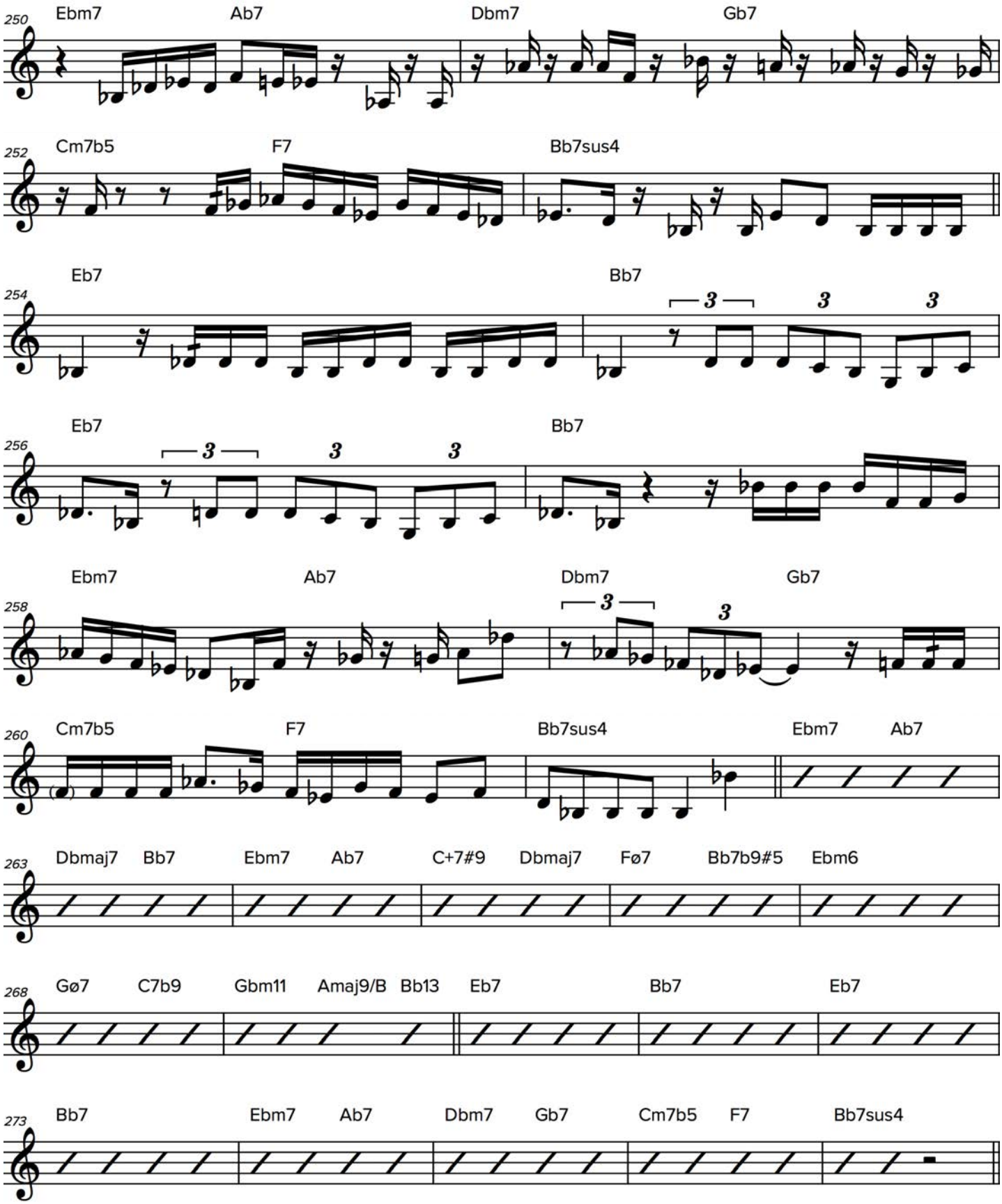
© 2018 OPEN STUDIO



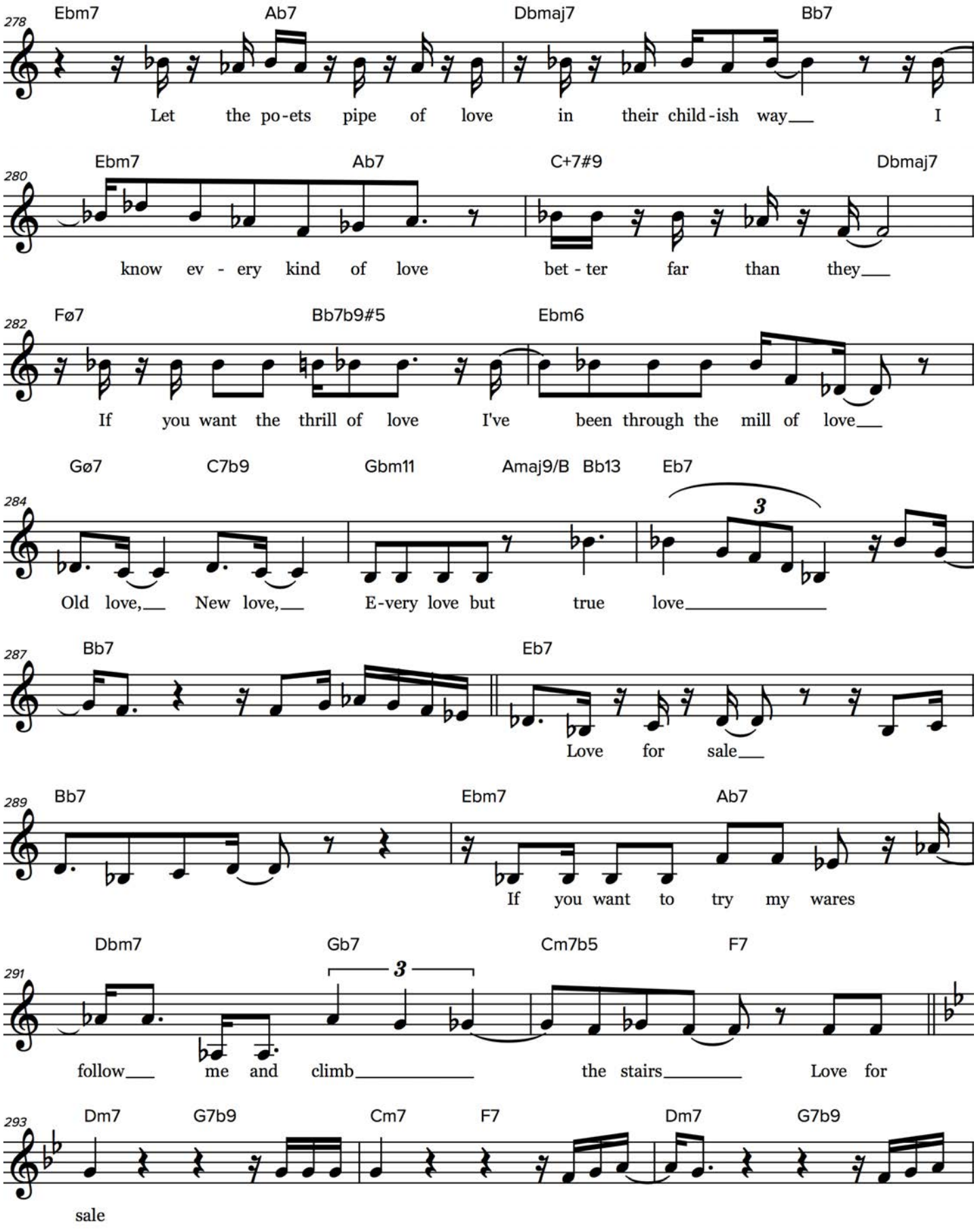
© 2018 OPEN STUDIO



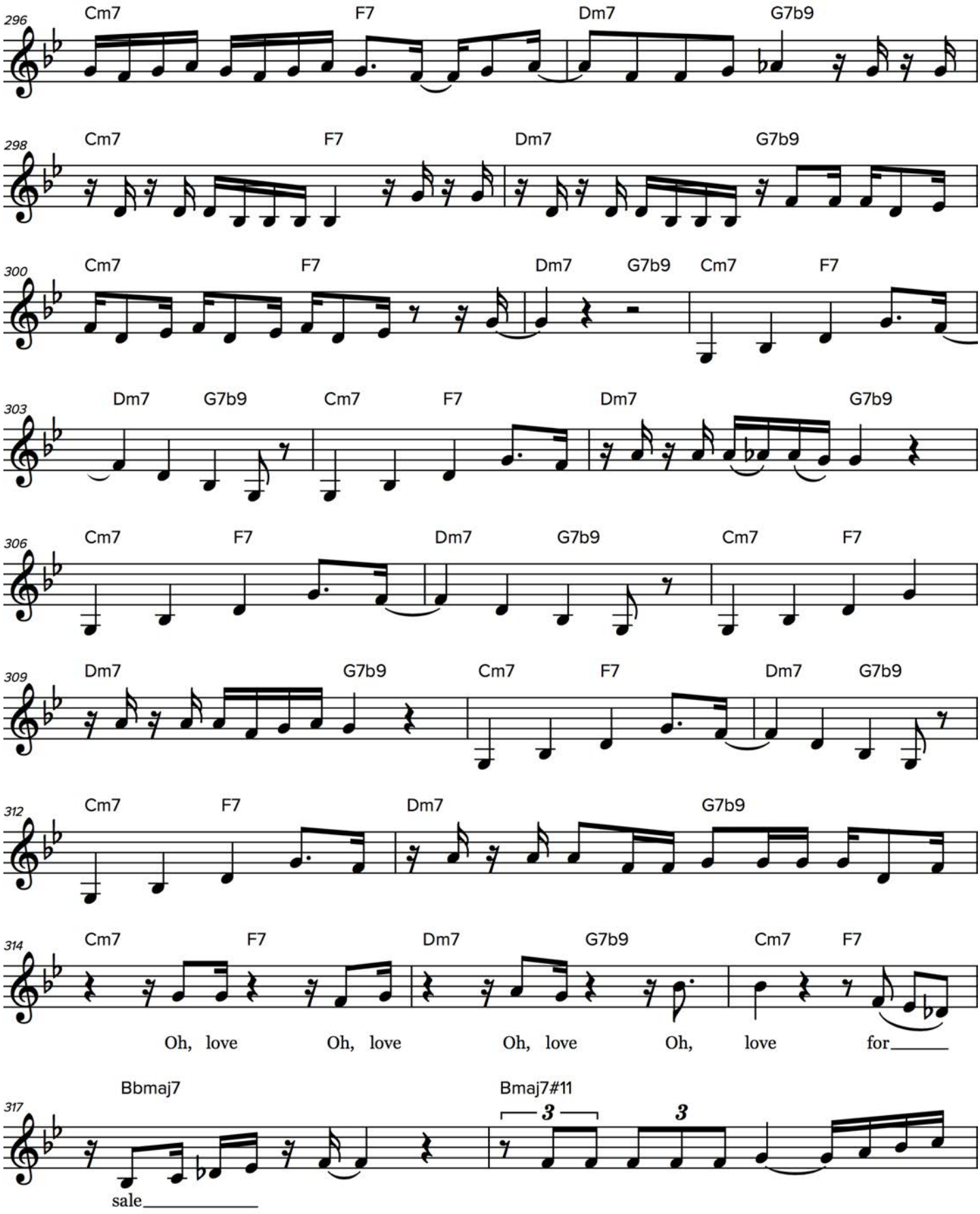
© 2018 OPEN STUDIO



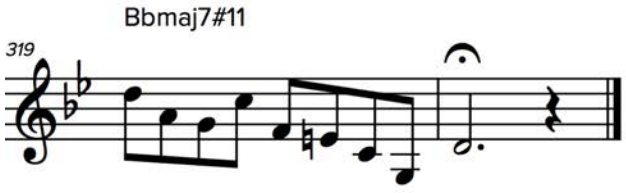
© 2018 OPEN STUDIO



© 2018 OPEN STUDIO



© 2018 OPEN STUDIO



© 2018 OPEN STUDIO

NOTES

9

Duo Conversations

Dianne demonstrates the advantages of performing in duos and trios with guitar and piano. She performs three jazz compositions to help express the vast differences that are afforded to a singer that performs with different instrumentations.

SUB-CHAPTERS

1:37 Voice and Guitar: "Love is Here to Stay" by George & Ira Gershwin

5:54 "The Whisper"

7:40 Voice and Piano: "That's All" by Alan Brandt and Bob Haymes

13:12 Voice/Piano/Guitar: When a Duo becomes a (Non-Traditional) Trio: "I'm in Love Again" by Cy Coleman & Peggy Lee

19:42 Communication and Soloing in a Trio

"Try to have a conversation with one another through the music, so that it is not only entertaining for the audience, but there is also a connection between you and the person you're working with."

“We have the opportunity to paint pictures with words.”



PRO-TIPS!

