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Jazz Preparation Pack Trombone

**Congratulations on your successful audition to study Jazz at Leeds Conservatoire.
We are very much looking forward to welcoming you to our community!**

This booklet has been designed to give you some advice as to the sort of things you might want to spend some time looking at between now and the onset of your course. The idea is to make sure that we 'hit the ground running' in September, by giving you a bit of notice as to the sort of topic areas that may be covered.

It's important to clarify that you will be assigned to a 1-to-1 tutor upon enrolment, and the content of the lessons you receive will be determined by them once they have met you and got a sense of what you would benefit from the most. Naturally, your own interests and aspirations will come into it as well – we don't deliver 'one size fits all' lessons. Having said that, though, there are certain fundamentals that every Jazz musician needs to deal with in one way or other, and the purpose of this booklet is to give you a bit of a head start in these areas.

No-one expects you to have fully mastered all of this before you start, but any progress you can make towards that goal will be time very well spent!

Listening List

Listening is one of the most important aspects of learning how to develop your sound, feel and jazz language.

There have been and continue to be many great players to listen to. However, two important trombonists to listen to are Curtis Fuller and JJ Johnson. Amongst the many great jazz trombonists JJ Johnson and Curtis Fuller were both important figures in the jazz world and pioneered the instrument. Many consider JJ Johnson "the Charlie Parker of the trombone world". Curtis Fuller was also a key player in the development of the jazz trombone as we now know it. Between them they have recorded hundreds of albums both as sidemen and solo artists:

Here just a few great recordings to check out:

JJ Johnson

Eminent Volume 1 & 2
The Trombone Master
Blue Trombone
The Great Kai & JJ.
JJ Inc

Curtis Fuller

Bluesette
The Opener
Images
Boss of Soul Stream

Steve Turre

Spirit Man
Colors of the Masters
Rainbow People
Rhythm Within

Slide Hampton

Roots
Spirit of the Horn
Something Sanctified

Carl Fontana

The Great Fontana

Frank Rossolino

Fond Memories of
Turn Me Loose
I play Trombone

Here are more examples to have a listen to:

- <https://www.youtube.com/watch?v=J6uT4WPbTz0>
- https://www.youtube.com/watch?v=_BIHRPXPx-4

A Brief History of Jazz Trombone and key players

This is just an introduction into some of the many jazz trombonists who played a major role in helping to bring the instrument into a front line and solo instrument.

Dixieland

Kid Ory, Miff Mole

Swing

Jack Teagarden, Jimmy Harrison, Dicky Wells, Tricky Sam Nanton, Juan Tizol, Lawrence Brown

Transition into early Bebop

Bill Harris

Bebop 1940's

Bennie Green, Kai Winding, JJ Johnson, Curtis Fuller, Melba Liston

Late Bebop Trombonists

Carl Fontana, Frank Rosolino, Bill Watrous

Listening Examples

Tommy Dorsey

https://www.youtube.com/watch?v=w1pv2M_I1B4

Miff Mole

<https://www.youtube.com/watch?v=ZSZ1YsDdjnc>

Jack Teagarden

<https://www.youtube.com/watch?v=6wct3hAWAic>

Bill Harris

<https://www.youtube.com/watch?v=Kio4d8eTACc>

JJ Johnson & Kai Winding

<https://www.youtube.com/watch?v=QxUj2fKFX7A>

Carl Fontana

<https://www.youtube.com/watch?v=O5iA28Ayibs>

Frank Rosolino

<https://www.youtube.com/watch?v=Clbgf3Oglqs>

Other key players include: Urbie Green, Jiggs Whigham, Don Lusher, Roy Williams, George Chisholm, Andy Martin, Fred Wesley, Bob McChesney, Mark Nightingale, Fred Wesley, Conrad Herwig, Steve Davis, Steve Turre, Luis Bonnila, Michael Dease, Andy Hunter, Marshall Gilkes, Hal Crook, Phil Wilson and Elliott Mason.

