Jazz Trumpet Master Class
Rex Richardson
SUGGESTED DAILY ROUTINE FOR TRUMPET

This document is by no means a comprehensive prescription for practice. Rather, it provides a starting point for addressing a number of the most important “trumpet issues” which I feel need to be addressed every day. It is based on my own practice routine. I recommend practicing for short amounts of time several times a day. While the core of this routine shouldn’t take much more than an hour, several hours a day should be spent working on achieving mastery. These hours should include listening and “mental” practice as well as time actually playing the trumpet.

Students should feel free to add exercises in order to augment this routine, to change the exercises or their suggested ordering as needed, and even eventually to discard any materials which seem to offer no benefit. Creativity is as important as consistency. Have a goal in mind for each exercise, and enjoy the process!

1) Mouthpiece drills – (Adapted from the Stamp Book)

2) Long Tones Warm-up
This exercise should be done both with breath attacks and soft tongued attacks. The trumpet should be removed from the lips and re-set between each short segment unless indicated otherwise in the text. Be very demanding about your attacks; if I play an imperfect attack on a particular note I make myself perform nine perfect attacks in a row before moving on to the next section of this exercise.
breathe but don't reset
3) **Flexibility Exercises**
These exercises can and should be performed throughout your comfortable range on the instrument. Variations on this exercise are encouraged. Perform exercise on various partials (i.e., low C, G, C, E, etc.) and with all 7 valve combinations. Use a metronome and strive for precision and fluidity. Do not spend too much time on this exercise; set a limit of 10-15 minutes and stop if there is ever any discomfort in the chops.

4) **1st Pedal Tone Exercise**
These are basically simple scale and arpeggio exercises, to be played slurred and then tongued. I like to use them somewhere in the middle of the practice day, when I want a bit of a warm-down. Do this exercise as low as pedal D-flat.

5) **Clarke Technical Studies**
These exercises address finger technique, articulation and general fluidity. They should be practiced with a metronome, slurred, single-tongued, k-tongued, double-tongued, and triple-tongued. Choose one exercise every day from one of the following studies: II, III and VII. For example, if you choose to do the second study in E major one day, you should choose another key (and preferably from a different register) from the third study the next day, and yet another key from the seventh study the following day. On the fourth day of practice you would return to the second study in F major. In this way you will eventually cover all of the exercises in all keys and all registers.

6) **Scales/Jazz materials**
Spend some time with scales every day. Don’t ever let the good ol’ major scales get rusty, even if you’re currently working on advanced scales. Trumpet giant Adolph Herseth (recently retired principal trumpet of the Chicago
Symphony for 53 years!) was famous for insisting that he play his major scales every day, even skipping interviews because he needed time to play his scales before a CSO concert.

Work out consistent patterns in which to play your scales, and then change them from time to time. For those of you who are working on jazz (and I think you ALL should be!), this is a great place in your routine to deal with those materials, because you’ve already spent a lot of time getting your “trumpet issues” in order.

7) **Sight-reading**

   Everyone should spend some time sight-reading every day. If you know you have deficiencies in this area, address them daily! Those of you who read well, try to challenge yourself with transposition at sight.

8) **Etudes, solo literature, orchestral excerpts, ensemble music, etc.**

   This broad category of music can take up hours of your practice time, of course. Prioritize to be efficient. Always make your next performance your top priority, and try to spend more time addressing your weaknesses rather than polishing your strengths. Success as a musical performer is very much about balance.

9) **2nd Pedal Tone Exercises**

   These can take various forms and should be played as the last notes of the day if possible or at least at the end of your actual practicing for the day. I find it challenging to practice this (or anything else!) after an evening concert, even though it would be ideal. You can simply extend the 1st Pedal Exercises down from low D-flat to the bottom of your range, or you can do the following 2-octave exercise:

   ![2nd Pedal Tone Exercise Diagram]

   I don’t tend to practice below double-pedal C, but that shouldn’t stop you if you want to! I’ve performed pieces requiring me to play as low as G below double-pedal C.
A Brief List of Recommended Jazz Recordings

Big Bands:
Big Band Jazz: From the Beginnings to the Fifties. Smithsonian: 2202, 4 CD set, 1924-56.

