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

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100% of proceeds support children's education

www.accordandharmony.org

JAZZ TRUMPET MASTER CLASS

The Complete Method

First Edition

Published by Accord and Harmony Foundation
www.accordandharmony.org

ISBN-13: 979-8-218-45321-7

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DOUBLE IMPACT MISSION

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

Your purchase directly impacts young lives.

Thank you for learning and giving back simultaneously.

For questions or support:

contact@acchm.org

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

TABLE OF CONTENTS

LEVEL 1: BEGINNER FOUNDATIONS 4

- Basic Jazz Theory
- Simple ii-V-I Progressions
- Introductory Licks & Patterns
- First Standards

LEVEL 2: INTERMEDIATE CONCEPTS 11

- Advanced Progressions
- Bebop Scales & Patterns
- Master Licks: Clifford Brown & Miles Davis
- Standard Repertoire Expansion

LEVEL 3: ADVANCED TECHNIQUES 18

- Complex Harmonic Structures
- Outside Playing Concepts
- Master Licks: Lee Morgan & Freddie Hubbard
- Advanced Standards

LEVEL 4: MASTERY & ARTISTRY 25

- Integration & Personal Voice
- Master Licks: Chet Baker
- Complete Improvisation Studies
- Performance Preparation

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

ACCORD AND HARMONY FOUNDATION

 ISBN: 979-8-218-45321-7 • accordandharmony.org

Jazz Trumpet Master Class

The Complete Method

First Edition • November 2025

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Printed in Canada
ISBN: [To Be Assigned]

TABLE OF CONTENTS

PART I • FOUNDATIONS

1. Essential Music Theory 9
   Understanding intervals, scales, and chord construction

2. Bb Trumpet Transposition 11
   Complete guide with side-by-side examples

PART II • PROGRESSIVE METHOD

3. Level 1: Beginner Foundations 17
   10 essential licks • Basic arpeggios • Simple ii-V-I patterns

4. Level 2: Intermediate Bebop 19
   13 bebop licks • Chromatic approaches • Classic styles

5. Level 3: Advanced Modern Jazz 22
   11 advanced licks • Altered dominants • Outside playing

6. Level 4: Master Signatures 25
   10 signature licks • Professional techniques • Personal voice

7. Practice Exercises 28
   6 essential patterns • Sequences • Technical development

PART III • ALL 12 KEYS

8. Transposition Practice 30
   3 licks × 12 keys • Complete cycle of fourths

APPENDICES

A. Quick Reference 37
   Charts, scales, and transposition tables

B. Practice Guide 39
   24-week roadmap • Daily routines • Progress tracking

C. Listening & Standards 40
   Essential albums • Jazz standards by level

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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

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The Golden Rules

1. Always use a metronome, starting slow (♩ = 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 practi

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LEVEL 2

INTERMEDIATE CONCEPTS

Bebop scales, advanced progressions, and master licks

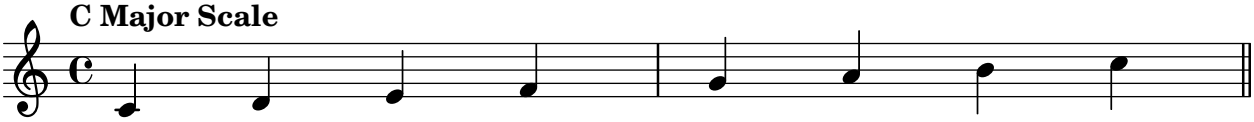
Weeks 7-12

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.

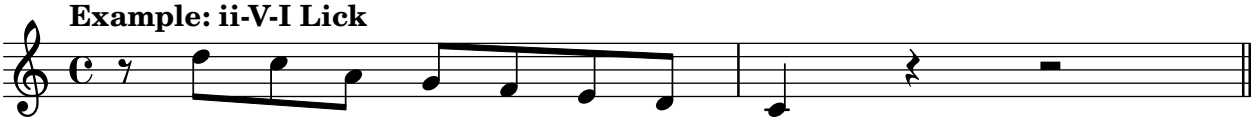
C Major Scale



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., ♩ = 120)

Example: ii-V-I Lick



Rhythm Values:

𝅝 Whole note = 4 beats

𝅗𝅥 Half note = 2 beats

♩ Quarter note = 1 beat

♪ Eighth note = ½ beat

♬ Sixteenth note = ¼ beat

𝄽 Rest symbols indicate silence of the same duration

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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

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WHY TRANSPOSE?

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 TRANSPOSITION:

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)

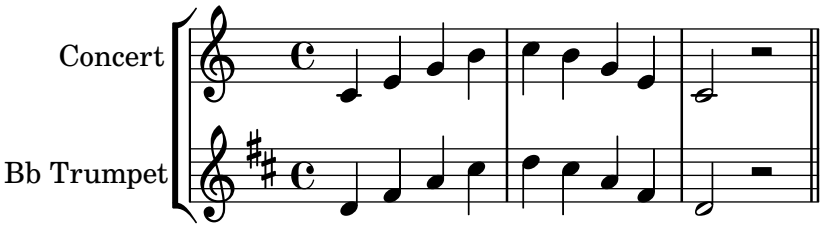
STEP-BY-STEP TRANSPOSITION PROCESS:

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

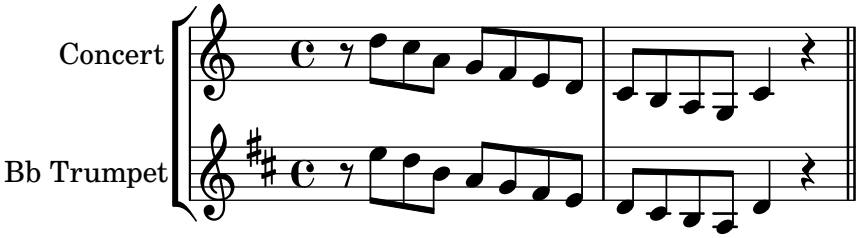
TRANSPOSITION EXAMPLES: CONCERT vs Bb TRUMPET

Left side

Example 1: Major 7th Arpeggio (Cmaj7)
Transposition: Each note moves up: C→D, E→F#, G→A, B→C#

