



New Music Reading Session

Jazz Education Network Conference
January 2023

Prepared by: Matt & Jessica Falker





Vocal Jazz Academy

***A nonprofit organization - 501(c)(3) status pending -
committed to vocal jazz education and networking***

- Director: Matt Falker
- Executive Board President: Christine Guter
- Executive Board Members: Ian Brekke, Jessica Falker

Want to attend – or host – a one-day vocal jazz workshop for teachers and students, or a teacher training session in your area? Want to support vocal jazz education with your tax-deductible donation? Contact us!

vocaljazzacademy.com

DID YOU KNOW?

Anchor Music (formerly Sound Music Publications) features over 50 artists: our vocal jazz composers and arrangers. We are now based out of San Diego, California – owned and operated by Matt & Jessica Falker

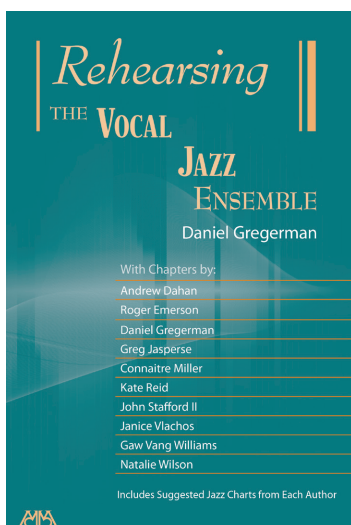
We are now a digital-only company – all charts and tracks are instantly downloadable with credit card or school purchase order

You can subscribe to our channels: [Soundcloud.com/AMPjazz](https://soundcloud.com/AMPjazz) (250+ demos) or YouTube (youtube.com/vocaljazzacademy)

Anchor Music maintains a list of worldwide jazz choir festivals: anchormusic.com/jazz-festivals

Matt Falker will be directing the Jazz Immersion choir at the [2023 ACDA National Conference](#) – open to ALL conference participants!

Copies available here at the JEN conference - visit the Anchor Music booth!



Rehearsing the Vocal Jazz Ensemble

Includes Suggested Jazz Charts from Each Author

Daniel Gregerman

From philosophy, auditions, and lesson planning to improvisation and literature selection, this diverse group of nationally recognized educators at all levels discuss these topics and more. Each director practically walks you through a rehearsal! Whether you are a seasoned vocal jazz director or someone looking to get started, the authors' concepts on running an outstanding vocal jazz program has something for everyone.

Number of Pages: 150

Item Number: G-10833

Price: \$19.95

Teaching Music through Performance in Contemporary A cappella

The essential book for a cappella repertoire and rehearsal techniques

Marc Silverberg • J.D. Frizzell • Deke Sharon

An indispensable resource compiled and edited by educators and leaders committed to demystifying the genre and providing teachers with access to the best repertoire and pedagogy possible.

Built on the model of the best-selling *Teaching Music through Performance* series, this volume includes chapters on the most important issues in teaching and learning contemporary a cappella, and analysis and insights for 82 works across genres: Barbershop, Contemporary A cappella, Doo-wop, Folk/Classical, Vocal Jazz.

Number of Pages: 342

Item Number: G-10098

Price: \$29.95



Jazz Improvisation

Practical Approaches to Grading

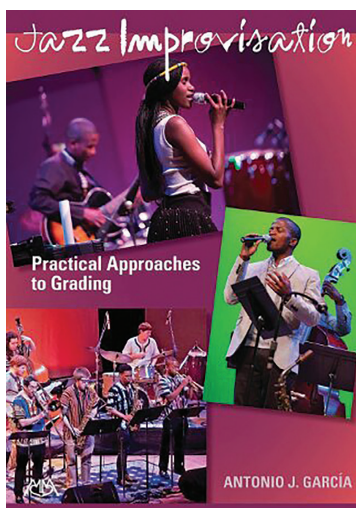
Antonio García

If grading music students in any creative course for credit is a challenge, how much more difficult is it to grade something as personal and nebulous as jazz improvisation? Should students be evaluated on their creativity in soloing or simply on technical skills such as chords and scales? What are the objectives in an improv course, and how can they be graded? The instructors whose responses are presented in this book represent over 700 years of combined experience teaching jazz improvisation - over 400 of those years for credit.

Number of Pages: 144

Item Number: 200478

Price: \$19.95



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Author: Katrien Van Opstal

Contributions by:

- Vanessa Matthys
- Dr. Justin Binek

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Anchor Music Publications – Featured Charts

Featured on the 2023 JEN New Music Reading Session

(use code JEN23ReadSess for \$10 off through January 16):

<u>Gotta Be This Or That</u>	arr. Eric Hagmann	SATB	L3 swing
<u>Beautiful Day</u>	arr. Falker	SATB	L3 straight 8 th
<u>What'll I Do</u>	arr. Jed Scott	SAB/SATB	L3 ballad
<u>This Song With You</u>	comp/arr Rosana Eckert	SSAA	L4 swing
<u>That Which Can't Be Explained</u>	Eldridge / arr. Rosenblatt	SSATB	L4 ballad
<u>Invisible Touch</u>	arr. Matt Falker	SAB	L3 latin
<u>It's Something</u>	arr. David Scott	SSATB	L4 funk
<u>In The Circle</u>	comp/arr Cedric Dent	SATB	L4 a cappella
<u>Sailing Home</u>	Eckert/Eldridge/Townsend	3 voicings	L3 straight 8 th

All titles are hyperlinked directly to its demo, score videos, performance videos and more!