Big Band Renaissance: The Evolution of the Jazz Orchestra, the 1940s and Beyond. Smithsonian: 108, 5 CD set, 1941-91.


Miles Davis/Gil Evans. Porgy and Bess. Columbia:
Thad Jones/Mel Lewis. The Complete Solid State Recordings of . . . Mosaic

Small Groups:
Coleman Hawkins. Body and Soul. Victor Jazz
Lester Young. The “Kansas City” Sessions. Commodore
Charlie Parker. Confirmation: The Best of the Verve Years. Verve:


Stan Getz/J.J. Johnson. . . . at the Opera House. Verve

Thelonious Monk. Solo Monk. Columbia:
Art Blakey and the Jazz Messengers. Moanin’. Blue Note
Art Blakey and the Jazz Messengers. Caravan. Fantasy: OJC-038
# Important Jazz Musicians

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<th>Trumpet</th>
<th>Trombone</th>
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Bands of America Jazz Camp  
June, 1995  
Clinician: Lou Fischer  
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Presented by Capital University, Columbus, Ohio &  
Bradley's Music Rule-Los Angeles, California

PRACTICE HABITS

Scales and arpeggios are the foundation to the formulation of musical ideas. Therefore, they must be firmly rooted as part of one's musical language for the following reasons: (1) in order for creative musical thought to begin to flourish and (2) in order for the musician to play what they hear.

The following is a list of scales and arpeggios that should be deemed as essential tools toward the development of successful improvisation. Each arpeggio and scale listed below should be manipulated and mastered in all twelve keys in order that the student internalize the sound structure of the given choices. It is further recommended that the student work through all scales and arpeggios, in all inversions & all variations, within one key center prior to moving to a new one.

Scales:  
Begin with One Octave  
Work up to a Minimum of Two Octaves - Up & Down - All Inversions  
(Preferably utilizing the full range of your instrument)

Variations: Thirds, Fourths, Fifths, Sixths, Sevenths, Octaves, Tenths  
Major: 1,2,3,4,5,6,7,8 (practice all inversions, practice the modes)  
Natural minor: 1,2,3,4,5,6,7,8  
Harmonic minor: 1,2,3,4,5,6,7,8  
Melodic minor (ascending form): 1,2,3,4,5,6,7,8  
Major Pentatonic: 1,2,3,4,5  
Minor Pentatonic: 1,2,3,4,5,6,7,8  
Blues Scale: 1,2,3,4,5,6,7,8  
Pentatonic Blues Scale: 1,2,3,4,5,6,7,8  
Be Bop Dominant: 1,2,3,4,5,6,7,8  
Lydian/Dominant: 1,2,3,4,5,6,7,8  
Whole Tone: 1,2,3,4,5,6,7,8  
Diminished (Half/Whole): 1,2,3,4,5,6,7,8  
Diminished (Whole/Half): 1,2,3,4,5,6,7,8

Arpeggios:  
Begin with One Octave  
Work up to a Minimum of Two Octaves - Up & Down - All Inversions  
(Preferably utilizing the full range of your instrument)

All Variations  
Major Seventh (Ninth) Chords: 1,3,5,7,9  
Dominant Seventh (Ninth) Chords: 1,3,5,7,9  
Minor/Major Seventh (Ninth) Chords: 1,3,5,7,9  
Minor Seventh (Ninth) Chords: 1,3,5,7,9  
Half-Diminished Seventh Chords: 1,3,5,7,9  
Diminished Seventh Chords: 1,3,5,7,9

Combination Scale/Arpeggio:  

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<thead>
<tr>
<th>Diatonic Triads</th>
<th>Diatonic Seventh Chords</th>
<th>Diatonic Ninth Chords</th>
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Remember: that it is a great help to establish a time table when formulating practice habits. Realize that there are only twelve key centers, so it simply will not take very long to practice in all key centers.

