

DEVELOPING YOUR BIG BAND SECTION

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# TRUMPET TALK

## ABOUT ME

### ▶ Teaching Experience

- ▶ Instructor in Jazz Studies at the University of Oregon
- ▶ Director of Bands & Jazz Studies at Lane Community College
- ▶ Assistant Director of Bands at Washington HS, Sioux Falls, SD

### ▶ Education

- ▶ Masters in Music (Jazz Studies) from University of Oregon
- ▶ Bachelors in Music Education from University of Nebraska

### WHO IS THIS FOR?

- ▶ Educators who are not primarily trumpet players and are looking for a refresher on their trumpet tech course
- ▶ Educators looking for clarity on jazz articulation concepts
- ▶ Students who are looking for practice ideas to help them address specific topics

## OUTCOMES OF THIS PRESENTATION

- ▶ A variety of exercises to help educators and students address topics of need
- ▶ A fuller understanding of how these exercises should be approached and how they should sound
- ▶ An approach to teaching and practicing idiomatic jazz articulation
- ▶ Suggested repertoire for addressing these jazz articulation style/technique

## TONE PRODUCTION

- ▶ Breath
  - ▶ Common problem: shallow breath
    - ▶ Possible solution: breathe slow
    - ▶ Later, focus on open vowel shapes and large volume
  - ▶ Common problem: extra tension
    - ▶ Possible solution: don't stop before exhaling
  - ▶ Common problem: the breath is not part of the music
    - ▶ Focus on breathing in time, and *in character*

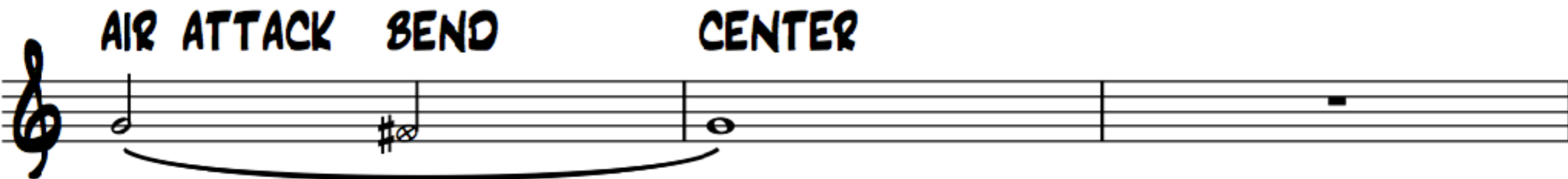
## TONE PRODUCTION

- ▶ Developing warm, rich, centered tone
  - ▶ Lip bend
  - ▶ Vowel shape
  - ▶ Flow studies
- ▶ Developing upper register
  - ▶ Whisper Tones
  - ▶ Scales (softly and with ease)
  - ▶ Air Concept

## TONE PRODUCTION

### ▶ Lip Bend

- ▶ Bend the pitch gradually - not suddenly
- ▶ Listen for the core of the sound, where it is most resonant
- ▶ Continue downward - practice in various registers



## TONE PRODUCTION

### ▶ Whisper Tones

- ▶ Start with air only, and gradually crescendo to the point of the softest tone possible
- ▶ Continue moving between air and "sub-tone," and try to keep the tone steady
- ▶ Start on second-line G, and move to other partials to work on strength and control
- ▶ This exercise can help us to develop aperture control needed for the upper register - learning keep our lips vibrating even with a smaller volume of air



# TONE PRODUCTION

## ▶ Free buzz

- ▶ Reason: For developing stronger corners and better embouchure control
- ▶ Common problems:
  - ▶ Weak corners (will only be developed with practice)
  - ▶ Overblowing and losing control
- ▶ Possible solution:
  1. Bring teeth together and form lips as if making “p” sound
  2. Keep corners firm, start air, and lower jaw to separate teeth
  3. Hopefully, this results in a relaxed, soft, easy buzz sound that can be developed into a more flexible, dynamic sound

## FLEXIBILITY AND CONTROL

- ▶ Lip Slurs
  - ▶ What is the goal?
    - ▶ *Listen* for smoothness and ease - avoid jolting or clumsy transitions
    - ▶ *Feel* for ease - avoid unnecessary motion or tension
      - ▶ Ask students to experiment and try to discover how little they can change and still move from note to note

## FLEXIBILITY AND CONTROL

- ▶ Lip Slurs
  - ▶ Common problems and solutions
    - ▶ Jolting or clumsy transition
      - ▶ Mouthpiece buzzing - *travel the distance between each note*
      - ▶ Focus on eliminating unnecessary movement
    - ▶ Unnecessary tension
      - ▶ Gradually speed up and slow down the slur (similar to snare drum rudiments)

