

2nd Tenor Sax

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

Musical notation for Chord Study 1A in 4/4 time, Bb major. The melody consists of four measures: a whole note Bb, a whole note D, a half note G-F, and a whole note Bb. A dynamic marking of *mf* is present below the first measure. A fingering symbol (1-2-3) is shown above the final Bb note.

Chord Study 1B - Bb major

Musical notation for Chord Study 1B in 4/4 time, Bb major. The melody consists of four measures: a half note Bb, a half note D, a whole note G, and a whole note Bb. A dynamic marking of *mf* is present below the first measure. A fingering symbol (1-2-3) is shown above the final Bb note.

Chord Study 1C - Bb major

Musical notation for Chord Study 1C in 4/4 time, Bb major. The melody consists of four measures: a half note Bb, a half note D, a whole note G, and a whole note Bb. A dynamic marking of *mf* is present below the first measure. A fingering symbol (1-2-3) is shown above the final Bb note.

Chord Study 2A - Eb major

Musical notation for Chord Study 2A in 4/4 time, Eb major. The melody consists of four measures: a whole note Eb, a whole note G, a half note F-E, and a whole note Eb. A dynamic marking of *mf* is present below the first measure. A fingering symbol (1-2-3) is shown above the final Eb note.

Chord Study 2B - Eb major

Musical notation for Chord Study 2B in 4/4 time, Eb major. The melody consists of four measures: a half note Eb, a half note G, a whole note F, and a whole note Eb. A dynamic marking of *mf* is present below the first measure. A fingering symbol (1-2-3) is shown above the final Eb note.

Chord Study 2C - Eb major

Musical notation for Chord Study 2C in 4/4 time, Eb major. The melody consists of four measures: a whole note Eb, a whole note G, a half note F-E, and a whole note Eb. A dynamic marking of *mf* is present below the first measure. A fingering symbol (1-2-3) is shown above the final Eb note.

Chord Study 3A - F major

Musical notation for Chord Study 3A in 4/4 time, F major. The melody consists of four measures: a whole note F, a whole note A, a half note G-F, and a whole note F. A dynamic marking of *mf* is present below the first measure. A fingering symbol (1-2-3) is shown above the final F note.

Chord Study 3B- F major

Musical notation for Chord Study 3B- F major. The key signature is one sharp (F#) and the time signature is 4/4. The melody consists of quarter notes: F4, G4, A4, B4, C5, B4, A4, G4, F4. 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 one sharp (F#) and the time signature is 4/4. The melody consists of quarter notes: F4, G4, A4, B4, C5, B4, A4, G4, F4. 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 two flats (Bb, Eb) 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#5, D5, D#5, E5, E#5, F6. The second staff shows the descending scale: F6, E5, Eb5, E#5, D5, D#5, C5, C#5, B4, 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 (Bb, Eb, Ab) 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#5, G5, G#5, A5, Ab5, A#5, Bb5. The second staff shows the descending scale: Bb5, Ab5, Ab5, G5, G#5, F5, F#5, E4, 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 one sharp (F#) and the time signature is 4/4. The scale is written in two staves. The first staff shows the ascending scale: F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5, C#5, D5, D#5, E5, E#5, F6. The second staff shows the descending scale: F6, E5, Eb5, E#5, D5, D#5, C5, C#5, B4, Bb4, Bb4, A4, Ab4, Ab4, G4, G#4, G#4, F4. 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 (ˆ) should be articulated using a "daht" syllable,

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

The image displays 20 numbered musical exercises for the 2nd Tenor part. Each exercise is written on a single staff with a treble clef and a key signature of one sharp (F#). The exercises are as follows:

- #1) 4/4 time, 8th notes: Daht (capped), Do (bar), Do (bar), Do (capped), Daht (capped), Dah (tenuto), Daht (capped).
- #2) 4/4 time, 8th notes: Daht (capped), Do (bar), Do (bar), Do (capped), Daht (capped), Do (bar), Do (bar), Do (capped), Daht (capped).
- #3) 4/4 time, 8th notes: Daht (capped), Do (bar), Do (capped), Daht (capped), Dah (tenuto), Daht (capped).
- #4) 4/4 time, 8th notes: Daht (capped), Do (bar), Do (capped), Daht (capped), Do (bar), Do (bar), Do (capped), Daht (capped).
- #5) 4/4 time, 8th notes: Daht (capped), Do (bar), Do (capped), Daht (capped), Do (capped), Dah (tenuto), Do (bar), Do (capped), Daht (capped).
- #6) 4/4 time, 8th notes: Do (bar), Do (bar), Do (capped), Do (bar), Do (capped), Daht (capped), Dah (tenuto), Daht (capped).
- #7) 4/4 time, 8th notes: Do (bar), Do (capped), Daht (capped), Daht (capped), Do (bar), Do (bar), Do (capped), Daht (capped).
- #8) 4/4 time, 8th notes: Do (bar), Do (capped), Daht (capped), Daht (capped), Do (bar), Do (bar), Do (capped), Daht (capped).
- #9) 4/4 time, 8th notes: Do (bar), Do (capped), Daht (capped), Daht (capped), Dah (tenuto), Do (bar), Do (capped), Daht (capped).
- #10) 4/4 time, 8th notes: Do (capped), Daht (capped), Do (bar), Do (capped), Daht (capped), Do (bar), Do (bar), Do (capped), Daht (capped).
- #11) 4/4 time, 8th notes: Daht (capped), Daht (capped), Do (bar), Do (bar), Do (capped), Daht (capped), Daht (capped), Do (capped), Daht (capped).
- #12) 4/4 time, 8th notes: Daht (capped), Daht (capped), Daht (capped), Dah (tenuto), Do (bar), Do (capped), Daht (capped).
- #13) 4/4 time, 8th notes: Do (bar), Do (bar), Do (capped), Do (capped), Daht (capped), Daht (capped), Daht (capped), Do (capped), Daht (capped).
- #14) 4/4 time, 8th notes: Do (bar), Do (bar), Do (capped), Do (capped), Daht (capped), Dah (tenuto), Do (capped), Daht (capped).
- #15) 4/4 time, 8th notes: Do (bar), Do (capped), Daht (capped), Daht (capped), Do (capped), Daht (capped).
- #16) 4/4 time, 8th notes: Do (bar), Do (capped), Daht (capped), Daht (capped), Do (capped), Dah (tenuto), Do (capped), Daht (capped).
- #17) 4/4 time, 8th notes: Daht (capped), Do (bar), Do (bar), Do (capped), Daht (capped), Daht (capped), Do (capped), Daht (capped).
- #18) 4/4 time, 8th notes: Do (bar), Do (capped), Daht (capped), Do (capped), Daht (capped), Do (capped), Dah (tenuto), Daht (capped), Daht (capped).
- #18) 4/4 time, 8th notes: Do (bar), Do (bar), Do (capped), Do (capped), Daht (capped), Do (capped), Dah (tenuto), Daht (capped), Daht (capped).
- #20) 4/4 time, 8th notes: Do (bar), Do (bar), Do (capped), Do (capped), Daht (capped), Daht (capped), Dah (tenuto), Do (capped), Daht (capped).