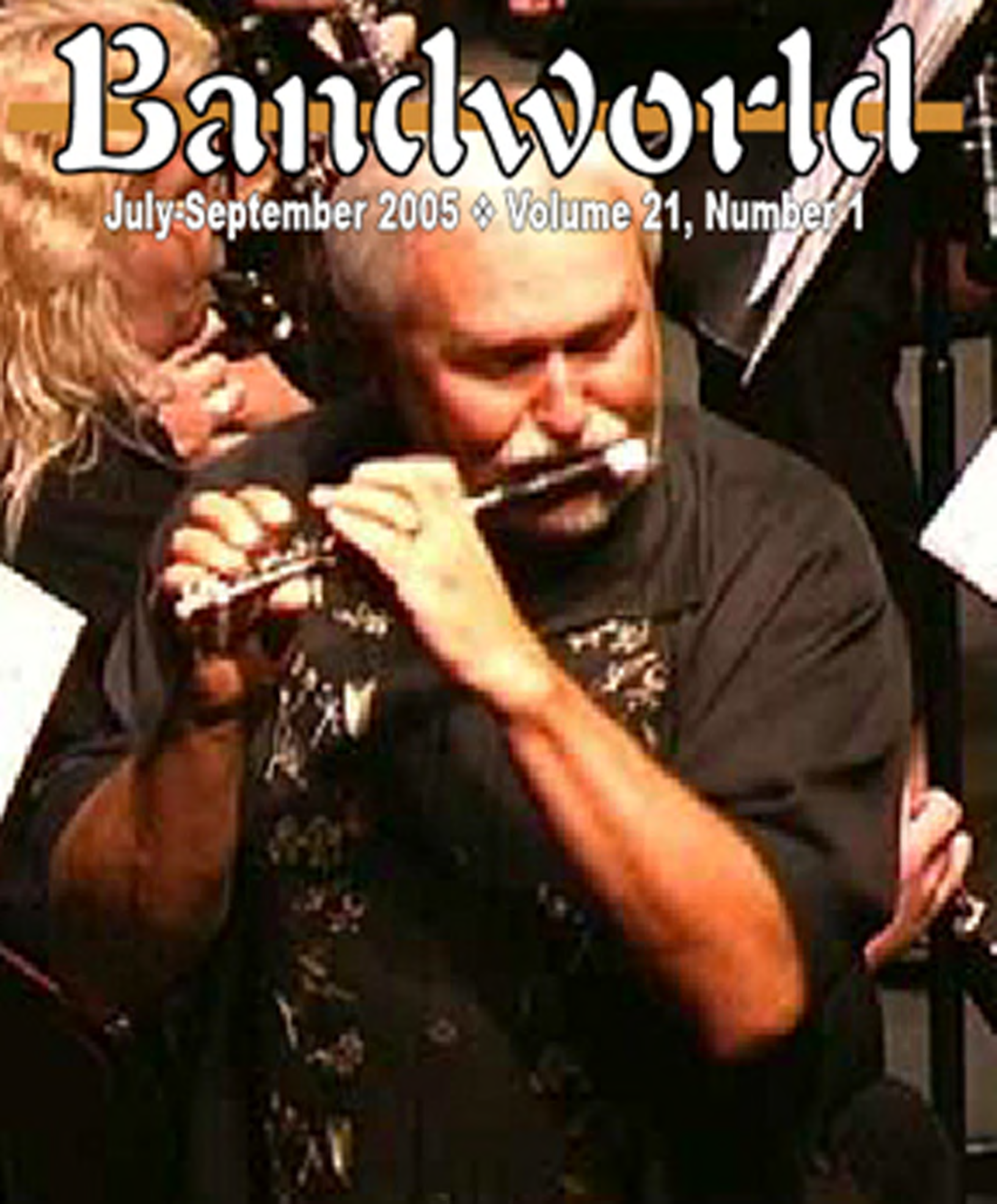


# Bandworld

July-September 2005 ♦ Volume 21, Number 1



# Master Class

by J.D. Shaw and Jeff Conner (Boston Brass)

Playing in a chamber ensemble has wonderful opportunities for the growing musician, however too often these students are not presented with a plan of action in order to rehearse and communicate efficiently. The freedom of chamber music is not without its own perils. The absence of a conductor allows the musicians to express their own opinions, but these opinions can also conflict. The challenge is to operate the rehearsal in an open manner while at the same time merging many ideas into one synergistic goal. The ensemble is a team but no team will be successful without strong individual players. Each player needs to understand and study the music carefully, make musical judgments, and be able to present their ideas in a concise manner. One has often heard that "there is no "I" in team," however there is a "me" and the responsibilities of each person are tremendous.

Music is an extremely passionate endeavor and it is easy to be highly protective and defensive of our opinions on how a phrase or section of music should be performed. Musicians tend to take these opinions quite personally, so the feat is to try to separate musical opinions from personal emotion. In an ensemble, everyone's opinions should be laid out on the table. Each presenter of an idea should have thoughtful reason and logic behind their stance. Simply stating "I just feel that it needs to be this way!" is not enough and irresponsible on the part of that player. Communication of ideas is, above all else, the most valuable rehearsal tool that any ensemble can have.

After all ideas have been presented, try rehearsing through some of these ideas. Usually, an idea will take shape in a more convincing manner when performed by the ensemble than simply expressing the idea vocally. Be flexible and open to all opinions because, very often, the group can meld several concepts into one. One will find that there is not necessarily just one correct way to play a section of music. At this point, the musicians need to decide on which action they are going to take. This is not always easy. In Boston Brass, we have the luxury of having 5 members so when we vote there is always a deciding majority. After the vote, the majority's decision is employed. Have faith - trust your fellow musicians. To continue to argue that one's opinion somehow outweighs the decision of the majority is arrogant. If one finds himself in the position of the minority, the responsible action is to live with the decision for a while and see if the idea takes shape. Most often, in Boston Brass, we find that we will merge all of the ideas naturally during performance simply because we are aware of everyone's corresponding opinions.

Many chamber groups have come and gone. The reason for many of their demises come from the fact that many people simply can't work together due to clashing egos, dictatorial leadership, or communication breakdowns. Separation of personal emotion from group decisions and thoughtful argument will circumvent many of these problems that have continually plagued musical ensembles. People ask us all the time "How do you guys live with each other day in and day out? Do you always get along?" In Boston Brass we usually get along famously, but when we do have arguments, we understand each other to a degree that we can make decisions without letting our emotions interfere and

we respect and trust each other's talents, abilities and opinions.

If you want more info on the Boston Brass musicians, visit their website  
([www.bostonbrass.com](http://www.bostonbrass.com))



**BW 2005**

*The American Band College*



Guest soloist, Jim Walker, guest conductor Cynthia Hutton and the ABC Directors' Band during the Ginger Rogers Theater concert in Medford, Oregon.



Jim Walker - ABC - June 26, 2005 performed "Carmen Vairations" with one of the 105-member ABC Directors' Bands and "American Flute Salute" with the other.



Hollywood flute recording artist, Jim Walker, and guest conductors (L to R) Ralph Hultgren (Australia), Mike Bankhead (USA), and Roxanne Haskill (USA) during the 2005 American Band College Ginger Rogers Theater concert in Medford, Oregon.



Guest conductors (L to R), Col. John Bourgeois, Gladys and Al Wright at the July 4, 2005 ABC concert at the Ashland High School football stadium in Ashland, Oregon.



Guest soloists, Boston Brass, and guest conductor, Tim Lautzenheiser, at the July 4, 2005 ABC concert.



**VIDEO & PHOTOS**



Video highlights include excerpts of conductors, Ralph Hultgren, Roxanne Haskill and Mike Bankhead as well as guest soloist, Jim Walker and the 210 members of the ABC Directors' Bands



Guest conductors, Col. John Bourgeois and Jan Van der Roost (Belgium), with ABC Managing Director, Scott McKee

**BW 2005**

*The Future of the Bandworld*

## MusiClips

by Ira Novoselsky

Previous MusiClips

Next MusiClips

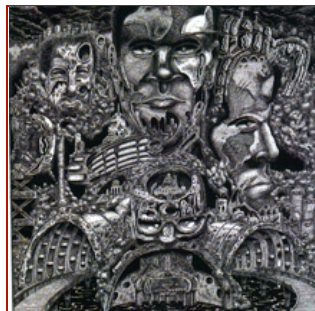


### Story of the Priest and His Helper Balda (excerpt)

by Shostakovich/Bibergan

Album Title: Retrospectives (Klavier K-11145)  
North Texas Wind Symphony, Eugene Corporon Conductor

From the highly acclaimed Klavier Wind Project comes another magnificent offering by the North Texas Wind Symphony. Retrospectives features some unfamiliar works by major composers. Shostakovich is represented by the Story of the Priest and His Helper Balda, a long lost animated film score. The Hindemith Symphony in Bb is performed as well as the lesser known Kammermusik No. 5, Op. 35, No. 4 for solo viola, winds, celli and basses. Shindig for horn and wind ensemble (Godfrey) and J.S. Dances (featuring piano) by Grantham are also included in this intriguing collection.



### Meta March (excerpt)

by Bryant

Album Title: Men of Industry (Mark Custom Recording, Dist. by Hal Leonard)  
Music of Eric Whitacre, Steven Bryant, Jonathan Newman, and James Bonney.

Following the success of their previous blockbuster recording BCM... Saves the World (Bandworld Vol.18 No.5), the BCM Superheroes have released another collection of unique and creative band works. Two of Eric Whitacre's megahits, Equus & October, are included by the Tokyo Symphonic Band with the composer conducting. Also featured on this recording is MetaMarch(Bryant) which could be described as Charles Ives & P.D.Q. Bach meet the March Masters. One transcription is included, James Bonney's imaginative setting of Hopak (Moussorgsky). There is so much to savor in this collection; with the vast popularity of these works today and tomorrow, BCM are indeed Men Of Industry.

**BW 2005**

*The Future of the Bandworld*

## MusiClips

by Ira Novoselsky

Previous MusiClips

Next MusiClips

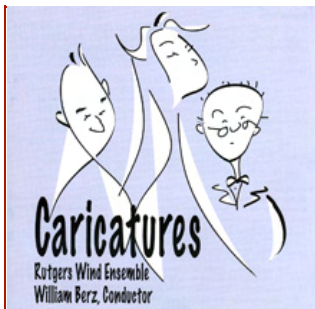


### Dia De Los Muertos (excerpt)

by Leroy Osmon

Album Title: Dia De Los Muertos (DAY OF THE DEAD)  
THE MUSIC OF LEROY OSMON VOL.3 (Mark 5368-MCD)  
University of Houston Moores School of Music Symphonic Winds. David Bertman, Director

It is a pleasure to review this recording; this is young band music that doesn't sound like your garden variety. This is very interesting music that will prove valuable to young bands and can still appeal to more mature ensembles. The title work is a short tone portrait that certainly brings something different to the young band table. If you think all young band music is the same, the music of Leroy Osmon will be a welcome surprise.



### Saint-Saens: Scales (from Caricatures) (excerpt)

by Camille Saint-Saens

Album Title: Caricatures ( Mark 5556-MCD)  
Rutgers Wind Ensemble, William Berz Conductor

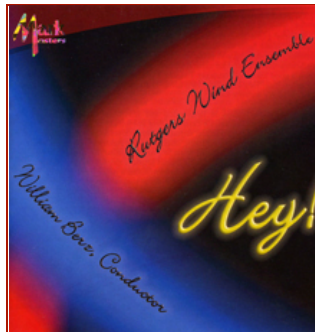
For anyone who appreciates the finest in wind ensemble/band recordings, Rutgers is certainly at the forefront. Caricatures is a collection of classic band literature, fascinating new works, and a piece of buried treasure. The popular Suite of Old American Dances (Bennett) is one of the most beloved band works and it is performed with heart, whimsy and precision. Caricatures (Hutcheson) is a series of musical character portraits; this recording includes movements from suites one & two. The buried treasure comes from the pen of H. Owen Reed with his captivating Awakening of the Ents, a recording long overdue. Music of Nixon, Bryant, Ott, and Newman round out yet another stellar program from Rutgers.

**BW 2005***The Future of the Bandworld***MusiClips**

by Ira Novoselsky

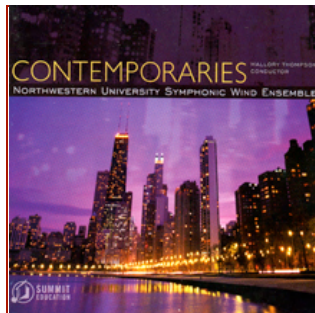
Previous MusiClips

Next MusiClips

**Hey!**

Album Title: Hey! (Mark Masters 5369-MCD)  
Rutgers Wind Ensemble, William Berz Conductor

The Timothy Mahr attention getter serves as the title work for this fine collection from Rutgers. This recording also includes Dreadnought (Brooks), Escapade (Spaniola) and two pieces by Steven Bryant, *Alchemy in Silent Spaces & Bloom*. Dr. Berz continues to feature the music of H. Owen Reed; *La Fiesta Mexicana* graces this disc in a most interesting and satisfying performance. You can always depend on the Rutgers Wind Ensemble for masterful recordings.

**Short Ride in a Fast Machine (excerpt)**

by Adams/arr. Odom

Album Title: Contemporaries (Summit Education DCD 414)  
Northwestern University Symphonic Wind Ensemble, Mallory Thompson Conductor

This solid recording from one of the Midwest's top collegiate wind ensembles is one you're sure to enjoy. If your taste leans toward classic band literature, music of Copland, Hindemith & Schoenberg await you. *Short Ride in a Fast Machine* (Adams/Odom) is a fine modern work from the mid 80's that has become popular with bands and audiences alike. *O Magnum Mysterium* (Lauridsen/Reynolds) is another recent work that is gaining acceptance on concert programs. This is another quality product from Dr. Thompson and the Northwestern University Symphonic Wind Ensemble you should add to your library.

# **Gearing Up!**

## **20 Years Ago in Bandworld**

**by Gary Wiese**

The marching season again!

It seems as though we band directors have just finished putting away all of the equipment at year's end and once again it's time for that first football game.

Many directors just don't find the time to devote to their percussion sections once the season begins. However, with just a little advance planning, the percussion line will greatly increase the efficiency of rehearsals and allow the director to devote more of his time to the total program.

One of the most important steps a director can take in gearing up for the season is to select a student who will act as a section leader--or "drum captain." The section leader should be chosen on the basis of dependability, leadership, playing ability, and maturity. With the many details that must be handled in running a successful and efficient percussion section, it's important for the director to delegate authority. The section leader's duties could include:

1. Acting as a liaison between the section and director.
2. Assigning parts and passing out new music.
3. Informing the director when special instruments are required or extra personnel will be needed for performance of a particular piece.
4. Keeping the director aware of broken or damaged instruments in need of repair or replacement. The following is a check list which could help:
  - Check all drum heads for holes or tearing.
  - Remove all heads and clean dirt from inside the head, under counter-hoop, and edge of shell. Apply paraffin.
  - Remove all foreign material inside the drum shell and tighten any loose nuts inside.
  - Clean and lubricate all tuning rods with petroleum jelly.
  - Check all snares for loose or broken strands.
  - Check working order of snare strainers and throw-off mechanisms.
  - Check all accessory percussion instruments for damage.
  - Polish and hand buff all cymbals; check to be sure that all straps are secure and tied correctly.
  - Check cords, bumpers, and bars on all mallet instruments.
  - Determine which warped, cracked, or broken sticks and mallets need to be replaced.
  - Clean and polish all percussion instruments with a good quality paste wax or metal polish.
  - Check to see that all carriers, straps, etc. are clean and in proper working order.



Following these simple "common sense" suggestions will help ensure not only a good-sounding percussion section but also a good looking one.

#### 5. Rehearsing the section on selected patterns and cadences.

Many times a short repetitive drum pattern can be substituted for the written drum part and still sound very effective.

There are many standard drum section patterns from which to choose; the key is to choose the one that will best fit the style of the music being played. Using such a pattern with your section is also helpful when the written part is either too simple or too difficult.

Several simple patterns can be memorized and assigned a number. It then becomes a simple matter for the section leader to call a particular pattern appropriate to a particular musical selection.



As with patterns, cadences should be memorized and named. This will allow the section leader to quickly signal the members of the section which cadence to play.

The drum cadence must provide a strong sense of pulse which the marching band can

follow. The parts should be rhythmically interesting but not so difficult that the members of the band have trouble finding the pulse.

For the young band which is not accustomed to marching or for the percussion section which is limited in ability, keep the cadence simple so that it can be played accurately and correctly. As a general rule it is also a good idea to keep cadences quite simple for rehearsals, long parades, or fast tempos.

Once patterns and cadences are established and memorized, uniformity is important for effective visual interest and ensemble unity on the field. All sticks should be the same size and drums should be worn at the same height. This is, of course, basic to all phases of marching and should be fully implemented in the percussion section.

Sticking should be uniform for all players of the same part. To accomplish this, the drum patterns and cadences should be written out with sticking indicated so that each member will learn the part correctly. An effective way to accomplish this is to have your section members face one another during rehearsals so that they can watch each other's sticking pattern and stick height.

With a strong section leader, proper equipment maintenance, plus memorized patterns and cadences, your percussion section will be able to significantly contribute as you gear up for another successful marching season.

#### ♦ Tips

S.D. = snare drum  
T.D. = tom drum  
B.D. = bass drum  
Cym. = cymbals  
\* = (in snare) on rim  
• = on head

The image shows two systems of musical notation for a drum cadence in 2/4 time. Each system includes staves for Snare Drum (S.D.), Tom Drum (T.D.), Bass Drum (B.D.), and Cymbals (Cym.). The notation includes rhythmic patterns with sticking letters (R for right hand, L for left hand) and accents. The first system ends with a double bar line and the instruction '(R L) For repeat'. The second system also ends with a double bar line and the instruction '(R L) For repeat'.

More complex cadences can be used for transition movement between formations, special features, or slower tempos.

The image shows two systems of musical notation for a more complex drum cadence in 2/4 time. Each system includes staves for Snare Drum (S.D.), Tom Drum (T.D.), Bass Drum (B.D.), and Cymbals (Cym.). The notation includes rhythmic patterns with sticking letters (R for right hand, L for left hand) and accents. The first system ends with a double bar line. The second system ends with a double bar line and the instruction '(R L) For repeat'.