## ARTICULATION

- ▶ Common problems
  - ▶ Lack of concept
    - ▶ Solution: imitating teachers or recordings
  - ▶ Tongue placement
  - ▶ Vowel shape
  - ▶ Air interruption
- ▶ Practice strategies:
  - ▶ Alternating slurring and tonguing
    - ▶ Scales
    - ▶ Lip slurs
  - ▶ Spider exercise

## ARTICULATION IN JAZZ

- ▶ Techniques to develop
  - ▶ Doo-tongue (light/legato attack)
  - ▶ Offbeat articulation
  - ▶ sFz attack
  - ▶ Tongue-stop release

# ARTICULATION IN JAZZ

Doo-tongue (light/legato attack)

Musical staff 1: Treble clef, 4/4 time. The staff begins with a whole rest. The first measure contains a quarter note with a bar line above it, labeled 'mp'. Above this note are four 'Doo' syllables. The second measure contains a quarter note, the third a quarter note, and the fourth a quarter note, all with bar lines above them. The fifth measure contains a whole note, labeled 'mf'. A crescendo hairpin spans from the first measure to the fifth measure. The staff ends with a double bar line.

Musical staff 2: Treble clef, 4/4 time. The staff begins with a whole rest. The first measure contains a quarter note with a bar line above it, labeled 'mp'. Above this note is the syllable 'ETC.'. The second measure contains a quarter note, the third a quarter note, and the fourth a quarter note, all with bar lines above them. The fifth measure contains a whole note, labeled 'mf'. A crescendo hairpin spans from the first measure to the fifth measure. The staff ends with a double bar line.

Musical staff 3: Treble clef, 4/4 time. The staff begins with a whole rest. The first measure contains a quarter note with a bar line above it, labeled 'mp'. The second measure contains two eighth notes beamed together. The third measure contains two eighth notes beamed together. The fourth measure contains two eighth notes beamed together. The fifth measure contains a whole note, labeled 'mf'. A crescendo hairpin spans from the first measure to the fifth measure. The staff ends with a double bar line.

## ARTICULATION IN JAZZ

Doo-tongue (light/legato attack)

Staff 1: Treble clef, 4/4 time. Measure 1: whole note G4. Measure 2: quarter note G4 with accent, quarter note A4 with accent, quarter note B4 with accent, quarter note C5 with accent. Measure 3: whole note G4. Measure 4: whole rest. Dynamics: *mp* at start of measure 2, *mf* at start of measure 3. A crescendo hairpin spans from the start of measure 2 to the start of measure 3.

Staff 2: Treble clef, 4/4 time. Measure 1: whole note G4. Measure 2: quarter note G4 with accent, quarter note A4 with accent, quarter note B4 with accent, quarter note C5 with accent. Measure 3: whole note G4. Measure 4: whole rest. Dynamics: *mp* at start of measure 2, *mf* at start of measure 3. A crescendo hairpin spans from the start of measure 2 to the start of measure 3.

Staff 3: Treble clef, 4/4 time. Measure 1: whole note G4. Measure 2: quarter note G4 with accent, quarter note A4 with accent, quarter note B4 with accent, quarter note C5 with accent. Measure 3: whole note G4. Measure 4: whole rest. Dynamics: *mp* at start of measure 2, *mf* at start of measure 3. A crescendo hairpin spans from the start of measure 2 to the start of measure 3.

## ARTICULATION IN JAZZ

*sfz* attack (hard tongue)

The image shows a musical staff with a treble clef. It is divided into three sections by vertical bar lines. The first section is labeled 'BREATHE' and contains a diamond-shaped symbol on a vertical line. The second section is labeled 'HOLD W/ TONGUE' and contains a solid black square on a vertical line. The third section is labeled 'TAH!' and contains a note with a stem and a dot, with a greater-than sign (>) above it. The staff ends with a double bar line and a repeat sign.



# ARTICULATION IN JAZZ

Tongue-stop release

The image shows a musical staff in treble clef illustrating a tongue-stop release exercise. The staff begins with a half note on the middle line (G4) marked with a dynamic of *mp* and a breath mark (v). Above the staff, the syllable "TAH" is written with a dashed line extending to the right. At the end of the first measure, there is a vertical bar line. In the second measure, a quarter note on the same pitch (G4) is marked with a dynamic of *mf* and a breath mark (v). Above this note, the syllable "IT!" is written with a vertical line pointing to the note. A slur connects the first note to the second. Following the second measure, there is a double bar line with a repeat sign (two wavy lines). The staff then continues with a whole note on the same pitch (G4) in the final measure.