LEVEL 1 & 2:

<u>All Day Blues</u>	Natalie Wilson (arr Hunley)	two part	L1 swing
<u>Almost Like Being In Love</u>	arr. Dan Davison	SAAB	L2 swing
<u>Angel Eyes</u>	arr. Matt Falker	SAB/SSA	L2 latin
<u>Every Little Thing She Does Is Magic</u>	arr. Rosana Eckert	SAB/SSA	L2 latin/swing
<u>Facing Time</u>	Trumbore / arr. Falker	SATB/SSAA	L2 latin
<u>I Feel So Smoochie</u>	arr. Jamie Dyer	SAB/SSA	L2 swing
<u>I Gotta Get</u>	Aimee Nolte / arr. Falker	4 voicings	L2 latin
<u>Montego Bay</u>	comp/arr Dan Davison	SATB/SAAB	L2 latin
<u>Release</u>	comp/arr Vijay Singh	SATB	L2 straight 8 th
<u>Satellite</u>	Laila Biali / arr. Clements	3 voicings	L2 straight 8 th
<u>Walk With The Wind</u>	arr. Matt Falker	SATB a capp	L2 ballad
<u>Waters of March</u>	arr. Dave Barduhn	two part	L2 latin

LEVEL 3:

<u>Airport Codes</u> (opt. horns)	arr. Rod Henley	SATB	L3 funk
<u>Baby, Close Your Eyes</u>	Welsman / arr. Davison	SAB/SATB	L3 ballad
<u>Beautiful Love</u>	arr. Kirby Shaw	SATB/SSAA	L3 swing
<u>Easy Love</u>	Goldings/Gazarek/Falker	3 voicings	L3 swing
<u>Fly Me To The Moon</u>	arr. Jed Scott	SATB	L3 funk
<u>Get Out Of Town</u>	arr. Jennifer Barnes	SATB	L3 funk
<u>God Rest Ye Merry, Gentlemen</u>	arr. Hunter Moore	SSATB	L3 swing
<u>Haven't We Met</u>	arr. Rosana Eckert	SATB/SSAB	L3 jazz waltz
<u>I Have Dreamed</u>	arr. Dave Barduhn	SATB	L3 ballad
<u>I Remember Clifford</u>	arr. Justin Binek	SATB	L3 ballad
<u>I Will Wait Forever</u>	Kendrick / arr. Falker	SATB/SSAA	L3 latin
<u>Leaving Here</u>	Nelson / arr. G Guter	SATB	L3 latin
<u>Lemon Drop</u>	arr. Kirk Marcy	SATB	L3 swing
<u>Let's Live Again</u>	arr. Rosana Eckert	SATB/SSAA	L3 swing
<u>Look For The Silver Lining</u>	arr. John Proulx	SAB/SATB	L3 latin
<u>A Million Miles</u>	comp/arr Ginny Carr	SATB	L3 latin
<u>Muddy Water</u>	arr. Michele Weir	SATB/SSAA	L3 swing
<u>A Place For Me</u>	Jamie Shew / arr. Falker	SAB/SATB	L3 straight 8 th
<u>Please Be Kind</u>	arr. Jamie Dyer	SSATB	L3 swing
<u>Revelations</u>	Welsman / arr. Hagmann	SAB/SATB	L3 straight 8 th
<u>Start All Over Again</u>	arr. Terrence Taylor	SSATBB	L3 straight 8 th
<u>Strength of Love</u>	arr. Jamie Dyer	SATB	L3 gospel
<u>The House I Live In</u>	arr. Dave Barduhn	SATB	L3 gospel
<u>This Can't Be Love</u> (opt. big band)	arr. Jed Scott	SATB	L3 swing
<u>Three Little Birds</u>	arr. John Stafford	SSATB	L3 reggae
<u>Without You</u>	Nelson / arr. G Guter	SATB	L3 straight 8 th
<u>Whisper (Uptown VJ Quartet)</u>	Ginny Carr Goldberg	SATB	L3 holiday
<u>You Take Me Away</u>	Welsman / arr. Eckert	SATB	L3 latin
<u>You're So High (You're So Low)</u>	Kendrick / arr. Falker	SSATB/SSAA	L3 swing
<u>Your Mind Is On Vacation</u>	arr. Rosana Eckert	SSA / SAB	L3 swing
<u>You've Got To Be Carefully Taught</u>	arr. Jeff Horenstein	SATB	L3 latin

LEVEL 4 & 5:

<u>A Change Is Gonna Come</u>	arr. Tehillah Alphonso	SSATBB	L4 ballad
<u>Cinnamon & Clove</u>	arr. Michele Weir	SATB	L4 latin
<u>Every Other Day I Have The Blues</u>	arr. Dave Cross	SATB/SAB	L4 swing
<u>Freedom Is A Voice</u>	arr. Tim Buchholz	SATB	L4 straight 8 th
<u>Full Grown Man</u>	Eldridge / arr. G Guter	SSATB	L4 straight 8 th
<u>Groovin' Hard</u>	arr. Dave Barduhn	SSATB	L4 swing
<u>I Hear Music</u>	arr. Rosana Eckert	SSATB	L4 latin
<u>It Could Happen To You</u>	arr. Matt Falker	SSATBB	L4 ballad/swing
<u>Mas Que Nada</u>	arr. Rosana Eckert	SSATB/SSAA	L4 latin
<u>My Favorite Things</u>	arr. Welsman / Kunz	SSATBB	L4 latin/swing
<u>My Foolish Heart</u>	arr. Ned Rosenblatt	SSATB	L4 straight 8 th
<u>New Day</u>	Welsman / arr. Barnes	SATB	L4 latin
<u>One Note Samba</u>	arr. Larry Lapin	SATB	L4 latin
<u>Unraveled</u>	comp/arr Aubrey Johnson	SSATB/SSAA	L4 straight 8 th
<u>Where Is Love?</u>	arr. Jed Scott	SATB div	L4 swing (5/4)
<u>Wind</u>	Biali / arr. Scott Dicken	SSATB	L4 straight 5/4
<u>You're Talking Too Loud</u>	Tull / arr. Harrison	SATB	L4 swing
<u>But Not For Me</u>	arr. Pete McGuinness	SATB	L5 swing
<u>I Didn't Know What Time It Was</u>	arr. Matt Falker	SSATB	L5 swing
<u>In Walked Bud</u>	arr. Paris Rutherford	SSATBB	L5 swing
<u>This Joint Is Jumpin'</u>	arr. Greg Jasperse	SSATTBB	L5 swing

BOOKS:

[Jazz Singing: Developing Artistry & Authenticity](#)

Author: Diana Spradling

[Vocal Jazz Technique: The Mixing Table Model](#)

Author: Katrien Van Opstal



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Our downloadable charts have fully notated piano and bass parts, and many have part and backing tracks available.

