

JAZZ TRUMPET MASTER CLASS

THE COMPLETE METHOD

Progressive Jazz Improvisation • Theory • Licks • Standards

COMPLETE EDITION FEATURES

- ✓ 80+ Professional Jazz Licks from the Masters
- ✓ Comprehensive Theory & Harmonic Progressions
 - ✓ 24-Week Structured Practice Curriculum
 - ✓ Bb Trumpet & Concert Pitch Notation
- ✓ 4 Progressive Levels: Beginner to Master

Learn from the Masters:

Clifford Brown • Miles Davis • Freddie Hubbard
Lee Morgan • Chet Baker

ISBN: 979-8-218-45321-7

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JAZZ TRUMPET MASTER CLASS

The Complete Method

First Edition

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www.accordandharmony.org

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100% of proceeds from this book support vulnerable children
in Bulgaria through educational programs and opportunities.

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Thank you for learning and giving back simultaneously.

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*This book contains original educational content designed for jazz trumpet students
at all levels, from beginners to advanced players.*

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PROGRESSIVE LEARNING PATH

Each level builds on previous concepts with increasing complexity

Complete the 24-week curriculum or work at your own pace

LEVEL 1

BEGINNER FOUNDATIONS

Essential jazz concepts and fundamental techniques

Weeks 1-6

JAZZ TRUMPET MASTER CLASS

THE COMPLETE METHOD

From Fundamentals to Professional Mastery

80+ Professional Licks • Complete Theory • All 12 Keys

24-Week Progressive Curriculum • Bb Trumpet Transposition

Jazz Trumpet Master Class

The Complete Method

First Edition • November 2025

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HOW TO USE THIS BOOK

This Book's Philosophy

Jazz is a language. Like learning any language, you need vocabulary (licks), grammar (theory), and conversation practice (playing standards). This book provides all three in a systematic, progressive order that builds mastery step by step.

The Three-Part Structure

PART I: FOUNDATIONS (Chapters 1-2)

Essential theory and transposition fundamentals. Study this completely before moving forward. Understanding these concepts will make everything else easier and faster to learn.

PART II: PROGRESSIVE METHOD (Chapters 3-7)

44 professional licks organized in four progressive levels. Work through sequentially—each level builds essential skills for the next. Spend 4-8 weeks at each level before advancing.

PART III: ALL 12 KEYS (Chapter 8)

Three essential licks shown in all 12 keys. Use this section to develop fluent transposition skills. Practice in cycle of fourths order.

Practice Recommendations

30-MINUTE DAILY PRACTICE

- 5 min: Warm-up (long tones, scales)
- 10 min: Technical exercises
- 10 min: Current level licks
- 5 min: Apply to standards

60-MINUTE DAILY PRACTICE (Recommended)

- 10 min: Warm-up and fundamentals
- 15 min: Technical work
- 20 min: Licks and language
- 15 min: Application and improvisation

The Golden Rules

1. Always use a metronome, starting slow ($\text{J} = 60$)
2. Master one lick in all 12 keys before moving on
3. Sing every lick before playing it
4. Understand the theory behind what you play
5. Listen to the masters daily
6. Apply licks to real standards immediately
7. Record yourself weekly to track progress
8. Quality always beats quantity

Week-by-Week Learning Path

Week 1: Foundation Study

- Read Part I completely (theory and transposition)
- Work through all side-by-side examples with trumpet
- Review appendices and familiarize yourself with resources

Weeks 2-5: Level 1 (Beginner)

- Master all 10 foundation licks in concert C
- Transpose to Bb trumpet (D major)
- Begin cycle of fourths: C → F → Bb → Eb
- Apply to simple standards (Autumn Leaves, Blue Bossa)

Weeks 6-13: Level 2 (Intermediate)

- Work through all 13 bebop licks
- Master chromatic approaches
- Continue transposition through more keys
- Start transcribing simple solos by ear

Weeks 14-21: Level 3 (Advanced)

- Study all 11 advanced licks
- Practice altered dominants and outside playing
- Apply to intermediate standards
- Begin developing personal variations

Weeks 22-30+: Level 4 (Master)

- Master all 10 signature licks
- Integrate all techniques from previous levels
- Develop your unique voice

Jazz Trumpet Master Class
• Compose original lines using learned principles

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LEARN FROM THE MASTERS

The licks in this book are inspired by the greatest jazz trumpet players in history. Each brought unique innovations to the art form. Study their recordings to hear how these techniques sound in context.

Louis Armstrong (1901-1971)

The father of jazz trumpet. Defined swing feel, melodic phrasing, and improvisational approach. Essential listening: West End Blues (1928).

Dizzy Gillespie (1917-1993)

Co-founder of bebop. Known for complex harmonic knowledge, incredible technique, and high-energy playing. Essential: Salt Peanuts, A Night in Tunisia.

Clifford Brown (1930-1956)

Perfect blend of technical mastery and melodic beauty. His clean articulation and lyrical lines set new standards. Essential: Study in Brown (1955).

Miles Davis (1926-1991)

Master of space and restraint. Pioneered cool jazz and modal approaches. His less-is-more philosophy revolutionized improvisation. Essential: Kind of Blue (1959).