- Make sure you are working with band members/ musicians you can trust and enjoy making music with.
- Give clear hints and gestures to the other musicians to make it easier for them to follow you.
- Be honest when you’re singing… allow your daily experiences to inspire every performance.
- Use the opportunity of playing in a smaller group to sing at a gentle speaking dynamic, and experiment with the unique colors you can create.
- Don’t be afraid of mistakes!
- Never stop finding new ways to change your pieces and make them different each time. Don’t settle!

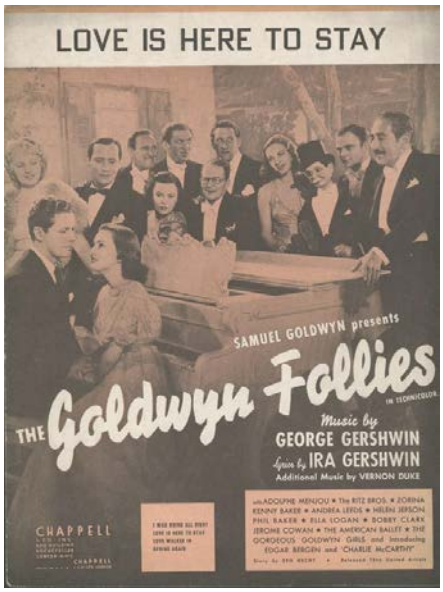
NOTES

Lyrics

That's All

I can only give you love that lasts forever,
And a promise to be near each time you call.
And the only heart I own
For you and you alone
That's all, baby that's all.

I can only give you country walks in the springtime
And a hand to hold when leaves begin to fall.
And the love whose burning light
Will warm the cold winter's night,
Oh, that's all.



I'm in Love Again

I'm in love again,
And the feeling's not new.
Yes, I know the signs,
And I know what to do.

It's a highway
That I have travelled through before
And I know all the signs
I've come back for more and more

I'm alive again
I can wake up and sing
Nothing bores me now,
I enjoy everything.

Here I go again
The way that I always do
Cause I'm in love again
All over again with you.

I love you.

Love is Here to Stay

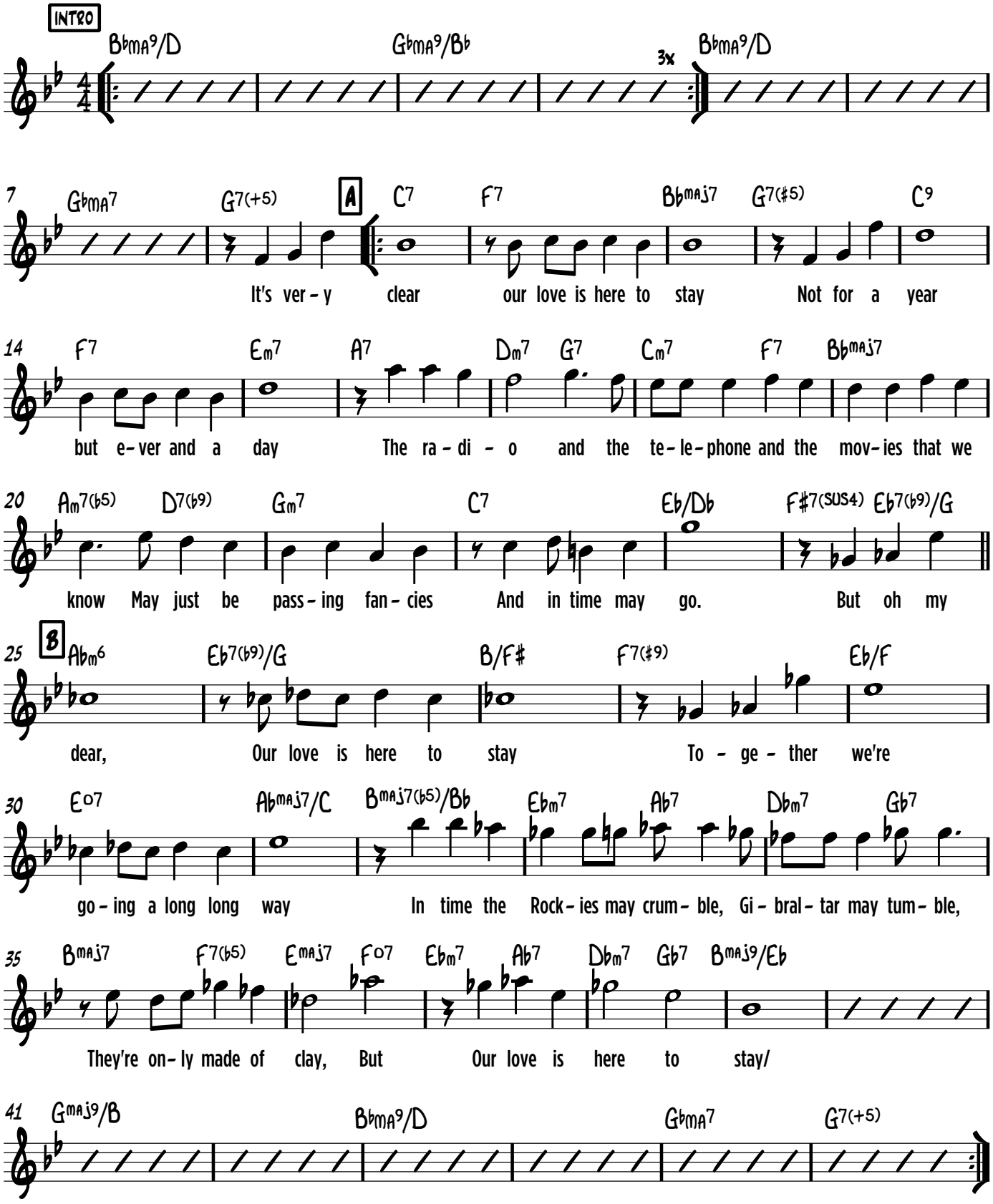
It's very clear, our love is here to stay
Not for a year but ever and a day
The radio and the telephone and the movies that we know
May just be passing fancies and in time may go

But oh, my dear, our love is here to stay
Together we're going a long, long way
In time the Rockies may crumble, Gibraltar may tumble
They're only made of clay
But our love is here to stay
In time the Rockies may crumble, Gibraltar may tumble
They're only made of clay
But our love is here to stay

SEE PAGE 17 FOR "THAT'S ALL" LEAD SHEET

LOVE IS HERE TO STAY

GEORGE & IRA GERSHWIN
ARR. ROMERO LUBAMBO

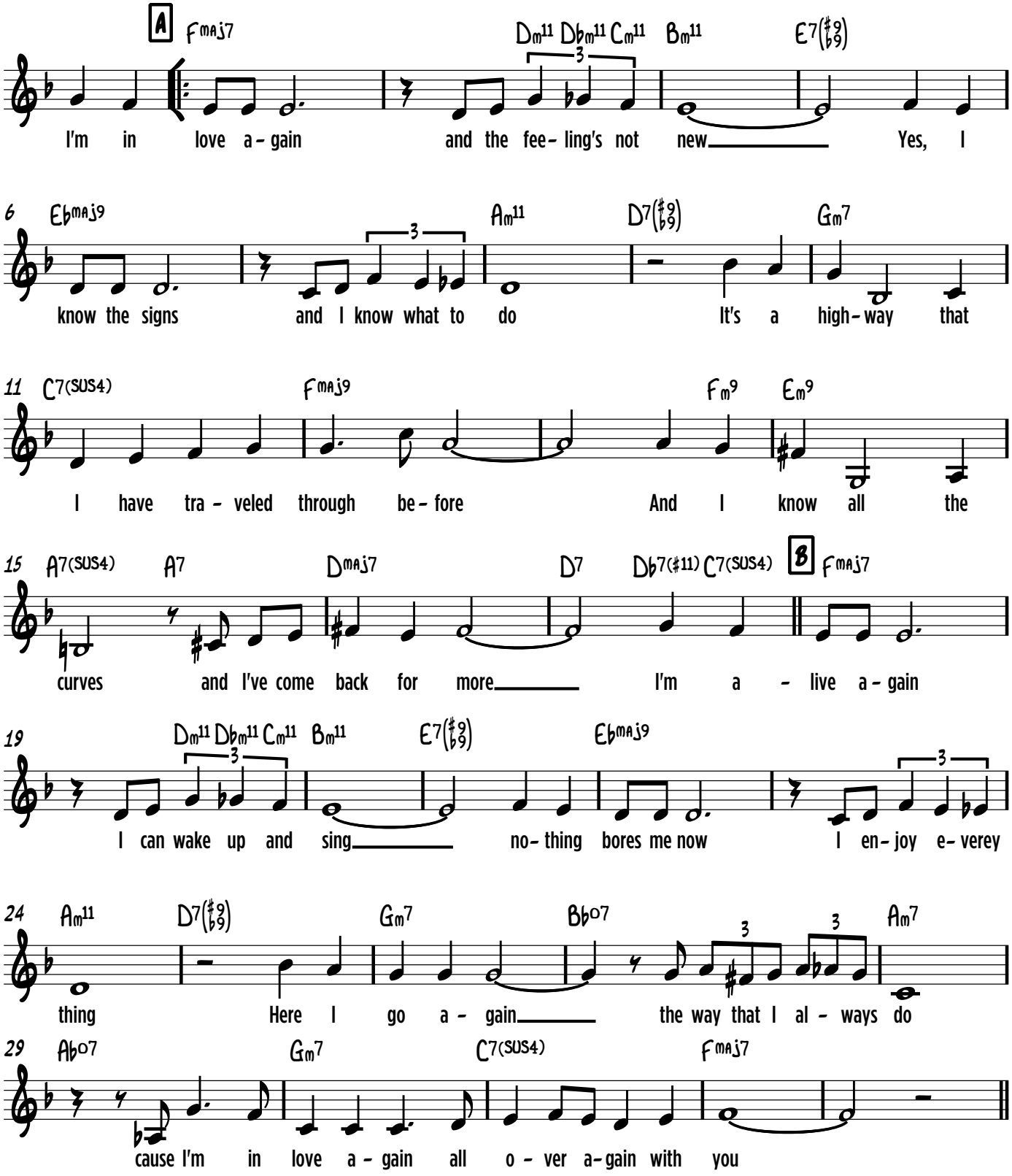


© OPEN STUDIO 2018

FROM DIANNE REEVES "DEFINE YOUR VOICE"