VOICE

GOTTA BE THIS OR THAT

BY SUNNY SKYLAR

ARRANGED BY ERIC HAGMANN

MED. SWING ♩=120

2

A TWO-FEEL

G⁶ D^{9(b13)} G⁶ Bmi⁷ E⁷

IF YOU AIN'T WRONG, YOU'RE RIGHT. IF IT AIN'T DARK, IT'S LIGHT.

Ami⁹ F⁹ A⁹ D^{7sus} A^bMA⁷ G⁶

IF YOU AIN'T SURE, YOU MIGHT. GOT-TA BE THIS OR THAT.

G⁶ D^{9(b13)} G⁶ Bmi⁷ E⁷

IF IT AIN'T FULL, IT'S BLANK. IF YOU DON'T SPEND, YOU BANK.

IF IT AIN'T, IT'S BLANK. IF YA DON'T, YOU BANK.

WORDS AND MUSIC BY SUNNY SKYLAR

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15

*A*mi⁹ F⁷ A⁹ D⁷sus A^bMA⁷ G⁶ E mi⁷ E^bmi⁷

IF IT AIN'T BING, IT'S FRANK. GOT-TA BE THIS OR THAT. WHO

FOUR-FEEL

B

*D*mi⁷ G⁷ G⁹(#5) CMA⁷ G⁷(#5) CMA⁷

CAN IT BE ___ IF IT ___ AIN'T ME? ___ I KNOW IT'S NOT YOUR BRO - THER. CAN'T

23

A⁹ *A*mi⁹ D⁷(b9)

___ YOU SEE ___ IT'S GOT - TA BE ___ ONE WAY OR THE OTH - ER? ___

C

G⁶ F#⁶/G G⁶ E⁹ F⁹ E⁹

f TELL ME WHAT I MUST KNOW! IF ___ YOU DON'T LIKE, I'LL GO.

GOTTA BE THIS OR THAT - VOICE

31 *Ami*⁹ *F*¹³ *A*⁹ *D*^{7sus} *A^bMA*⁷ *G*⁶ 2

IF IT AIN'T "YES," IT'S "NO." GOT-TA BE THIS OR THAT.

2

STOP - CUT TO 2 MEASURES BEFORE (H)

(H) *mp* *Gmi*⁷ *C*⁷ *F*⁶ *C*^{7(#5)}

36 WHO CAN IT BE ___ IF IT ___ AIN'T ME? ___ I KNOW IT'S NOT YOUR

*FMA*⁷ *D*⁹ *G*¹³ *A^b13*

41 BRO - THER. *mf* CAN'T ___ YOU SEE ___ IT'S GOT - TA BE ___ ONE WAY OR THE

(I) *A*¹³ *A^b13* *D^b6* *C6/D^b* *D^b6* *B^b9*

45 OTH - ER? ___ *f* TELL ME WHAT I MUST KNOW! IF ___

48

B^9 B^{b9} B^9 B^{b9} E^{bmi^9} $F\#mi^7$ B^7

— YOU DON'T LIKE, I PRO - MISE I'LL GO. IF IT AIN'T "YES," IT'S "NO." —

52

E^{b9} A^{b9sus} $A^{b7(b9)}$ Fmi^7 B^{b7}

GOT-TA BE THIS OR THAT! (AND THAT'S A FACT!) IT'S

56

E^{bmi^7} $A^{b7(b9)}$ $D^{b6/9}$

GOT - TA BE THIS OR THAT!

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BEAUTIFUL DAY

U2 / BONO

ARR. MATT FALKER

CONTEMPORARY JAZZ - STR 8TH DBL X FEEL

7

A

BASS SOLO: THE HEART IS A BLOOM _____ SHOTS UP THROUGH THE STON-Y GROUND

ALTO SOLO:

THERE'S NO _____ ROOM NO SPACE TO RENT IN THIS TOWN

TENOR SOLO: YOU'RE OUT OF

12 _____
17 _____ LUCK AND THE REA-SON THAT YOU HAD TO CARE _____

C

AND YOU'RE NOT MOV-ING A - NY - WHERE _____

22 TEN/BASS DUET: YOU THOUGHT YOU'D FOUND A FRIEND _____

SOP/ALTO DUET: SOME-ONE YOU COULD LEND _____ A HAND

26 _____ TO TAKE YOU OUT _____ OF THIS PLACE

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BEAUTIFUL DAY - CHOIR SCORE - 2

ALL VOICES:

