David Caffey’s

Jazz Ensemble
Warmups

Conductor’s Score
Instructions: Tune each section of the band separately beginning with the saxophones. Then have the trombones tune followed by the trumpets. Ideally, the trombone should get the reference pitch from the saxes. The trumpet section would then receive their reference pitch from the trombones. (However, feel free to re-sound the original piano pitch with the saxophones use in the beginning.)

Tuning Up

1. a. TUNING NOTE (concert pitches for saxophones)

\[ \begin{array}{c}
\text{unison} \\
\text{chord} \\
\text{unison}
\end{array} \]

A. SAXOPHONES
All five in unison from given pitch -

then,

Tune the chord carefully, starting with the bottom pitch in the baritone sax. Always tune from the lowest sounding pitch. After the chord sounds reasonably well in tune, return to the unison tuning note. There should be no “beats.”

1. b. TUNING NOTE (for trombones)

\[ \begin{array}{c}
\text{unison} \\
\text{chord} \\
\text{unison}
\end{array} \]

B. TROMBONES
Use the same procedure with the trombones and trumpets as was used with the saxophones.

1. c. TUNING NOTE (concert pitches for trumpets)

\[ \begin{array}{c}
\text{unison} \\
\text{chord} \\
\text{unison}
\end{array} \]

C. TRUMPETS
Use the same procedure with the trombones and trumpets as was used with the saxophones.
2a. Chord Progression Tuning (Key of Bb)

INSTRUCTIONS:

Perform each short chord progression in the following order:

A. Full band
B. Piano/Bass
C. Sax section
D. Trombone Section
E. Trumpet section
F. Full Band

Tune each chord carefully. Be sure that each player is aware of the voiceleading in his or her part. A fast tempo is not the objective.

Try having the ensemble sing their parts. This can contribute significantly to the players’ pitch awareness.

The dynamic at which the exercise is played should be varied. The director should indicate the dynamic.

The chord progression appears in six keys to offer different contexts for tuning chords.

Jazz Ensemble Warmups

David Caffey
Instructions: Tune each section of the band separately beginning with the saxophones. Then have the trombones tune followed by the trumpets. Ideally, the trombone should get the reference pitch from the saxes. The trumpet section would then receive their reference pitch from the trombones. (However, feel free to re-sound the original piano pitch with the saxophones use in the beginning.)

Tuning Up

1. a. TUNING NOTE (concert pitches for saxophones)

A. SAXOPHONES
All five in unison from given pitch -
then,

Tune the chord carefully, starting with the bottom pitch in the baritone sax. Always tune from the lowest sounding pitch. After the chord sounds reasonably well in tune, return to the unison tuning note. There should be no “beats.”

1. b. TUNING NOTE (for trombones)

B. TROMBONES
Use the same procedure with the trombones and trumpets as was used with the saxophones.

1. c. TUNING NOTE (concert pitches for trumpets)

C. TRUMPETS
Use the same procedure with the trombones and trumpets as was used with the saxophones.
Instructions: Tune each section of the band separately beginning with the saxophones. Then have the trombones tune followed by the trumpets. Ideally, the trombone should get the reference pitch from the saxes. The trumpet section would then receive their reference pitch from the trombones. (However, feel free to re-sound the original piano pitch with the saxophones use in the beginning.)

Tuning Up

1. a.  TUNING NOTE (concert pitches for saxophones)

[Diagram of unison chord unison]

A. SAXOPHONES
All five in unison from given pitch -

then,

Tune the chord carefully, starting with the bottom pitch in the baritone sax. Always tune from the lowest sounding pitch. After the chord sounds reasonably well in tune, return to the unison tuning note. There should be no “beats.”

1. b.  TUNING NOTE (for trombones)

[Diagram of unison chord unison]

B. TROMBONES
Use the same procedure with the trombones and trumpets as was used with the saxophones.

1. c.  TUNING NOTE (concert pitches for trumpets)

[Diagram of unison chord unison]

C. TRUMPETS
Use the same procedure with the trombones and trumpets as was used with the saxophones.
2a Chord Progression Tuning - Bb

\[ \text{\textit{Jazz Ensemble Warmups}} \]

\[ \text{David Caffey} \]

\[ q = 78 \]

\[ \text{David Caffey} \]

2b Chord Progression Tuning - Ab

\[ \text{David Caffey} \]

2c Chord Progression Tuning - G

\[ \text{David Caffey} \]

2d Chord Progression Tuning - C

\[ \text{David Caffey} \]

2e Chord Progression Tuning - F

\[ \text{David Caffey} \]
**Instructions:** Tune each section of the band separately beginning with the saxophones. Then have the trombones tune followed by the trumpets. Ideally, the trombone should get the reference pitch from the saxes. The trumpet section would then receive their reference pitch from the trombones. (However, feel free to re-sound the original piano pitch with the saxophones use in the beginning.)

