Crossover Trumpet Performance: Jazz Style and Technique for Classical Trumpeters

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CROSSOVER TRUMPET PERFORMANCE:

JAZZ STYLE AND TECHNIQUE FOR CLASSICAL TRUMPETERS

By

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Abstract

Crossover Trumpet Performance: 
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This document examines crossover trumpet playing: the ability to comfortably transition from classical to jazz style. Problems trumpeters face when shifting between classical and jazz styles and the importance of always performing idiomatically are discussed. There is no consensus regarding the best way to develop crossover ability, but experts agree that the proper use of articulation is vital for stylistically authentic performances. A review of the literature reveals fundamental differences in how articulation is taught in classical and jazz pedagogies. Additionally, jazz and classical musicians approach printed music differently. By detailing key elements of jazz articulation and interpretation the document provides a guide for classical trumpeters attempting to assimilate the nuances of jazz performance.
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Chapter 1 – Introduction

Stylistic flexibility is a valuable trait for any instrumentalist, but it is especially important for trumpeters. Professional freelance trumpeters must be competent in styles ranging from baroque clarino trumpet to disco lead trumpet. Many academic music programs require student trumpeters to perform a variety of styles as well. The trumpet is as essential instrument in many large ensembles offered by high school and university music programs including jazz big bands, wind ensembles, symphony orchestras, and athletic bands. The instrument’s role as the soprano brass voice in these ensembles puts trumpeters in an especially exposed role. Players without the ability to confidently and accurately perform a wide range of styles will find both their academic and professional opportunities limited.

This document will examine crossover trumpet playing: the ability to comfortably transition from classical to jazz style while remaining idiomatically correct. A discussion of why crossover performance ability is important and the problems faced by trumpeters attempting it will be included. Broadly speaking, the starting point when learning this technique is for the player to listen to more music in the style being attempted. While listening is an important aspect of learning new music, it is the opinion of this writer that trumpeters will quickly gain proficiency by identifying key differences in the interpretation and performance of various styles.

The terms jazz music and classical music are broad and can be applied to many styles. While classical music styles encompass much of western art music, a thoughtful musician will approach the music of diverse eras and composers differently. Likewise, latin, funk, and rock music can all be categorized as jazz styles, but each must be performed with their own nuances. This document focuses on big band swing music as performed from the 1950s through the
present. Swing is one jazz style which classical players are very likely to encounter. It is also influential in how other jazz styles are performed.\(^1\) Thus it is an ideal style for classical performers who are beginning to familiarize themselves with jazz performance practice.

Comparing recordings of the Count Basie Orchestra and the Vanguard Jazz Orchestra to published parts allows players to identify specific stylistic traits. Additionally, it illuminates how these ensembles interpret printed music. There are many excellent jazz ensembles. These two have been chosen because of accessibility to both high-quality recordings and published parts of their repertoires. These ensembles also were, and continue to be, influential in the way we perform jazz big band music.

The Count Basie Orchestra has recorded and toured continuously since 1935\(^2\) making it the oldest jazz ensemble still in existence. Since Basie’s death in 1984, the group has continued performing as a ghost band.\(^3\) Basie performed and recorded with many great musicians: Frank Sinatra, Ella Fitzgerald, and Dizzy Gillespie among others. He and his orchestra have enjoyed both popular and critical acclaim. The orchestra made a cameo appearance in the 1974 hit film *Blazing Saddles*,\(^4\) and in 1958 Basie was the first African-American to receive a Grammy Award. Since then the group has won a total of eighteen Grammys and had four recordings inducted to the Grammy Hall of Fame.\(^5\)

\(^{1}\) James Moore, “Fundamental Differences between Jazz and Traditional Trumpet Playing,” *ITG Journal* 33, no 2 (January 2009), 50.

\(^{2}\) Except for a brief disbandment between 1950 and 1952 when he toured with a smaller ensemble for financial reasons.

\(^{3}\) A ghost band is a jazz big band that continues to perform under their founder’s name after his death. The Count Basie Orchestra, The Tommy Dorsey Orchestra, The Glenn Miller Orchestra, and the Mingus Big Band are all examples.

\(^{4}\) Mel Brooks, *Blazing Saddles (30th Anniversary Special Edition)*, (Burbank, CA; Warner Home Video, 2007), DVD.

In 1966 trumpeter Thad Jones, a former member of the Count Basie Orchestra, and drummer Mel Lewis, a former member of the Stan Kenton Orchestra, founded Thad Jones/Mel Lewis and The Jazz Orchestra. Jones and Lewis recruited some of the top musicians in New York City and started a Monday night residency at the Village Vanguard jazz club. In 1978, Jones emigrated to Denmark and the group’s name changed to Mel Lewis and The Jazz Orchestra. After Lewis passed away in 1990 the ensemble took on its current moniker: The Vanguard Jazz Orchestra. Despite name changes, the band has recorded over forty albums and continues touring to this day. Its Monday night residency has currently lasted fifty-one years.\textsuperscript{6} Through its Precepts of Swing program, the Vanguard Jazz Orchestra presents educational clinics devoted to teaching the nuances of big band jazz performance.\textsuperscript{7}

\textbf{Crossover Performance}

In athletics, someone who excels in more than one sport is called a crossover athlete. Like most athletes who focus on a single sport, many musicians focus on performing in either jazz or classical styles. It would be disingenuous to label most musicians as inflexible or incapable, but fundamental differences in their approach to trumpet technique and the interpretation of written music keeps many trumpeters from successfully switching between jazz and classical styles. For clarity, trumpeters who excel at both classical and jazz playing are referred to as crossover players in this document.

One of the most commercially successful brass ensembles of the 1970s and 80s was the Canadian Brass. This brass quintet impressed audiences with their virtuosity and musicianship as

\textsuperscript{6} The Vanguard Jazz Orchestra, “The Vanguard Jazz Orchestra is …,” https://www.vanguardjazzorchestra.com/ (accessed May 18, 2017).
well as their relaxed stage presence and varied repertoire. Performing music from the Baroque to Dixieland on each concert, they seemed to not be bound by the same stylistic constraints as symphony orchestras, big bands, and most other ensembles. Many excellent brass quintets, including the Dallas Brass, Empire Brass, and Boston Brass have followed the model they set forth of presenting both classical and jazz music on each concert. Trumpeters like Alan Vizzutti, Vince DiMartino, Wilmer Wise, and Wynton Marsalis (who is still the only person to win Grammy Awards in both classical and jazz categories in the same year) have continued to demonstrate how successful crossover players can be.

Jazz lead trumpeter Roger Ingram refers to crossover players as “commercial musicians” because of their marketability. Nomenclature aside, he points out that a musician who plays many styles well will be in more demand than a specialist.8 David Cooper goes a step further and claims that while highly specialized jobs (like full-time orchestra positions) still exist, there are fewer of them. He also claims that the freelance climate has changed. According to Cooper, a player may have successfully focused on one style in the past, but today players must demonstrate versatility.9 The New York Times confirmed this in 2014 when it published an article detailing the shrinking size of U.S. orchestras. Michael Cooper wrote that the Atlanta Symphony had decreased its minimum roster from 95 players to 77 and that The Philadelphia Orchestra had decreased from 105 to 95 members.10 Additionally, entire books, including David Cutler’s The Savvy Musician, have been written on how freelance musicians must diversify their income to be successful. Cutler suggests that to succeed in the current freelance world one not only needs to

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8 Roger Ingram, Clinical Notes on Trumpet Playing (La Grange, IL: One Too Tree Publishing, 2008), 45.
be a versatile performer but should also develop related skills like teaching, arranging, and audio production.11

Being able to accept a wide variety of gigs is an obvious bonus for a freelance trumpeter. But musical versatility is important in other professional settings as well. Modern brass quintets (especially ones influenced by the Canadian Brass) require crossover musicians to play a wide range of repertoire. Musical productions are another common income source for trumpeters, but a player without crossover abilities will be at a great disadvantage. This is especially true if the company programs both a classical show like Into the Woods or Phantom of the Opera and a jazz influenced one like West Side Story or The Will Rogers Follies. Orchestral players benefit from crossover experience also, as pops concerts and guest artists often include jazz music.

**Credibility**

Arguably the biggest challenge facing aspiring crossover performers is that of credibility. Cooper points out that, “no one wants to be thought of as a ‘jack of all trades, master of none.’”12 The goal, therefore, of every crossover performer is to sound as comfortable and musically authentic as a specialist, regardless of the style.

The rise of college jazz programs has highlighted the need of crossover experience for student performers. The University of North Texas introduced the nation’s first jazz degree program in 194613 and since then most college music programs have added at least one jazz ensemble. The addition of these ensembles has exposed more students to jazz and big band style

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12 D. Cooper, 62.
than ever before. But many programs, especially smaller ones, need the same trumpeters to perform in jazz band, wind ensemble, and symphony orchestra each semester. This expectation can be very demanding on both the students’ time and chops. Students typically have private instruction in either classical or jazz playing, so it should not be surprising that they would apply the same techniques to all their ensembles. Doing so can lead to frustration on the part of the players who don’t understand why they are not having the success they desire, and ensemble directors, who need idiomatic performances to achieve their program goals.

By contrast, large programs allow students to avoid ever playing in an ensemble outside their focus. Students seeking a variety of performance experiences may find they cannot get it due to the large number of students competing for limited ensemble spots. While students in these programs can avoid the scheduling frustrations that players in small programs face, they may find themselves unprepared for gigs they would like to accept after college ends.

**Aural Tradition**

Music is an aural art. It is important for all performers to remember that notation developed as a means to a musical end not as an artistic goal in and of itself. Although composers and arrangers indicate their desires as accurately as possible, there are aspects of performance that must be left to the musicians’ discretion. For this reason, players must learn the idiosyncrasies of every style they wish to perform.

