

# JAZZ TRUMPET MASTER CLASS

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## THE COMPLETE METHOD

*From Fundamentals to Professional Mastery*

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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
- Compose original lines using learned principles

# 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.*

# 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#

##### 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.

##### Example 3: Bebop Dominant Scale

**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-style lick with notes moving between flats and sharps. 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 consists of a chromatic approach pattern where notes shift upwards in pitch. 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 is a minor ii-V-i lick. 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. 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!

## 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

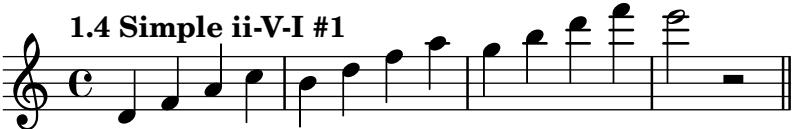
#### 1.1 Major 7th Arpeggio

#### 1.2 Minor 7th Arpeggio

**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.

**2.6 Enclosure Pattern #1**

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

**2.7 Enclosure Pattern #2**

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

**2.8 Clifford Brown Style ii-V-I**

Musical notation for exercise 2.8, showing a Clifford Brown style ii-V-I pattern in C major.

**2.9 Dizzy Gillespie Style (High energy)**

Musical notation for exercise 2.9, showing a high-energy Dizzy Gillespie style pattern in C major.

**2.10 Minor ii-V-i Bebop #1**

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

**2.11 Minor ii-V-i Bebop #2**

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

**2.12 'The Lick' (Jazz Cliché)**

Musical notation for exercise 2.12, showing a jazz cliché 'The Lick' in C major.

**2.13 'The Lick' Variation**

Musical notation for exercise 2.13, showing a variation of 'The Lick' in C major.

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

Musical notation for exercise 3.1, showing an altered dominant pattern in C major.

**3.2 Altered Dominant #2 (Lydian b7)**

Musical notation for exercise 3.2, showing another altered dominant pattern in C major.

**3.3 Altered Dominant #3 (Diminished)**

Musical notation for exercise 3.3, showing a diminished altered dominant pattern in C major.

**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

A musical staff in treble clef, common time, with a key signature of one sharp (F#). It features a grace note (sixteenth note), followed by a sixteenth note, two eighth notes, and a sixteenth note. A fermata is placed over the final sixteenth note, which is followed by a short dash indicating a continuation.

## In F Major (1 flat)

A musical score for 'The Star-Spangled Banner' in G clef, common time, and B-flat major. The first measure shows a bass clef, followed by a 'C' with a breve, a 'gamma' symbol, and a sixteenth-note pattern. The second measure begins with a bass note followed by a sixteenth-note pattern.

## In Bb Major (2 flats)

In Eb Major (3 flats)

A musical score fragment in G major, 2/4 time. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a grace note followed by a series of eighth notes.

In Ab Major (4 flats)

A musical score page showing two measures of music for orchestra. The key signature is B-flat major (two flats). Measure 11 starts with a bassoon note followed by a dynamic instruction 'c' (fortissimo). The melody continues with eighth-note patterns on the violins and cellos. Measure 12 begins with a dynamic 'p' (pianissimo) and consists of a single eighth-note rest.

## In Db Major (5 flats)

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is C minor (one flat). Measure 11 starts with a half note in the bass staff followed by a fermata over a eighth-note rest. Measure 12 begins with a eighth-note rest followed by a sixteenth-note rest.

## In Gb Major (6 flats)

A musical score fragment on a five-line staff. It starts with a treble clef, followed by a key signature of two flats (B-flat major). A 'C' dynamic is indicated. An acciaccatura sign ('gamma') is placed before a sixteenth-note pattern. The pattern consists of a eighth note followed by six sixteenth notes. The eighth note has a fermata above it, and the entire measure ends with a short dash.

## 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)

A musical score for a single instrument. The key signature is one sharp (F#). The time signature is common time (C). The melody begins with a half note followed by a quarter note, then a series of eighth notes. A fermata is placed over the eighth note at the end of the measure. The next measure starts with a half note, followed by a fermata and a dash, indicating a continuation of the previous measure.

## LICK 2: Classic Blues Lick

In C

A musical score for a single instrument, likely a woodwind or brass instrument. It consists of two staves of music. The top staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The notes are eighth notes, mostly with stems pointing down, except for the first note which has a stem pointing up. The bottom staff begins with a bass clef, a common time signature (C), and a key signature of one flat (B-flat). The notes are eighth notes, mostly with stems pointing up, except for the first note which has a stem pointing down. The music continues with a series of eighth notes, some with stems pointing up and some pointing down, creating a rhythmic pattern.

In F

In Bb

A musical score for 'The Star-Spangled Banner' in G clef, common time, and key of C minor (indicated by a 'C' and a flat sign). The score consists of two staves of five measures each. The first staff begins with a half note followed by a eighth-note triplet. The second staff begins with a quarter note followed by a eighth-note triplet. Both staves end with a half note.