**Tuning Up**

1. a. **TUNING NOTE (concert pitches for saxophones)**

   ![Diagram of tuning note for saxophones]

   **A. SAXOPHONES**
   All five in unison from given pitch -

   then,  

   Tune the chord carefully, starting with the bottom pitch in the baritone sax. Always tune from the lowest sounding pitch. After the chord sounds reasonably well in tune, return to the unison tuning note. There should be no “beats.”

1. b. **TUNING NOTE (for trombones)**

   ![Diagram of tuning note for trombones]

   **B. TROMBONES**
   Use the same procedure with the trombones and trumpets as was used with the saxophones.

1. c. **TUNING NOTE (concert pitches for trumpets)**

   ![Diagram of tuning note for trumpets]

   **C. TRUMPETS**
   Use the same procedure with the trombones and trumpets as was used with the saxophones.
Jazz Ensemble Warmups

2a Chord Progression Tuning - Bb

\[ \text{\textcopyright\textregistered 2013 HDC Music Publications} \]

2b Chord Progression Tuning - Ab

\[ \text{\textcopyright\textregistered 2013 HDC Music Publications} \]

2c Chord Progression Tuning - G

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2d Chord Progression Tuning - C

\[ \text{\textcopyright\textregistered 2013 HDC Music Publications} \]

2e Chord Progression Tuning - F

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Instructions: Tune each section of the band separately beginning with the saxophones. Then have the trombones tune followed by the trumpets. Ideally, the trombone should get the reference pitch from the saxes. The trumpet section would then receive their reference pitch from the trombones. (However, feel free to re-sound the original piano pitch with the saxophones use in the beginning.)

Tuning Up

1. a. TUNING NOTE (concert pitches for saxophones)

A. SAXOPHONES
All five in unison from given pitch -

then,

Tune the chord carefully, starting with the bottom pitch in the baritone sax. Always tune from the lowest sounding pitch. After the chord sounds reasonably well in tune, return to the unison tuning note. There should be no "beats."

1. b. TUNING NOTE (for trombones)

B. TROMBONES
Use the same procedure with the trombones and trumpets as was used with the saxophones.

1. c. TUNING NOTE (concert pitches for trumpets)

C. TRUMPETS
Use the same procedure with the trombones and trumpets as was used with the saxophones.
Jazz Ensemble Warmups

2a Chord Progression Tuning - Bb

\[ \text{David Caffey} \]

\[ \text{Tenor 2} \]

\[ \text{q} = 78 \]

2b Chord Progression Tuning - Ab

\[ \text{David Caffey} \]

2c Chord Progression Tuning - G

\[ \text{David Caffey} \]

2d Chord Progression Tuning - C

\[ \text{David Caffey} \]

2e Chord Progression Tuning - F

\[ \text{David Caffey} \]
**Instructions:** Tune each section of the band separately beginning with the saxophones. Then have the trombones tune followed by the trumpets. Ideally, the trombone should get the reference pitch from the saxes. The trumpet section would then receive their reference pitch from the trombones. (However, feel free to re-sound the original piano pitch with the saxophones use in the beginning.)

**Tuning Up**

1. a. **TUNING NOTE (concert pitches for saxophones)**

```
          9
          9
          9
          9
          9

unison    chord    unison
```

**A. SAXOPHONES**
All five in unison from given pitch -

then,

Tune the chord carefully, starting with the bottom pitch in the baritone sax. Always tune from the lowest sounding pitch. After the chord sounds reasonably well in tune, return to the unison tuning note. There should be no “beats.”

