

JAZZ TROMBONE

Masterclass by Jennifer Krupa

Lead trombone in the DIVA Jazz Orchestra

Music Director of the U.S. Navy Band Commodores Jazz Ensemble

1. Creativity

- a. Set aside time EVERY DAY to be creative
 - i. On trombone
 - ii. On piano
 - iii. Singing
 - iv. Painting
 - v. Coloring
 - vi. Writing
 - vii. Improv – jokes, acting
 - viii. Movement

2. Foundations

a. Long tones – **focus on quality of sound, while using the least amount of effort**

- i. Use a tuner to lock in your pitch
- ii. A tuner is not ABSOLUTE pitch – you have to tune to others. Use your ears!
 1. Use a toner, while 1 pitch is sounded – find your intonation with your ears to the pitch and confirm with the tuner
 2. Use drones – cello drones on YouTube are a great tool!
 3. Play an octave, 5th or triad on keyboard with the pedal

b. Lip slurs/flexibility

- i. Essential skill of all brass players
- ii. Practice with metronome and tuner
 1. Place metronome on small beats, then expand to big beats
- iii. CONSTANTLY expand the range of intervals

c. Legato and lyrical studies

- i. Rochuts – Melodious Etudes for Trombone by Joannes Rochut
- ii. Bach Cello Suites

d. Theory and scales - **Focus is always to improve your technique so that you can play anything that you hear in your head!**

- i. SCALES - Playing scales up and down does NOT MEAN THAT YOU KNOW THEM!
 1. Play scales in 3rds
 - a. Play scales ascending (in 3rds)
 - b. Play scales ascending in (downward 3rds)
 - c. Play scales ascending in (up 3rds, down 3rds)
 - d. Play scales ascending in (down 3rds, up 3rds)
 - e. *½ step approach to scale tones*
 - i. ($\frac{1}{2}$ step below 1)-1-3, b2-2-4, b3-3-5, etc.

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2. Play scales in triads (group as triplets, and as 8th notes)
 - a. Play scales ascending (in triads)
 - b. Play scales ascending in (downward triads)
 - c. Play scales ascending in (up triads, down triads)
 - d. Play scales ascending in (down triads, up triads)
 - e. *½ step approach to scale tones*
 - i. ($\frac{1}{2}$ step below 1)-1-3-5, b2-2-4-6, b3-3-5-7, etc.
 3. Play scales ascending in arpeggios
 - a. Play scales ascending (in arpeggios)
 - b. Play scales ascending in (downward arpeggios)
 - c. Play scales ascending in (up arpeggios, down arpeggios)
 - d. Play scales ascending in (down arpeggios, up arpeggios)
 - e. *½ step approach to scale tones*
 4. Play scales ascending in 4ths
 5. Play scales ascending in 5ths
 6. Play scales ascending in 6ths
 7. Play scales using a pedal, with expanding intervals
 - a. Arbans “Intervals” (starts on page 126)
 8. Play scales in triplets
 - a. Arbans “Triplets” (starts on page 136)
- ii. TRIADS
1. Check out Arbans for introduction to triads and chord studies
“The Perfect Chord in Major and Minor Keys” (starts on page 151)
 2. By quality
 - a. Major
 - b. Minor
 - c. Diminished
 - d. Augmented
 3. Ascending and descending (use different tonguing)
 - a. Use different root movements
 - i. Around the cycle
 - ii. Ascending whole steps
 - iii. Ascending $\frac{1}{2}$ steps
 - iv. Ascending minor 3rds
 - b. Use different inversions
 - i. Root position (1-3-5)
 - ii. 1st inversion (3-5-1)
 - iii. 2nd inversion (5-1-3)
 - iv. Play more than 1 octave
 1. 1-3-5-1
 2. 3-5-1-3
 3. 5-1-3-5
 - c. *½ step approach to scale tones*
 - i. ($\frac{1}{2}$ step below 1)-1-3-5

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iii. ARPEGGIOS

1. By quality

- a. Major 7th
- b. Dominant 7th
- c. Minor 7th
- d. Half diminished 7th (minor 7th flat 5)
- e. Diminished 7th
- f. Augmented, major 7th
- g. Minor, major 7th

2. Ascending and descending

- a. Use different root movements (see triads)
- b. Use different inversions
 - i. Root position (1-3-5-7)
 - ii. 1st inversion (3-5-7-1)
 - iii. 2nd inversion (5-7-1-3)
 - iv. Play more than 1 octave
 1. 1-3-5-7-1 (or consider using the 9th instead of root)
 2. 3-5-7-1-3
 3. 5-7-1-3-5
 4. 7-1-3-5-7
- c. ½ step approach to scale tones
 - i. (½ step below 1)-1-3-5-7

e. Scale patterns

- i. 1-2-3-5
- ii. 1-2-3-4-5
- iii. 1-3-5-6 (gives your freedom from having to outline the 7th)
- iv. Pentatonic Scale
 1. 1-2-3-5-6
 2. Practice in as many inversions as you can think up
- v. Blues Scale
 1. 1-b3-4-b5-5-b7
 2. 1-[b3-3-4-b5-5-b5-5-3-b3] chromatic within blues scale
- vi. Chromatic Fragments of Diminished Scale
 1. Descending Bb diminished chord from root
 - a. Bb, A-Ab, G, Gb-F, E, Eb-D, Db, C-B, Bb

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3. LISTENING

- a. What appeals to you?
- b. Can you sing it?
- c. Can you make it your own?
- d. Can you emulate it on your horn?
- e. Can you convey to others your musical style without using words?
 - i. Are you consistent in your approach?
 - ii. Are you open to others styles?
 - iii. Can you adapt *your* playing to fit others?

4. Jazz trombone approaches

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|----------------------|----------------------|
| a. Kid Ory | k. Steve Turre |
| b. Jack Teagarden | l. Wycliffe Gordon |
| c. Tommy Dorsey | m. Steve Davis |
| d. Tricky Sam Nanton | n. Vincent Gardner |
| e. J.J. Johnson | o. Ryan Keberle |
| f. Al Grey | p. Michael Dease |
| g. Trummy Young | q. Marshall Gilkes |
| h. Frank Rosolino | r. Elliott Mason |
| i. Dick Nash | s. So many more..... |
| j. Curtis Fuller | |

5. Check out other instruments and vocalists and make it your own

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|-----------------------|----------------------|
| a. Louis Armstrong | n. Ma Rainey |
| b. Bubber Miley | o. Dizzy Gillespie |
| c. Sweets Edison | p. Miles Davis |
| d. Charlie Parker | q. Dexter Gordon |
| e. Cannonball Adderly | r. Sonny Stitt |
| f. Ella Fitzgerald | s. Wynton Marsalis |
| g. Sarah Vaughan | t. Ingrid Jensen |
| h. Nina Simone | u. Sherrie Maricle |
| i. Duke Ellington | v. Roxy Coss |
| j. Count Basie | w. Renee Rosnes |
| k. Oscar Peterson | x. Alexa Tarantino |
| l. Ahmad Jamal | y. Christian McBride |
| m. Roy Haynes | z. Herbie Hancock |