Recommended Publications

To become a good improviser on the trombone it is essential that all the fundamentals of technique are covered, correct development of breathing, tone, articulation, range, rhythm and reading skills.

The following page shows a number of important books to study from.

Recommended Reading

Arban Trombone Method

How to Improvise by Hal Crook

Bob McChesney Trombone Method

Jazz Patterns by Jerry Coker

Michael Davis Warm Up Books

Insight into jazz patterns used by jazz musicians

Ian Bousfield unlocking the trombone code

Bach Cello Suites

2-5-1 Jamey Abersold

Slide technique, articulation and interval work

Blues in All Keys Jamey Abersold

Clarke Trumpet Studies

These can help greatly to develop fluency on the horn

Useful Resources To Develop Technique Further

Breathing

Breathing - Christian Lindberg

<https://www.youtube.com/watch?v=CtCwdzEftqQ>

How to Breathe for Trombone - Ian Bousfield

<https://www.youtube.com/watch?v=QQDI9pqbe98>

Articulation

Important areas of articulation to develop: Legato, single tongue, double tongue and triple tongue.

Articulation - Jiggs Whigham's Jazz Trombone

<https://www.youtube.com/watch?v=apxB04M57-8>

Bone Masters: Dick Nash Masterclass

<https://www.youtube.com/watch?v=Oue8V8gY6i4>

Tone

Turn to Page 5 for the **Remington Warm Up**, regular practice of the long notes in the first exercise and my own arpeggio warm up.

Focus on the tuning, tone quality and breath control for both the **Remington Warm Up** (Page 5), and the **Range Builder** (Page 9).

Slide Technique

Exercises such as the Clarke trumpet exercises and Arban scale exercises are beneficial to developing fluency on the the trombone.

Using the Major Scale Workout on Page XX, practise the one given in F major, then internalise the exercise and transpose into different keys. Also practise in other major keys. It is also good to practise this exercise using different articulation; legato, double and triple tongue.

Transcriptions

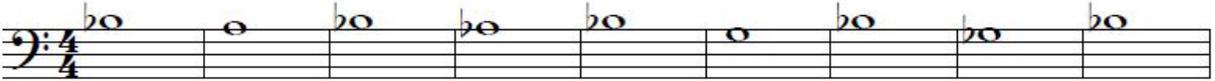
Learning solos is an important part of developing your jazz style and language.

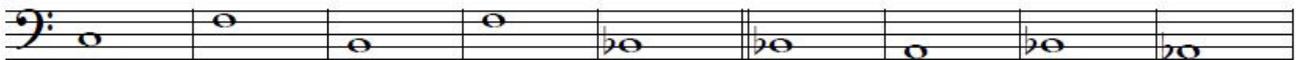
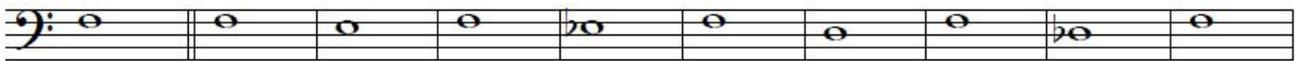
Check out the following solos:

Rob Egerton Jazz Transcriptions: www.wayopay.com/robegertonjazztranscriptions.

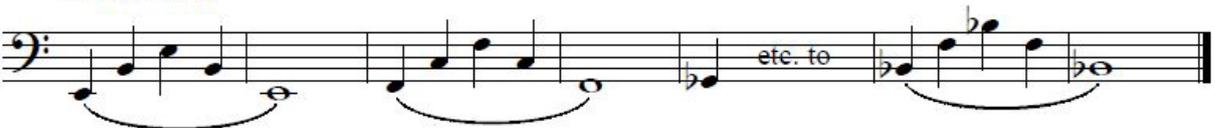
This Preparation Pack includes further examples of jazz trombone transcriptions to work on and study. **Old Devil Moon** (on Page XX) and **Blue Train** (on Page XX) are just a couple of examples that have been performed in the Year 1 technical assessment.