**BW 2005**

*The American Bandmasters Association*

**ABA**

# Tuba Tips

by Richard Strange

## Tuba

A. Ranges

1. Professional

(BBb tuba)      (CC tuba)      (Eb tuba)      (F tuba)

2. High School range

(4-valve BBb tuba/3-valve BBb tuba or Sousaphone)

B. Partial series (overtone series)

fundamental	2nd partial	3rd	4th	5th	6th	7th
possible to play with resonance on large mouthpiece	octave	perfect 5th slightly sharp	perfect 4th in tune	major 3rd flat	minor 3rd slightly sharp	minor 3rd flat, not used except on trombone
8th	9th	10th	11th	12th		
major 2nd in tune	major 2nd, slightly sharp	major 2nd flat	major 2nd sharp	minor 2nd slightly sharp		

C. Notes of the partial series (overtone series)

Fundamental    2    3    4    5    6    7    8    9    10    11    12  
 (BBb tuba)

Fundamental    2    3    4    5    6    7    8    9    10    11    12  
 (CC tuba)

Continued


**BW 2005**
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## Tuba Tips (continued)

by Richard Strange

Fundamental 2 3 4 5 6 7 8 9 10 11 12  
 (Eb tuba)

Fundamental 2 3 4 5 6 7 8 9 10 11 12  
 (F tuba)

### D. Different sizes

1. F - fundamental (lowest open tone) is F
- E<sup>b</sup> - fundamental is E<sup>b</sup>, longer or larger bore than F
- C - fundamental is C
- B<sup>b</sup> or BB<sup>b</sup> - fundamental is B<sup>b</sup>
2. Sousaphones - E<sup>b</sup> and B<sup>b</sup>
3. Tuba normally used in public school - B<sup>b</sup>
4. Three-valve tuba and three-valve Sousaphone are the same for teaching purposes
5. Four-valve tubas preferred  
    valve 4 = 1 & 3  
    valves 4 & 2 = 1, 2, 3
6. Valve 4 can be tuned; 1 & 3 combination out of tune

### E. Preferences

1. Advantage of Eb over Bb - weight only (not readily available)
2. Fiberglass Bb - recommended for marching band (especially for young students)
3. C or F - orchestra - F best for soloing  
    BBb (tuba or Sousaphone) - band
4. Band keys not good for C tuba (with beginning students)  
    Orchestra keys not good for Bb and Eb
5. Buy instruments with right hand valve action when possible (dimensions vary greatly on lower brass instruments - usually not important, except to professional players)

### F. ALL tubas are non-transposing bass clef instruments - ALL tubas read concert pitch

1. Fingering sequence changes with each instrument because of different fundamental
2. Doubling is difficult - for advanced students or professionals, only

### G. Recommendations for school use

1. Bb Fiberglass Sousaphone - 3 valves (bad intonation)  
    marching band - high school
2. Bb four-valve tuba with upright bell
  - a. concert band
  - b. diffuses sound and gives true bass tone

Continued


**BW 2005**
*The American Bandmasters Association*
**ABA**

## Tuba Tips (continued)

by Richard Strange

- H. Position of instrument - Tuba  
Use tuba stand or make sure student has tuba balanced on chair so that mouthpiece is at correct height for good posture. "Bring the instrument to the student, not the student to the instrument." In other words, don't stoop or distort the body to reach the mouthpiece. Correct, upright posture facilitates proper breathing habits.
- I. Embouchure & breathing
1. Half upper lip, half lower lip in the mouthpiece
  2. If any variance, it should be more upper than lower lip in mouthpiece
  3. Take a DEEP BREATH before every phrase
  4. Lower brasses blow easier than upper brass (slower lip vibrations)
  5. Larger diameter and cup mouthpieces blow easier than smaller ones
  6. Students with lip, teeth, or embouchure structural defects should be placed on lower brass
  7. Extreme pointed jaw or extremely small, thin lips not suited for lower brass
  8. For low register, drop jaw/thrust jaw forward and tongue slightly harder
- J. Makes and models
1. Sousaphones - school use
    - a. King
    - b. Conn
    - c. Yamaha
      - A). Fiberglass when available for marching band
      - B). Brass sousaphones not recommended because of weight for marching band
  2. Tubas
    - a. Besson tuba
      1. Bb upright
      2. 4-valve compensating system
      3. If you use Besson Euphonium, you should use Besson tuba for best intonation
    - b. Yamaha
    - c. Miraphone - professional instrument West Germany
    - d. Meinel - Weston
    - e. Perantucci (see Dan Perantoni, Indiana University)
  3. Valve position
    - a. Most tubas - fourth valve in line/used with right hand little finger
    - b. English - fourth valve taken with other hand reaching around instrument
    - c. rotary valves - faster and quieter than pistons (smaller movement)
    - d. pistons - mechanically simpler; can be kept in better condition and repair
- K. Tuba Methods
1. Elementary: Rubank Elementary Method by Gower and Voxman
  2. Intermediate
    - a. Rubank Intermediate Method
    - b. Pares Foundation Studies
  3. Advanced
    - a. Rubank Advanced Method
    - b. Advanced Studies by Tyrrell

# Recordings

## How Much is Too Much?

by Ginger Zingara

Recordings - professional and amateur are of great use in music education, but are they always appropriate?

Addressing recording our own ensemble first, ask yourself how often to do you record your own band? Are you just making that quick recording for the colorguard to learn their routines or do you listen to your group on a regular basis? If you are not stepping off the podium to listen to your group, your "ear" may be skewed to always hearing the wrong notes in the 3rd clarinets, and you could be missing the opportunity to fix the incorrect partials in the horns. It was always great to have guest clinicians work my middle or high school bands before big events and it was shocking to hear some of the things I had missed by being so occupied with a particular problem section or person. Your tape recorder can be an objective "ear" to hear the entire ensemble. And like most musicians, you spend enough time traveling in your car to put that stereo to good use listening to your latest rehearsal as you travel to your next gig.

Should students listen to professional recordings? Recordings can be a great teaching tool for both individual musicians and ensemble training. Students need to know the characteristic sound of their instrument - hard to describe; easy to identify in a recording. If I am rehearsing a transcribed or arranged piece, I always play a recording of the original for the students. It is important in their music education to hear the original composition as it was intended and it also speaks volume on stylistic issues. Also, try having an inspired piece on the stereo as your students enter the bandroom - it will create a particular mood as well get them focused on producing quality music. In addition, jazz, an important American art form, is based on careful listening and the aural passing of style from generation to generation. But caution must be exercised on the overuse of recordings so that student does not use listening as a crutch - learning music by "ear" instead being able to read notation and losing the ability to interpret music on their own.

Do you use professional recordings in your score study? This is a tenuous question because recordings can be a great ally or a great hindrance in preparing your scores and rehearsals.

My personal procedures for score study and performance preparation after doing some study on the history of the piece and composer is to:

1. Study the score without listening to any recordings; noting the melodic and harmonic progressions, important entrances or solos for cueing, possible problems that may occur for my ensemble. At this point, I start marking conducting and rehearsal points in the score. This first step is important to interpret the score

without hearing anyone else's analysis of the piece so I do not discount my own style and tendencies.

2. Listen to at least two recordings of the piece (if possible) while looking at the score. I usually hear something I missed in my own preliminary study that I need to look at more deeply. Listening to two recordings allows me to compare and contrast two conductors' style, and thus, find the way to my own voice. Remember conducting an ensemble may be the only place that you can put your own unique musical thumbprint on a piece of music. Why would you give up that tremendous opportunity to try to sound like a second-rate version of the Marine Band? Do not give your right to interpret your music within the context of standard accepted practices.
3. Next, I distribute the music to the ensemble, and not only put my own interpretation on the piece, but also listen for musical tendencies of this particular group. Each ensemble has its own "personality", strengths and weaknesses which make each performance of a piece distinctively different; a characteristic that fortunately keeps "old warhorses" fresh and interesting.
4. After we have worked on the music for a few weeks, I go back to the professional recordings to see if there is anything that I would like to add or subtract to our own performance. I use the rehearsal tapes of my ensemble to compare and contrast to the professional recordings. Overall, professional recordings are a tool for score study and rehearsal, but are not the blueprint for my ensemble.

What about those CDs that come with method books? Again, these recordings can be effectively used or unproductively abused. The CDs should be used as a motivational tool for student to practice on their own, not as a way to baby-sit a beginner band. There is no substitute for a teacher's instruction or ear for making corrections during those formative years; a CD cannot do this. These recordings should be used sparingly in the classroom; mainly utilized for home practice.

Where can you get quality professional recordings? Most large publishing houses have recordings, but great sources for free CDs are the military bands. Try these web sites:

- Army - [www.army.mil/armyband](http://www.army.mil/armyband)
- Marines - [www.marineband.usmc.mil/](http://www.marineband.usmc.mil/)
- Navy - [www.navyband.navy.mil/](http://www.navyband.navy.mil/)
- Air Force - [www.af.mil/band/](http://www.af.mil/band/)
- Coast Guard - [www.uscg.mil/band/](http://www.uscg.mil/band/)

Quality recordings are a great tool for both the instructor and the student when they are utilized as a learning device, but not at the expense of forsaking personal interpretation. Moderation in using recordings, like all things in life, is the key to balanced educational experience.

# Conducting Behaviors

10 Years Ago in Bandworld

by Edwin Kruth

## Conducting behaviors that can cause discipline problems: Some reminders:

1. Conductor not prepared for rehearsal-has no systematic plan for rehearsal.
2. Tries to learn the music at rehearsal.
3. With arms and baton in conducting position, he talks at length.
4. Late in starting rehearsals.
5. Lacks effective preparatory practices at beginning of rehearsal.
6. Confusing preparatory beats (in the character of the music).
7. Takes for granted that students are mind readers. Is not clear in explanation.
8. Talks too rapidly. Moves from one issue to another too quickly.
9. Changes mind as to where to start.
10. Lacks "pace" in rehearsal. Moves too slowly (this depends on the group in many cases).
11. Stops frequently, often without good reason: nothing is corrected-simply repeats hoping the problem will right itself
12. Works too long on problems of one section or one player-loses contact with the entire group.
13. Works too long on one problem. (law of diminishing return)
14. Wastes time rehearsing complete passages or a complete piece when spot rehearsals would be more efficient.
15. Lacks a system of breaking down a problem and drilling on the crucial aspects of the difficulty.
16. Lacks a working knowledge of all instruments, their individual problems, and fingering solutions to difficult passages.
17. Does not hear individual players-assuming that they all know their parts.
18. Blames a whole section or the entire group for an individual problem in performance or behavior.
19. Lacks eye contact.
20. Is not consistent in correcting errors. Allows players to continue with bad habits.
21. Ignores problems or behaviors in single sections.
22. Lacks voice contact-does not speak loudly enough to reach all players.
23. Talks too much; not enough playing.
24. Folders not compete; missing parts. Some players are idle.
25. Lacks capacity to illustrate the correction of a problem.
26. Does not have a thorough understanding of fundamentals. Works on each number as such. Not enough carry over of basic principles of musicianship from one number to another. Too much rehearsal time is used in learning each piece without effective transfer.
27. Seems to "pick on" some students and ignores others.
28. Music is too difficult for the group.
29. Music not made interesting to the students through understanding
30. Wastes time on repairs etc. during rehearsal, losing attention.



31. Inadequate baton technique.
32. Inadequate body language (face, posture, movement, etc.)
33. Players cannot see the conductors eyes.
34. Conductors stand too high or too low. Players cannot see the beat,.
35. Players stands too high or too low. Stands in the wrong position to allow them to see the conductor at all times.
36. Over-rehearsal allowing music to get stale prior to the performance.

# Embouchure Formation

Have the student achieve the proper embouchure formation by saying a silent “WHEE”. This should pull the corners of the lips outward and flatten the lower lip.

Immediately ask the student to add a “TOO” following the “WHEE”. This “WHEE-TOO” formation should set the embouchure and give the feeling of starting the first tone.



**WHEE**

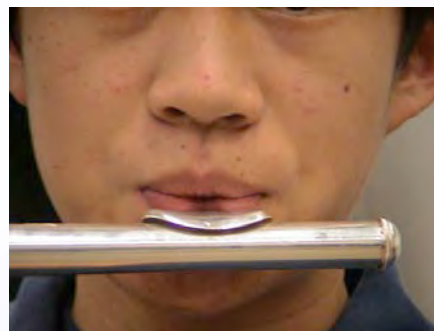


**TOO**

Remove the head joint from the case or instrument and have the student hold it with both hands with the open end pointing to the right. Have them place the embouchure plate in the natural indentation of the chin with the lower edge of the embouchure hole on the lower edge of the lower lip.



Incorrect angle

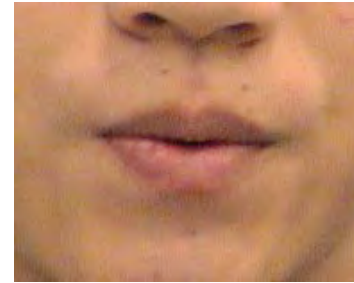


Correct angle

Center the embouchure hole in the center of the lips. Check by touching the embouchure hole with the tip of the tongue. Have the student to roll the head joint forward until they feel the lower lip covering 1/4 to 1/3 of the embouchure hole. Make sure the embouchure plate is always parallel to the lips.

# Producing a Tone

A beautiful tone on the flute is produced by directing a steady and well-supported stream of air through a small opening between the lips. Addressing proper air support in the initial stages of tone production is imperative.



Have the student take a full breath, filling the bottom of the lungs so that the waist expands. Then fill the top of the lungs without raising the shoulders. Of course it is not really possible to fill parts of your lungs in stages, but this explanation gives the student the proper mental imagery to help them understand how to expand their lungs to maximum capacity.

## Directing the Air stream

Using only the head joint, have the student start blowing a focused air stream by whispering “doo”. The upper and lower teeth should be spaced slightly apart. The air stream should move at a constant rate but the students should feel as if they are holding back some of their breath. Adjust air direction until the tone centers in clarity and pitch.

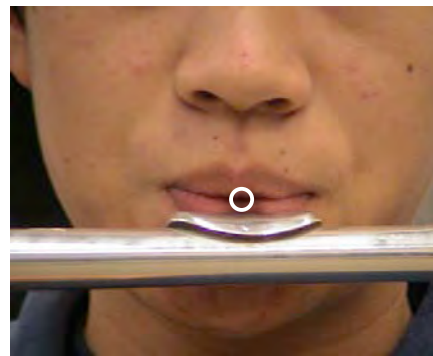


Demonstrate where the student should aim their air stream by using a straw to indicate the sweet spot located on the back wall inside of the embouchure hole.

Instruct the student to direct their air into the hole, not across the top of it. The more directly the air goes into the hole, the more likely they will achieve a pure and centered tone. If they have problems directing the air downward,

have them say the word “pooh”. This will place their bottom lip in a pout position and bring the top lip slightly forward. With the instrument in playing position, tell them to blow toward their left elbow.

As they feel the air pass through the opening in their lips tell them to imagine they are holding a BB firmly in the center of their lips. This helps firm the corners of the mouth and focuses the aperture.



Make sure the students practice in front of a mirror often when they are learning to form their embouchure.

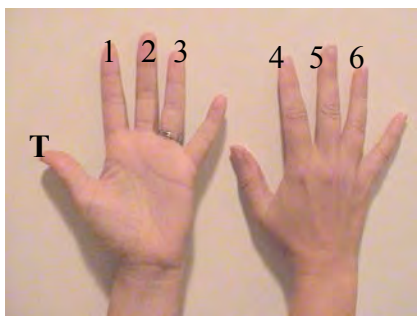
# Tone Production Troubleshooting

Problem with Tone	Probable Cause	Remedy
No tone, rushing air	Air is going across, not into the tone hole	Check alignment and placement of embouchure hole and angle of air stream
Some sound, much air	Air is rushing over as well as into the hole and out the sides of lips. "Whee" embouchure is not being maintained	Reform "Whee-Too" embouchure. Check angle of air stream and embouchure hole placement on lips.
"Whoof" sound	No tongue is being used to push air out.	Start air with tongue on roof of mouth behind teeth saying "too" or "doo"
"Thu" sound	Tongue going between the teeth and sometimes lips	Start air with tongue on roof of mouth behind teeth saying "too" or "doo"
High pitched whistle	Blowing too hard. Head joint rolled in too far, causing hole to be too covered.	Blow less and more directly into hole. Roll head joint out slightly.
Flat sound pitch	Head joint rolled in too far; hole covered too much.	Roll out head joint slightly.

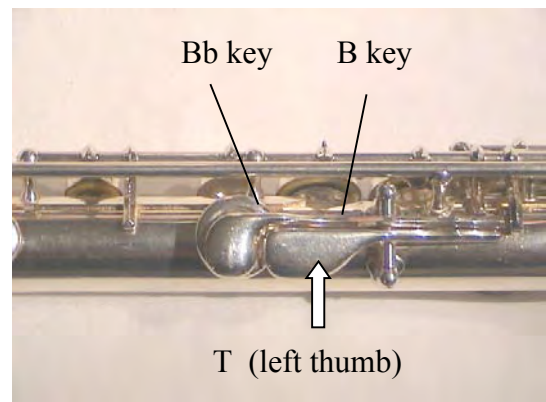


# Holding the Flute

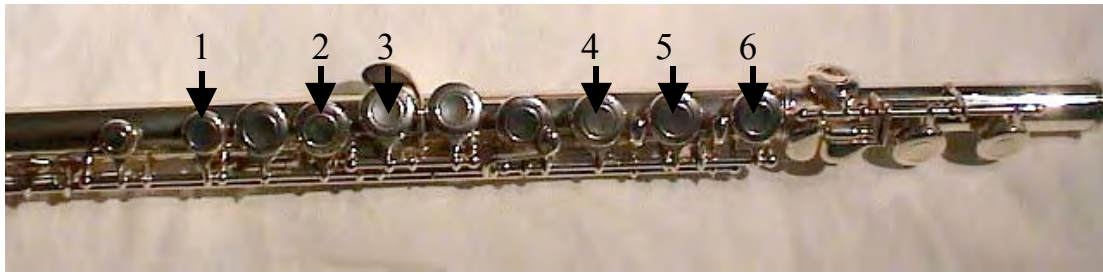
## Finger placement



Numbering system for fingerings



Underside of middle joint showing thumb keys.



Place the left thumb on the B key on the underside of the middle joint. Keeping the wrist straight, arch the fingers naturally and rest the fingertips on the center of the keys.



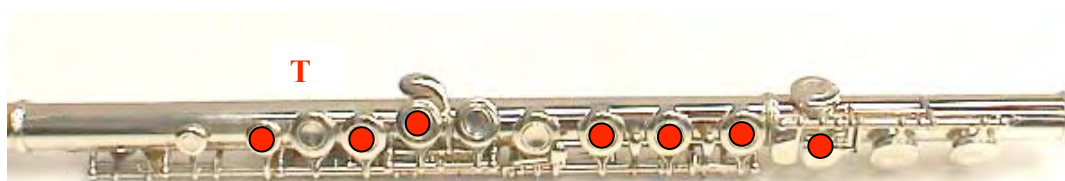
Place the base of the first finger of the left hand against the body of the flute between the first two keys. Curve left wrist under the flute for balance and support. The palm should face down to the end of the flute.



