Fall 2004 Volume 10

# Kjos Band News

NEWS AND INFORMATION FOR BAND EDUCATORS

## People and Perspective

**by Bruce Pearson**

The trees are turning and the days are getting shorter, so it must be time to get back up on the podium for the start of another school year. For many, it seems as though it was just yesterday that we said goodbye to last year's graduating class. No doubt this school year will bring with it questions, dreams, and hopes. Keep in mind and put into practice these helpful tips regarding **People and Perspective** to make this school year THE BEST EVER!

### PEOPLE

1. THE BAND STUDENTS ARE THE VERY BEST STUDENTS IN YOUR SCHOOL. They are bright, good students, and have made the very wise decision to be in your band. Honor them and always treat them with the respect they deserve. Some are better players than others but they all should be honored and respected. Even when disciplining, honor your students. Remember, discipline is an act or expression of love for them. *Students won't care how much you know until they know how much you care.*

2. GIVE THEM PERMISSION TO FAIL. After his umpteenth failure, Thomas Edison once said, "I didn't fail, I just learned what didn't work." Students need to know that it's OK to stretch themselves, even if failure is the result. Honor their attempts, for that is how they will grow, both musically and as people.

3. YOU ARE THEIR TEACHER AND ROLE MODEL. Next to parents, the role of the teacher is the most important role in the development of a child. As a teacher, you are to be honored and respected. Insist that your students demonstrate respect for you. This will most readily happen if we show respect to our students. As their teacher, it is important to be reminded that *attitudes are caught, not taught.* Your students are constantly watching to see how you handle difficult situations. Your students will learn more easily in a positive setting. Choose to be happy. Remember, our students are a reflection of us. If we are happy, our students will be happy.

### PERSPECTIVE

1. KEEP BALANCE IN YOUR LIFE. As the band director, you are the hardest working teacher in your school. The band director's job requires it. Sometimes, however, band directors need to be reminded that it is important to take care of one's self physically, emotionally, and spiritually, for the welfare of your students, and for the longevity of your career.

2. GOOD PEOPLE SOMETIMES MAKE BAD DECISIONS. Young people must learn what is acceptable and what is unacceptable behavior. If students always made good decisions and always played the notes perfectly, we, as band directors, would be redundant. It is our responsibility to guide our students in the process of making more and more good decisions, both in their personal life and in their musical life. Remember to *praise publicly but discipline privately.*

3. TODAY MAY HAVE BEEN A BAD DAY, BUT BELIEVE THAT TOMORROW WILL BE BETTER. People and bands have bad days. That is a fact of life. Recognize bad days and identify them for what they are — bad days. However, believe and expect that tomorrow will be a better day. Don't waste your energy (and your hair) getting too upset on those bad days.

*Bruce Pearson is an internationally-known author, composer, clinician, and conductor. He has taught at the elementary, junior high, high school, and college levels for over thirty years. In December of 1998, Bruce was awarded the prestigious **Midwest Clinic Medal of Honor** in recognition of his outstanding contribution to music education.*

## IN THIS ISSUE



*Published bi-annually by the*
*Neil A. Kjos Music Company*
*4380 Jutland Drive*
*San Diego, California 92117*
*(858) 270-9800*
*Fax: (858) 270-3507*
*email@kjos.com*
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# A Tribute To William Adam

## Part Two: Applications for "A Sound Approach"

### by Bob Baca

This article is Part Two of a tribute to one of our greatest brass pedagogues, Mr. William Adam. His views on sound production and producing *lasting* musical change are legendary. In Part One of this segment, (*Kjos Band News, Fall 2003, Volume 8*), Mr. Adam shared his philosophical beliefs about brass playing and its applications to teaching, specifically addressing the following issues: starting a beginning student; how good self image can create a musically risk-taking performer; developing routines that become life lasting; approaches for troubleshooting breathing and embouchure problems; and why we play music.

This article will include my direct applications of those principals for use in any band program.