D

S
IN RE - TURN FOR GRACE IT'S A BEAU - TI - FUL DAY SKY FALLS, YOU FEEL

A
IN RE - TURN FOR GRACE IT'S A BEAU - TI - FUL DAY SKY FALLS, YOU FEEL

T
IN RE - TURN FOR GRACE IT'S A BEAU - TI - FUL DAY SKY FALLS, YOU FEEL

B
IN RE - TURN FOR GRACE IT'S A BEAU - TI - FUL DAY SKY FALLS, YOU FEEL

31

S
— LIKE IT'S A BEAU - TI - FUL DAY DON'T LET IT GET A - WAY

A
— LIKE IT'S A BEAU - TI - FUL DAY DON'T LET IT GET A - WAY

T
— LIKE IT'S A BEAU - TI - FUL DAY DON'T LET IT GET A - WAY

B
— LIKE IT'S A BEAU - TI - FUL DAY DON'T LET IT GET A - WAY

36

E

S
41

bass solo

BEAUTIFUL DAY - CHOIR SCORE - 3

(M)

B
49 (BASS) SEE THE WORLD IN GREEN AND BLUE, SEE CHI-NA RIGHT IN FRONT OF YOU

A
53 (ALTO) SEE THE CAN - YONS BROKEN BY CLOUD, SEE THE TU - NA FLEETS CLEAR - IN' THE SEA OUT

(N)

S
(SOP) SEE THE BE-DOVIN FIRES AT NIGHT, SEE THE O-ILFIELDS AT FIRST SIGHT

A

57

ALL TENORS/BASSES:

T
(TENOR) AND SEE THE BIRD WITH THE LEAF IN HER MOUTH AF-TER THE FLOOD ALL THE CO-LORAME OUT

B
61 AF-TER THE FLOOD ALL THE CO-LORAME OUT

(O) (ALL VOICES)

S
OH DA BA DA DA DA DA DA DA

A
OH OH DA DA DA DA DA DA

T
OH DAH DAH DAH AH

B
65 OH DAH DAH DAH AH

BEAUTIFUL DAY - CHOIR SCORE - 4

S
A
T
B

AH OH
AH OH IT'S A
AH OH IT'S A BEAU-TI-FUL DAY
69 AH

(P)
S
A
T
B

IT'S A BEAU-TI-FUL DAY OO
BEAU-TI-FUL DAY OO
DON'T LET IT GET A-WAY IT'S A BEAU-TI-FUL
73 IT'S A BEAU-TI-FUL DAY OO

S
A
T
B

OH AH
OH AH
DAY OH AH
77 OH AH

END

Commissioned via Patreon

What'll I Do?

For Mandy

SATB A Cappella

Music & Lyrics by IRVING BERLIN
Arranged by JED SCOTT

Rubato, Expressively

p

S
What - 'll I do when you are far a - way and

A
What - 'll I do when you are far a - way and

T
What - 'll I do when you are far a - way and

B
What - 'll I do when you are far a - way and

PIANO
(FOR REHEARSAL ONLY)

5
I am blue, what - 'll I do? **8** *mp* What - 'll I do when

I am blue, what - 'll I do? *mp* What - 'll I do when

I am blue, what - 'll I do? *mp* What - 'll I do when

I am blue, what - 'll I do? What - 'll I do when

10 *poco cresc.* *

I am feel - ing blue from miss - ing you, what - ll I

poco cresc. *

I am feel - ing blue from miss - ing you, what - ll I

poco cresc. *

I am feel - ing blue from miss - ing you, what - ll I

poco cresc. *

I am feel - ing blue from miss - ing you, what - ll I

15 $\text{♩} = 72$ SOLO 3

What - ll I do with just a pho - - to -

do? doo doo doo

do? doo doo doo

do? doo doo doo

do? doo doo doo

* denotes voice crossing

20

-graph to tell my trou - bles to?

doo ah ah ah ah

doo ah ah ah ah

doo ah ah ah ah

doo ah ah ah ah

25

cresc.

26

More Broadly

mf

cresc. When I'm a - - lone with on - ly dreams of you that

cresc. When I'm a - - lone with on - ly dreams of you that

cresc. When I'm a - - lone with on - ly dreams of you that

When I'm a - - lone with on - ly dreams of you that

What'll I Do? - SATB

30

won't_ come true, Oh, what - 'll I do?

won't come true, Oh, what - 'll I What - 'll I do?

won't_ come true, Oh, what - 'll I What - 'll I do?

won't_ come true, Oh, what - 'll I do?

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This Song With You

Commissioned by Generations in Jazz 2022

Division One (SSAA) Set Piece

Composed and Arranged by Rosana Eckert

Joyful Swing ♩ = 130

S1 *mp* *f*
ba doo da yoo da ba doo dat dah day ah 'n doo way

S2,3 *mp* *f*
ba doo da yoo da ba doo dat dah day ah

A1,2 *mp* *f*
ba doo da yoo da ba doo dat dah day ah

S1 *mp*
ba doo dah doo doo

S2,3 *mp*
doot doot doot doot doot doot doot doo doot doot doot doo doo

A1,2 *mp*
doot doot doot doot doot doot doot doo doot doot doot doo doo

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This Song With You - SSAA Vocals - 2

A

mf
S1 It's been so long _____ since I've seen your face, _____

mp
S2,3 doot doot doot doo doot doot doot doot doot doot doot doo

mp
A1,2 doot doot doot doo doot doot doot doot doot doot doot doo

8

S1 or felt the joy _____ of a warm em - brace. _____

S2,3 doot doot doot doot doot doot doot doo doot doot doot doot doot doot doo ba

A1,2 doot doot doot doot doot doot doot doo doot doot doot doot doot doot doo ba

12

S1 I've been wait - ing for the sun to rise _____ and pull my spir - it through.

S2,3 doo doo doo doo pull my spir -

A1,2 doo doo doo doo pull my spir -

16

This Song With You - SSAA Vocals - 3

S1
Now I'm by your side sing-in' this song with you

S2,3
mf
it through by your side, sing-in' this song with you.

A1,2
mf
19 it through by your side, sing-in' this song with you.

B

S1
this song with you. I spent my days in a world un-known.