As ensembles grew larger than a few people and composers wanted to create more complex music, a system was needed to keep performers together. The earliest notation was not used to teach performers new music, but only to remind them of compositions they had already
learned. Our current music notation system evolved over hundreds of years to give precise instructions to musicians, but there are details which it cannot perfectly describe. Furthermore, this system was developed for the music of western Europe. American jazz musicians did not use it to dictate their music until more recently. In fact, it wasn’t until big bands became popular in the 1930s that printed music became commonplace in jazz. Big bands led Fletcher Henderson, Jimmie Lunceford, Benny Goodman, Duke Ellington, Count Basie, and others traveled the country performing in dance halls and at battle of the bands competitions. Unique arrangements of popular songs were a necessity for their success. This urgency led to many arrangements being written extremely hastily – sometimes in less than a day. These arrangements could only be produced so quickly because of the performers’ ability to apply the correct style without explicit instructions.

Even after arrangements became popular, there are many stories of players improvising parts rather than utilizing written music on the stand in front of them. For example, Bill Berry, a trumpeter with the Duke Ellington Orchestra in the early 1960s, claimed he had no music for the three years he was in the band.

“I had a library of music, it must have been six inches thick, but none of it was titled or numbered and we didn’t play any of it anyway! I know that sounds fantastic, but it’s the truth. You can ask anyone who was ever in there and they’ll tell you. There wasn’t any music”

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16 Ibid, 94.
Berry also stated that when he asked Duke’s long-time high-note trumpet soloist, Cat Anderson, what to play at the end of a song, Cat told him, “pick a note that sounds wrong and play it.”

This approach is drastically different from the attitude of classical musicians. For instance, orchestral trumpeters regularly debate if the unison trumpet parts in symphonies by Beethoven, Brahms, and other classical era composers should be played exactly as written or if the second trumpet should remain an octave below the first part throughout. Thomas Stevens discusses this debate on his website. The natural trumpet used during the classical era was not a chromatic instrument and could only play a few notes in its lowest octaves. The trumpet parts of many symphonies of this era are scored in octaves. When the melody line goes to a note that is unavailable in the lower octave the second trumpet part plays the note in unison with the first. This causes odd leaps in the second trumpet part and can create inconsistency of timbre. Stevens explains that many trumpeters believe that Beethoven and others understood orchestration so well that they would have compensated for this limitation of the trumpet with the rest of their scoring. For this reason, the Los Angeles Philharmonic stopped playing the lowered octaves in the 1970s. They only returned to the practice when conductor Erich Leinsdorf pointed out that Beethoven’s manuscript scores only indicate battery parts (including timpani and trumpets) on a single line. Leinsdorf reasoned that the simplified score indicated that octave decisions were made by editors and copyists not the composer himself. Even though Stevens seems swayed by

\[17\] Ibid.
Leinsdorf’s argument, he did not make a definitive statement and declares it “a matter of individual preferences.”

There is no reason that jazz performers should not give every mark on a page the same gravity and importance that classical trumpeters do. It is important to realize that despite similarities in the elements and look of printed classical and jazz music, jazz performers have had a unique relationship with written music than classical players and have therefore interpreted the printed page differently.

An example of jazz players relaxed attitude towards the printed music can be seen and heard in the opening measures of Thad Jones’s Low-Down. The first six measures of the published first trumpet part, shown in Example 1, contain half notes with standard accents. On every recording of this piece these notes played much shorter. It would be more accurate to notate them as quarter notes with quarter rests between as shown in Example 2.

Example 1 – Low-Down as published

![Example 1](https://www.thomasstevensmusic.com/quotables/trumpet-traditions-i-about-those-octaves)

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Ambiguity in notation is not limited to jazz music. A common mistake for trumpeters learning orchestral repertoire occurs in the second movement of Bela Bartok’s “Concerto for Orchestra.” As seen in Example 3, there is a comma between measures 101 and 102. Michael Sachs points out that the entire orchestra stops for about one beat at this moment. This comma, known as a caesura or luftpause, is sometimes used to indicate a pause in vocal music. It also designates an atempause, or breath mark, which indicates a break in the phrasing of a solo line but does not affect the rhythmic pulse of the music. A player who is accustomed to seeing a pair of vertical slashes or a fermata sign to indicate a full ensemble stop may incorrectly interpret this symbol as a breath mark and play through it when learning the piece.

Another concern when interpreting printed music is the lack of standardization regarding what each articulation symbol means. Francis McBeth asked a group of leading composers and wind band conductors to describe how a performer should interpret five different articulations. The responses are surprisingly varied. In some cases respondents do not agree if the articulation affects the note’s volume, length, or both.

When asked if the standard accent symbol (>) affects a note’s length or not, Vaclav Nelybel says there should be a “moderate” shortening of the note. Vincent Persichetti says the tone should be “held.” Frederick Fennell says that style and tempo determine if the note is shortened or not. Howard Hanson claims the note should be played “non-legato,” implying that there should be space between the notes. But John Barnes Chance says it specifically is not shortened in value. To make things more confusing, Joe Barry Mullins claims that the accent symbol only suggests a type of stress with no definitive meaning. Chance goes on to state that articulation marks have different meanings to different players. He also mentions that the

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24 Ibid, 23.
25 Ibid.
27 Ibid, 22.
29 Ibid, 25.
notational conventions of a jazz chart differ from classical music.\textsuperscript{30} The wide discrepancies between these interpretations show that even though there is are many accepted articulation markings, a performer must consider musical context when deciding how to apply articulations.

Ultimately, the only way to understand what sounds are represented by the dots, dashes, and slashes on a piece of music is to listen to that style of music. This is as true for Basie and Ellington as it is for Beethoven and Bartok.

\textit{Swing}

Duke Ellington famously wrote “It Don’t Mean a Thing, If It Ain’t Got That Swing,” but defining exactly what swing is has rarely, if ever, been done well. Gunther Schuller claims that, while its definition may be the most elusive thing in all of jazz, swing is something all good jazz musicians recognize and do.\textsuperscript{31} Swing’s presence or absence is instantly distinguished by jazz audiences, as well.\textsuperscript{32} Schuller also claims that, in most of the world’s cultures, rhythm is the primary element of music and that humans’ response to rhythm is nearly universal. Swing, he claims, has occurred when a listener starts inadvertently moving in response to the rhythm of the music.\textsuperscript{33}

Despite the importance of rhythm, Schuller points out that it alone does not create swing. There are other prerequisites. He claims that a steady regularly repeating beat is required. Also that both the repeating beat and musical lines played over that beat must be felt and not calculated. Swing, Schuller says, is innate and instinctual.\textsuperscript{34} In addition to these rhythmic

\begin{flushright}
\textsuperscript{30} Ibid, 21.
\textsuperscript{32} Ibid.
\textsuperscript{33} Ibid.
\textsuperscript{34} Ibid, 224.
\end{flushright}
concerns, Schuller states that how one enters, leaves, and connects notes (articulation) will also affect the presence or absence of swing.\textsuperscript{35}

Jerry Coker also attempts to define swing. He claims that swing is a combination of rhythmic unity and interpretation. Coker states that a kind of swing exists in classical ensembles because they also play with “interpretational unity.”\textsuperscript{36}

Coker instructs musicians to not worry about swing at the onset of their jazz career. He believes that the relaxation and coordination needed to swing are usually the last thing a player develops. He does encourage aspiring jazz musicians to become comfortable with playing eighth note lines in “shuffle-time.”\textsuperscript{37} Coker defines shuffle-time as using a triplet subdivision and tonguing upbeats and slurring into downbeats to create a syncopated feel.\textsuperscript{38} Although many aspects of swing are highly individualized there are some consistent features of swing articulation including this tonguing pattern, which is often called back-tonguing. Back-tonguing is discussed in detail in Chapter 3.

\textsuperscript{35} Ibid, 225.  
\textsuperscript{37} Ibid, 47.  
\textsuperscript{38} Ibid.
Chapter 2 – Literature Review and Discussion

Crossover playing has been a topic of discussion amongst trumpeters and trumpet professors for some time. It has been the topic of many clinics at conferences of the International Trumpet Guild (ITG) as well as articles published in the ITG Journal. There is consensus that stylistic versatility is a positive trait but there is not agreement on the best way to acquire crossover performing skills. Experts agree that articulation is used differently in jazz and classical styles. They also agree that mastering these articulation differences is required for idiomatic performances. The importance of proper articulation in jazz was demonstrated by David Edmund in 2009. Controlling for other factors, he gave jazz improvisation instruction to two groups of students. One group received instruction specifically in jazz articulation as well as traditional improvisation instruction. The other group only received improvisation instruction. By all of Edmund’s metrics the group that received articulation instruction progressed at a faster rate than the group which only received improvisation instruction.39

Due to articulation’s importance to musically authentic performances, it is worth examining pedagogical approaches and methods aimed at classical and jazz trumpeters. This examination reveals fundamental differences in how articulation is taught in the two styles.

Classical Methods

Classical instruction focuses on how to physically create consistent articulations without consideration for musical context. Many methods suggest students articulate by thinking of or

saying specific syllables as they play. There is no consensus on which syllable is most appropriate for a given musical situation.