### Starting Beginning Players: Guidance Teaching

> *"… he played a note and rather than tell me how to play the note he said, Will you copy that?"*
>
> – Mr. William Adam

After the initial discussion of how to hold the instrument takes place, help the student to get into a pattern of observing with the eyes and ears what it is he/she is to imitate. A simple technique is to play a note for a student and ask them to imitate it. As the student begins imitating the played note, guide them to observe you in specific areas like posture, embouchure, etc. Then give them an assignment to go home and find these notes. A CD of someone playing these notes is often helpful. With many students, after only a night or two of practice, finding notes with an example CD of a person playing them opens their awareness of tone color, attack, release and even vibrato. This works well with all students, regardless of their instrument. It is important at this juncture NOT to give students notes to look at yet. They need to focus on one thing: the sound. After mastering three to five notes, introduce simple nursery rhymes by singing them back and forth and then playing them. When the student makes a rhythmic or musical mistake, or even upsets the musical line, immediately stop and say, "make it sound like this." Avoid long explanations. Always make sure they sing the sound. Then, through guidance teaching, the student eventually develops the correct sound through listening regularly to recordings and live performances. The embouchure, breathing, and all of the skills of playing become rolled up into the beautiful sound that we hear and observe. If these skills are

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# STANDARD OF EXCELLENCE

## *ENHANCED* COMPREHENSIVE BAND METHOD

### By Bruce Pearson

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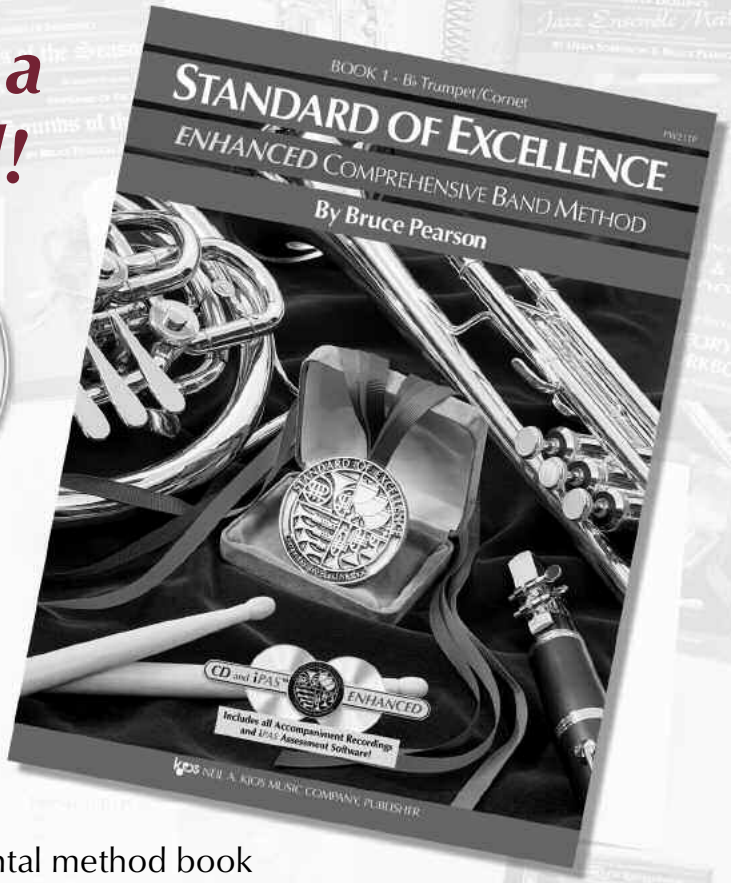


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developed from the first day with the instrument, the results will become exponential and lifelong. As soon as the student can play simple tunes, or even a note or two for that matter, introduce them to the written notes they are already playing. It is more important at this time in their development that students be guided in their listening than in the "how to."

Whether we are teaching a private student or directing an ensemble, guided listening is key. By hearing professional or semi-professional performers the student is able to see and hear the correct sound. The same is true for ensembles. Play recordings of great bands and your ensemble will produce the sound they are hearing. One resource that may be very helpful in your teaching for all wind and percussion players is ***Standard of Excellence Festival Solos*** by Bruce Pearson, Mary Elledge, and Dave Hagedorn. Each book contains a CD recording of a professional playing the classically based solos.

## Self Image: Creating an environment

*"The thing that we want to do is make sure the person who is studying is mentally free to have the ability to take risks." [The Student] "has to have a self image of himself to know that he can do it; then everything becomes possible."*

– Mr. William Adam

When a conductor stands in front of a 50-piece ensemble, he/she should not look at a group of 50 people, but rather at 50 individuals with separate needs. When these needs are met, the ensemble will produce at a much greater level. When a student's interest level rises above their feeling of limitations, progress increases considerably in and outside of the rehearsal room. The Green Bay Packers' great former coach, Vince Lombardi, said that "coaching is 90% motivation and 10% everything else." The same is true for teaching.