Daily Routines for Trombone by Emory Remington

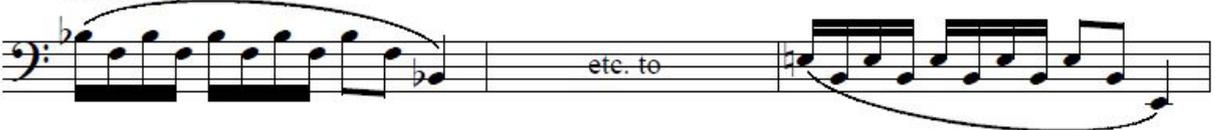
1. 



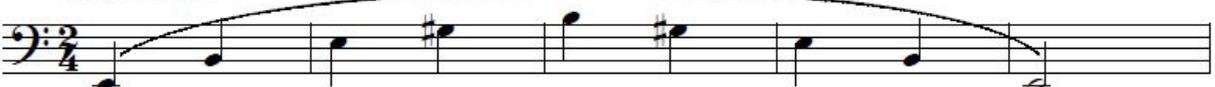
3 Note Slurs

2. 

Flexibility

3. 

5 Note Slurs

4. 



Arpeggios

9.

Breath Control in Legato - to be played in ANY key

10.

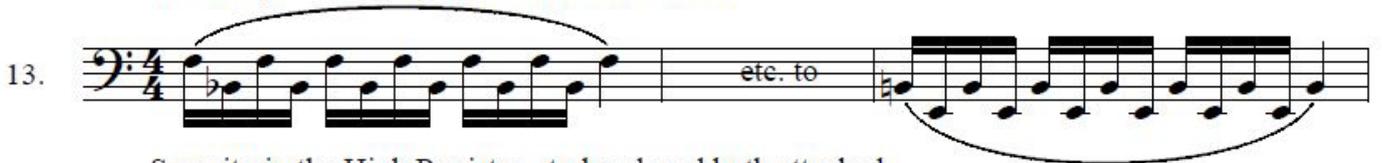
Extending the Interval in Legato - to be played in ANY key

11.

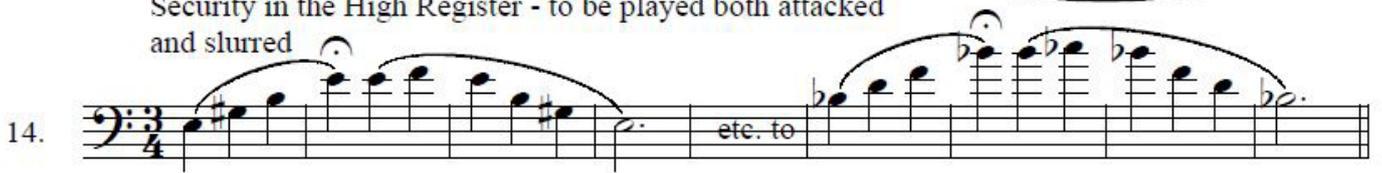
Security in the High Register - to be played both attacked and slurred

12.

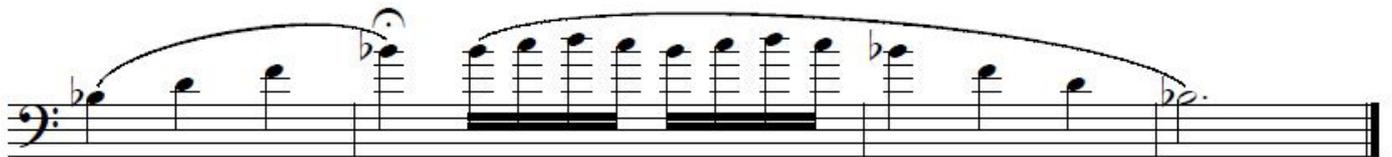
Flexibility - to be played slurred and attacked

13. 

