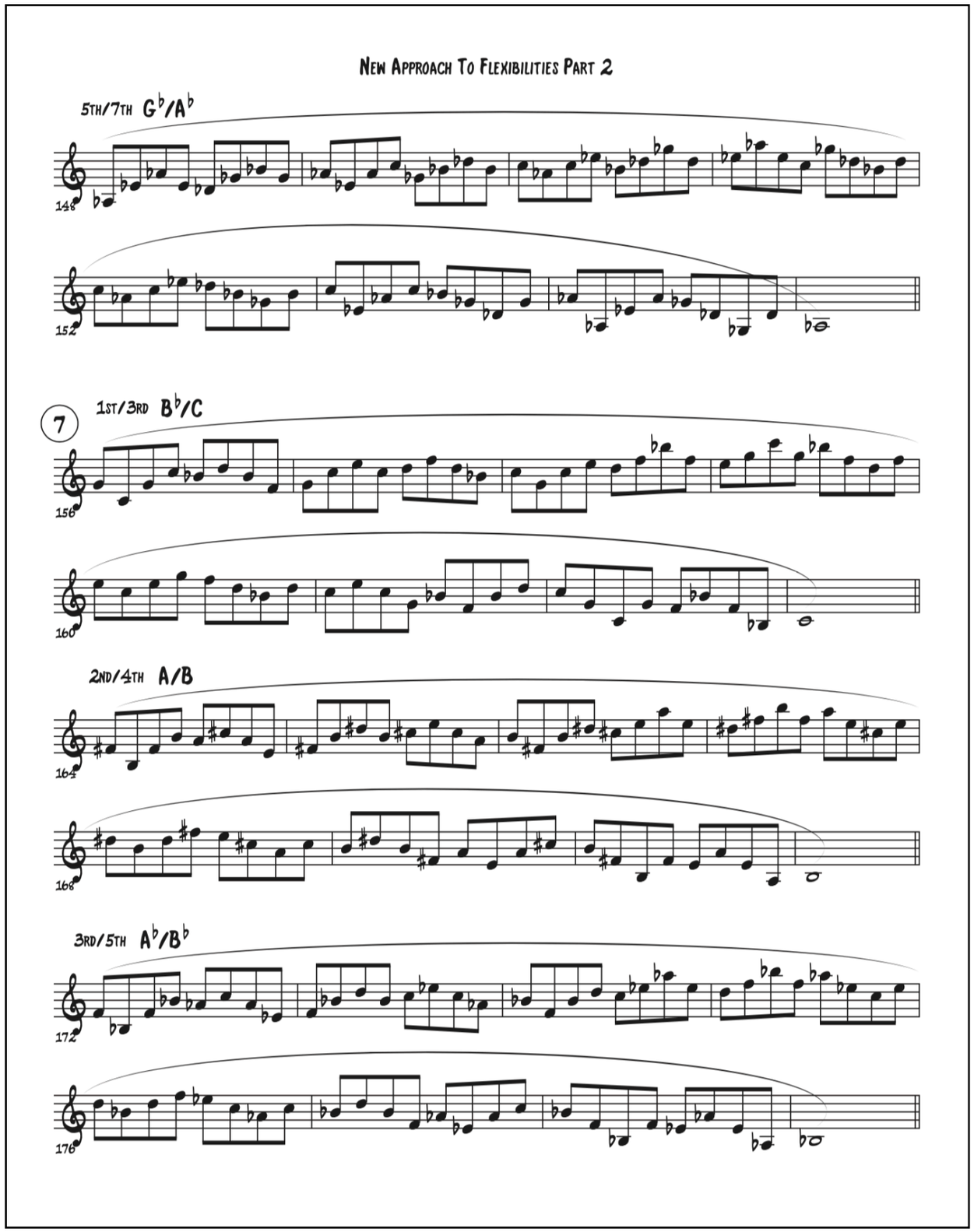
Integrating Jazz Improvisation Materials Into Trumpet Warmup and Development Routines

Brian Lynch



Integrating Jazz Improvisation Materials Into Trumpet Warmup and Development Routines

For the jazz trumpeter or jazz trumpet instructor, designing and implementing robust and flexible maintenance and development routines can be a challenging task. In the studio or the practice room, a common tendency is to separate the warmup and maintenance portion of one's routine from the practice of material associated with the development of improvisational technique, relying on traditional routines and studies. Often, at the conclusion of a routine robust enough to prepare the player for the demands of the day, there is very little bandwidth left, physical or mental, to practice improvisational materials. As a result, jazz trumpeters may skimp on their warmup and other routines important for the preservation and development of essential technique in order to have sufficient practice time to work on improvisation and repertoire.

In this lecture/demonstration, original exercises and practice routines that aim to integrate sound warmup/maintenance/developmental principles with musical concepts and material conducive to gaining improvisational fluency in the jazz idiom will be presented.