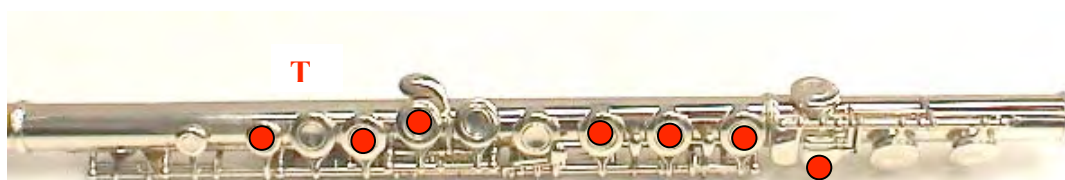
B key (instruments with a b foot)



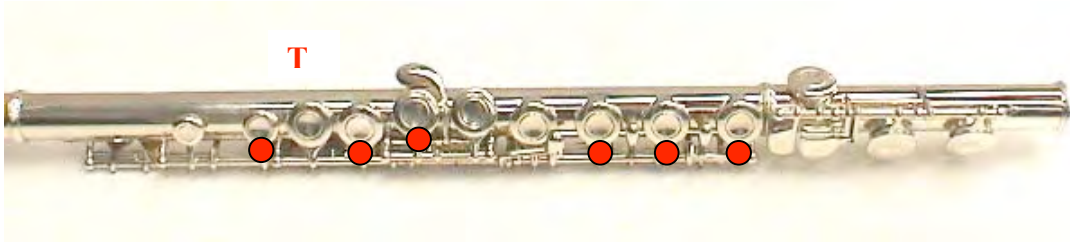
Pitch	Basic Fingering	Pitch Tendency
First octave	<b>T 1 2 3   4 5 6 B</b>	OK
<b>B<sub>4</sub></b>	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
First octave	<b>T 1 2 3   4 5 6 C</b>	OK
<b>C<sub>4</sub></b>	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
First octave	<b>T 1 2 3   4 5 6 C#</b>	OK
<b>C#<sub>4</sub></b> <b>Db<sub>4</sub></b>	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
First octave	<b>T 1 2 3   4 5 6</b>	OK
<b>D<sub>4</sub></b>	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
First octave	<b>T 1 2 3   4 5 6<sub>Eb</sub></b>	OK
<b>D#<sub>4</sub></b> <b>Eb<sub>4</sub></b>	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
First octave	<b>T 1 2 3   4 5 - Eb</b>	OK
<b>E<sub>4</sub></b>	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
First octave	<b>T 1 2 3   4 - - Eb</b>	OK
<b>F<sub>4</sub></b>	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
First octave	<b>T 1 2 3   - - 6 Eb</b>	OK
<b>F#<sub>4</sub></b> <b>Gb<sub>4</sub></b>	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
First octave	<b>T 1 2 3   - - - Eb</b>	OK
<b>G<sub>4</sub></b>	Alternate Fingerings	





Pitch	Basic Fingering	Pitch Tendency
First octave	<b>T 1 2 3 G#</b>   - - - Eb	OK
<b>G#<sub>4</sub></b> <b>Ab<sub>4</sub></b>	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
First octave	<b>T 1 2 -</b>   - - - Eb	OK
<b>A<sub>4</sub></b>	Alternate Fingerings	
	<b>T 1 2 - G#</b>   <b>4 - -</b> Eb	Brighter sound. More overtones



Pitch	Basic Fingering	Pitch Tendency
First octave	<b>T 1 - -</b>   <b>4 - -</b> Eb	OK
<b>A#<sub>4</sub></b> <b>Bb<sub>4</sub></b>	Alternate Fingerings	
	<b>Bb T 1 2 -</b>   - - - Eb	
	<b>T 1 - -</b>   <b>Bb - -</b> Eb	Trill fingering



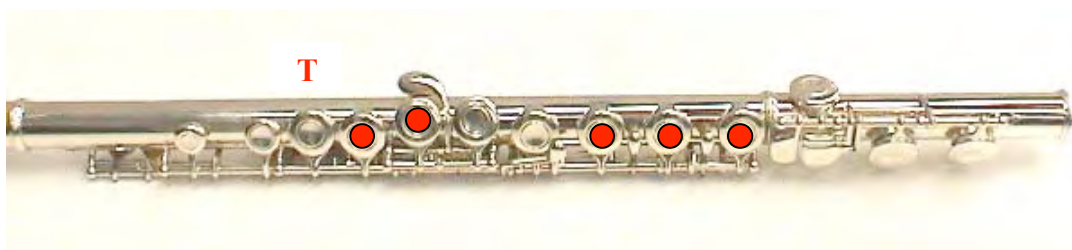
Pitch	Basic Fingering	Pitch Tendency
First octave	<b>T 1 - -   - - - Eb</b>	
<b>B<sub>4</sub></b>	Alternate Fingerings	



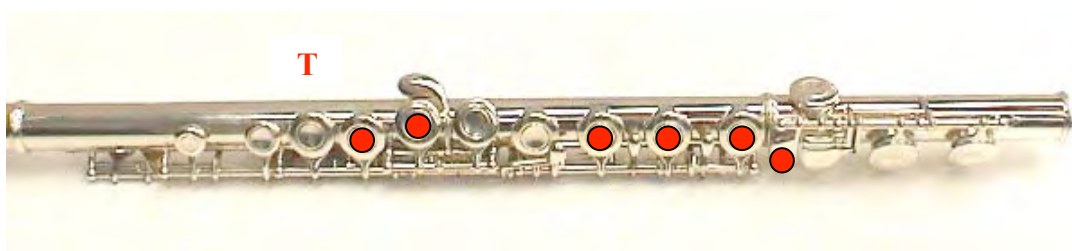
Pitch	Basic Fingering	Pitch Tendency
Second octave	<b>1 - -   - - - Eb</b>	Slightly sharp
<b>C<sub>5</sub></b>	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
Second octave	<b>- - -   - - - Eb</b>	very sharp
<b>C#<sub>5</sub></b> <b>Db<sub>5</sub></b>	Alternate Fingerings	
	<b>- 2 3   4 5 6 C</b>	More colorful; flat.
	<b>- - -   4 5 6 C</b>	Lowers pitch



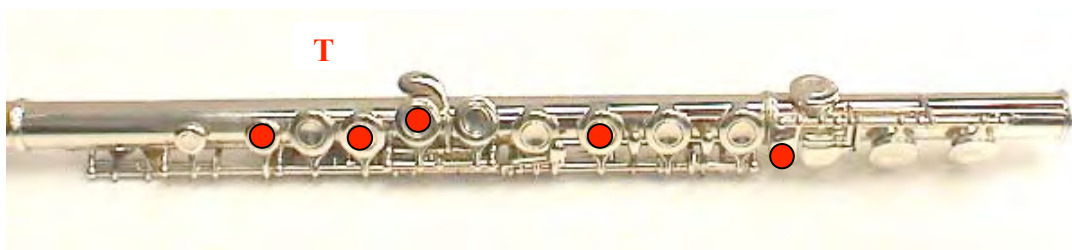
Pitch	Basic Fingering	Pitch Tendency
Second octave	<b>T - 2 3   4 5 6</b>	Slightly flat
<b>D<sub>5</sub></b>	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
Second octave	<b>T - 2 3   4 5 6 Eb</b>	Slightly flat
<b>D#<sub>5</sub></b> <b>Eb<sub>5</sub></b>	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
Second octave	<b>T 1 2 3   4 5 - Eb</b>	Slightly flat
<b>E<sub>5</sub></b>	Alternate Fingerings	
	<b>T 1 2 3   4 5 D# - Eb</b>	Prevents cracking



Pitch	Basic Fingering	Pitch Tendency
Second octave	<b>T 1 2 3   4 - - Eb</b>	Slightly flat
<b>F<sub>5</sub></b>	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
Second octave	<b>T 1 2 3   - - 6 Eb</b>	Slightly flat
<b>F#<sub>5</sub></b> <b>Gb<sub>5</sub></b>	Alternate Fingerings	
	<b>T 1 2 3   - 5 - Eb</b>	Slur from E



Pitch	Basic Fingering	Pitch Tendency
Second octave	<b>T 1 2 3   - - - Eb</b>	
<b>G<sub>5</sub></b>	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
Second octave	<b>T 1 2 3</b> <sup>G#</sup>   - - - <b>E<sub>b</sub></b>	
<b>G#<sub>5</sub></b> <b>Ab<sub>5</sub></b>	Alternate Fingerings	
	<b>T 1 2 3</b> <sup>G#</sup>   <b>4 5 6</b> <b>E<sub>b</sub></b>	Great for pp



Pitch	Basic Fingering	Pitch Tendency
Second octave	<b>T 1 2 -</b>   - - - <b>E<sub>b</sub></b>	
<b>A<sub>5</sub></b>	Alternate Fingerings	
	<b>T 1 2 -</b> <sup>G#</sup>   <b>4 - -</b> <b>E<sub>b</sub></b>	Great for ff



Pitch	Basic Fingering	Pitch Tendency
Second octave	<b>T 1 - -</b>   <b>4 - -</b> <b>E<sub>b</sub></b>	
<b>A#<sub>5</sub></b> <b>Bb<sub>5</sub></b>	Alternate Fingerings	
	<b>B<sup>b</sup> 1 - -</b>   - - - <b>E<sub>b</sub></b>	
	<b>T 1 - -</b>   <b>B<sup>b</sup> - - -</b> <b>E<sub>b</sub></b>	Trill fingering



Pitch	Basic Fingering	Pitch Tendency
Second octave	<b>T 1 - -   - - - Eb</b>	
<b>B<sub>5</sub></b>	Alternate Fingerings	
	<b>T 1 - 3   4 5 - Eb</b>	Good for pp



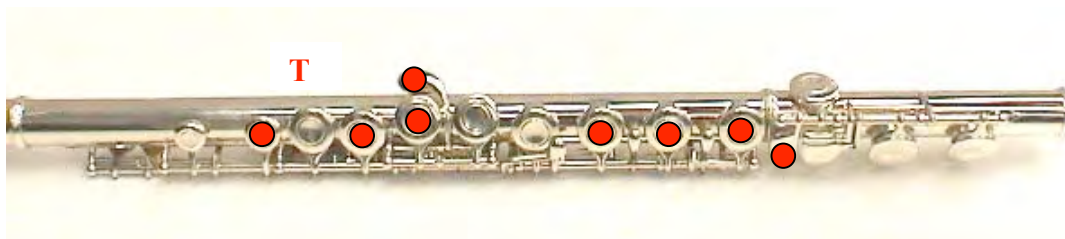
Pitch	Basic Fingering	Pitch Tendency
Third octave	<b>1 - -   - - - Eb</b>	Slightly sharp
<b>C<sub>6</sub></b>	Alternate Fingerings	



Pitch	Basic Fingering	Pitch Tendency
Third octave	<b>- - -   - - - Eb</b>	Moderately sharp
<b>C#<sub>6</sub></b> <b>Db<sub>6</sub></b>	Alternate Fingerings	
	<b>- - -   4 5 6</b>	lowers pitch



Pitch	Basic Fingering	Pitch Tendency
Third octave	<b>T - 2 3   - - - Eb</b>	Slightly flat
<b>D<sub>6</sub></b>	Alternate Fingerings	
	<b>T - 2 3<sup>G#</sup>   4 - - Eb</b>	Very sharp; good for pp



Pitch	Basic Fingering	Pitch Tendency
Third octave	<b>T 1 2 3<sup>G#</sup>   4 5 6 Eb</b>	very sharp
<b>D#<sub>6</sub></b> <b>Eb<sub>6</sub></b>	Alternate Fingerings	
	<b>T - 2 3   - - D# - Eb</b>	Slur from D; trill
	<b>T 1 2 3<sup>G#</sup>   4 5 6 Eb C#</b>	Slightly flat; good for ff



Pitch	Basic Fingering	Pitch Tendency
Third octave	<b>T 1 2 -   4 5 - Eb</b>	Slightly sharp
<b>E<sub>6</sub></b>	Alternate Fingerings	
	<b>T 1 2 -   4 5 -</b>	Lowers pitch



Pitch	Basic Fingering	Pitch Tendency
Third octave	<b>T 1 - 3   4 - - Eb</b>	Slightly flat
<b>F<sub>6</sub></b>	Alternate Fingerings	
	<b>T 1 - 3   4 - 6 Eb</b>	Lowers pitch



Pitch	Basic Fingering	Pitch Tendency
Third octave	<b>T 1 - 3   - - 6 Eb</b>	Slightly flat
<b>F#<sub>6</sub></b> <b>Gb<sub>6</sub></b>	Alternate Fingerings	
	<b>T 1 - 3   - 5 - Eb</b>	Lowers pitch



Pitch	Basic Fingering	Pitch Tendency
Third octave	<b>1 2 3   - - - Eb</b>	
<b>G<sub>6</sub></b>	Alternate Fingerings	





Pitch	Basic Fingering	Pitch Tendency
Third octave	- 2 3 <sup>G#</sup>   - - - E <sub>b</sub>	
<b>G#<sub>6</sub></b> <b>A<sub>b6</sub></b>	Alternate Fingerings	
	- 2 3 <sup>G#</sup>   - 5 6 E <sub>b</sub>	flatter; good for ff



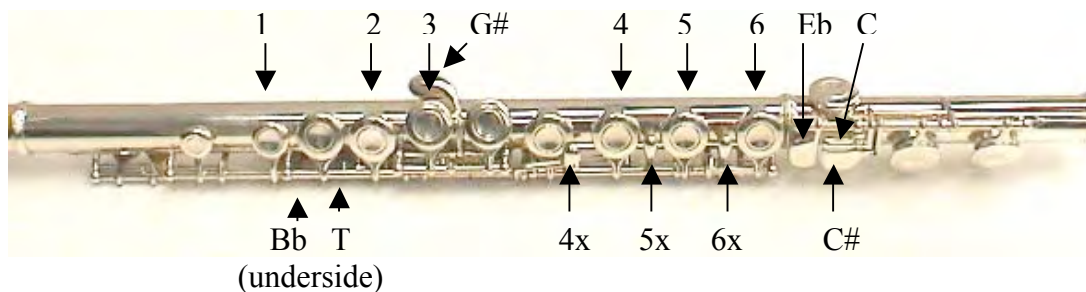
Pitch	Basic Fingering	Pitch Tendency
Third octave	<b>T</b> - 2 -   4 - - E <sub>b</sub>	
<b>A<sub>6</sub></b>	Alternate Fingerings	
	<b>T</b> - 2 -   4 - 6 C <sub>#</sub>	slur to F or F#



Pitch	Basic Fingering	Pitch Tendency
Third octave	<b>T</b> - - -   4 D - -	
<b>A#<sub>6</sub></b> <b>B<sub>b6</sub></b>	Alternate Fingerings	

## TRILL FINGERINGS FOR THE FIRST OCTAVE

Note 1	Note 2	Left Hand					Right Hand						
C	D	T	1	2	3		4	5	6		C#	C	
C#	D	T	1	2	3		4	5	6		C#		
D	E♭	T	1	2	3		4	5	6	E♭			
D	E	T	1	2	3		4	5	6				
D#	E	T	1	2	3		4	5	6	E♭			
E♭	F	T	1	2	3		4	5	6	E♭			
E	F	T	1	2	3		4	5		E♭			
E	F#	T	1	2	3		4	5		E♭			
F	G♭	T	1	2	3		4		6	E♭			
F	G	T	1	2	3		4			E♭			
F#	G	T	1	2	3				6	E♭			
F#	G#	T	1	2	3	G#			6	E♭			
G	A♭	T	1	2	3	G#				E♭			
G	A	T	1	2	3					E♭			
G#	A	T	1	2	3	G#				E♭			
G#	A#	B♭	1	2	3	G#				E♭			
		B♭	1	2	3	G#				E♭			
A	B♭	T	1	2			4			E♭			
		B♭	1	2						E♭			
A	B	T	1	2						E♭			
A#	B	T	1				4			E♭			
		T	1				4x			E♭			
B♭	C	T	1				4			E♭			
		B♭	1							E♭			
B	C	T	1							E♭			
		T	1							E♭			



## TRILL FINGERINGS FOR THE SECOND OCTAVE

Note 1	Note 2	Left Hand					Right Hand					
C	Db		<b>1</b>							<b>Eb</b>		
C	D		<b>1</b>					<b>5x</b>		<b>Eb</b>		
C#	D							<b>5x</b>		<b>Eb</b>		
C#	D#								<b>6x</b>	<b>Eb</b>		
D	Eb	<b>T</b>		<b>2</b>	<b>3</b>		<b>4</b>	<b>5</b>	<b>6</b>	<b>Eb</b>		
D	E	<b>T</b>		<b>2</b>	<b>3</b>		<b>4</b>	<b>5</b>	<b>6</b>			
D#	E	<b>T</b>		<b>2</b>	<b>3</b>		<b>4</b>	<b>5</b>	<b>6</b>	<b>Eb</b>		
Eb	F	<b>T</b>	<b>1</b>	<b>2</b>	<b>3</b>		<b>4</b>	<b>5</b>	<b>6</b>	<b>Eb</b>		
E	F	<b>T</b>	<b>1</b>	<b>2</b>	<b>3</b>		<b>4</b>	<b>5</b>		<b>Eb</b>		
E	F#	<b>T</b>	<b>1</b>	<b>2</b>	<b>3</b>		<b>4</b>	<b>5</b>		<b>Eb</b>		
F	Gb	<b>T</b>	<b>1</b>	<b>2</b>	<b>3</b>		<b>4</b>		<b>6</b>	<b>Eb</b>		
F	G	<b>T</b>	<b>1</b>	<b>2</b>	<b>3</b>		<b>4</b>			<b>Eb</b>		
F#	G	<b>T</b>	<b>1</b>	<b>2</b>	<b>3</b>				<b>6</b>	<b>Eb</b>		
F#	G#	<b>T</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>G#</b>			<b>6</b>	<b>Eb</b>		
G	Ab	<b>T</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>G#</b>				<b>Eb</b>		
G	A	<b>T</b>	<b>1</b>	<b>2</b>	<b>3</b>					<b>Eb</b>		
G#	A	<b>T</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>G#</b>				<b>Eb</b>		
G#	A#	<b>B</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>G#</b>				<b>Eb</b>		
		<b>b</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>G#</b>				<b>Eb</b>		
A	Bb	<b>T</b>	<b>1</b>	<b>2</b>			<b>4</b>			<b>Eb</b>		
		<b>B</b>	<b>1</b>	<b>2</b>						<b>Eb</b>		
		<b>b</b>	<b>1</b>	<b>2</b>						<b>Eb</b>		
A	B	<b>T</b>	<b>1</b>	<b>2</b>						<b>Eb</b>		
A#	B	<b>T</b>	<b>1</b>				<b>4</b>			<b>Eb</b>		
		<b>T</b>	<b>1</b>				<b>4x</b>			<b>Eb</b>		
Bb	C	<b>T</b>	<b>1</b>				<b>4</b>			<b>Eb</b>		
		<b>B</b>	<b>1</b>							<b>Eb</b>		
		<b>b</b>	<b>1</b>							<b>Eb</b>		
B	C	<b>T</b>	<b>1</b>							<b>Eb</b>		
B	C#	<b>T</b>	<b>1</b>					<b>5x</b>		<b>Eb</b>		

## TRILL FINGERINGS FOR THE THIRD OCTAVE

Note 1	Note 2	Left Hand					Right Hand						
C	Db		<b>1</b>								<b>Eb</b>		
C	D		<b>1</b>						<b>6x</b>	<b>Eb</b>			
C#	D							<b>5x</b>		<b>Eb</b>			
C#	D#							<b>5x</b>	<b>6x</b>	<b>Eb</b>			
D	Eb	<b>T</b>		<b>2</b>	<b>3</b>				<b>6x</b>	<b>Eb</b>			
D	E	<b>T</b>		<b>2</b>	<b>3</b>					<b>Eb</b>			
D#	E	<b>T</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>G#</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>Eb</b>			
Eb	F	<b>T</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>G#</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>Eb</b>			
E	F	<b>T</b>	<b>1</b>	<b>2</b>			<b>4</b>	<b>5</b>		<b>Eb</b>			
E	F#	<b>T</b>	<b>1</b>	<b>2</b>			<b>4</b>	<b>5</b>		<b>Eb</b>			
F	Gb	<b>T</b>	<b>1</b>		<b>3</b>		<b>4</b>		<b>6</b>	<b>Eb</b>			
F	G	<b>T</b>	<b>1</b>		<b>3</b>				<b>6</b>	<b>Eb</b>			
F#	G	<b>T</b>	<b>1</b>	<b>2</b>	<b>3</b>				<b>6</b>	<b>Eb</b>			
F#	G#	<b>T</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>G#</b>			<b>6</b>	<b>Eb</b>			
G	Ab		<b>1</b>	<b>2</b>	<b>3</b>			<b>5x</b>		<b>Eb</b>			
G	A		<b>1</b>	<b>2</b>	<b>3</b>	<b>G#</b>		<b>5x</b>	<b>6x</b>	<b>Eb</b>			
G#	A			<b>2</b>	<b>3</b>	<b>G#</b>		<b>5x</b>		<b>Eb</b>			
G#	A#			<b>2</b>	<b>3</b>	<b>G#</b>		<b>5x</b>	<b>6x</b>	<b>Eb</b>			
A	Bb	<b>T</b>		<b>2</b>			<b>4</b>			<b>Eb</b>			
A	B	<b>T</b>	<b>1</b>	<b>2</b>	<b>3</b>		<b>4</b>		<b>6</b>				
A#	B	<b>T</b>	<b>1</b>		<b>3</b>		<b>4</b>	<b>5x</b>	<b>6x</b>				
Bb	C	<b>B</b> <b>b</b>	<b>1</b>	<b>2</b>	<b>3</b>			<b>5</b>	<b>6x 6</b>	<b>Eb</b>			
B	C	<b>T</b>	<b>1</b>		<b>3</b>				<b>6x</b>				
C	C#		<b>1</b>	<b>2</b>	<b>3</b>	<b>G#</b>							

**Mary Had a Little Lamb (left hand notes)**

Two staves of musical notation for the left hand of 'Mary Had a Little Lamb'. The first staff contains four measures of music, and the second staff contains two measures, ending with a double bar line.