1. b. **TUNING NOTE (for trombones)**

```
          9
          9
          9
          9
          9

unison    chord    unison
```

**B. TROMBONES**
Use the same procedure with the trombones and trumpets as was used with the saxophones.

1. c. **TUNING NOTE (concert pitches for trumpets)**

```
          9
          9
          9
          9
          9

unison    chord    unison
```

**C. TRUMPETS**
Use the same procedure with the trombones and trumpets as was used with the saxophones.
2a Chord Progression Tuning - Bb

2b Chord Progression Tuning - Ab

2c Chord Progression Tuning - G

2d Chord Progression Tuning - C

2e Chord Progression Tuning - F
Instructions: Tune each section of the band separately beginning with the saxophones. Then have the trombones tune followed by the trumpets. Ideally, the trombone should get the reference pitch from the saxes. The trumpet section would then receive their reference pitch from the trombones. (However, feel free to re-sound the original piano pitch with the saxophones use in the beginning.)

Tuning Up

1. a. TUNING NOTE (concert pitches for saxophones)

A. SAXOPHONES
All five in unison from given pitch -
then,
Tune the chord carefully, starting with the bottom pitch in the baritone sax. Always tune from the lowest sounding pitch. After the chord sounds reasonably well in tune, return to the unison tuning note. There should be no “beats.”

1. b. TUNING NOTE (for trombones)

B. TROMBONES
Use the same procedure with the trombones and trumpets as was used with the saxophones.

1. c. TUNING NOTE (concert pitches for trumpets)

C. TRUMPETS
Use the same procedure with the trombones and trumpets as was used with the saxophones.
Jazz Ensemble Warmups

2a Chord Progression Tuning - Bb

\[
\begin{align*}
    \text{\textcopyright \textregistered 2013 HDC Music Publications} \\
    \text{David Caffey}
\end{align*}
\]

2b Chord Progression Tuning - Ab

\[
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    \text{David Caffey}
\end{align*}
\]

2c Chord Progression Tuning - G

\[
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    \text{\textcopyright \textregistered 2013 HDC Music Publications} \\
    \text{David Caffey}
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\]

2d Chord Progression Tuning - C

\[
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    \text{David Caffey}
\end{align*}
\]

2e Chord Progression Tuning - F

\[
\begin{align*}
    \text{\textcopyright \textregistered 2013 HDC Music Publications} \\
    \text{David Caffey}
\end{align*}
\]
Instructions: Tune each section of the band separately beginning with the saxophones. Then have the trombones tune followed by the trumpets. Ideally, the trombone should get the reference pitch from the saxes. The trumpet section would then receive their reference pitch from the trombones. (However, feel free to re-sound the original piano pitch with the saxophones use in the beginning.)

Tuning Up

1. a. TUNING NOTE (concert pitches for saxophones)

A. SAXOPHONES
All five in unison from given pitch -

then,

Tune the chord carefully, starting with the bottom pitch in the baritone sax. Always tune from the lowest sounding pitch. After the chord sounds reasonably well in tune, return to the unison tuning note. There should be no “beats.”

1. b. TUNING NOTE (for trombones)

B. TROMBONES
Use the same procedure with the trombones and trumpets as was used with the saxophones.

1. c. TUNING NOTE (concert pitches for trumpets)

C. TRUMPETS
Use the same procedure with the trombones and trumpets as was used with the saxophones.
2a Chord Progression Tuning - Bb

\[ \frac{78}{\text{David Caffey}} \]

\[ \text{Chord Progression Tuning - Ab} \]

\[ \text{Chord Progression Tuning - G} \]

\[ \text{Chord Progression Tuning - C} \]

\[ \text{Chord Progression Tuning - F} \]
Instructions: Tune each section of the band separately beginning with the saxophones. Then have the trombones tune followed by the trumpets. Ideally, the trombone should get the reference pitch from the saxes. The trumpet section would then receive their reference pitch from the trombones. (However, feel free to re-sound the original piano pitch with the saxophones use in the beginning.)

Tuning Up

1. a. TUNING NOTE (concert pitches for saxophones)

\[\text{unison} \quad \text{chord} \quad \text{unison}\]

A. SAXOPHONES
All five in unison from given pitch -

then,

Tune the chord carefully, starting with the bottom pitch in the baritone sax. Always tune from the lowest sounding pitch. After the chord sounds reasonably well in tune, return to the unison tuning note. There should be no “beats.”