S2,3 (melody!)
this song with you. I spent my days in a world un-known

Alto 1
this song with you. I spent my days in a world un-known

Alto 2
f this song with you. *mf* I spent my days oom doom doom doom doom doom ba

22

Sops
a world I'd never known. A wear-y wheel

A1
a world I'd never known. A wear-y wheel

A2
26 doom doom doom doom doom doom doom doom doom doom doom doom

This Song With You - SSAA Vocals - 4

Sops
3
down a cob - ble - stone.

A1
3
down a cob - ble - stone, a cob - ble stone

A2
29
doom doom doom ba doom doom doom doom doom doom doom

S1
3 *f*
I was like a lit - tle hon - ey bee with

S2,3
f
I was a hon - ey bee with

A1,2
32
f
I was a hon - ey bee with

Sops
mf
noth - ing left to do Now I'm by your side,

Altos
34
mf
noth - ing left to do Now I'm by your side,

This Song With You - SSAA Vocals - 5

C

p *f*

sing-in' this song with you. Whoa The love light

37 sing-in' this song with you. Whoa The love light

finds a way to every heart and it's beauty brings

41 finds a way to every heart and it's beauty brings

D

mp

us together again bop ba

45 us together again ba da va da da va

mf ba day a doo da yoo dat

da va da va da 'dl ah da 'n day ya doo dah ba day oo dat

49 dat doo dah ba da va da va doo day a doo da

This Song With You - SSAA Vocals - 6

52 *f*

day ah da va da va day ah — ba da va dat day aht da va doo vay ah doo da

ba da va day ah da ba da va da 'n day ooh da ba day ooh da ba

E

S1 yoo dah — day — da va day ah dat doo va day a doo dah — day aht da

S2,3 yoo dah — doot doot doot day ooh way ah — dat dah

A1,2 doot doot doot doot doot doot doot day ooh way ah — dat dah

56

S1 *mf* da da va da — ba da — va doo dat

S2,3 da ba day a da va doo ee a doo dat da doo dat

A1,2 dah doo dah — ba day a da va da doo da — da — doo da

60

This Song With You - SSAA Vocals - 7

f **F** *mf*

Sops
ba doo dah ba doo dah ooh

A1
f *mf*
doot doot doo ba doot doot doot doo

A2
f
63 dah dah I've walked for miles through a des - ert sand

Sops
ooh walk - ing through a des - ert sand

A1
doot doot doot doot doot doot doo doo doot I've run a - way

A2
66 doot doo doot doot doot doot

Sops
run a - way I've run a - way to the moth - er land

A1
to the moth - er - land to the moth - er land

A2
69 doot doot doot ba doot doot doot doot doot doot doot and

THAT WHICH CAN'T BE EXPLAINED

PIANO/VOCAL

(MING'S LULLABY)

MUSIC & LYRICS: PETER ELDRIDGE

ARR: NED J. ROSENBLATT

$\text{♩} = 75$ **[SOP]** **A TEMPO**

SOLO

S/A **[W/A]** **oo...** **Rit.** **oo...**

T/B **[T/B]** **oo...** **Rit.** **oo...**

9 **[SOLO]** **FREELY**

SOLO **Rit.** **I'LL STAND COR-RECT-ED. THE HOW, THE WHY STILL UN-AT-**

S/A **(voice crossing)** **[S/A]** **Rit.**

T/B **[T/B]**

PNO. **D#m7(sus4) B(add2) F#m7/A# F#m7/A# B(add2)/D# F#/E F#/A#**

The musical score is written for Piano/Vocal. It begins with a tempo of quarter note = 75 and a 3/4 time signature. The key signature has four sharps (F#, C#, G#, D#). The first system includes staves for Solo (Soprano), S/A (Soprano/Alto), and T/B (Tenor/Bass). The Solo part has a 'SOLO' marking and a 'Rit.' (Ritardando) instruction. The S/A and T/B parts have 'oo...' markings. The second system starts with a circled '9' and a 'SOLO FREELY' marking. The Solo part has lyrics: 'I'LL STAND COR-RECT-ED. THE HOW, THE WHY STILL UN-AT-'. The S/A part has '(voice crossing)' and 'Rit.' markings. The T/B part has 'Rit.' and '[T/B]' markings. The Piano part has a series of chords: D#m7(sus4), B(add2), F#m7/A#, F#m7/A#, B(add2)/D#, F#/E, and F#/A#.

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15-1

12

SOLO

TAINED. LET ME IN ON THE BIG SE-CRET. LOV-ING THAT WHICH CAN'T BE EX-PLAINED. STILL GOT

S/A

T/B

PNO.

Bsus4 B G#9 D(ADD2)/F# G#m9(sus4) F#/A# Bsus2 C#sus2 F#sus4 F# F#/A#

17

SOLO

ALL MY RES-ER-VA-TIONS. BITE MY LIP AND TRY TO SMILE. NOT QUITE SURE WHAT I'M DE-

S/A

T/B

PNO.

D#m7(sus4) B(ADD2) F#o7/A# F#/A# B(ADD2)/D# F#/E F#/A# Bsus4 B G#9 D(ADD2)/F#

22

SOLO

FEN - DING — DI - 'PREN - CES UN - RE-CON - CILED. COMES A POINT I HAVE TO CRY OUT. SHAKE A

S/A

FEN - DING — COMES A POINT TO CRY

T/B

PNO.

G#m9(sus4) F#/A# Bsus2 C#sus2 F#sus4 F# D#m7(sus4) E(add2)

27

SOLO

FIST UP AT THE SKY. AS I BUILD-UP - ON THIS SHA - KY RE - FUGE, SING MY -

S/A

A FIST UP AT THE SKY BUILD THIS SHA - KY RE - FUGE OO

T/B

BUILD — SHA - KY — RE - FUGE OO

PNO.