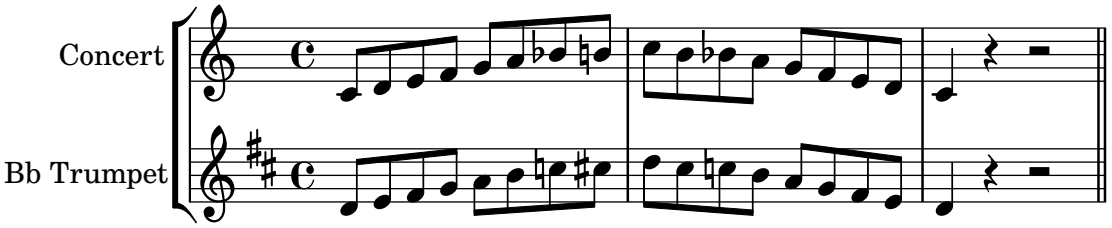


Example 2: Classic ii-V-I Lick (Dm7 - G7 - Cmaj7)
Transposition: D→E, C→D, A→B, G→A, F→G (natural becomes sharp), E→F#, etc.

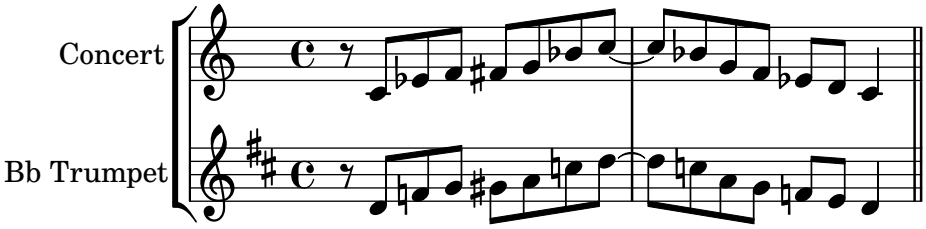


Example 3: Bebop Dominant Scale

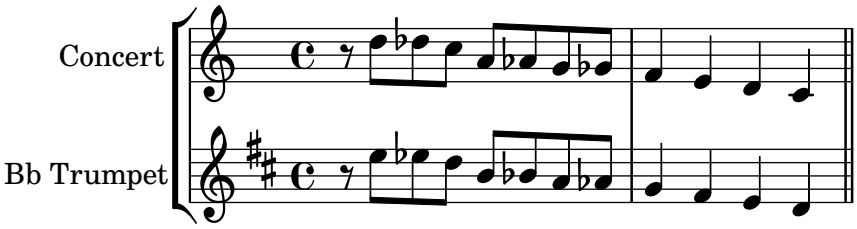
Transposition: Notice: Bb (flat) becomes C (natural) - accidentals move up too!



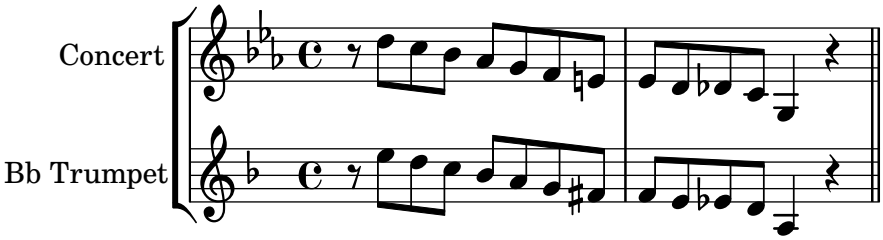
Example 4: Blues Lick
Transposition: Eb→F, F→G, F#→G#, Bb→C - blues notes move up too!



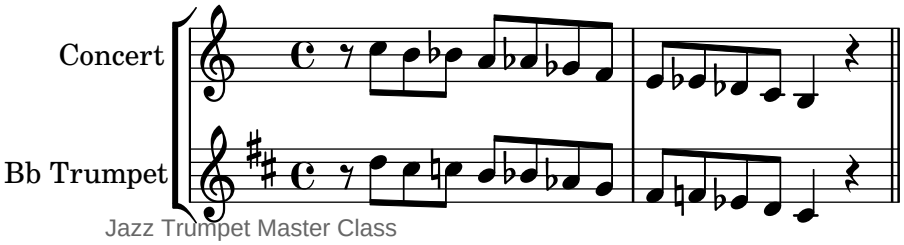
Example 5: Chromatic Approach Pattern
Transposition: Chromatic notes: Db→Eb, Ab→Bb, Gb→Ab - everything shifts up!



Example 6: Minor ii-V-i Lick
Key Signature: C minor (3 flats: Bb, Eb, Ab) → D minor (1 flat: Bb)



Example 7: Altered Dominant (Advanced)
Note: Complex chromatic passages - every single note moves up a Major 2nd



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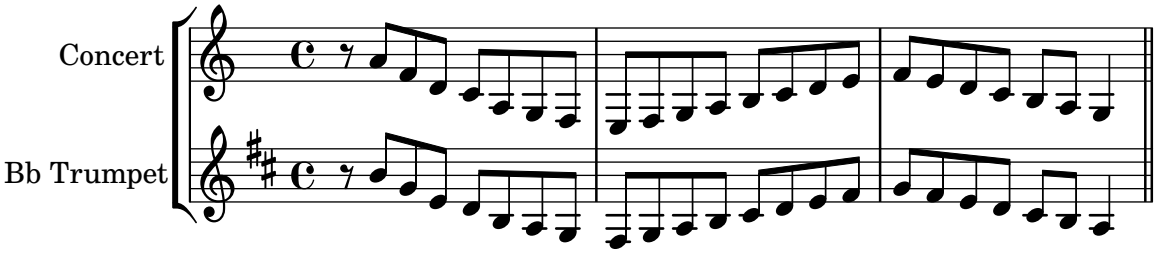
Example 8: Clifford Brown Style Lick



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

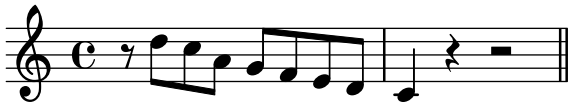
Example: If lick uses degrees 1-3-5-7 in C, use 1-3-5-7 in any key

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

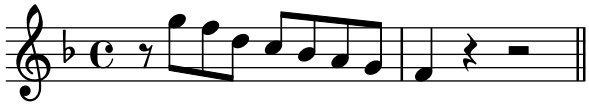
1. Count the half steps between each note
2. Reproduce those same intervals from your new starting note