In Eb

A musical score for 'The Star-Spangled Banner' in G clef, common time, and key signature of one flat. The melody begins with a half note followed by a quarter note, then a eighth-note followed by a sixteenth-note pattern. The vocal line continues with eighth notes and sixteenth notes, eventually leading to a fermata over the last note.

In Ab

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 note patterns. The score includes measure numbers 1 through 10.

In Db

A musical score for 'The Star-Spangled Banner' in G clef, 2/4 time, and B-flat major. The key signature consists of two flats. The melody begins with a half note followed by an eighth-note pattern of B-flat, A-flat, B-flat, C-sharp, D, E, F, G. This is followed by a measure of rest, a half note, another eighth-note pattern of B-flat, A-flat, B-flat, C-sharp, D, E, F, G, and a final eighth note.

In Gb

A musical score page showing two measures of music for orchestra. The key signature is C minor (one flat). Measure 1 starts with a bass note followed by eighth notes on B-flat, A-flat, G, and F. Measure 2 starts with an eighth note on E-flat, followed by eighth notes on D, C, B-flat, and A-flat.

In B

A musical score for 'The Star-Spangled Banner' in G major (two sharps) and common time. The vocal line continues with eighth-note patterns. Measure 11 starts with a half note followed by an eighth note, then a sixteenth-note pattern of B-A-G-F-E-D-C-B. Measure 12 starts with a half note followed by an eighth note, then a sixteenth-note pattern of A-G-F-E-D-C-B-A. The lyrics 'O'er the rampart we watch' are written below the staff.

In E

Musical staff for In E. Treble clef, key signature of E major (no sharps or flats). The lick consists of a eighth-note chord followed by a sixteenth-note pattern: B, A, G, F#, E, D, C#.

In A

Musical staff for In A. Treble clef, key signature of A major (one sharp). The lick consists of a eighth-note chord followed by a sixteenth-note pattern: E, D, C#, B, A, G, F#.

In D

Musical staff for In D. Treble clef, key signature of D major (two sharps). The lick consists of a eighth-note chord followed by a sixteenth-note pattern: A, G, F#, E, D, C#, B.

In G

Musical staff for In G. Treble clef, key signature of G major (one sharp). The lick consists of a eighth-note chord followed by a sixteenth-note pattern: D, C#, B, A, G, F#, E.

### LICK 3: Bebop Dominant Scale Pattern

In C

Musical staff for In C. Treble clef, key signature of C major (no sharps or flats). The lick consists of a eighth-note chord followed by a sixteenth-note pattern: C, B, A, G, F#, E, D, C#.

In F

Musical staff for In F. Treble clef, key signature of F major (one flat). The lick consists of a eighth-note chord followed by a sixteenth-note pattern: F, E, D, C#, B, A, G, F#.

In Bb

Musical staff for In Bb. Treble clef, key signature of B-flat major (two flats). The lick consists of a eighth-note chord followed by a sixteenth-note pattern: B-flat, A, G, F#, E, D, C#, B.

In Eb

Musical staff for In Eb. Treble clef, key signature of E-flat major (three flats). The lick consists of a eighth-note chord followed by a sixteenth-note pattern: E-flat, D, C#, B, A, G, F#, E.

In Ab

Musical staff for In Ab. Treble clef, key signature of A-flat major (four flats). The lick consists of a eighth-note chord followed by a sixteenth-note pattern: A-flat, G, F#, E, D, C#, B, A.

In Db

Musical staff for In Db. Treble clef, key signature of D-flat major (five flats). The lick consists of a eighth-note chord followed by a sixteenth-note pattern: D-flat, C#, B, A, G, F#, E, D.

In Gb

Musical staff for In Gb. Treble clef, key signature of G-flat major (six flats). The lick consists of a eighth-note chord followed by a sixteenth-note pattern: G-flat, F#, E, D, C#, B, A, G.



### 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)*

<b>Concert C</b> → Trumpet D	<b>Concert Db</b> → Trumpet Eb
<b>Concert D</b> → Trumpet E	<b>Concert Eb</b> → Trumpet F
<b>Concert E</b> → Trumpet F#	<b>Concert F</b> → Trumpet G
<b>Concert F#</b> → Trumpet G#	<b>Concert G</b> → Trumpet A
<b>Concert Ab</b> → Trumpet Bb	<b>Concert A</b> → Trumpet B
<b>Concert Bb</b> → Trumpet C	<b>Concert B</b> → Trumpet C#

### KEY SIGNATURE TRANPOSITION

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

### COMPLETE INTERVALS CHART

*From C (adjust for any root note)*

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

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

## ESSENTIAL SCALES

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

## METRONOME PRACTICE PROGRESSION

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