

CONDUCTOR

FJH DEVELOPING JAZZ ENSEMBLE

Grade 2–3

WARM-UPS FOR DEVELOPING JAZZ ENSEMBLE

Chris Sharp

Instrumentation

Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Opt. Baritone Sax
Trumpet 1
Trumpet 2
Trumpet 3
Opt. Trumpet 4
Trombone 1
Trombone 2
Opt. Trombone 3

Opt. Trombone 4
Guitar Chord Guide
Guitar
Piano
Bass
Drum Set
Conductor's Full Score
Alternate Parts
C Flute (Doubles Trumpet 1 8va)
F Horn (Doubles Trombone 1)
Baritone T.C. (Doubles Trombone 1)

Extra Conductor Score: \$5.00

Extra Parts: \$3.00

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.



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www.fjhmusic.com

WARM-UPS FOR
DEVELOPING JAZZ ENSEMBLECHRIS SHARP
(ASCAP)

1. CHORALE

(♩ = 108)

Two staves of music in treble clef, common time (C). The first staff starts with a mezzo-forte (mf) dynamic and contains measures 1 through 5. The second staff contains measures 6 through 10. The notes are: Staff 1: C4 (half), D4 (half), E4 (half), F4 (half), G4 (half). Staff 2: A4 (half), B4 (half), C5 (half), B4 (half), A4 (half).

2. BALLAD

(♩ = 80)

Three staves of music in treble clef, common time (C). The first staff starts with a mezzo-forte (mf) dynamic and contains measures 1 through 3. The second staff contains measures 4 through 7. The third staff contains measures 8 through 11, ending with a 'Rit.' (Ritardando) marking. The notes are: Staff 1: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). Staff 2: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). Staff 3: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

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WARM-UPS FOR
DEVELOPING JAZZ ENSEMBLECHRIS SHARP
(ASCAP)

1. CHORALE

(♩ = 108)

Two staves of music in common time. The first staff starts with a treble clef, a common time signature, and a mezzo-forte (mf) dynamic. It contains five measures of half notes, with fingerings 2, 3, 4, and 5 indicated below the notes. The second staff starts with a treble clef and a key signature of one flat (Bb). It contains five measures of half notes, with fingerings 6, 7, 8, 9, and 10 indicated below the notes. The piece ends with a double bar line.

2. BALLAD

(♩ = 80)

Three staves of music in common time. The first staff starts with a treble clef, a common time signature, and a mezzo-forte (mf) dynamic. It contains eight measures of music, including eighth and quarter notes, with fingerings 2 and 3 indicated. The second staff starts with a treble clef and a key signature of one flat (Bb). It contains eight measures of music, including eighth and quarter notes, with fingerings 4, 5, 6, and 7 indicated. The third staff starts with a treble clef and a key signature of one flat (Bb). It contains four measures of music, including eighth and quarter notes, with a decrescendo hairpin and a mezzo-forte (mf) dynamic. The piece ends with a double bar line. The tempo marking 'RIT.' is placed above the third staff.

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WARM-UPS FOR
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(ASCAP)

1. CHORALE

(♩ = 108)

Two staves of music in G major, 4/4 time. The first staff contains measures 1 through 5, each with a whole note. The second staff contains measures 6 through 10, also with whole notes. A large, diagonal watermark reading 'SAMPLE' is overlaid across the music.

1 2 3 4 5

6 7 8 9 10

2. BALLAD

(♩ = 80)

Three staves of music in G major, 4/4 time. The first staff contains measures 1 through 3. The second staff contains measures 4 through 7. The third staff contains measures 8 through 11. The tempo is marked 'RIT.' above measure 10. A large, diagonal watermark reading 'SAMPLE' is overlaid across the music.

1 2 3

4 5 6 7

8 9 10 11

WARM-UPS FOR
DEVELOPING JAZZ ENSEMBLECHRIS SHARP
(ASCAP)

1. CHORALE

(♩ = 108)

Two staves of music in 3/4 time, key of B-flat major. The first staff contains measures 1 through 5, and the second staff contains measures 6 through 10. The melody consists of half notes. Measure 1 starts with a mezzo-forte (mf) dynamic. Measure 10 ends with a repeat sign.

2. BALLAD

(♩ = 80)

Three staves of music in 3/4 time, key of B-flat major. The first staff contains measures 1 through 3, the second staff contains measures 4 through 7, and the third staff contains measures 8 through 11. The melody consists of quarter and eighth notes. Measure 1 starts with a mezzo-forte (mf) dynamic. Measure 10 is marked with a 'RIT.' (ritardando) instruction. Measure 11 ends with a repeat sign.