One of the oldest and most widely used trumpet methods is *Arban’s Complete Celebrated Method for the Cornet* written by Jean-Baptiste Arban.\(^4\) In the introduction Arban describes the action of tonguing as “a retrograde movement, simply behaving like a valve.”\(^5\) He states that the syllable *tu* should be used to create the attack of the sound.\(^6\) This statement is one of the first bits of controversy in trumpet articulation. Most players interpret *tu* to be pronounced as in the word *tooth*. As editor, Claude Gordon disagrees. He leaves Arban’s original text intact but states in a footnote that a Frenchman (like Arban) would pronounce that syllable the way Americans pronounce the syllable *tee*.\(^7\)

Another fundamental text on articulation was written by the famous cornet soloist Herbert L. Clarke. In his *Characteristic Studies*, Clarke acknowledges that players and teachers advocate for different syllables when tonguing. Popular choices include *te, ta, tu*, and *tit*. No matter which syllable is used Clarke states that the articulation must be started “distinctly.”\(^8\) Clarke goes on to say that he believes *tu* is the most natural syllable to use in the middle register, but that *te* works better in the upper register.\(^9\)

Claude Gordon’s *Systematic Approach to Daily Practice for Trumpet* is similar to other methods. Gordon states that he makes extensive use of the *K* tongue\(^10\) and students should

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\(^6\) Ibid.
\(^7\) Ibid.
\(^8\) Ibid, 6.
\(^9\) Ibid, 6.
\(^10\) “K tongue” refers to syllables beginning with a K, such as *ka, ku*, and *ke.*
develop it as much as they do the $T$ tongue.\textsuperscript{47} Gordon, himself a student of Herbert L. Clarke, is known to have taught his students a technique called K-modified tonguing. He claimed it was a modification to and improvement upon the tonguing Clarke taught him. Matt Graves, a student of Gordon’s, explains that in this technique the tongue lightly touches to back of the top teeth from a position like the $K$ tongue used in multiple tonguing.\textsuperscript{48} David Hickman calls this technique dorsal-tonguing or anchor tonguing.\textsuperscript{49} Hickman claims that Herbert L. Clarke described it as his preferred method of tonguing but seemed to believe that most trumpeters are more successful with traditional tip-tonguing.\textsuperscript{50}

Other methods have similar instructions for developing articulation. In \textit{Daily Drills and Technical Studies for Trumpet}, Max Schlossberg is quoted as prescribing the syllables \textit{ta}, \textit{tu}, and \textit{tee} for the low, middle, and high registers respectively.\textsuperscript{51} Victor Salvo suggests using a \textit{tu} syllable (and \textit{ku} for multiple tonguing) for all registers in his book \textit{240 Double and Triple Tonguing Exercises}.\textsuperscript{52} Some modern methods avoid suggesting a vowel completely. In his method, noted soloist Allen Vizzutti never mentions a specific syllable to use. He simply places $T$ or $K$ by notes to indicate the pattern to use in multiple tonguing exercises.\textsuperscript{53} In \textit{Trumpet Pedagogy: A Compendium of Modern Teaching Techniques}, David Hickman presents an overview of many different approaches without indicating a preference for one over another.\textsuperscript{54}

\textsuperscript{50} Ibid, 137.
\textsuperscript{51} Max Schlossberg, \textit{Daily Drills and Technical Studies for Trumpet} (New York: M. Baron Co., 1959), foreward.
\textsuperscript{54} Hickman, 133-43.
Although these methods do not agree on the mechanics of tonguing, they do agree that even, consistent articulations are important to successful classical performances. Jazz players who wish to improve their classical skills should bear this in mind.

**Jazz Methods**

In contrast to their classical counterparts, jazz method books do not discuss the physical act of tonguing at all. Jazz methods focus on how articulation is used to create a jazz feel. There are two reasons for this approach. The first reason is the authors’ assumption that their readers have had traditional instruction and have some mechanical proficiency on the instrument. The second reason is that the nature of jazz improvisation requires a performer to spontaneously apply appropriate articulations. Understanding how to execute this technique is crucial to successful improvised performances.

One of the most referenced jazz trumpet methods is John McNeil’s *The Art of Jazz Trumpet*.\(^{55}\) Books like *Amazing Phrasing* by Dennis Taylor and Steve Herrman rely heavily on McNeil’s method.\(^{56}\) In her dissertation, *A Performer’s Analysis of Burns Bog*, Meghan Eileen Turner cites this book often in regards to jazz articulation style.\(^{57}\) Christopher Burbank’s dissertation, *Doodle Tongue Jazz Articulation for the Trumpet Player*, cites its chapter “Doodlin” as a core reference as well.\(^{58}\)

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In the chapter “Jazz Articulation,” McNeil notes that swing is rarely described well but that it is incredibly important to jazz performance. He claims that defining swing as playing eighth-note lines with a 12/8 feel is outdated. He encourages performers to adapt the more modern concept of playing eighth-note lines evenly. Lines should be played legato with accents on the upbeat notes and slurs into the downbeat notes. McNeil provides exercises to practice this technique as well as a CD of reference recordings. The tonguing and slurring pattern he describes is the basis of the technique called back-tonguing and is the foundation of bebop articulation. Back-tonguing will be discussed in Chapter 3.

Books like Brian Shaw’s *How to Play Lead Trumpet in a Jazz Band* and Jim Snidero’s *Jazz Conception* trilogy offer etudes and accompaniment recordings. The recordings include tracks both with and without reference trumpet parts. Snidero’s books give only minimal written instruction. In the introduction to *Easy Jazz Conceptions* he acknowledges that it is difficult to precisely indicate note length on paper and encourages students to listen to the recording and mimic it carefully.

Shaw gives more information. He includes short descriptions of jazz effects, including shakes and falls. He also discusses mutes, mouthpieces, practice routines, and the importance of listening. Finally, Shaw gives a concise description of back-tonguing.

Other jazz method books, including Jerry Coker’s *Elements of the Jazz Language for the Developing Improvisor* and David Baker’s *Jazz Improvisation*, teach the theory of jazz
improvisation. They are not trumpet specific and do not discuss articulation beyond cursory comments about back-tonguing.64

Additional Discussion

The methods reviewed above focus on classical techniques and jazz style for performers who specialize in that genre. There have been many articles and clinics devoted to teaching crossover performance. The material presented in these articles and clinics is almost exclusively aimed at teaching jazz style to classical players. Authors and presenters usually take one of two approaches: teaching basic improvisation or encouraging more listening to jazz music.

Teaching improvisation is the most common approach. This may be because the music theory and form aspects of jazz improvisation lend themselves well to short clinics and articles. Additionally, many classical trumpeters find the myriad of chords, scales, and progressions used in jazz intimidating. Improvisation is a valuable skill and this author believes all trumpeters should achieve at least basic proficiency in it. Demystifying this aspect of jazz performance is a noble goal, but in truth improvisation is a small part of a jazz trumpeters’ professional work. Even when a trumpet solo is called for on a dance band gig or pops concert, only one of the up to four players will need to improvise and only for a few measures. If none of the trumpeters are comfortable playing the solo the conductor may be willing to have someone on another instrument play it. But all the trumpeters will need to swing for the entire concert.

Great lead trumpet players Roger Ingram and Bobby Shew emphasize that feel is the most important characteristic of a jazz trumpeter. Both claim that the proper feel for lead trumpet

lines in a big band are based on bebop improvisation. They believe that good jazz soloists make
the best lead players because they play lead lines as if they are improvising them. For this reason
they suggest that aspiring lead trumpeters learn to improvise.\footnote{Bobby Shew, “Playing Lead Trumpet in the Big Band Setting,”
http://www.bobbyshew.com/main.html?pgid=7&art_artcl_id=11 (accessed May 18, 2017); Ingram, 109.}
This advice is another reason that
clinics and articles on learning to play jazz, even in an ensemble setting, focus on teaching
improvisation. Despite the potential value of learning improvisation, using it to teach jazz style is
problematic. It is debatable if it is even a valid way to approach the subject.

The first problem is that this approach is not an effective method for teaching
improvisation. Clark Terry famously summed up learning to improvise in three words: “imitate,
assimilate, innovate.”\footnote{Darren Kramer, “Clark Terry’s 3 Steps to Learning Improvisation,” thegigeasy.com/clark-terry-3-steps-to-
learning-improvisation/ (accessed May 18, 2017).} Jamey Aebersold lists “serious listening to jazz…”\footnote{Jamey Aebersold, \textit{Jazz Handbook} (New Albany, IN: Jamey Aebersold Jazz, 2017), 5.} as the second most
important ingredient for an aspiring improvisor to possess. He only considers the “desire to
improvise” more important.\footnote{Ibid.} Both these approaches start with learning correct style by intently
listening to recordings and imitating great jazz soloists. Confoundingly, articles and clinics on
basic improvisation eschew this approach and instead focus on music theory topics including
note choices, chord/scale relationships, and song forms. For example, the International Trumpet
Guild Journal has a regular column titled “Jazz Corner.” In the four issues released between June
2016 and March 2017 this column was twice dedicated to improvising over blues forms\footnote{Chase Sanborn, “Playing the Blues, Part I,” \textit{ITG Journal} 40, no. 4 (June 2016): 43; “Playing the Blues, Part II,”
\textit{ITG Journal} 41, no 1 (October 2016): 62.} and
twice to using pentatonic scales in improvisation.\footnote{Chase Sanborn, “Pentatonics, Part I,” \textit{ITG Journal} 41, no. 2 (January 2017): 40; “Pentatonics, Part II,” \textit{ITG Journal} 41, no. 3 (March 2017): 49.} While these articles present useful
information, they are too basic to be aimed at readers with even minimal improvisatory

\footnote{Chase Sanborn, “Pentatonics, Part I,” \textit{ITG Journal} 41, no. 2 (January 2017): 40; “Pentatonics, Part II,” \textit{ITG Journal} 41, no. 3 (March 2017): 49.}
experience. Additionally, none of the articles discuss style, feel, or phrasing. Listening is only mentioned in passing and transcribing the solos of jazz greats, generally considered the best way to learn improvisation,\textsuperscript{71} is barely an afterthought.

Another concern with using improvisation to teach jazz style is that many players lack Aebersold’s most important trait for a budding improvisor: the desire to improvise. They may find improvisation intimidating, confusing, or too time consuming. No matter the reason, a player who does not want to learn to improvise will not. This should not stop someone from learning to perform jazz styles though. Being able to improvise over rhythm changes has nothing to do with one’s ability to perform in a pit orchestra.

A final issue with this method is that it implies that jazz players either do not need or cannot benefit from crossover playing. Most trumpeters begin with classical instruction so there may be an expectation that serious players all have some background in classical performance. With the increase in colleges offering jazz specific degrees it is no longer unheard of for a trumpeter to get through a performance degree without significant classical experience.\textsuperscript{72} These jazz trumpeters face the same challenges as someone with only classical experience once they enter the freelance world. Teaching improvisation does nothing to address the deficiencies that keep these players from succeeding in classical settings.