D#m7(sus4) E(add2) D#9 A#7/C# E(add2)

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SOLO
 S/A
 T/B
 PNO.

SELF A LUL-LA - BY. I WILL WALK THAT FINE LINE BE - TWEEN THE SA - CREED AND THE PRO-
 RIT.

LUL-LA - BY.
 RIT.

LUL-LA - BY.

C#m7(sus4) D(#4) D F# D#m7(sus4) B(add2) F#m7/A# F#/A# B(add2)/D# F#/E F#/A#

RIT.

SOLO
 S/A
 T/B
 S. SX.
 PNO.

FANE. IT'S THE GAME I KEEP ON PLAY - ING LOV - ING THAT WHICH CAN'T BE EX - PLAINED.

LOV - ING THAT CAN'T BE EX - PLAINED

Bsus4 B G#9 D(add2)/F# G#m9(sus4) F#/A# Bsus2 E F#

#16A

VOX SCORE

INVISIBLE TOUCH

BANKS / COLLINS / RUTHERFORD

ARR. MATT FALKER

SOLO

FREELY

GMI7 F2 A D^bMA7(♯11) GMI7 F2 A D^bMA7(♯11) //

A

SOLO

5 SOLO 1: WELL I'VE BEEN WAIT - ING, WAIT - ING HERE SO LONG

GMI11 E^bb₉ DMI7 CMA7(♯11)

9 BUT THINK - ING NO - THING, NO - THING COULD GO WRONG BUT

SOLO

13 NOW I KNOW SHE HAS A BUILT IN A - BIL - I - TY TO

B

GMA7 B^bMA7 G² B

SOLO

17 TOUCH EV - 'RY - THING SHE SEES AND NOW IT SEEMS I'M

B^b C C[♯]DIM7 DMI7 CMI7 F7 B^bMA7 F2 A

SOLO

20 FAL - LING, FAL - LING FOR HER

GMI7 E^bb₉ DMI11 B^bMA7(♯11)

S

OH

A

OH

B

OH

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16-1

INVISIBLE TOUCH - VOX SCORE - 2

D D_{MI}^{11} $B^b_{MA} 7^{(\#11)}$

SOLO

SOLO 2: I DON'T REAL - LY KNOW HER, I ON - LY KNOW HER NAME

S

A

B

25

G_{MI}^{11} $E^b_{MA} 9$ C^2
 E

SOLO

BUT SHE CRAWLS UN - DER YOUR SKIN YOU'RE NE - VER QUITE THE SAME AND

S

A

B

29

D $F^{\#}$ **E** $B^b_{MA} 7$ F^2 $G_{MI} 7$ F^2
 A

SOLO

NOW I KNOW SHE'S GOT SOME - THING YOU JUST CAN'T TRUST IT'S

S

A

B

33

INVISIBLE TOUCH - VOX SCORE - 3

SOLO

SOME-THING MY-STER - I - OUS AND NOW IT SEEMS I'M FALL-IN' FALL-IN' FOR HER

S

SOME-THING MY-STER - I - OUS AND NOW IT SEEMS I'M FALL - IN'

A

SOME-THING MY-STER - I - OUS AND NOW IT SEEMS I'M FALL - IN'

B

37 SOME-THING MY-STER - I - OUS AND NOW IT SEEMS I'M FALL - IN'

E^bMA^{13} $\frac{C}{D}$ $\frac{B^b2}{D}$ $D^b(\#11)$ A^bMA^{13} $A^{7(\#9)}$ $Bm^{7(b5)}$ $\frac{B^b}{C}$

SOLO

SHE SEEMS TO HAVE AN IN - VIS - I - BLE TOUCH (YEH) SHE REACH - ES IN AND SHE GRABS RIGHT HOLD OF YOUR HEART

S

BUH BUH DUT _ BUP BUP _ BUP BA _ DAT BA _ DAT BUH BUH DUT _ BUP BUP _ BUP BA _ DAT BA _ DAT

A

BUH BUH DUT _ BUP BUP _ BUP BA _ DAT BA _ DAT BUH BUH DUT _ BUP BUP _ BUP BA _ DAT BA _ DAT

B

41 BUH BUH DUT _ BUP BUP _ BUP BA _ DAT BA _ DAT BUH BUH DUT _ BUP BUP _ BUP BA _ DAT BA _ DAT

F FMA^7 B^bMA^7 $\frac{B^b2}{D}$ $\frac{B^b}{C}$ FMA^7 B^bMA^7 $\frac{B^b2}{D}$ C $\frac{D^b}{E^b}$

SOLO

SHE SEEMS TO HAVE AN IN - VIS - I - BLE TOUCH (YEH)

S

BUH BUH DUT _ BUP BUP _ BUP BA _ DAT BA _ DAT *f* IT TAKES CON-TROL AND SLOW - LY TEARS YOU A-PART

A

BUH BUH DUT _ BUP BUP _ BUP BA _ DAT BA _ DAT IT TAKES CON-TROL AND SLOW - LY TEARS YOU A-PART

B

45 BUH BUH DUT _ BUP BUP _ BUP BA _ DAT BA _ DAT IT TAKES CON-TROL AND SLOW - LY TEARS YOU A-PART

A^bMA^7 D^bMA^7 $\frac{D^b2}{F}$ $\frac{D^b}{E^b}$ $\frac{B^b}{C}$ FMA^7 B^bMA^7 $\frac{B^b2}{D}$ $\frac{B^b}{C}$ $C^{\#DIM7}$