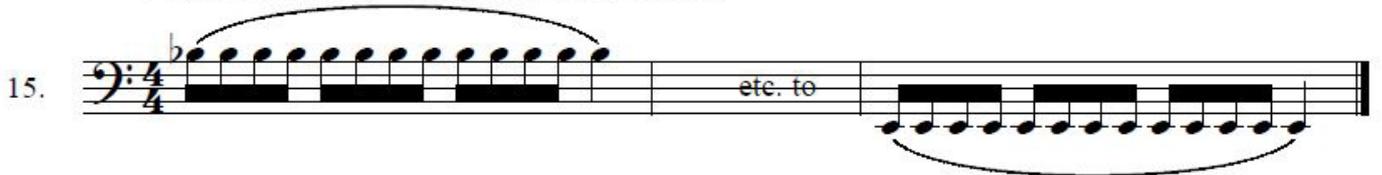
Security in the High Register - to be played both attacked and slurred

14. 





Legato Tonguing - both attacked and slurred

15. 

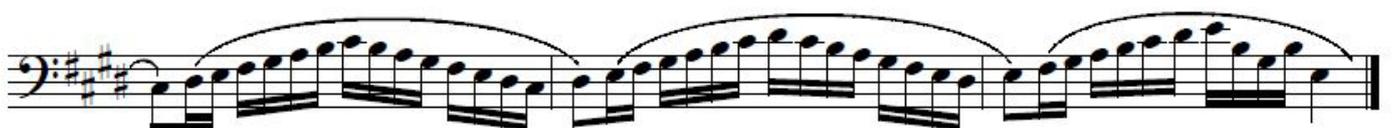
Legato - to be played in ANY key

16. 

Diatonic Scales - to be played in ALL keys

17. 





Arpeggio Warm Up

This exercise should be practised at BPM 60, at a mf volume and aim for a consistent tone.

Only tongue the first note. For Bass Trombone start the exercise on your lowest note and play up to your highest note. For Tenor Trombone continue up the range to your highest note (top C).

This exercise is good to memorise and make part of your daily routine.



10



19



29



36



Continue Ascending...

Major Scale Workout

Alongside practising scales ascending and descending it is essential to develop fluency on the instrument. This can be achieved by practising scale exercise, this particular one is based from the Clarke Trumpet Studies.

- Memorise the pattern in all twelve major and minor keys
- Vary the articulation
- Increase the tempo!
- Play in different ranges
- Practise with a metronome



Scale Workout in C Major

The following exercises help to develop fluency and muscle memory across the trombone. The following examples should be memorised and played in all keys.

4

4

5

Modes of C Major

C Major

D Dorian

5 E Phrygian

F Lydian

9 G Mixolydian

A Aeolian

13 B Locrian

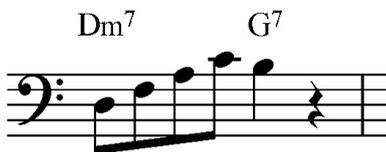
- C Ionian (associated with C Major 7 chord)
- D Dorian (associated with Dm9 or Dm6 chord)
- E Phrygian (associated with Esus4 b9 chord)
- F Lydian (associated with Fmaj7#11 chord)
- G Mixolydian (associated with G7, G9 and G13 chord)
- A Aeolian (associated with Am7 b 13 chord)
- B Locrian (associated with Bm7 b 5 chord)

These modes should be memorised in all keys. Learning scales in all twelve keys is essential to becoming a better improviser and also a better reader.

Once you have learn't the scale in its basic form, both ascending and descending it is useful to practice in groups of four, triplets, in 3rds, 4ths, 5ths and so on. You should also practice scales with your full range for example, lowest to highest note.

Patterns

Practice the following basic language in all 12 keys:



Four note groups are useful device for playing over changes, Major chords 1-2-3-5 and Minor chord 1-3-4-5.

For example:

Learn and memorise in all major and minor keys



If you have any questions about your offer,
please don't hesitate to contact our Admissions
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