Example: One Lick Transposed to 4 Different Keys

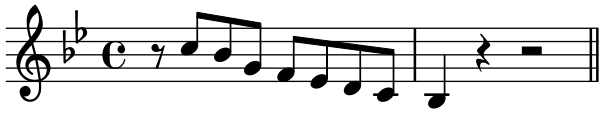
In C Major (Concert)



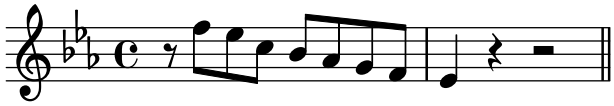
In F Major (Concert)



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

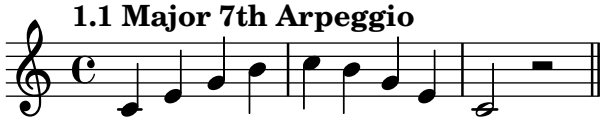
LEVEL 4: MASTER LEVEL LICKS

Focus: Signature licks, personal expression, advanced rhythmic displacement
These are the 'wow' licks that define great players

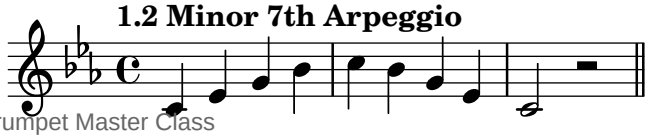
PRACTICE EXERCISES & SEQUENCES

Daily Practice Routine:
These exercises build technique and fluency across all keys

1.1 Major 7th Arpeggio



1.2 Minor 7th Arpeggio



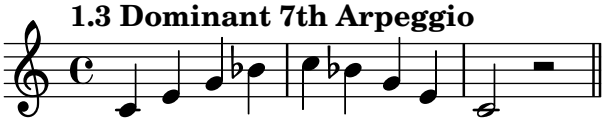
LEVEL 3

ADVANCED TECHNIQUES

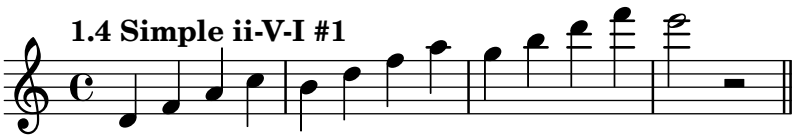
Complex harmony, outside playing, and virtuosic patterns

Weeks 13-18

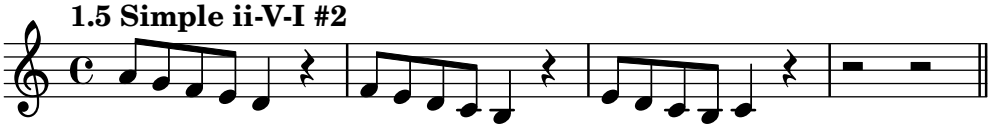
1.3 Dominant 7th Arpeggio



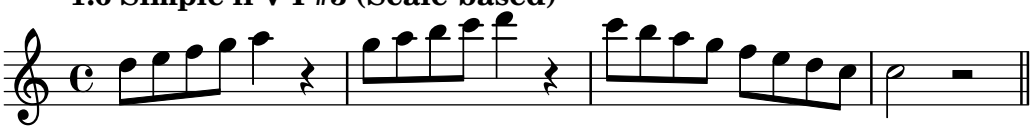
1.4 Simple ii-V-I #1



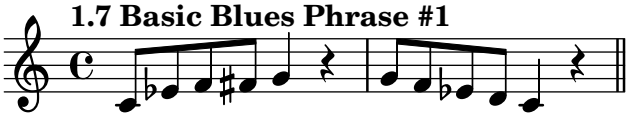
1.5 Simple ii-V-I #2



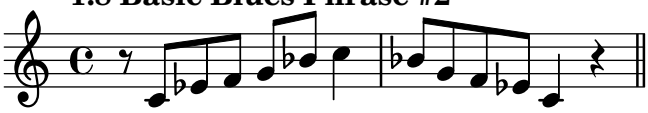
1.6 Simple ii-V-I #3 (Scale-based)



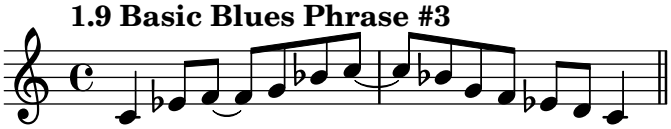
1.7 Basic Blues Phrase #1



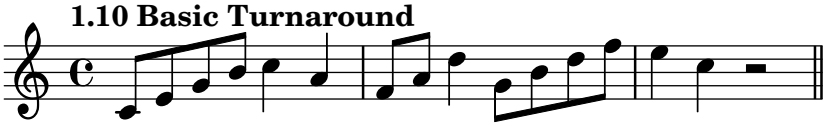
1.8 Basic Blues Phrase #2



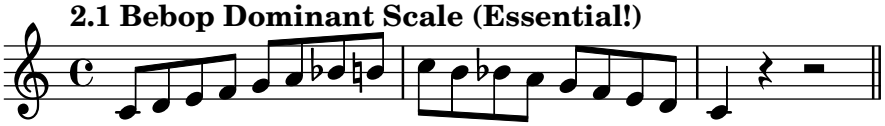
1.9 Basic Blues Phrase #3



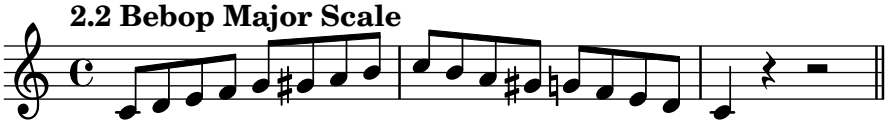
1.10 Basic Turnaround



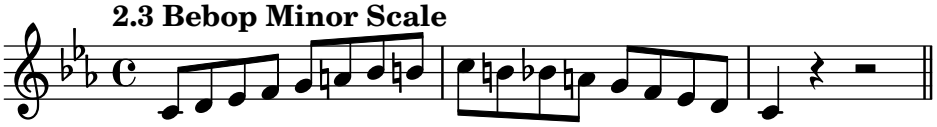
2.1 Bebop Dominant Scale (Essential!)