Goals Of These Exercises

- To develop technical parameters of good brass playing (sound, flexibility, note connectivity, efficiency, endurance/ strength, range, etc.) while using materials and concepts relevant to improvisation.

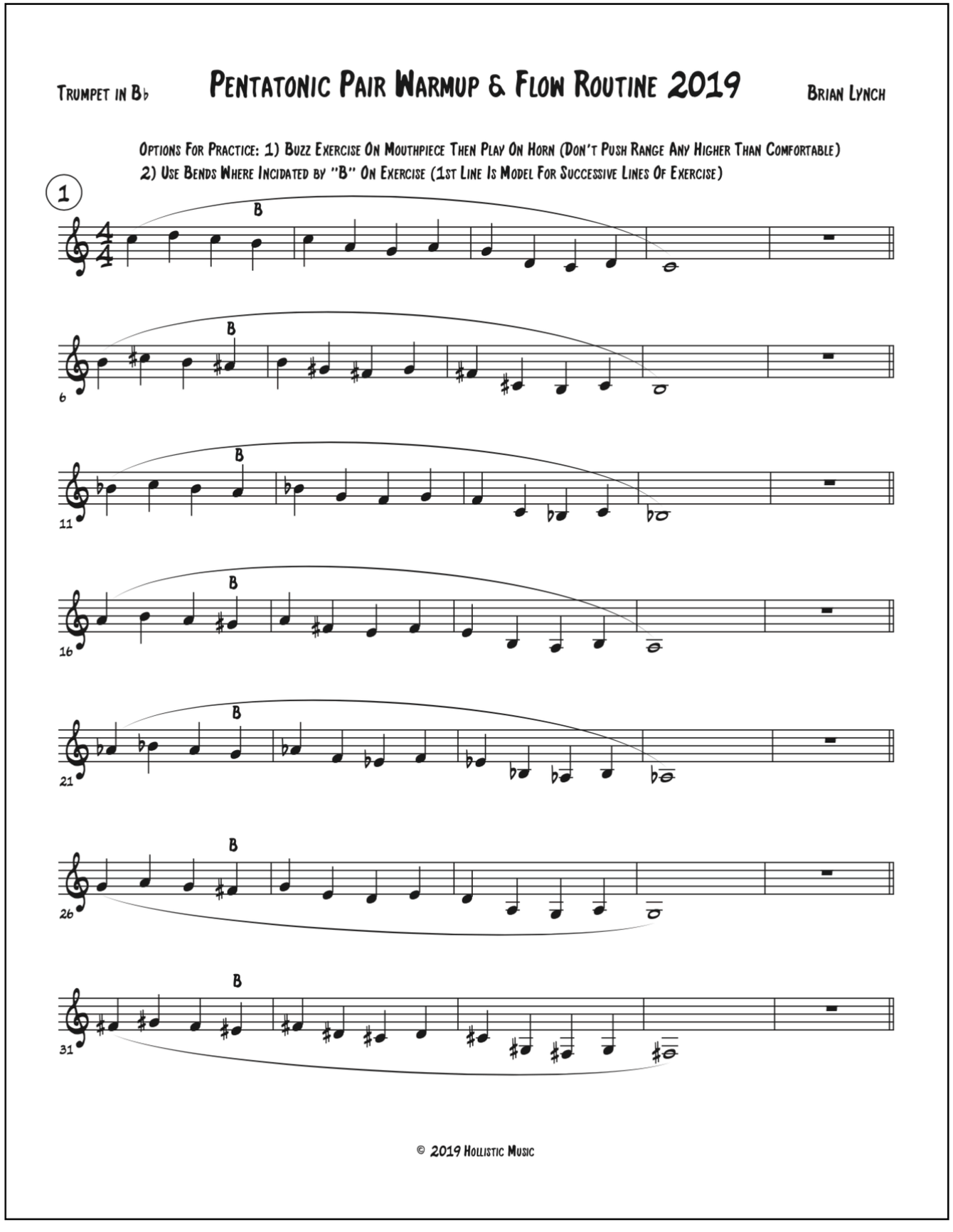
- To encourage good form and high level execution by brass players when practicing improvisational technique.