The other popular approach for teaching crossover playing is to simply encourage more listening. Unfortunately, without additional guidance players may miss nuances that can rob a performance of stylistic authenticity. In an attempt to determine if learning different musical styles and traditions involves acquiring new skills, or is simply an extension of basic

\textsuperscript{71} Aebersold, 6.

\textsuperscript{72} University of North Texas Undergraduate Catalog, “Jazz Studies (instrumental, arranging or vocal emphasis), BM,” http://catalog.unt.edu/preview_program.php?catoid=15&poid=4396&returnto=1243 (accessed May 18, 2017).
musicianship, Steven Demorest and Steven Morrison observed fMRI scans of subjects listening to culturally familiar music as well as unfamiliar music. They then asked subjects to recall and identify excerpts of the music. Demorest and Morrison found no difference in the way the brain processed the familiar and unfamiliar music (a contrast to the way the brain processes native and secondary languages) but noted that subjects more accurately identified excerpts from the familiar style. They theorize that their subjects were applying the traits and expectations of the familiar style to all music. In other words, a western musician is likely to perceive the unusual intervals of the Chinese pitch system simply as out of tune notes. Demorest and Morrison call this phenomenon “musical accommodation.” It has been suggested that this phenomenon may cause musicians to inappropriately apply the techniques they are most familiar with when approaching new styles, thereby missing subtleties and nuances required for idiomatic performance.

Many articles state the importance of listening when learning new styles. Few of them offer techniques to practice or performance practice details of which to be aware. These articles generally return to the same theme: listen more. Without more information readers risk the musical accommodation that Demorest and Morrison observed. For example, James Moore’s article “Fundamental Differences between Jazz and Traditional Trumpet Playing” in the January 2009 issue of the ITG Journal points out stylistic differences in a very generalized way. He

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73 An fMRI, or Functional Magnetic Resonance Imaging, is sensitive to brain activity and is used to study brain function.
75 Ibid, 114.
77 Moore, 48-51.
makes statements like, “jazz articulation is much less uniform” than in classical playing.\textsuperscript{78} This statement is true but does little to help a player develop crossover skills. Moore, who is primarily a jazz trumpeter, states that attempting to codify jazz articulation is futile because “by its very nature it is inconsistent.”\textsuperscript{79} He also says that jazz players avoid lip slurs (a claim many jazz players would dispute) and points out slight differences in how jazz and classical players approach tone quality and breathing practices. He finally suggests that jazz players improve their classical playing by listening to and emulating great players, the same way they learned to play jazz. Aside from this advice to listen and emulate, Moore gives few concrete tips to help either jazz or classical players improve their crossover abilities.\textsuperscript{80}

Similarly, David Cooper’s article \textit{Juggling Versatility (Part 1)} gives a brief overview of musical and philosophical differences of playing various styles. His thesis is that listening and immersion into all styles is necessary to be truly versatile. Cooper suggests that developing strong fundamental skills and adding style specific techniques is the beginning of versatility. He warns, however, that simply learning techniques will not make a player musically convincing. Cooper reiterates that intense listening is necessary to make a technique work in any given musical setting. Unfortunately, Part 2 which may have gone into specific techniques and performance practice differences was never published.\textsuperscript{81}

Articles like \textit{Developing Proper Jazz Articulation} by Michael Davison and \textit{Jazz Style and Articulation} by Pat Harbison give players more guidance. These articles still prescribe listening but supplement that advice with techniques to help an aspiring jazz player copy their models accurately.

\textsuperscript{78} Ibid, 48.
\textsuperscript{79} Ibid.
\textsuperscript{80} Ibid, 50.
\textsuperscript{81} D. Cooper, 62-62.
Davison suggests that budding jazz players familiarize themselves with the music of Louis Armstrong, Miles Davis, and Chet Baker. Davison asks readers to identify the nuances of each player’s articulation and vibrato. He also suggests learning the back-tonguing technique discussed in chapter three of this document.\textsuperscript{82}

Harbison’s article compares learning a musical style to learning a language. He claims that children learn to speak their native tongue by listening to their parents and will adopt the accent and dialect of those around them. For this reason, he states that one must seek out and imitate the best models possible when learning jazz style. Harbison gives a longer list of players and big bands with whom he believes all modern musicians should familiarize themselves. His list includes Louis Armstrong, Dizzy Gillespie, Clifford Brown, Miles Davis, Lee Morgan, the Duke Ellington Orchestra, the Count Basie Orchestra, the Thad Jones & Mel Lewis Orchestra, and others. Harbison also discusses the value of listening to vocal jazz scat singing. He believes that hearing how a vocalist uses syllables to create a jazz line helps instrumentalists phrase more appropriately. Finally, he gives a few articulation rules based on back-tonguing.\textsuperscript{83}

In a departure from similar articles, Harbison outlines a detailed method for listening to and assimilating new styles. First, he says to listen for an overview of the music. An overview involves listening to the same recording multiple times over an extended period, potentially a week or more. He then suggests listening in a more focused manner. He instructs readers to listen for specific instruments in the ensemble (bass, piano, etc.) each time through the recording. Next he instructs players to sing large sections of the song, eventually playing parts on their instrument by ear. Finally, he suggests writing down the music.\textsuperscript{84} Harbison points out that this

\textsuperscript{83} Pat Harbison, “Jazz Style and Articulation: Speaking the Language,” \textit{ITG Journal} 26, no. 4 (June 2002): 53-55.
\textsuperscript{84} Ibid, 54.
technique, known as transcribing, has been used by generations of jazz soloists for learning improvisation. In his opinion it is also the best way for lead and section players to learn jazz style.\textsuperscript{85}

Players without the time or inclination to follow all of Harbison’s instructions could use his method in conjunction with published transcribed jazz solos. This allows players to avoid the most time consuming and frustrating step of transcribing: learning the music by ear.

\textsuperscript{85} Ibid, 55.
Chapter 3 – Jazz Performance Practice

Back-tonguing

Per McNeil, Harbison, and Davison bebop soloists have played eighth note lines rhythmically straight since the 1950s. They all state that back-tonguing gives bebop lines a swing feel. Back-tonguing creates an impression that downbeat eighth notes are longer than upbeat ones, but the notes are actually very close to the same length. 86

When back-tonguing, a player tongues upbeats and slurs into downbeats of a string of eighth notes. 87 Harbison notes that the first and last note of a line should be tongued and that all notes in an eighth note line are long. The only exception is an upbeat eighth note ending the line. That note should be played short and accented. 88 Mike Carubia and Jeff Jarvis suggest other accented notes within eighth note lines. 89 These notes include the top note of ascending lines, the top note of ascending leaps, the third note of a triplet, and any anticipations. 90 They advise under-emphasizing the note before an accented note and to never play short, clipped notes in an eighth note line. They claim that eighth notes in jazz lines are generally played long. Short notes are used only for effect or punctuation. 91

Davison emphasizes the need for a wide range of articulations. This variety is necessary to play jazz lines that are fluid and not over-articulated. He instructs players to master several syllables including ta, la, da, and ha. He also suggests working with a trombonist to develop

87 Ibid.
88 Harbison, 55.
89 Mike Carubia and Jeff Jarvis, Effective Etudes for Jazz (Delevan, NY: Kendor Music, Inc., 2004), 3.
90 Anticipations include upbeat eighth notes tied to a longer note, especially at the end of a measure. 91 Ibid, 3.
varying degrees of tonguing intensity.  

McNeil suggest that doodle tonguing, a technique popular amongst trombonists, is one way to develop this skill set.

Back-tonguing applies to all eighth note lines in printed music. Both lines marked with a phrase mark and ones left unmarked are treated the same. Further, any slur longer than one beat should be considered a phrase mark. Shorter slurs are observed unless they interrupt the natural flow of the music.

**Additional Articulation Guidelines**

Authors often refer to the previous statements as rules, however, an examination of bebop solos reveals many exceptions. Examples 4 and 5 show a short excerpt from Clifford Brown’s improvised solo on his composition *Joy Spring.* Example 4 shows how this eighth note line would be articulated based on the preceding rules. Example 5 shows how Brown actually performed it. In this three-measure excerpt, Brown follows the rules of back-tonguing closely but varies from them twice. First when he plays short articulations on the last three eighth notes of the first measure. Then again when he clips second note of the triplets in the second and third measures. These exceptions show that while these guidelines are useful, they should not be considered strict rules.

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92 Davison, 59.
93 McNeil, 58.
Example 4 – Clifford Brown’s solo on *Joy Spring* articulated per rules

Example 5 – Clifford Brown’s solo on *Joy Spring* as performed

Back-tonguing is the most commonly referenced jazz articulation technique, but it is not all-encompassing nor does it apply to all musical situations. Alan Ralph identified five basic rules for interpreting printed jazz music. Ralph’s rules, shown in Figure 1, include playing quarter notes short, playing notes longer than a quarter note full value, playing isolated eighth notes short and accented, playing eighth note lines with a triplet feel, and slurring eighth note lines up to a downbeat. It should be noted that Ralph wrote his book specifically to acquaint players with the conventions of dance bands like the ones led by Glenn Miller, Tommy Dorsey, and Paul Whitemen in the 1930s and 40s. While many of these rules are appropriate in modern jazz performances it is, again, better to think of these rules as guidelines. His fourth and fifth rules, for instance, are typically replaced by back-tonguing.

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95 Alan Ralph, *Dance Band Reading and Interpretation* (Cleveland: Sam Fox Publishing Co., 1962), 3.
Figure 1 – Alan Ralph’s Basic Rules

1. Quarter notes are played short
2. Any note longer than a quarter note is played full value
3. Single eighth notes are played short and accented
4. Lines of eighth notes are played with a triplet feel
5. Two or more eighth notes are slurred up to a quarter note or equivalent

Quarter Notes

Quarter note length is a contentious subject in jazz performance. Ralph’s first rule is that quarter notes are to be played short but he does not specify an exact length. In practice, there are several variations of correct quarter note length. These lengths are based on the note’s position within the phrase and beat.