For Example:  
One key / One Week = 12 Weeks  
One Key / Two Weeks = 24 Weeks  
One Key / Four Weeks = 48 Weeks
CAREER CHOICES FOR THE MUSIC PROFESSIONAL

Bands of America Jazz Camp
June, 1995
Lau Fischer, clinician

PERFORMANCE:
Symphony Orchestra
Pit Orchestra
Studio Musician
Military
Freelance
Popular
Conducting
Concert Artists
Church Music

MUSIC WRITING:
Composer
Arranger
Orchestrator
Copyist
Editor

COMPOSING/ARRANGING:
Published Works
Commissioned Works
Film Scoring
Jingle Writing
Gospel Writing
Orchestral
Wind Ensemble
Jazz Ensemble
Chamber Ensemble
Church Music

MUSIC EDUCATION:
Private Studio
Public/Private School
College/University
Applied Lessons
Specialized Field
Administration
Summer Camps

RECORDING:
Sound Engineer
Producer
MIDI

MUSICAL INSTRUMENT REPAIR:
String building and/or repair
Brass and/or woodwind repair
MIDI/Electronic repair

MUSIC PUBLISHING:
Print Textbooks, Sheet Music, Charts, etc...
Performance Publishing-Song Writing, Radio, Television, CD’s, Live

ARTS MANAGEMENT:
Orchestra Manager
Orchestra Librarian
Personnel Director
Artist Management
Tour Management

MUSIC JOURNALISM:
Newspapers
Periodicals
Trade Magazines

MUSIC TECHNOLOGY:
Computers in Music
MIDI
Research/Development

MUSIC LAW:
The most important thing to remember concerning the music business is that you can possibly be (and most likely will be) one or more of the above at the same time.
JAZZ HISTORY OUTLINE
1915 - 1975

PRE-JAZZ (1800’s – early 1900’s)
• Industrial Revolution, American Civil War
• African connection
  Singing, drumming, sense of tonality
• European connection
  Italian Opera, Operetta, Piano music, German Lieder, “Brass” Bands
• United States
  African American music, Parlor Songs, Band Music, Ragtime, Minstrel Shows, early sound recordings
  Artists - Stephen Foster, W.C. Handy, Gottschalk, Scott Joplin, Eubie Blake, James Reese Europe, John Philip Sousa

EARLY JAZZ (1915 – 1930)
• World War I
• Jazz – Relatively small bands, group improvisation, dancing, entertainment
  Artists - Kid Ory, Jelly Roll Morton, Joe “King” Oliver, Louis Armstrong, Bix Beiderbecke, Sidney Bechet
• Pop Music – Tin Pan Alley, early Broadway musicals, Vaudeville, Burlesque, Stride Piano
• Recording Industry (1917 recording of Original Dixieland Jazz Band), Radio

SWING (1925 – 1949)
• Prohibition, Depression, World War II
• Jazz – Larger ensembles, dancing, entertainment
  Artists - Fats Waller, Fletcher Henderson, Benny Goodman, Benny Carter, Duke Ellington, Count Basie, Cab Calloway, Woody Herman, Stan Kenton, Artie Shaw, Coleman Hawkins, Lester Young, Tommy Dorsey, Glenn Miller, Lonnie Johnson, Eddie Lang, Earl Hines, Art Tatum
• Pop Music – Crooners, Paul Whiteman, Broadway Shows, Boogie Woogie, Radio, Film music, Jazz

BEBOP / COOL (1940 – 1959)
• Jazz – Smaller groups, listening “art” music
  Artists - Kenny Clarke, Dizzy Gillespie, Charlie Parker, Thelonious Monk, Miles Davis, Gil Evans, Dave Brubeck, MJQ, Lennie Tristano
• Pop Music – Jump Blues, Rhythm & Blues, Rock & Roll, Western Swing,
  Tin Pan Alley, Broadway Shows, Film music