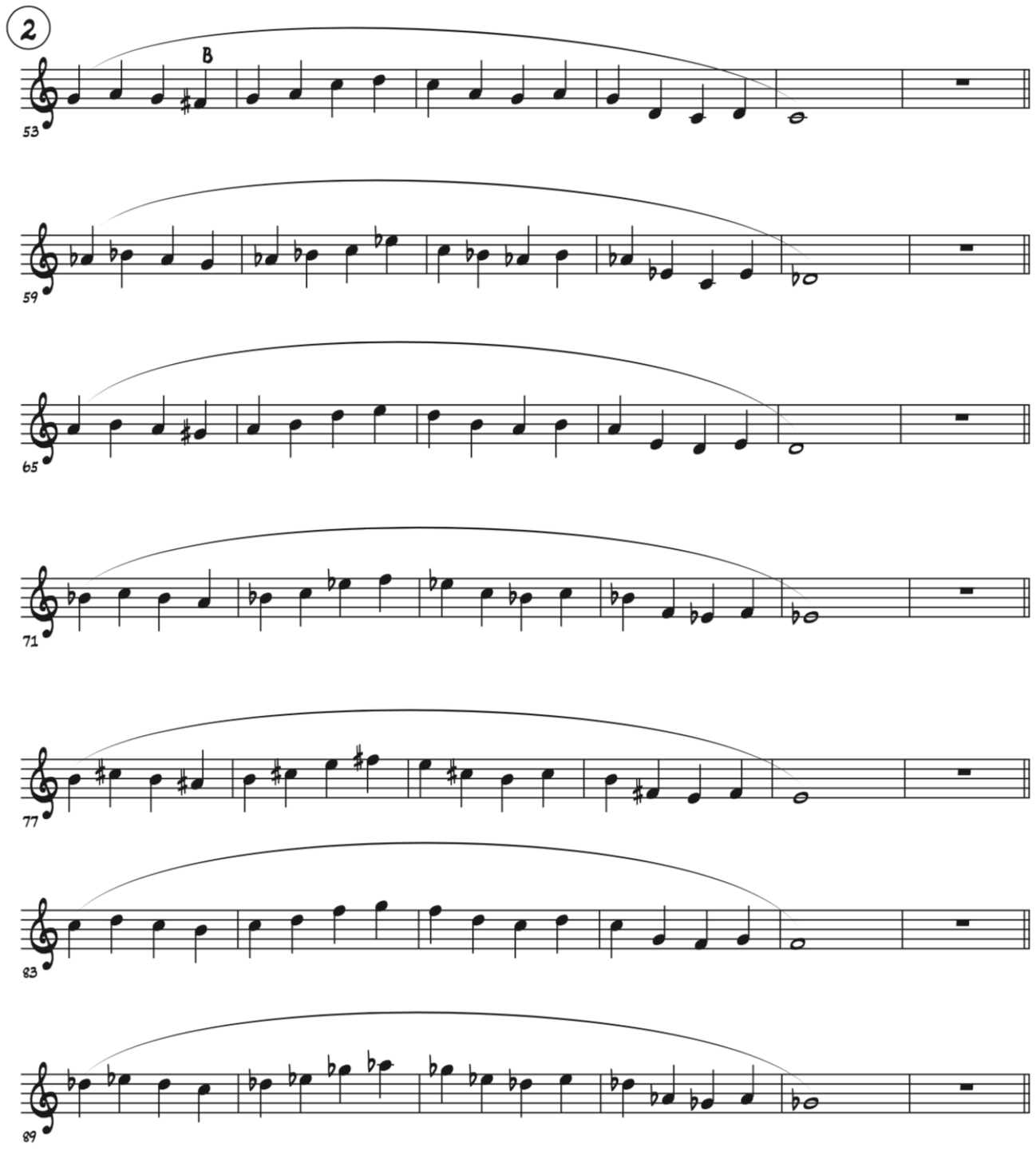
- To encourage a creative and problem solving approach in practice for the improvising brass player.

- In general, to integrate technical and improvisational concepts; to combine the routine and the “shed”.

Warmup & Flow Exercises: “Pentatonic Pairs”

- Pentatonic pairs term first introduced to BL by Willie Thomas
- Pentatonic Pair - the four notes in common between two adjacent pentatonic in the cycle of fourths
- Pentatonic Pairs Flow Exercises influenced by Cichowitz Flow Studies and other flow exercises
- Whole steps in pairs reminiscent of James Stamp Warmup
- Bends can be incorporated