Quarter notes under a phrase mark or marked legato are played full value. Quarter notes marked staccato or with a marcato (▲) accent are shortened and separated from the following note. The exact length of these notes depends on their placement both within the beat and phrase. Like a single upbeat eighth note, an isolated upbeat quarter note is played very short. Downbeat quarter notes are separated from the note following them. Repeated quarter notes are played the same length as downbeats, regardless of their position in the beat. A downbeat quarter note ending a phrase is exaggerated. It is either extremely long or extremely short. Some ensembles, like the Vanguard Jazz Orchestra, play them nearly full value even when marked marcato. Conversely, the Count Basie Orchestra plays phrase ending quarters notes short, as would be an eighth note in the same position.

Quarter notes marked with a standard (➢) accent are usually played legato. Unmarked quarter notes are usually played as marcato. Both cases are ambiguous so players must carefully
consider musical context. The lead trumpeter must make a stylistic choice based on their experience.

Style, tempo, and the ensemble’s musical tradition determine exactly how short quarter notes are played. Example 6 shows the lead trumpet part of Neil Hefti’s *Li’l Darlin’* as published. On the 1958 album *The Atomic Mr. Basie* the Count Basie Orchestra plays each staccato quarter note approximately the length of a single eighth note triplet. The note on beat three of the second measure is marked legato and played full value with a slight accent. Example 7 shows these measures as performed.

*Example 6 – Li’l Darlin’ as published*

*Example 7 – Li’l Darlin’ as performed by Count Basie*

The length of quarter notes in Thad Jones’s arrangement of *All of Me* vary much more than those in *Li’l Darlin’*. An excerpt from the lead trumpet part is shown in example 8. On the

Vanguard Jazz Orchestra’s 1986 record *20 Years at The Village Vanguard* several quarter note interpretations are observed.  

Example 8 – *All of Me* measures 1-22

There are two different lengths for marcato downbeat quarter notes in this excerpt. Beat three of the first measure, a downbeat ending a phrase, is played almost full value. The single quarter notes on beat four of measures ten and fourteen are played about the length of two eighth note triplets tied together. The repeated downbeat quarter notes in measure eighteen are played this same length.

Marcato upbeat quarter notes also vary in length. The and-of-three in measure eight is extremely short. It is about the same length as the eighth note which ends the previous phrase. The repeated quarter notes on the and-of-four in measure fifteen (tied to the following beat one to make a quarter note) and the and-of-one in measure sixteen are played the same length as the

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99 Seymour Simons and Gerald Marks, “All of Me,” arranged by Thad Jones, *20 Years at the Village Vanguard*, performed by The Mel Lewis Jazz Orchestra, Atlantic 81655-2, CD, 1991.
downbeat quarter notes in measure eighteen. These repeated notes are also about the length of two triplets. They are substantially longer than a single upbeat quarter note.

On the Mel Lewis Jazz Orchestra’s 1989 recording *The Definitive Thad Jones*, the same variations in quarter note length are apparent on *Low-Down*. Example 9 shows the lead trumpet part from rehearsal C to E.

Example 9 – Low-Down Rehearsal C to E

![Musical notation]

The repeated upbeat quarter notes on the and-of-four in measure one and the and-of-one in measure two are the same length as the single downbeat quarter notes on beat four of measures two and four. They all are played about the length of two eighth note triplets and separated from the following note. The single upbeat quarter note on the and-of-one in measure three is extremely short. The phrase repeats with the same interpretation in measures five and six.

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100 Jones, “Low-Down,” *The Definitive Thad Jones.*
101 Jones, *Low-Down,* 1st Bb Trumpet.
In measure fourteen, repeated quarter notes on beats three and four are the same length as the repeated upbeat quarter notes in the earlier phrase. The quarter note on beat four of measure fifteen, a downbeat ending the phrase, is slightly longer but still not quite full value. The repeated upbeat quarter notes on the and-of-four and the and-of-one in the last two measures of the excerpt are the same length as the other repeated quarter notes in the excerpt. The quarter note on beat three of the final measure is marked legato and played long.\footnote{Ibid.}

It is easy to assume that quarter notes are interpreted differently in \textit{Li’l Darlin’} than in \textit{All of Me} or \textit{Low-Down} because of \textit{Li’l Darlin’}’s slower tempo. The difference is actually a stylistic choice made by the band leader and lead trumpet player. As an example, the Count Basie Orchestra recording of \textit{It’s Oh So Nice} on the album \textit{Straight Ahead}\footnote{Sammy Nestico, “It’s Oh So Nice,” \textit{Straight Ahead}, performed by the Count Basie Orchestra, GRP/Verve 822, CD, 1998.} is about the same tempo as the Vanguard Jazz Orchestra’s recording of \textit{All of Me}. Quarter notes are universally shorter on the Basie recording. Repeated quarter notes, which are about two eighth note triplets long on the Vanguard recording, are only one eighth note triplet long on the Basie recording. Example 10 shows the lead trumpet part from rehearsal marks \textit{A} through \textit{B}.\footnote{Sammy Nestico, \textit{Basie – Nestico Lead Trumpet Book} (Delevan, NY: Kendor Music, Inc., 1980), 4.}
Example 10 – *It’s Oh So Nice* Rehearsal A through B

The Count Basie Orchestra plays the quarter note on beat four of the first measure of this excerpt the same length as the repeated quarter notes in measures eight and ten. These notes are all approximately the length of a single eighth note triplet or about half the length of repeated quarter notes in the previous Thad Jones example. The note on beat one of the second measure is approximately a sixteenth note in length, the same as the eighth notes that end the phrases in measures five, nine, and fourteen. Although that quarter note is the second note in a repeated pair it is treated as the final note of the phrase. As opposed to the Vanguard Jazz Orchestra, the Count Basie Orchestra plays quarter notes ending a phrase extremely short.\(^{105}\)

The exact length of staccato and marcato quarter notes varies from ensemble to ensemble but there are a few standard guidelines. A single upbeat quarter note is played very short. A single downbeat quarter note is separated from the note following it but is longer than an upbeat. Repeated quarter notes, on either upbeats or downbeats, are played the same length as a single downbeat quarter note. Finally, a downbeat quarter note ending a phrase is exaggerated either very long or very short.

\(^{105}\) Nestico, “It’s Oh So Nice,” *Straight Ahead.*
Quarter note interpretation is so varied that even sparsely marked parts usually indicate which notes should be played long and which should be played short. Beyond that, it is up to the lead trumpeter to set the exact length of notes. The rest of the section and band must listen and follow her or him.

**Accents**

Proper accent application also relies on the lead trumpet’s experience. As Davison pointed out, there are many levels of articulation within a jazz line. The previously stated guidelines tell a player which notes should be tongued, slurred, or accented, but there are no clear-cut rules describing how much accent each note should receive. Comparing the lead trumpet part of Sammy Nestico’s *Basie – Straight Ahead* with the Count Basie Orchestra’s recording on the 1968 album of the same name highlights this problem. Example 11 shows ten measures of the lead trumpet part as published. The excerpt starts one measure before rehearsal “E.” Example 12 shows the same measures but with articulations marked as performed on the recording.

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**Example 11 – Basie – Straight Ahead at Reh. E**

![Example 11 – Basie – Straight Ahead at Reh. E](image)

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Example 12 – *Basie – Straight Ahead* at Reh. E as performed

Lead trumpeter Gene Goe articulates the phrase in a manner consistent with the guidelines. A part marked with these articulations would not guarantee an idiomatic performance. On the recording, some notes are accented more aggressively than others, but there is no way to indicate that with conventional notation. The phrase beginning in the second half of measure three and continuing to measure five demonstrates this limitation. Per the articulation guidelines, it is understood that the “A” on the and-of-two is accented because it is the top note of the phrase, the “G” on beat one of the next measure is accented because is the top note of a leap, and the “F” on the following and-of-two is short and accented because it is the last note of the phase. Nothing in the guidelines indicates which of these notes should be accented most strongly or even that they should not be accented equally. On the recording, however, Goe puts a significantly stronger accent on the “A” on the and-of-two of measure four than he does the other notes.  

Imitating and assimilating this music is the only way to gain this insight.

**Tongue-Stopping Notes**

The tongue-stop is an important aspect of jazz articulation which is rarely written about. Classical pedagogy teaches that notes should be released by ceasing the air. Conversely, stopping

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108 Ibid.
notes abruptly with the tongue is a common aspect of jazz performance practice. Crossover
players must have control over both techniques.

In jazz performance notes followed by a rest are usually tongue-stopped. This technique
is an extension of the syllable used for the articulation. For instance, in a classical performance a
player might articulate and release a note by thinking *taah*. In a jazz setting the same note would
be conceived of as *taaht*. This technique is especially important for short eighth notes ending
jazz lines. Those notes are usually conceived as *dit*, which makes them as short as possible.
Longer notes are terminated in this way as well, especially if they crescendo.

Crossover players must pay special attention to how they release notes. Using the wrong
technique will rob a performance of authenticity. Most players release notes intuitively and must
focus to avoid musical accommodation.

**Summary**

These articulation guidelines are not a foolproof way to learn jazz style. They are,
however, a starting point which can inform an aspiring crossover performer’s listening and
practice. All the guidelines outlined in this chapter are summarized in the Appendix.
Chapter 4 – Special Effects

In his book Alan Ralph includes a table of special effects that jazz players must learn to execute.  

Most of these techniques are used in classical music, but they are much more pervasive in jazz. Executing these effects successfully is necessary for authentic jazz performances.

The notation of these effects is ambiguous. Composers and arrangers attempt to communicate their musical goal through the length, shape, and direction of the lines used to indicate the effects. In all cases, it is the lead trumpeter’s responsibility to interpret these effects.

There is very little written about the performance of these effects. Ralph includes performance instructions, but they are more appropriate for woodwind players than brass players. In two YouTube videos from 2010, trumpeter Charlie Porter explains and demonstrates many of these effects. Those videos are good sources for players who need more explanation. The performance guidelines below are based on this author’s experience and should only be considered a starting place. Listening and imitation is the only way to master the execution of these effects.

