The Jazz Ensemble Sections
Saxophones: considerations

• Listen to good models for sound: Phil Woods, Mike Brecker, John Coltrane, Pepper Adams
• Lead alto should be the strongest player (rhythm, tone, intonation, reading, etc.) & is often the only one to use vibrato (minimal)
• 1st Tenor the strongest soloist
• Baritone saxophone the next strongest
• Often the weakest section in high schools (inconsistent, especially with intonation). Much has to do with equipment, but also embouchure and air flow.
The Jazz Ensemble Sections
Saxophones: equipment

• Mouthpieces may include: Meyer 5M (good for 2nd alto and better blend), Beechler & Lakey 4*C (good for lead since it projects), Berg Larsen (good for alto, but better on tenor), Otto Link (standard for tenor, ala Trane)
• Reeds: Reed strengths normally used are medium to medium-hard (3-4); brands include Vandoren JaZZ, Java, Rico Jazz, La Voz
• Instruments: Brands include Selmer, Cannonball, Yamaha, Conn, Keilworth
• Doubles: Often required of the saxophone section (reeds), especially flute, clarinet
The Jazz Ensemble Sections
Saxophones: set-ups

**Rhythm Section**

**Set-Up #1**
- Tenor 1
- Alto 2
- Alto 1
- Tenor 2
- Baritone

**Set-Up #2**
- Baritone
- Tenor 1
- Alto 1
- Alto 2
- Tenor 2
The Jazz Ensemble Sections
Trumpets: considerations

- Double the lead down and octave (split unison)
- 2nd or 5th trumpet is the “jazz” chair
- Always play one dynamic less than written when in unison
- Phrase/note cut-offs are usually abrupt (tongue)
- Don’t hang over…
- Keep music stand down stand-up when playing for projection
- Usually no vibrato
The Jazz Ensemble Sections
Trumpets: equipment

- **Mouthpieces:**
  - Start with medium shallow (e.g., Schilke 1484A)
  - Bigger mouthpiece cup often darker sound
  - Choose a mouthpiece that suits needs and is most clear and with “ring”

- **Instruments:**
  - Smaller bore horn with shallow cup mouthpiece usually for lead (produces brightness and projection)
  - Larger bore horns with deeper cup mouthpieces for darker sounds

- **Mutes:**
  - Straight, cup, Harmon
  - Plunger, bucket, hat
The Jazz Ensemble Sections
Trumpets: set-ups

**Set-Up #1**

- Tpt. 2
- Tpt. 1
- Tpt. 3
- Tpt. 4

**Set-Up #2**

- Tpt. 5
- Tpt. 2
- Tpt. 1
- Tpt. 3
- Tpt. 4
The Jazz Ensemble Sections
Trombones: considerations

- Model trombonists: Bill Watrous, Phil Wilson, J.J. Johnson, Frank Rosolino
- Four trombones are standard, but 5 are also used, especially when 5th is used as bass trombone
- One per part is best
- Sometimes euphonium can replace a missing inner part, and tuba can replace 5th trombone because the range is the same
- Use of risers is very helpful for the middle part to emerge
The Jazz Ensemble Sections
Trombones: considerations

• Lead trombone: leader, good range (upper), and can improvise
• Trombone 2: same as lead, usually more improvisation
• Trombone 3/4: fill the middle notes of the harmony, can play larger bores for middle sounds
• Bass trombone: has become a specialty part, much like the lead in its importance
The Jazz Ensemble Sections
Trombones: equipment

• Instruments
  – Lead bores: .508 or .525
  – Brands: King 3B, Bach 16 or 16M
  – Larger bores w/F attachments may be used for middle parts
  – Bass trombone: Holton TR-150, Bach 50B

• Mouthpieces
  – Lead: Bach 12C - 6 1/2 AL, Schilke 47 or 49
  – Stork #1.5 or #1

• Mutes
  – Cup (flat), straight (sharp), Harmon
  – Tight plunger, bucket (flat), hat
  – Brands: Humes & Berg
The Jazz Ensemble Sections
Trombones: balance

mf...I
f........II
ff.........III
ff+........IV
The Jazz Ensemble Sections
Trombones: set-up

**SET-UP #1**

- Tbn 2
- Tbn 1
- Tbn 3
- Tbn 4

**SET-UP #2**

- Tbn 4
- Tbn 2
- Tbn 1
- Tbn 3
- Tbn 5