As a private trumpet teacher and director of a large jazz studies program most of my time is spent inventing new ways to give students the feeling that they can accomplish anything. Once the student becomes self motivated, my job becomes very easy. The following are some suggestions for keeping students motivated:

• **The student has to know that you (the teacher) are involved in bettering yourself.**

Without becoming overwhelming, share how you are accomplishing what you are expecting them to learn on a daily basis. In conversation, identify former students who are achieving the goals you want your current students to achieve. Bring in successful alumni to talk and give clinics to convey the message that, with hard work, everyone can accomplish their goals. Create an encouraging environment where students can practice and learn from each other. Create opportunities for students to practice with each other.

• **Lead By Example**

Leadership by example has a much greater impact than leadership by words. We can't expect any of our students to do anything we wouldn't do. If you want your students to practice, YOU MUST PRACTICE. Being a better player than one's best student can be a challenging goal, but for the student to see the effort the director makes to better themselves will have lifelong impact. It has been said that most teaching happens outside of the classroom, and I find this to be definitely true.

## Embouchure, Breathing, and Developing a Practice Routine

*"It's like a carburetor in an automobile; you can't adjust the carburetor unless the gas is going through there."*

– Mr. William Adam

When we play, the sound has to sing. A singing sound is carried by energy that makes a musical line follow through. Creating energy and following through with the sound is the key to playing musically. As mentioned previously, vocalizing the sound before playing gives our muscles goal orientation. To

assist in the feeling of relaxed air with energy, a student can remove their trumpet's tuning slide and play through the mouthpiece connected to the lead (venturi) pipe. Work continuously on relaxing the air by feeling the warm, wet air coming out the lead pipe, but keep the sound steady and continuous. (The tone produced on a trumpet's lead pipe is an E♭ concert.) Play through the sound.

> *"…we blow through the tube, and the reason for that is to make sure the air is moving through the tube. Not tightening up to blow at it, but blowing through the tube. So when we do that, the first part of the routine is to set up the freedom of breath."*
>
> – Mr. William Adam

While this concept is directed specifically to trumpet students, the concept of using warm, relaxed air and that of playing through the instrument is important for good tone production on all wind instruments.

Accuracy problems are caused by a disruption in the breath pattern or not hearing the note. By thinking of a circular pattern when breathing in and out, the air can maintain its relaxed flow and accuracy improves. Sam Pilafian and Patrick Sheridan's book entitled, *The Breathing Gym* contains many exercises that can be used by the entire ensemble to improve breath control and airflow.

## Why We Play Music

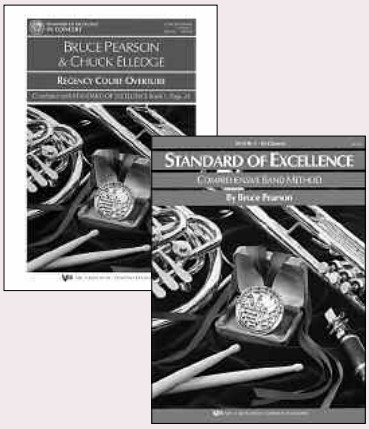
> *"If you're playing the trumpet to be a famous trumpet player, you're going down the wrong road. If you're playing the trumpet to play beautiful music and you happen to become a famous trumpet player because of playing beautiful music, then you're going down the right road."*
>
> – Mr. William Adam

It's important to remind our students regularly why we play music. This big-picture thought is the "trunk of the tree" idea that keeps us motivated in the hardest times. We make beautiful music and in the process we become a better person. Flooding our students with stories of people who are affected by music should be part of their daily bread. Music advocacy materials are plentiful and when combined with personal anecdotes and stories told by others, they can provide the fuel for a student enjoying a lifetime of music.

Everyone who was fortunate enough to have an influential teacher who led by example, who cared for each individual's musical needs, who taught us that an understanding of life was the foundation for musical development, who had the knowledge to keep us interested, and who was there for us, knows how music can greatly enrich our lives. I had several. Everyone has the potential to learn, make, and appreciate music. *Teachers make it happen.*

*William Adam's teaching legacy was recognized for lifetime achievement at the International Trumpet Guild's annual convention at the Lamont School of Music in Denver in June of 2004.*

*Bob Baca currently serves as Associate Professor of Trumpet and Director of Jazz Studies at the University of Wisconsin-Eau Claire. He has performed with the Buddy Rich Big Band, Frank Sinatra, Mel Torme, Tony Bennett, and Andy Williams, as well as the Cincinnati Pops Orchestra, Philip Brunelle "Plymouth Music" Orchestra, and the Milwaukee Symphony Orchestra. He also freelances in the Minneapolis-St. Paul metropolitan area. Baca is in demand throughout the United States and Canada as a brass clinician.*