Lee Morgan (1938-1972)

Hard bop master combining bebop technique with deep blues feeling. Known for soulful melodies and powerful tone. Essential: The Sidewinder (1963).

Freddie Hubbard (1938-2008)

Bridged hard bop and modern jazz. Known for advanced harmonic approaches, powerful tone, and incredible range. Essential: Ready for Freddie (1961).

Wynton Marsalis (1961-present)

Modern master with complete command of jazz tradition and classical technique. Technical perfection meets deep historical knowledge. Essential: Black Codes (1985).

Listen to these artists daily. Your ear learns as much from listening as your technique learns from practice.

LEVEL 2

INTERMEDIATE CONCEPTS

Bebop scales, advanced progressions, and master licks

Weeks 7-12

READING MUSICAL NOTATION

Understanding the Staff

All music in this book is written in standard notation on a five-line staff. The treble clef (G clef) indicates the pitch range for trumpet.

C Major Scale

Key Elements of Notation:

- Time Signature: 4/4 means four beats per measure
- Key Signature: Sharps or flats that apply throughout
- Note Heads: Show the pitch (which line or space)
- Note Values: Show the duration (whole, half, quarter, eighth, etc.)
- Bar Lines: Divide music into measures
- Tempo Markings: Indicate speed (e.g., $\text{J} = 120$)

Example: ii-V-I Lick

Rhythm Values:

- Whole note = 4 beats
- ♩ Half note = 2 beats
- ♪ Quarter note = 1 beat
- ♫ Eighth note = $\frac{1}{2}$ beat
- ♪ Sixteenth note = $\frac{1}{4}$ beat

- ♪ Rest symbols indicate silence of the same duration

Jazz Trumpet Transposition Guide

Understanding Transposition & Music Theory for Bb Trumpet

MUSIC THEORY ESSENTIALS

1. THE CHROMATIC SCALE (All 12 Notes)

C - C#/Db - D - D#/Eb - E - F - F#/Gb - G - G#/Ab - A - A#/Bb - B - C

Each note is a HALF STEP (semitone) apart. Two half steps = one WHOLE STEP (whole tone).

2. INTERVALS (Distance Between Notes)

- Minor 2nd (m2) = 1 half step (C to Db)
- Major 2nd (M2) = 2 half steps (C to D) ← THIS IS KEY FOR Bb TRUMPET TRANSPOSITION
- Minor 3rd (m3) = 3 half steps (C to Eb)
- Major 3rd (M3) = 4 half steps (C to E)
- Perfect 4th (P4) = 5 half steps (C to F)
- Perfect 5th (P5) = 7 half steps (C to G)
- Octave = 12 half steps (C to C)

3. SCALES

Major Scale Formula: Whole-Whole-Half-Whole-Whole-Whole-Half (W-W-H-W-W-W-H)

Example in C Major: C - D - E - F - G - A - B - C

W W H W W W H

Natural Minor Scale Formula: W-H-W-W-H-W-W

Example in A Minor: A - B - C - D - E - F - G - A

4. CHORD CONSTRUCTION

Major 7th Chord: Root - Major 3rd - Perfect 5th - Major 7th

Cmaj7 = C - E - G - B (degrees: 1 - 3 - 5 - 7)

Minor 7th Chord: Root - Minor 3rd - Perfect 5th - Minor 7th

Dm7 = D - F - A - C (degrees: 1 - b3 - 5 - b7)

Dominant 7th Chord: Root - Major 3rd - Perfect 5th - Minor 7th

G7 = G - B - D - F (degrees: 1 - 3 - 5 - b7)

5. THE ii-V-I PROGRESSION (Most Important in Jazz!)

In C Major: Dm7 - G7 - Cmaj7

ii V I

Why it works: Strong harmonic motion pulling back to the I chord (home)

This progression appears in 80% of jazz standards!

TRANSPOSITION FOR Bb TRUMPET

WHY TRANPOSE?

The trumpet is a Bb instrument. When you play written C, it sounds Bb (a Major 2nd lower). To sound concert pitch C, you must play written D (a Major 2nd higher).

THE GOLDEN RULE: Concert Pitch + Major 2nd Up = Bb Trumpet Part

TRANSPOSITION CHART:

Concert C → Trumpet D		Concert G → Trumpet A
Concert D → Trumpet E		Concert A → Trumpet B
Concert E → Trumpet F#		Concert Bb → Trumpet C
Concert F → Trumpet G		Concert B → Trumpet C#

KEY SIGNATURE TRANPOSITION:

Concert C Major (no sharps/flats)	→ Trumpet D Major (2 sharps: F#, C#)
Concert F Major (1 flat: Bb)	→ Trumpet G Major (1 sharp: F#)
Concert Bb Major (2 flats)	→ Trumpet C Major (no sharps/flats)
Concert Eb Major (3 flats)	→ Trumpet F Major (1 flat: Bb)

STEP-BY-STEP TRANSPOSITION PROCESS:

1. Identify each note in concert pitch
2. Move each note UP by a Major 2nd (2 half steps / 1 whole step)
3. Adjust the key signature (add 2 sharps or remove 2 flats)
4. Keep all rhythms exactly the same
5. Keep all articulations (slurs, accents) exactly the same

TRANSPOSITION EXAMPLES: CONCERT vs Bb TRUMPET

Example 1: Major 7th Arpeggio (Cmaj7)

Transposition: Each note moves up: C→D, E→F#, G→A, B→C#

Left side

Concert

Bb Trumpet

Example 2: Classic ii-V-I Lick (Dm7 - G7 - Cmaj7)

Transposition: D→E, C→D, A→B, G→A, F→G (natural becomes sharp), E→F#, etc.