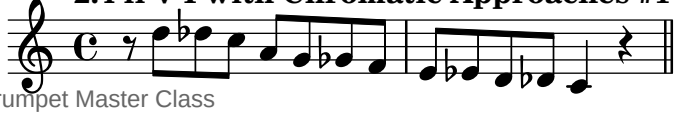
2.2 Bebop Major Scale



2.3 Bebop Minor Scale

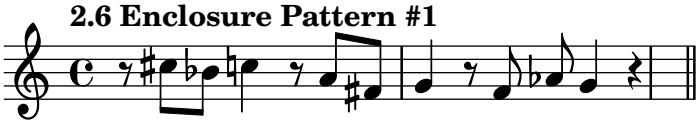


2.4 ii-V-I with Chromatic Approaches #1

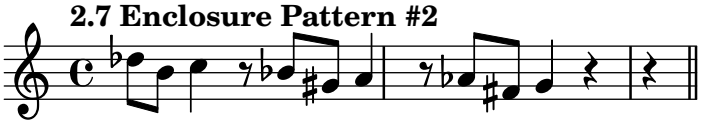


2.5 ii-V-I with Chromatic Approaches #2

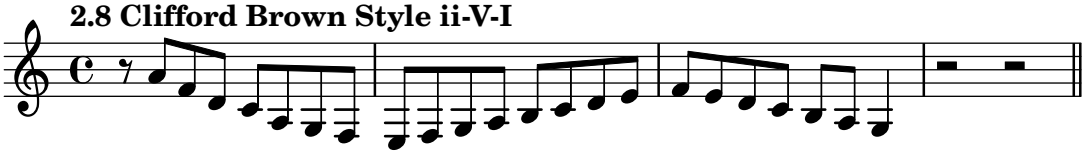
2.6 Enclosure Pattern #1



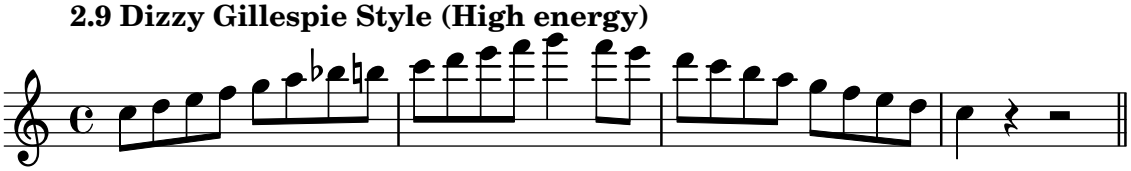
2.7 Enclosure Pattern #2



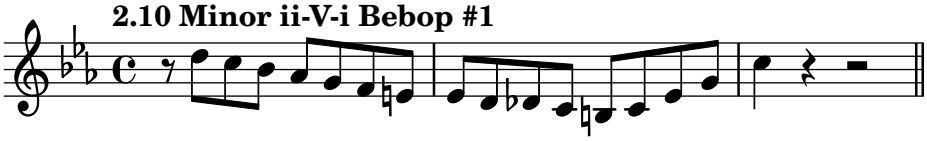
2.8 Clifford Brown Style ii-V-I



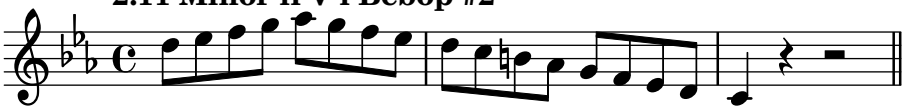
2.9 Dizzy Gillespie Style (High energy)



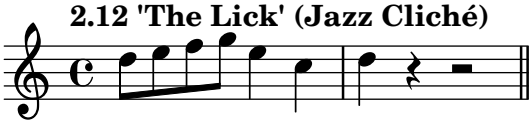
2.10 Minor ii-V-i Bebop #1



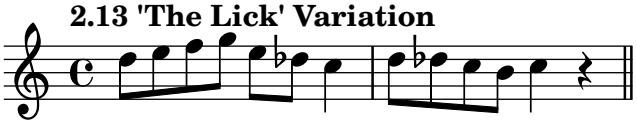
2.11 Minor ii-V-i Bebop #2



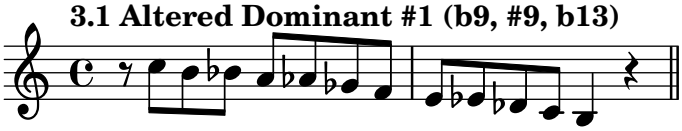
2.12 'The Lick' (Jazz Cliché)



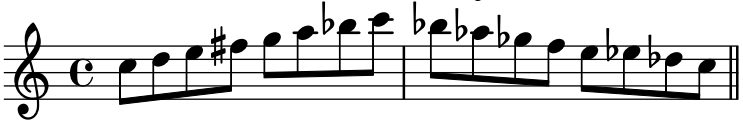
2.13 'The Lick' Variation



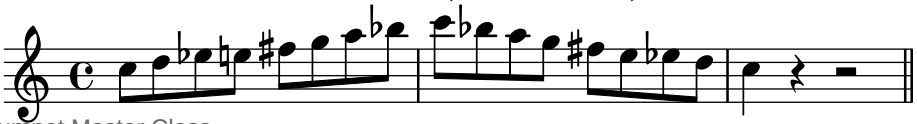
3.1 Altered Dominant #1 (b9, #9, b13)