### STANDARD OF EXCELLENCE LEADS THE WAY IN ADDRESSING THE NATIONAL STANDARDS

Since its release with **Book 1** in 1993, **Standard of Excellence** has led the way in addressing the National Standards for Music Education. While using the "draft standards," the **Standard of Excellence Comprehensive Band Method** was carefully and meticulously designed and written so that, upon completion of **Standard of Excellence**, **Book 3**, all Grade 5–8 National Standards are addressed and exceeded. You may obtain a copy of a handout that shows which activities address each of the Standards by calling or writing the Neil A. Kjos Music Company. In addition to the method book, the **Standard of Excellence IN CONCERT** series presents exceptional arrangements, transcriptions, and original concert and festival pieces. Each of the over seventy pieces currently available provides valuable activities that will help students meet, address, and achieve the National Standards. In fact, when considering the method book and correlated pieces, **Standard of Excellence** is the only curriculum that addresses the National Standards with both components.

# The Whole Kit and Caboodle: Drum Set Beginnings

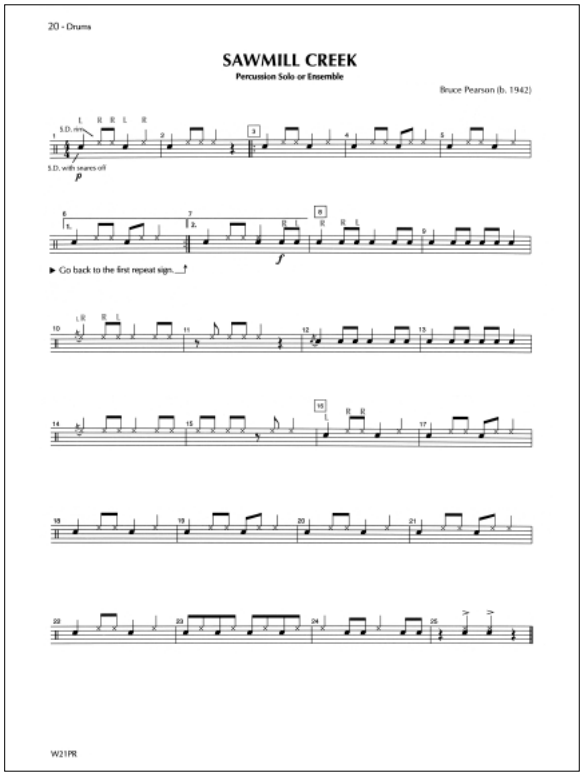
**by Dave Hagedorn**

One of the first questions people ask about beginning percussion students is "When should they start playing drum set?" Before a percussion student should begin playing a drum set (kit) they should have developed their hands with basic snare drum technique. This is especially true with younger players.

However, by having a beginning student tap his or her foot on the pulse when practicing snare drum, drum set coordination is actually in process. Once this activity is mastered, the stage is set for playing the foot pedals for the bass drum and/or hi-hat pedals of a drum set. If a drum set is available, have the student sit at the drum set while practicing the snare drum parts and play the bass drum parts with the foot pedal. Sitting at the drum set should be restricted to drum set practice and performance. It is important to stand when playing in a concert band or orchestra in order to see the conductor clearly over the rest of the group.

After some basic snare drum proficiency is achieved, introduce the student to the concept of playing with each hand on a different surface. In this case, basic proficiency means being able to easily play sixteenth note patterns, beginning with either hand and being able to play "multiple bounce" and "open double stroke" rolls.

In ***Standard of Excellence Festival Solos***, ***Books 1*** and ***2***, there are snare drum solos which one hand plays on the rim of the drum while the other hand is on the drum. This is also found in the ***Standard of Excellence Comprehensive Band Method, Book 1*** page 20 solo, *Sawmill Creek.* This allows the ear to get used to hearing different sonorities and helps coordinate the hands with what they are hearing. There are additional exercises that address this technique in ***Standard of Excellence***, such as *Rockin' Rondeau* in ***Book 1*** and in the *Excellerators* section, pages