2
B
53
59
65
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83
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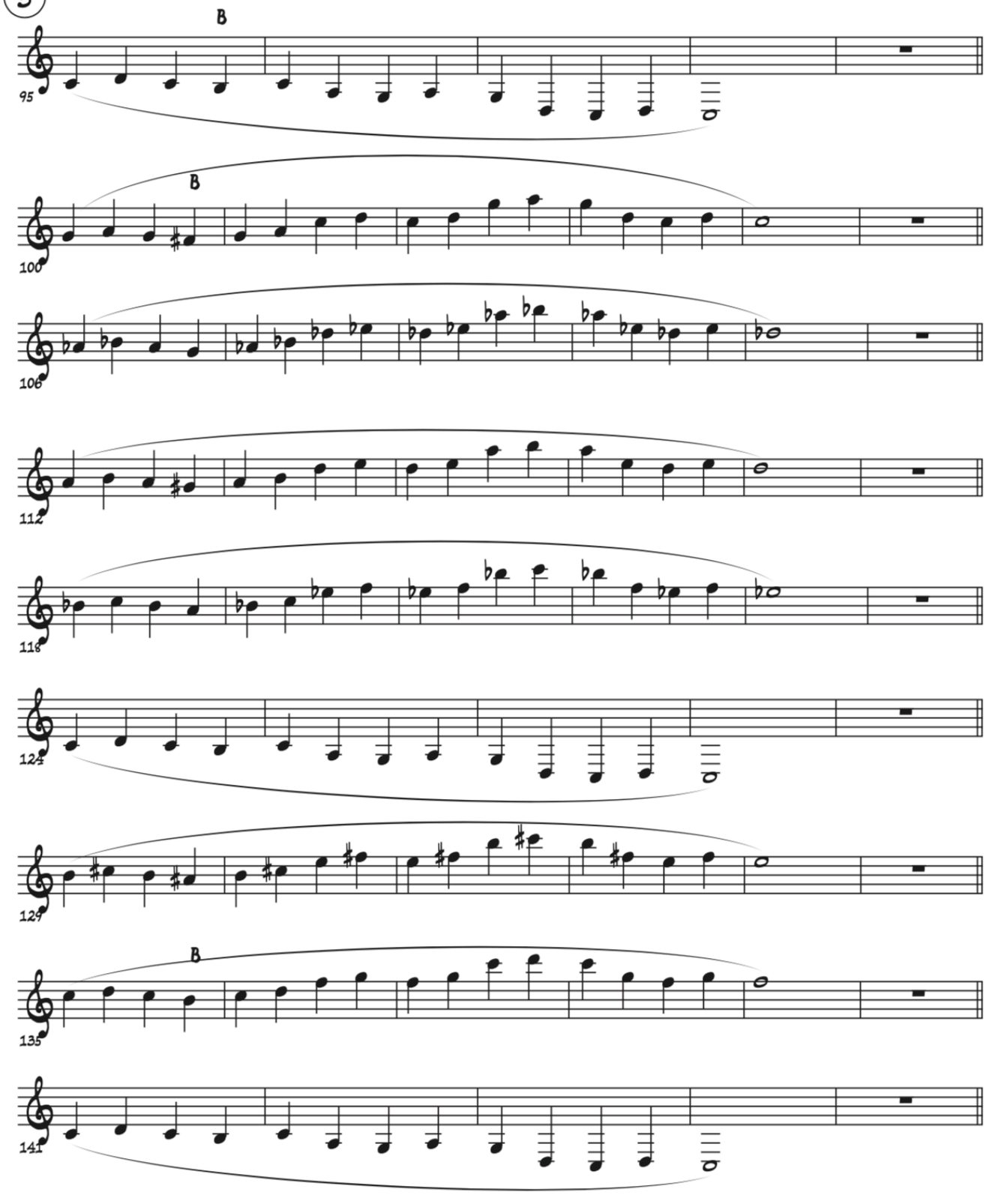
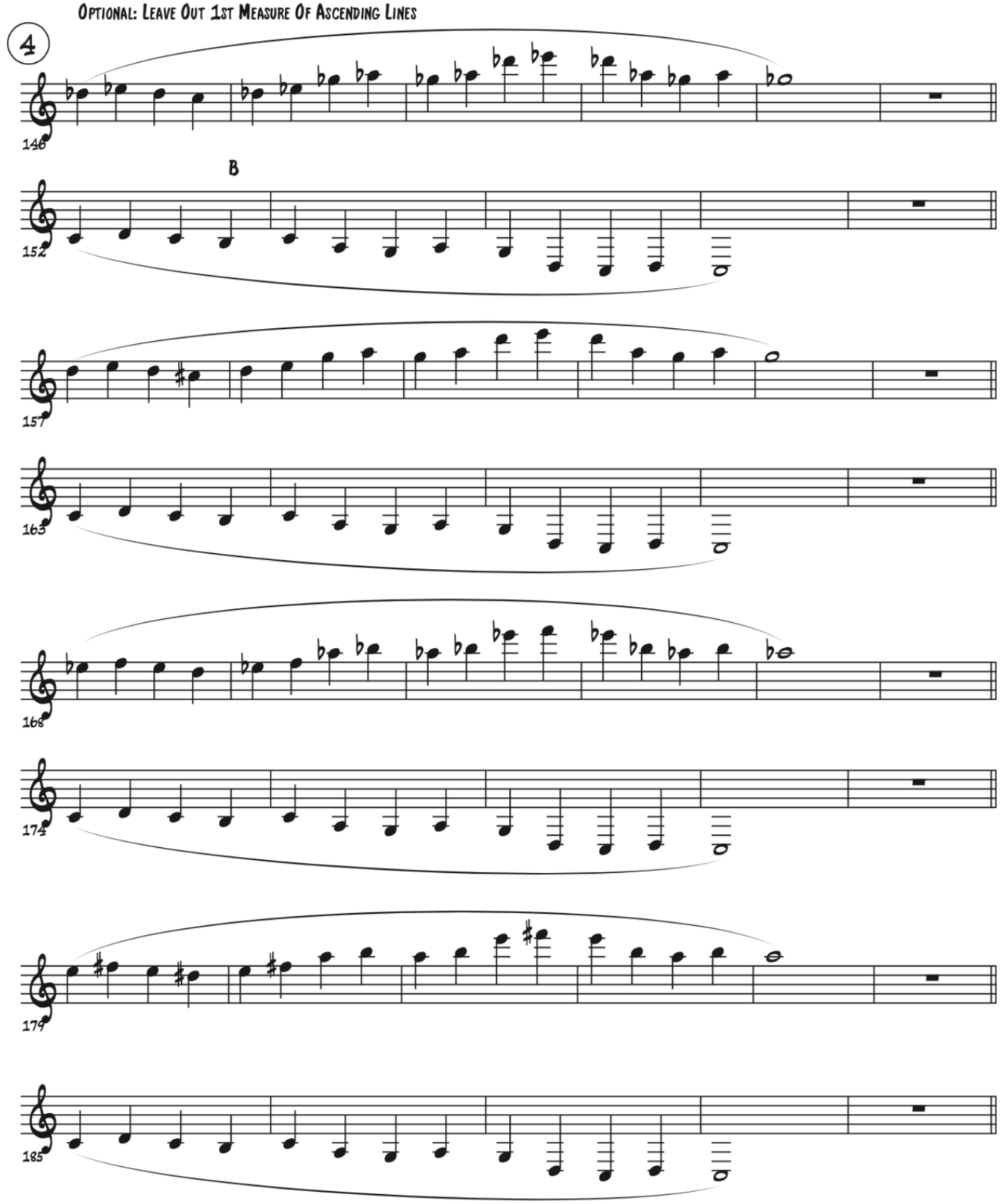
Pentatonic Pair Warmup & Flow Routine 2018

