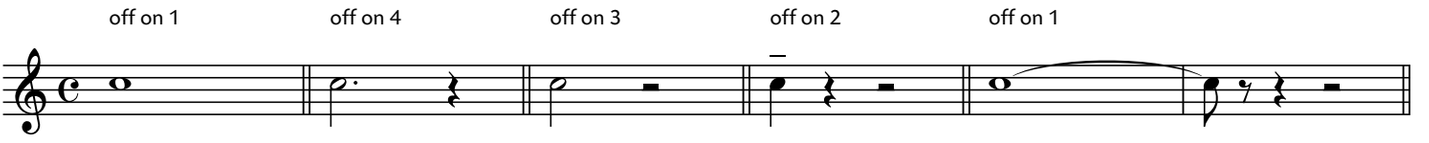
SOME GENERAL RULES

Vibrato

Constant vibrato is almost never used, except for in older, pre-1950's style dance band music such as Glenn Miller, the Dorsey Brothers, and early Ellington and Basie, etc. If used later in swing style, it should generally be used only by the lead player in order to shape long notes, beginning with no vibrato and adding vibrato as they crescendo. In most modern music for jazz ensemble, vibrato is infrequently used, if at all.

Note Durations

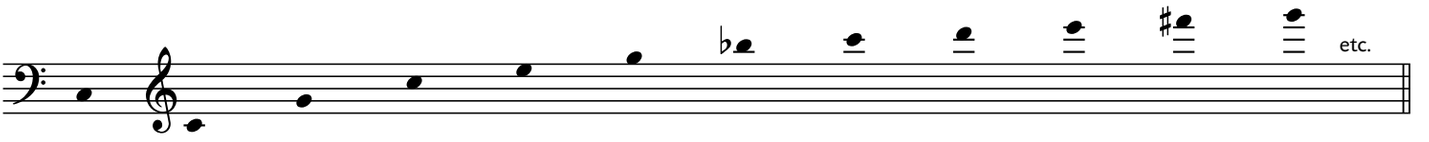
Releases are important, especially in a jazz ensemble. When played together by all the instruments, they do as much if not more than the attack to make a band sound precise and "tight." The lead trumpet player generally dictates releases. Here is a basic guide to note durations and their release.



Another piece of advice on note durations: Do not hold the last note of a chart longer than the rest of the band. This is a bad habit of many lead players who do this on a regular basis and makes the band sound sloppy. Occasionally this effect may be acceptable or even appropriate, but only if used sparingly and with the permission of your director.

Shakes

Many young players become frustrated when attempting to play shakes. A shake is very similar to a lip trill, where the player rapidly alternates between a main note and the next partial higher. Lip trills generally become easier to play the higher you play them because partials get closer together in the overtone series. Here is an illustration of the overtone series based on C, or open fingering:



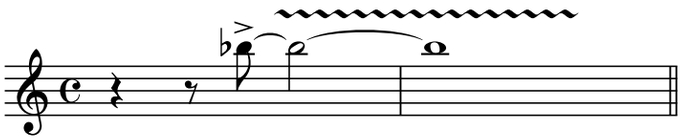
Note how each interval gets smaller as the series ascends.

It might be helpful when learning how to play a shake to think that you are in effect playing two notes at once, and that you would need to use twice as much air as on a normal, unshaken note. Tongue position also helps a great deal with shakes. Alternating between the tongue position of saying "ahh" to saying "eee" will help you get the change of air speed necessary to rapidly negotiate the notes of a shake or lip trill. Practice this away from the horn by repeating "ah-ee-ah-ee-aheeaheee," starting slow and getting faster to memorize the movement your tongue has to make.

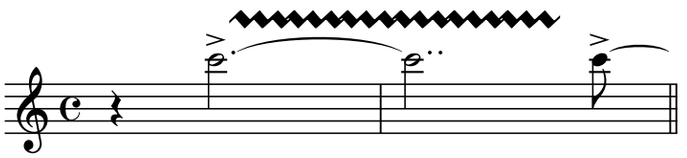
Since pressing valves makes the instrument longer, it makes sense that the more valves you have down for a particular note, the closer the notes will be to each other, and the easier the shake will be. Therefore, the use of alternate fingerings, when available, can

help when a shake is written in the middle register. For example, fingering fourth space E♭ with second and third valves will make it easier to shake than with only second valve.