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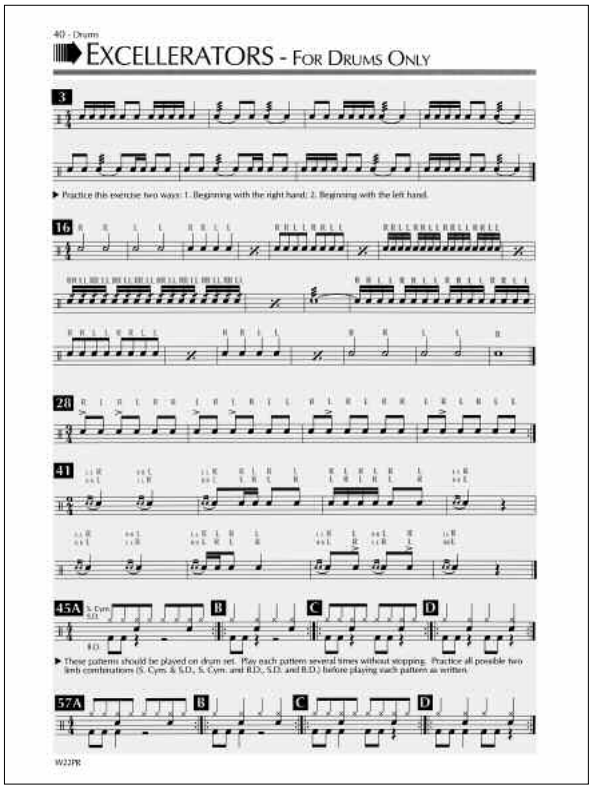



Book 2 Page 40

40 and 41 in ***Book 2***, and page 47 in ***Book 3***. Drum set method books that address the technique required for the entire set are also available, such as Peter O'Gorman's ***Drum Sessions.***

Once a student can play the exercises suggested above, it will be beneficial to have them play a simple pattern on the ride cymbal or high hat (constant quarters, eighths or sixteenths) and then read the rhythm studies in ***Book 1*** of ***Standard of Excellence*** (pages 43–45). Also have the student tap a foot to the basic pulse when doing these exercises. I have found that while books that have all of the parts written out for both hands and feet are useful, it is also important to be able to read rhythms while keeping an ostinato going that is not printed in the book. This better resembles what actual drum set parts often look like in jazz ensemble music, and allows the student to create more of the groove internally.

Everyone learns differently — some students will flourish when all of the parts are written out; some students do better when they are supplying some of the parts without written music. It's important to learn from as many different teaching methods as possible. For example, most rock musicians learn by

listening and copying recordings of the artists they like. This type of ear training is really important for all styles of music. A drummer should always be listening to the masters of that style and discovering how to sound like those masters.

While learning this way is important, a musician must also learn to read music. Some students can play drum set grooves rather well, but are unable to read with much skill. Working through Joe Holmquist's ***Drum Set Etudes*** will aid the student in the skill of reading drum set music.

Finally, when the time comes to purchase a drum set, consider the following:

1. Two rack tom-toms is the norm today.
2. The sizes of tom toms and bass drums have been shrinking in the past couple of decades.
3. Unless the student is in a heavy metal band or some other band that plays at high volumes, try out the sound of a smaller 18" or 20" bass drum. This will allow the drums to blend and will not overpower the rest of the ensemble.

Many inexperienced drummers like to tune the drums low, for a dark sound. Unfortunately, unless the drum is hit really hard, those dark sounds won't project, and the looseness of the heads allows them to dent more easily. Experiment with smaller toms and bass drums that are pitched a bit higher, and see how much better they blend with the rest of the ensemble.

These tips should help you get started. If you have more questions, ask the drum set teachers at music schools and stores in your area for more advice.

*Dave Hagedorn is a professional percussionist in the Twin Cities of Minneapolis and St. Paul. He is the percussion instructor at St. Olaf College in Northfield, Minnesota.*

# Boredom in the Bandroom

## by David Newell

Have you ever wondered how many of your students, when asked how band was today, might respond, *"Same old, same old?"* There are probably more students than we realize who consider band to be rather boring. In the Spring 2003 issue of *Kjos Band News*, I referred briefly to a very interesting and revealing study that brought this troubling subject to light. School guidance counselors in twenty states asked students in grades 8 through 12, who had participated in band for at least one full year, why they had quit band. Many of the reasons were those that we would expect: *scheduling conflicts; had to get a job in order to afford the things I wanted; needed more time for studies; didn't like to practice;* and so forth. But the number one reason these particular students quit band? "***I was bored!***"

How can that be? Band is not the kind of class where students are expected to sit passively and have teachers pour knowledge into their heads. Band is a totally hands-on, active, student-participation kind of adventure. Every band rehearsal is basically like a large-group lab experiment in which the end results are a mystery. The outcome depends largely upon what the students put into it. Pour a clarinet and saxophone sample into the test tube, mix it together, and examine the results. Oops! Something seems to be wrong with the 2nd clarinet specimen. Remove it temporally from the mixture, find the problem, fix it, put it back into the brew, mix it up again, and examine the new results. Aha! Problem solved. Now add the remaining woodwinds to the repaired clarinet and saxophone sample and test those results, and on and on. In the chemistry lab that is band, students supply all of the raw materials. How could 52.8% of the respondents in the above study say that they quit band because they were bored?