POST BOP / FUSION (1955 – 1975)
• Civil Rights, Vietnam War
• Jazz – Smaller groups, listening “art” music, elements of black gospel music, “free”
jazz, elements of funk, rock, and American folk music, elements of music from South
America, The Caribbean, Africa, and India

Artists - Horace Silver, Art Blakey, Miles Davis, Herbie Hancock, Stan Getz,
Modern Jazz Quartet, Ornette Coleman, Weather Report, Keith Jarrett, John
McLaughlin

• Pop Music – Soul/Funk, Rock, Country, Folk, end of Tin Pan Alley era, Television

A chronological list of some of the major performers in jazz.

Composer/Arranger/Bandleader/Bands – Kid Ory, Jelly Roll Morton, Fats Waller,
Fletcher Henderson, Benny Carter, Duke Ellington, Billy Strayhorn, Count Basie,
Benny Moten, Chick Webb, Cab Calloway, Woody Herman, Stan Kenton, Artie Shaw,
Lionel Hampton, Billy Eckstine, Claude Thornhill, Mary Lou Williams, Chick Webb,
Neal Hefti, Tadd Dameron, Dizzy Gillespie, Charlie Parker, Bud Powell, Gil Evans,
Gerry Mulligan, Bill Holman, Chico Hamilton, Horace Silver, Cannonball Adderley,
Oliver Nelson, Wayne Shorter, Benny Golson, Charles Mingus, Art Blakey, Thad
Jones/Mel Lewis, Miles Davis, Ornette Coleman, George Russell, Sun Ra, Herbie
Hancock, Keith Jarrett, Weather Report, Art Ensemble of Chicago, Chick Corea,
Brecker Brothers, John McLaughlin, The Crusaders

Trumpet/Cornet – Buddy Bolden, Joe “King” Oliver, Louis Armstrong, Bix
Beiderbecke, Roy Eldridge, Cooty Williams, Bunny Berigan, Harry James, Oran “Hot
Lips” Page, Harry “Sweets” Edison, Dizzy Gillespie, Fats Navarro, Miles Davis, Kenny
Dorham, Red Rodney, Clark Terry, Chet Baker, Clifford Brown, Blue Mitchell, Art
Farmer, Lee Morgan, Freddie Hubbard, Nat Adderley, Woody Shaw, Don Cherry,
Lester Bowie, Randy Brecker

Saxophone/ Clarinet – Johnny Dodds, Sidney Bechet, Benny Goodman, Barney
Bigard, Don Redman, Bud Freeman, Coleman Hawkins, Buddy DeFranco, Pee Wee
Russell, Frankie Trumbauer, Artie Shaw, Chu Berry, Johnny Hodges, Ben Webster,
Lester Young, Illinois Jacquet, Charlie Parker, Gerry Mulligan, Dexter Gordon, Stan
Getz, Gene Ammons, Sonny Stitt, Zoot Sims, Sonny Rollins, Lucky Thompson, Paul
Desmond, Art Pepper, Bud Shank, Jimmy Giuffre, Cannonball Adderley, Wayne
Shorter, Pepper Adams, John Coltrane, Joe Henderson, Hank Mobley, Stanley
Turrentine, Eddie Harris, Yusef Lateef, Lou Donaldson, Phil Woods, Sam Rivers,
Ornette Coleman, Albert Ayler, Eric Dolphy, Dewey Redman, Steve Lacy, Charles
Lloyd, Michael Brecker, Dave Liebman, Joe Farrel, Grover Washington, David
Sanborn, Eddie Daniels

Trombone – Kid Ory, Miff Mole, Jack Teagarden, Joe “Trickey Sam” Nanton, Tommy
Dorsey, Glenn Miller, Benny Morton, Vic Dickenson, J. J. Johnson, Kai Winding,
Bennie Green, Frank Rosolino, Curtis Fuller, Jimmy Knepper, Slide Hampton