INVISIBLE TOUCH - VOX SCORE - 4

G D_{MI}^{11} $B^b_{MA}7(\#11)$

SOLO

S *mp* AND SHE DON'T LIKE LOS - ING, TO HER IT'S STILL A GAME

A AND SHE DON'T LIKE, SHE DON'T LIKE LOS - ING, LOS - ING

B

49 AND SHE DON'T LIKE, SHE DON'T LIKE LOS - ING

G_{MI}^{11} $E^b_{MA}9$ C^2
E

SOLO

S *f* THOUGH SHE WILL MESS UP YOUR LIFE *mf* YOU'LL WANT HER JUST THE SAME *mf*

A THOUGH SHE WILL MESS UP YOUR LIFE YOU'LL WANT HER JUST THE SAME AND

B

53 THOUGH SHE WILL MESS UP YOUR LIFE YOU'LL WANT HER JUST THE SAME AND

D $F\#$ **H** $B^b_{MA}7$ F^2 A $G_{MI}7$ F^2

SOLO

END

S NOW I KNOW SHE HAS A BUILT IN A - BIL - I - TY TO

A NOW I KNOW SHE HAS A BUILT IN A - BIL - I - TY TO

B

57 NOW I KNOW SHE HAS A BUILT IN A - BIL - I - TY TO

SOMETHING

SWING 16TH ♩ = 85

SOPRANO

DRUM FILL [A] 3 [B] 3

[C] EMIN⁹ A¹³ EMIN⁹ A¹³ [D]

10 SOPRANO VOCAL FILLS

mf You and I got some-thing —

mf You and I got some-thing —

mf You and I got some-thing —

mf You and I got some-thing —

mf You and I got some-thing —

[E] EMIN⁹ A¹³ EMIN⁹ A¹³ G^b/B^b A^bMIN⁷

16 *mp* Oo_oo It's some - thing You and I have some - thing How I

[F] E^bMIN⁹ A^b13 E^bMIN⁹

20 long to be a-round_ when When you can see that You and I have some-

SOMETHING PG.2

A^b13

B^{MIN}7

G

E^{MIN}9

A¹³

S

23 - thing in com - mon _____ You

MEZZO

mp in com - mon _____ it's some - thing You

A

mp You bet-ter be-lieve it

T

mp You bet-ter be-lieve it

Bs

mp You bet-ter be-lieve it

S

26 _____ and I _____ have some - thing *mf* How I

MEZZO

_____ and I _____ have some - thing *mf* How I

A

mf How I

T

mf How I

Bs

mf How I

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SOMETHING PG.3

A^b13

H

E^bMIN¹¹

28

S long You

MEZZO long You

A long _____ to be a - round _____ you I hope you can see _____ that you

T long I hope you can see _____ that you

Bs long I hope you can see _____ that you

E^bMIN⁹

A^b13

30

S _____ have some - thing *f* In com -

MEZZO _____ have some - thing *f* com -

A _____ and I _____ have some - thing *f* com -

T _____ you and I _____ have some - thing some - thing *f* com -

Bs _____ you and I _____ have some - thing some - thing *f* com -

SOMETHING PG. 4

I

D^bMAJ⁷

B^{b7(b9)}

E^bMIN⁷

S
32 - mon - It's been a rev - el - a - tion, yeah

MEZZO
- mon - rev - el - a - tion, yeah

A
- mon - rev - el - a - tion, yeah

T
8 - mon - rev - el - a - tion, yeah and you're an

Bs
- mon - rev - el - a - tion, yeah

A^{b7}SUS

D^bMAJ⁷

B^{b7(b9)}

S
35 an in-spi-ra - tion

MEZZO

A

T
8 in - spi-ra - tion to me and there is not one ques-tion, no

Bs

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SOMETHING PG.5

J

E^b MIN⁹

S 38 *mf* where my heart will run to _____

MEZZO *mf* where my heart will run to _____

A *mf* where my heart will run to _____

T *mf* where my heart will run to _____

Bs *mf* where my heart will run to _____

K

S 43 You and I got some-thing _____ DRUM FILL

MEZZO You and I got some-thing _____

A You and I got some-thing _____

T You and I got some-thing _____

Bs You and I got some-thing _____

In the Circle

SATB a cappella

Cedric Dent

(♩ = 108)

Scat solo

Soprano
Alto

Tenor
Bass

Shaker

Beatboxer

oo

mf

subito pp

cresc.

(♩ = 108)

Med pop groove

A

6

oo

mp

mf

Cir- cle of love. doop doop

of love.

A

Med pop groove

12

Round we go. who
doop doop Round, round we do do doop doop do - n doot oh where it ends

18

knows? **B** Round we go.
oo doop doop doop doop Round, round we do do

B
shaker *p*

23

no one

doop doop doot oh where it ends let it flow where it ends

28

C

Ebm7(add11)

D♭add9/F

Ebm7

A♭add9/C

B♭/A♭ A°7 A♭°7

scat solo

knows.

no one knows. Oh dat n - doot doot doot oh

C

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STOP & CUT to mm63 (next page)



D

33 Ebm7(add11) Db(add9)/F Gb(add9)/Bb Gb/Ab Db Ebm7(add11)

dat n - doot where it ends who knows? oh_ dat
da dat oh_ n - doot

D

38 Db(add9)/F Ebm7 Ab(add9)/C F(add9)/A C/D Dm7 Ebm7(add11) Db(add9)/F

doot ba ba do_ oh_
doot doot doot oo oh_ dat n - doot
dat n-do-n ba ba do-n_ doot

G

*(Sing bars 63-70 three times, bringing in parts as directed)

63 Round and round we go. Round and round the cir - cle.

The way it goes it flows. I love the way it flows.

dm ba dm ba dm dm dm ba dm dm ba dm ba dm Here in the round.

G
Beatboxer (with a pop/R&B groove)

NO REPEAT
once at [G], straight to H

67 Round and round we go. Round and round the cir - cle.

The way it goes it flows. I love the way it flows.

dm ba dm ba dm dm dm ba dm dm ba dm ba dm Here in the round.