## ARTICULATION IN JAZZ

### Off-beat articulation



For students struggling with connection, alternate between lengthening the slur - get each version to sound the same



## ARTICULATION IN JAZZ

- ▶ Which notes in a line should be articulated?
  - ▶ Priority #1: Notes of quarter-note length or longer
  - ▶ Priority #2: Notes that are higher than others
  - ▶ Priority #3: Offbeat 8th notes (off-beat articulation)
    - ▶ Priority #3 may be ignored if:
      - ▶ The tempo is too fast
      - ▶ It creates awkwardness

## ARTICULATION IN JAZZ

First - be able to play the melody slurred (with steady air)

The image displays three staves of musical notation in treble clef, illustrating slurred melodic lines. The first staff contains three measures of music, each with a slur underneath. The second staff contains four measures, with a triplet of eighth notes in the final measure indicated by a '3' above the notes. The third staff contains four measures, each with a slur underneath. The notation includes various note values, accidentals (sharps and flats), and slurs to indicate phrasing.

## ARTICULATION IN JAZZ

Next - have students identify and articulate longer notes (priority #1)

The image displays three staves of musical notation in treble clef, illustrating articulation techniques for trumpet. Each staff contains a sequence of notes with specific articulation marks (a 'T' above the note) indicating where to breathe or re-articulate. The notes are often grouped with slurs, and some are beamed together. The first staff shows a sequence of notes with articulation marks above the first, second, and fourth notes. The second staff shows articulation marks above the first, second, and fourth notes, with a triplet of eighth notes at the end. The third staff shows articulation marks above the first, second, and fourth notes, with a triplet of eighth notes at the end.

# ARTICULATION IN JAZZ

(Priority #1) - Make sure it remains *connected*!

The image displays three staves of musical notation in treble clef, illustrating various articulation techniques. Each staff contains a sequence of notes with stems pointing upwards. The notes are connected by slurs, and specific notes are marked with a 'T' above them, indicating a tongue-down articulation. The first staff shows a sequence of notes with slurs and 'T' marks above the first, second, and fourth notes. The second staff continues the sequence, adding a triplet of eighth notes at the end, marked with a '3' above them. The third staff shows further articulation with 'T' marks above the first, second, and fourth notes, and a 'V' mark above the first note, indicating a breath mark or accent. The notes are connected by slurs, emphasizing the importance of maintaining a connected sound throughout the phrase.

# ARTICULATION IN JAZZ

Priority #2 - Identify notes that are higher

The image displays three staves of musical notation in treble clef, illustrating various articulation techniques for trumpet. Each staff contains a sequence of notes with specific accents marked above them:

- Staff 1:** Features four accents (T) above notes. The first is above a quarter note, the second above a quarter note, the third above a quarter note, and the fourth above a quarter note.
- Staff 2:** Features four accents (T) above notes. The first is above a quarter note, the second above a quarter note, the third above a quarter note, and the fourth above a quarter note. A triplet of eighth notes is marked with a '3' above it.
- Staff 3:** Features six accents (T) above notes. The first is above a quarter note, the second above a quarter note, the third above a quarter note, the fourth above a quarter note, the fifth above a quarter note, and the sixth above a quarter note.

# ARTICULATION IN JAZZ

Priority #3 - Add offbeat articulations where appropriate

The image displays three staves of musical notation in treble clef, illustrating articulation techniques for trumpet. Each staff contains a sequence of notes with various articulation marks above them, including accents (T) and slurs. The notes are primarily eighth and quarter notes, often beamed together. The first staff shows a sequence of notes with accents on the first and second notes of each pair. The second staff includes a triplet of eighth notes at the end. The third staff starts with a grace note and continues with a sequence of notes, each with an accent mark.



# ARTICULATION IN JAZZ

Priority #3 - Add offbeat articulations where appropriate

The image displays three staves of musical notation in treble clef, illustrating various offbeat articulations. Each staff contains four measures of music. Above the notes, small 'T' marks indicate where to place the tongue for articulation. The first staff shows articulations on the first and second notes of the first measure, and on the second and third notes of the second measure. The second staff shows articulations on the first and second notes of the first measure, and on the second and third notes of the second measure. The third staff shows articulations on the first and second notes of the first measure, and on the second and third notes of the second measure. The notation includes various note values, accidentals, and slurs, demonstrating how articulation is applied in different musical contexts.

## ARTICULATION IN JAZZ

- ▶ Other considerations:
  - ▶ Trumpeters may also wish to slur lines in the extreme low register (see *Blue Monk*) where it is more difficult to articulate without interrupting the air stream

The first line of musical notation for 'Blue Monk' in the extreme low register. It consists of three measures. The first measure contains a quarter note G2, a quarter note A2, and a quarter note B2. The second measure contains a quarter note C3, a quarter note D3, and a quarter note E3. The third measure contains a quarter note F3, a quarter note G3, and a quarter note A3. Slurs are placed over the notes in each measure to indicate articulation. The lyrics 'doo dah oo dah.' are written below the notes.

