

BEGINNER JAZZ SERIES

# SUPER FAST & EASY WARM UP FOR BIG BAND

by  
ROGER SCHMIDLI

LEVEL: 1+

## INSTRUMENTATION

Score

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone 1

Tenor Saxophone 2 (optional)

Baritone Saxophone (optional)

Trumpet 1

Trumpet 2

Trumpet 3 (optional)

Trombone 1

Trombone 2 (optional)

Trombone 3 (optional)

Guitar (optional)

Piano

Bass

Drums

Vibraphone (optional)

ALTERNATE/OPTIONAL PARTS

Flute

French Horn (Trombone 1)

Baritone TC/Tenor Saxophone (Trombone 1)

Tuba

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# SUPER FAST & EASY WARM UP FOR BIG BAND

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## Program Notes:

Many of us have young, developing big bands with short rehearsal time. Often a young band doesn't get to create a 'good' ensemble sound until well in to the rehearsal and sometimes not at all when wading through charts that are challenging for the youngest players.

In the first few minutes of rehearsal, *Super-Fast and Easy Warm Ups for Big Band* helps the band make a satisfying, cohesive sound from the outset, while learning (or consolidating) some of the most important elements of big band playing. *Super-Fast and Easy Warm Ups for Big Band* is a simple and fun way to establish good musical habits and improved listening in your young musicians, building confidence in their own sound and reading skills from the beginning of your rehearsal.

## About the Composer:

Roger resides in Melbourne, Australia where he is a professional musician, composer, conductor and music educator. As a trombonist he works in theatre, has recorded for television and movie soundtracks and has performed in the past with the likes of Ray Charles and Jerry Lewis. He is also a long-time member of the Daryl McKenzie Jazz Orchestra.

Roger studied music and music education at the University of Melbourne. Having worked as Head of Brass and Bands at Scotch College, Melbourne where he directed the Senior Wind Symphony and the Senior Stage Band, he has so as to pursue performing and composing recently taken up a position at Carey Baptist Grammar teaching instrumental music and conducting a range of ensembles

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## Rehearsal Notes:

### To Get Started

- Have the band play either the **Swing, Rock, Shuffle** or **Latin** 8 bar chord progression as it is written. Repeats are optional.
- You determine the tempo/dynamic
- Get your musicians to focus on: Effective breathing and tone quality; Balance in their section; Rhythmic togetherness
- Try different tempos and dynamics with particular focus on how well your rhythm section can adjust. For example, the **Rock Style** works as a high powered and up tempo exercise - forte at crotchet (quarter note) =120 or can be played like a ballad (mezzo piano at crotchet (quarter note) =70.
- Consider the worth of memorising one of these easy progressions – it is of great value when warming up backstage prior to a performance where you may not have any music in front of you.

### Using the Rhythmic Patterns

- Once your band can play one of the progressions, try choosing a 1 bar rhythmic pattern from those provided and ask your band to play this pattern repeated through the 8 bar chord progression (instead of just the simple semibreves).
- The Rhythm Section (for now) should continue to play their parts as written for the initial chord progression.
- It is important that you make clear to your students that they ignore the written pitch of the rhythmic value and simply apply it to the pitch of the notes in the chord progression.

### Points for focus and development

- It is essential that the band try to match articulation of the lead trumpet and their respective section lead players. Your band will derive great benefit from this if dealt with consistently.
- Your musicians should always be mindful of balance and accurate articulation.
- The rhythmic patterns have been presented to progress from one to the next, taking note of subdivisions and articulations that occur in the earlier figures.
- The drum parts can be kept very simple throughout the warm up but a more capable student can be extended by being challenged to play the rhythmic figures on snare as part of the basic ‘groove’ (particularly with **Swing** or **Shuffle**)
- Invite your piano player and guitarist to try ‘comping’ complimentary patterns to what the horn players are doing or match the rhythms as notated with them.
- The Swing and Rock sections are very basic and a good starting point. Shuffle, while still developing swing phrasing, has been given a little more challenge and the Latin section will provide a additional extension for more confident rhythm sections.
- Continue to use the *Super-Fast and Easy Warm up for Big Band* as a simple framework, altering tempos, dynamics and other stylistic elements to develop your band. You are only limited by your creativity as to how you can employ this musical tool to improve the rhythmic reading and musical ‘habits’ of your ensemble.