Concert

Bb Trumpet

Example 3: Bebop Dominant Scale

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Transposition: Notice: Bb (flat) becomes C (natural) - accidentals move up too!

The image shows two staves of musical notation. The top staff is labeled "Concert" and the bottom staff is labeled "Bb Trumpet". Both staves are in common time and G clef. The Concert staff has a key signature of one flat (Bb). The Bb Trumpet staff has a key signature of one sharp (C#). The music consists of a series of eighth and sixteenth notes, with accidentals (flats and sharps) appearing at specific intervals. The notes are grouped by vertical bar lines.

Example 4: Blues Lick

Transposition: Eb→F, F→G, F#→G#, Bb→C - blues notes move up too!

The image shows two staves of musical notation. The top staff is labeled "Concert" and the bottom staff is labeled "Bb Trumpet". Both staves are in common time and G clef. The Concert staff has a key signature of one flat (Bb). The Bb Trumpet staff has a key signature of one sharp (C#). The music features a blues-like pattern with notes moving up a half step (blue notes). The notes are grouped by vertical bar lines.

Example 5: Chromatic Approach Pattern

Transposition: Chromatic notes: Db→Eb, Ab→Bb, Gb→Ab - everything shifts up!

The image shows two staves of musical notation. The top staff is labeled "Concert" and the bottom staff is labeled "Bb Trumpet". Both staves are in common time and G clef. The Concert staff has a key signature of one flat (Bb). The Bb Trumpet staff has a key signature of one sharp (C#). The music includes chromatic approach patterns where notes move up or down by half steps. The notes are grouped by vertical bar lines.

Example 6: Minor ii-V-i Lick

Key Signature: C minor (3 flats: Bb, Eb, Ab) → D minor (1 flat: Bb)

The image shows two staves of musical notation. The top staff is labeled "Concert" and the bottom staff is labeled "Bb Trumpet". Both staves are in common time and G clef. The Concert staff has a key signature of three flats (Bb, Eb, Ab). The Bb Trumpet staff has a key signature of one flat (Bb). The music features complex chromatic patterns, including a ii-V-i progression. The notes are grouped by vertical bar lines.

Example 7: Altered Dominant (Advanced)

Note: Complex chromatic passages - every single note moves up a Major 2nd

The image shows two staves of musical notation. The top staff is labeled "Concert" and the bottom staff is labeled "Bb Trumpet". Both staves are in common time and G clef. The Concert staff has a key signature of one flat (Bb). The Bb Trumpet staff has a key signature of one sharp (C#). The music consists of complex chromatic passages where every note is raised by a major second (two half steps). The notes are grouped by vertical bar lines.

Example 8: Clifford Brown Style Lick

Concert

Bb Trumpet

TRANSPOSING TO ALL 12 KEYS

THE CYCLE OF FOURTHS (Best Practice Order):

C → F → Bb → Eb → Ab → Db → Gb → B → E → A → D → G → C

Why use this order? Each key adds just one flat (or removes one sharp)

This makes learning progressively easier rather than jumping randomly between keys.

HOW TO TRANSPOSE ANY LICK TO ANY KEY:

Method 1: INTERVAL METHOD (Best for beginners)

1. Know the intervals from the original root note
 2. Apply the same intervals from your new root note
- Example: C-E-G (Root-M3-P5) becomes F-A-C in F, Bb-D-F in Bb, etc.

Method 2: SCALE DEGREE METHOD (Best for intermediate)

1. Number each note by its scale degree (1,2,3,4,5,6,7)
 2. Play the same scale degrees in the new key
- Example: If lick uses degrees 1-3-5-7 in C, use 1-3-5-7 in any key

Method 3: HALF-STEP COUNTING (Best for advanced/chromatic licks)

1. Count the half steps between each note
2. Reproduce those same intervals from your new starting note

Example: One Lick Transposed to 4 Different Keys

In C Major (Concert)

In F Major (Concert)

In Bb Major (Concert)

In Eb Major (Concert)

Pattern: Same intervallic relationships, different starting notes!

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YOUR TRANSPOSITION PRACTICE PLAN

Week 1: Master the Concept

- Learn one lick in concert C
- Transpose it to Bb trumpet (D major)
- Compare the two versions note-by-note
- Understand WHY each note changed

Week 2-3: Cycle of 4ths (First Half)

- Take same lick to: C → F → Bb → Eb → Ab → Db
- Write out each transposition
- Practice each key slowly
- Notice the pattern of key signatures

Week 4-5: Cycle of 4ths (Second Half)

- Continue to: Gb → B → E → A → D → G → back to C
- Now you've covered all 12 keys!