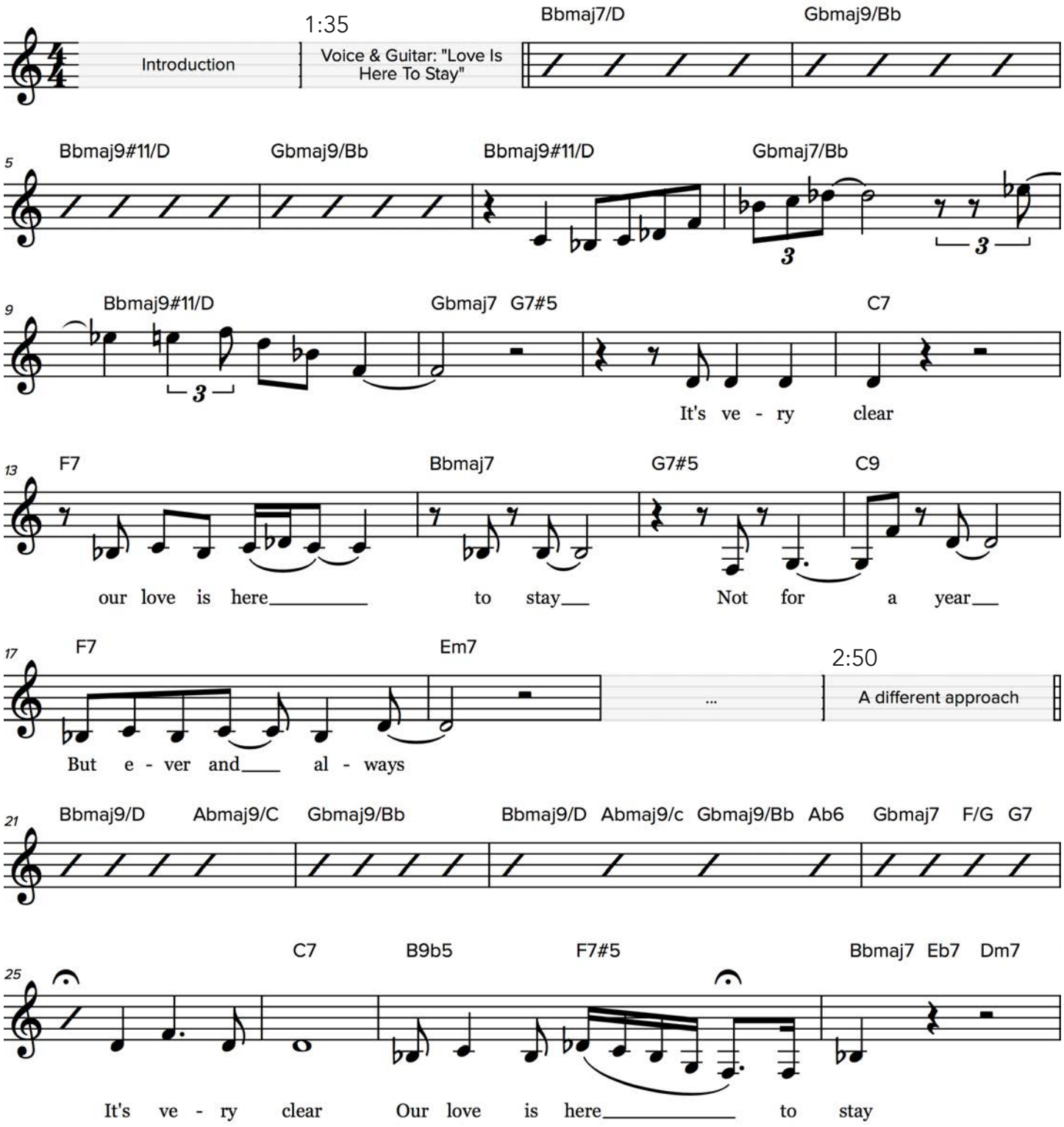
I'M IN LOVE AGAIN

CY COLEMAN/PEGGY LEE

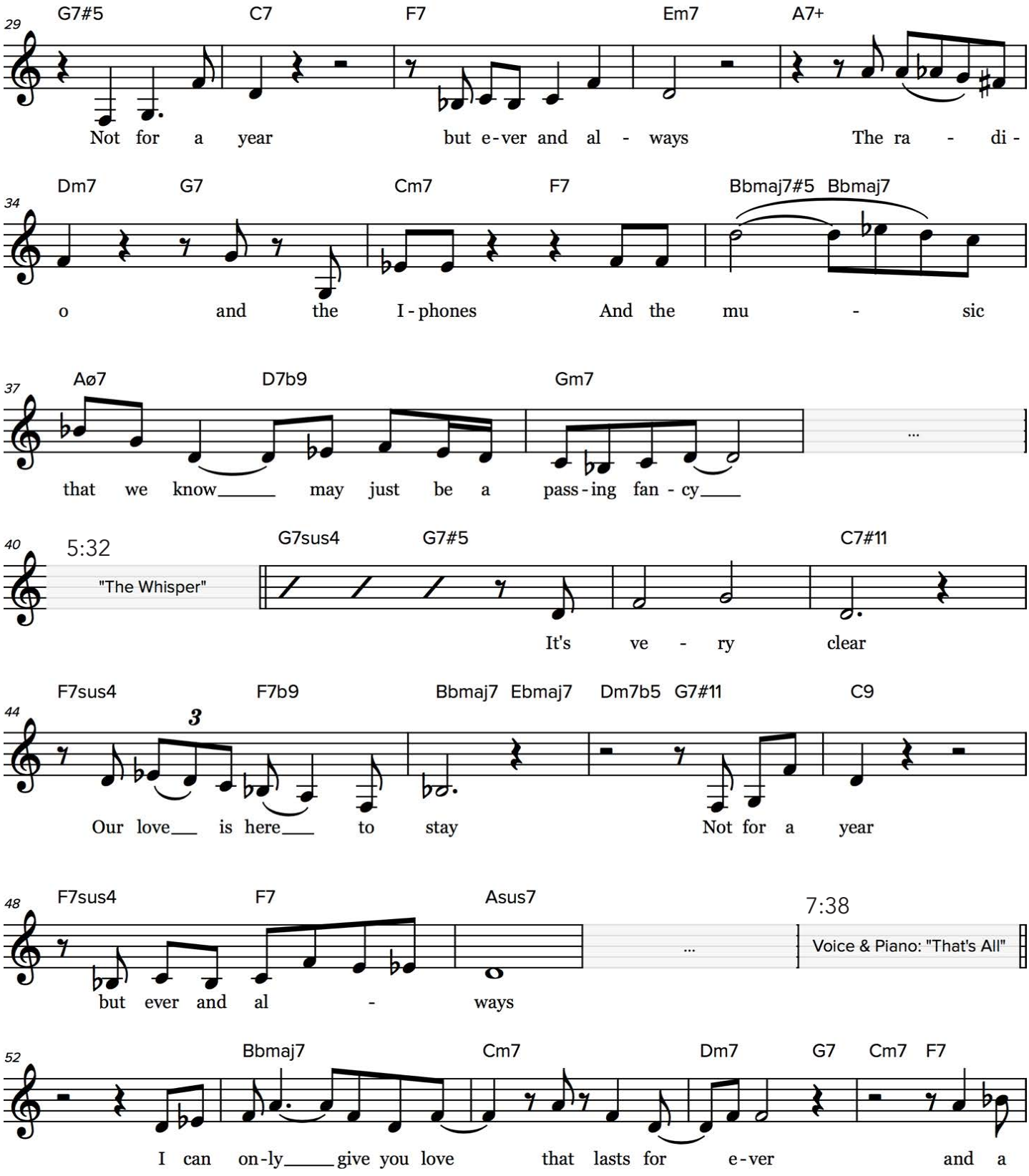


© OPEN STUDIO 2018

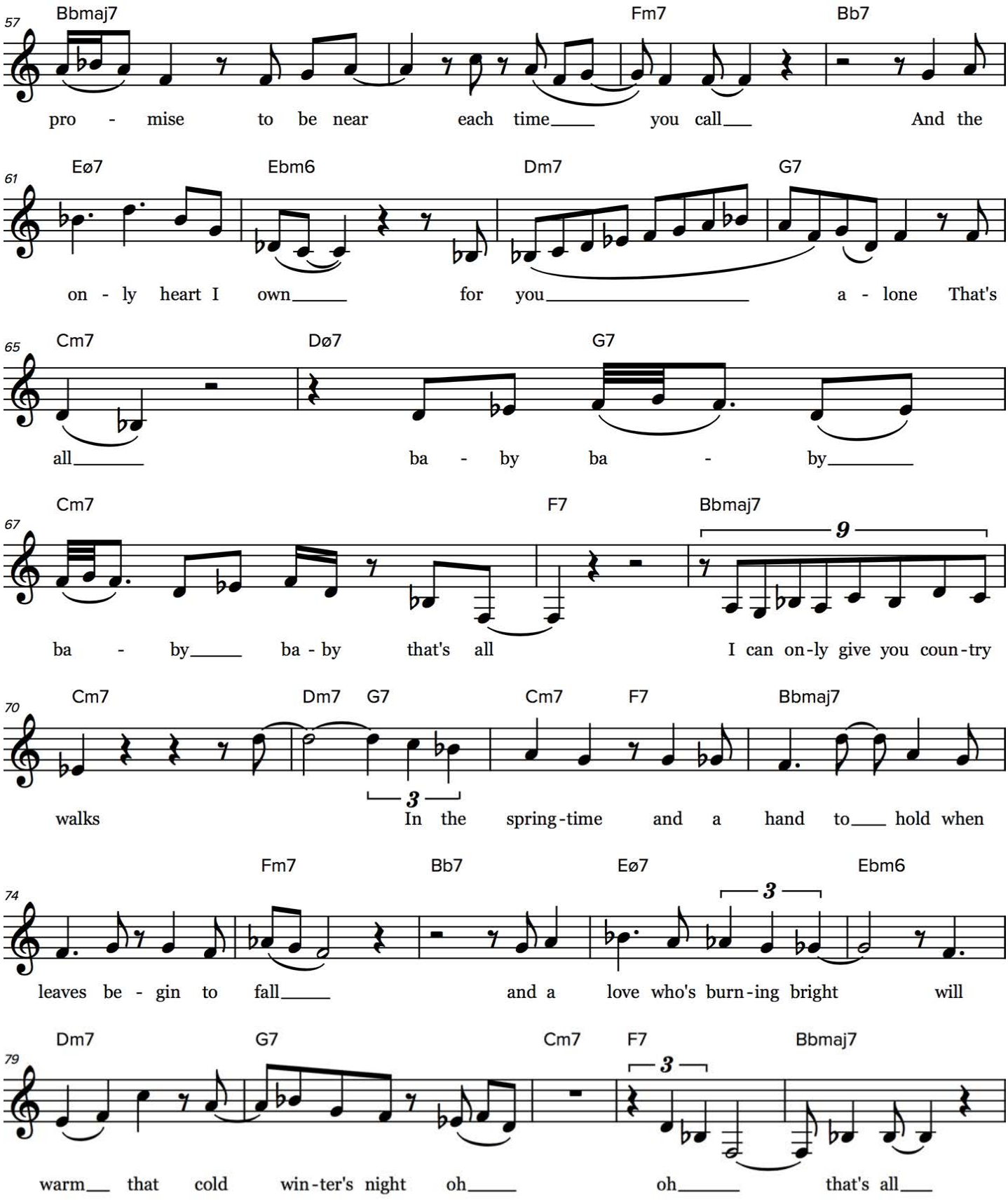
DUO CONVERSATIONS



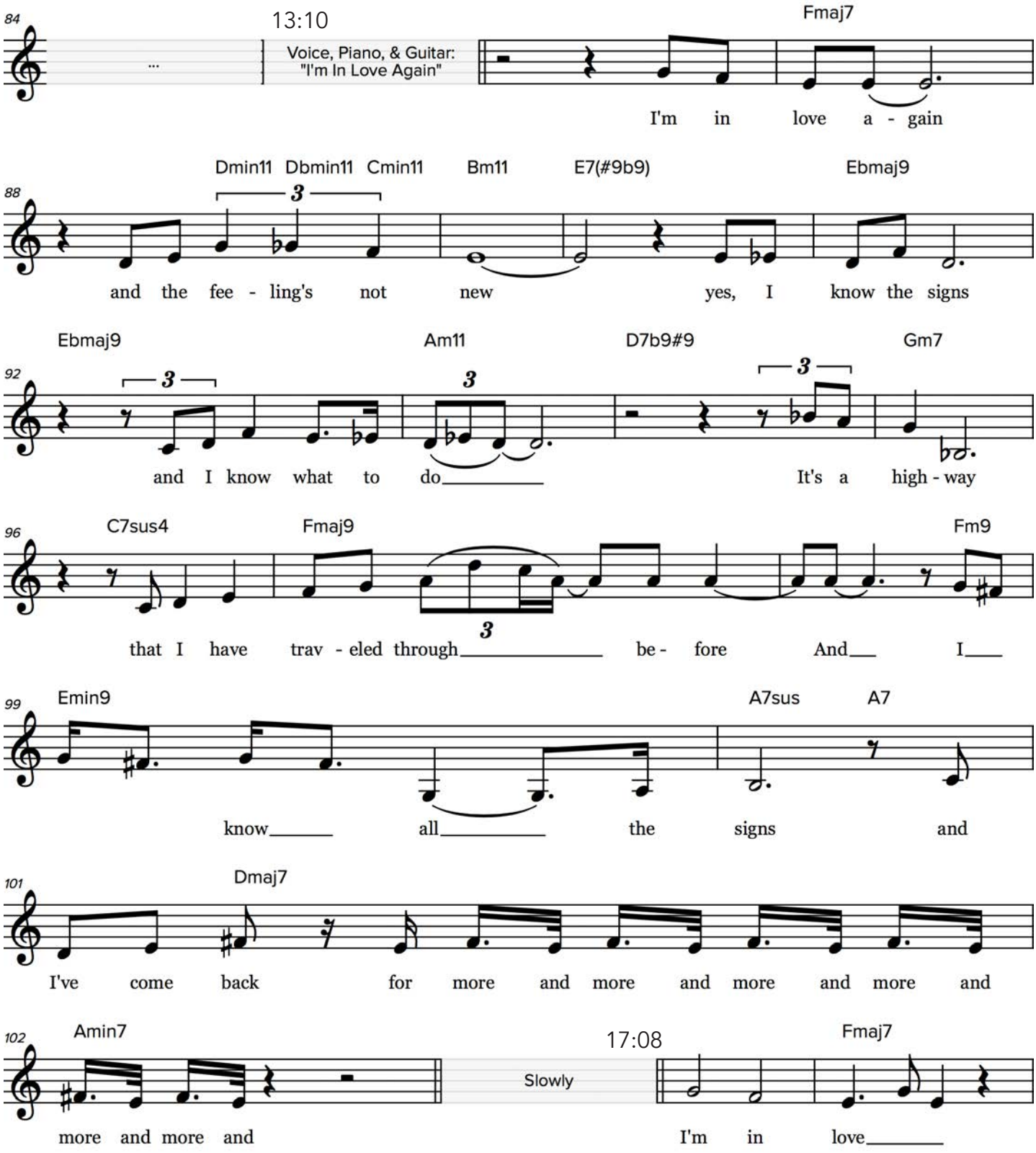
© 2018 OPEN STUDIO



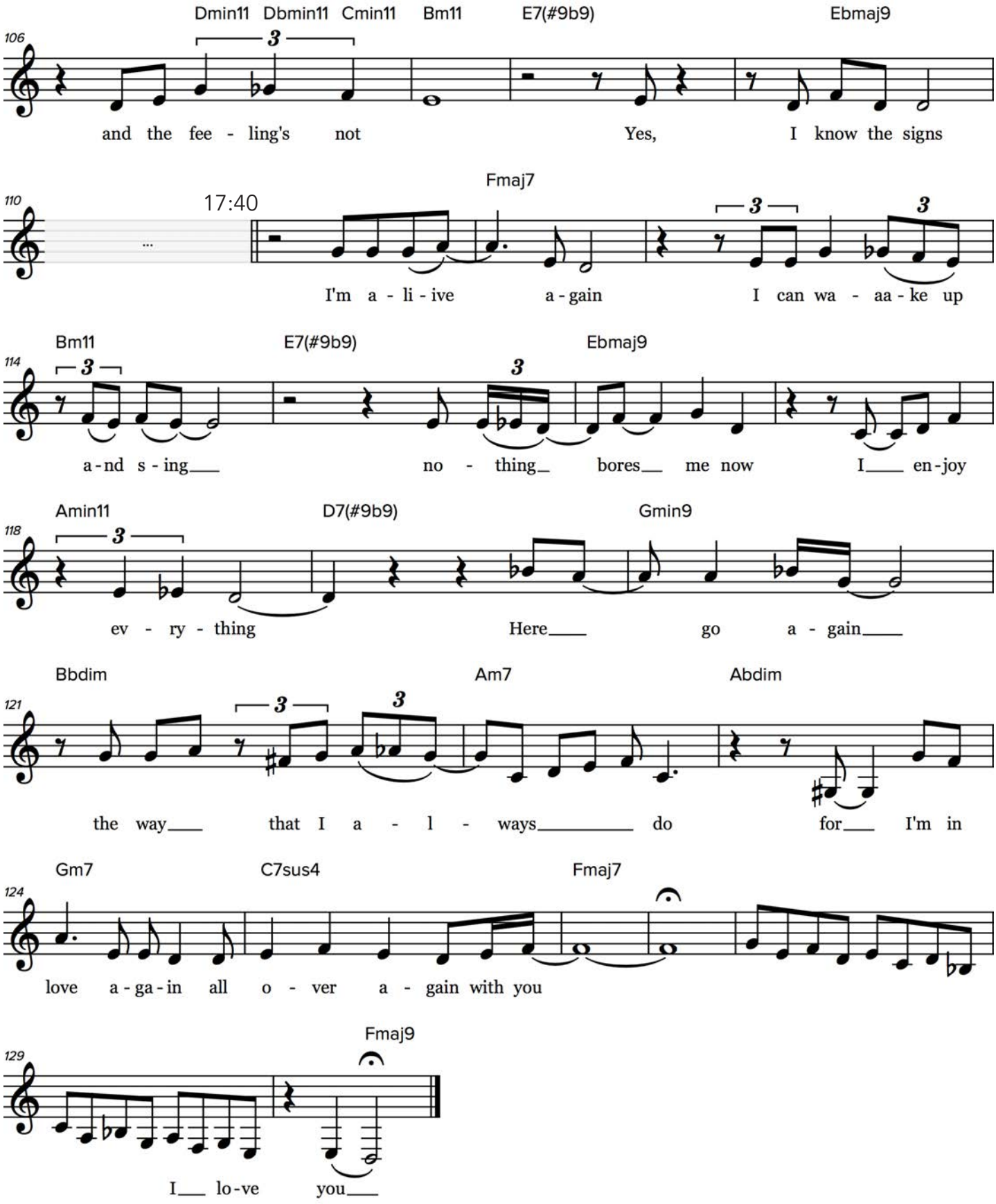
© 2018 OPEN STUDIO



© 2018 OPEN STUDIO



© 2018 OPEN STUDIO



© 2018 OPEN STUDIO

NOTES

10

Invitation to Improvisation

Improvisation is a key part of the jazz style, and in this lesson Dianne demonstrates her improvisational method. She gives lots of tips and sources of inspiration for improvising, and helps you think of ways to find your own improvisational voice. Watch closely as Dianne mimics other instruments with her syllables and hands while she sings.

SUB-CHAPTERS

10:19 Improvisation Tips

"Improvisation is probably the house that most jazz musicians live in."

PRO-TIPS!

- Allow your ideas to come out, choose which ones you want by weighing your options, and put the other ideas aside.
- Be yourself, and allow the music to flow through you.
- Live in the moment and experience everything that you're feeling.
- Don't edit or change your ideas afterwards- whatever happens in the moment is indicative of that moment, and it lives there.
- Don't feel okay staying in your comfort zone.
- Take ideas that you like from other sources and add them to your own sound.
- Practicing improvisation will help you be able to handle whatever happens in future performances.

NOTES

NOTES

11

Leading With The Voice

Dianne demonstrates how she leads her band. She conducts them and shows how she changes songs to manipulate the melodies and harmonies to make the song have new meaning at every performance. She also discusses how to make the audience feel involved, by giving them a chance to sing during the show.