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WARM-UPS FOR DEVELOPING JAZZ ENSEMBLE

CHRIS SHARP
(ASCAP)

1. CHORALE

(♩ = 108)

1. CHORALE

2. BALLAD

(♩ = 80)

2. BALLAD

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WARM-UPS FOR
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(ASCAP)

1. CHORALE

(♩ = 108)

Measures 1-10 of the Chorus 1. The key signature has one flat (B-flat). The tempo is marked as quarter note = 108. The dynamics are marked as *mf* (measures 1-3) and *f* (measures 4-10). The notes are: 1. B-flat, 2. C, 3. D, 4. E-flat, 5. F, 6. G, 7. A, 8. B-flat, 9. C, 10. D.

2. BALLAD

(♩ = 80)

Measures 1-11 of the Chorus 2. The key signature has one flat (B-flat). The tempo is marked as quarter note = 80. The dynamics are marked as *mf* (measures 1-3), *f* (measures 4-7), and *mf* (measures 8-11). The notes are: 1. B-flat, 2. C, 3. D, 4. E-flat, 5. F, 6. G, 7. A, 8. B-flat, 9. C, 10. D, 11. E-flat.

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WARM-UPS FOR
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1. CHORALE

(♩ = 108)

Measures 1-10 of the Chorus 1. The key signature has one flat (B-flat). The tempo is marked as quarter note = 108. The music consists of half notes on a five-line staff. Measure 1 starts with a mezzo-forte (mf) dynamic. The notes are: 1. B-flat, 2. C, 3. D, 4. E, 5. F, 6. G, 7. A, 8. B-flat, 9. C, 10. D.

2. BALLAD

(♩ = 80)

Measures 1-11 of the Chorus 2. The key signature has one flat (B-flat). The tempo is marked as quarter note = 80. The music consists of eighth and quarter notes on a five-line staff. Measure 1 starts with a mezzo-forte (mf) dynamic. The notes are: 1. B-flat, 2. C, 3. D, 4. E, 5. F, 6. G, 7. A, 8. B-flat, 9. C, 10. D, 11. E. The piece ends with a ritardando (RIT.) marking and a mezzo-forte (mf) dynamic.

WARM-UPS FOR
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(ASCAP)

1. CHORALE

(♩ = 108)

1. Choral, 5 measures, C major, 108 bpm. The melody consists of half notes: C4 (mf), D4, E4, F4, G4. The final measure has a fermata over the G4 note.

2. BALLAD

(♩ = 80)

2. Ballad, 11 measures, C major, 80 bpm. The melody consists of quarter and eighth notes. Measure 10 is marked 'RIT.' and 'mf'. The piece ends with a fermata over the final note.

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WARM-UPS FOR
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1. CHORALE

(♩ = 108)

Measures 1-10 of the Chorus 1. The key signature is one flat (Bb). The tempo is marked (♩ = 108). The notation is on a single staff. Measure 1 starts with a mezzo-forte (mf) dynamic. The notes are: 1. Bb, 2. Bb, 3. Bb, 4. C, 5. Bb, 6. Bb, 7. Bb, 8. C, 9. C, 10. Bb. The piece ends with a double bar line.

2. BALLAD

(♩ = 80)

Measures 1-11 of the Chorus 2. The key signature is one flat (Bb). The tempo is marked (♩ = 80). The notation is on a single staff. Measure 1 starts with a mezzo-forte (mf) dynamic. The notes are: 1. Bb, 2. Bb, 3. Bb, 4. C, 5. Bb, 6. Bb, 7. Bb, 8. C, 9. Bb, 10. Bb, 11. Bb. The piece ends with a double bar line. A 'RIT.' (Ritardando) marking is placed above measure 10.

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WARM-UPS FOR
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(ASCAP)

1. CHORALE

(♩ = 108)

mf

2 3 4 5

6 7 8 9 10

2. BALLAD

(♩ = 80)

mf

2 3

4 5 6 7

8 9 10 11

Rit.

mf

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WARM-UPS FOR
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(ASCAP)

1. CHORALE

(♩ = 108)

mf

6 7 8 9 10

2. BALLAD

(♩ = 80)

mf

4 5 6 7

RIT.