Some Types of Shakes



Fast shake with small intervals (similar to a lip trill), à la *Basie or Ellington*

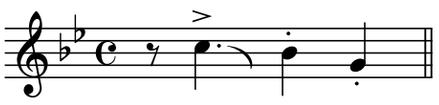


Slower, "dirtier" shake, starts wide and slow, getting faster and narrower, à la *the Stan Kenton, Buddy Rich, or Maynard Ferguson bands.*

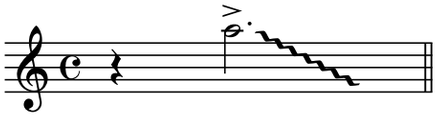
Falls

With falls, it is important to make sure the main note (the note you're falling from) gets plenty of sound and is centered before you fall off of it. If the fall is on a longer note, you may even want to plan with the director of the band how long the horns will hold the note before starting the fall.

Some Types of Falls



Short, fast fall, similar to the earlier swing style of Basie, Ellington, dance bands, etc. Quick but intense.

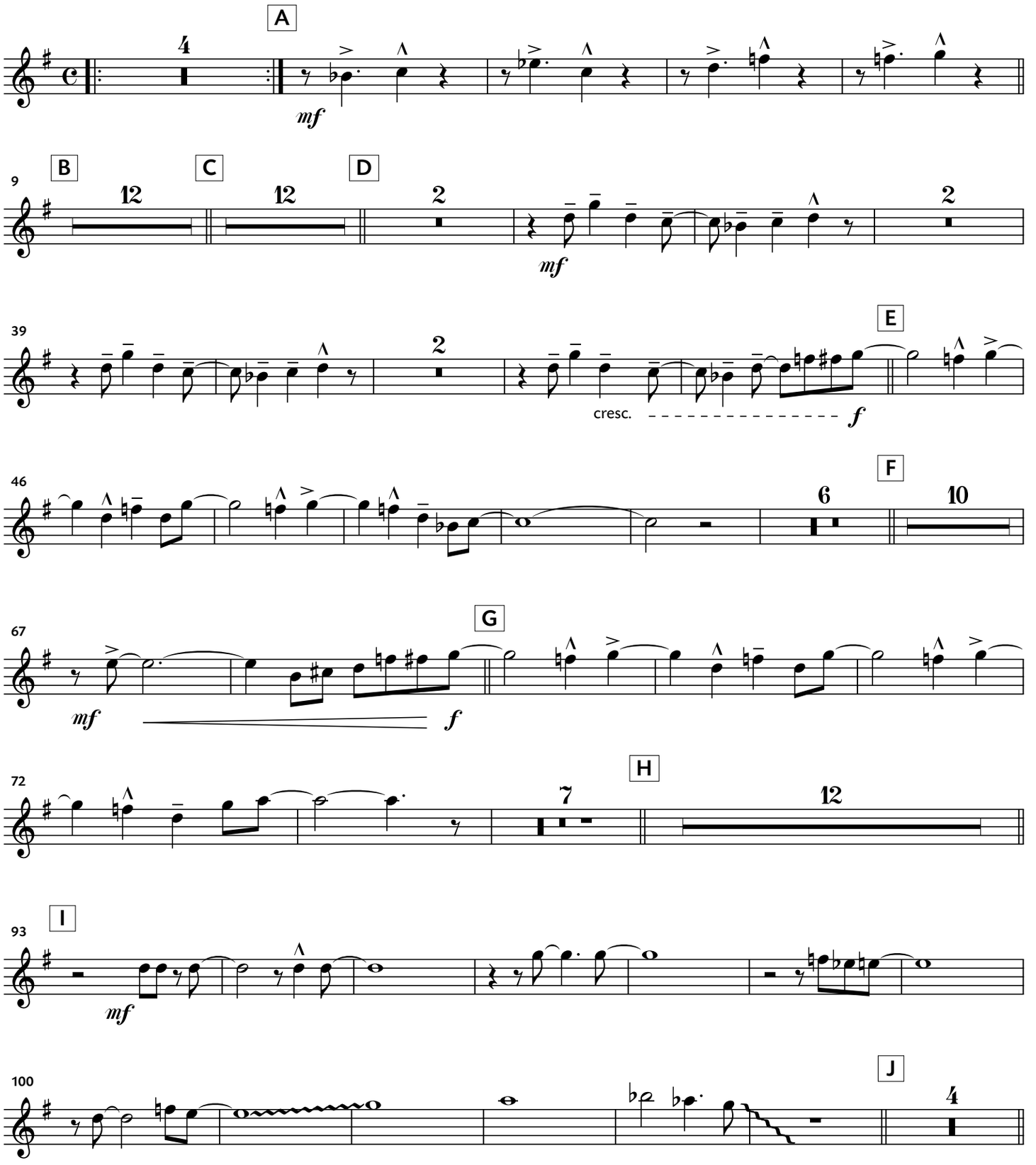


Long fall, many times lasting a measure or more, start slow, and covering lots of range, like the Village Vanguard Jazz Orchestra. Better for loud, more energetic tunes.