It is highly unlikely that concerts, festivals, adjudicated events, parades, half-time shows, trips and the like are what these students meant when they said they were bored. They were most likely referring to boredom caused by what they perceived to be "the grind of the daily rehearsal." Considering things from the students' point of view might make it easier for us to understand this kind of thinking. Whenever the above types of "lab experiments" occur in our woodwind sections, for instance, what are the trombones doing? (We might not want to know that!) During the seemingly countless daily rehearsal minutes that the band has to work to make the slow, thinly scored middle section of the overture sound expressive, what are all those students who have multiple measures of rest doing? It might surprise us to know what percentage of rehearsal minutes individual students simply have to sit and listen to other students play. For some students, a few exciting events in the school year simply cannot make up for this daily rehearsal "down-time." Bored band students seem to be trying to tell us that they need to experience daily rehearsals that engage them in the process to a greater extent. Students join band to play their instruments, not to listen to other students play theirs.

The idea of students quitting our programs out of boredom can be a very troubling and disheartening one for band directors to think about. On the other hand, those same thoughts can be viewed in a very positive and challenging light. Is the glass half-empty or half-full? It depends on how we look at it. Yes, there seems to be very little that we can do about scheduling conflicts, student work schedules, and the like, but **we are 100% in charge of the boredom factor in the rehearsal room**. The

rehearsal room is our laboratory where we set the tone. We have the opportunity to deal directly and effectively with the No. 1 reason that the students in this particular study cited for quitting band. **We can do something about what some students perceive to be boring rehearsals**.

It is obviously important and necessary that directors work with small groups of students during rehearsals. Mistakes do not go away by having the full group play the passage over and over. Directors who attempt to keep students involved in that manner are simply helping their students to learn their mistakes really, really well. The discreet performance problems involving just a few students have to be found and fixed and put back into the fabric of the composition before moving on. But can we possibly involve more students while we are fixing the small-group problems? Is it possible to engage both the small-group and the large-group populations of our bands at the same time? This becomes the interesting and important challenge.

In the piece currently under rehearsal, quarter note triplets in $\frac{4}{4}$ are not being played correctly. The figure occurs only in the 1st clarinet and the 1st alto saxophone parts, involving a total of just seven students. This is not going to be a quick fix, as this is not a rhythm that can be taught in a couple of minutes. Unfortunately, all of the remaining students in the band are simply going to have to sit and listen and be patient while a few of their classmates get the help they need.

The folly of this situation is that the seven students getting help with quarter note triplets in $\frac{4}{4}$ are probably not learning the fundamental structure of that rhythmic figure anyway. They are simply learning, by rote repetition, one particular measure in one particular piece. Additionally, the next time the band has a piece with the same rhythmic figure, it will most likely not be the same seven students who have it. The director will once again have to stop the music to teach a different small group of students the same rhythm. And the beat goes on. Every time the band encounters quarter note triplets in $\frac{4}{4}$ time, the large-group participation will have to come to a halt while a few students are taught their parts.

Clearly, every student in the band needs to be able to recognize, perform, and understand this rhythmic figure. **It needs to be taught to 100% of the students through UNISON STUDY**.