Week 6+: Mental Transposition

- Try transposing WITHOUT writing it down
- Use your ear to check if it sounds right
- Eventually you'll transpose instantly while playing

PRO TIPS:

- ✓ Always sing or hum the lick first - helps you internalize it
- ✓ Use a piano or keyboard to check your transpositions
- ✓ Start SLOW - speed comes from accuracy
- ✓ Write out your first 20-30 transpositions - it builds the skill
- ✓ Record yourself in each key to track progress

COMMON MISTAKES TO AVOID:

- ✗ Forgetting to transpose accidentals (sharps/flats)
- ✗ Changing the rhythm when transposing
- ✗ Not adjusting the key signature
- ✗ Skipping keys - practice ALL 12!

Remember: Transposition is a fundamental skill that opens up ALL music!

Every great jazz musician can transpose instantly in their head.

With consistent practice, you will too!

The Complete Jazz Trumpet Improvisation Method

From Beginner to Advanced - World-Class Licks & Techniques

Featuring Licks Inspired by the Masters

INTRODUCTION

How to Use This Book:

This method is designed as a complete progressive system for jazz trumpet improvisation. Work through each level sequentially - don't skip ahead until you've mastered the current level.

Practice Routine for Each Lick:

1. Learn the lick slowly in the written key (C)
2. Memorize it completely
3. Transpose to F, Bb, Eb, Ab, Db, Gb (cycle of 4ths)
4. Transpose to remaining keys: G, D, A, E, B
5. Apply to jazz standards you know
6. Create variations by changing rhythm, adding chromatic approaches, or altering notes

The Masters Referenced:

Clifford Brown • Lee Morgan • Freddie Hubbard • Dizzy Gillespie • Miles Davis
Wynton Marsalis • Clark Terry • Chet Baker • Louis Armstrong • Roy Hargrove

LEVEL 1: BEGINNER FOUNDATIONS

Focus: Basic chord tones, simple rhythms, major and minor sounds

Master these before moving to Level 2

LEVEL 2: INTERMEDIATE BEBOP

Focus: Bebop scales, chromatic approaches, eighth-note lines, stronger voice leading

Inspired by Charlie Parker, Dizzy Gillespie, Clifford Brown

LEVEL 3: ADVANCED MODERN JAZZ

Focus: Altered dominants, tritone substitutions, outside playing, modern harmony

Inspired by Freddie Hubbard, Wynton Marsalis, Roy Hargrove

LEVEL 4: MASTER LEVEL LICKS

Focus: Signature licks, personal expression, advanced rhythmic displacement

These are the 'wow' licks that define great players

PRACTICE EXERCISES & SEQUENCES

Daily Practice Routine:

These exercises build technique and fluency across all keys

1.1 Major 7th Arpeggio



1.2 Minor 7th Arpeggio

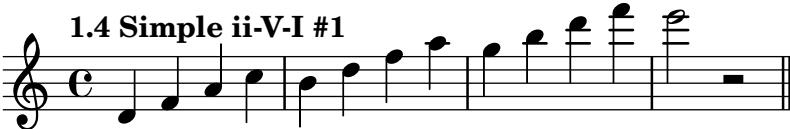


LEVEL 3

ADVANCED TECHNIQUES

Complex harmony, outside playing, and virtuosic patterns

Weeks 13-18

1.3 Dominant 7th Arpeggio**1.4 Simple ii-V-I #1****1.5 Simple ii-V-I #2****1.6 Simple ii-V-I #3 (Scale-based)****1.7 Basic Blues Phrase #1****1.8 Basic Blues Phrase #2****1.9 Basic Blues Phrase #3****1.10 Basic Turnaround****2.1 Bebop Dominant Scale (Essential!)****2.2 Bebop Major Scale****2.3 Bebop Minor Scale****2.4 ii-V-I with Chromatic Approaches #1**

2.5 ii-V-I with Chromatic Approaches #2

Musical notation for exercise 2.5, showing a C major scale with chromatic approaches to the V chord.

2.6 Enclosure Pattern #1

Musical notation for exercise 2.6, featuring an enclosure pattern in C major.

2.7 Enclosure Pattern #2

Musical notation for exercise 2.7, another enclosure pattern in C major.

2.8 Clifford Brown Style ii-V-I

Musical notation for exercise 2.8, in the style of Clifford Brown.

2.9 Dizzy Gillespie Style (High energy)

Musical notation for exercise 2.9, in the high-energy style of Dizzy Gillespie.

2.10 Minor ii-V-i Bebop #1

Musical notation for exercise 2.10, a minor ii-V-i bebop pattern.

2.11 Minor ii-V-i Bebop #2

Musical notation for exercise 2.11, another minor ii-V-i bebop pattern.

2.12 'The Lick' (Jazz Cliché)

Musical notation for exercise 2.12, a jazz cliché known as 'The Lick'.

2.13 'The Lick' Variation

Musical notation for exercise 2.13, a variation of 'The Lick'.

3.1 Altered Dominant #1 (b9, #9, b13)

Musical notation for exercise 3.1, an altered dominant pattern using b9, #9, and b13.