These special effects can be divided into two groups: half valve effects and fluttered valve effects. There are multiple variations of the rip, drop, and fall. Depending on the desired result, those effects may be executed with either technique.

Half valve effects are accomplished by pressing one or more valves slightly and blowing strongly to bend the pitch. A common mistake is to press the valve (or valves) too far. One only

\[109\] Ralph, 30-31.

need press the valve far enough to interrupt the air stream. This distance varies based on the horn’s design. Pressing the valve slightly more than the thickness of the valve cap, as shown in example 13, usually works well.

**Example 13 – Proper Half-Valve Technique**

Fluttered valve techniques involve exactly that: quickly fluttering the valves up and down. For some effects a chromatic or diatonic run may be desired, but in general the order of valve presses is not important. Pressing and releasing the valves quickly and blowing aggressively through the effect usually accomplishes the goal.

**The Squeeze and Glissando**

The squeeze and the glissando are complementary effects. Both create an indistinct slide between two different notes. For the glissando, quickly flutter the valves while crescendoing through the note change. The squeeze is executed in the same way but with one or more valves half-valved, not fluttered. The squeeze is a smoother effect and should sound like a trombone portamento. Notation for these two effects shown in Example 14, can be confusing. Some composers and arrangers indicate the squeeze with a smooth line and the gliss with a squiggly
one. Others indicate them the opposite way. Occasionally the word “squeeze” or “gliss” is indicated, but this is uncommon.

Example 14 – The Squeeze and Glissando

Rips and Drops

Rips and drops occur before the first note of a phrase. Rips begin below the arrival note and drops begin above it. There is no defined starting pitch for either effect. The player should begin one or more partials above or below the written note and quickly run through the harmonic series employing either a half-valve or quick valve flutter before arriving at the notated pitch. Neither effect changes the rhythmic placement of the arrival note. Both techniques typically occur in a beat or less, but a rip may be extended to a full measure or more. Long rips are always performed as a half-valve effect and starts an octave or more below the written pitch.

Rips and drops are both notated with a line to the left of the note as shown in example 15. This line may be straight, curved, or squiggly depending on the exact effect the composer or arranger desires. Like the squeeze and glissando, a squiggly line usually indicates a fluttered version of the technique and a straight line usually indicates a half-valve version. The length and direction of the line may be clues to the speed and length of rip or drop desired as well. The notation is not standardized, so again the lead trumpeter must determine how exactly to execute the effect.
The Bend and Smear

The bend and smear, shown in example 16, are half-valve techniques. They both are simple to execute but require nuance to perform effectively.

To execute the bend, start a note normally then employ a half-valve technique to bend the pitch downward. After bending the note approximately one half step, bring the note back to the original pitch. The smear is similar except that the note is articulated on the lower pitch and then bent up to the written note. There is no specified rhythm for either effect so the speed and timing of the bends must be determined by musical context. The bend is notated by a small “U” over the note. The smear is indicated by a small curved line before the note.

Example 16 – The Bend and Smear

These techniques are easily overdone. Jazz soloists use both techniques extensively and some lead trumpeters apply them even when they are not indicated. Players new to jazz should be judicious in their application. Earl Gardner, former lead trumpeter for the Vanguard Jazz Orchestra, added an unmarked bend measure nine on the Vanguard Jazz Orchestra recordings of
All of Me\textsuperscript{111} from example 8. Gardner also slightly smears the end of notes in measures seven and twenty-one of that same example. Smears at the end of a note are never indicated and would be completely unacceptable in a classical performance.

Adding bends and smears can be effective in jazz if used sparingly. Only the lead trumpeter is allowed the leeway to add these effects. Section players should only play these effects when indicated on the part and they must match the lead trumpeter’s interpretation.

Jazz players should be careful not to inadvertently apply these techniques to classical music. Even subtle pitch changes, which may seem natural to a jazz musicians, will be out of place in most classical performances.

\textit{The Jazz Turn}

The jazz turn is confusing to classical players. There are a few ways it is indicated. As shown in example 17, a simple squiggle between two notes vaguely indicating the pattern of notes is common. This may look like an $S$ or an upside down $V$. It is also common to notate the jazz turn with the same symbol used for a classical turn.

\textbf{Example 17 – The Jazz Turn, Notation Options}

\begin{center}
\includegraphics[width=0.5\textwidth]{Example_17.png}
\end{center}

In classical methods, this ornament indicates a specific pattern of notes enclosing the note before it, as shown in example 18.\textsuperscript{112} Arban believed the turn was so important that he dedicated

\textsuperscript{111} Simons, “All of Me,” arranged by Thad Jones, \textit{20 Years at the Village Vanguard}.

\textsuperscript{112} Arban, 88-89.
eight pages of his method to preparatory exercises for it and another five pages to the turn itself.\textsuperscript{113}

\textbf{Example 18 – Arban’s Turn}

\begin{center}
\begin{figure}
\includegraphics[width=\textwidth]{example18.png}
\end{figure}
\end{center}

In jazz the turn is freer in its interpretation. Playing a note above the initial note and then glissing down to the arrival note is the desired effect. If the arrival note is above the initial note, you would play a note below the initial note and then gliss up to the arrival note. The written notes should always maintain their rhythmic integrity.

\textit{The Fall}

Another technique with several variations is the fall. Falls can be long, short, or medium length and may be accomplished by fluttering the valves or by half-valving them. Short falls are accomplished by a quick valve flutter while crescendoing through the descending harmonic series. Some texts, like Ralph’s, suggest decrescendoing through the effect.\textsuperscript{114} It is the author’s experience that decrescendoing will not create the correct effect for a fast fall. A crescendo works significantly better. Longer falls are accomplished in much the same way. Long slow falls can be played by half-valving and slowly bending the pitch downward. These falls work well when coupled with a decrescendo.

\textsuperscript{113} Ibid, 91-103.
\textsuperscript{114} Ralph, 30.
The notation of falls, shown in example 19, is again not always clear. Composers and arrangers may use the shape and direction of the mark to indicate how long and fast they would like the fall played. It should be noted that the “horse whinny” style of fall used in Leroy Anderson’s *Sleigh Ride*, for example, is not usually desired in jazz. It is sometimes used for comedic effect.

**Example 19 – The Fall**

![Example 19 – The Fall](image)

**The Doit**

The doit is the opposite of a fall. The pitch is bent upwards after the note. It is notated by an ascending line to the right of the note. It does not matter if the line is smooth or squiggled, the effect is always performed as a half-valve technique; squeezing upwards through the harmonic series. The doit works best when the initial note is near the top of the staff or higher. The partials being closer together helps execution tremendously. The speed and length of the doit varies. The effect requires a strong player and extends as high as the performer’s technique and ability allow.

A famous example of a doit occurs at the beginning of the shout chorus “Fly Me to The Moon” as recorded on the Count Basie Orchestra record *It Might as Well Be Swing* featuring Frank Sinatra. An excerpt is shown in example 20.

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115 Bart Howard, “Fly Me to The Moon,” *It Might as Well Be Swing*, performed by the Count Basie Orchestra and Frank Sinatra, Reprise 2-1012, CD, 1986.
The Shake

The shake is like the lip trill used by classical trumpeters but is more aggressive. There are two common variations of the shake: fast and narrow or wide and slow. Fast and narrow shakes quickly alternate between notes on neighboring partials. Wide and slow shakes alternate between notes as much as an octave apart. There is a squeeze effect between the top and bottom pitches of wide shakes. Playing the shake more slowly makes this squeeze more prominent. Arrangers may indicate what they want through the shape of the notation or by writing the word “wide” or “fast,” as shown in example 21.

Example 21 – The Shake

Many trumpeters consider the shake an intimidating technique. Learning to execute it can be challenging. Brian Shaw suggests using alternate fingerings to practice shakes. Since pressing more valves lengthens the instrument and brings the partials closer together it is easier to shake on a fourth space E fingered 1 and 2 than played open. Shaw also suggests thinking about “playing two notes at once.”\footnote{Shaw, 8-9.} By alternating between thinking \textit{ahh} and \textit{eee} a player can quickly
modulate between the two notes. A variation on this technique is to try and find a tongue position exactly between two partials. Moving the tongue up and down as little as possible to move between the partials, again thinking *ahh* and *eee*. A common mistake is to physically shake the trumpet. Doing so will create a kind of “dirty” shake, but it is important to learn to control the effect with the tongue.
Chapter 5 – Equipment and Other Techniques

A detailed discussion of the different equipment used by classical and jazz trumpeters is beyond the scope of this document. Below are a few significant differences that crossover players should acknowledge and consider investigating further.

Mutes

When called for, the standard straight and cup mutes used in classical trumpeting are the same in jazz. After the 1940s, the straight mute is rarely used of in jazz. If a big band part indicates “mute” without specifying a type, the player should experiment with cup and Harmon mutes. The straight mute is still common in musical theater. In that setting an unspecified “mute” indication most likely refers to the straight mute.

Jazz and classical players take different approaches to the Harmon mute. Hickman points out that Harmon is a brand name which has become associated with a specific style of metal mute. Several companies make versions of this mute and rounded versions, known as bubble mutes, are also popular.\textsuperscript{117} Example 22 shows a Jo-Ral bubble mute with the stem in.

\textsuperscript{117} Hickman, 363-4.
The position of the Harmon mute’s stem change its timbre drastically. With the stem in the mute is capable of wah-wah effects by covering and uncovering the end of the stem. Classical players keep the stem in the mute unless asked to extend or remove it. In jazz performance the stem of the Harmon is always removed. Musical theater parts can be confusing. Older productions generally expect the stem in unless indicated and newer productions typically expect the stem removed. When in doubt, ask the music director.

*Solotone, cleartone*, and *BuzzWow* mutes are indicated in some musical theater and older big band parts. Few players have access to these mutes so most will substitute Harmon with stem.