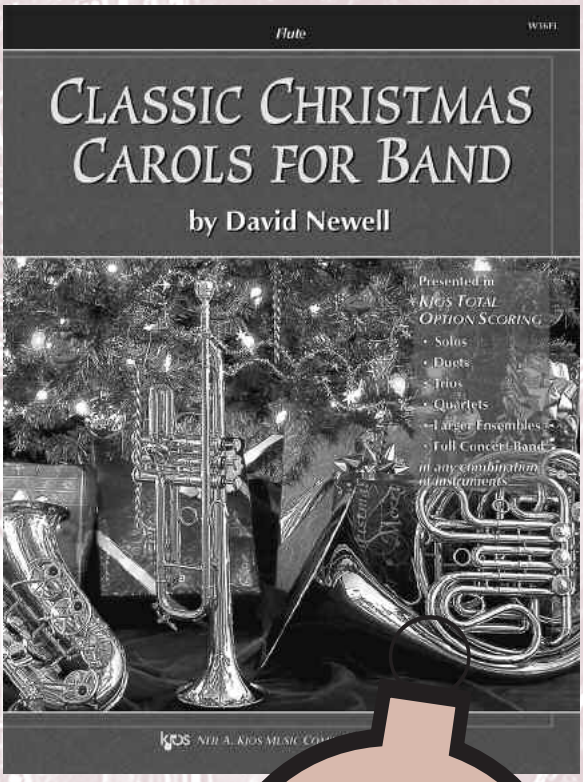
Unison teaching of this rhythm becomes the best of both possible worlds. While the 1st clarinets and saxophones are getting the discreet help they need to play this particular passage in this piece, the remaining students are all involved in the rehearsal and are getting the advance help they will need in a future piece. The director writes the rhythm on the chalkboard. The mathematical theories and the counting words of the rhythm involved are discussed and recited, and the full band plays the measure up and down a scale until it is being performed precisely. Next, the full band plays the rhythm on *do*, followed by the 1st clarinets and saxophones on *re*, the full band on *mi*, and so forth. Finally the clarinets and saxophones play the measure as it appears in the literature, while the remaining students listen to them and assess the rhythmic quality of their performance. The problem has been solved and everyone has been productively involved in the process. In this instance at least, boredom has been defeated.

Playing students are happy students. Playing students are learning students. As we find ourselves doing the necessary work with small groups during full band rehearsals, we would do well to consider if there might be ways to involve all of the students in solving a greater percentage of the small group problems. It is certainly not always possible or even desirable to do this, but the more we do it the better we are able to combat the bandroom boredom factor. As we work with our full bands, perhaps we should give as much thought to those who are not playing as we usually give to those who are.

*David Newell has taught instrumental music for thirty years in the public schools of Berea, Ohio. In 1979 he received the Martha Holden Jennings Foundation's "Master Teacher" Award for Excellence in the Classroom. He also received the Alumni Achievement Award from Baldwin – Wallace College in 1987.*

# Classic Christmas Carols for Band

## by David Newell

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*Silent Night*
*We Three Kings of Orient Are*
*We Wish You a Merry Christmas*

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# Warm-ups: Not Just For Concert Band

## by Dean Sorenson

The warm-up is often regarded as a critical part of the concert band rehearsal. It is a time for students to focus on the basics of breathing, sound production, intonation, and instrumental technique. If individual students have good control over these elements, the large ensemble will of course have more success. Warming up in the jazz ensemble, however, is not regarded quite as reverently in spite of the obvious benefits. This column will offer some suggestions for making this part of the jazz ensemble rehearsal efficient and productive.

One of the reasons the jazz warm-up is often ignored is that jazz rehearsal times are often severely limited. Many jazz ensembles meet outside of the school day and time is extremely short. Many times we feel that we do not have enough time to get through the music itself, much less have time for a warm-up. I know that sometimes I feel this way myself; and my rehearsals are a scheduled part of the day. It is important to remember that taking a few minutes for a good warm-up will result in a more productive rehearsal later on. We will accomplish more in the same amount of time.

Since many jazz ensembles meet at very early hours before school, it is all but guaranteed that jazz ensemble rehearsal will be the first playing the students do on that day. A good warm-up in jazz rehearsal will not only prepare them better for the immediate rehearsal, but will also prepare them better for the band rehearsal later in the day.

A good warm-up in any setting should focus on three things. First is warming up the chops and the instruments, second is warming up the fingers (and wrists!), and third is to establish a good center of pitch. Think of a jazz ensemble warm-up as being very similar to the concert band warm-up, but with a couple differences. Similarities include the importance of breathing, tone quality, intonation, scale and arpeggio exercises, and listening. The jazz warm-up is an excellent time to also introduce the element of improvisation, although any of these exercises could also be useful in a concert band setting. The jazz ensemble rhythm section also needs to be involved in the warm-up. Knowing what you want to accomplish before you start is key to success and efficiency.

Long tones are a staple exercise for focusing breathing and tone production. I do them regularly, as does every other player I know. The long tone portion of the warm-up is an excellent opportunity to introduce some ear training to students. Play a pitch for your students, either on your instrument or on the piano, and have them match it using only their ears. Allow them time to search and experiment until they find it. Refrain from telling them what the pitch is, and do not allow students to share the name of the pitch with each other. Force them to find it on their own. Once the ensemble has the collective pitch, use that as a long tone to get the chops going and to listen for intonation.