SUB-CHAPTERS

0:22 "Minuano" by Pat Metheny

4:58 How to be a Great Vocal Leader

10:17 Leading and Co-Creation with Your Band

12:53 Giving Your Band Good Cues

21:48 Involving the Audience

24:47 Ending the Song Together

"As leader of the band, some times it's up to me to conduct what's getting ready to happen."

“It’s all very organic and you do what you feel in the moment.”

HOW TO BE A GREAT VOCAL LEADER FOR YOUR BAND

- As the leader, you absolutely have to know the structure of the song and the way the song unfolds.
- Study and know the forms of all your songs backwards and forwards so you can create and make it your own on top of the songs. Find places in your songs to vary each performance. Count out where you can leave the song and come up with something else.
- Conduct your band clearly. Familiarize them with your gestures and nuances in rehearsals to allow them to get used to your style, and get used to watching you for these cues.
- Make sure your band is prepared for the changes and improvisations you want to create.
- You may want to give them a cue 2-4 beats before the downbeat of the new material.



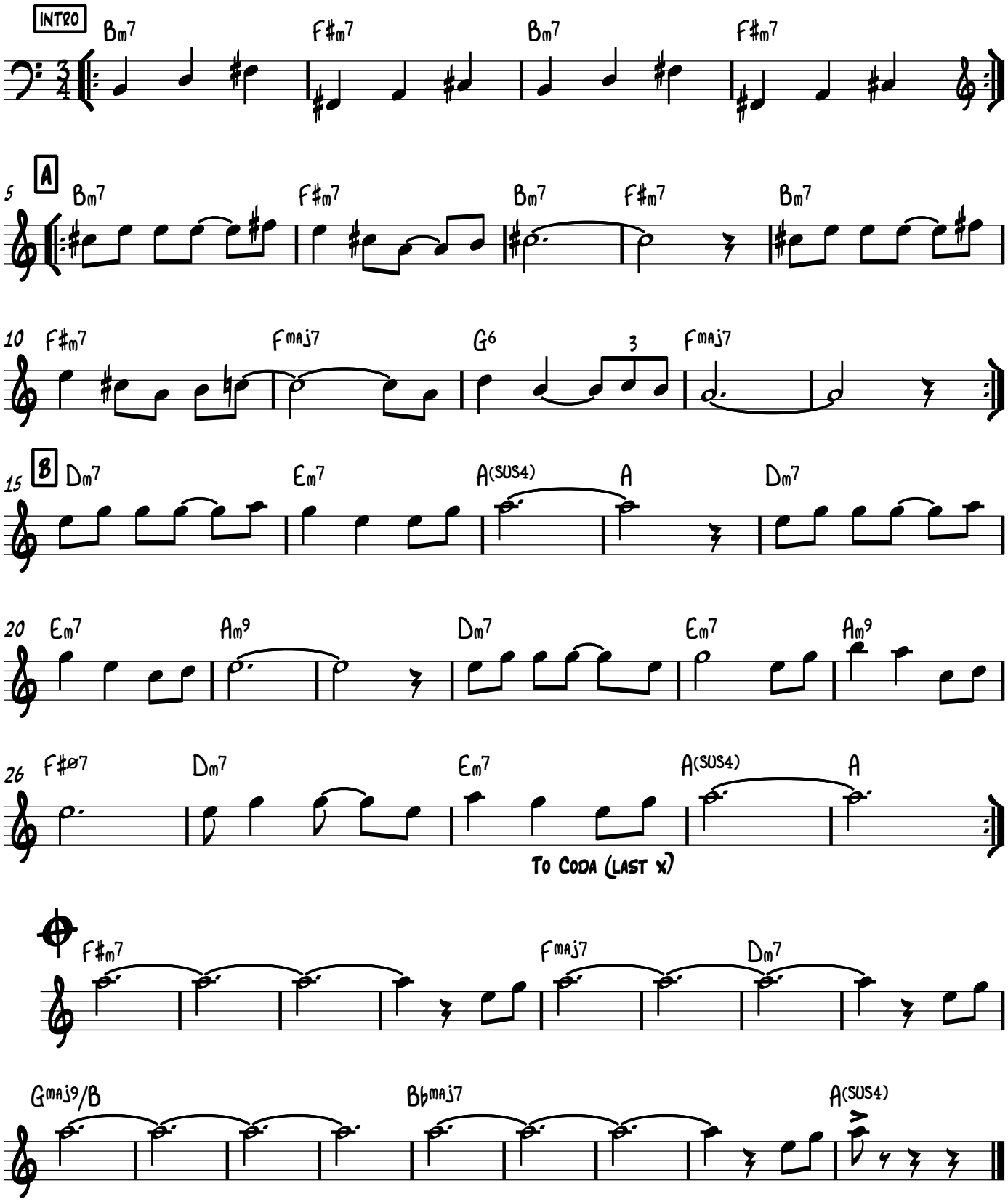
HOW TO INVITE THE AUDIENCE TO PARTICIPATE

- Have the audience clap along first so that they can internalize the rhythm.
- Start off the audience with simple melodies to sing back to you.
- Listen to them closely, and gauge how complex or simple the melodies you continue to create should be for the particular audience. The more difficult the melodies are, the more fun they may have while trying to follow you!

FROM DIANNE REEVES "DEFINE YOUR VOICE"