3.2 Altered Dominant #2 (Lydian b7)

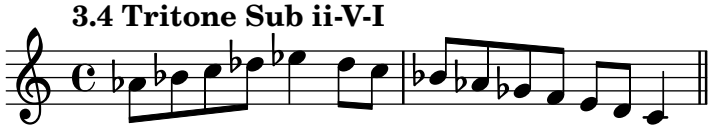


3.3 Altered Dominant #3 (Diminished)

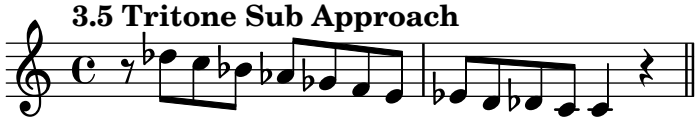


4

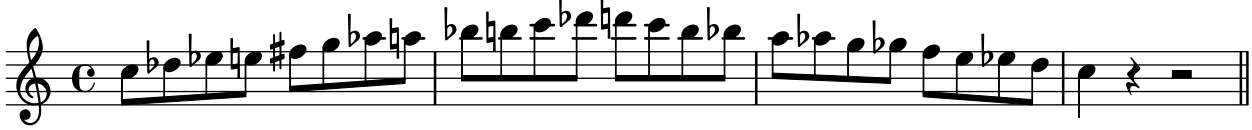
3.4 Tritone Sub ii-V-I



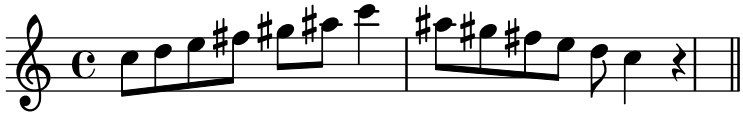
3.5 Tritone Sub Approach



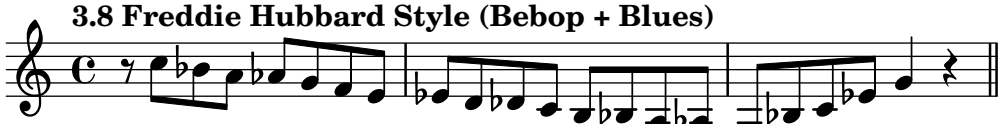
3.6 Outside Pattern #1 (Chromatic displacement)



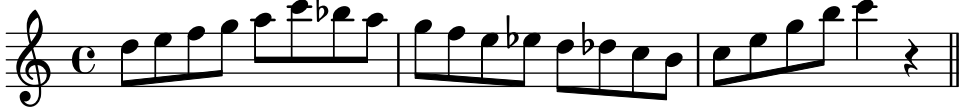
3.7 Outside Pattern #2 (Whole tone)



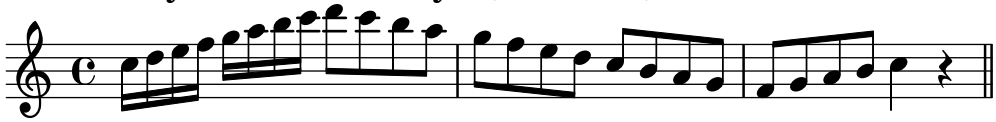
3.8 Freddie Hubbard Style (Bebop + Blues)



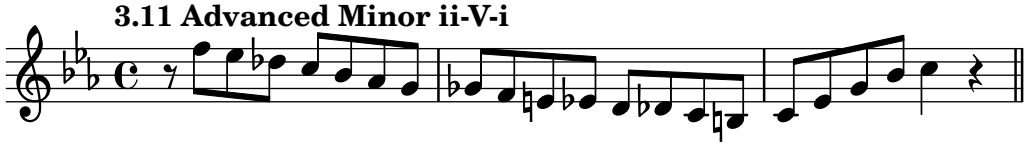
3.9 Freddie Hubbard Style ii-V-I



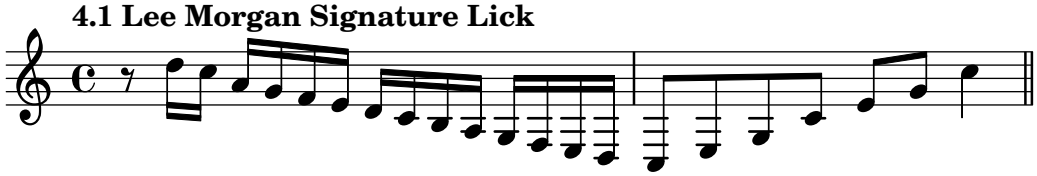
3.10 Wynton Marsalis Style (Technical)



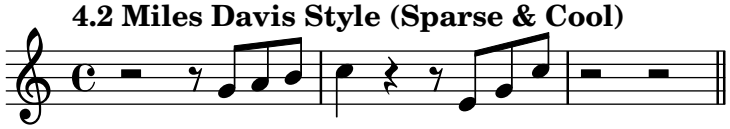
3.11 Advanced Minor ii-V-i



4.1 Lee Morgan Signature Lick

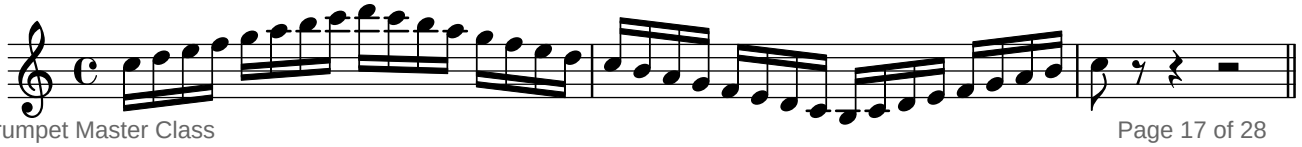


4.2 Miles Davis Style (Sparse & Cool)



4.3 Miles Davis Modal Approach

4.4 Clifford Brown Advanced Run



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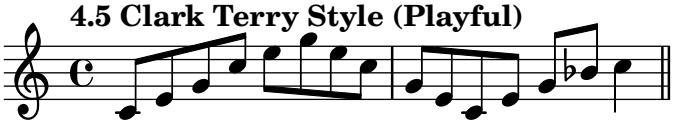
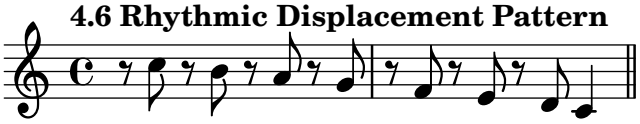
4.5 Clark Terry Style (Playful)