Repeat the exercise with several different pitches, moving into different registers as they become more comfortable. When students are comfortable with how the exercise goes (which should not take very long at all), appoint different students to give the pitch to the ensemble. This forces everyone to listen to different instruments and to listen to different registers. Do not allow the rhythm section to sit out for something like this. There is no reason that guitar, piano, and bass cannot match pitch with the winds, and drums can play vibes or another mallet instrument.

To integrate the element of improvisation into this exercise, have the students establish a unison pitch, then have them freely improvise around it. Mode or chord quality plays no bearing. When they are finished with their short improvisation have them gradually return to the unison pitch. The entire ensemble should then hold the unison until cut off. Even with the improvisation element added, an exercise like this can last anywhere from 2–10 minutes, depending upon how much time you can afford to devote to it.

Finger warm-ups are also very critical. In the concert band this is accomplished with scale exercises, usually on the major scale. In the jazz ensemble, take this opportunity to teach some scales that are more useful in jazz improvisation. Exercises based on the blues scale, and modes such as the mixolydian or dorian will not only get the fingers going, but will also benefit student improvisation. Context is also very helpful. Try to choose scale exercises in the key or mode of one of the pieces you plan on rehearsing, preferably immediately following the warm-up.

Printed scale exercises are available from a number of sources. The warm-ups in the ***Standard of Excellence Jazz Ensemble Method*** include all the scales used in the charts for the method, as well as the related arpeggios. Reading through even one of these exercises, especially if it relates to a chart that will be rehearsed, will be very helpful in getting the fingers warmed up and in getting the ears ready for the coming music rehearsal.

Another approach is to teach the scales by ear alone, using the pitch-matching exercise outlined above. This process takes more time, although it can be broken up into several rehearsals. Begin by teaching the root of the scale, and gradually add more pitches until the students know all the scale degrees. Again, depending on time, you may wish to add only a note per day or only two notes per day until the entire scale is learned. Even though it takes more time this way, students internalize the scale MUCH more using this approach.

Once the students are comfortable with the pitches of the scale you can then dictate to them, either by playing or describing, what rhythmic pattern you would like them to play. Do not neglect the rhythm section. Guitar, piano, and bass can do this exercise along with the winds. Drums can either play vibes or another mallet instrument, or play different grooves

under the scale exercises. Experiment with this, playing the same scale pattern in different styles.

To improvise with a scale, allow students to improvise using only notes of the particular scale you are working on. This can be out of time, or your drummer can add any kind of groove you or the students choose. Choosing a groove similar to a piece or pieces you will be working on will be most productive. This exercise can also take from 2–10 minutes, depending on how much time you choose to focus on it.

The final element of the warm-up is tuning. Students should be allowed to warm up their chops, fingers, and instruments before the real fine tuning begins. Tuning can be approached in a number of different ways, and rotating between different tuning exercises is an excellent way to keep this part of the rehearsal fresh and interesting.

A *vertical* approach tunes the band from the bottom up. Begin by dividing the instruments into four voices related to their range. The bass instruments are baritone saxophone, trombone 4, and tuba. Tenor instruments are tenor saxophones, trombones 1, 2, and 3, and French horn. Alto instruments are alto 2 and trumpets 3 and 4, and clarinet. Soprano instruments are alto 1, trumpets 1 and 2, and flute. Using the piano as a reference pitch, tune all the bass instruments together. When they are comfortably in tune, add the tenor instruments. When the bass and tenor instruments are in tune add the altos, then continue with the sopranos. This exercise encourages players to listen through the vertical range of the ensemble, not just their own section.

A *horizontal* approach tunes the band from a different direction. Using piano as a reference pitch, have all the lead players (trumpet 1, trombone 1, and alto 1) tune together. Continue by adding players that are adjacent to the lead players. Continue expanding outward until the full ensemble is playing. Using standard instrumentation, the sequence would look like this. First group: lead players. Second group: trumpets 2–3, trombones 2–3, alto 2. Third group: trumpet 4, trombone 4, baritone sax, tenor 1. This encourages students to listen across their sections, and to focus on their lead player for pitch reference.

Do not neglect the rhythm section when tuning. Make certain that the bass and guitar are tuned properly before proceeding. Again, use the piano as a reference pitch. All of the above exercises can be accomplished within 5–7 minutes, although you are welcome and encouraged to stretch them out and to get creative. The time invested will be rewarded with a more productive rehearsal, and ultimately a much better performance.

*Dean Sorenson is a prolific and highly sought-after composer, trombonist, and clinician. He holds degrees from the University of Minnesota and the Eastman School of Music, and was recently appointed Interim Director of Jazz Studies and Performance at the University of Minnesota-Minneapolis.*

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