**Notes G to C (left hand notes)**

A single staff of musical notation for 'Notes G to C' in the left hand, consisting of four measures of music.

**Mary Had a Little Lamb (right hand notes)**

Two staves of musical notation for the right hand of 'Mary Had a Little Lamb'. The first staff contains four measures of music, and the second staff contains two measures, ending with a double bar line.

**Lightly Row (1/2 hole D)**

Two staves of musical notation for 'Lightly Row' in the right hand, in D major (1/2 hole D). The first staff contains four measures of music, and the second staff contains two measures, ending with a double bar line.

**Mary Had a Little Lamb in Bb**

Two staves of musical notation for 'Mary Had a Little Lamb' in Bb major. The first staff contains four measures of music, and the second staff contains two measures, ending with a double bar line.

### **The Embouchure:**

Forming the embouchure is a critical process, which should be approached carefully.

1. Slightly draw the lips toward the center of the mouth as if you are about to whistle. This will roll some of the red of the lips over the top and bottom teeth. Be careful not to roll too much of the lips over the teeth, as this results in a hard, jaw supported embouchure. Practice this process a few times before going on to the next step.
2. Place the reed in the mouth far enough so that the first wire is about 1/8 of an inch from the top lip.
3. Place the lips on the reed so that there is a slight -but equal-amount of pressure from all directions, much like a drawstring closing a cloth bag. The bassoon embouchure is a soft, lip supported embouchure, which requires very little pressure.



### **Making a crow on the bocal:**

Place the reed on the end of the bocal and form the embouchure. Now blow through the reed to get a crow on the bocal. If the reed is working you should get a C on the bocal. Practice whole notes to get a steady sound on the bassoon. You are aiming for a C each time. If the pitch is too low try more support from lower lip and faster air. If it is too high try

relaxing the pressure around the reed. Once you have been able to get a good sound on the reed and bocal you should be ready to make some more sounds on the bassoon!



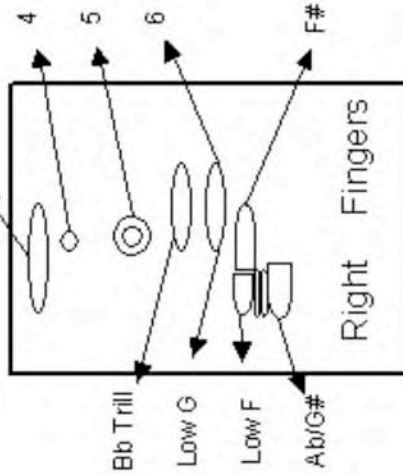
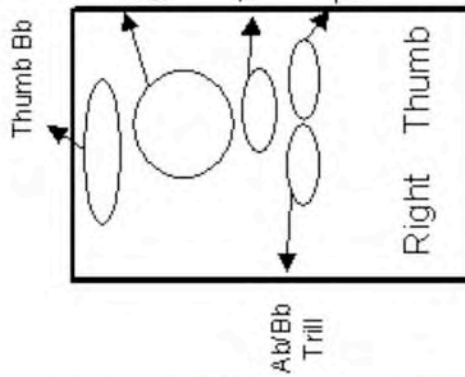
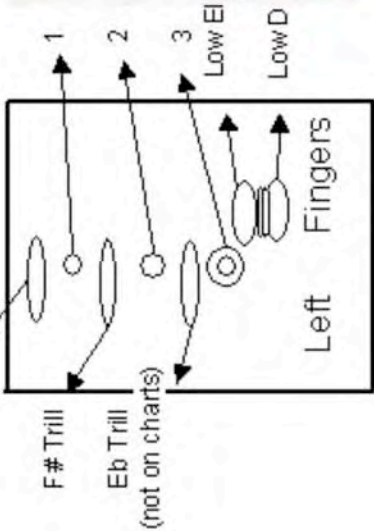
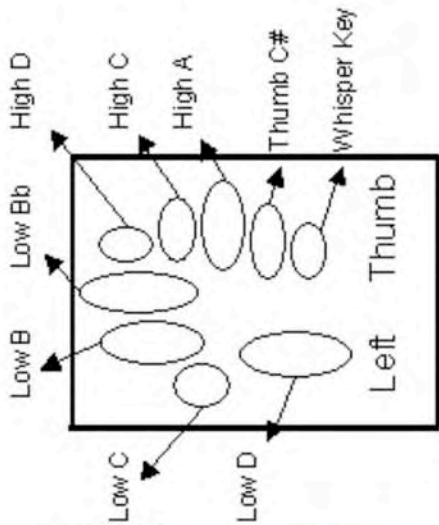
## **Tonguing:**

Tonguing on the bassoon is not a difficult task. You will not need to concern yourself too much with this. Don't think about it and you will probably be fine. You will need to remember the following concepts:

1. Tip to tip: The tip of the tongue touches the tip of the reed.
2. Tongue moves in an up and down motion
3. The tongue needs to move as little as possible.

Tonguing as on any wind instrument relies on constant air support. Speed of tongue will come with practice, as you need to increase the speed less tongue movement is necessary,

# Diagram of the Bassoon Fingering System





## **Transferring from the Clarinet:**

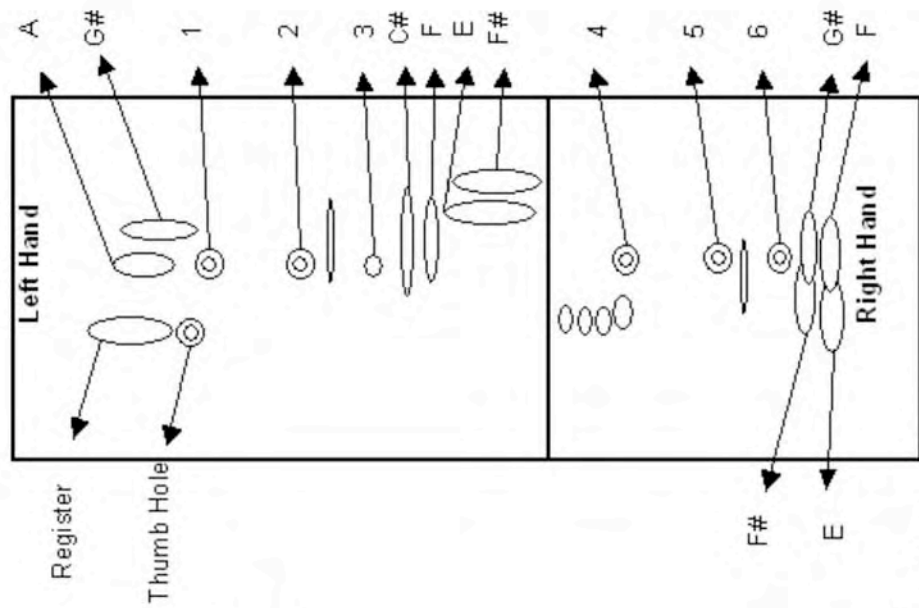
Many of the fingerings encountered while playing the bassoon are the same as on the clarinet. The only difference is that the bassoon is read in the Bass Clef. This makes transferring a student from the clarinet to the bassoon a good transfer. A student will need to become familiar with reading the Bass Clef.

Looking at the fingering system of the bassoon vs. the clarinet you will notice the same basic six-finger set-up. The major differences occur when comparing the use of the thumb.

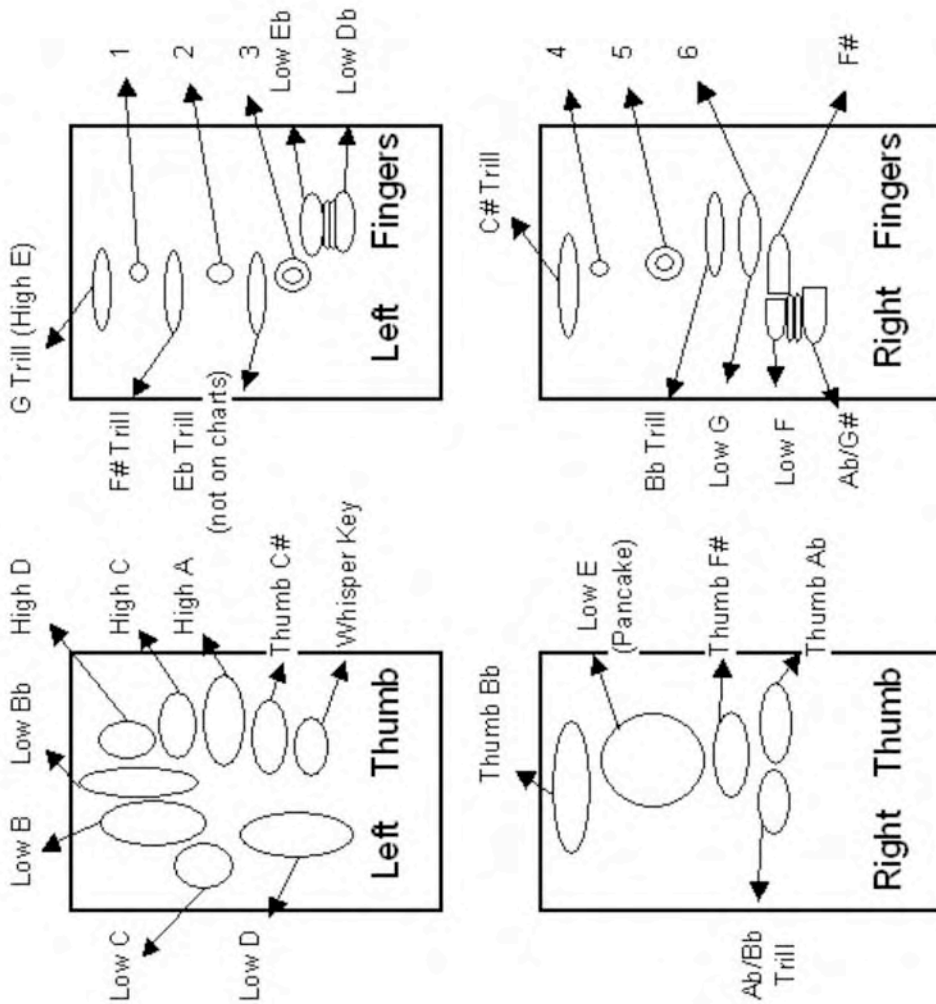
Most beginning books start clarinet on the E, which will make a good starting point on the bassoon as well. Here are some exercises that will make the switch easier.



## Clarinet Fingering System



## Bassoon Fingering System



Notice the similarities of the finger placement on both the clarinet and bassoon. Fingers 1 - 6 are in the same position.

## First Three Notes: E, D, and C

### Bassoon Fingering:

<b>E</b>			
<b>D</b>			
<b>C</b>			

### Clarinet Fingering:


<b>Clarinet</b>			
<b>Bassoon</b>			

Notice that the fingering is basically the same on both instruments. The thumb is down on both instruments as well as the first index finger.

\*These exercises cannot be played simultaneously but will help you with both reading in Bass Clef and familiarize you with the similar fingering patterns.

Now Try D:

Clarinets and Bassoons play a whole note D in the first measure. The Clarinet part is on a treble clef staff and the Bassoon part is on a bass clef staff. The notes are on the second line of the treble clef and the second space of the bass clef, respectively.

Clarinets  
Bassoons

How about C:

Clarinets and Bassoons play a whole note C in the first measure. The Clarinet part is on a treble clef staff and the Bassoon part is on a bass clef staff. The notes are on the first space of the treble clef and the first line of the bass clef, respectively.

Clarinets  
Bassoons

Mix them up:

Clarinets and Bassoons play a whole note C in the first measure. The Clarinet part is on a treble clef staff and the Bassoon part is on a bass clef staff. The notes are on the first space of the treble clef and the first line of the bass clef, respectively.

Clarinets  
Bassoons

Now try a familiar song:  
Hot Cross Buns

Clarinet

Bassoon

The image shows a musical score for two parts: Clarinet and Bassoon. The Clarinet part is written on a treble clef staff, and the Bassoon part is written on a bass clef staff. Both parts are in 2/4 time. The music consists of a series of eighth notes and quarter notes, with some rests. The notes are: Clarinet (G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4), Bassoon (G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3).

Now the next note F is also the same on the bassoon and clarinet with just your thumb down.

The image contains two large diagrams illustrating fingerings for the note F. The left diagram is for the Clarinet (treble clef) and the right diagram is for the Bassoon (bass clef). Both diagrams show the left and right hands with fingerings for the note F. The Clarinet diagram shows the left hand with the thumb down and the right hand with the index finger down. The Bassoon diagram shows the left hand with the thumb down and the right hand with the index finger down.


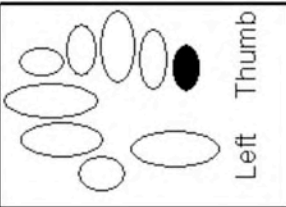

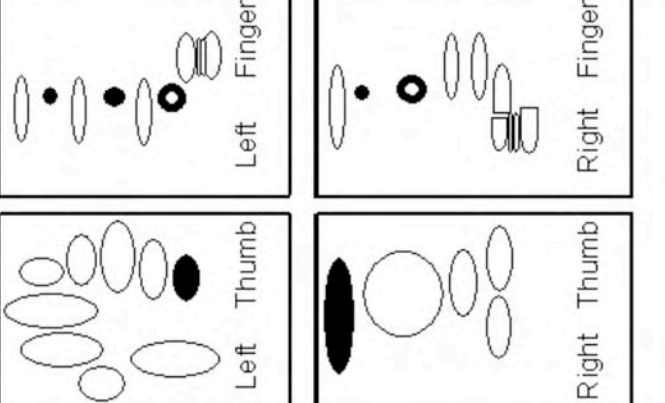
Clarinet

Bassoon


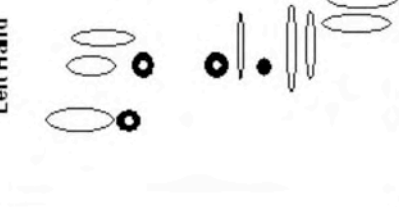

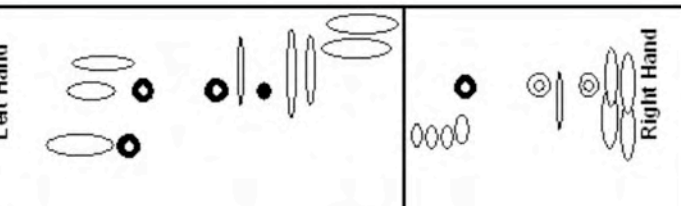
The image shows a musical score for two parts: Clarinet and Bassoon. The Clarinet part is written on a treble clef staff, and the Bassoon part is written on a bass clef staff. Both parts are in 2/4 time. The music consists of a series of eighth notes and quarter notes, with some rests. The notes are: Clarinet (G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4), Bassoon (G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3).

The next two notes B and Bb are different on each of these instruments:  
 The clarinet has an interval of a whole step between hands. The bassoon has an interval of a half step between hands.

**Bassoon:**

 <p><b>B</b></p>	 <p>Left Thumb Left Fingers Right Thumb Right Fingers</p>
 <p><b>Bb/A#</b></p>	 <p>Left Thumb Left Fingers Right Thumb Right Fingers</p>

**Clarinet:**

 <p><b>B</b></p>	 <p>Left Hand Right Hand</p>
 <p><b>Bb</b></p>	 <p>Left Hand Right Hand</p>

Now practice the B and Bb on the bassoon: (remember they are not the same fingerings as the clarinet)

**Bassoon**

A musical staff in bass clef showing three notes: A (one finger), G (two fingers), and F (three fingers). Fingerings are indicated by black dots on the notes.

**Bassoon**

A musical staff in bass clef showing three notes: A (one finger), G (two fingers), and F (three fingers). Fingerings are indicated by black dots on the notes.

The next three notes are very similar. (notice the different use of the pinky for the low F)

Bassoon:

<b>A</b>		
<b>G</b>		
<b>F</b>		

Detailed description of Bassoon fingering diagrams: Each diagram shows the left and right hands. The left hand has four fingers (index, middle, ring, pinky) and a thumb. The right hand has four fingers (index, middle, ring, pinky) and a thumb. For A: Left hand index, middle, ring, pinky; Right hand index, middle, ring, pinky. For G: Left hand index, middle, ring, pinky; Right hand index, middle, ring, pinky. For F: Left hand index, middle, ring, pinky; Right hand index, middle, ring, pinky.

Clarinet:

<b>A</b>		
<b>G</b>		
<b>F</b>		

Detailed description of Clarinet fingering diagrams: Each diagram shows the left and right hands. The left hand has four fingers (index, middle, ring, pinky) and a thumb. The right hand has four fingers (index, middle, ring, pinky) and a thumb. For A: Left hand index, middle, ring, pinky; Right hand index, middle, ring, pinky. For G: Left hand index, middle, ring, pinky; Right hand index, middle, ring, pinky. For F: Left hand index, middle, ring, pinky; Right hand index, middle, ring, pinky.


Now try a few different exercises using these new notes:



Clarinet

Bassoon

This block contains two musical staves. The top staff is for Clarinet and the bottom staff is for Bassoon. Both are in C major and 4/4 time. The Clarinet staff features a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter), D7 (quarter), E7 (quarter), F7 (quarter), G7 (quarter), A7 (quarter), B7 (quarter), C8 (quarter). The Bassoon staff features a sequence of notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter), D7 (quarter), E7 (quarter), F7 (quarter), G7 (quarter), A7 (quarter), B7 (quarter), C8 (quarter).



Bassoon

This block contains a single musical staff for Bassoon in C major and 4/4 time. The notes are: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter), D7 (quarter), E7 (quarter), F7 (quarter), G7 (quarter), A7 (quarter), B7 (quarter), C8 (quarter).

F Major Scale:



Bassoon

This block contains a single musical staff for Bassoon in F major and 4/4 time. The notes are: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter), D7 (quarter), E7 (quarter), F7 (quarter), G7 (quarter), A7 (quarter), B7 (quarter), C8 (quarter).