Shufflin' in F

Comp.: Jim Snidero
Arr.: Dave Rivello

♩ = 150



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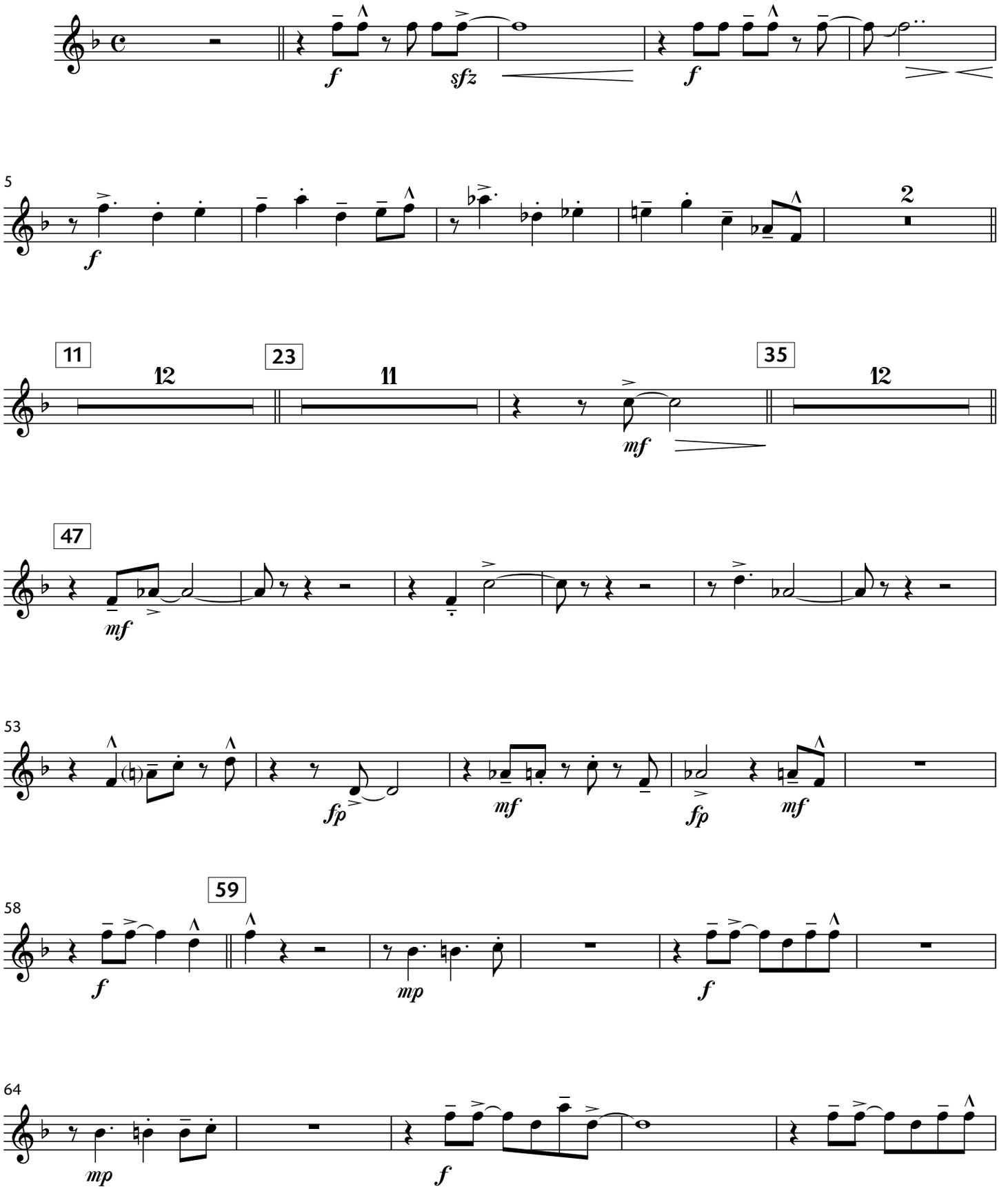
Basie's Blues