MINUANO

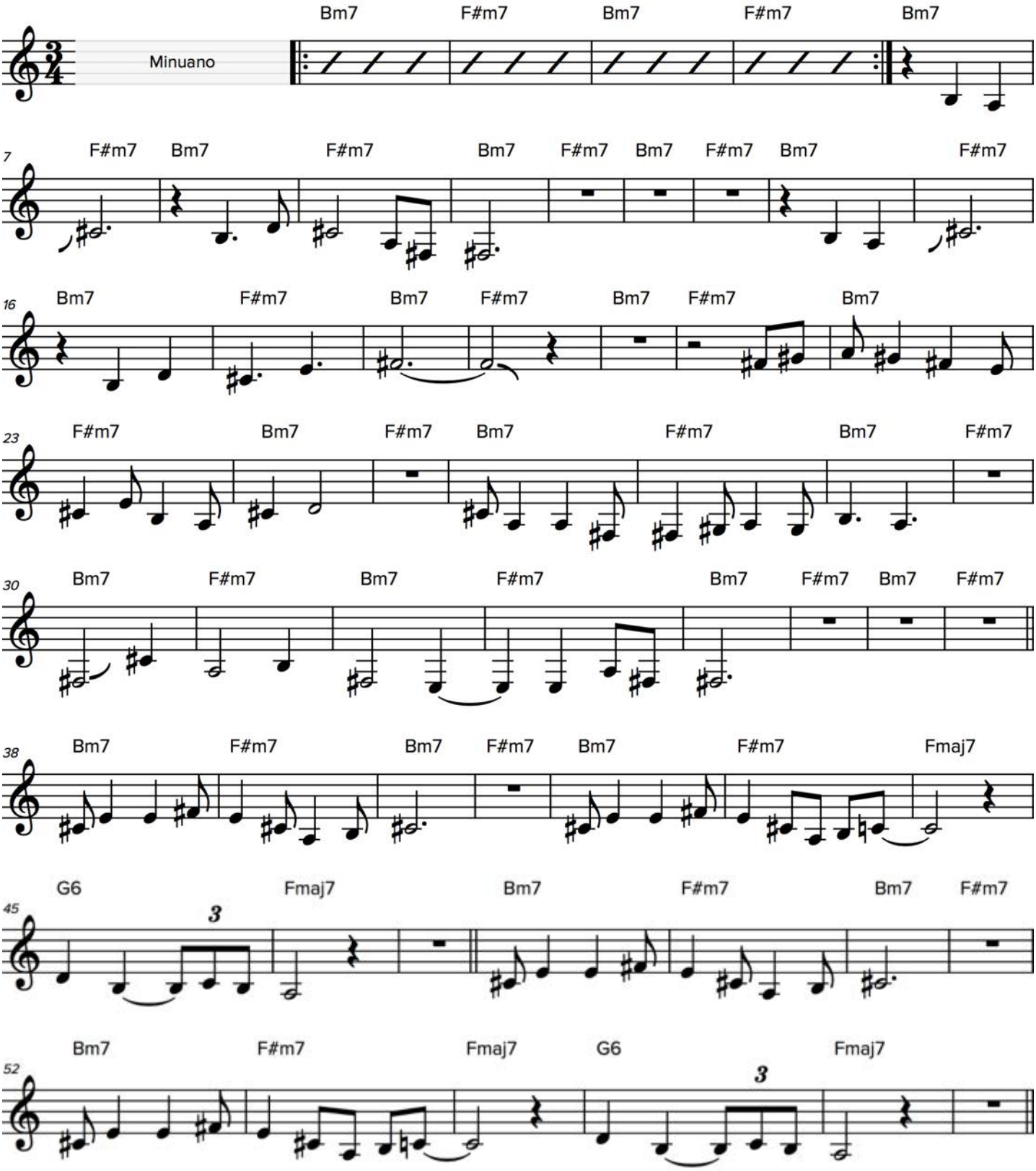
PAT METHENY



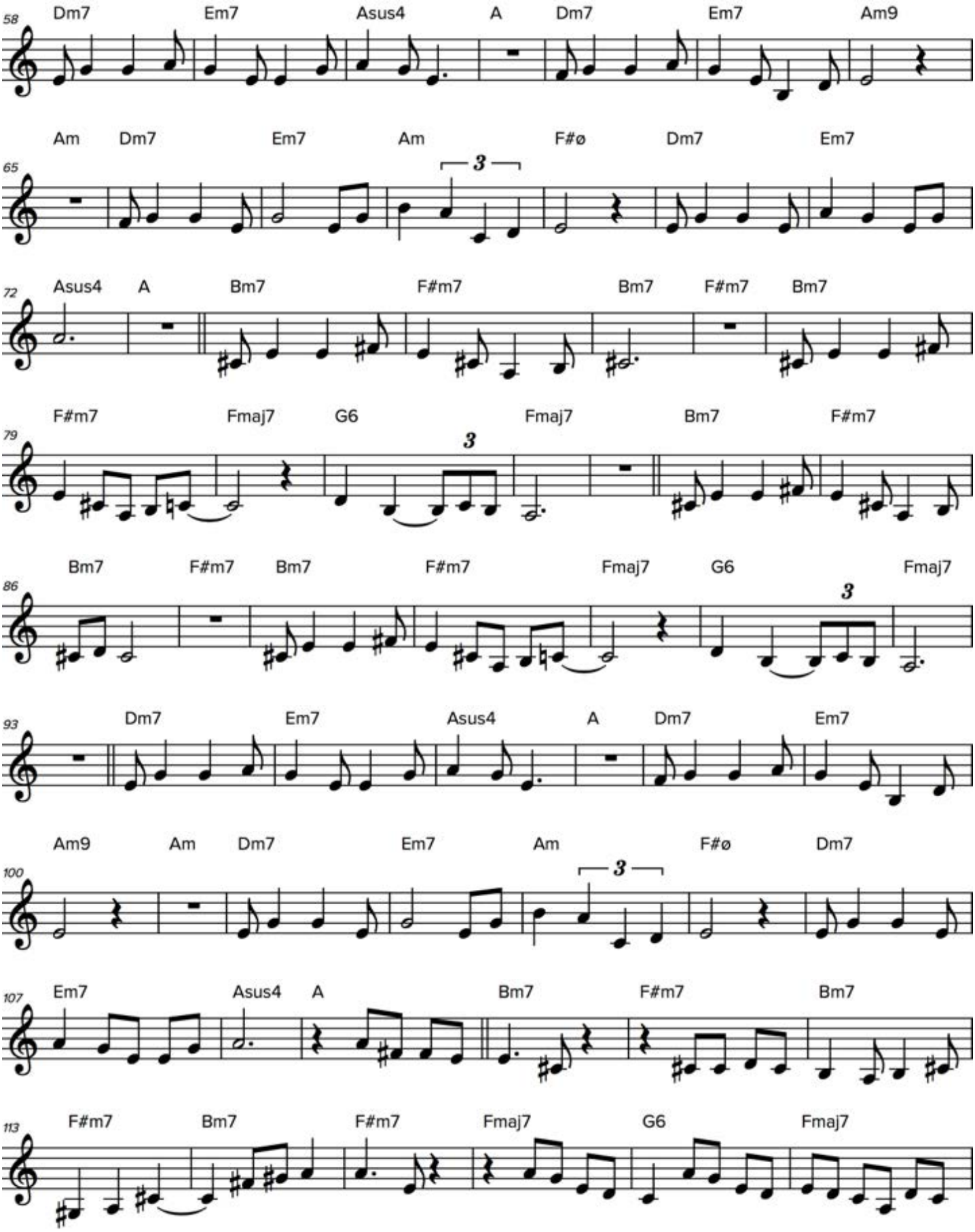
© OPEN STUDIO 2018

TRANSCRIPTION FROM DIANNE REEVES "DEFINE YOUR VOICE"