F in Third's:


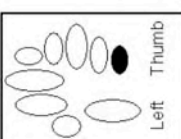
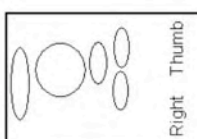

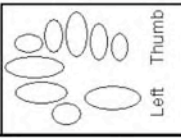





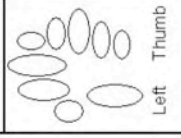


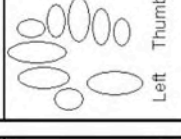


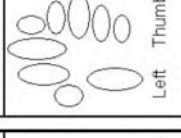



Bassoon

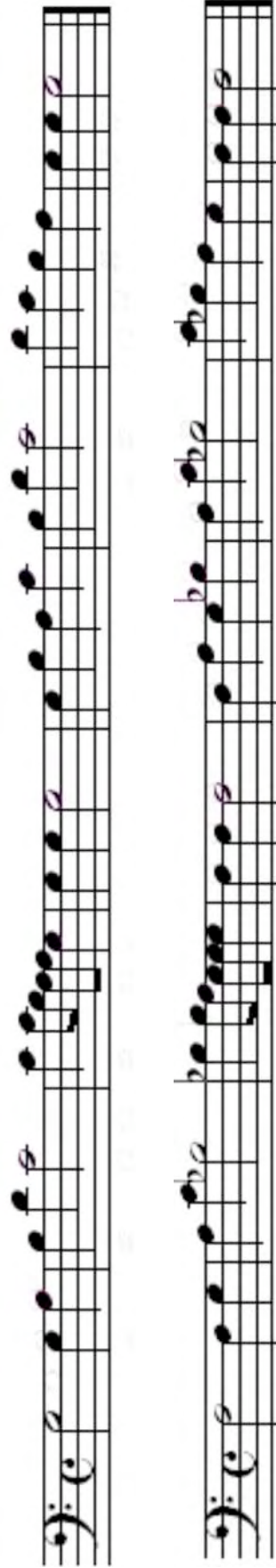
This block contains a single musical staff for Bassoon in F major and 4/4 time. The notes are: F3 (quarter), A3 (quarter), C4 (quarter), E4 (quarter), G4 (quarter), B4 (quarter), D5 (quarter), F5 (quarter), A5 (quarter), C6 (quarter), E6 (quarter), G6 (quarter), B6 (quarter), D7 (quarter), F7 (quarter), A7 (quarter), C8 (quarter), E8 (quarter), G8 (quarter), B8 (quarter), D9 (quarter), F9 (quarter), A9 (quarter), C9 (quarter), E9 (quarter), G9 (quarter), B9 (quarter), D10 (quarter).




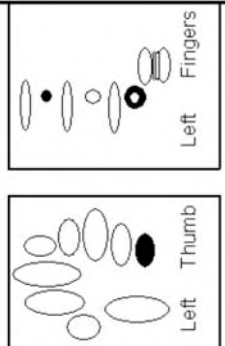
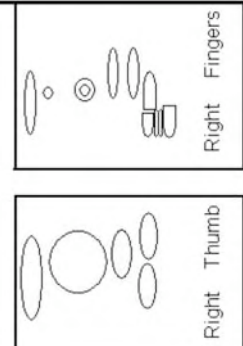


To get notes above the F they are played much like the lower octave with a few differences:

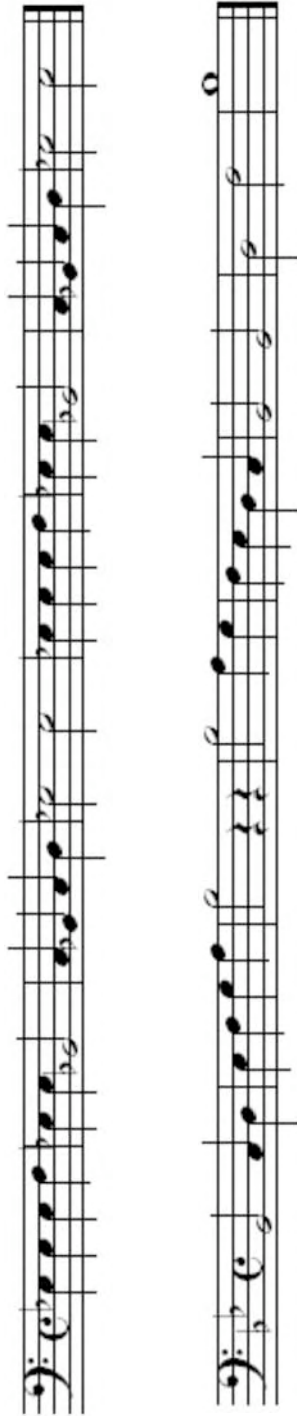
<b>G</b>			
<b>A</b>			
<b>Bb A#</b>			
<b>B</b>			
<b>C</b>			
<b>D</b>			

You should notice that these fingerings are almost the same except for the half whole on the G and the lifting up of the left thumb from the whisper key. These fingerings are much like the low octave of the clarinet but remember the B and Bb fingerings are different.



The next note that is very important to know is Eb. (This fingering does not relate to the clarinet.)

 <p><b>Eb</b> <b>D#</b></p>	 <p>Left Thumb</p>	 <p>Left Fingers</p>	 <p>Right Thumb</p>	 <p>Right Fingers</p>
--	---	---	--	--



The image shows two musical staves. The top staff is in bass clef and contains a sequence of notes: Eb, D#, Eb, D#, Eb, D#, Eb, D#, Eb, D#, Eb, D#, Eb, D#, Eb, D#. The bottom staff is also in bass clef and contains a sequence of notes: Eb, D#, Eb, D#, Eb, D#, Eb, D#, Eb, D#, Eb, D#, Eb, D#, Eb, D#.

Low register of bassoon:

The left thumb holds the key to many of the lowest notes on the bassoon.

 Bb A#		
 B		
 C		
 C# Db		
 D		
 Eb D#		

 E		
-------	--	--

Try these exercises to learn the low register:

Now you are ready to try a 2-octave Bb scale:



This is a good start for your switch to the bassoon you are well on your way to knowing many of the notes necessary to play the bassoon. At the end of the book there is a section on suggested method books for additional studies. Be sure to check the fingering chart and try to learn the entire chromatic scale on the bassoon.

# Jazz Ensemble Warm Ups

## By Edd George

### Director's Notes

Here is a description of the exercises in the order that they appear in the warm ups, along with suggestions for implementation.

### Circle of Fourths

It is important for students to learn the Circle of Fourths because in many chord progressions the roots follow the same sequence. (It is also the order of the flats.)

- For consistency, it is best to always end on the same note you start on. (For example, start on concert C, play all 12 tones, then end on concert C.)
- You can start on any note and then repeat back to the beginning of the line to complete the circle of fourths.
- The parts have been written with multiple octaves. You should vary instructions to the students by having them play the most comfortable octave, then another day play the lowest octave possible, then the highest octave possible, etc.
- Use different rhythms for variety and ensemble tightness .
- You can use the Circle of Fourths along with descending chromatic scales to play dominant 7 chords:
  - Group 1 plays a descending chromatic scale starting on concert Bb
  - Group 2 plays a descending chromatic scale starting on concert E
  - Group 3 plays around the Circle of Fourths starting on concert C
- Have different sections of the band start on different notes to build other chords: For example, to get the band to play half diminished chords in all keys:
  - Group 1 starts on concert Bb and plays around the Circle of Fourths
  - Group 2 starts on concert Db and plays around the Circle of Fourths
  - Group 3 starts on concert E and plays around the Circle of Fourths
  - Group 4 starts on concert Ab and plays around the Circle of Fourths
- In following the American Band College standard pitch tendency notation, triangle shaped note heads indicate notes that have a sharp tendency, square shaped note heads (with flat sides) indicate notes that have a flat tendency. The severity of the pitch tendency is notated with **S** for Slightly, **M** for Moderately and **V** for Very. The note heads are consistently marked throughout the warm ups but the distinction of S, M, V are only shown in the circle of fourths. Students should memorize the tendencies for their instrument.

- Students should be instructed on how to correct flat or sharp notes.
  - **Flat Notes on Brass Instruments** can be corrected by raising the tongue (more of an “eee” shape), and by using faster air.
  - **Sharp Notes on Brass Instruments** can be corrected by lowering the tongue, lowering the jaw and by lowering the corners of the embouchure.
  - **Trombone** players must adjust their slide position as well as adjust with their embouchure and air.
  - **Trumpet** players should use their 3<sup>rd</sup> valve slide on the notes D and C# at the bottom of the staff.
  
- **Flat Notes on Reed Instruments** can be corrected by firming up the embouchure, raising the jaw and by using faster air.
- **Sharp Notes on Reed Instruments** can be corrected by bringing the corners of the mouth down and flattening the chin.
  
- **Sharp Notes on Flute** can be corrected by tilting the head down slightly or rolling the head joint in.
- **Flat Notes on Flute** can be corrected by tilting the head down slightly or rolling the head joint out.

### **ii V I progressions in 12 Major Keys**

This exercise takes the students through 12 major scales in descending quarter notes while the rhythm sections plays ii V I chord progression.

- This can be played along with Aebersold Volume 3, Track 2.
- Have the band repeat each key twice (4 measures), brass playing once then woodwinds playing once. Students can finger and sing when they are not playing. The rhythm section should play the entire time.
- Challenge the advanced students to just look at the chord symbols and play the scale without having to read each note.
- For theory practice have students identify the chord tones for each chord. (The 3rds and 7ths are most important.)
- Have the brass players pick chord tones to play softly as whole notes while woodwinds play the scales and then switch.
- Allow students to improvise rhythms while playing the scale. Restricting the students to the 4 notes written in each measure will help them change chords at the right time and give them practice at hearing the resolution of the 3rds and 7ths.
- Allow students to improvise over the chord progression as sections or small groups, then as individuals as they feel more comfortable. Remind them to stay within the major key.
- Most students feel more comfortable playing ascending major scales, and this exercise forces them to practice them descending.

## Scale Strategies

These are 3 exercises that you can use while playing scales to work on rhythmic accuracy and unity of ensemble articulation. Once the students are comfortable with the different exercises, it is beneficial to play scales in different keys and different types of scales (major, dorian, mixolydian and aeolian being the most important.)

### Release Points

- This can be played with straight eighth notes or swing eighth notes at a variety of tempos.
- The goal is to release the notes at the same time. (breathe in on the release)
- The drummer should work on setting up the band on beat 1 of every other measure.
- The scale used in this exercise is Eb Major, which corresponds to major seventh chords.

### Counting Pattern #1

- Work on articulation always being long-short (du-dot or du-dit.)
- The drummer should work on playing those hits with the band.
  - To play with the band, the ride cymbal and high hat play a standard swing rhythm. The rhythm the band is playing is written above the staff and the drummer should play those rhythms on one of the drums.
- Have the drummer play while the band (and rest of the rhythm section) sings the exercise.
- It is helpful to do this exercise with a metronome amplified so the band can hear it.
- The scale used in this exercise is Eb Mixolydian, which corresponds to dominant seventh chords.

### Counting Pattern #2

- This helps work on counting through the measure. The students should subdivide through the exercise, and work on not rushing.
- The drummer should work on setting up the band for these different entrances.
  - To set up the band, they should work on leading up to the downbeat before the bands' note.
- It is helpful to do this exercise with a metronome amplified so the band can hear it.
- The scale used in this exercise is Eb Dorian, which corresponds to minor seventh chords.

## Swing Subdivision

These are 4 count rhythmic figures that can be used when playing unison pitches, scales or the Circle of Fourths. These are common swing rhythms, and are designed to give student practice in feeling swing subdivision. It is important that the students make these rhythms “line up” and articulate together. Each of the rhythms is divided into 3 groups that should be played concurrently.

- Pick one of the Rhythms and assign everyone to Group 1. Once the ensemble plays that rhythm accurately, assign half the band to be Group 2, while the rest of the ensemble continues to be Group 1. When those 2 rhythms accurately fit together, then assign part of the ensemble to the Group 3 rhythm, and have all 3 Groups playing together.
- Rotate the assignment of trombones, trumpets, woodwinds and rhythm section to each of the 3 groups.
- Have the band play a scale (major, minor, mixolydian) or the Circle of Fourths, 1 pitch per measure.
- It is helpful to do this exercise with a metronome

## Chord Progressions

The scores for the two passages are included on the following page. These are jazz chorales that are designed to be used for balance and tuning. Each part has the chord symbols, as well as an indication of the notes' place in the chord. For example a “3” below a note means that student is playing the 3<sup>rd</sup> of the chord, (“R” = Root). Many of the chords are written as seventh chords (F7) actually include the 9<sup>th</sup>, 13<sup>th</sup> or 11<sup>th</sup>. It is common for these notes to be added by jazz musicians to enhance the chord.

Chord Progression #1 is based on the jazz standard “The Way You Look Tonight,” Progression #2 is based on the bridge to Rhythm Changes in Bb. (with some substitutions)

- When tuning a chord, have students join in the following order: R, 5, 3, 7, 9, 13, 11
- Teach theory by asking “Is that a minor 3<sup>rd</sup> or major 3<sup>rd</sup>?” “How can you tell?”
- Take a chord and transpose it to a different key. (If the chord is a C minor 7, have the band play a D minor 7)
- Instruct the students to listen for moving parts in the inner voices
- The drummer can play time or work on cymbal textures as in a ballad
- Conduct dynamics, and don't always do it the same way
- Have each horn section play with the rhythm section while the other horn sections listen for the measures of best and worst intonation.
- Get the students to listen for how different notes sound in a chord, so they can recognize when they are playing a 3<sup>rd</sup> or a root in their jazz band music
- In the conductor score the chords are printed in the Alto, Trumpet and Bass part, so you can easily see them in each of the common transpositions
- Have students improvise over the changes as sections or individually
- Advanced students could write melodies to the progressions.



(Concert Pitch Shown)

## Circle of Fourths



Pitch tendencies for individual instruments are shown on student parts

## ii V I Progression in 12 Major Keys



s = slightly m = moderately v = very ▲ = sharp ■ = flat

# Scale Strategies

## Release Points

-1      -4 +      -4      -3 +      -3      -2 +      -2      - +

## Counting Pattern #1

## Counting Pattern #2

# Swing Subdivision

## Rhythm 1

## Rhythm 2

## Rhythm 3

Group 1

Group 2

Group 3

# Chord Progressions

#1      E<sup>b</sup>Δ      C-7      F-7      B<sup>b</sup>7      G<sup>∅</sup>      C7<sup>#9</sup>      F-7

B<sup>b</sup>7      B<sup>b</sup>-7      E<sup>b</sup>7      A<sup>b</sup>Δ      C7<sup>#9</sup>      F-7      B<sup>b</sup>7      E<sup>b</sup>Δ

#2      D7      A-7      D7-9      G7      D-7      D<sup>b</sup>7

C7      G-7      C7      F<sup>#</sup>7-9      F7      C-7      F7      B<sup>b</sup>Δ

# Circle of Fourths

s = slightly m = moderately v = very ▲ = sharp ■ = flat

The score is written in 4/4 time and consists of six measures. The instruments and their parts are as follows:

- Alto Saxes:** Notes are G4 (m#), A4 (m#), B4 (v#), C5 (m#), D5 (s), E5 (b). Dynamics: m#, m#, v#, m#, s, m#.
- Tenor Sax 1:** Notes are G4 (v#), A4 (m#), B4 (v#), C5 (m#), D5 (s#), E5 (m#). Dynamics: v#, m#, v#, m#, s#, m#.
- Bari Sax:** Notes are G4 (m#), A4 (m#), B4 (v#), C5 (m#), D5 (s), E5 (m#). Dynamics: m#, m#, v#, m#, s, m#.
- Flute:** Notes are G4 (s#), A4 (s#), B4 (s#), C5 (v#), D5 (s#), E5 (m#). Dynamics: s#, s#, s#, v#, s#, m#.
- Clarinet:** Notes are G4 (s#), A4 (s#), B4 (s#), C5 (v#), D5 (s#), E5 (m#). Dynamics: s#, s#, s#, v#, s#, m#.
- Trumpet 1:** Notes are G4 (m#), A4 (\*), B4 (v#), C5 (s#), D5 (s#), E5 (m#). Dynamics: m#, v#, s#3, s#3, m#2.
- Trombone 1:** Notes are G4 (m#3), A4 (s#1), B4 (ok1), C5 (s#3), D5 (m#2), E5 (m#2). Dynamics: m#3, s#1, ok1, s#3, m#2, m#2.
- Rhythm Section:** Notes are G4 (m#), A4 (m#), B4 (v#), C5 (m#), D5 (s), E5 (m#). Dynamics: m#, m#, v#, m#, s, m#.

\* All notes above G may be sharp due to pinching

Numbers refer to slide positions

	m#	m#	m#		m#
A. Sax					
T. Sax					
B. Sax					
Fl					
Cl					
Tpt					
Tbn					
Rhythm Section					

# ii V I Progression in 12 Major Keys

**System 1 Chords:** B-7, E7, A $\Delta$ 7, A-7, D7, G $\Delta$ 7

**System 2 Chords:** E-7, A7, D $\Delta$ 7, D-7, G7, C $\Delta$ 7

**Piano Part:** Scales are also included in Piano Part

**System 3 Chords:** D-7, G7, C $\Delta$ 7, C-7, F7, B $\flat$  $\Delta$ 7

Chord symbols above the score:

G-7 C7 FΔ7 F-7 Bb7 EbΔ7

Chord symbols below the score:

C-7 F7 BbΔ7 Bb-7 Eb7 AbΔ7

Chord symbols below the piano part:

Bb-7 Eb7 AbΔ7 Ab-7 Db7 GbΔ7

Score - page 7

Chord markings above the score:  $D\#_7$   $G\#7$   $C\#\Delta7$   $C\#_7$   $F\#7$   $B\Delta7$

Chord markings above the Tpt1 staff:  $G\#_7$   $C\#7$   $F\#\Delta7$   $F\#_7$   $B7$   $E\Delta7$

Chord markings above the Bass staff:  $F\#_7$   $B7$   $E\Delta7$   $E_7$   $A7$   $D\Delta7$

The score includes staves for A. Sax 1, A. Sax 2, T. Sax 1, T. Sax 2, B. Sax, Fl, Cl, Tpt 1, Tpt 2, Tpt 3, Tpt 4, Tbn 1, Tbn 2, Tbn 3, Tbn 4, Piano, and Bass. The key signature is three sharps (F#, C#, G#).

The musical score is arranged in a standard orchestral layout. The top section includes four saxophone parts (A. Sax 1, A. Sax 2, T. Sax 1, T. Sax 2) and one B. Sax part. Below these are Flute (Fl) and Clarinet (Cl). The middle section consists of four trumpet parts (Tpt 1-4) and four trombone parts (Tbn 1-4). The bottom section features Piano and Bass. The score is divided into two systems of four measures each. The first system has a key signature of two flats (Bb major) and a common time signature. The second system changes to a key signature of one flat (F major) and a common time signature. Chord changes are indicated above the staves: C-7, F7, BbΔ7, Bb-7, Eb7, AbΔ7 in the first system; F-7, Bb7, EbΔ7, D#-7, G#7, C#Δ7 in the second system; and Eb-7, Ab7, DbΔ7, C#-7, F#7, BΔ7 in the third system. The piano part uses block chords with ties between measures.



The musical score is arranged in a standard orchestral layout. It includes staves for:

- A. Sax 1 & 2
- T. Sax 1 & 2
- B. Sax
- Fl
- Cl
- Tpt 1, 2, 3, 4
- Tbn 1, 2, 3, 4
- Piano
- Bass

Chord changes are indicated above the staves:

- Top section: G#-7, C#7, F#Δ7, F#-7, B7, EΔ7
- Middle section: C#-7, F#7, BΔ7, B-7, E7, AΔ7
- Bottom section: B-7, E7, AΔ7, A-7, D7, GΔ7

The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature.