Big band jazz occasion calls for the use of a bucket mute. Hickman describes the bucket mute as “very mellow and ‘foggy.’”¹¹⁸ The clip-on Humes and Berg Velvetone-Mute, shown in

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¹¹⁸ Hickman, 365.
example 23, is the most popular bucket mute. The more portable Soulo Mute, shown in example 24, has recently gained popularity in Hollywood recording studios.\textsuperscript{119}

Example 23 – Velvetone-Mute

\[\text{Image of Velvetone-Mute}\]

Example 24 – Soulo Mute

\[\text{Image of Soulo Mute}\]

**The Plunger Mute**

The trumpet with plunger mute can be surprisingly beautiful and expressive. Wynton Marsalis’s recording of *The Seductress* from his album *Standard Time Vol. 3* is a perfect example. On this recording, he uses the plunger to create a nearly vocal sound. Jazz soloists like James “Bubber” Miley and Clark Terry used the plunger to create an exciting and raucous type of improvisation. Both these techniques are far from simple to master. Luckily, the way a plunger is used in the jazz ensemble is much easier. Even so, a little practice may be necessary to master the coordination for a given piece.

As shown in example 25, there are a few common markings for the plunger mute. These are the same markings used for wah-wah mute and Harmon mute with stem in older musicals and some classical music. A notably example being the trumpet solo near the beginning of Gershwin’s *Rhapsody in Blue*.

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**Example 25 – Plunger Mute Markings**

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+  +  +
\-\-\-\-
\  \  \\
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“+” means to close the mute over the bell as shown in example 26. “o” means to keep the mute open or away from the bell as seen in example 27. “Waaa” or “whaa” or “+o” means to start with the mute closed and open it over the course of the note. Less common is “wop” or “o+” which indicates that you should start with the mute open and then close it over the bell. The opening or closing happens over the length of the note.

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Example 26 – Closed Plunger

Example 27 – Open Plunger

There are specially made plunger mutes available, however, a standard toilet or sink plunger from a hardware store (unused of course!) with the stick removed is popular. Most players agree that the diameter of the plunger should similar to the diameter of the trumpet’s bell. Many players believe cutting a hole in the center, as shown in example 28, improves the sound as well. Although less effective, plunger effects can also be accomplished with the left hand.
Example 28 – Plunger Mute with Hole

Mouthpieces

For trumpeters, there may be no more contentious subject than mouthpieces. Ingram and Hickman both suggest that advancing players consider changing mouthpieces based on the demands of the style they are playing.\textsuperscript{121} Ingram warns players to not try to fix technique problems with a new mouthpiece.\textsuperscript{122} He does advise players to use the smallest mouthpiece possible when playing jazz lead trumpet.\textsuperscript{123} Hickman is more reserved. He states that design characteristics can make a mouthpiece ideal for a specific style.\textsuperscript{124} He goes on to say that professional trumpeters typically use a variety of mouthpieces.\textsuperscript{125} Shaw suggests lead players use shallower mouthpieces to get a brighter sound.\textsuperscript{126} He admonishes players not to be concerned

\textsuperscript{121} Ingram, 76; Hickman, 258. \textsuperscript{122} Ingram, 32. 
\textsuperscript{123} Ingram, 76. 
\textsuperscript{124} Hickman, 258. 
\textsuperscript{125} Ibid. 
\textsuperscript{126} Shaw, 11.
with finding a mouthpiece that improves their range.\textsuperscript{127} Shaw finally states that there is no perfect mouthpiece and players should focus on practicing with a mouthpiece that works well.\textsuperscript{128}

It is the author’s opinion that mouthpiece choice should be determined by a player’s physiology and the music being performed. There are no \textit{cheater} mouthpieces. A mouthpiece which improves one aspect of performance is likely to hinder another. Further, a mouthpiece that is excellent in one musical setting may not work in another one. In general, big band \textit{jazz} performance demands a brighter tone than orchestral or chamber music performance. A shallower cup, narrower rim, tighter backbore, or combination thereof \textit{may} help a player achieve that sound. Readers who wish to learn more about mouthpieces and how they affect performance are encouraged to read \textit{Understanding the Mouthpiece} by John and Phyllis Stork.\textsuperscript{129} A comprehensive online resource can also be found at GR Mouthpieces’s “School of Mouthpieces.”\textsuperscript{130}

\textbf{Time Feel}

Playing with the appropriate time feel causes some players trouble. Orchestral trumpet players sometimes find themselves ahead of the beat when performing in a big band. There are fundamental differences between performing in an orchestra and performing in a big band that cause this problem. Because of their physical distance from the conductor and audience, orchestral trumpeters must play slightly ahead of the beat. This is not to say that they are rushing. They are simply on leading edge of the ensemble’s rhythmic pulse. Performing in a jazz big band

\begin{footnotes}
\item[127] Ibid.
\item[128] Ibid.
\item[129] John and Phyllis Stork, \textit{Understanding the Mouthpiece} (Bulle, Switzerland: Editions Bim, 1989).
\end{footnotes}
setting is much different. The ensemble is smaller and more compact. Additionally, there often is not a conductor. Players must listen to the rhythm section and play exactly in time with them.

The author has developed a simple exercise that can help a player become more comfortable playing with a rhythm section. First, one should set a metronome to a soft volume and a comfortable tempo, 90-100 beats minute works well. Next the player will play short notes on every other click. The notes should be the same length as the metronome’s clicks. The goal is to block out the sound of the metronome by playing at the exact moment it sounds. The player is successful when they only hear the metronome on the beats they are not playing. If one hears the metronome slightly ahead of or behind their sound, they should relax and adjust. Once the player consistently blocks out the metronome’s click, they should play every click. Beginning with only a few notes and extending the exercise for as long as possible. The player should listen carefully for the metronome. The goal is to not hear the click. Many players will hear more of the metronome as they continue. Be aware and focus on staying exactly with the metronome. Once a player can play two to four measures without hearing it, add eighth notes.

The previous exercise has two benefits. By keeping the metronome soft a player must actively listen for it in the same way they must listen for the bass and drums in a big band. Additionally, this exercise requires a player to develop a consistent internal pulse. Although, the exercise does not address playing slightly ahead of or behind the beat, it is the author’s experience that developing a consistent pulse will allow a player to place notes appropriately within the beat.
Chapter 6 – Conclusion

Competency in jazz and classical styles is a valuable trait for student and professional trumpeters. Unfortunately, the two most popular approaches to teaching crossover performance (teaching improvisation and encouraging listening) have significant deficiencies.

While jazz improvisation can be a useful and musically fulfilling skill, it is not a necessity for ensemble players. Emphasizing improvisation as a way to acquire crossover skills alienates players who are uninterested in learning to improvise. Additionally, the music theory based method that clinics and articles teach differs from the method of imitation and assimilation to which serious jazz pedagogues subscribe. Finally, this method does not address the needs of jazz players wishing to improve their classical performance skills.

Learning to perform new styles requires focused listening. But without an awareness of the specific nuances and subtleties of a style, trumpeters may inadvertently use the techniques with which they are most familiar. These techniques may not be appropriate for the style they are performing. The articulation guidelines detailed in this document highlight differences in classical and jazz performance practice. Crossover players must be aware of these differences to achieve credibility in all styles.

Transcribing the performances of jazz soloists and lead trumpeters is the ideal way to develop jazz style. But many players find the process tedious and frustrating. Thankfully, there are several alternatives available today. These alternatives include play-a-long etude books designed specifically to teach jazz style, including Brian Shaw’s *How to Play Lead Trumpet in a Jazz Band*, *Reading Key Jazz Rhythms* by Fred Lipsius, Jim Snidero’s *Jazz Conception* series, and *The Gordon Goodwin Big Phat Band Play-a-long Series*. There are also compilations of lead trumpet parts, including the *Basie – Nestico Lead Trumpet Book* and the *Thad Jones Lead*
Trumpet Book, which players can use to play along with recordings of the Count Basie Orchestra or the Vanguard Jazz Orchestra. In addition to these resources there are hundreds of books of transcribed jazz solos which players can use as etudes. Popular transcription books include Ken Slone’s *28 Modern Jazz Trumpet Solos*[^1] and David Baker’s *The Jazz Style of...* series. Each of Baker’s books is dedicated to solos by a specific player and analyzes them in depth. For instance, *The Jazz Style of Clifford Brown* includes fifteen Clifford Brown solo transcriptions, a brief biography, a discography, and analysis of common licks from Brown’s solos.[^2] Many people have also self-published transcriptions online. A Google search of a performer’s name with the words ‘transcription’ and ‘pdf’ is likely to return a plethora of results.

Two important aspects of jazz performance practice are back-tonguing and the appropriate interpretation of quarter notes. Much has been written about back-tonguing, but the length of quarter notes has not been discussed at length. This document has identified a list of articulation guidelines based on various authors’ descriptions of back-tonguing techniques and the current author’s observations regarding quarter note lengths.

The best way to gain credibility as a crossover performer is to listen intently to the music you wish to perform. By using these guidelines to inform their listening, players will quickly assimilate new style.

Appendix – Jazz Articulation Guidelines

*Eighth Note Lines*

- Relatively straight feel
- Tongue upbeats and slur into downbeats
- Tongue first and last notes
- If the last note of the line is an eighth note, it is short and accented
- Accent the top note of the line
- Accent top note of ascending leaps
- Accent third note of an eighth note triplet
- Accent anticipations (upbeat eighth note tied to a longer note)
- Ghost the note before an accented note
- Short clipped notes are only for effect or punctuation
- Slurs longer than a beat are phrase marks and do not effect eighth note lines
  - Observe short slurs unless they are detrimental to the flow of the line

*Quarter Notes*

- Quarter notes under phrase marks are played full value
- Quarter notes marked legato are played full value
- Quarter notes with staccato or marcato articulation are played separated
  - A single upbeat quarter note is played extremely short; a single upbeat eighth notes is the same length
  - A single downbeat quarter note is separated, but with some length
  - Repeated quarter notes (upbeats or downbeats) are the same length as isolated downbeat quarter notes
- Downbeat quarter note ending a phrase is exaggerated either very long or very short
- Unmarked quarter notes are usually (but not always) treated as marcato
- Quarter notes marked with a standard accent are usually (but not always) treated as legato


______. “All of Me.” Arranged by Thad Jones. *20 Years at the Village Vanguard*. The Mel Lewis Jazz Orchestra. Atlantic 81655-2, 1991. CD.