Violin – Joe Venuti, Stephan Grappelli, Jean Luc Ponty, Michael White, Jerry
Goodman


Vibes – Lionel Hampton, Red Norvo, Milt Jackson, Terry Gibbs, Bobby Hutcherson, Gary Burton

Vocal – Bessie Smith, Billie Holiday, Sarah Vaughan, Ella Fitzgerald, Anita O’Day, Billie Eckstine, Lambert Hendricks & Ross, Betty Carter, Carmen McCrae, Eddie Jefferson, Mark Murphy

Organ – Jimmie Smith, Jack McDuff, Don Patterson, Larry Young, Jimmy McGriff, Shirley Scott

Flute – Yusef Lateef, Herbie Mann, Bud Shank, Joe Farrel, Paul Horn, Ali Ryerson

Sources: And The Beat Goes On – Campbell, The Making of Jazz – Collier, Jazz the American Theme Song – Collier, Jazz Styles – Gridley, A new History of Jazz - Sharpton
Session 1

Jazz Improvisation is for all of us!

Jazz is a musical language. Learn to use minutes of class time to effectively teach improvisation. Session I unlocks the fundamentals of teaching improvisation through call and response, and an aural/oral approach to chords. Integrated learning and performance for students and teachers!

Introduction:

Since jazz musical language, then it makes most sense to learn jazz music like a language; by listening and speaking. While it's nothing new, the Aural/Oral approach to learning music is organic, and in the long run leads to success in the most expedient way. A friend of mine said we need to hear music with our eyes, and see music with our ears!

Analytical vs. Aural/Oral approach: While there may be a lot of information on the next few pages, the best learning we can disseminate to our students is through listening, and repeating back phrases. The Aural/Oral approach frees us from delving into an analytical approach, which can be cumbersome and easily looses student's interest.

First things first: rhythm in jazz

Michael Brecker told me that the most important thing in music is rhythm, and I believe that next to tone production, he was right. Articulation in jazz is a little different than in classical music, and here are a few principals of jazz articulation, demonstrated through rhythmic solfege

1. Downbeat quarter notes are generally short!
2. Downbeat eight notes are generally legato, or tenuto.
3. The last note before rest will be accented, and/or short
4. Offbeats are accented.
5. Offbeat quarter notes are accented, and short, unless otherwise notated.

Rhythmic solfege:

Notice that the short quarter notes have the syllable "dop" (dat is used alot, too.)
Offbeat eights are usually annuciated with "be" or "ba".
Down beat eights (unaccented) can be annunciated with "shoo" (for an extreme legato sound), or "Du".

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Let's add some tones to the rhythm!
It's actually a good idea to stay away from the blues scale at first. The blues scale is intrinsic to jazz, but doesn't convey the sound of melody through harmony. We are going to easily convey harmony through melody.

Bach and Bird would have been friends!
Jazz musicians understand something crucial to counterpoint....
Playing chord tones will convey the sound of a chord, especially if they happen on a downbeat.

Some jazz melodies:

Now let's add a little chromatics. We can add chromatic tones, especially if they are on upbeats. What would the rhythmic solfege be for these melodies?
Minor Chords:

Minor chords in jazz are almost always ii chords, in other words, they are major scales starting on the second note of the major scale.
Young students usually know their major scales, or at least some of them. This perspective on the derivation of minor chords really helps out beginning improvisors.

Minor Melodies:

What would the jazz rhythmic solfege be for these minor melodies?

Points to remember:
1. Music is art that happens in time, we need to always play in the medium of time!
2. Encourage your students to play by ear! I do it all the time with my students. Sometimes they are quicker than me, and that's ok- let them build confidence in themselves, and respect for their teacher.
3. Keep the jazz rhythmic solfege at the fore. Jimmy Lunceford's bands theme song was Rhythm is our Business!
Session II

Jazz Improvisation is for all of us!