8 9 10 11

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WARM-UPS FOR
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(ASCAP)

1. CHORALE

(♩ = 108)

Measures 1-10 of the Chorus 1. The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is marked (♩ = 108). The notation is in bass clef. Measure 1 starts with a mezzo-forte (mf) dynamic. Measures 2-5 contain whole notes. Measures 6-10 contain half notes. The piece ends with a double bar line.

2. BALLAD

(♩ = 80)

Measures 1-11 of the Chorus 2. The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is marked (♩ = 80). The notation is in bass clef. Measure 1 starts with a mezzo-forte (mf) dynamic. Measures 2-3 contain half notes. Measures 4-7 contain quarter notes. Measure 8 contains a half note. Measure 9 contains a half note. Measure 10 contains a half note. Measure 11 contains a half note. The piece ends with a double bar line. A 'RIT.' (Ritardando) marking is placed above measure 10.

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WARM-UPS FOR
DEVELOPING JAZZ ENSEMBLECHRIS SHARP
(ASCAP)

1. CHORALE

(♩ = 108)

Measures 1-10 of Choral 1. The piece is in 3/4 time with a key signature of two flats (Bb, Eb). The tempo is marked as quarter note = 108. The notation is on a single staff with a bass clef. Measure 1 starts with a mezzo-forte (mf) dynamic. Measures 2-5 contain whole notes. Measures 6-10 contain half notes, with measure 10 ending with a double bar line.

2. BALLAD

(♩ = 80)

Measures 1-11 of Choral 2. The piece is in 3/4 time with a key signature of two flats (Bb, Eb). The tempo is marked as quarter note = 80. The notation is on a single staff with a bass clef. Measure 1 starts with a mezzo-forte (mf) dynamic. Measures 2-11 contain eighth and quarter notes, with measure 11 ending with a double bar line. A 'RIT.' (ritardando) marking is placed above measure 10. A crescendo hairpin is located below measures 8-10.

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WARM-UPS FOR DEVELOPING JAZZ ENSEMBLE

Guitar Chord Guide

MAJOR		MINOR		DOMINANT	

o = root

x = root (don't play)

When performing in a jazz ensemble, the guitarist will rarely play every note in a chord. The bass player is handling the root and the piano player is duplicating the harmony, so the guitarist must carefully choose a voicing that blends with the band. Two or three carefully selected notes work best. Choose thirds and sevenths for the best results. At times, it may be necessary to create a unique sound for your part, highlighting a certain rhythmic passage with octaves or even duplicating a rhythmic figure with muted strings. Be creative, but remember to blend with the band!

PERFORMANCE TIPS

- When the part contains written notes, **PLAY OUT!** When going back to accompaniment, watch the balance.
- If unsure of the rhythm in your part, play using quarter notes. *Do not* play all of the notes in the chord.
- Place your amp on a chair and angle it upwards. You will hear it better.
- The rhythm section should always sit together in a formation that enables eye contact.
- Be sure that you are in tune.

Compiled by Philip Groeber

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WARM-UPS FOR DEVELOPING JAZZ ENSEMBLE

CHRIS SHARP
(ASCAP)

1. CHORALE

(♩ = 108)

Chorus: 1. CHORALE

2. BALLAD

(♩ = 80)

Ballad: 2. BALLAD

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WARM-UPS FOR DEVELOPING JAZZ ENSEMBLE

CHRIS SHARP
(ASCAP)

1. CHORALE

(♩ = 108)

mf

2 *E^b(omit 3)* 3 *D^b9* 4 *G^b13* 5 *B^b9*

6 *A13(#11)* 7 *D^b9(#11)* 8 *C13(#11)* 9 *E13(#11)* 10 *E^b13*

The score for '1. CHORALE' is a piano accompaniment in B-flat major (two flats) and common time. It consists of two systems of five measures each. The first system starts with a mezzo-forte (mf) dynamic. Chord changes are indicated above the staff: E-flat (omit 3rd) at measure 2, D-flat 9 at measure 3, G-flat 13 at measure 4, and B-flat 9 at measure 5. The second system continues with A 13 (#11) at measure 6, D-flat 9 (#11) at measure 7, C 13 (#11) at measure 8, E 13 (#11) at measure 9, and E-flat 13 at measure 10. The piece concludes with a double bar line at measure 10.

