



jacqui naylor

“Jacqui Naylor has brought new twists to the notion of melding jazz and pop tunes.”
– *National Public Radio*

“In the never-ending ‘next big thing’ sweepstakes, bet on Jacqui Naylor to be a frontrunner. Her originals are Joni Mitchell good!”
– *JazzTimes*

“Jacqui has a sumptuous voice, a knack for scratchiness, and an ability to sweeten those bluesy bent notes.”
– *Village Voice*

“...Billie Holiday's inflections and a touch of June Christy.”
– *San Francisco Examiner*

“Jacqui Naylor is the new voice of jazz-pop.”
– *Vogue*

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JACQUI NAYLOR can only be described as supremely versatile.

The San Francisco-based vocalist and songwriter first became interested in music through her parents' collection of antique automated instruments and vintage jazz recordings. While learning songs from mechanical drums, music boxes, and player pianos of the 1930s, she did not realize her tastes were not exactly contemporary. "I didn't think this was old music," observes Jacqui, "just what I liked and listened to."

In 1991, after being inspired by a recording of Sarah Vaughan singing Gershwin, she began four years of study with renowned vocal coach Faith Winthrop and devoted herself to a singing career. "I truly enjoy the opportunity to perform live," says Jacqui. "It's more like a conversation, and the energy of the audience inspires the way we as a band make music."

Naylor is best known for *acoustic smashing*, a technique she invented, characterized by the singing of a rock tune over a jazz standard, or vice versa. On her recent album *The Color Five*, for example, she sings the American Songbook classic "Summertime" over the music from "Whipping Post," an Allman Brothers' southern rock classic. "There is true genius at work here," proclaims legendary New York DJ Ken Dashow.

Not surprisingly, it did not take long for the jazz community to embrace Jacqui Naylor. Her distinct sound reminisces the bygone days of jazz greats, but Jacqui's gospel influence is just as recognizable, especially in jazz interpretations of her originals and her own generation's music. It's this combination of past, present, and future that explains her ability to attract old-time aficionados, new jazz enthusiasts, and fans of modern adult pop music.