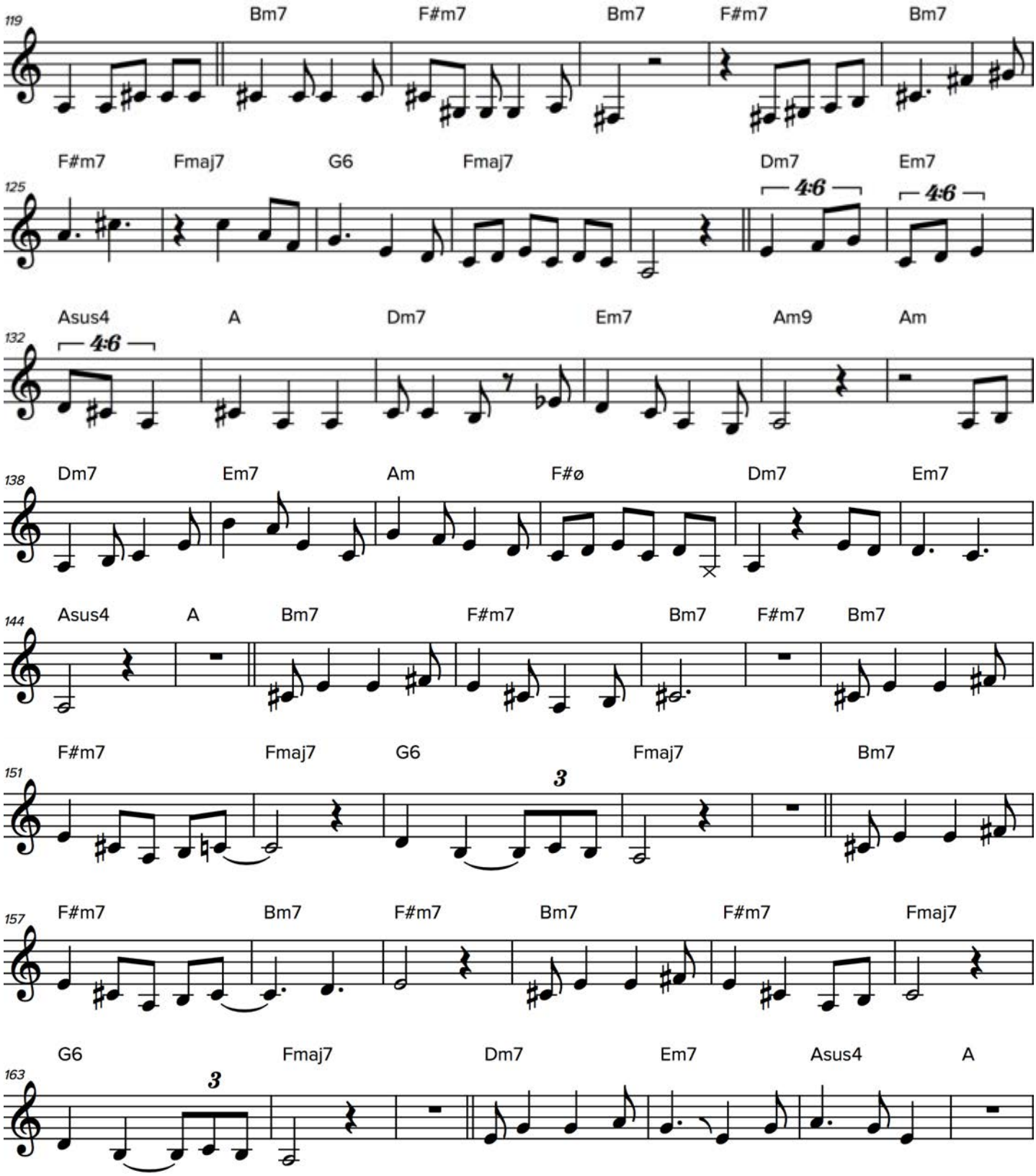
LEADING WITH THE VOICE



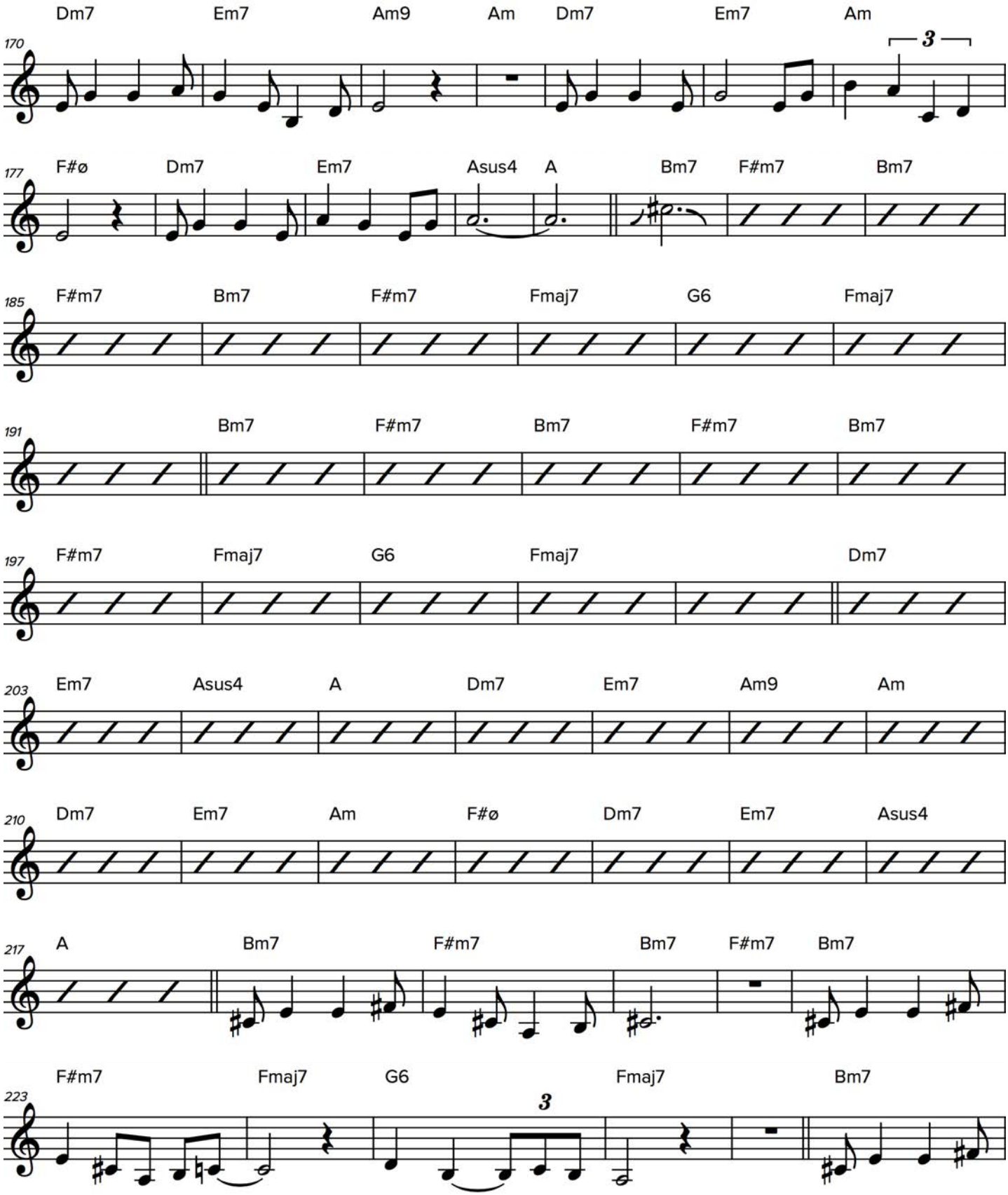
© 2018 OPEN STUDIO

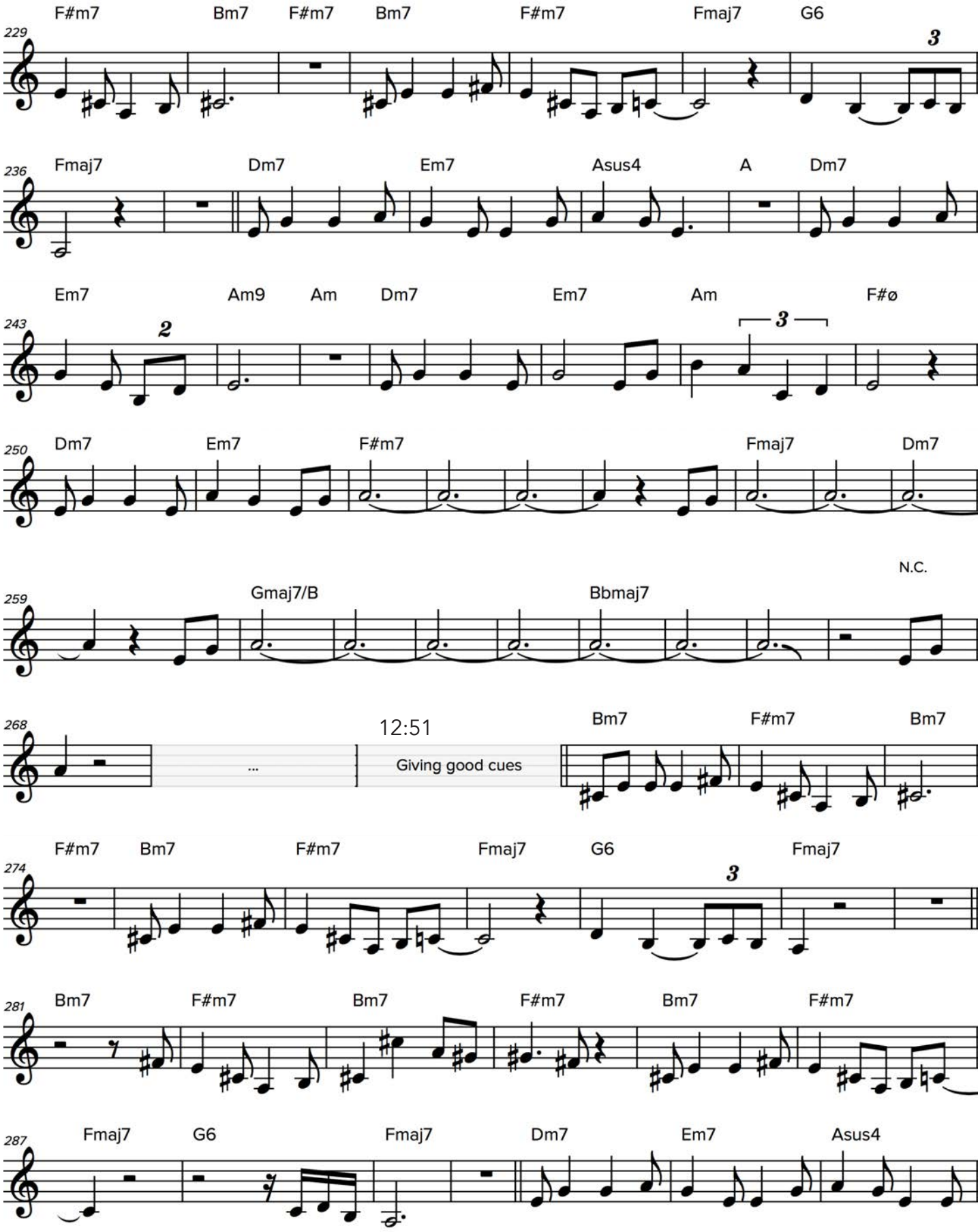


© 2018 OPEN STUDIO

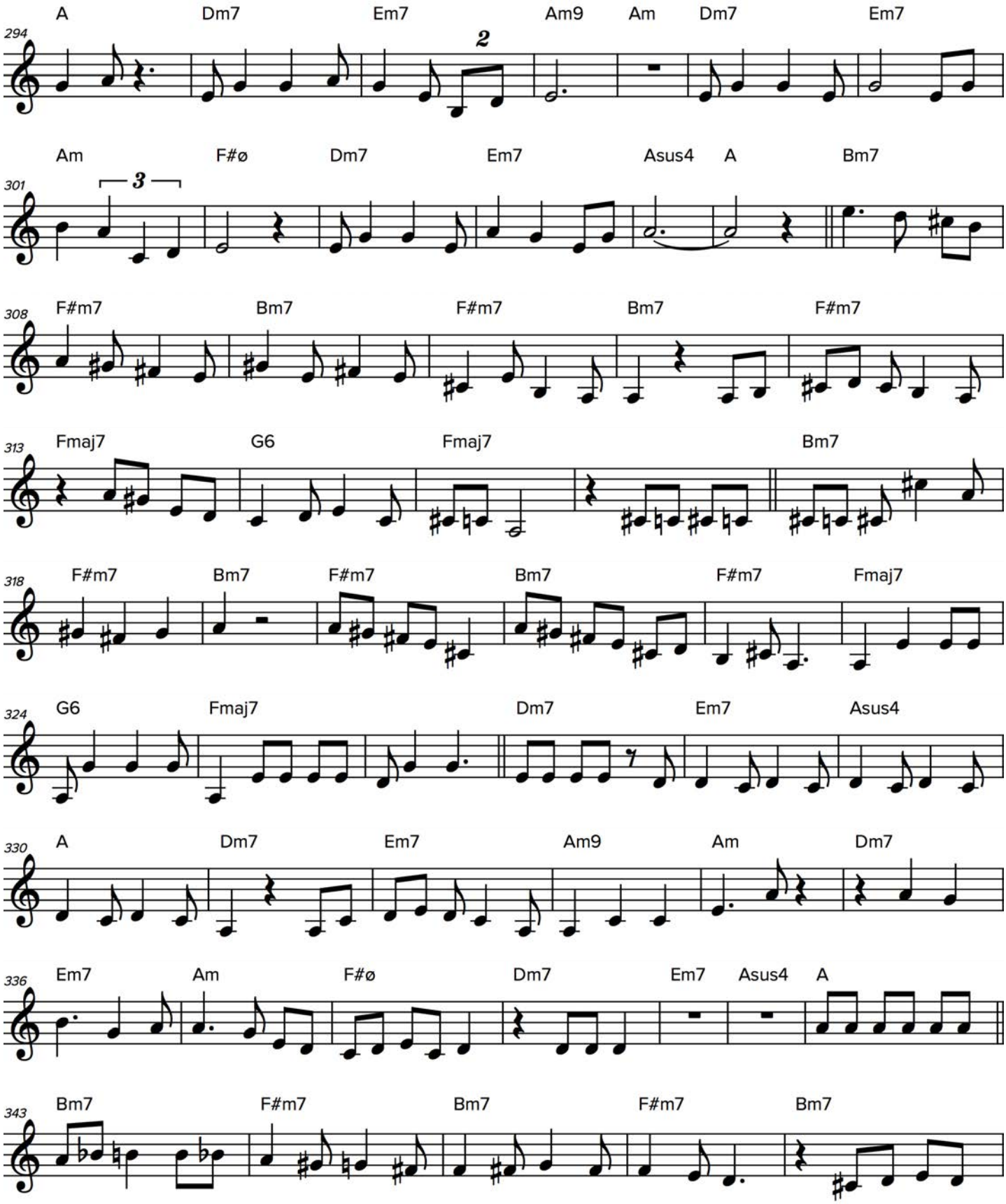


© 2018 OPEN STUDIO

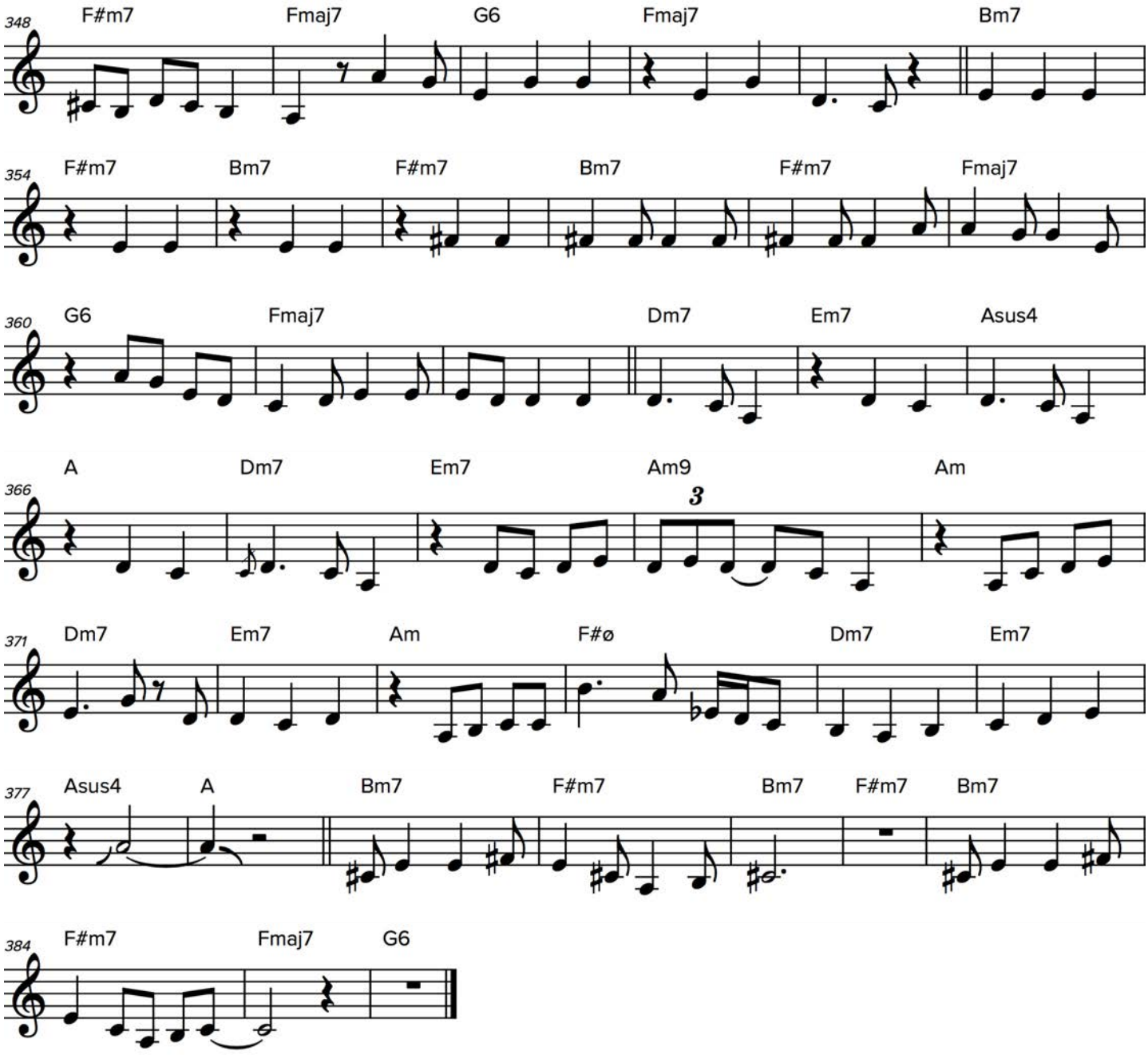

Dm7 Em7 Am9 Am Dm7 Em7 Am
170
3
F#ø Dm7 Em7 Asus4 A Bm7 F#m7 Bm7
177
F#m7 Bm7 F#m7 Fmaj7 G6 Fmaj7
185
Bm7 F#m7 Bm7 F#m7 Bm7
191
F#m7 Fmaj7 G6 Fmaj7 Dm7
197
Em7 Asus4 A Dm7 Em7 Am9 Am
203
Dm7 Em7 Am F#ø Dm7 Em7 Asus4
210
A Bm7 F#m7 Bm7 F#m7 Bm7
217
F#m7 Fmaj7 G6 Fmaj7 Bm7
223
3



© 2018 OPEN STUDIO



© 2018 OPEN STUDIO



© 2018 OPEN STUDIO

NOTES

12

Embracing Different Styles

Dianne Reeves discusses her experience with international music and musicians from different countries and genres. She demonstrates how international musicians influenced her style and sound, featuring her songs "Nine" and the ever-changing, improvised song "Tango du Jour" accompanied by Peter Martin (piano) and Romero Lubambo (guitar).

SUB-CHAPTERS

4:48 "Nine" by Dianne Reeves

9:35 Notes from Dianne

12:28 A Global Understanding Of Music

14:27 "Tango du Jour," improvised

PRO-TIPS!

- Don't be afraid of odd tempos and time signatures.
- Play music by artists who look different from you, and come from different countries.
- Listen to all kinds of music from lots of different cultures.
- Find music from other languages that you enjoy!