2. BALLAD

(♩ = 80)

mf

2 *E^b9* *E^b9* *E^b-11* *A^b9* *A^b9/C* *E^b9* *A^b9* *E^b9* *D-11* *C-9* *E^b9/B^b* *A^b-7* *G^b9*

4 *B^b9* *E^b9* *D^b-11* *A^b-6* *A^b/B^b* *E^b9* *E^b9* *E^b-11* *A^b9* *A^b9/C* *E^b9* *G^b9/D^b*

8 *G^b9/B^bG^b9* *B^b9* *B^b9/E^b* *G^b9* *B^b9* *E^b9* *B^b9sus* *RIT.* *A^b-7* *B^b9* *D^b9* *E^b9*

The score for '2. BALLAD' is a piano accompaniment in B-flat major (two flats) and common time. It consists of three systems. The first system (measures 1-5) starts with a mezzo-forte (mf) dynamic and features a series of chords: E-flat 9, E-flat 9, E-flat 11, A-flat 9, A-flat 9/C, E-flat 9, A-flat 9, E-flat 9, D 11, C 9, E-flat 9/B-flat, A-flat 7, and G-flat 9. The second system (measures 6-7) continues with B-flat 9, E-flat 9, D-flat 11, A-flat 6, A-flat/B-flat, E-flat 9, E-flat 9, E-flat 11, A-flat 9, A-flat 9/C, E-flat 9, and G-flat 9/D-flat. The third system (measures 8-11) includes G-flat 9/B-flat G-flat 9, B-flat 9, B-flat 9/E-flat, G-flat 9, B-flat 9, E-flat 9, B-flat 9 sus, a ritardando (RIT.) section with A-flat 7, B-flat 9, D-flat 9, and E-flat 9. The piece ends with a double bar line at measure 11.

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WARM-UPS FOR DEVELOPING JAZZ ENSEMBLE

CHRIS SHARP
(ASCAP)

1. CHORALE

(♩ = 108)

mf

1 *E♭(omit 3)* 2 *D♭♭/9* 3 *G♭13* 4 *B♭6/9* 5

6 *A13(#11)* 7 *D♭9(#11)* 8 *C13(#11)* 9 *E13(#11)* 10 *E♭13*

2. BALLAD

(♩ = 80)

mf

1 *E♭Δ7* *E♭Δ9* *E♭-11* 2 *A♭6/9* *A♭Δ9/C* *E♭Δ9* *A♭Δ9* *E♭Δ7* 3 *D-11* *C-9* *E♭Δ7/B♭* *A♭-7* *G♭Δ7*

4 *BΔ9* *EΔ7* *D♭-11* *A♭-6* 5 *A♭/B♭* *B♭7(b9)* 6 *E♭Δ9* *E♭Δ9* *E♭-11* 7 *A♭6/9* *A♭Δ9/C* *E♭Δ9* *G♭Δ7/D♭*

8 *G♭Δ7/B♭* *G♭6/9* *B♭6/9* *B♭Δ9/E♭* *G♭Δ9* *BΔ9* *EΔ9* *B♭9sus* 9 *RIT.* *A♭-7* *B♭Δ9* *D♭Δ9* *E♭Δ9*

10 *mf* 11

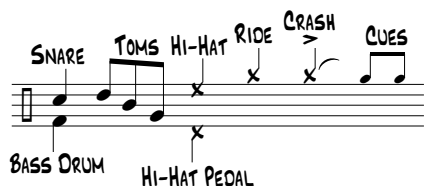
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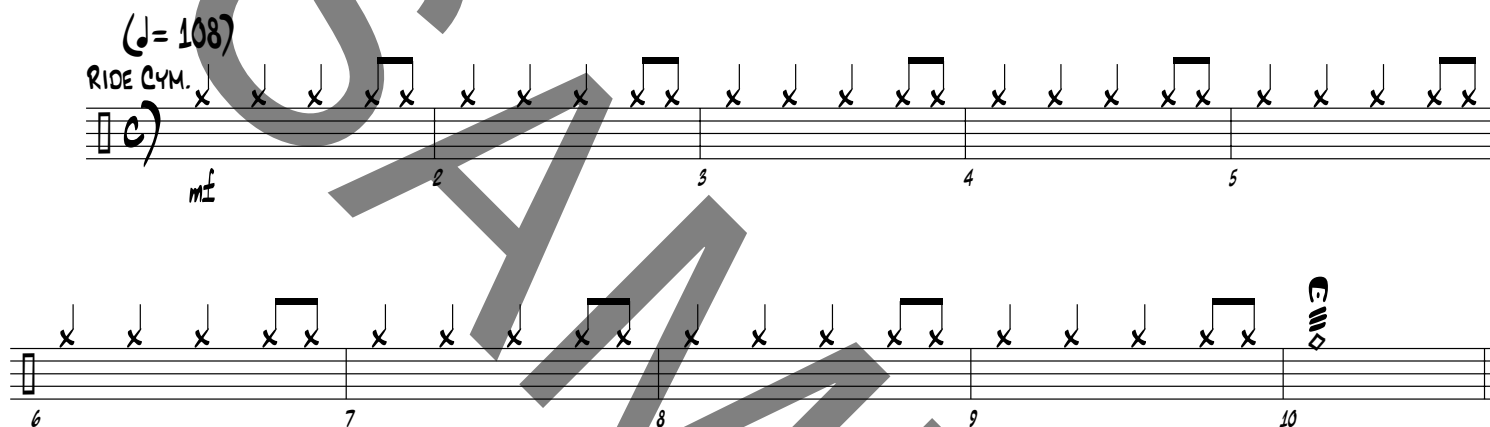
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WARM-UPS FOR DEVELOPING JAZZ ENSEMBLE