1. b. TUNING NOTE (for trombones)

\[\text{unison} \quad \text{chord} \quad \text{unison}\]

B. TROMBONES
Use the same procedure with the trombones and trumpets as was used with the saxophones.

1. c. TUNING NOTE (concert pitches for trumpets)

\[\text{unison} \quad \text{chord} \quad \text{unison}\]

C. TRUMPETS
Use the same procedure with the trombones and trumpets as was used with the saxophones.
2a Chord Progression Tuning - Bb

2b Chord Progression Tuning - Ab

2c Chord Progression Tuning - G

2d Chord Progression Tuning - C

2e Chord Progression Tuning - F
**Instructions:** Tune each section of the band separately beginning with the saxophones. Then have the trombones tune followed by the trumpets. Ideally, the trombone should get the reference pitch from the saxes. The trumpet section would then receive their reference pitch from the trombones. (However, feel free to re-sound the original piano pitch with the saxophones use in the beginning.)

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**Tuning Up**

1. **a. TUNING NOTE (concert pitches for saxophones)**

   ![Image of a musical note](image1)

   **A. SAXOPHONES**

   All five in unison from given pitch -

   then,

   Tune the chord carefully, starting with the bottom pitch in the baritone sax. Always tune from the lowest sounding pitch. After the chord sounds reasonably well in tune, return to the unison tuning note. There should be no “beats.”

1. **b. TUNING NOTE (for trombones)**

   ![Image of a musical note](image2)

   **B. TROMBONES**

   Use the same procedure with the trombones and trumpets as was used with the saxophones.

1. **c. TUNING NOTE (concert pitches for trumpets)**

   ![Image of a musical note](image3)

   **C. TRUMPETS**

   Use the same procedure with the trombones and trumpets as was used with the saxophones.
Jazz Ensemble Warmups

2a Chord Progression Tuning - Bb

\[ \text{David Caffey} \]

\[ \text{Trumpet 4} \]

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2b Chord Progression Tuning - Ab

\[ \text{David Caffey} \]

\[ \text{Trumpet 4} \]

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2c Chord Progression Tuning - G

\[ \text{David Caffey} \]

\[ \text{Trumpet 4} \]

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2d Chord Progression Tuning - C

\[ \text{David Caffey} \]

\[ \text{Trumpet 4} \]

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2e Chord Progression Tuning - F

\[ \text{David Caffey} \]

\[ \text{Trumpet 4} \]

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Instructions: Tune each section of the band separately beginning with the saxophones. Then have the trombones tune followed by the trumpets. Ideally, the trombone should get the reference pitch from the saxes. The trumpet section would then receive their reference pitch from the trombones. (However, feel free to re-sound the original piano pitch with the saxophones use in the beginning.)

Tuning Up

1. a. TUNING NOTE (concert pitches for saxophones)

A. SAXOPHONES
All five in unison from given pitch -

then,

Tune the chord carefully, starting with the bottom pitch in the baritone sax. Always tune from the lowest sounding pitch. After the chord sounds reasonably well in tune, return to the unison tuning note. There should be no “beats.”

1. b. TUNING NOTE (for trombones)

B. TROMBONES
Use the same procedure with the trombones and trumpets as was used with the saxophones.

1. c. TUNING NOTE (concert pitches for trumpets)

C. TRUMPETS
Use the same procedure with the trombones and trumpets as was used with the saxophones.
2a Chord Progression Tuning - Bb

2b Chord Progression Tuning - Ab

2c Chord Progression Tuning - G

2d Chord Progression Tuning - C

2e Chord Progression Tuning - F
Instructions: Tune each section of the band separately beginning with the saxophones. Then have the trombones tune followed by the trumpets. Ideally, the trombone should get the reference pitch from the saxes. The trumpet section would then receive their reference pitch from the trombones. (However, feel free to re-sound the original piano pitch with the saxophones use in the beginning.)

Tuning Up

1. a. TUNING NOTE (concert pitches for saxophones)

A. SAXOPHONES
All five in unison from given pitch -

then,

Tune the chord carefully, starting with the bottom pitch in the baritone sax. Always tune from the lowest sounding pitch. After the chord sounds reasonably well in tune, return to the unison tuning note. There should be no “beats.”