The second line of musical notation for 'Blue Monk' in the extreme low register. It consists of three measures. The first measure contains a quarter note B2, a quarter note C3, and a quarter note D3. The second measure contains a quarter note E3, a quarter note F3, and a quarter note G3. The third measure contains a quarter note A3, a quarter note B3, and a quarter note C4. A triplet of three eighth notes (D4, E4, F4) is written at the end of the line. Slurs are placed over the notes in each measure. The lyrics 'doo dah oo dah doo dah oo dah' are written below the notes.

The third line of musical notation for 'Blue Monk' in the extreme low register. It consists of two measures. The first measure contains a quarter note B2, a quarter note C3, and a quarter note D3. The second measure contains a quarter note E3, a quarter note F3, and a quarter note G3. Slurs are placed over the notes in each measure. The lyrics 'doo dah oo dah oo dah doo dah oo dah' are written below the notes.

## ARTICULATION IN JAZZ

- ▶ Other considerations:
  - ▶ Trumpeters may wish to add articulations to a line in order to avoid lip slurs or large leaps which are more difficult to control in time (see *Chick's Tune*)
  - ▶ (only the second phrase has articulations marked appropriately)



## ARTICULATION IN JAZZ

- ▶ Other considerations:
  - ▶ *Chick's Tune* (articulation scheme v. 2.0)
  - ▶ (only the second phrase has articulations marked appropriately)



## ARTICULATION IN JAZZ

- ▶ Other considerations:
  - ▶ With some exceptions, rests should be articulated (tongue-stop)



becomes:



## ARTICULATION IN JAZZ

- ▶ Apply these rules to the A section from "In Walked Bud"



## ARTICULATION IN JAZZ

- ▶ Apply these rules to the A section from "In Walked Bud"



## ARTICULATION IN JAZZ

- ▶ Scale-based exercises to introduce and reinforce these articulation priorities:





## ARTICULATION IN JAZZ

- ▶ Scale-based exercises to introduce and reinforce these articulation priorities:
  - ▶ This exercise helps reinforce the concept of “long” notes getting weight more than high notes or offbeats



## ARTICULATION IN JAZZ

- ▶ Scale-based exercises to introduce and reinforce these articulation priorities:
  - ▶ This exercise helps reinforce the concept of “long” notes getting weight more than high notes or offbeats



## ARTICULATION IN JAZZ

- ▶ Suggested big band repertoire for studying and applying these concepts

- ▶ **Easier:**

- ▶ Blue Monk (Mike Sweeney)
- ▶ Work Song (Peter Blair)
- ▶ Blues at the Gate (Mike Tomaro)
- ▶ Blues in the Mirror (Fred Sturm)

- ▶ **Intermediate:**

- ▶ September Swing (Bob Curnow)
- ▶ Nova Bossa (Michael Phillip Mossman)
- ▶ Minor Chant (Terry White)

- ▶ **More Difficult:**

- ▶ Kissing Bug (Bill Holman)
- ▶ Just You Just Me (George Stone)
- ▶ Miss Missouri (Benny Carter)
- ▶ And Another Thing (Tom Garling)

## ARTICULATION IN JAZZ

- ▶ Suggested melodies for working on these concepts:

- ▶ **Easier:**

- ▶ Blue Monk
- ▶ In Walked Bud
- ▶ Satin Doll
- ▶ Blue Trane

- ▶ **Intermediate:**

- ▶ Billie's Bounce
- ▶ Blues Walk
- ▶ Four
- ▶ Good Bait

- ▶ **Advanced:**

- ▶ Anthropology
- ▶ Groovin' High
- ▶ Scrapple from the Apple
- ▶ Yardbird Suite

## HOW TO IMPLEMENT THIS?

*Besides applying the articulation concepts to your repertoire...*

- ▶ Set up practice stations for students to work on articulation or fundamental exercises during rehearsal
  - ▶ Even better if they have model recordings they can access at their practice station
- ▶ Teach one concept at a time, and give students several minutes before or after rehearsal to experiment (*"free practice time"*)
- ▶ Rotate some of these exercises in and out of your ensemble warm-ups
  - ▶ e.g. if you typically have your brass players do lip slurs, have them buzz on their mouthpiece on occasion instead

## QUESTIONS?

*Contact me!*

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Session PDF available for download at

[paulkruegermusic.com](http://paulkruegermusic.com)