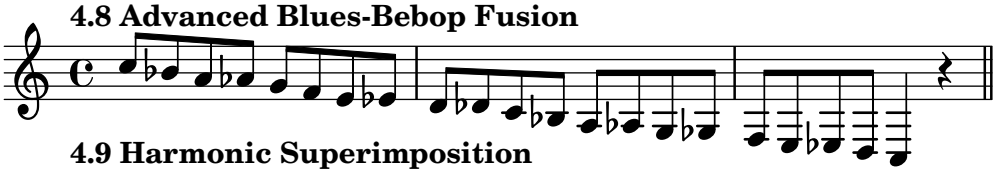


4.6 Rhythmic Displacement Pattern

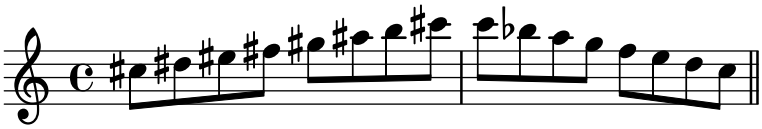


4.7 Fast Scalar Run (Practice slowly!)

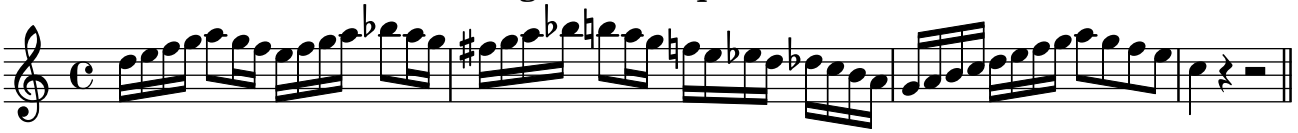
4.8 Advanced Blues-Bebop Fusion



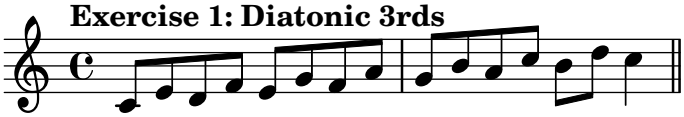
4.9 Harmonic Superimposition



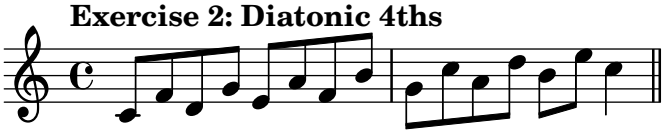
4.10 Ultimate ii-V-I (Combining all techniques)



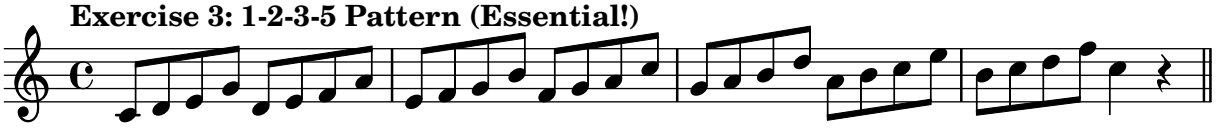
Exercise 1: Diatonic 3rds



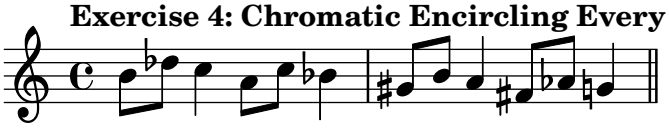
Exercise 2: Diatonic 4ths



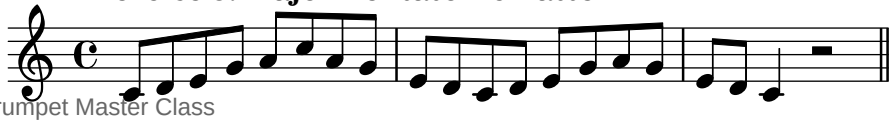
Exercise 3: 1-2-3-5 Pattern (Essential!)



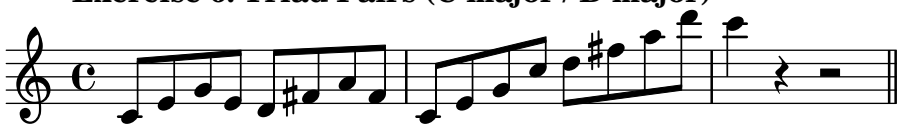
Exercise 4: Chromatic Encircling Every Note



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

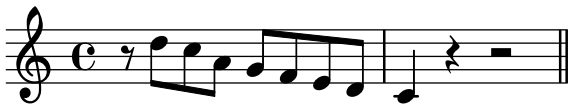
This workbook contains essential jazz licks transposed to all 12 keys.
The keys are arranged in the CYCLE OF FOURTHS - the most efficient practice order.

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

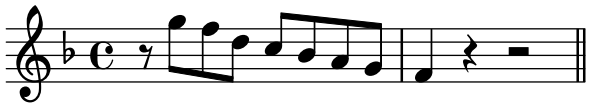
Practice Routine:
1. Learn the lick thoroughly in C
2. Practice in F (one flat added)
3. Continue through each key in order
4. Notice how each key adds one flat (or removes one sharp)

LICK 1: Essential ii-V-I Bebop Line

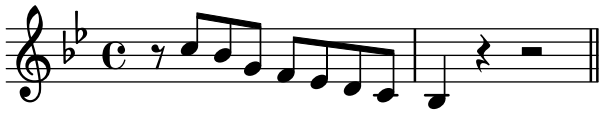
In C Major



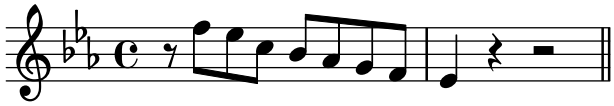
In F Major (1 flat)



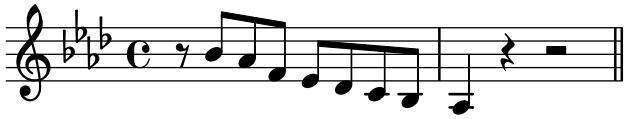
In Bb Major (2 flats)



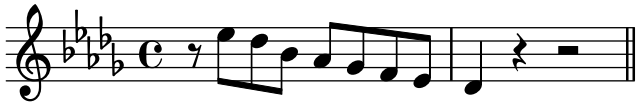
In Eb Major (3 flats)



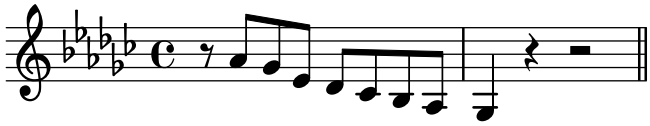
In Ab Major (4 flats)