- * - 1st time = bass and tenor
- 2nd time = add beatboxer
- 3rd time = add soprano and alto

71

H

Round and round we go. Love the way it flows.

f

dm ba dm ba dm dm dm ba dm dm ba dm ba dm dm dm ba dm

H

shaker

75

Round and round we go. Oh, love the way it flows. Oh

mf

dm ba dm ba dm dm dm ba dm dm ba dm ba dm In the round.

end beatboxing

Vox
SATB

SAILING HOME

ARRANGED FOR GCII AT WESTERN MICHIGAN UNIVERSITY 2021-2022

MUSIC BY ROSANA ECKERT AND PETER ELDRIDGE

LYRICS BY GARY & ROSANA ECKERT

ARRANGED BY LIZ TOWNSEND

EDITED BY GREG JASPERSE

STRAIGHT 8 QUASI-POP

♩ = 108

Ab%

Db%

Ab%

Db%

Measures 1-4 of the piano introduction. The music is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The melody consists of eighth notes in the right hand and quarter notes in the left hand. The dynamic is marked *mf*.

Ab%

Db%

Ab%

Db%

B%

Measures 5-8 of the piano introduction. The music continues with the same eighth-note melody in the right hand and quarter-note bass line in the left hand. The dynamic is *mf*.

(A) VOCAL SOLO

Ab

F-7

C-7

Gb%

F-7

Eb/Db

Ab/C

BΔ7

Bb-7

Measures 9-12 of the vocal solo. The melody is in the treble clef. The lyrics are: "I'VE BEEN SAIL - ING, SEARCH-ING THE SKY - LINE, LOOK-ING TO FIND SOME-THING". The dynamic is *mf*.

Ab

F-7

C-7

Gb%

EΔ7

END SOLO

Measures 13-16 of the piano accompaniment. The melody is in the treble clef. The lyrics are: "I HAVE NEV - ER KNOWN. AND". The dynamic is *mf*.

(B)

Ab

F-7

C-7

Gb%

F-7

Eb/Db

Ab/C

BΔ7

Bb-7

Measures 17-20 of the piano accompaniment. The melody is in the treble clef. The lyrics are: "I'VE BEEN WAIT - ING, UN-DER THE MOON - LIGHT, HOP-ING THE SUN LIGHT WILL".

SAILING HOME - SATB VOX

Ab F-7 C-7 Gb6 E47 ::

FIND THE SEEDS I've SOWN.

21

(C)
C/E F-7 B6 Eb(ADD2)/Bb

mp SO FAR, FAR A-WAY, FROM THE FATE-FUL STORM. FATE-FUL STORM

MELODY

25 *mp* FAR A-WAY FROM THE FATE - - FUL STORM.

F/A Ab47 Eb/G Gb6 Bb-7 Eb9

SAFE AND WARM. WIND BE-HIND ME.

29 SAFE AND WARM, THE WI - LD WIND BE - HIND ME.

(D)
Ab F-7 C-7 Gb6 F-7 Eb/Db Ab/C B47 Bb-7

FREE AND FADING, OUT OF A SHADOW, KNOWING TOMORROW HAS

f *mf*

33

Ab F-7 C-7 Gb6 E47 ::

COME TO LEAD ME HOME.

37

(E) OPEN SOLOS

Ab F-7 C-7 Gb6% F-7 Eb/Db Ab/C BΔ7 Bb-7

41

Ab F-7 C-7 Gb6% EΔ7 //

45

(F) GUITAR/VOCAL SOLI

Ab F-7 C-7 Gb6% F-7 Eb/Db Ab/C

49

DA VA DA DA DA LA N DA LA DA N DAY LAY AH DA LA LA LA LA LAY AH DA

BΔ7 Bb-7 Ab F-7

52

DA VA DA DAY YAH VA DA VA DA VA DAY YAH LAT N DAY OH LAT N

LAT N DAY OH

C-7 Gb6% EΔ7 //

54

LA DAY YAH DAY OH YAH LA LA DA DA DA DA DA DOH DOH DOH DOH DOH DOH DOH DOH

YAH

SAILING HOME - SATB VOX

(G)

C/E F-7 B $\frac{9}{8}$ Eb(ADD2)/Bb

S
f FAR A-WAY FROM THE FATE - FUL STORM,

A
f FAR FAR A-WAY FROM THE FATE-FUL THE FATE - FUL STORM

T
f SO FAR A-WAY FROM FATE-FUL THE FATE - FUL STORM

B
57 f SO FAR A-WAY FROM FATE-FUL THE FATE - FUL STORM

F/A Ab Δ 7 Eb/G Gb $\frac{6}{8}$ Bb-7 Eb $\frac{9}{8}$

S
SAFE AND WARM THE WI - LD WIND BE - HIND ME.

A
SAFE AND WARM WI - LD WIND BE - HIND ME.

T
SAFE AND WARM WI - LD WIND BE - HIND ME.

B
61 SAFE AND WARM THE WI - LD WIND BE - HIND ME.

(H)

Ab F-7 C-7 Gb $\frac{9}{8}$ F-7 Eb/D \flat Ab/C B Δ 7 Bb-7

S
FREE AND FAD - ING, OUT OF A SHAD - OW, KNOW-ING TO - MOR - ROW HAS

A
FREE AND FAD - ING, OUT OF A SHAD - OW, KNOW-ING TO - MOR - ROW HAS

T
FREE AND FAD - ING, OUT OF A SHAD - OW, KNOW-ING TO - MOR - ROW HAS

B
65 (ME) FAD - ING, OUT OF A SHAD - OW, KNOW-ING TO - MOR - ROW HAS

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