"The first thing I had to do was go and listen, and hear, and feel how the musicians approached the music."

Lyrics

12

Nine

I remember nine
As if it were yesterday
I can hear my friends outside of my window
Say, "Can you come out and play?"
Anna brought a bag of her mama's cooking spoons
So we could dig a big hole, to try to reach China
And get there by early noon

Our imaginations soared on golden wings
Across a sky filled with dreams
Any child could wear a paper crown
And be a king or queen at nine

I remember days of playing without a care
Then coming home with sniffles and clothes hanging off me
With leaves in my hair
Everybody's child belonged to the neighborhood
So you could tell your troubles to wise Aunt Savannah
Cause she always understood

Running endless through a field
Of emerald green beneath a broad
Open sky
I will treasure all my dreams when
I was innocent and free at nine

Runnin' and jumpin' and skippin' and laughin'
Rollin' and shakin' and jokin' and hidin'
Mother may I, Simon says, you're it, you spit
Hide and seek, you peeked, no I didn't, yes you did
You're not fair, I don't care, I saw Sammy's underwear
Double dutch, kick ball, hop scotch, bobby socks
Mary Mack all dressed in black
Who is that? Can she play jacks?
I'm the doctor, you're the nurse
Whatchu' mean, I was first
Shovin' and pushin'
Cryin' and screamin'
Dreamin' and beamin' and dancin' in a line
Oh I gotta go, I hear my momma call me
It's dinner time... nine



Nine still lives deep inside of me

"Imagination and possibilities shouldn't be stopped by what you think is appropriate or right... be yourself!"

GOOGLE IT!

- Wayne Shorter: Native Dancer (1974) featuring Milton Nascimento
- Caldera (1970s band)
- Sergio Mendez
- Elis Regina
- Ivan Lins
- Dori Caymmi
- Wave by Jobim
- A Retrospective of Antonio Carlos Jobim (1996) by Antônio Carlos Jobim: The Girl from Ipanema
- Harry Belafonte
- Ernesto Antonio "Tito" Puente
- Eduardo del Barrio
- Motown

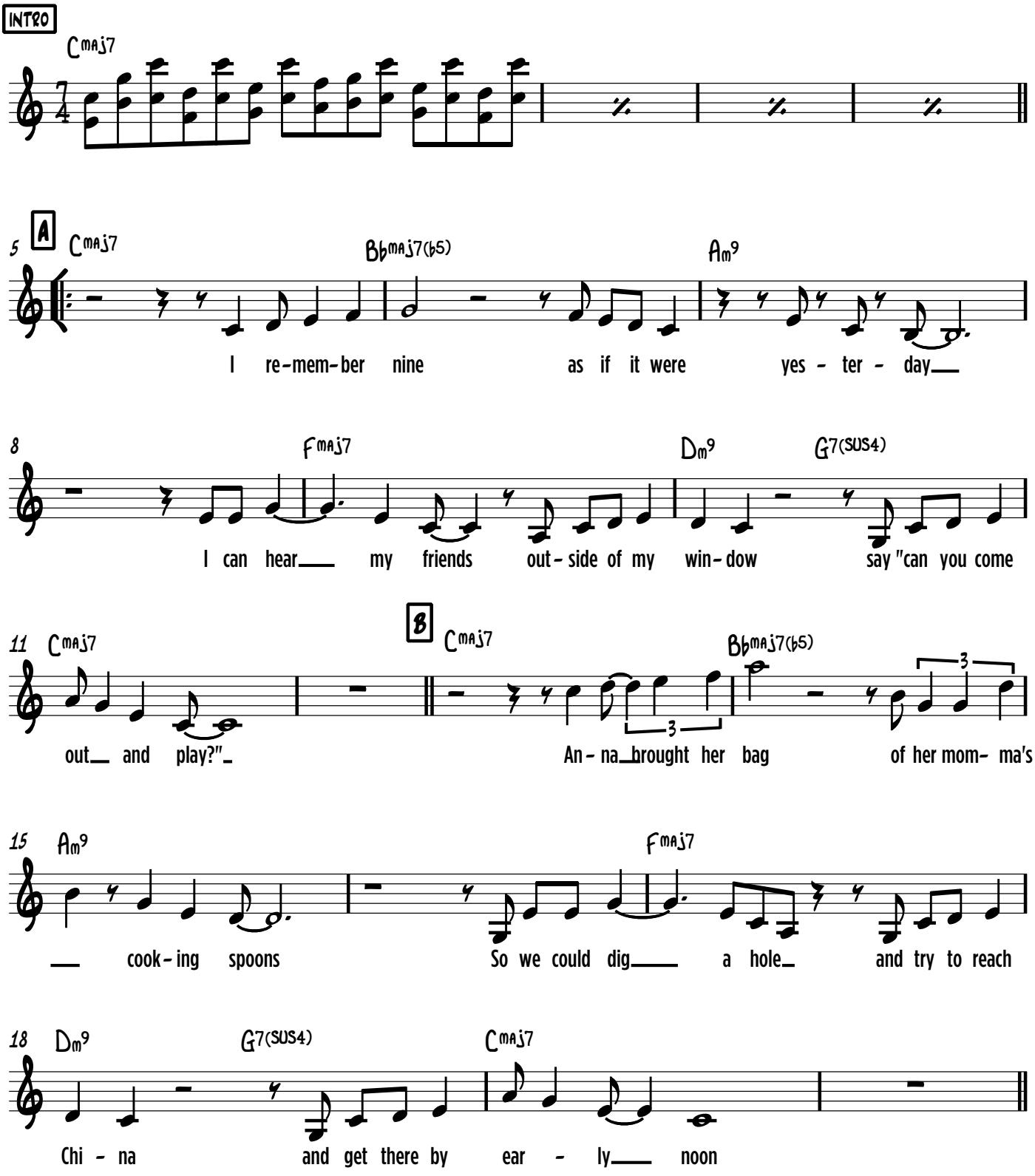
DIANNE'S TOP 3 LATIN FEMALE SINGERS

- Celia Cruise
- Elis Regina
- Cesária Évora

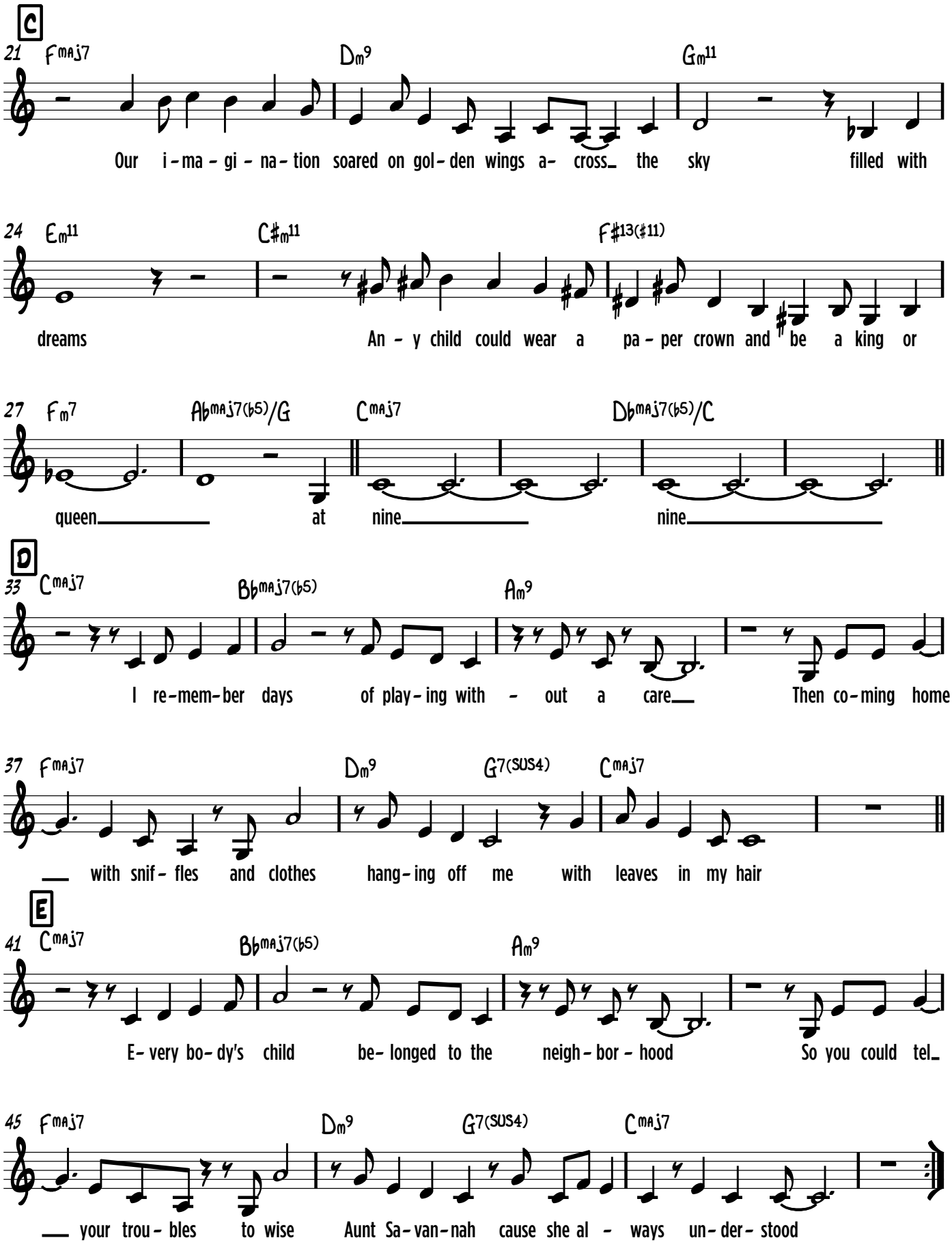
NOTES

NINE

DIANNE REEVES/EDUARDO DEL BARRIO



© OPEN STUDIO 2018

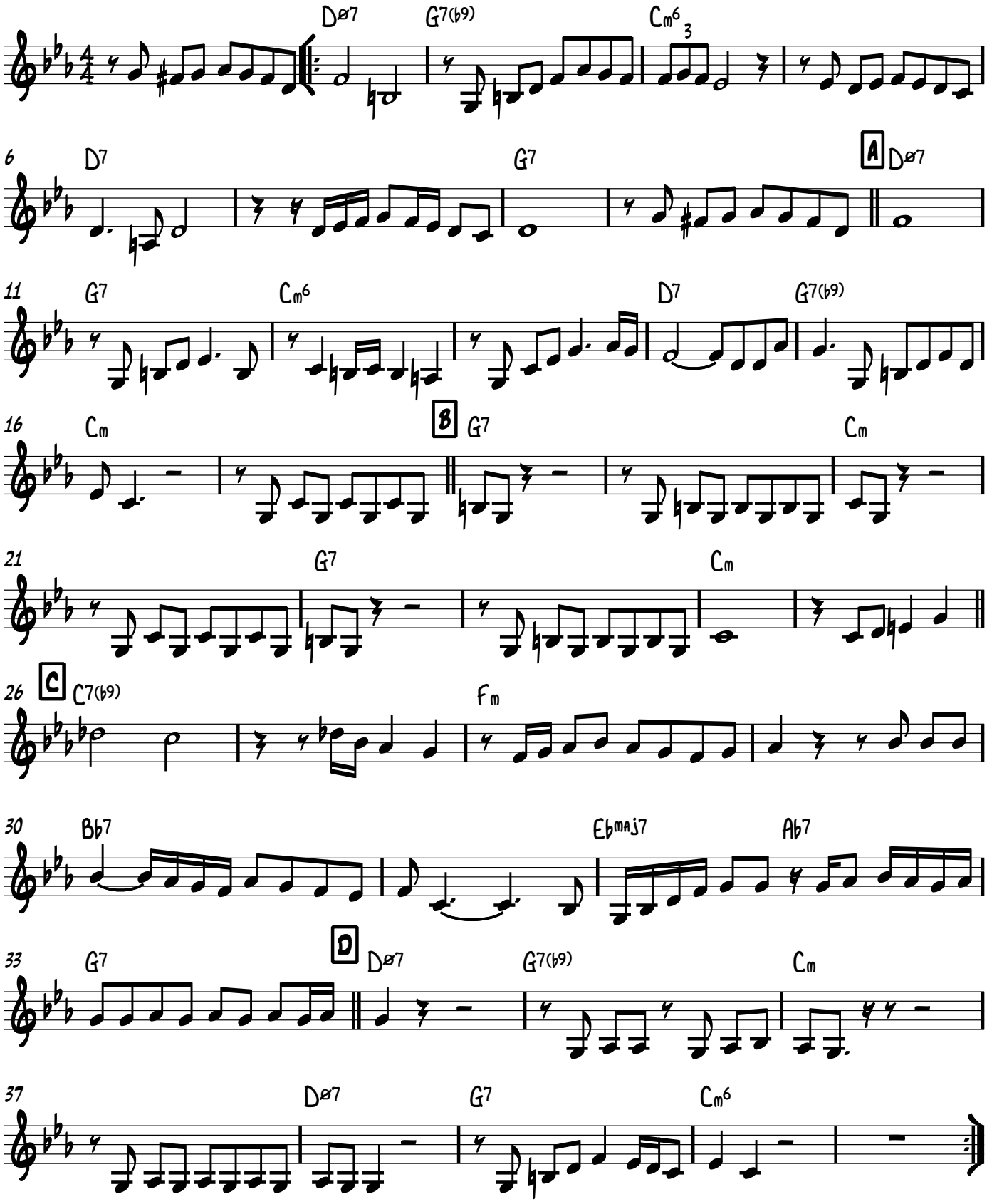


© OPEN STUDIO 2018

FROM DIANNE REEVES "DEFINE YOUR VOICE"

TANGO DU JOUR

DIANNE REEVES



© OPEN STUDIO 2018

NOTES

13

Masterclass

In this special episode, Dianne Reeves mentors upcoming jazz singer, Malena Smith. She teaches her how to find herself in the songs she sings, and how to orchestrate her sets to allow for her originality to come out. Dianne helps her express the true meaning of the jazz standard, "Teach Me Tonight."