3 Play This Line At Intervals Between Successive Ascending Lines As Needed...



Optional: Leave Out 1st Measure Of Ascending Lines



Trumpet

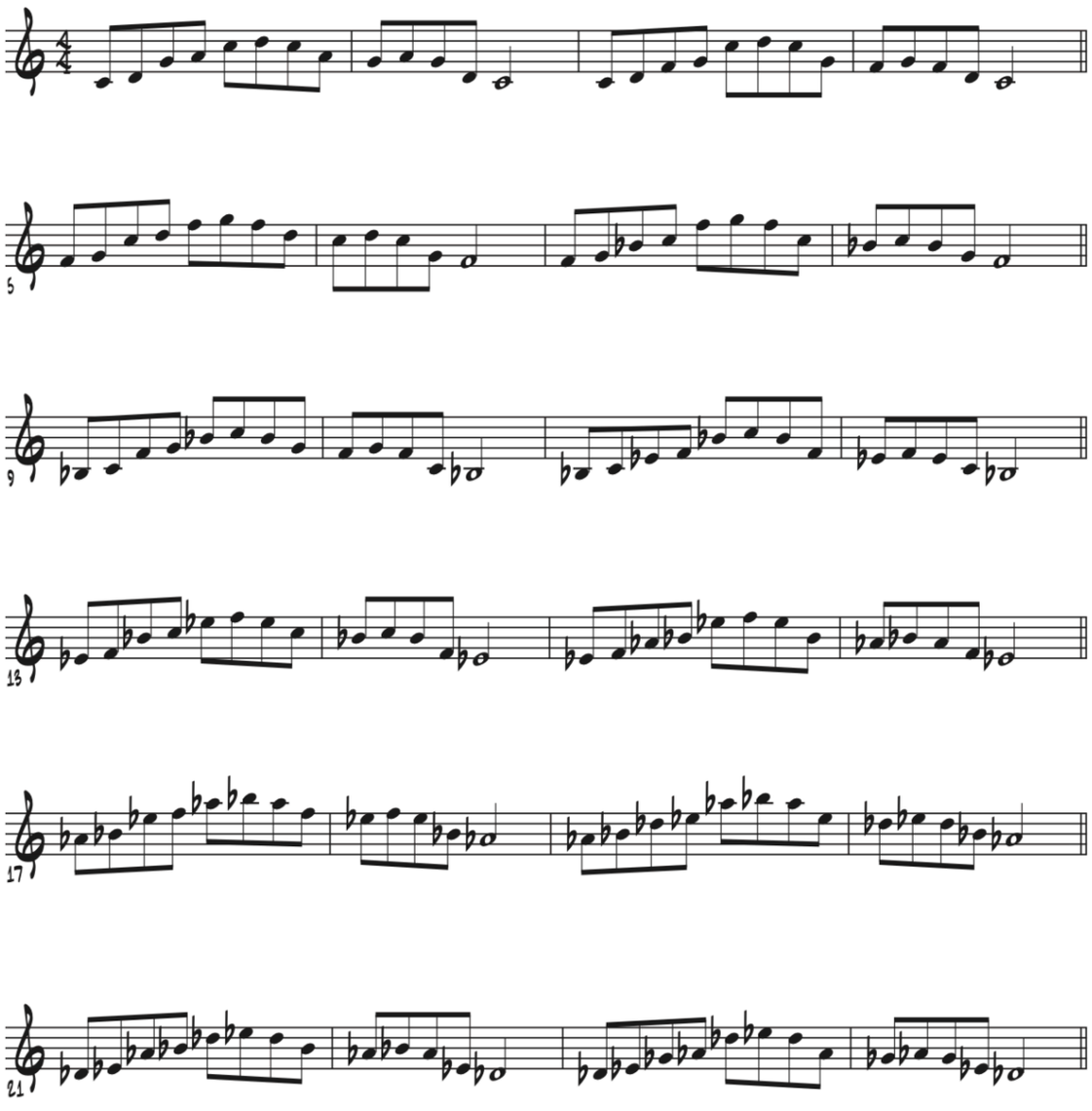
Pentatonic Pairs Around The Circle

Brian Lynch

Rev. 2019

8va or 8vb ad lib. throughout

