

EFFECTIVE WARM UPS FOR DEVELOPING JAZZ ENSEMBLES

By Mike Kamuf

I. CHORD STUDIES

Each should be played slow & legato at ♩ = 80-92

Chord Study 1A - Bb major

Chord Study 1B - Bb major

Chord Study 1C - Bb major

Chord Study 2A - Eb major

Chord Study 2B - Eb major

Chord Study 2C - Eb major

Chord Study 3A - F major

Chord Study 3B- F major

Musical notation for Chord Study 3B- F major. The key signature is two sharps (F# and C#) and the time signature is 4/4. The melody consists of quarter notes: F#4, G4, A4, B4, C5, D5, E5, F5. A dynamic marking of *mf* is placed below the first note.

Chord Study 3C- F major

Musical notation for Chord Study 3C- F major. The key signature is two sharps (F# and C#) and the time signature is 4/4. The melody consists of quarter notes: F#4, G4, A4, B4, C#5, D5, E5, F5. A dynamic marking of *mf* is placed below the first note.

II. CHROMATIC SCALES

Each scale should be played legato & at a comfortable tempo

Bb Chromatic Scale

Musical notation for the Bb Chromatic Scale. The key signature is one flat (Bb) and the time signature is 4/4. The scale is written in two staves. The first staff shows the ascending scale: Bb4, B4, B#4, C5, C, C#5, D5, D, D#5, E5, E, E#5, F5, F, F#5, G5, G, G#5, A5, A, A#5, B5. The second staff shows the descending scale: B5, B#5, C5, C#5, D5, D, D#5, E5, E, E#5, F5, F, F#5, G5, G, G#5, A5, A, A#5, B5, B, B#5, C5, C, C#5, Bb4. A dynamic marking of *mf* is placed below the first note of the ascending scale.

Eb Chromatic Scale

Musical notation for the Eb Chromatic Scale. The key signature is three flats (Eb, Bb, F) and the time signature is 4/4. The scale is written in two staves. The first staff shows the ascending scale: Eb4, E4, E#4, F5, F, F#5, G5, G, G#5, A5, A, A#5, B5, B, B#5, C5, C, C#5, D5, D, D#5, E5, E, E#5, F5, F, F#5, G5, G, G#5, A5, A, A#5, B5, B, B#5, C5, C, C#5, Eb4. The second staff shows the descending scale: B5, B#5, C5, C#5, D5, D, D#5, E5, E, E#5, F5, F, F#5, G5, G, G#5, A5, A, A#5, B5, B, B#5, C5, C, C#5, Eb4. A dynamic marking of *mf* is placed below the first note of the ascending scale.

F Chromatic Scale

Musical notation for the F Chromatic Scale. The key signature is two sharps (F# and C#) and the time signature is 4/4. The scale is written in two staves. The first staff shows the ascending scale: F#4, F#4, G4, G4, G#4, A4, A4, A#4, B4, B4, B#4, C5, C5, C#5, D5, D5, D#5, E5, E5, E#5, F5, F5, F#5, G5, G5, G#5, A5, A5, A#5, B5, B5, B#5, C5, C5, C#5, F#4. The second staff shows the descending scale: B5, B#5, C5, C#5, D5, D, D#5, E5, E, E#5, F5, F, F#5, G5, G, G#5, A5, A, A#5, B5, B, B#5, C5, C, C#5, F#4. A dynamic marking of *mf* is placed below the first note of the ascending scale.

III: CALL & RESPONSE

Saxophones, Trumpets, Trombones and Vibes:
listen & play back the phrase from your director.

IV: ARTICULATION EXERCISES

These are unison exercises that can be played with swing 8th notes or Even 8th notes.

Throughout these exercises, capped accents (^) should be articulated using a "daht" syllable,

tenuto marks (-) should use a "du" syllable, and accents (˘) should be played with a "dah" syllable.

#1) *Daht* *Do* *Do* *Do* *Daht* | *Dah* *Daht* | *Daht* *Do* *Do* *Do* *Daht* | *Do* *Do* *Do* *Daht*

#2) *Daht* *Do* *Do* *Do* *Daht* | *Do* *Do* *Do* *Daht*

#3) *Daht* | *Do* *Do* *Daht* | *Dah* *Daht* | *Daht* *Do* *Do* *Daht* | *Do* *Do* *Do* *Daht*

#4) *Daht* | *Do* *Do* *Daht* | *Do* *Do* *Do* *Daht*

#5) *Daht* *Do* *Do* *Daht* | *Do* *Dah* *Do* *Do* *Daht* | *Do* *Do* *Do* *Do* *Daht* | *Dah* *Daht*

#6) *Do* *Do* *Do* *Do* *Do* *Daht* | *Dah* *Daht*

#7) *Do* *Do* *Daht* *Daht* | *Do* *Do* *Do* *Daht* | *Do* *Do* *Daht* *Daht* | *Do* *Do* *Do* *Do* *Daht*

#8) *Do* *Do* *Daht* *Daht* | *Do* *Do* *Do* *Do* *Daht*

#9) *Do* *Do* *Daht* *Daht* | *Dah* *Do* *Do* *Daht* | *Do* *Do* *Do* *Daht* | *Do* *Do* *Do* *Daht*

#10) *Do* *Daht* *Do* *Do* *Daht* | *Do* *Do* *Do* *Daht*

#11) *Daht* *Daht* *Do* *Do* *Do* *Daht* | *Daht* *Do* *Daht* | *Daht* *Daht* *Daht* *Dah* *Do* *Do* *Daht*

#12) *Daht* *Daht* *Daht* *Dah* *Do* *Do* *Daht*

#13) *Do* *Do* *Do* *Do* *Daht* *Daht* | *Daht* *Do* *Daht* | *Do* *Do* *Do* *Do* *Daht* | *Dah* *Do* *Daht*

#14) *Do* *Do* *Do* *Do* *Daht* *Dah* *Do* *Daht*

#15) *Do* *Do* *Daht* *Daht* | *Do* *Daht* | *Do* *Do* *Daht* *Daht* | *Do* *Dah* *Do* *Daht*

#16) *Do* *Do* *Daht* *Daht* | *Do* *Dah* *Do* *Daht*

#17) *Daht* *Do* *Do* *Do* *Daht* *Daht* | *Do* *Daht* | *Do* *Do* *Daht* | *Do* *Dah* *Daht* *Daht*

#18) *Do* *Do* *Daht* | *Do* *Dah* *Daht* *Daht*

#19) *Do* *Do* *Do* *Do* *Daht* | *Do* *Dah* *Daht* *Daht*

#20) *Do* *Do* *Do* *Daht* | *Daht* *Dah* *Do* *Daht*