

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

100% of proceeds support children's education
www.accordandharmony.org

JAZZ TRUMPET MASTER CLASS

The Complete Method

First Edition

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www.accordandharmony.org

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DOUBLE IMPACT MISSION

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.

For questions or support:
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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

A musical staff consisting of five horizontal lines. A treble clef is at the top. Below it is a 'C' key signature, which means there is one sharp (F#) in the key. The staff contains four measures of music. Each measure begins with a quarter note. The first measure has three quarter notes. The second measure has two quarter notes. The third measure has two quarter notes. The fourth measure has two quarter notes.

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

A musical staff consisting of five horizontal lines. A treble clef is at the top. Below it is a 'C' key signature, which means there is one sharp (F#) in the key. The staff contains two measures of music. The first measure consists of three eighth-note chords: F#7, C7, and G7. The second measure consists of a half note (F#), a rest, and a dash.

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!

Concert

Bb Trumpet

The musical score consists of two staves. The top staff is labeled "Concert" and the bottom staff is labeled "Bb Trumpet". Both staves begin with a treble clef and a common time signature. The key signature for both is one sharp, indicating G major. The music is divided into four measures. Measures 1 and 2 show eighth-note patterns with various accidentals (flat, sharp, natural). Measures 3 and 4 show eighth-note patterns with different accidentals. Measure 4 ends with a fermata over the first note and a dash at the end of the measure.

Example 4: Blues Lick

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

Example 5: Chromatic Approach Pattern

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

Concert

Bb Trumpet

Example 6: Minor ii-V-i Lick

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

Concert

Bb Trumpet

Example 7: Altered Dominant (Advanced)

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

Concert

Bb Trumpet

The image shows two staves of musical notation. The top staff, labeled 'Concert', starts with a treble clef, a common time signature, and a key signature of one flat. It contains a single measure of music. The bottom staff, labeled 'Bb Trumpet', starts with a treble clef, a common time signature, and a key signature of one sharp. It also contains a single measure of music. Both staves begin with a sharp sign followed by a note. The notes in both measures consist of eighth and sixteenth note patterns.

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

A musical score fragment on a single staff. It begins with a treble clef, followed by a 'c' (likely a tempo marking). The staff contains six eighth notes: the first two are solid black, the third has a vertical line through it, and the fourth has a horizontal line through it. The fifth note is solid black, and the sixth note has a vertical line through it. This is followed by a short vertical bar and a single eighth note with a vertical line through it.

1.4 Simple ii-V-I #1

1.4 Simple ii-V-I #1

1.5 Simple ii-V-I #2

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 'C' key signature, and a common time signature. The bottom staff begins with a bass clef and a 'G' key signature. The music features eighth-note patterns, sixteenth-note patterns, and rests. The first section ends with a repeat sign and a double bar line.

1.6 Simple ii-V-I #3 (Scale-based)

1.7 Basic Blues Phrase #1

A musical score page showing two measures of music for orchestra. The key signature is C major (one sharp). Measure 11 starts with a bassoon note followed by a piano dynamic. Measure 12 begins with a forte dynamic from the piano, followed by eighth-note patterns from the strings and woodwinds.

1.8 Basic Blues Phrase #2

A musical staff in common time with a treble clef. It starts with a half note 'C'. Following a short vertical line, there are six eighth notes: B-flat, A, G, B-flat, A, G. After another short vertical line, there is a half note 'F-sharp'. The staff ends with a vertical brace and a double bar line.

1.9 Basic Blues Phrase #3

1.10 Basic Turnaround

2.1 Bebop Dominant Scale (Essential!)

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a quarter note followed by an eighth-note pattern of A, B, C, D, E, F, G. Measure 12 starts with a quarter note followed by an eighth-note pattern of A, B, C, D, E, F, G, with a sharp sign over the G. The score continues with a repeat sign and a measure of rest.

2.2 Bebop Major Scale

A musical score for 'The Star-Spangled Banner' in common time. The key signature changes from G major to F# minor at the beginning of measure 11. The vocal line continues with eighth-note patterns, including a melodic line starting on B4. Measure 12 begins with a single eighth note on A4 followed by a rest.

2.3 Bebop Minor Scale

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat, and the time signature is common time. Measure 11 begins with a quarter note followed by an eighth note, then a sixteenth-note pattern of B, A, C, B, A, C. Measure 12 begins with a sixteenth-note pattern of B, A, C, B, A, C, followed by a eighth note, a sixteenth note, and a half note.

2.4 ii-V-I with Chromatic Approaches #1

A musical score for trumpet featuring two staves of music. The first staff begins with a treble clef, a 'C' key signature, and a 'G' time signature. It consists of a series of eighth and sixteenth note patterns. The second staff begins with a bass clef, a 'B-flat' key signature, and a 'G' time signature. It also consists of a series of eighth and sixteenth note patterns. The notes are primarily black with some white ones, indicating pitch and rhythm.

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
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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 double bar line.

In G Major (1 sharp)

A musical score page showing measures 1 through 5. The key signature is one sharp (F#). The first measure starts with a treble clef, followed by a sharp sign, and a common time signature. The melody consists of eighth and sixteenth notes. Measures 2-4 continue this pattern. Measure 5 begins with a fermata over the eighth note, followed by a dash indicating a repeat or continuation.

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 and rests. The lyrics 'O say can you see' are written below the staff.

In F

In Bb

A musical score page showing two measures of music for orchestra. The key signature is one flat, and the time signature is common time (C). Measure 11 starts with a half note followed by a sixteenth-note pattern. Measure 12 continues with a sixteenth-note pattern, a quarter note, and a sixteenth-note pattern.

In Eb

A musical score for 'The Star-Spangled Banner' in G clef, common time, and B-flat major. The score consists of four measures of music for a single instrument, likely a flute or piccolo. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The key signature changes from B-flat major to A major at the end of measure 4.

In Ab

A musical score for orchestra, page 1, showing measures 1-2. The key signature is C major (no sharps or flats). The first measure consists of a bass clef, followed by a series of notes: a half note B-flat, a quarter note A-flat, an eighth note G, an eighth note F-sharp, a quarter note E, and a half note D. The second measure begins with a half note C, followed by an eighth note B-flat, a quarter note A-flat, an eighth note G, an eighth note F-sharp, a quarter note E, and a half note D.

In Db

A musical score page showing two measures of music for orchestra. The key signature is C minor (one flat). Measure 1 starts with a bassoon playing eighth notes. Measure 2 continues with eighth notes, primarily from the bassoon, with some notes from other instruments like the cello and double bass.

In Gb

A musical score page showing two measures of music for orchestra. The key signature is C minor (one flat), and the time signature is common time (indicated by 'C'). The first measure consists of six eighth-note strokes: the first three are grouped by a vertical bar line, and the last three are grouped by a horizontal bar line. The second measure consists of five eighth-note strokes: the first four are grouped by a horizontal bar line, and the fifth is isolated. The notes are written in black ink on five-line staff paper.

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 note patterns.

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!