CHRIS SHARP
(ASCAP)



1. CHORALE



2. BALLAD



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WARM-UPS FOR
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(ASCAP)

1. CHORALE

(♩ = 108)

Two staves of music in C major, 4/4 time. The first staff contains measures 1 through 5, and the second staff contains measures 6 through 10. The melody consists of half notes: C4 (measure 1), D4 (measure 2), E4 (measure 3), F4 (measure 4), G4 (measure 5), A4 (measure 6), B4 (measure 7), C5 (measure 8), B4 (measure 9), A4 (measure 10). The first measure starts with a mezzo-forte (mf) dynamic marking.

2. BALLAD

(♩ = 80)

Three staves of music in C major, 4/4 time. The first staff contains measures 1 through 3, the second staff contains measures 4 through 7, and the third staff contains measures 8 through 11. The melody consists of quarter notes: C4 (measure 1), D4 (measure 2), E4 (measure 3), F4 (measure 4), G4 (measure 5), A4 (measure 6), B4 (measure 7), C5 (measure 8), B4 (measure 9), A4 (measure 10), G4 (measure 11). The first measure starts with a mezzo-forte (mf) dynamic marking. A 'RIT.' (ritardando) marking is placed above the final two measures (10 and 11), which are connected by a slur. The piece ends with a mezzo-forte (mf) dynamic marking in measure 11.

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WARM-UPS FOR
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(ASCAP)

1. CHORALE

(♩ = 108)

10-measure chorale in B-flat major, common time. The melody consists of half notes: B-flat (1), C (2), D (3), E (4), F (5), G (6), A (7), B-flat (8), C (9), and B-flat (10). The first measure is marked *mf*. The piece ends with a double bar line.

2. BALLAD

(♩ = 80)

11-measure ballad in B-flat major, common time. The melody is: B-flat (1), C (2), D (3), E (4), F (5), G (6), A (7), B-flat (8), C (9), B-flat (10), and B-flat (11). Measures 1-3 are marked *mf*. Measure 10 is marked *RIT.* and measure 11 is marked *f*. The piece ends with a double bar line.

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WARM-UPS FOR DEVELOPING JAZZ ENSEMBLE

CHRIS SHARP
(ASCAP)

1. CHORALE

(♩ = 108)

Two staves of music in C major, 4/4 time. The first staff contains measures 1 through 5, and the second staff contains measures 6 through 10. The tempo is marked as (♩ = 108). The first measure of the first staff is marked *mf*. The notes are: Staff 1: C4 (half), D4 (half), E4 (half), F4 (half), G4 (half). Staff 2: A4 (half), B4 (half), C5 (half), B4 (half), A4 (half).

2. BALLAD

(♩ = 80)

Three staves of music in C major, 4/4 time. The first staff contains measures 1 through 3, the second staff contains measures 4 through 7, and the third staff contains measures 8 through 11. The tempo is marked as (♩ = 80). The first measure of the first staff is marked *mf*. The notes are: Staff 1: C4 (half), D4 (half), E4 (half), F4 (half), G4 (half), A4 (half), B4 (half), C5 (half). Staff 2: D4 (half), E4 (half), F4 (half), G4 (half), A4 (half), B4 (half), C5 (half), B4 (half). Staff 3: A4 (half), G4 (half), F4 (half), E4 (half), D4 (half), C4 (half), B3 (half), A3 (half).

RIT.

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