1. b. TUNING NOTE (for trombones)

B. TROMBONES
Use the same procedure with the trombones and trumpets as was used with the saxophones.

1. c. TUNING NOTE (concert pitches for trumpets)

C. TRUMPETS
Use the same procedure with the trombones and trumpets as was used with the saxophones.
2a Chord Progression Tuning - Bb

\[ \text{\textit{Jazz Ensemble Warmups}} \]

\[ \text{\textit{David Caffey}} \]

\[ \text{\textit{Trombone 2}} \]

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\[ \text{\textit{David Caffey}} \]

\[ \text{\textit{Trombone 2}} \]

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\[ \text{\textit{Trombone 2}} \]

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\[ \text{\textit{Trombone 2}} \]

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\[ \text{\textit{Trombone 2}} \]

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Instructions: Tune each section of the band separately beginning with the saxophones. Then have the trombones tune followed by the trumpets. Ideally, the trombone should get the reference pitch from the saxes. The trumpet section would then receive their reference pitch from the trombones. (However, feel free to re-sound the original piano pitch with the saxophones use in the beginning.)

Tuning Up

1. a. TUNING NOTE (concert pitches for saxophones)

A. SAXOPHONES
All five in unison from given pitch -

then,

Tune the chord carefully, starting with the bottom pitch in the baritone sax. Always tune from the lowest sounding pitch. After the chord sounds reasonably well in tune, return to the unison tuning note. There should be no “beats.”

1. b. TUNING NOTE (for trombones)

B. TROMBONES
Use the same procedure with the trombones and trumpets as was used with the saxophones.

1. c. TUNING NOTE (concert pitches for trumpets)

C. TRUMPETS
Use the same procedure with the trombones and trumpets as was used with the saxophones.
2a Chord Progression Tuning - Bb

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2b Chord Progression Tuning - Ab

\[ \frac{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow{}}}}}}}}}}}}}}}{}{q=78} \]

2c Chord Progression Tuning - G

\[ \frac{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow{}}}}}}}}}}}}}}}{}{q=78} \]

2d Chord Progression Tuning - C

\[ \frac{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow{}}}}}}}}}}}}}}}{}{q=78} \]

2e Chord Progression Tuning - F

\[ \frac{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow}{\text{\textbackslash{}textarrow{}}}}}}}}}}}}}}}{}{q=78} \]
**Instructions:** Tune each section of the band separately beginning with the saxophones. Then have the trombones tune followed by the trumpets. Ideally, the trombone should get the reference pitch from the saxes. The trumpet section would then receive their reference pitch from the trombones. (However, feel free to re-sound the original piano pitch with the saxophones use in the beginning.)

**Tuning Up**

1. a. **TUNING NOTE (concert pitches for saxophones)**

   ![Tuning Note for Saxophones]

   **A. SAXOPHONES**
   
   All five in unison from given pitch -
   
   then,
   
   Tune the chord carefully, starting with the bottom pitch in the baritone sax. Always tune from the lowest sounding pitch. After the chord sounds reasonably well in tune, return to the unison tuning note. There should be no “beats.”

1. b. **TUNING NOTE (for trombones)**

   ![Tuning Note for Trombones]

   **B. TROMBONES**
   
   Use the same procedure with the trombones and trumpets as was used with the saxophones.

1. c. **TUNING NOTE (concert pitches for trumpets)**

   ![Tuning Note for Trumpets]

   **C. TRUMPETS**
   
   Use the same procedure with the trombones and trumpets as was used with the saxophones.
2a Chord Progression Tuning - Bb

\[ \text{\( \dot{\text{J}} = 78 \)} \]

2b Chord Progression Tuning - Ab

2c Chord Progression Tuning - G

2d Chord Progression Tuning - C

2e Chord Progression Tuning - F
Instructions: Tune each section of the band separately beginning with the saxophones. Then have the trombones tune followed by the trumpets. Ideally, the trombone should get the reference pitch from the saxes. The trumpet section would then receive their reference pitch from the trombones. (However, feel free to re-sound the original piano pitch with the saxophones use in the beginning.)

Tuning Up

1. a. TUNING NOTE (concert pitches for saxophones)

A. SAXOPHONES
All five in unison from given pitch -
then,

Tune the chord carefully, starting with the bottom pitch in the baritone sax. Always tune from the lowest sounding pitch. After the chord sounds reasonably well in tune, return to the unison tuning note. There should be no “beats.”