Learning and Incorporating scales and arpeggios in jazz

As you probably already know, chords are "every other note" of a scale. We can really convey the sound of a chord through melodies using scales, and arpeggios!

Chromatism:

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Minors chords:

Some Jazz melodies:

Now let's add a little chromaticism. We can add chromatic tones, especially if they are on upbeats. What would the rhythmic solfège be for these melodies?

Some tips:
How does it sound? How is the jazz solfège?
It is important to keep the "sound" in the music!
Remember that minor chords are just major chords starting on the 2nd note.
Remember that chromatism is fine in jazz, especially if it happens on an "up beat".

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Session III

Jazz Improvisation is for all of us!

Building on skills acquired in the first two sessions. Improvising melodies and call and response on major, minor and dominant chords. The ii V7 I through the aural/oral approach. Session 3 concludes with improvisation on a standard song!

The Democracy in Jazz:
In his book *Early Jazz,* Gunther Schuller refers to jazz as a democracy between all the eight notes in common time. The downbeats maintain the harmonic rhythm, just as in classical, and especially baroque music. The upbeats in jazz, however get the rhythmic emphasis.

Dominant chords:

\[
\text{Bb}^7
\]

Using chord tones exclusively:

\[
\text{Bb}^7
\]

Chromatic tones, scale tones, and chord tones:

*notice where the chord tones fall.*

\[
\text{Bb}^7
\]

3rd and 7th interchange:

\[
\text{Bb}^7 \quad \text{Eb}^7 \quad \text{Bb}^7
\]

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Session III - Jazz is for all of us! pg 2

Hearing the ii V7 I progression with melodies! Resolving tones:

\[
\begin{array}{ccccccc}
C_{-7} & F_{7} & Bb_{07} \\
7 & 6 & 4 & 3 & 7 & 6 & 7 & 6 \\
9 & 10 & 11 & 12 \\
\end{array}
\]

can you identify the other chord tones in the previous 4 bars?

Resolving tones in eight notes:

\[
\begin{array}{ccccccc}
C_{-7} & F_{7} & Bb_{07} \\
7 & 6 & 4 & 3 & 7 & 6 & 7 & 6 \\
\end{array}
\]

Take the A Train, and common tone relationships:

\[
\begin{array}{ccccccc}
C_{67} & D_{7(b5)} \\
\end{array}
\]

Some tips:
It is important to keep the "sound" in the music!
Remember that dominant chords are major chords with a "flatted" seventh scale degree.
Look for the common tones from chords, i.e. the ii V7 I progression, the blues, and tunes like "Take the A Train".
Resolving tones are notes that help convey the sound of one chord to the next.
How is the jazz solfege?
Music For All Jazz Pedagogy
Selected Bibliography, Discography, and internet resources for jazz styles and improvisation.
Jeff Rupert


- The 88 “must have jazz records, published by WBGO, New Yorks NPR Jazz Station. http://wbgo.org/library/jazz88.php

- Outstanding video portraying the swing feel, as well as jazz drumming. Count Basie, “Corner Pocket” http://youtube.com/watch?v=M4-ZBQ_UYgM


- Excellent video showing different saxophone styles within one performance. (Stan Getz, John Coltrane, Oscar Peterson, Jimmy Cobb, and Paul Chambers). http://youtube.com/watch?v=Z-2uBeMgV4I

- Excellent representation of the Swing guitar style, (The Django Reinhart Festival) http://youtube.com/watch?v=gZey9fRiH4w

- Hard Bop example, Art Blakey’s Jazz Messengers perform “Moanin”. http://youtube.com/watch?v=4noNAphDFA8&feature=related

- Souljazz example, Dr. Lonnie Smith with Lou Donaldson. http://youtube.com/watch?v=nO8Ln1WXsWU

- Fusion example; Weather report performing “Birdland” http://youtube.com/watch?v=pqashW66D7o
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is dedicated to building the jazz arts community by advancing education, promoting performance, and developing new audiences.

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17 and under categories to be launched soon!

Please check the web site for updates.