3.2 Altered Dominant #2 (Lydian b7)

Musical notation for exercise 3.2, an altered dominant pattern using Lydian mode with a b7 note.

3.3 Altered Dominant #3 (Diminished)

Musical notation for exercise 3.3, an altered dominant pattern using diminished chords.

3.4 Tritone Sub ii-V-I
3.5 Tritone Sub Approach
3.6 Outside Pattern #1 (Chromatic displacement)
3.7 Outside Pattern #2 (Whole tone)
3.8 Freddie Hubbard Style (Bebop + Blues)
3.9 Freddie Hubbard Style ii-V-I
3.10 Wynton Marsalis Style (Technical)
3.11 Advanced Minor ii-V-i
4.1 Lee Morgan Signature Lick
4.2 Miles Davis Style (Sparse & Cool)
4.3 Miles Davis Modal Approach
4.4 Clifford Brown Advanced Run

4.5 Clark Terry Style (Playful)

4.6 Rhythmic Displacement Pattern

4.7 Fast Scalar Run (Practice slowly!)

4.8 Advanced Blues-Bebop Fusion

4.9 Harmonic Superimposition

4.10 Ultimate ii-V-I (Combining all techniques)

Exercise 1: Diatonic 3rds

Exercise 2: Diatonic 4ths

Exercise 3: 1-2-3-5 Pattern (Essential!)

Exercise 4: Chromatic Encircling Every Note

Exercise 5: Major Pentatonic Pattern

Exercise 6: Triad Pairs (C major / D major)



YOUR PRACTICE ROADMAP

Week 1-4: Level 1 - Foundations

- Master all Level 1 licks in the written key
- Begin transposing to F, Bb, Eb
- Play along with simple jazz recordings

Week 5-12: Level 2 - Bebop Language

- Learn all bebop scales
- Practice chromatic approaches daily
- Transpose Level 2 licks to all 12 keys
- Start creating your own variations

Week 13-24: Level 3 - Advanced Harmony

- Study altered dominants and tritone subs
- Practice 'outside' playing carefully
- Learn to hear and recognize these sounds
- Transcribe solos from Freddie Hubbard and Wynton Marsalis

Week 25+: Level 4 - Master Level

- Focus on developing your personal voice
- Mix elements from all previous levels
- Transcribe complete solos from the masters
- Start composing your own lines

Daily Practice Routine (60 minutes):

- 10 min: Long tones and fundamentals
- 15 min: Practice exercises (sequences, patterns)
- 20 min: Work on licks from current level
- 15 min: Apply licks to jazz standards

Essential Standards to Apply These Licks:

Autumn Leaves • All The Things You Are • Confirmation • Donna Lee
Giant Steps (advanced) • Blue Bossa • Tune Up • Solar

Listening Recommendations:

Clifford Brown - Study in Brown
Lee Morgan - The Sidewinder
Freddie Hubbard - Ready for Freddie
Miles Davis - Kind of Blue
Dizzy Gillespie - Groovin' High
Wynton Marsalis - Black Codes from the Underground

Remember: Slow practice is fast progress!

Transpose everything to all 12 keys!

Listen to the masters every day!

Jazz Trumpet Licks in All 12 Keys

Practical Transposition Workbook

Practice these licks in the Cycle of Fourths order

HOW TO USE THIS WORKBOOK

This workbook contains essential jazz licks transposed to all 12 keys.

The keys are arranged in the CYCLE OF FOURTHS - the most efficient practice order.

Cycle of Fourths Order: C → F → Bb → Eb → Ab → Db → Gb → B → E → A → D → G

Practice Routine:

1. Learn the lick thoroughly in C
2. Practice in F (one flat added)
3. Continue through each key in order
4. Notice how each key adds one flat (or removes one sharp)

LICK 1: Essential ii-V-I Bebop Line

In C Major



In F Major (1 flat)



In Bb Major (2 flats)



In Eb Major (3 flats)



In Ab Major (4 flats)



In Db Major (5 flats)



In Gb Major (6 flats)



In B Major (5 sharps)



2

In E Major (4 sharps)

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef. Measure 11 starts with a half note followed by a fermata over a eighth note. Measure 12 begins with a eighth note followed by a sixteenth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note.

In A Major (3 sharps)

A musical score page showing measures 1 through 5. The key signature is A major (three sharps). The first measure starts with a half note followed by a quarter note. The second measure consists of two eighth notes. The third measure has a eighth note followed by a sixteenth note. The fourth measure contains a eighth note followed by a sixteenth note. The fifth measure shows a eighth note followed by a sixteenth note.

In D Major (2 sharps)

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef. Measure 11 starts with a half note followed by a fermata. Measure 12 begins with a sixteenth-note pattern: a dotted eighth note followed by a sixteenth note, then a quarter note, another dotted eighth note followed by a sixteenth note, and finally a quarter note. Measures 11 and 12 end with a repeat sign and a double bar line.

In G Major (1 sharp)

The musical score consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a single measure starting with a quarter note followed by a eighth-note triplet. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains a single measure starting with a half note.