Score - page 10

E-7 A7 DΔ7 D-7 G7 CΔ7

A. Sax 1

A. Sax 2

T. Sax 1

T. Sax 2

B. Sax

Fl

Cl

A-7 D7 GΔ7 G-7 C7 FΔ7

Tpt 1

Tpt 2

Tpt 3

Tpt 4

Tbn 1

Tbn 2

Tbn 3

Tbn 4

Piano

G-7 C7 FΔ7 F-7 Bb7 EbΔ7

Bass

# Scale Strategies

Musical score for 'Scale Strategies' showing release points for various instruments. The score is in 4/4 time and includes parts for Alto Saxes, Tenor Saxes, Bari Sax, Flute, Clarinet, Trumpets, Trombones, Drum Set, and Rhythm Section. Release points are indicated by numbers above the notes: -1, -4+, -4, -3+, -3, -2+, -2, and -+. A text instruction reads: 'Work on setting up the band and releasing with them'.

## Counting Pattern #1

Musical score for 'Counting Pattern #1' showing rhythmic patterns for various instruments. The score is in 4/4 time and includes parts for A. Sax, T. Sax, B. Sax, Fl, Cl, Tpt, Tbn, Drums, and Rhythm Section. The patterns are indicated by rhythmic notation and stems.

## Counting Pattern #2

Score - page 12

Work on setting up the band for these kicks (Play a solid downbeat the beat before the band plays)

Work on setting up the band for these kicks (Play a solid downbeat the beat before the band plays)

## Swing Subdivision

Rhythm 1

Rhythm 2

Rhythm 3

Group 1

Group 2

Group 3

# Chord Progression #1

	$C^{\Delta}$	$A^{-7}$	$D^{-7}$	$G^7$	$E^{\circ}$	$A7^{\#9}$
Alto Sax 1	5	7	5	9	5	R
Alto Sax 2	9	9 11	9	13 7	3	7
Tenor Sax 1	7	7 9	7	3 3 5	7 13	9
Tenor Sax 2	3	9	3	7	13	5 5
Bari Sax	R	R	R	5	R	7 3
Flute	5	7	5	9	5	R
Clarinet	5	7	5	9	5	R
Trumpet 1	$F^{\Delta}$	$D^{-7}$	$G^{-7}$	$C^7$	$A^{\circ}$	$D7^{\#9}$
Trumpet 2	5	7	5	9	5	R
Trumpet 3	3	5	3	7 7	R	5 5
Trumpet 4	9	9 11	9	13 7	3	7
Trombone 1	7	7 9	7	3	5	7
Trombone 2	9	9 11	7	13 7	R 7	9
Trombone 3	7	7 9	7	3 3 5	7 13	9
Trombone 4	3	9	3	7	13	5 5
Piano	$E^{\flat}\Delta$	$C^{-7}$	$F^{-7}$	$B^{\flat}7$	$G^{\circ}$	$C7^{\#9}$
Bass	R	R	R	5	R	7 3

Score - page 14 **D-7**

**G7** **G-7** **C7** **FΔ** **A7#9** **D-7** **G7** **CΔ**  
**G-7** **C7** **C-7** **F7** **BΔ** **D7+9** **G-7** **C7** **FΔ**

A. Sax 1: 3, R 3, 9, 13, 9 7, 5 3 R, R  
 A. Sax 2: 7 5 3, 3, R 9, 7 5 5, 3 R 13, 3  
 T. Sax 1: 5, 9, R, 7, 5 9, R 9, 7  
 T. Sax 2: 3, 7, 7, 3, 3 R 7, 9, 7, 9  
 B. Sax: R, 5, 5, R, 13 3, 7, R, 5  
 Fl: 9, R 3, 9, 13, 9 7, 5 3 R, R  
 Cl: 9, R 3, 9, 13, 9 7, 5 3 R, R  
 Tpt 1: 5, R 3, 9, 13, 9 7, 5 3 R, R  
 Tpt 2: R, 13, 5, 3, 7 5 5, 3 R 13, 3  
 Tpt 3: 7 5 3, 3, R 9, 5 9, R, R, 5  
 Tpt 4: 3, 7, 7 R, 5, 3 R 7, 5 3, 7  
 Tbn 1: 7 5 3, 3, R 9, 7 5 5, 3 R 13, 3  
 Tbn 2: 5, 9, R, 7, 5 9, R 9, 7  
 Tbn 3: 3, 7, 7, 3, 3 R 7, 9, 7, 9  
 Tbn 4: R, 5, 5, R, 13 3, 7, R, 5  
 Piano: **F-7** **Bb7** **Bb-7** **Eb7** **AΔ** **C7+9** **F-7** **Bb7** **EbΔ**  
 Bass: **F-7** **Bb7** **Bb-7** **Eb7** **AΔ** **C7+9** **F-7** **Bb7** **EbΔ**

# Chord Progression #2

**Chord Progression #2**

**Measures:** 1. **B7** 2. **F#-7** 3. **B7-9** 4. **E7** 5. **B-7** 6. **Bb7**

**Instruments and Parts:**

- Alto Sax 1:** R, 11, R, 13, R, R
- Alto Sax 2:** #^, e, e, #^, b^, b^, ^
- Tenor Sax 1:** 5, 9, 5, 9, 5, 5 11 3
- Tenor Sax 2:** 7, 3, 7, 3, 7, 7
- Bari Sax:** 3, 7, 3, 7, 3, 3
- Flute:** R, 11, R, 13, R, R
- Clarinet:** R, 11, R, 13 5 13, 3, 3
- Trumpet 1:** R, 11, R, 13 5 13, 3, 3
- Trumpet 2:** #^, e, b^, ^, b^
- Trumpet 3:** 5, 9, 5 5, R, 5, 5
- Trumpet 4:** R 7 5 3, 5 3, R 13, 9, 9
- Trombone 1:** 9, 5 9, 5, 9, 9
- Trombone 2:** #^, e, e, #^, b^
- Trombone 3:** 7, 3, 7, 3, 7, 7
- Trombone 4:** 3, 7, 3, 7, 3, 3
- Piano:** D7, A-7, D7-9, G7, D-7, Db7
- Bass:** D7, A-7, D7-9, G7, D-7, Db7

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**A7**   **E-7**   **A7**   **E<sup>b</sup>7-9**   **D7**   **A-7**   **D7**   **G<sup>Δ</sup>**  
 A. Sax 1   R   5   3   5   7   9   5   9  
 A. Sax 2   5   9   7   3   3 9   13   9   7  
 T. Sax 1   9   13   7   3   3   7   3   7  
 T. Sax 2   3   7   3   7   R   5   7   5  
 B. Sax   R   5   R   5   5   3   5   3  
 Fl   R   5   3   5   7   9   5   9  
 Cl   3   5   3   9   R   5   R 13   9  
**D7**   **A-7**   **D7**   **G<sup>#</sup>7-9**   **G7**   **D-7**   **G7**   **C<sup>Δ</sup>**  
 Tpt 1   3   5   3   9   R   5   R 13   9  
 Tpt 2   R   9   5 13 3   5   13   9   5  
 Tpt 3   3   9 7   5   7   7   7   7   3  
 Tpt 4   9   3   7   3   3   7   3   7  
 Tbn 1   9   5   9 13   7   R   3   9   13  
 Tbn 2   7   3   7   3   3   9   5   3   7  
 Tbn 3   3   7   3   7   R   5   7 5 7   3  
 Tbn 4   R   5   R   5   5 7   R   R   R  
 Piano   **C7**   **G-7**   **C7**   **F<sup>#</sup>7-9**   **F7**   **C-7**   **F7**   **B<sup>b</sup>Δ**  
 Bass   R   5   R   5   5 7   R   R   R



Flute

# Jazz Ensemble Warm Ups

By Edd George

## Circle of Fourths

Musical notation for the Circle of Fourths exercise. It consists of a single staff with ten measures. Above the staff, the notes are labeled with accidentals and dynamics: s# (slightly sharp), sb (slightly flat), v# (very sharp), m# (moderately sharp), bsb (flat, slightly flat), s# (slightly sharp), and sb (slightly flat). Below the staff, the notes are labeled with accidentals: s#, sb, sb, v#, sb, sb, sb, sb.

## ii V I Progression in 12 Major Keys

Musical notation for the ii V I progression in D major. The key signature has two sharps (F# and C#). The progression is D-7, G7, CΔ7. The notes are: D4, E4, F#4, G4, A4, B4, C5, D5.

Musical notation for the ii V I progression in E-flat major. The key signature has three flats (Bb, Eb, Ab). The progression is Bb-7, Eb7, AbΔ7. The notes are: Bb3, C4, Db4, Eb4, Fb4, Gb4, Ab4, Bb4.

Musical notation for the ii V I progression in F# major. The key signature has three sharps (F#, C#, G#). The progression is F#-7, B7, EΔ7. The notes are: F#3, G#3, A#3, B3, C#4, D#4, E4, F#4.

Musical notation for the ii V I progression in E-flat major. The key signature has three flats (Bb, Eb, Ab). The progression is Eb-7, Ab7, DbΔ7. The notes are: Eb3, Fb3, Gb3, Ab3, Bb3, Cb4, Db4, Eb4.

Musical notation for the ii V I progression in F# major. The key signature has three sharps (F#, C#, G#). The progression is F#-7, B7, EΔ7. The notes are: F#3, G#3, A#3, B3, C#4, D#4, E4, F#4.

Musical notation for the ii V I progression in G major. The key signature has one sharp (F#). The progression is G-7, C7, FΔ7. The notes are: G3, A3, B3, C4, D4, E4, F#4, G4.

s = slightly m = moderately v = very ▲ = sharp ■ = flat

# Scale Strategies

## Release Points

Musical staff showing release points with fingerings: -1, -4+, -4, -3+, -3, -2+, -2, -+.

## Counting Pattern #1

Musical staff for Counting Pattern #1.

## Counting Pattern #2

Musical staff for Counting Pattern #2.

# Swing Subdivision

### Rhythm 1

### Rhythm 2

### Rhythm 3

Grouped musical staves for Rhythm 1, Rhythm 2, and Rhythm 3, labeled Group 1, Group 2, and Group 3.

# Chord Progressions

Four musical staves showing chord progressions with chord symbols and fingering numbers:

- Staff #1:  $E^b\Delta$ ,  $C-7$ ,  $F-7$ ,  $B^b7$ ,  $G\emptyset$ ,  $C7\#9$ ,  $F-7$ . Fingering: 5, 7, 5, 9, 5, R, 9.
- Staff 2:  $B^b7$ ,  $B^b-7$ ,  $E^b7$ ,  $A^b\Delta$ ,  $C7\#9$ ,  $F-7$ ,  $B^b7$ ,  $E^b\Delta$ . Fingering: R, 3, 9, 13, 9, 7, 5, 3, R, R.
- Staff #2:  $D7$ ,  $A-7$ ,  $D7-9$ ,  $G7$ ,  $D-7$ ,  $D^b7$ . Fingering: R, 11, R, 13, R, R.
- Staff 3:  $C7$ ,  $G-7$ ,  $C7$ ,  $G^b7-9$ ,  $F7$ ,  $C-7$ ,  $F7$ ,  $B^b\Delta$ . Fingering: R, 5, 3, 5, 7, 9, 5, 9.

Clarinet

# Jazz Ensemble Warm Ups

By Edd George

## Circle of Fourths

Musical notation for the Circle of Fourths exercise, showing a sequence of notes on a treble clef staff. The notes are: Bb, Ab, G, F, Eb, D, C, B, Ab, G, F, Eb, D, C, B. Above the staff, the notes are labeled with accidentals: S<sup>b</sup>, V<sup>b</sup>, S<sup>#</sup>, S<sup>#</sup>, V<sup>#</sup>, m<sup>#</sup>. Below the staff, the notes are labeled with accidentals: S<sup>#</sup>, S<sup>#</sup>, S<sup>#</sup>, V<sup>#</sup>, m<sup>#</sup>, S<sup>#</sup>, S<sup>b</sup>, m<sup>#</sup>.

## ii V I Progression in 12 Major Keys

Musical notation for the ii V I progression in E major. The notes are: D-7, A7, DΔ7, D-7, G7, CΔ7.

Musical notation for the ii V I progression in Bb major. The notes are: C-7, F7, BbΔ7, Bb-7, Eb7, AbΔ7.

Musical notation for the ii V I progression in F# major. The notes are: G#-7, C#7, F#Δ7, F#-7, B7, EΔ7.

Musical notation for the ii V I progression in Db major. The notes are: F-7, Bb7, EbΔ7, D#-7, G#7, C#Δ7.

Musical notation for the ii V I progression in C# major. The notes are: C#-7, F#7, BΔ7, B-7, E7, AΔ7.

Musical notation for the ii V I progression in A major. The notes are: A-7, D7, GΔ7, G-7, C7, FΔ7.

s = slightly m = moderately v = very ▲ = sharp ■ = flat

# Scale Strategies

## Release Points

-1      -4 +      -4      -3 +      -3      -2 +      -2      - +

### Counting Pattern #1

### Counting Pattern #2

## Swing Subdivision

### Rhythm 1

### Rhythm 2

### Rhythm 3

Group 1

Group 2

Group 3

## Chord Progressions

#1

F $\Delta$       D-7      G-7      C7      A $\emptyset$       D7+9      G-7

5      7      5      9      5      R      9

C7      C-7      F7      B $\Delta$       D7+9      G-7      C7      F $\Delta$

R      3      9      13      9      7      5      3      R      R

#2

E7      B-7      E7-9      A7      E-7      E $\flat$ 7

R      11      R      13      5      13      3      3

D7      A-7      D7      G $\sharp$ 7-9      G7      D-7      G7      C $\Delta$

3      5      3      9      R      5      R      13      9

Alto Sax 1

# Jazz Ensemble Warm Ups

## Circle of Fourths

By Edd George

m# m# v# m# m# m# m# m#

m# s# s# s# s# s# s# s# m#

### ii V I Progression in 12 Major Keys

B-7 E7 AΔ7 B-7 D7 GΔ7

G-7 C7 FΔ7 F-7 Bb7 EbΔ7

D#-7 G#7 C#Δ7 C#-7 F#7 BΔ7

C-7 F7 BbΔ7 Bb-7 Eb7 AbΔ7

G#-7 C#7 F#Δ7 F#-7 B7 EΔ7

E-7 A7 DΔ7 D-7 G7 CΔ7

s = slightly m = moderately v = very ▲ = sharp ■ = flat

# Scale Strategies

## Release Points

Musical staff showing release points with fingerings: -1, -4+, -4, -3+, -3, -2+, -2, -+.

## Counting Pattern #1

Musical staff for Counting Pattern #1.

## Counting Pattern #2

Musical staff for Counting Pattern #2.

# Swing Subdivision

## Rhythm 1

## Rhythm 2

## Rhythm 3

Group 1

Musical staff for Rhythm 1, Group 1.

Musical staff for Rhythm 2, Group 1.

Musical staff for Rhythm 3, Group 1.

Group 2

Musical staff for Rhythm 1, Group 2.

Musical staff for Rhythm 2, Group 2.

Musical staff for Rhythm 3, Group 2.

Group 3

Musical staff for Rhythm 1, Group 3.

Musical staff for Rhythm 2, Group 3.

Musical staff for Rhythm 3, Group 3.

# Chord Progressions

Chord progression diagrams for #1 and #2 with chord symbols and fingerings.

**Progression #1:**

- Chords: C $\Delta$ , A-7, D-7, G7, E $\emptyset$ , A7 $\#9$ , D-7
- Fingerings: 5, 7, 5, 9, 5, R, 3

**Progression #2:**

- Chords: G7, G-7, C7, F $\Delta$ , A7 $\#9$ , D-7, G7, C $\Delta$
- Fingerings: R, 3, 9, 13, 9, 7, 5, 3, R, R

**Progression #3:**

- Chords: B7, F $\#$ -7, B7-9, E7, B-7, B $\flat$ 7
- Fingerings: R, 11, R, 13, R, R

**Progression #4:**

- Chords: A7, E-7, A7, E $\flat$ 7-9, D7, A-7, D7, G $\Delta$
- Fingerings: R, 5, 3, 5, 7, 9, 5, 9

## Circle of Fourths

Musical notation for the Circle of Fourths exercise. It consists of a single staff in treble clef with a key signature of one sharp (F#). The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. Above the staff, dynamic markings are placed: m# above F#4, m# above G4, v# above A4, m# above B4, m# above C5, m# above B4, m# above A4, and m# above G4. Below the staff, chord symbols are placed: m# below F#4, Sb below G4, Sb below A4, Sb below B4, S# below C5, mb below B4, Sb below A4, Sb below G4, and mb below F#4.

## ii V I Progression in 12 Major Keys

B-7 E7 AΔ7 A-7 D7 GΔ7

Musical notation for the ii V I progression in B major. The key signature has two sharps (F# and C#). The notes are: B4, C#5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C#5, B4.

G-7 C7 FΔ7 F-7 Bb7 EbΔ7

Musical notation for the ii V I progression in C major. The key signature has no sharps or flats. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

D#-7 G#7 C#Δ7 C#-7 F#7 BΔ7

Musical notation for the ii V I progression in D major. The key signature has two sharps (F# and C#). The notes are: D4, E4, F#4, G4, A4, B4, C#5, D5, C#5, B4, A4, G4, F#4, E4, D4.

C-7 F7 BbΔ7 Bb-7 Eb7 AbΔ7

Musical notation for the ii V I progression in F major. The key signature has one flat (Bb). The notes are: F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb4, Ab4, F4.

G#-7 C#7 F#Δ7 F#-7 B7 EΔ7

Musical notation for the ii V I progression in G major. The key signature has one sharp (F#). The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4.

E-7 A7 DΔ7 D-7 G7 CΔ7

Musical notation for the ii V I progression in D minor. The key signature has two flats (Bb and Eb). The notes are: D4, Eb4, F4, G4, Ab4, Bb4, C5, D5, C5, Bb4, Ab4, G4, F4, Eb4, D4.

s = slightly m = moderately v = very ▲ = sharp ■ = flat

# Scale Strategies

Musical staff showing release points with fingerings: -1, -4+, -4, -3+, -3, -2+, -2, -+.

Counting Pattern #1

Musical staff for Counting Pattern #1.

Counting Pattern #2

Musical staff for Counting Pattern #2.

# Swing Subdivision

Rhythm 1

Rhythm 2

Rhythm 3

Group 1

Musical staff for Rhythm 1, Group 1.

Musical staff for Rhythm 2, Group 1.

Musical staff for Rhythm 3, Group 1.

Group 2

Musical staff for Rhythm 1, Group 2.

Musical staff for Rhythm 2, Group 2.

Musical staff for Rhythm 3, Group 2.

Group 3

Musical staff for Rhythm 1, Group 3.

Musical staff for Rhythm 2, Group 3.

Musical staff for Rhythm 3, Group 3.

# Chord Progressions

#1

Chord progression #1: C $\Delta$ , A-7, D-7, G7, E $\emptyset$ , A7#9, D-7. Fingerings: 9, 9, 11, 9, 13, 7, 3, 7, 7, 5.

Chord progression #1: G7, G-7, C7, F $\Delta$ , A7#9, D-7, G7, C $\Delta$ . Fingerings: 3, 3, R, 9, 7, 5, 5, 3, R, 13, 3.

