

# INTRODUCTION

Welcome to **Trumpet Synthesis**. If you are reading this then you are probably one of many developing trumpet players who is searching for a consistent approach to their jazz playing. All trumpet players strive for effortless mastery. Making the most difficult of passages float out of the horn is truly an attainable goal. Today's increasing performance demands has made mastery a challenge and it has become even more difficult in the jazz genre. This environment has resulted in some jazz trumpet players finding themselves frustrated by the rate of their development.

The trumpet, like any other brass instrument, can be difficult. It takes years of proper practice to gain command of the fundamentals. One must cultivate a healthy mindset while developing, to help one's self overcome the challenges of trumpet playing. In order to fully develop, one must adopt a daily maintenance routine. A routine is a set of daily exercises that one does to develop and maintain their approach to the trumpet. In a good routine tone production, articulations, range, and flexibility should be all addressed. It is the desire of the player to play these exercises calmly and with ease.

If you are familiar with doing a routine, then you know that the majority of the exercises stem from the classical world, and are often done before any music is played. It is a training of sorts; the idea being to apply the playing concepts into your jazz playing. Although very timely, this method works well for many players and if adopted, you should think of it as an aid to your jazz playing.

However, I believe that the performance demands of jazz trumpet are different than classical trumpet and require a modified maintenance routine. **Trumpet Synthesis** is a collection of exercises that mesh jazz style with classical technique. In order for the jazz student to achieve success, jazz style must be incorporated into the fundamentals of trumpet playing. This allows the student to develop stylistically AND musically, and as a trumpet player.

This collection of exercises can be used as a routine in itself, or you can pick and choose various exercises to augment a pre-existing routine. The intentions of this book are to: 1. Provide exercises that allow you to develop/maintain jazz style and great technique. 2. Encourage more efficient practice.

-- Ansyn Banks

# SUGGESTED ROUTINE (2-DAY ROTATION)

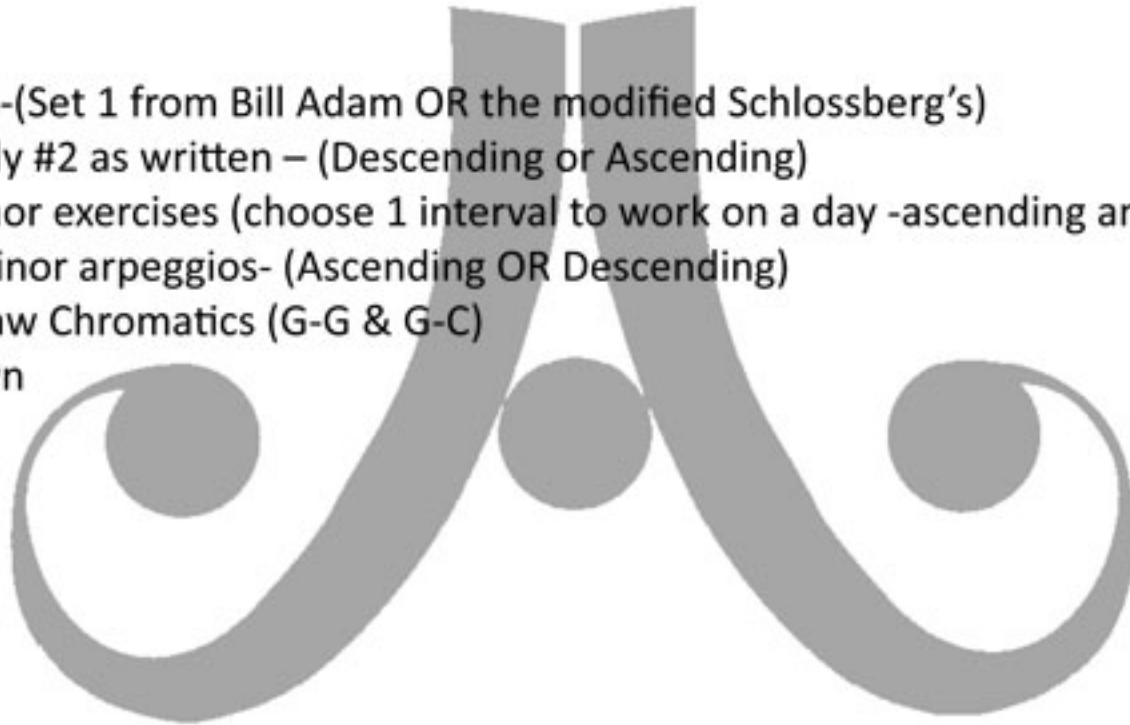
Do not attempt to play all of the exercises in this book in one setting. The idea is to choose exercises as needed and incorporate them into your pre-existing routine. If you do not have a routine feel free to try the following. If a particular exercise is not working for you then replace it with something else. Routines are very personal and no two are alike. As you develop, your routine will most likely change. Hopefully some of these exercises will help you develop!

## Day 1

- Long tones - (Set 1 from Bill Adam OR the modified Schlossberg's)
- Clarke Study #1 as written – (Descending or Ascending)
- Melodic Minor Lick- as written
- Slurs- as written
- Woody Shaw Chromatics- (C-C & E-E)
- Warm down

## Day 2

- Long tones-(Set 1 from Bill Adam OR the modified Schlossberg's)
- Clarke study #2 as written – (Descending or Ascending)
- Dorian minor exercises (choose 1 interval to work on a day -ascending and descending)
- Melodic minor arpeggios- (Ascending OR Descending)
- Woody Shaw Chromatics (G-G & G-C)
- Warm down



## LONG TONES

We have all heard that playing long tones is crucial to our development. However, without the proper mind set, they can be boring. It is very important to put things into a musical context when playing. Imagine that they are whole notes from a symphony or a big band chart. I like to imagine that I am singing over the bell when playing long tones. That way they become very musical for me and the results speak for themselves.

I have organized these long tones in two sections. The first section is set 1 from William Adam's popular daily routine. Strive for a full, relaxed sound and be careful not to play too loudly. Playing your long tones around *mf* is best. The long tones start in the middle range and gradually expand in each direction. The idea is to maintain your beautiful sound regardless of the tessitura. Exercises like these develop the sound and the breath.

The second section is a modification of the 6th exercise from ***Max Schlossberg - Daily Drills and Technical Studies for Trumpet***. This exercise is for those who prefer a little more movement with their long tones. Disregard the time signature and play them *Rubato*. Concentrate on sound and with a quick snap-like motion of the valves, change from note to note. It is easy to hear sound discrepancies when playing half steps. If they are occurring, this exercise will help you iron them out.



# TRUMPET SYNTHESIS

SET 1 FROM BILL ADAM'S DAILY ROUTINE

The image displays seven staves of musical notation for trumpet synthesis. Each staff begins with a treble clef and a common time signature (C). The notes are represented by stylized icons of a trumpet player's head and instrument. The notation includes various accidentals (sharps, flats, naturals) and rests. The music is divided into measures by vertical bar lines, with double bar lines indicating the end of a phrase. A large, semi-transparent watermark is centered over the middle three staves, featuring a stylized 'A' logo with a circular element.

# TRUMPET SYNTHESIS

CLARKES

The musical score consists of eight staves of music. The first two staves are in G major (one sharp) and common time. The next two staves are in B-flat major (two flats). The final two staves are in D major (two sharps). The music features a continuous eighth-note pattern with various phrasing and dynamics.