LICK 2: Classic Blues Lick

In C

A musical score for 'The Star-Spangled Banner' in common time. The key signature is C major (no sharps or flats). The melody is written in soprano clef on a single staff. The notes are primarily eighth and sixteenth notes, with some quarter notes. The lyrics are provided below the staff.

In F

A musical score for 'The Star-Spangled Banner' in G clef, common time, and B-flat major. The melody begins with a half note followed by a quarter note, then a eighth-note pattern of B-flat, A, C-sharp, B-flat, A, C-sharp.

In Bb

A musical score for 'The Star-Spangled Banner' in G clef, common time, and key of C minor (two flats). The score shows measures 11 and 12. Measure 11 starts with a half note followed by a eighth-note triplet. Measure 12 begins with a eighth-note triplet followed by a eighth-note triplet. The vocal line continues with eighth-note triplets and quarter notes.

In Eb

A musical score for 'The Star-Spangled Banner' in G clef, two flats, common time, and common key signature. The first measure shows a half note followed by a sixteenth-note pattern: B, A, G, F, E, D. The second measure shows a half note followed by a sixteenth-note pattern: C, B, A, G, F, E. The third measure shows a half note followed by a sixteenth-note pattern: D, C, B, A, G, F. The fourth measure shows a half note followed by a sixteenth-note pattern: E, D, C, B, A, G. The fifth measure shows a half note followed by a sixteenth-note pattern: F, E, D, C, B, A. The sixth measure shows a half note followed by a sixteenth-note pattern: G, F, E, D, C, B. The seventh measure shows a half note followed by a sixteenth-note pattern: A, G, F, E, D, C. The eighth measure shows a half note followed by a sixteenth-note pattern: B, A, G, F, E, D.

In Ab

A musical score for orchestra, page 1, featuring two staves. The top staff shows a treble clef, a key signature of three flats, and a common time 'C'. The bottom staff shows a bass clef, a key signature of one flat, and a common time 'C'. The music consists of two measures. Measure 1 starts with a half note in the bass clef staff followed by eighth-note pairs in the treble clef staff. Measure 2 starts with a quarter note in the bass clef staff followed by eighth-note pairs in the treble clef staff.

In Db

A musical score for a single instrument. The key signature is C minor (one flat). The time signature is common time. The melody consists of eighth and sixteenth notes, primarily in the bass clef, with some notes in the treble clef. The notes are mostly black, with a few white notes appearing in the middle of the measure.

In Gb

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of five flats. The bottom staff uses a bass clef and has a key signature of one flat. Measure 11 starts with a half note followed by a eighth-note triplet. Measure 12 starts with a quarter note followed by a eighth-note triplet.

In B

A musical score for trumpet, starting with a treble clef, a key signature of C major (no sharps or flats), and a common time signature. The melody begins with a sixteenth note followed by an eighth note, then a series of eighth and sixteenth notes.

LEVEL 4

MASTERY & ARTISTRY

Integration, personal voice, and complete improvisation

Weeks 19-24

In E

Musical staff for In E. Treble clef, key signature of E major (no sharps or flats), common time. The lick consists of a eighth-note downstroke followed by a sixteenth-note upstroke, then a eighth-note downstroke followed by a sixteenth-note upstroke.

In A

Musical staff for In A. Treble clef, key signature of A major (one sharp), common time. The lick consists of a eighth-note downstroke followed by a sixteenth-note upstroke, then a eighth-note downstroke followed by a sixteenth-note upstroke.

In D

Musical staff for In D. Treble clef, key signature of D major (two sharps), common time. The lick consists of a eighth-note downstroke followed by a sixteenth-note upstroke, then a eighth-note downstroke followed by a sixteenth-note upstroke.

In G

Musical staff for In G. Treble clef, key signature of G major (one sharp), common time. The lick consists of a eighth-note downstroke followed by a sixteenth-note upstroke, then a eighth-note downstroke followed by a sixteenth-note upstroke.

LICK 3: Bebop Dominant Scale Pattern

In C

Musical staff for In C. Treble clef, key signature of C major (no sharps or flats), common time. The lick consists of a eighth-note downstroke followed by a sixteenth-note upstroke, then a eighth-note downstroke followed by a sixteenth-note upstroke.

In F

Musical staff for In F. Treble clef, key signature of F major (one flat), common time. The lick consists of a eighth-note downstroke followed by a sixteenth-note upstroke, then a eighth-note downstroke followed by a sixteenth-note upstroke.

In Bb

Musical staff for In Bb. Treble clef, key signature of B-flat major (two flats), common time. The lick consists of a eighth-note downstroke followed by a sixteenth-note upstroke, then a eighth-note downstroke followed by a sixteenth-note upstroke.

In Eb

Musical staff for In Eb. Treble clef, key signature of E-flat major (three flats), common time. The lick consists of a eighth-note downstroke followed by a sixteenth-note upstroke, then a eighth-note downstroke followed by a sixteenth-note upstroke.

In Ab

Musical staff for In Ab. Treble clef, key signature of A-flat major (four flats), common time. The lick consists of a eighth-note downstroke followed by a sixteenth-note upstroke, then a eighth-note downstroke followed by a sixteenth-note upstroke.