1. b. TUNING NOTE (for trombones)

B. TROMBONES
Use the same procedure with the trombones and trumpets as was used with the saxophones.

1. c. TUNING NOTE (concert pitches for trumpets)

C. TRUMPETS
Use the same procedure with the trombones and trumpets as was used with the saxophones.
**Instructions:** Tune each section of the band separately beginning with the saxophones. Then have the trombones tune followed by the trumpets. Ideally, the trombone should get the reference pitch from the saxes. The trumpet section would then receive their reference pitch from the trombones. (However, feel free to re-sound the original piano pitch with the saxophones use in the beginning.)

**Tuning Up**

1. a. **TUNING NOTE** (concert pitches for saxophones)

   ![Saxophone Tuning Note]

   **A. SAXOPHONES**
   All five in unison from given pitch -

   then,

   Tune the chord carefully, starting with the bottom pitch in the baritone sax. Always tune from the lowest sounding pitch. After the chord sounds reasonably well in tune, return to the unison tuning note. There should be no “beats.”

1. b. **TUNING NOTE** (for trombones)

   ![Trombone Tuning Note]

   **B. TROMBONES**
   Use the same procedure with the trombones and trumpets as was used with the saxophones.

1. c. **TUNING NOTE** (concert pitches for trumpets)

   ![Trumpet Tuning Note]

   **C. TRUMPETS**
   Use the same procedure with the trombones and trumpets as was used with the saxophones.
2a Chord Progression Tuning - Bb

2b Chord Progression Tuning - Ab

2c Chord Progression Tuning - G

2d Chord Progression Tuning - C

2e Chord Progression Tuning - F
**Instructions:** Tune each section of the band separately beginning with the saxophones. Then have the trombones tune followed by the trumpets. Ideally, the trombone should get the reference pitch from the saxes. The trumpet section would then receive their reference pitch from the trombones. (However, feel free to re-sound the original piano pitch with the saxophones use in the beginning.)

**Tuning Up**

1. a. **TUNING NOTE (concert pitches for saxophones)**

```
\[\text{unison} \quad \text{chord} \quad \text{unison} \]
```

**A. SAXOPHONES**
All five in unison from given pitch -

then,

Tune the chord carefully, starting with the bottom pitch in the baritone sax. Always tune from the lowest sounding pitch. After the chord sounds reasonably well in tune, return to the unison tuning note. There should be no “beats.”

1. b. **TUNING NOTE (for trombones)**

```
\[\text{unison} \quad \text{chord} \quad \text{unison} \]
```

**B. TROMBONES**
Use the same procedure with the trombones and trumpets as was used with the saxophones.

1. c. **TUNING NOTE (concert pitches for trumpets)**

```
\[\text{unison} \quad \text{chord} \quad \text{unison} \]
```

**C. TRUMPETS**
Use the same procedure with the trombones and trumpets as was used with the saxophones.
**Instructions:** Tune each section of the band separately beginning with the saxophones. Then have the trombones tune followed by the trumpets. Ideally, the trombone should get the reference pitch from the saxes. The trumpet section would then receive their reference pitch from the trombones. (However, feel free to re-sound the original piano pitch with the saxophones use in the beginning.)

**Tuning Up**

1. a. **TUNING NOTE** (concert pitches for saxophones)

A. **SAXOPHONES**
All five in unison from given pitch -

then,

Tune the chord carefully, starting with the bottom pitch in the baritone sax. Always tune from the lowest sounding pitch. After the chord sounds reasonably well in tune, return to the unison tuning note. There should be no “beats.”

1. b. **TUNING NOTE** (for trombones)

B. **TROMBONES**
Use the same procedure with the trombones and trumpets as was used with the saxophones.

1. c. **TUNING NOTE** (concert pitches for trumpets)

C. **TRUMPETS**
Use the same procedure with the trombones and trumpets as was used with the saxophones.
2a Chord Progression Tuning - Bb

\[ J = 78 \]

TACET

2b Chord Progression Tuning - Ab

TACET

2c Chord Progression Tuning - G

TACET

2d Chord Progression Tuning - C

TACET

2e Chord Progression Tuning - F

TACET