#2

Chord progression #2: B7, F#-7, B7-9, E7, B-7, Bb7. Fingerings: 5, 9, 5, 9, 5, 5, 11, 3.

Chord progression #2: A7, E-7, A7, Eb7-9, D7, A-7, D7, G $\Delta$ . Fingerings: 5, 9, 7, 3, 3, 9, 13, 9, 7.



Tenor Sax 1

# Jazz Ensemble Warm Ups

By Edd George

## Circle of Fourths

Musical notation for the Circle of Fourths exercise. The staff shows a sequence of notes: m# (with sharp symbol), s# (with sharp symbol), mb (with flat symbol), sb (with flat symbol), s# (with sharp symbol), m# (with sharp symbol), m# (with sharp symbol), v# (with sharp symbol), m# (with sharp symbol), m# (with sharp symbol). Above the staff are dynamic markings: v# (with sharp symbol), m# (with sharp symbol), v# (with sharp symbol), m# (with sharp symbol), s# (with sharp symbol), m# (with sharp symbol), m# (with sharp symbol), v# (with sharp symbol), m# (with sharp symbol), m# (with sharp symbol). Below the staff are dynamic markings: m# (with sharp symbol), s# (with sharp symbol), mb (with flat symbol), sb (with flat symbol), s# (with sharp symbol).

## ii V I Progression in 12 Major Keys

Musical notation for the ii V I Progression in 12 Major Keys. The notation is organized into six systems, each with a key signature change indicated by a double bar line. The chords for each system are:

- System 1: E-7, A7, DΔ7, D-7, G7, CΔ7
- System 2: C-7, F7, BbΔ7, Bb-7, Eb7, AbΔ7
- System 3: G#-7, C#7, F#Δ7, F#-7, B7, EΔ7
- System 4: F-7, Bb7, EbΔ7, D#-7, G#7, C#Δ7
- System 5: C#-7, F#7, BΔ7, B-7, E7, AΔ7
- System 6: A-7, D7, GΔ7, G-7, C7, FΔ7

s = slightly m = moderately v = very ▲ = sharp ■ = flat

# Scale Strategies

Release Points

-1      -4 +      -4      -3 +      -3      -2 +      -2      - +

Counting Pattern #1

Counting Pattern #2

# Swing Subdivision

Rhythm 1

Rhythm 2

Rhythm 3

Group 1

Group 2

Group 3

# Chord Progressions

#1

F $\Delta$       D-7      G-7      C7      A $\emptyset$       D7#9

7      7      9      7      3      3      5      7      13      9

G-7      C7      C-7      F7      B $\flat$  $\Delta$       D7#9      G-7      C7      F $\Delta$

5      9      R      7      5      9      R      9      7

#2

E7      B-7      E7-9      A7      E-7      E $\flat$ 7

7      3      7      3      7      7

D7      A-7      D7      A $\flat$ 7-9      G7      D-7      G7      C $\Delta$

9      13      7      3      3      7      3      7

Tenor Sax 2

# Jazz Ensemble Warm Ups

## Circle of Fourths

By Edd George

v#    m#    v#    m#    s#    m#    m#    v#    m#    m#    m#  
 ▲    ▲    ▲    ▲    ▽    ▲    ▽    ▽    ▲    ▲    ▲  
  
 m#                    s#                    m♭                    s♭                    s#

### ii V I Progression in 12 Major Keys

E-7    A7    DΔ7                    D-7    G7    CΔ7

C-7    F7    BΔ7                    B♭-7    E♭7    A♭Δ7

G#-7    C#7    F#Δ7                    F#-7    B7    EΔ7

F-7    B♭7    E♭Δ7                    D#-7    G#7    C#Δ7

C#-7    F#7    BΔ7                    B-7    E7    AΔ7

A-7    D7    GΔ7                    G-7    C7    FΔ7

s = slightly    m = moderatly    v = very    ▲ = sharp    ▽ = flat

# Scale Strategies

## Release Points

-1      -4 +      -4      -3 +      -3      -2 +      -2      - +

## Counting Pattern #1

## Counting Pattern #2

# Swing Subdivision

	Rhythm 1	Rhythm 2	Rhythm 3
Group 1			
Group 2			
Group 3			

# Chord Progressions

#1

F $\Delta$       D-7      G-7      C7      A $\emptyset$       D7#9

3      9      3      3      7      13      5      5

G-7      C7      C-7      F7      B $\Delta$       D7#9      G-7      C7      F $\Delta$

3      7      7      3      3      R      7      9      7      9

#2

E7      B-7      E7-9      A7      E-7      E $\flat$ 7

3      7      3      7      3      3

D7      A-7      D7      A $\flat$ 7-9      G7      D-7      G7      C $\Delta$

3      7      3      7      R      5      7      5

Bari Sax

# Jazz Ensemble Warm Ups

## Circle of Fourths

By Edd George

m# m# v# m# m# m# sb sb m#  
sb mb sb sb s# mb # mb sb mb

### ii V I Progression in 12 Major Keys

B-7 E7 AΔ7 A-7 D7 GΔ7

G-7 C7 FΔ7 F-7 Bb7 EbΔ7

D#-7 G#7 C#Δ7 C#-7 F#7 BΔ7

C-7 F7 BbΔ7 Bb-7 Eb7 AbΔ7

G#-7 C#7 F#Δ7 F#-7 B7 EΔ7

E-7 A7 DΔ7 D-7 G7 CΔ7

s = slightly m = moderately v = very ▲ = sharp ■ = flat

# Scale Strategies

-1      -4+      -4      -3+      -3      -2+      -2      -+

Counting Pattern #1

Counting Pattern #2

## Swing Subdivision

	Rhythm 1	Rhythm 2	Rhythm 3
Group 1			
Group 2			
Group 3			

## Chord Progressions

#1

$C^\Delta$        $A-7$        $D-7$        $G7$        $E^\emptyset$        $A7\#9$

R      R      R      5      R      R      7      3

$D-7$        $G7$        $G-7$        $C7$        $F^\Delta$        $A7\#9$        $D-7$        $G7$        $C^\Delta$

R      5      5      R      13      3      7      R      5

#2

$B7$        $F\#-7$        $B7-9$        $E7$        $B-7$        $Bb7$

R      R      R      R      R      R

$A7$        $E-7$        $A7$        $Eb7-9$        $D7$        $A-7$        $D7$        $G^\Delta$

R      5      R      5      5      3      5      3

Trumpet 1

# Jazz Ensemble Warm Ups

By Edd George

## Circle of Fourths

Musical notation for the Circle of Fourths exercise. It consists of a single staff with ten measures. The notes are: G<sup>mb</sup>, A<sup>\*</sup>, B<sup>\*</sup>, C<sup>b\*</sup>, D<sup>mb</sup>, E<sup>b\*</sup>, F<sup>#</sup>, G<sup>\*</sup>, A<sup>mb</sup>, B<sup>\*</sup>. Below the staff, there are symbols: a triangle with a sharp sign (▲) under G, a square with a flat sign (■) under A, a triangle with a sharp sign (▲) under B, a square with a flat sign (■) under C, a triangle with a sharp sign (▲) under D, a square with a flat sign (■) under E, a triangle with a sharp sign (▲) under F, a square with a flat sign (■) under G, a triangle with a sharp sign (▲) under A, and a square with a flat sign (■) under B.

\* All notes above G may be sharp due to pinching

## ii V I Progression in 12 Major Keys

Musical notation for the ii V I progression in the key of E major. Chords are E-7, A7, DΔ7. The melody consists of eighth notes: G, A, B, C, D, E, D, C, B, A, G.

Musical notation for the ii V I progression in the key of F major. Chords are C-7, F7, BΔ7. The melody consists of eighth notes: A, B, C, D, E, F, E, D, C, B, A.

Musical notation for the ii V I progression in the key of G major. Chords are D#-7, G#7, F#Δ7. The melody consists of eighth notes: B, C, D, E, F#, G, F#, E, D, C, B.

Musical notation for the ii V I progression in the key of A major. Chords are F-7, Bb7, EbΔ7. The melody consists of eighth notes: C, D, E, F, G, A, G, F, E, D, C.

Musical notation for the ii V I progression in the key of B major. Chords are C#-7, F#7, BΔ7. The melody consists of eighth notes: D, E, F#, G, A, B, A, G, F#, E, D.

Musical notation for the ii V I progression in the key of C major. Chords are A-7, D7, GΔ7. The melody consists of eighth notes: B, C, D, E, F, G, F, E, D, C, B.

s = slightly m = moderately v = very ▲ = sharp ■ = flat

# Scale Strategies

-1      -4+      -4      -3+      -3      -2+      -2      -+

Counting Pattern #1

Counting Pattern #2

## Swing Subdivision

Rhythm 1

Rhythm 2

Rhythm 3

Group 1

Group 2

Group 3

## Chord Progressions

#1

F $\Delta$       D-7      G-7      C7      A $\emptyset$       D7+9      G-7

5      7      5      9      5      R      5

C7      C-7      F7      B $\flat$  $\Delta$       D7+9      G-7      C7      F $\Delta$

R      3      9      13      9      7      5      3      R      R

#2

E7      B-7      E7-9      A7      E-7      E $\flat$ 7

R      11      R      13      5      13      3      3

D7      A-7      D7      G $\sharp$ 7-9      G7      D-7      G7      C $\Delta$

3      5      3      9      R      5      R      13      9



Trumpet 2

# Jazz Ensemble Warm Ups

By Edd George

## Circle of Fourths

Musical notation for the Circle of Fourths warm up. It consists of a single staff with ten measures. The notes are: G4 (flat), G4 (sharp), A4 (sharp), B4 (flat), B4 (sharp), C5 (flat), C5 (sharp), D5 (sharp), D5 (flat), and E5 (sharp). Above the staff, there are markings: mb, \*, \*, b\*, mb, b\*, \*, mb, \*. Below the staff, there are markings: V#, S, S, Sb, V#, S#, S#.

\* All notes above G may be sharp due to pinching

## ii V I Progression in 12 Major Keys

Musical notation for the ii V I progression in E major. The notes are: F#4 (flat), G#4, A4, B4, C#5, D#5, E5, D#5, C#5, B4, A4, G#4, F#4. Chords above: E-7, A7, D#7, E-7, G7, C#7.

Musical notation for the ii V I progression in D major. The notes are: E4 (flat), F4, G4, A4, B4, C#5, D#5, E5, D#5, C#5, B4, A4, G4, E4. Chords above: C-7, F7, B#7, Bb-7, Eb7, A#7.

Musical notation for the ii V I progression in C major. The notes are: D4 (sharp), E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Chords above: G#-7, C#7, F#7, F#-7, B7, E7.

Musical notation for the ii V I progression in B major. The notes are: C#4 (flat), D#4, E4, F#4, G#4, A#5, B#5, C#6, B#5, A#5, G#4, F#4, C#4. Chords above: F-7, Bb7, Eb7, D#-7, G#7, C#7.

Musical notation for the ii V I progression in A major. The notes are: B4 (sharp), C#5, D#5, E5, F#5, G#5, A#6, G#5, F#5, E5, D#5, C#5, B4. Chords above: C#-7, F#7, B#7, B-7, E7, A7.

Musical notation for the ii V I progression in G major. The notes are: A4 (sharp), B4, C5, D5, E5, F#5, G#5, F#5, E5, D5, C5, B4, A4. Chords above: A-7, D7, G#7, G-7, C7, F#7.

s = slightly m = moderately v = very ▲ = sharp ■ = flat

# Scale Strategies

-1      -4+      -4      -3+      -3      -2+      -2      -+

Counting Pattern #1

Counting Pattern #2

## Swing Subdivision

Rhythm 1

Rhythm 2

Rhythm 3

Group 1

Group 2

Group 3

## Chord Progressions

#1

$F\Delta$        $D-7$        $G-7$        $C7$        $A\emptyset$        $D7\#9$

3      5      3      7      7      R      5      5

$G-7$        $C7$        $C-7$        $F7$        $B\Delta$        $D7\#9$        $G-7$        $C7$        $F\Delta$

R      13      5      3      7      5      5      3      R      13      3

#2

$E7$        $B-7$        $E7-9$        $A7$        $E-7$        $E\flat7$

5      9      5      5      R      5      5

$D7$        $A-7$        $D7$        $A\flat7-9$        $G7$        $D-7$        $G7$        $C\Delta$

R      9      5      13      3      5      13      9      5

Trumpet 3

# Jazz Ensemble Warm Ups

By Edd George

## Circle of Fourths

mb \* \* b\* mb b\* \* mb \*

v# S# S#

\* All notes above G may be sharp due to pinching

## ii V I Progression in 12 Major Keys

E-7 A7 DΔ7 D-7 G7 CΔ7

C-7 F7 BΔ7 Bb-7 Eb7 AbΔ7

G#-7 C#7 F#Δ7 F#-7 B7 EΔ7

F-7 Bb7 EbΔ7 D#-7 G#7 C#Δ7

C#-7 F#7 BΔ7 B-7 E7 AΔ7

A-7 D7 GΔ7 G-7 C7 FΔ7

s = slightly m = moderately v = very ▲ = sharp ■ = flat

# Scale Strategies

-1      -4+      -4      -3+      -3      -2+      -2      -+

Counting Pattern #1

Counting Pattern #2

## Swing Subdivision

Rhythm 1

Rhythm 2

Rhythm 3

Group 1

Group 2

Group 3

## Chord Progressions

#1

$F\Delta$        $D-7$        $G-7$        $C7$        $A\emptyset$        $D7+9$

9      9      11      9      13      7      3      7

$G-7$        $C7$        $C-7$        $F7$        $B\Delta$        $D7+9$        $G-7$        $C7$        $F\Delta$

7      5      3      3      R      9      5      9      R      R      5

#2

$E7$        $B-7$        $E7-9$        $A7$        $E-7$        $E\flat7$

R      7      5      3      5      3      R      13      9      9

$D7$        $A-7$        $D7$        $G\sharp7-9$        $G7$        $D-7$        $G7$        $C\Delta$

3      9      7      5      7      7      7      3

Trumpet 4

# Jazz Ensemble Warm Ups

By Edd George

## Circle of Fourths

Musical notation for the Circle of Fourths exercise. It consists of a single staff with ten measures. Above the staff are dynamic markings: *mb*, *\**, *△*, *b\**, *mb*, *b\**, *△*, *mb*, *\**. Below the staff are fingering or articulation markings: *v#*, *s*, *v#*, *s#*, *s#*. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

\* All notes above G may be sharp due to pinching

## ii V I Progression in 12 Major Keys

Musical notation for the ii V I progression in E major. Chords: E-7, A7, DΔ7. Notes: F#4, G#4, A4, B4, C5, D5, E5, D4, C4.

Musical notation for the ii V I progression in D major. Chords: D-7, G7, CΔ7. Notes: E4, F#4, G#4, A4, B4, C5, D5, E5, D4, C4.

Musical notation for the ii V I progression in C major. Chords: C-7, F7, BΔ7. Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical notation for the ii V I progression in Bb major. Chords: Bb-7, Eb7, AbΔ7. Notes: C4, D4, Eb4, F4, G4, Ab4, Bb4, Ab4, G4, F4, Eb4, D4, C4.

Musical notation for the ii V I progression in Ab major. Chords: Ab-7, Eb7, BbΔ7. Notes: C4, D4, Eb4, F4, G4, Ab4, Bb4, Ab4, G4, F4, Eb4, D4, C4.

Musical notation for the ii V I progression in G major. Chords: G-7, C7, FΔ7. Notes: A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4.

s = slightly m = moderately v = very ▲ = sharp ■ = flat

# Scale Strategies

Release Points

-1      -4+      -4      -3+      -3      -2+      -2      -+

Counting Pattern #1

Counting Pattern #2

## Swing Subdivision

Rhythm 1

Rhythm 2

Rhythm 3

Group 1

Group 2

Group 3

## Chord Progressions

#1

F $\Delta$       D-7      G-7      C7      A $\emptyset$       D7#9      G-7

7      7      9      7      3      5      7      3

C7      C-7      F7      B $\flat$  $\Delta$       D7#9      G-7      C7      F $\Delta$

7      7      R      5      3      R      7      5      3      7

#2

E7      B-7      E7-9      A7      E-7      E $\flat$ 7

9      5      9      5      5      5      13      3

D7      A-7      D7      A $\flat$ 7-9      G7      D-7      G7      C $\Delta$

9      3      7      3      3      7      3      7

# Jazz Ensemble Warm Ups

Trombone 1

By Edd George

## Circle of Fourths

m<sup>b</sup>3    s<sup>#</sup>1    ok1    s<sup>#</sup>3            m<sup>b</sup>2    ok5    m<sup>b</sup>4    s<sup>#</sup>2            m<sup>b</sup>1    ok4  
 s<sup>#</sup>6    v<sup>b</sup>4    m<sup>b</sup>5                            s<sup>#</sup>5    v<sup>b</sup>3                            v<sup>b</sup>5            s<sup>#</sup>4    v<sup>b</sup>2

Numbers refer to slide positions

## ii V I Progression in 12 Major Keys

D<sup>-7</sup>    G<sup>7</sup>    C<sup>Δ7</sup>                            C<sup>-7</sup>    F<sup>7</sup>    B<sup>b</sup>Δ<sup>7</sup>

B<sup>b</sup>-<sup>7</sup>    E<sup>b</sup>7    A<sup>b</sup>Δ<sup>7</sup>                            A<sup>b</sup>-<sup>7</sup>    D<sup>b</sup>7    G<sup>b</sup>Δ<sup>7</sup>

F<sup>#</sup>-<sup>7</sup>    B<sup>7</sup>    E<sup>Δ7</sup>                            E<sup>-7</sup>    A<sup>7</sup>    D<sup>Δ7</sup>

E<sup>b</sup>-<sup>7</sup>    A<sup>b</sup>7    D<sup>b</sup>Δ<sup>7</sup>                            C<sup>#</sup>-<sup>7</sup>    F<sup>#</sup>7    B<sup>Δ7</sup>

B<sup>-7</sup>    E<sup>7</sup>    A<sup>Δ7</sup>                            A<sup>-7</sup>    D<sup>7</sup>    G<sup>Δ7</sup>

G<sup>-7</sup>    C<sup>7</sup>    F<sup>Δ7</sup>                            F<sup>-7</sup>    B<sup>b</sup>7    E<sup>b</sup>Δ<sup>7</sup>

s = slightly    m = moderately    v = very    ▲ = sharp    ■ = flat

# Scale Strategies

-1      -4 +      -4      -3 +      -3      -2 +      -2      - +

## Counting Pattern #1

## Counting Pattern #2

# Swing Subdivision

### Rhythm 1

### Rhythm 2

### Rhythm 3

Group 1

Group 2

Group 3

# Chord Progressions

#1

$E^b\Delta$      $C-7$      $F-7$      $B^b7$      $G^\emptyset$      $C7\#9$

9    9 11    7    13 7    R 7    9

$F-7$      $B^b7$      $B^b-7$      $E^b7$      $A^b\Delta$      $C7\#9$      $F-7$      $B^b7$      $E^b\Delta$

7 5 3    3    R 9    7 5 5    3 R 13    3

#2

$D7$      $A-7$      $D7-9$      $G7$      $D-7$      $D^b7$

9    5    9    5    9    9

$C7$      $G-7$      $C7$      $F\#7-9$      $F7$      $C-7$      $F7$      $B^b\Delta$

9    5    9    13    7    R 3    9    13



Trombone 2

# Jazz Ensemble Warm Ups

## Circle of Fourths

By Edd George

mb3 s#1 ok1 s#3 mb2 ok5 mb4 s#2 mb1 ok4  
 s#6 vb4 mb5 s#5 vb3 vb5 s#4 vb2

Numbers refer to slide positions

## ii V I Progression in 12 Major Keys

D-7 G7 CΔ7 C-7 F7 B<sup>b</sup>Δ7  
 B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>Δ7 A<sup>b</sup>-7 D<sup>b</sup>7 G<sup>b</sup>Δ7  
 F<sup>#</sup>-7 B7 EΔ7 E-7 A7 DΔ7  
 E<sup>b</sup>-7 A<sup>b</sup>7 D<sup>b</sup>Δ7 C<sup>#</sup>-7 F<sup>#</sup>7 BΔ7  
 B-7 E7 AΔ7 A-7 D7 GΔ7  
 G-7 C7 FΔ7 F-7 B<sup>b</sup>7 E<sup>b</sup>Δ7

s = slightly m = moderately v = very ▲ = sharp ■ = flat

# Scale Strategies

Musical staff showing scale strategies with release points: -1, -4+, -4, -3+, -3, -2+, -2, -+.