In Db

Musical staff for In Db. Treble clef, key signature of D-flat major (five flats), common time. The lick consists of a eighth-note downstroke followed by a sixteenth-note upstroke, then a eighth-note downstroke followed by a sixteenth-note upstroke.

In Gb

Musical staff for In Gb. Treble clef, key signature of G-flat major (six flats), common time. The lick consists of a eighth-note downstroke followed by a sixteenth-note upstroke, then a eighth-note downstroke followed by a sixteenth-note upstroke.



PRACTICE TRACKING CHECKLIST

Use this checklist to track your progress through all keys:

LICK 1 - ii-V-I Bebop Line:

- C Major
- F Major
- Bb Major
- Eb Major
- Ab Major
- Db Major
- Gb Major
- B Major
- E Major
- A Major
- D Major
- G Major

LICK 2 - Blues Lick:

- C
- F
- Bb
- Eb
- Ab
- Db
- Gb
- B
- E
- A
- D
- G

LICK 3 - Bebop Dominant Scale:

- C
- F
- Bb
- Eb
- Ab
- Db
- Gb
- B
- E
- A
- D
- G

Daily Practice Goals:

- Spend 5 minutes on each lick
- Practice 2-3 keys per day (don't rush!)
- Complete one lick through all 12 keys before starting the next
- Use a metronome starting at $\text{J}=60$, gradually increase to $\text{J}=160+$

Remember: Quality over quantity. Better to play one key perfectly than twelve keys sloppily!

Quick Reference Guide

Essential Charts & Resources

QUICK REFERENCE CHARTS

Bb TRUMPET TRANSPOSITION CHART

Concert Pitch → Bb Trumpet (Written)

Concert C → Trumpet D	Concert Db → Trumpet Eb
Concert D → Trumpet E	Concert Eb → Trumpet F
Concert E → Trumpet F#	Concert F → Trumpet G
Concert F# → Trumpet G#	Concert G → Trumpet A
Concert Ab → Trumpet Bb	Concert A → Trumpet B
Concert Bb → Trumpet C	Concert B → Trumpet C#

KEY SIGNATURE TRANPOSITION

Concert C Major (0 #/b)	→ Trumpet D Major (2#: F#, C#)
Concert F Major (1b: Bb)	→ Trumpet G Major (1#: F#)
Concert Bb Major (2b)	→ Trumpet C Major (0 #/b)
Concert Eb Major (3b)	→ Trumpet F Major (1b: Bb)
Concert Ab Major (4b)	→ Trumpet Bb Major (2b: Bb, Eb)
Concert Db Major (5b)	→ Trumpet Eb Major (3b: Bb, Eb, Ab)
Concert Gb Major (6b)	→ Trumpet Ab Major (4b)
Concert B Major (5#)	→ Trumpet C# Major (7#)
Concert E Major (4#)	→ Trumpet F# Major (6#)
Concert A Major (3#)	→ Trumpet B Major (5#)
Concert D Major (2#)	→ Trumpet E Major (4#)
Concert G Major (1#)	→ Trumpet A Major (3#)

COMPLETE INTERVALS CHART

From C (adjust for any root note)

Unison (P1)	0 half steps	C to C
Minor 2nd (m2)	1 half step	C to Db
Major 2nd (M2)	2 half steps	C to D ← TRANSPOSITION INTERVAL!
Minor 3rd (m3)	3 half steps	C to Eb
Major 3rd (M3)	4 half steps	C to E
Perfect 4th (P4)	5 half steps	C to F
Tritone (TT/Aug4)	6 half steps	C to F#/Gb
Perfect 5th (P5)	7 half steps	C to G
Minor 6th (m6)	8 half steps	C to Ab
Major 6th (M6)	9 half steps	C to A
Minor 7th (m7)	10 half steps	C to Bb
Major 7th (M7)	11 half steps	C to B
Octave (P8)	12 half steps	C to C

CYCLE OF FOURTHS (PRACTICE ORDER)

C → F → Bb → Eb → Ab → Db → Gb → B → E → A → D → G → C

Each key adds one flat (or removes one sharp)

This is the most efficient order to practice transposition!

ESSENTIAL CHORD FORMULAS

Major Triad:	1 - 3 - 5	C - E - G
Minor Triad:	1 - \flat 3 - 5	C - Eb - G
Diminished Triad:	1 - \flat 3 - \flat 5	C - Eb - Gb
Augmented Triad:	1 - 3 - \sharp 5	C - E - G \sharp
Major 7th (Maj7):	1 - 3 - 5 - 7	C - E - G - B
Minor 7th (m7):	1 - \flat 3 - 5 - \flat 7	C - Eb - G - Bb
Dominant 7th (7):	1 - 3 - 5 - \flat 7	C - E - G - Bb
Half-Diminished (m7\flat5):	1 - \flat 3 - \flat 5 - \flat 7	C - Eb - Gb - Bb
Diminished 7th (dim7):	1 - \flat 3 - \flat 5 - $\flat\flat$ 7	C - Eb - Gb - Bbb(A)