Comp.: Jim Snidero
Arr.: Russell Schmidt

Swing Feel ♩ = 108



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Ulla in Africa

Comp.: Heiner Wiberny
Arr.: Peter Herbolzheimer

Medium Slow, Rubato

Solo

A Tempo (♩ = 98–106)

A

12

4

1st time tacet

B

C

2

3

D

Soli

E

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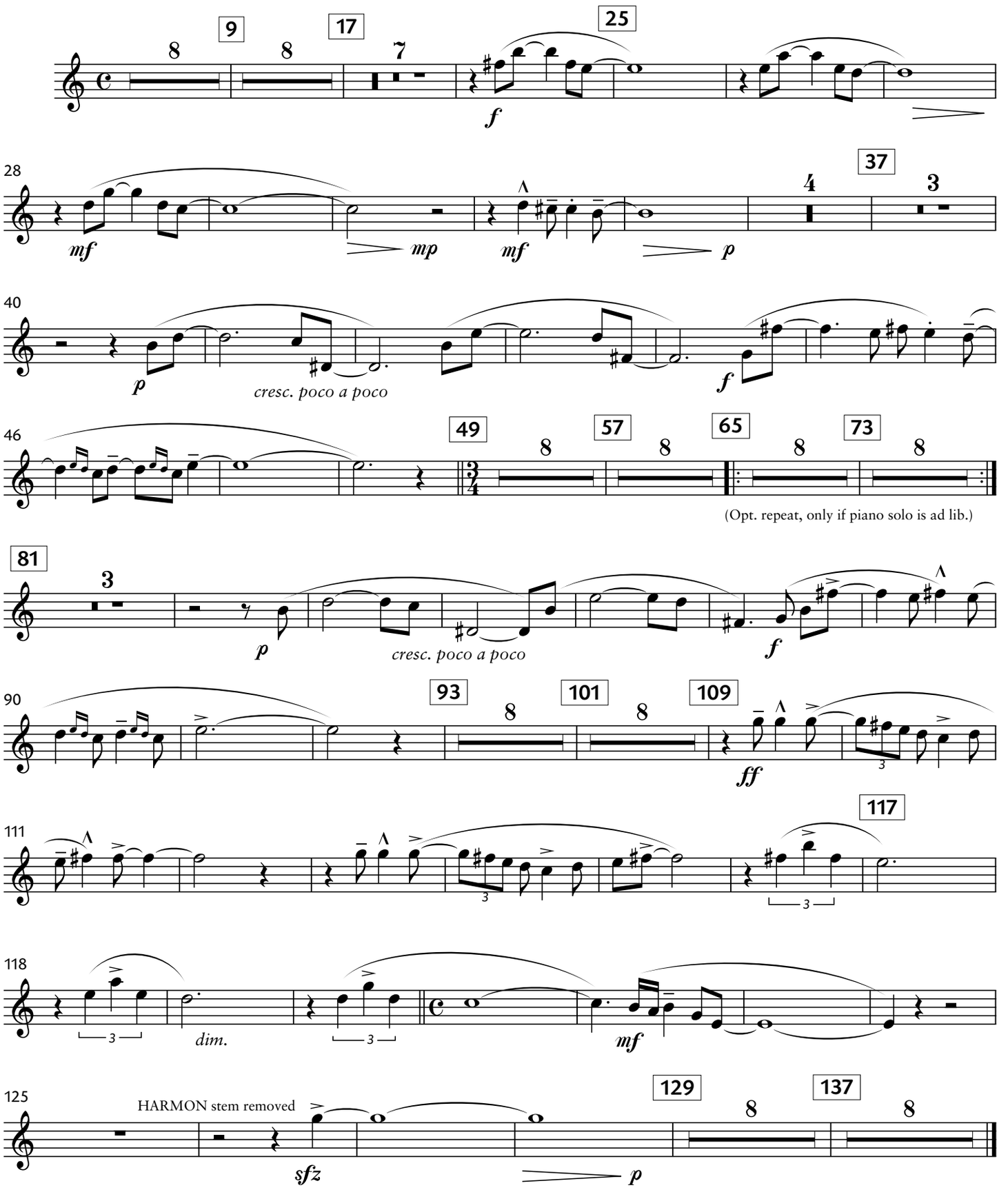
Strayhorn

Comp.: Clare Fischer
Arr.: Bill Dobbins

Swing ♩ = 144



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