Curriculum Vitae

Kevin C. Tague

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Education

University of Nevada, Las Vegas (Las Vegas, NV) August 2017
Doctor of Musical Arts: Trumpet
Trumpet Instructors: Justin Emerich, Dr. Barbara Hull

University of Denver (Denver, CO) June 2011
Master of Music: Trumpet Performance with Jazz Emphasis
Trumpet Instructor: Alan Hood
Improvisation Instructors: Alan Hood, Malcolm Lynn Baker
Composition and Arranging Instructor: Dave Hanson

DePaul University (Chicago, IL) June 2003
Bachelor of Music: Trumpet Performance
Trumpet Instructors: John Hagstrom, Dr. Robert Lark, Ross Beacraft
Improvisation Instructors: Paul McKee, Peter Ballin, Alan Swain, Bob Palmary
Composition and Arranging Instructors: Cliff Colnot, Thomas Matta

Additional Instruction and Masterclasses:
Tom Hooten, Allan Vizzutti, Mark Inouye, Jeff Piper, Justin Bartels, Tito Carrillo,
Warren Deck, John Fedchock, Greg Gisbert, Roger Ingram, Chuck Mangione,
Peter Olstad, Daniel Perantoni, Ronald Romm, Arturo Sandoval, Phil Smith,
Byron Stripling

Teaching Experience

Las Vegas Academy of the Arts (Las Vegas, NV) 2015-Present
Trumpet Paraprofessional

University of Nevada, Las Vegas (Las Vegas, NV) Spring 2017
Applied Trumpet
Trumpet for Non-Majors – Instructor
Advanced Musicianship – Teaching assistant for Dr. Diego Vega Fall 2016
Spring 2016
Music History I – Teaching Assistant for Dr. Jonathan Lee  2015-2016
Music Fundamentals – Instructor  2013-2014

University of Denver (Denver, CO)

Lead Trumpet Techniques – Instructor  Fall 2011
University Jazz Ensemble – Director  2009-2011

Denver School of the Arts (Denver, CO)

Theory III – Instructor  2011-2012
Guest Artist – Weekly Clinician  2010-2012

District 99, Downers Grove North and South High Schools (Downers Grove, IL)

Applied Trumpet – Instructor  1999-2009
Trumpet Ensemble – Director  2006-2009
Marching Band Assistant  2000-2003

DePaul University (Chicago, IL)

“Screamin’ Demons Pep Band” – Assistant Director  1998-2002

Jazz/Commercial Performance Experience

Latin Breeze; Las Vegas, NV; Split-lead Trumpet  2014-present
The Lucky Devil’s Band; Las Vegas, NV; Lead Trumpet  2015-present
Christy Molasky’s Music Junkies; Las Vegas, NV; Lead Trumpet  2014-present

The What's Cookin' Band; Denver, CO; Lead Trumpet  2010-2012
Metropolitan Jazz Orchestra; Denver, CO; Split-lead Trumpet  2010-2012
Rocky Mountain Jazz Repertoire Orchestra; Denver, CO; Trumpet  2010-2012
La Candala; Denver, CO; Split-lead Trumpet  2010-2012
Ninth and Lincoln Orchestra; Denver, CO; Substitute Trumpet  2010-2011
Conjunto Colores; Denver, CO; Substitute Lead Trumpet  2010-2011
Aaron Rose’s “Diamonds Are Forever”; Denver, CO; Lead Trumpet  2010-2011
JC Brooks and the Uptown Sound; Chicago, IL; Lead Trumpet  2009
Lowdown Brass Band; Chicago, IL; Lead Trumpet  2008-2009
Al Sofia Band; Chicago, IL; Lead Trumpet  2001-2007

Classical Experience

Las Vegas Brass Band; Las Vegas, NV; Solo and Soprano Cornet  2013-present
Henderson Symphony; Henderson, NV; Substitute Principal Trumpet 2014-present
The Desert Winds; Las Vegas, NV; Principal Trumpet 2013-2014
UNLV Wind Orchestra; Las Vegas, NV; Principal Trumpet 2013-2017
UNLV Symphony Orchestra; Las Vegas, NV; Principal Trumpet 2013-2015
Lamont Symphony Orchestra; Denver, CO; Principal Trumpet 2010-2011
The Denver Brass; Denver, CO; Extra Musician 2010-2011
Athena Ensembles; Chicago, IL; Solo Trumpet and Vice President 2000-2005

Musical Theater Experience

The Rat Pack Is Back; The Tuscany Suites and Casino, Las Vegas, NV 2016-present
Vegas! The Show; Planet Hollywood Resort, Las Vegas, NV Substitute Lead Trumpet 2014-present
Pin Up; The Stratosphere Hotel and Casino, Las Vegas, NV Substitute Trumpet 2015-2017
The Elvis Experience; Westgate Resort, Las Vegas, NV Substitute Trumpet 2015
Georgia On My Mind; Venetian Resort and Casino, Las Vegas, NV Lead Trumpet 2014
Networks Presents: Disney's Beauty and the Beast; National Tour Principal Trumpet 2012-2013
Arvada Center for the Arts; Arvada, CO Lead/Principal Trumpet: of All Shook Up, Hairspray, A Christmas Carol, 1940's Radio Hour, A Christmas Carol 2010-2012
Theater at the Center; Munster, IN Principal Trumpet: Phantom; Knute Rockne, All-American 2008
Pheasant Run Resort; St. Charles, IL Principal Trumpet: The Mystery of Edwin Drood; 2008
Porchlight Musical Theater; Chicago, IL Principal Trumpet: A Wonderful Life, Phantom, Ragtime, Candide 2006-2008
Seaside Music Theater; Daytona Beach, FL Trumpet: Fiddler on the Roof, High Spirits, La Boheme 1998
Wagon Wheel Theater; Warsaw, IN Principal Trumpet: Joseph and the Amazing Technicolor Dreamcoat; Big River; Will Roger's Follies; Gigi 1996

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## Other Performances

*Brazilian Legends*, Shadow Ridge High School, Las Vegas, NV  
Guest Soloist 5/18/2017

*Ibis Ensemble*; National Academy of the Performing Arts, Port of Spain, Trinidad and Tobago; Guest Soloist 11/12/2016

*The Temptations*; The Orleans Casino, Las Vegas, NV 5/7/2016

*Trinkle Brass Works featuring Thomas Strauss presented by The American Guild of Organists*  
Las Vegas, NV 11/1/2015; Santa Ana, CA 11/6/2015

*Denver & the Mile High Orchestra*; Las Vegas, NV 11/13/2015

*Under the Streetlamp*; MGM Grand Resort, Las Vegas, NV 6/24/2015

*The O’Jays*; *Star of the Desert Arena*, Primm, NV 3/7/2015

*New Music by the Students of Tyler Gilmore*; Gift of Jazz Education Program;  
Dazzle Jazz, Denver, CO 10/30/2010

*Steve Lippia’s Simply Swinging, Sinatra and Friends*; Arvada Center, Arvada, CO 7/24/2010

*New Music by the Students of Chie Imaizumi*; Gift of Jazz Program;  
Dazzle Jazz; Denver, CO 05/15/2010

*Jeff Awards Ceremony*, House Band; Chicago, IL 6/9/2008

*Songs of the Season*; Chicago Children’s Choir; Harris Theater, Chicago, IL 12/9/2007

## Selected Student Performances

*Monterey Next Generation Jazz Festival*; Monterey, CA 4/2/2016

*UNLV Jazz I – First Place*

*DMA Recital #3*; UNLV, Las Vegas, NV 5/7/2016

*Petrushka*; UNLV Ballet, Las Vegas, NV; Principal Trumpet 10/16-17/2015

*DMA Recital #2*; UNLV, Las Vegas, NV 11/9/2014

*DMA Recital #1*; UNLV, Las Vegas, NV 4/13/2014

*Rite of Spring*; UNLV Ballet; Las Vegas, NV; Trumpet 1 10/18-19/2013

*Master’s Degree Recital*; Lamont School of Music, Denver, CO 4/14/2011

*Rhapsody in Blue*; Denver Young Artists Orchestra featuring the Marcus Roberts Trio;  
Boettcher Hall, Denver, CO; Principal Trumpet 9/25/2009

*Bachelor’s Degree Recital*; DePaul University, Chicago, IL 1999

*Disney-Grammy All-American Orchestra; EPCOT Center; Lake Buena Vista, FL;  
Recordings

UNLV Wind Orchestra; *The Return*  
Klavier Records (K11217)  
2017

UNLV Jazz Ensemble I; *Latin Journey II*  
TNC Recordings (1741)  
2016

Adam Bartzcak Republic; *Grass is Greener*  
Dazzle Recordings (884501908658)  
2012

Lamont Symphony Orchestra; *Beethoven 7 & Beethoven 7.1*  
Albany Records (TROY1300)  
2012

Richie Rich and the Chi-Town Blues Band; *From the Streets*  
Interscope Digital Distribution  
2011

Lowdown Brass Band; *We Just Want To Be*  
CD Baby (711574664726)  
2009

Left Field; *Movie Soundtrack*  
Lowdown Brass Band; Humboldt Productions  
2009

Al Sofia; *Destiny*  
Sofiasong (796873035132)  
2008

“Knute Rockne: All-American;” *Cast Recording*  
Coaches, LLC  
2008

Paris Delane's Tye Dye Skye; *Change the World* (single)  
2008

DePaul University Jazz Ensemble; *Shade Street*  
Blue Birdland Records (8592)  
1999

Additional performances in ensembles accompanying popular performers including Eric Marienthal, Take6, Kirk Whalum, Nnenna Freelon, Clint Holmes, Greg Gisbert, Peter Olstad, Byron Stripling, Dick Oatts, Chuck Mangione, Oscar Hammerstein, Toni Tennille, Billy Davis Jr., Marilyn McCoo, Jack Jones, John Fedchock