1) Slur each 2 bar segment
2) Single tongue (tenuto!); other articulations



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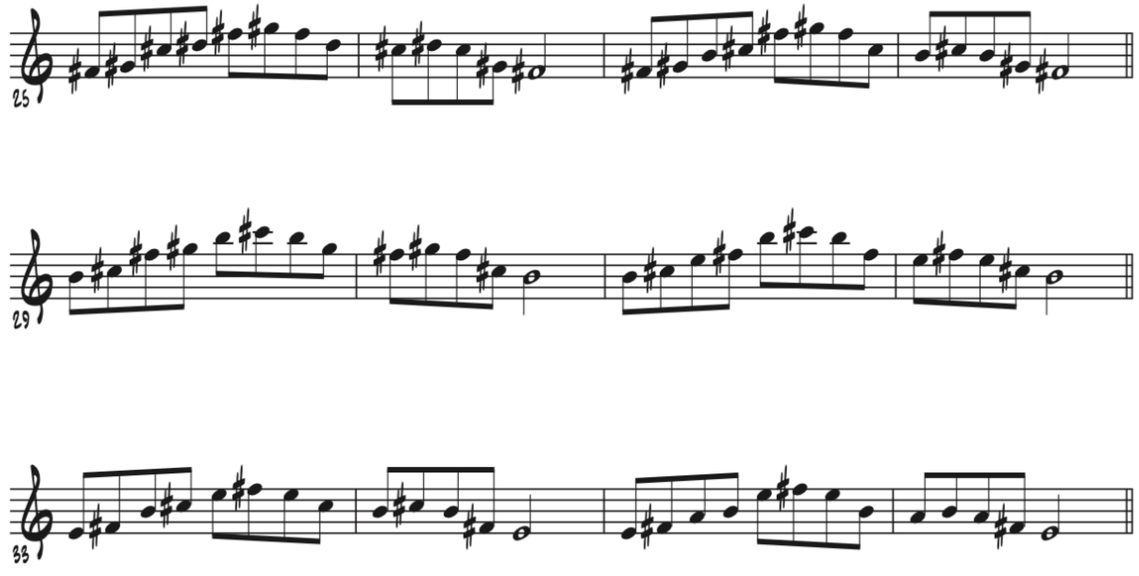
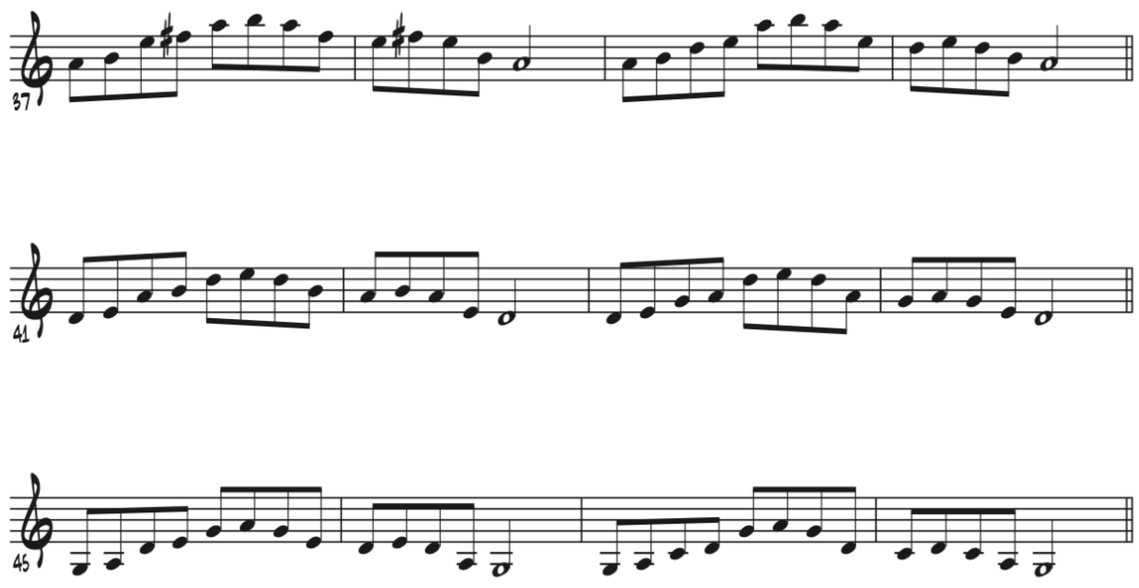
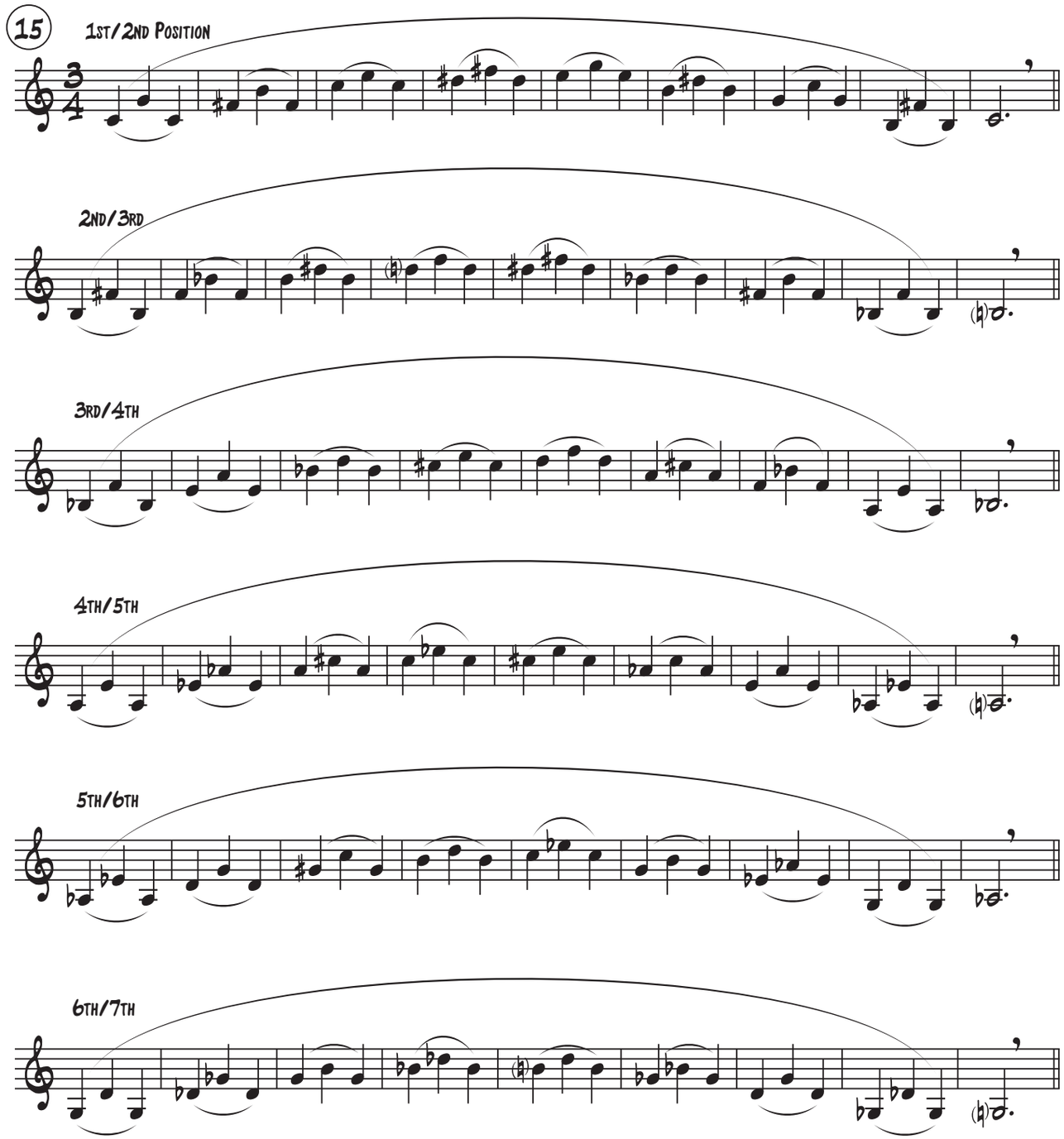