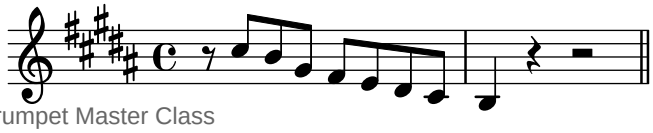
In Db Major (5 flats)



In Gb Major (6 flats)



In B Major (5 sharps)



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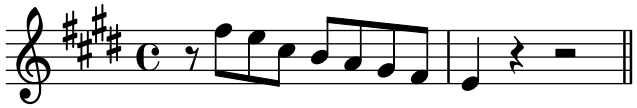
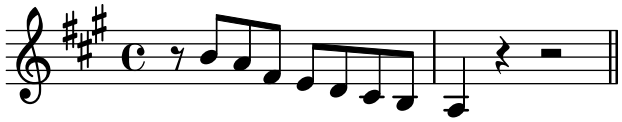
2

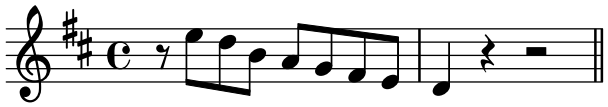
In E Major (4 sharps)



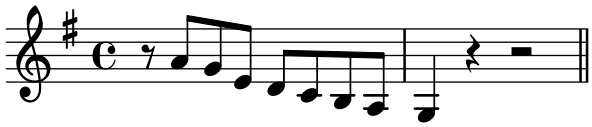
In A Major (3 sharps)



In D Major (2 sharps)

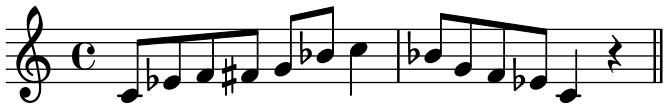


In G Major (1 sharp)

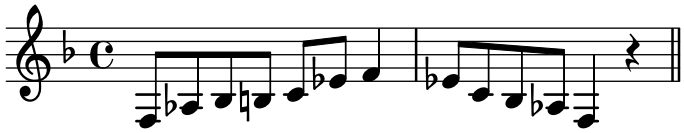


LICK 2: Classic Blues Lick

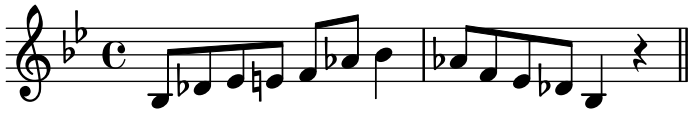
In C



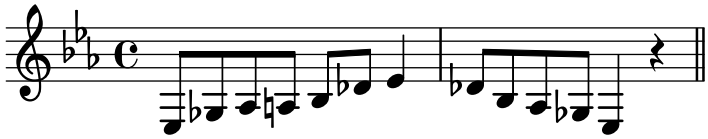
In F



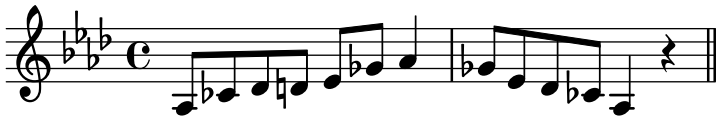
In Bb



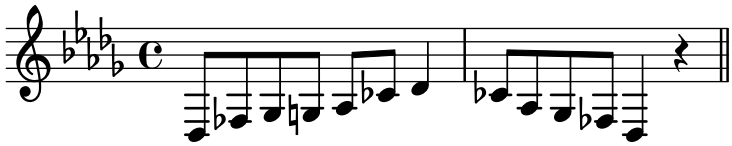
In Eb



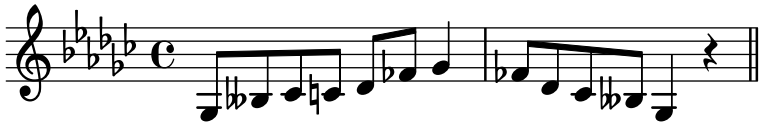
In Ab



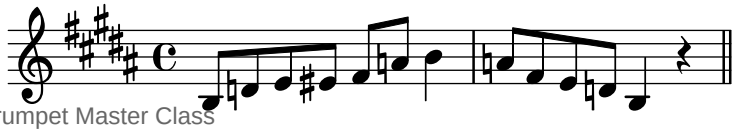
In Db



In Gb



In B



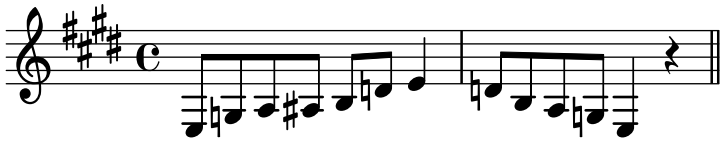
LEVEL 4

MASTERY & ARTISTRY

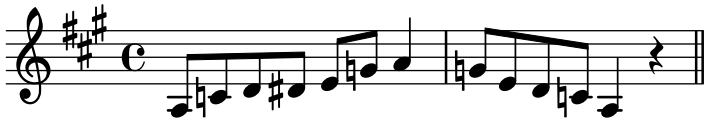
Integration, personal voice, and complete improvisation

