

# 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.

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## 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

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## 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

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## 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



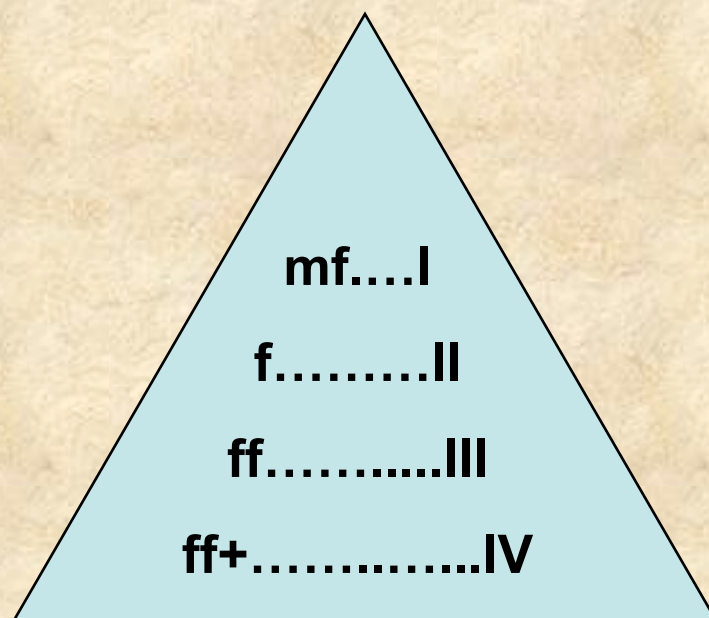
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## Trombones: equipment

- 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



# 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