# Super Fast & Easy Warm Up for Big Band

Swing style

Roger Schmidli

Moderate Swing

Flute (optional)

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone 1

Tenor Saxophone 2 (optional)

Baritone Saxophone (optional)

Trumpet 1

Trumpet 2

Trumpet 3 (optional)

Trombone 1

Trombone 2 (optional)

Trombone 3 (optional)

Tuba (optional)

Guitar (optional)

Piano

Bass

Drums

Vibraphone (optional)

1 2 3 4 5 6 7 8 9

The image displays a page of a musical score, page 4, for a full orchestra and vocal ensemble. The score is organized into systems, with each system containing staves for different instruments and voices. The instruments listed on the left are: Fl. (Flute), Alto 1, Alto 2, Ten. 1, Ten. 2, Bari. (Baritone), Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba. (Tuba), Gtr. (Guitar), Pno. (Piano), Bass, Dr. (Drums), and Vib. (Vibraphone). The score is divided into eight measures, each labeled with a letter in a box: A, B, C, D, E, F, G, and H. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, semi-transparent red watermark with the text "SAMPLE SCORE" is overlaid diagonally across the center of the page.

# Rock style

Moderate Rock

The musical score is arranged in a standard orchestral layout with 13 staves. The instruments are: Flute (Fl.), Alto 1, Alto 2, Tenor 1 (Ten. 1), Tenor 2 (Ten. 2), Baritone (Bari.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Tuba (Tbn.), Guitar (Gtr.), Piano (Pno.), Bass, Drums (Dr.), and Vibraphone (Vib.). The score is in 4/4 time with a key signature of one flat (B-flat major/D minor). The tempo is marked 'Moderate Rock'. A large red watermark 'SAMPLE SCORE' is overlaid diagonally across the center of the page. The guitar part shows a sequence of chords: Gm7, Ebmaj7, Bbmaj9, F6, Gm7, Ebmaj7, Fsus, and Fmaj9. The piano and bass parts feature a consistent eighth-note rhythmic pattern. The drums play a rock-style pattern with snare and hi-hat, and the vibraphone plays a simple harmonic accompaniment.

1 2 3 4 5 6 7 8 9

The image displays a page of a musical score, labeled '6' in the top left corner. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left side of the page are: Fl. (Flute), Alto 1, Alto 2, Ten. 1, Ten. 2, Bari. (Baritone), Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba. (Tuba), Gtr. (Guitar), Pno. (Piano), Bass, Dr. (Drums), and Vib. (Vibraphone). The score is divided into eight measures, each labeled with a letter in a box: A, B, C, D, E, F, G, and H. Each measure contains musical notation for all instruments, including notes, rests, and dynamic markings. A large, semi-transparent red watermark with the words 'SAMPLE SCORE' is oriented diagonally across the center of the page, from the bottom left towards the top right.

# Latin style

Straight quavers (♩ = 110)

Fl.

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Gtr.

Pno.

Bass

Dr.

Vib.

Opt. comp.

Opt. montuno pattern

(alternative pattern)

Chord symbols: Cm7, B+, Eb/Bb, Am7(9#5), Abm37, G7(9#5), Cm7

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9



The image displays a page of a musical score, page 8, for a full orchestra and vocal soloist. The score is organized into systems, with each system containing staves for different instruments and a vocal soloist. The instruments listed on the left are: Fl. (Flute), Alto 1, Alto 2, Ten. 1, Ten. 2, Bari. (Baritone), Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba. (Tuba), Gtr. (Guitar), Pno. (Piano), Bass, Dr. (Drums), and Vib. (Vibraphone). The score is divided into eight sections, labeled A through H, which are indicated by letters in boxes above the first staff of each system. The music is written in a key signature of one sharp (F#) and a common time signature (C). A large, semi-transparent red watermark with the text "SAMPLE SCORE" is overlaid diagonally across the center of the page.

# Shuffle style

Swing quavers (♩ = 130)

Fl.

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Gtr.

Pno.

Bass

Dr.

Vib.

1 2 3 4 5 6 7 8 9

SAMPLE SCORE

The image displays a page of a musical score for a full orchestra. The score is organized into measures, with sections labeled A through H. The instruments listed on the left side of the page are: Flute (Fl.), Alto 1, Alto 2, Tenor 1 (Ten. 1), Tenor 2 (Ten. 2), Baritone (Bari.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Tuba (Tba.), Guitar (Gtr.), Piano (Pno.), Bass, Drums (Dr.), and Vibraphone (Vib.). The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C). A large, semi-transparent red watermark reading "SAMPLE SCORE" is overlaid diagonally across the center of the page.