Counting Pattern #1

Musical staff for Counting Pattern #1.

Counting Pattern #2

Musical staff for Counting Pattern #2.

# Swing Subdivision

Rhythm 1

Rhythm 2

Rhythm 3

Three musical staves showing Rhythm 1, Rhythm 2, and Rhythm 3 for Group 1, Group 2, and Group 3.

# Chord Progressions

Three musical staves showing chord progressions #1, #2, and #3 with chord symbols and fingering numbers.

**Progression #1:** EbΔ, C-7, F-7, Bb7, G∅, C7#9. Fingering: 7, 7, 9, 7, 3, 3, 5, 7, 13, 9.

**Progression #2:** F-7, Bb7, Bb-7, Eb7, AbΔ, C7#9, F-7, Bb7, EbΔ. Fingering: 5, 9, R, 7, 5, 9, R, 9, 7.

**Progression #3:** D7, A-7, D7-9, G7, D-7, Db7. Fingering: 7, 3, 7, 3, 7, 7.

**Progression #4:** C7, G-7, C7, F#7-9, F7, C-7, F7, BbΔ. Fingering: 7, 3, 7, 3, 3, 9, 5, 3, 7.

Trombone 3

# Jazz Ensemble Warm Ups

By Edd George

## Circle of Fourths

m♭3	s♯1	ok1	s♯3	m♭2	ok5	m♭4	s♯2	m♭1	ok4
s♯6	v♭4	m♭5		s♯5	v♭3		v♭5	s♯4	v♭2

Numbers refer to slide positions

## ii V I Progression in 12 Major Keys

D-7 G7 CΔ7 C-7 F7 B♭Δ7

B♭-7 E♭7 A♭Δ7 A♭-7 D♭7 G♭Δ7

F♯-7 B7 EΔ7 E-7 A7 DΔ7

E♭-7 A♭7 D♭Δ7 C♯-7 F♯7 BΔ7

B-7 E7 AΔ7 A-7 D7 GΔ7

G-7 C7 FΔ7 F-7 B♭7 E♭Δ7

s = slightly m = moderately v = very ▲ = sharp ■ = flat

# Scale Strategies

Musical staff showing Release Points with fingerings: -1, -4+, -4, -3+, -3, -2+, -2, -+.

Counting Pattern #1

Musical staff for Counting Pattern #1.

Counting Pattern #2

Musical staff for Counting Pattern #2.

# Swing Subdivision

Rhythm 1

Rhythm 2

Rhythm 3

Musical staff for Swing Subdivision showing Rhythm 1, Rhythm 2, and Rhythm 3 for Group 1, Group 2, and Group 3.

# Chord Progressions

Musical staff for Chord Progressions #1 and #2 with chord names and fingering numbers.

**Progression #1:**  
 EbΔ (3), C-7 (9), F-7 (3), Bb7 (7), Gø (13), C7#9 (5, 5)  
 F-7 (3), Bb7 (7), Bb-7 (7), Eb7 (3), AbΔ (3), C7#9 (R, 7), F-7 (9), Bb7 (7), EbΔ (9)

**Progression #2:**  
 D7 (3), A-7 (7), D7-9 (3), G7 (7), D-7 (3), Db7 (3)  
 C7 (3), G-7 (7), C7 (3), F#7-9 (7), F7 (R), C-7 (5), F7 (7), BbΔ (5), 7 (3)

Trombone 4

# Jazz Ensemble Warm Ups

## Circle of Fourths

By Edd George

m♭3	s♯1	ok1	s♯3	m♭2	ok5	m♭4	s♯2	m♭1	ok4
s♯6	v♭4	m♭5		s♯5	v♭3		v♭5	s♯4	v♭2

Numbers refer to slide positions

### ii V I Progression in 12 Major Keys

D-7 G7 CΔ7 C-7 F7 B♭Δ7

B♭-7 E♭7 A♭Δ7 A♭-7 D♭7 G♭Δ7

F♯-7 B7 EΔ7 E-7 A7 DΔ7

E♭-7 A♭7 D♭Δ7 C♯-7 F♯7 BΔ7

B-7 E7 AΔ7 A-7 D7 GΔ7

G-7 C7 FΔ7 F-7 B♭7 E♭Δ7

s = slightly m = moderately v = very ▲ = sharp ■ = flat

# Scale Strategies

Musical staff showing release points for a scale in B-flat major. The notes are: B-flat, A, G, F, E, D, C, B-flat. Release points are marked as follows: -1 (under B-flat), -4+ (under A), -4 (under G), -3+ (under F), -3 (under E), -2+ (under D), -2 (under C), and -+ (under B-flat).

Counting Pattern #1

Musical staff showing a counting pattern for the scale in B-flat major, consisting of eighth notes and quarter notes.

Counting Pattern #2

Musical staff showing a second counting pattern for the scale in B-flat major, featuring a mix of eighth and quarter notes.

# Swing Subdivision

Rhythm 1

Rhythm 2

Rhythm 3

Three rhythmic patterns for Group 1, Group 2, and Group 3. Group 1 has quarter notes. Group 2 has eighth notes with triplets. Group 3 has eighth notes. The patterns are shown for Rhythm 1, Rhythm 2, and Rhythm 3.

# Chord Progressions

Two examples of chord progressions in B-flat major. Example #1: E<sup>b</sup>Δ, C-7, F-7, B<sup>b</sup>7, G∅, C7#9. Example #2: D7, A-7, D7-9, G7, D-7, D<sup>b</sup>7. Fingering is indicated by numbers 1-5 and 'R' for root.

Piano

# Jazz Ensemble Warm Ups

## Circle of Fourths

By Edd George



### ii V I Progression in 12 Major Keys

**D-7 G7 CΔ7 C-7 F7 B<sup>b</sup>Δ7**

The first system of the ii V I progression in 12 major keys. It consists of two systems of piano accompaniment. The first system covers D major and C major. The piano part is written in treble and bass clefs. The melody is written in treble clef. The chords are: D-7, G7, CΔ7, C-7, F7, B<sup>b</sup>Δ7.

**B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>Δ7 A<sup>b</sup>-7 D<sup>b</sup>7 G<sup>b</sup>Δ7**

The second system of the ii V I progression in 12 major keys. It consists of two systems of piano accompaniment. The second system covers B<sup>b</sup> major and A<sup>b</sup> major. The piano part is written in treble and bass clefs. The melody is written in treble clef. The chords are: B<sup>b</sup>-7, E<sup>b</sup>7, A<sup>b</sup>Δ7, A<sup>b</sup>-7, D<sup>b</sup>7, G<sup>b</sup>Δ7.

**F<sup>#</sup>-7 B7 EΔ7 E-7 A7 DΔ7**

The third system of the ii V I progression in 12 major keys. It consists of two systems of piano accompaniment. The third system covers F<sup>#</sup> major and E major. The piano part is written in treble and bass clefs. The melody is written in treble clef. The chords are: F<sup>#</sup>-7, B7, EΔ7, E-7, A7, DΔ7.

Piano

Pg. 2

E<sup>b</sup>-7

A<sup>b</sup>7

D<sup>b</sup>Δ7

C<sup>#</sup>-7

F<sup>#</sup>7

BΔ7

The first system of music consists of three measures. The treble clef staff contains a melodic line of eighth notes: E<sup>b</sup>4, F<sup>b</sup>4, G<sup>b</sup>4, A<sup>b</sup>4, B<sup>b</sup>4, C<sup>b</sup>5, D<sup>b</sup>5, E<sup>b</sup>5. The bass clef staff contains chords: E<sup>b</sup>4, F<sup>b</sup>4, G<sup>b</sup>4, A<sup>b</sup>4, B<sup>b</sup>4, C<sup>b</sup>5, D<sup>b</sup>5, E<sup>b</sup>5. The second system consists of three measures. The treble clef staff contains a melodic line of eighth notes: C<sup>#</sup>5, D<sup>#</sup>5, E<sup>#</sup>5, F<sup>#</sup>5, G<sup>#</sup>5, A<sup>#</sup>5, B<sup>#</sup>5, C<sup>#</sup>6. The bass clef staff contains chords: C<sup>#</sup>5, D<sup>#</sup>5, E<sup>#</sup>5, F<sup>#</sup>5, G<sup>#</sup>5, A<sup>#</sup>5, B<sup>#</sup>5, C<sup>#</sup>6.

B-7

E7

AΔ7

A-7

D7

GΔ7

The second system of music consists of three measures. The treble clef staff contains a melodic line of eighth notes: C<sup>#</sup>5, D<sup>#</sup>5, E<sup>#</sup>5, F<sup>#</sup>5, G<sup>#</sup>5, A<sup>#</sup>5, B<sup>#</sup>5, C<sup>#</sup>6. The bass clef staff contains chords: C<sup>#</sup>5, D<sup>#</sup>5, E<sup>#</sup>5, F<sup>#</sup>5, G<sup>#</sup>5, A<sup>#</sup>5, B<sup>#</sup>5, C<sup>#</sup>6. The third system consists of three measures. The treble clef staff contains a melodic line of eighth notes: C<sup>#</sup>5, D<sup>#</sup>5, E<sup>#</sup>5, F<sup>#</sup>5, G<sup>#</sup>5, A<sup>#</sup>5, B<sup>#</sup>5, C<sup>#</sup>6. The bass clef staff contains chords: C<sup>#</sup>5, D<sup>#</sup>5, E<sup>#</sup>5, F<sup>#</sup>5, G<sup>#</sup>5, A<sup>#</sup>5, B<sup>#</sup>5, C<sup>#</sup>6.

G-7

C7

FΔ7

F-7

B<sup>b</sup>7

E<sup>b</sup>Δ7

The third system of music consists of three measures. The treble clef staff contains a melodic line of eighth notes: C<sup>#</sup>5, D<sup>#</sup>5, E<sup>#</sup>5, F<sup>#</sup>5, G<sup>#</sup>5, A<sup>#</sup>5, B<sup>#</sup>5, C<sup>#</sup>6. The bass clef staff contains chords: C<sup>#</sup>5, D<sup>#</sup>5, E<sup>#</sup>5, F<sup>#</sup>5, G<sup>#</sup>5, A<sup>#</sup>5, B<sup>#</sup>5, C<sup>#</sup>6. The fourth system consists of three measures. The treble clef staff contains a melodic line of eighth notes: C<sup>#</sup>5, D<sup>#</sup>5, E<sup>#</sup>5, F<sup>#</sup>5, G<sup>#</sup>5, A<sup>#</sup>5, B<sup>#</sup>5, C<sup>#</sup>6. The bass clef staff contains chords: C<sup>#</sup>5, D<sup>#</sup>5, E<sup>#</sup>5, F<sup>#</sup>5, G<sup>#</sup>5, A<sup>#</sup>5, B<sup>#</sup>5, C<sup>#</sup>6.



Piano - page 3  
Release Points

## Scale Strategies

-1    -4 +    -4    -3 +    -3    -2 +    -2    - +

A single staff of music in 3/4 time, key of B-flat major. The notes are: B-flat (quarter), A-flat (quarter), G (quarter), F (quarter), E-flat (quarter), D (quarter), C (quarter), B-flat (quarter). Above the staff, release points are indicated by numbers: -1 above the first note, -4 + above the second note, -4 above the third note, -3 + above the fourth note, -3 above the fifth note, -2 + above the sixth note, -2 above the seventh note, and - + above the eighth note.

Counting Pattern #1

A single staff of music in 3/4 time, key of B-flat major. The notes are: B-flat (quarter), A-flat (quarter), G (quarter), F (quarter), E-flat (quarter), D (quarter), C (quarter), B-flat (quarter).

Counting Pattern #2

A single staff of music in 3/4 time, key of B-flat major. The notes are: B-flat (quarter), A-flat (quarter), G (quarter), F (quarter), E-flat (quarter), D (quarter), C (quarter), B-flat (quarter).

## Swing Subdivision

	Rhythm 1	Rhythm 2	Rhythm 3
Group 1	<p>Four quarter notes: B-flat, A-flat, G, F.</p>	<p>Two eighth notes: B-flat, A-flat, followed by a quarter rest.</p>	<p>Quarter note: B-flat, eighth note: A-flat, quarter note: G, eighth note: F.</p>
Group 2	<p>Four groups of eighth notes, each with a '3' below it, indicating a triplet. Notes: B-flat, A-flat, G, F.</p>	<p>Quarter note: B-flat, quarter note: A-flat, quarter rest.</p>	<p>Four groups of eighth notes, each with a '3' below it, indicating a triplet. Notes: B-flat, A-flat, G, F.</p>
Group 3	<p>Four eighth notes: B-flat, A-flat, G, F.</p>	<p>Eighth note: B-flat, quarter rest.</p>	<p>Eighth note: B-flat, quarter note: A-flat.</p>

# Chord Progressions

#1

**E<sup>b</sup>Δ**   **C-7**   **F-7**   **B<sup>b</sup>7**   **Gø**   **C7#9**   **F-7**

**B<sup>b</sup>7**   **B<sup>b</sup>-7**   **E<sup>b</sup>7**   **A<sup>b</sup>Δ**   **C7#9**   **F-7**   **B<sup>b</sup>7**   **E<sup>b</sup>Δ**

#2

**D7**   **A-7**   **D7-9**   **G7**   **D-7**   **D<sup>b</sup>7**

**C7**   **G-7**   **C7**   **F#7-9**   **F7**   **C-7**   **F7**   **B<sup>b</sup>Δ**

Guitar

# Jazz Ensemble Warm Ups

By Edd George

## Circle of Fourths



### ii V I Progression in 12 Major Keys



# Scale Strategies

-1      -4+      -4      -3+      -3      -2+      -2      -+

Counting Pattern #1

Counting Pattern #2

## Swing Subdivision

Rhythm 1

Rhythm 2

Rhythm 3

Group 1

Group 2

Group 3

## Chord Progressions

#1

E<sup>b</sup>Δ      C-7      F-7      B<sup>b</sup>7      G<sup>∅</sup>      C7#9      F-7

B<sup>b</sup>7      B<sup>b</sup>-7      E<sup>b</sup>7      A<sup>b</sup>Δ      C7#9      F-7      B<sup>b</sup>7      E<sup>b</sup>Δ

#2

D7      A-7      D7-9      G7      D-7      D<sup>b</sup>7

C7      G-7      C7      F#7-9      F7      C-7      F7      B<sup>b</sup>Δ

Bass

# Jazz Ensemble Warm Ups

## Circle of Fourths

By Edd George



### ii V I Progression in 12 Major Keys



Bass - page 2  
Release Points

## Scale Strategies

Bass line for Scale Strategies with release points: -1, -4+, -4, -3+, -3, -2+, -2, -+.

Counting Pattern #1

Bass line for Counting Pattern #1.

Counting Pattern #2

Bass line for Counting Pattern #2.

## Swing Subdivision

Rhythm 1

Rhythm 2

Rhythm 3

Swing Subdivision examples for Group 1, Group 2, and Group 3 across three rhythms.

## Chord Progressions

#1  $E^b\Delta$   $C-7$   $F-7$   $B^b7$   $G\emptyset$   $C7+9$   $F-7$

Bass line for Chord Progression #1.

$B^b7$   $B^b-7$   $E^b7$   $A^b\Delta$   $C7+9$   $F-7$   $B^b7$   $E^b\Delta$

Bass line for Chord Progression #2.

#2  $D7$   $A-7$   $D7-9$   $G7$   $D-7$   $D^b7$

Bass line for Chord Progression #3.

$C7$   $G-7$   $C7$   $F\#7-9$   $F7$   $C-7$   $F7$   $B^b\Delta$

Bass line for Chord Progression #4.

Drums

# Jazz Ensemble Warm Ups

By Edd George

## Circle of Fourths



Play Time in appropriate style (Swing, Latin, Ballad, etc)

## ii V I Progression in 12 Major Keys



# Scale Strategies

## Release Points

Work on setting up the band and releasing with them

## Counting Pattern #1

Work on playing these kicks with the band

## Counting Pattern #2

Work on setting up the band for these kicks (Play a solid downbeat the beat before the band plays)

# Swing Subdivision

## Rhythm 1

## Rhythm 2

## Rhythm 3

# Chord Progressions

**E<sup>b</sup>Δ C-7 F-7 B<sup>b</sup>7 G<sup>∅</sup> C7#9 F-7**

#1

Play time or work on Cymbal textures (like in a Ballad)  
Watch director for dynamics

**B<sup>b</sup>7 B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>Δ C7#9 F-7 B<sup>b</sup>7 E<sup>b</sup>Δ**

**D<sup>7</sup> A-7 D<sup>7</sup>-9 G<sup>7</sup> D-7 D<sup>b</sup>7**

#2

**C<sup>7</sup> G-7 C<sup>7</sup> F#7-9 F<sup>7</sup> C-7 F<sup>7</sup> B<sup>b</sup>Δ**




**BW 2005**
*The Bandworld Legion of Honor*

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**Sheily Bell**

Sheily Bell has taught in the public schools of Louisiana since 1973. In 2002 she became Director of Bands at the then new Dutchtown High School in Geismar. Her bands have received superior ratings the past ten years at both the district and state level. She was voted most outstanding band director in Louisiana by Phi Beta Mu and by the Louisiana Band Masters Association.

"I believe that music helps put students in touch with their emotions as they learn about aesthetic awareness. It also teaches individuals how to work with a group. In doing so, they become both leaders and followers."



## A special award of The John Philip Sousa Foundation

The Bandworld Legion of Honor was established in 1989 to honor, over the course of a year, eight of the finest band directors in our business.

Recipients have taught for at least fifteen years, have maintained a very high quality concert band program, and have contributed significantly to the profession through dedication to bands and band music.

Each is honored at an annual Sousa Foundation awards ceremony during the Midwest Band Clinic in Chicago.

Chairman of the Legion of Honor Committee is Robert E. Foster, University of Kansas, and Past President of the American Bandmasters Association.


**Michael Genevay**

Director of Bands at St. Clement of Rome in Metairie, Louisiana, Michael Genevay has taught for 30 years. He holds a bachelors (1974) and masters (1985) degrees from Loyola University. He was awarded the Magna Cum Laude Award in 2005 by the Women Band Directors International and was elected to the Music Educators Association Hall of Fame in 1999. His bands have achieved superior ratings in Dixie Classic/National Adjudicator Festivals, Heritage Music Festivals and at district large ensemble festivals since 1987.

"It is the duty of the community to provide every child with music education opportunities. Being fortunate enough to remain in the same school for many years has been most beneficial in building a successful program that meets the needs of the entire school community "