SUB-CHAPTERS

0:14 "Teach Me Tonight" (music by Gene De Paul and lyrics by Sammy Cahn)

"You want to evoke some sort of feeling so that people can really feel, this is how you will render your song or lyric based on your unique sound."

Lyrics

Teach Me Tonight

Did you say I've got a lot to learn?
Well don't think I'm trying not to learn
Since this is the perfect spot to learn
Teach me tonight
Starting with the ABC of it
Right down to the XYZ of it
Help me solve the mystery of it
Teach me tonight

The sky's a blackboard high above you
When a shooting star goes by
I'll use that star to write I love you
A thousand times across the sky

One thing is very clear, my love
Should the teacher stand so near, my love
Graduation's almost here my love
Teach me tonight.

"What is it about this that makes you want to sing this song?"

PRO-TIP!

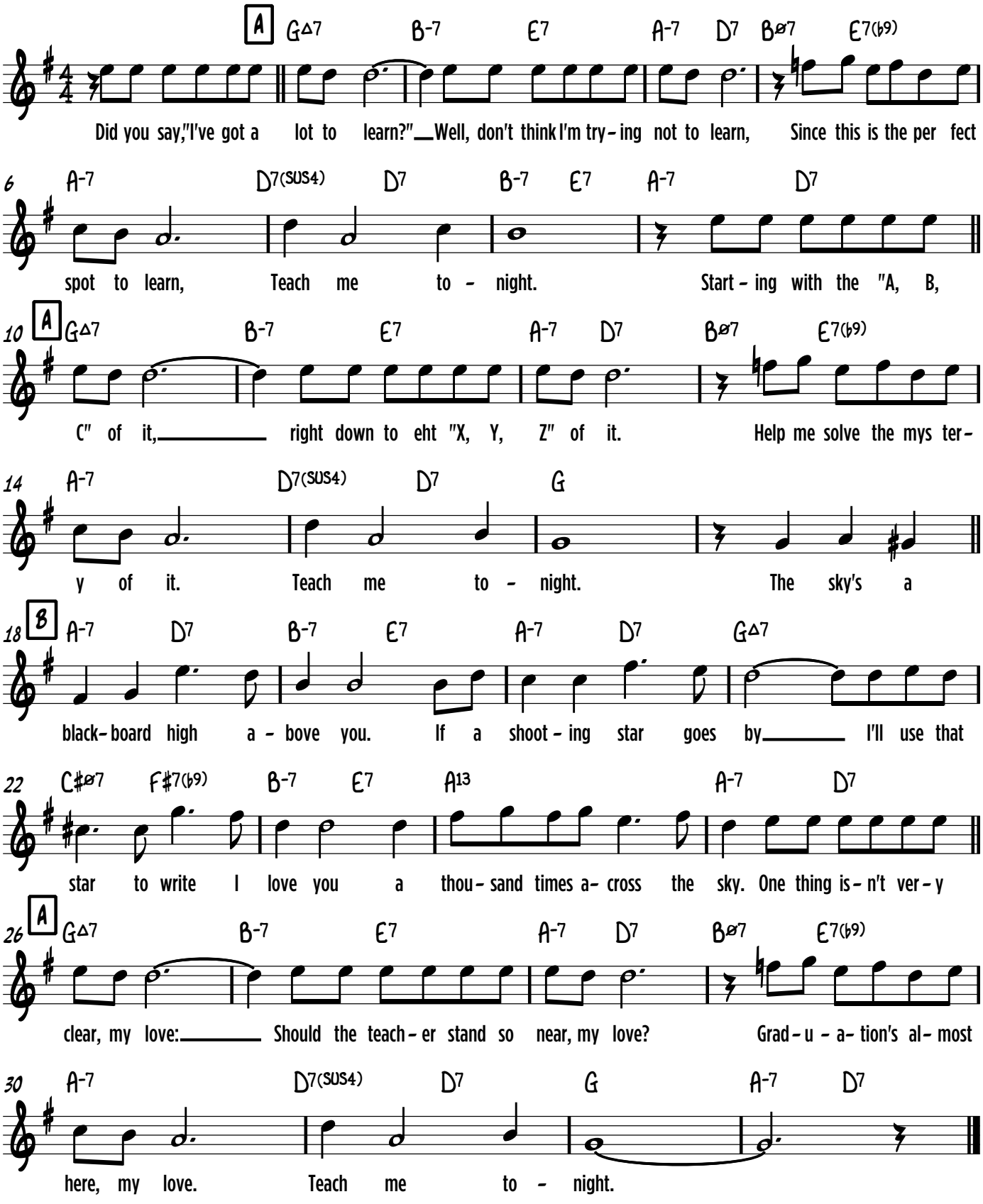
- When singing a jazz standard, it's important to think about what the song means to you. An exercise that you can practice is to say the song lyrics out loud in a conversational manner, and even change some of the words to create a story that makes sense to you and has meaning.



FROM DIANNE REEVES "DEFINE YOUR VOICE"

TEACH ME TONIGHT

GENE DEPAUL



© OPEN STUDIO 2018

NOTES

14

Discussion with a Protégé

Brian Owens interviews his past mentor, Dianne Reeves, and discusses how her career impacted his life over the years. Dianne imparts more helpful tips for aspiring singers.

SUB-CHAPTERS

4:50 Inspirations, 'Jazz Makes You Jump' (Wayne Shorter)

10:46 Being Prepared

GOOGLE IT!

- "Nature Boy" - By Eden Ahbez
- Dianne Reeves - In the Moment: Live in Concert (2000) / "Testify"



"One of the things that I learned about this beautiful music, jazz, and the experience of it is that it is always a conversation."

NOTES

15

Microphone Techniques

Dianne Reeves demonstrates what microphone techniques and strategies give her the best results on stage. She gives tips for how to alter and manipulate your sound depending on your mic and venue.

SUB-CHAPTERS

2:22 Choosing a Microphone

4:37 Venues

"The mic becomes part of who you are."

PRO-TIP!

- Hold the microphone 2 inches from your mouth to start then use the distance of the mic from your mouth to change the intimacy or intensity of your sound.
- Be sure to be comfortable whether you use a mic-stand or not. If you choose to take the mic off of the stand, be sure to move the stand so that it doesn't remain in front of you.
- Never try to project your voice over the mic. The mic is there to help you project and not strain your voice!

DIANNE'S MIC

- Neumann KMS 105



NOTES

NOTES

16

Protecting Your Voice

In this lesson Dianne explains useful ways to preserve your singing voice throughout the rigorous experience of touring.



PROTECTING YOUR VOICE ON TOUR CHECKLIST

- [ ] To not lose your voice as the amount of performances increases, practice pacing yourself and get used to a smaller set of shows, before taking on a multi-show tour in a short period of time.
- [ ] Pace yourself in how you structure your sets.
- [ ] Decide how dynamically you need to perform at each show.
- [ ] Ensure that your voice can last the entire duration of the tour.
- [ ] Look for opportunities to give your voice a break during rehearsals and soundchecks.

PROTECTING YOUR VOICE DAILY CHECKLIST

- [ ] Get at least 6-8 hours of sleep nightly.
- [ ] Drink lots of water daily. Airplanes dry you out, so be sure to drink lots of water if you're traveling by air to do a performance.
- [ ] Eat at the right times throughout the day,
- [ ] Don't eat late at night, or you risk reflux which can damage your vocal chords.
- [ ] Limit your alcohol intake.
- [ ] Plan times to be silent and rest your voice. Meditate.

NOTES

17

Reflections: Sarah, Carmen, Betty and Beyond

Dianne reflects on the jazz singers and musicians that influenced her voice and sound over the years. She discusses how aspects of numerous artists' personality and style impacted her and made her into who she is today.

SUB-CHAPTERS

0:31 Sarah Vaughan

2:26 Carmen McRae

4:13 Betty Carter

6:18 Find Your Own Voice

DIANNE'S EXCLUSIVE LIST OF FAVORITE ALBUMS

- Sarah Vaughn with Clifford Brown
- Miles Davis - My Funny Valentine
- Carmen McRae - Can't Hide Love
- Sarah Vaugham with Michel Legrand
- Billie Holiday - Songs for Distingué Lovers
- Betty Carter - Social Call
- Ella Fitzgerald - Ella in Rome (live)
- Nina Simone - Nina Simone at Town Hall
- Dinah Washington - The Swingin' Miss "D"
- Nancy Wilson - Lush Life
- John Coltrane - John Coltrane and Johnny Hartman

"Most of my teachers were great records, I also had the great fortune of growing up at a time when a lot of my vocal heroes were still walking this earth."

HIGHLIGHTED ARTISTS

SARAH VAUGHAN



Sarah Vaughan (1924-1990) was a decorated American jazz singer, with four Grammy awards and a "Lifetime Achievement Award". The National Endowment for the Arts bestowed upon her its highest honor in jazz, the NEA Jazz Masters Award, in 1989. Dianne says, "the thing that I loved about her is that she could sing a note and change the timbre and the tone of the note within the same holding of the note. It was just unbelievable! Every note was on point. She helped me to be able to hear sound like color."

CHECK OUT: Sarah Vaugham with Michel Legrand (1972)

CARMEN MCRAE



Carmen McRae (1922-1994) was an American jazz singer, inspired by Billie Holiday. She's known for her dramatic and nuanced, ironic interpretations of jazz standards, and her behind-the-beat phrasing. Dianne says, "she would enunciate and her diction was perfect but she was very musical and would take all kinds of different chances on the songs."

CHECK OUT: Can't Hide Love (1976), "All By Myself"

BETTY CARTER



Betty Carter (1929-1998) was a distinctive American jazz singer best known for her improvisation and swooping scat that demonstrated her vocal talent and imaginative interpretation of lyrics and melodies. Dianne recalls, "when I went to hear her, it was kind of like a religious experience. She was the first singer that I ever say stand in the middle of a band and really be the co-creator of a band. She stood in her bands because they were not backup bands, they were moving with her and shifting with her."

CHECK OUT: The Audience with Betty Carter (1980)

NOTES

18

Finale

"I hope that this has been an inspirational journey. It certainly has been for me. I hope there's some tools and some things that will help you on your way to build a very, very, very solid foundation and career. If you have any questions please contact me on the video Q and A, and while I'm out on the road I'd be very happy to answer your questions. And listen to some of my selections, I think you'll find them very interesting.

Thank you so much for being with me here at Open Studio."



CONGRATULATIONS!

You did it! With these tools and a regular practice routine you should be well on your way to becoming a vocalist that can hold their own on the stage. Keep up with Dianne Reeves on her website - diannereeves.com

Join the conversation on the Hang! openstudionetwork.com/community

If you have any musical questions about the Dianne Reeves course, please don't hesitate to reach out to our Creative Content Manager, Adam Maness at adam@openstudionetwork.com.

For technical questions, contact support@openstudionetwork.com.

Happy Practicing!

THANK YOU

We hope you enjoyed these tunes! If you have any suggestions for how we could improve this course or workbook in the future let us know.

COURSE CATALOGUE

BASS



Fundamentals of Jazz Bass and Beyond

DRUMS



Finding Your Beat



Hutchology
Fundamentals of Jazz Drumming

TRUMPET



Jazz Trumpet Fundamentals Vol. 1
Jazz Trumpet Fundamentals Vol. 2

MULTI-INSTRUMENT



Improvisation for All



Rhythm Section Fundamentals

PIANO



Keez to Jazz Piano



Jazz Piano for Beginners
Elements of Jazz Piano
The Jazz Piano Method

GUITAR



Great Guitar Covers
Jazz Guitar Foundations



Lubambo Method
Brazilian Jazz Guitar
Brazilian Jazz Guitar (em Português)

VOCALS



Define Your Voice

SAXOPHONE



Fundamentals of Jazz Saxophone