ESSENTIAL SCALES

Major Scale:	W - W - H - W - W - W - H
Natural Minor:	W - H - W - W - H - W - W
Harmonic Minor:	W - H - W - W - H - W+H - H
Melodic Minor:	W - H - W - W - W - W - H (ascending)
Bebop Dominant:	1 - 2 - 3 - 4 - 5 - 6 - \flat 7 - 7 - 8
Bebop Major:	1 - 2 - 3 - 4 - 5 - \sharp 5 - 6 - 7 - 8
Bebop Minor:	1 - 2 - \flat 3 - 4 - 5 - 6 - \flat 7 - 7 - 8
Blues Scale:	1 - \flat 3 - 4 - \flat 5 - 5 - \flat 7 - 8
Pentatonic Major:	1 - 2 - 3 - 5 - 6 - 8
Pentatonic Minor:	1 - \flat 3 - 4 - 5 - \flat 7 - 8
Whole Tone:	All whole steps (6 notes)
Diminished (H-W):	Half - Whole alternating (8 notes)
Altered Scale:	1 - \flat 2 - \sharp 2 - 3 - \flat 5 - \sharp 5 - \flat 7 - 8

METRONOME PRACTICE PROGRESSION

Week 1-2:	J = 60 (Very slow, focus on accuracy)
Week 3-4:	J = 80 (Still slow, building muscle memory)
Week 5-6:	J = 100 (Moderate, getting comfortable)
Week 7-8:	J = 120 (Medium tempo, jazz ballad speed)
Week 9-12:	J = 140 (Medium-up, most jazz standards)
Week 13-16:	J = 160 (Up tempo)
Week 17-24:	J = 180+ (Fast bebop tempos)

Note: These are guidelines. Progress at your own pace!

ESSENTIAL LISTENING - TRUMPET MASTERS

Louis Armstrong

- Hot Fives and Hot Sevens (1925-1928)
- The foundation of jazz trumpet

Clifford Brown

- Study in Brown (1955)
- Clifford Brown & Max Roach (1954)
- Perfect blend of technique and musicality

Miles Davis

- Kind of Blue (1959) - Modal jazz masterpiece
- Birth of the Cool (1957)
- Study his use of space and phrasing

Dizzy Gillespie

- Groovin' High (1955)
- Dizzy Gillespie at Newport (1957)
- High energy bebop and Afro-Cuban jazz

Lee Morgan

- The Sidewinder (1963)
- Search for the New Land (1964)
- Hard bop with blues feeling

Freddie Hubbard

- Ready for Freddie (1961)
- Hub-Tones (1962)
- Powerful tone and advanced harmony

Wynton Marsalis

- Black Codes from the Underground (1985)
- J Mood (1986)
- Modern technical mastery

Chet Baker

- Chet Baker Sings (1954)
- Study his lyrical, vocal approach

Clark Terry

- Color Changes (1960)
- Playful phrasing and mumbles technique

JAZZ STANDARDS FOR PRACTICE

BEGINNER STANDARDS (Simple Changes)

- Autumn Leaves (G minor / Bb major)
- Blue Bossa (C minor)
- Tune Up (D major)
- Summertime (D minor)
- C Jam Blues (C blues)
- Maiden Voyage (Modal, 4 chords)

INTERMEDIATE STANDARDS (More Complex Harmony)

- All The Things You Are (Ab major, modulates)
- There Will Never Be Another You (Eb major)
- Stella by Starlight (Bb major)
- Solar (C minor)
- Take the A Train (C major)
- Recorda Me (C minor)
- My Funny Valentine (C minor)

ADVANCED STANDARDS (Fast Changes, Key Changes)

- Giant Steps (Coltrane changes)
- Cherokee (Bb major, bridge modulates)
- Confirmation (F major, fast bebop)
- Donna Lee (Ab major, fast bebop)
- Countdown (D minor, Coltrane substitutions)
- Have You Met Miss Jones (F major)

Start with one standard per week. Learn melody, changes, then improvise!

60-MINUTE DAILY PRACTICE ROUTINE

0-10 min: WARM-UP & FUNDAMENTALS

- Long tones (each note 8-16 counts)
- Lip slurs
- Major scales (all keys)

10-25 min: TECHNIQUE & EXERCISES

- Practice sequences (3rds, 4ths, 1-2-3-5 pattern)
- Bebop scales
- Chromatic exercises

25-45 min: LICKS & LANGUAGE

- Work on licks from current level
- Transpose to 2-3 new keys
- Create variations

45-60 min: APPLICATION & PLAYING

- Apply licks to jazz standards
- Play along with recordings
- Free improvisation practice

Consistency beats intensity - even 20 minutes daily is better than 2 hours once a week!

FINAL WORDS OF ENCOURAGEMENT

Jazz is a language, and like any language, it takes time to become fluent. You wouldn't expect to speak French perfectly after one week - the same applies to jazz.

The licks in this book are your vocabulary. The scales and theory are your grammar. The standards are where you practice conversation. The recordings are your immersion.

Don't get discouraged when progress feels slow. Every master started as a beginner. Clifford Brown practiced 8 hours a day. Miles Davis listened to Charlie Parker constantly. Wynton Marsalis studied classical and jazz with equal dedication.

Your journey is uniquely yours. Compare yourself only to who you were yesterday.

Now go practice, and remember: the world needs your voice!