Weeks 19-24

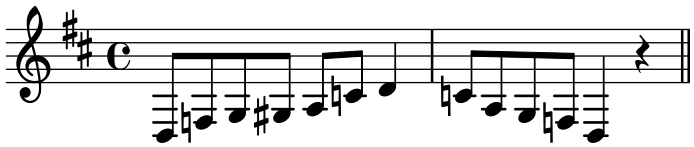
In E



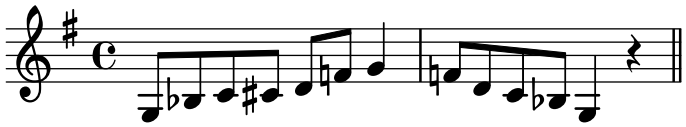
In A



In D

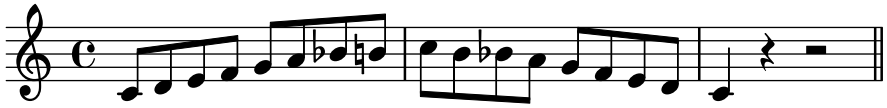


In G

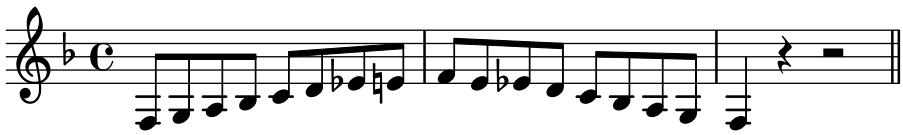


LICK 3: Bebop Dominant Scale Pattern

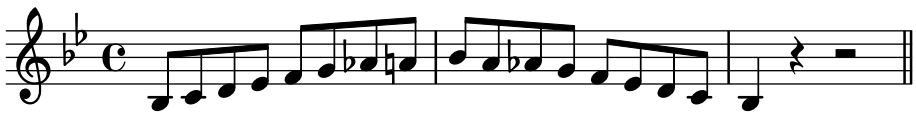
In C



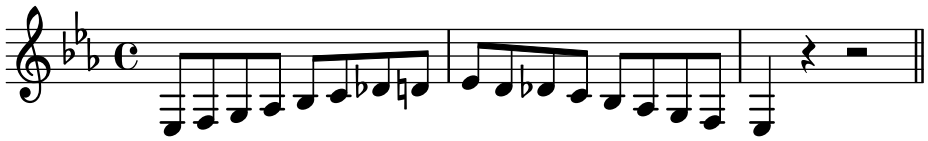
In F



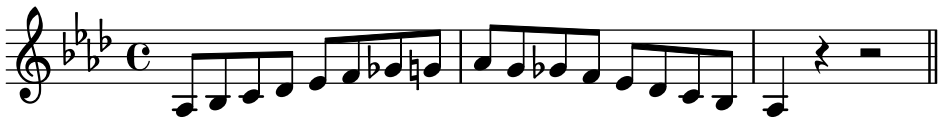
In Bb



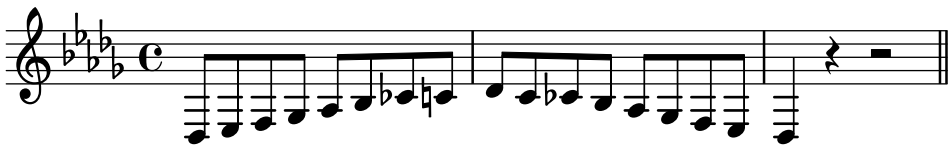
In Eb



In Ab



In Db



In Gb

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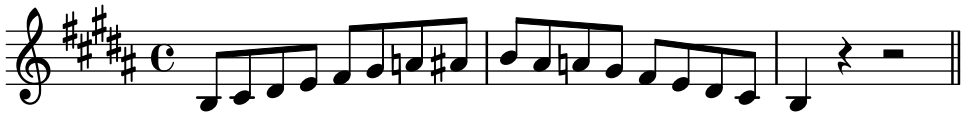
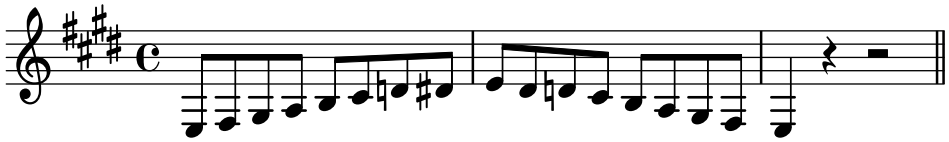
4

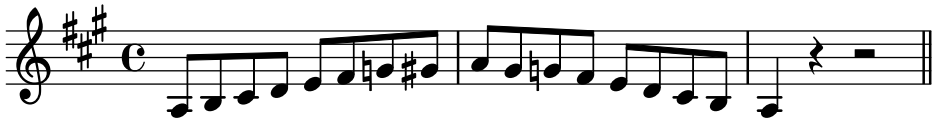
In B



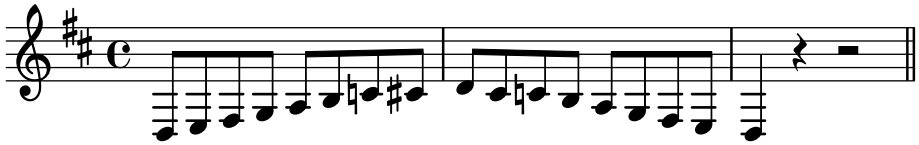
In E



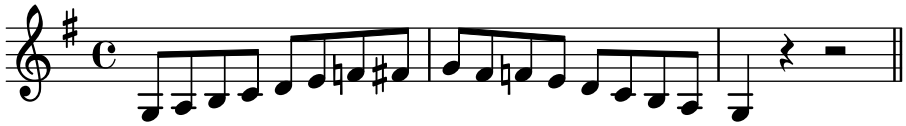
In A



In D



In 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 ♩=60, gradually increase to ♩=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 TRANSPOSITION

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

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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 - ♭3 - 5	C - Eb - G
Diminished Triad:	1 - ♭3 - ♭5	C - Eb - Gb
Augmented Triad:	1 - 3 - #5	C - E - G#
Major 7th (Maj7):	1 - 3 - 5 - 7	C - E - G - B
Minor 7th (m7):	1 - ♭3 - 5 - ♭7	C - Eb - G - Bb
Dominant 7th (7):	1 - 3 - 5 - ♭7	C - E - G - Bb
Half-Diminished (m7♭5):	1 - ♭3 - ♭5 - ♭7	C - Eb - Gb - Bb
Diminished 7th (dim7):	1 - ♭3 - ♭5 - ♭♭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 - ♭7 - 7 - 8
Bebop Major:	1 - 2 - 3 - 4 - 5 - #5 - 6 - 7 - 8
Bebop Minor:	1 - 2 - ♭3 - 4 - 5 - 6 - ♭7 - 7 - 8
Blues Scale:	1 - ♭3 - 4 - ♭5 - 5 - ♭7 - 8
Pentatonic Major:	1 - 2 - 3 - 5 - 6 - 8
Pentatonic Minor:	1 - ♭3 - 4 - 5 - ♭7 - 8
Whole Tone:	All whole steps (6 notes)
Diminished (H-W):	Half - Whole alternating (8 notes)
Altered Scale:	1 - ♭2 - #2 - 3 - ♭5 - #5 - ♭7 - 8

METRONOME PRACTICE PROGRESSION

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

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