Flexibility Studies Incorporating Triad Pairs

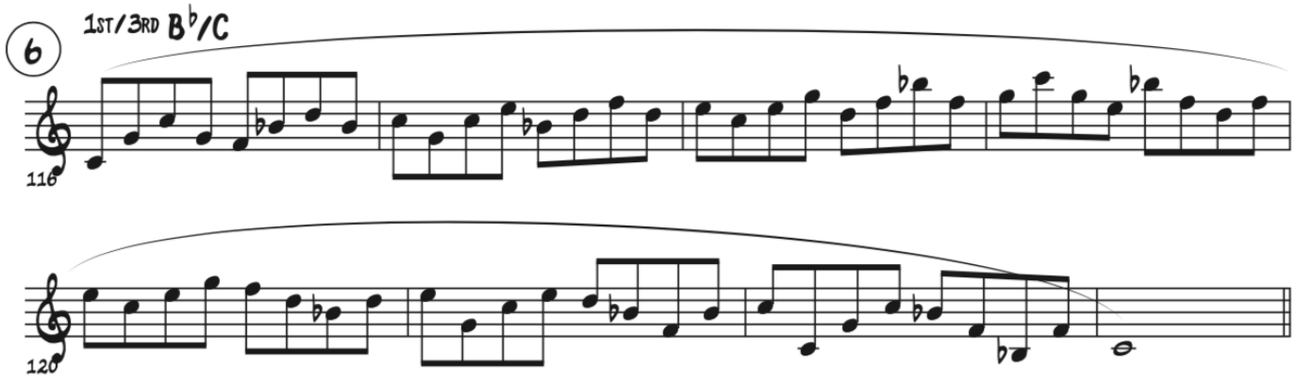
Two Position Exercise (VIImaj/Imaj)



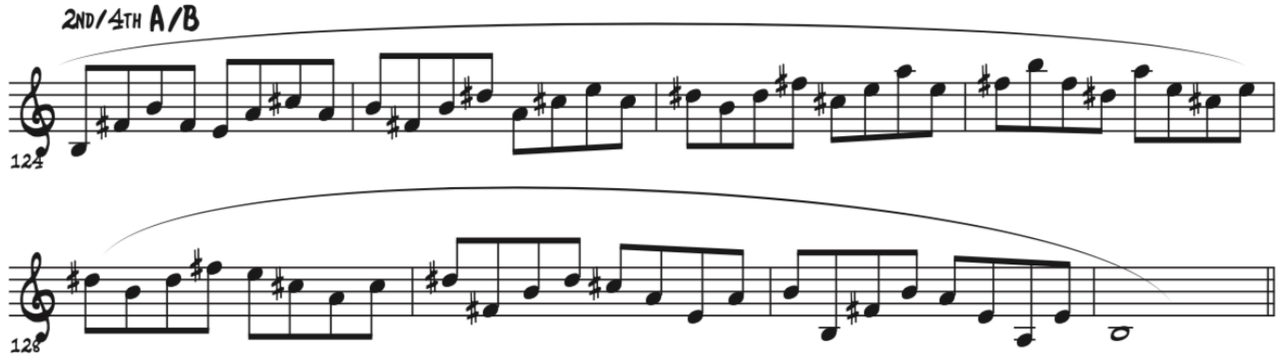
New Approach To Flexibilities Part 2

6

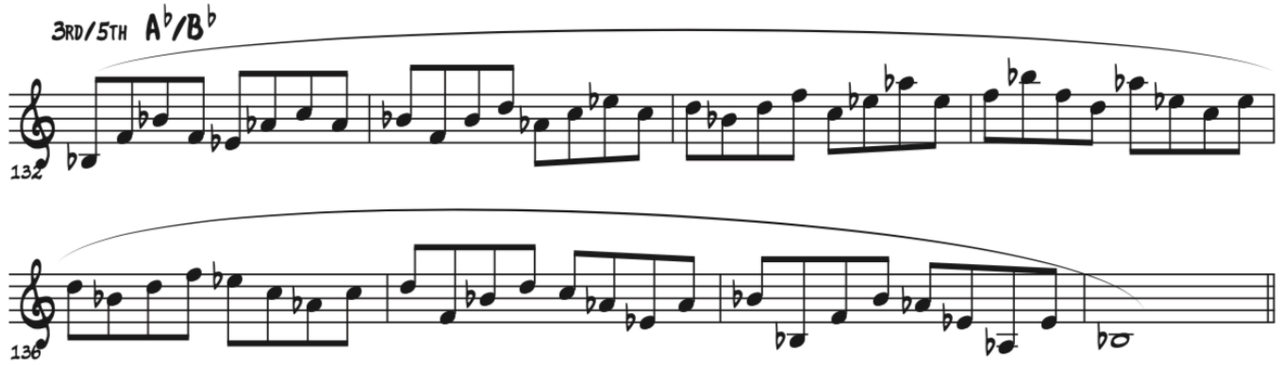
1st/3rd B♭/C



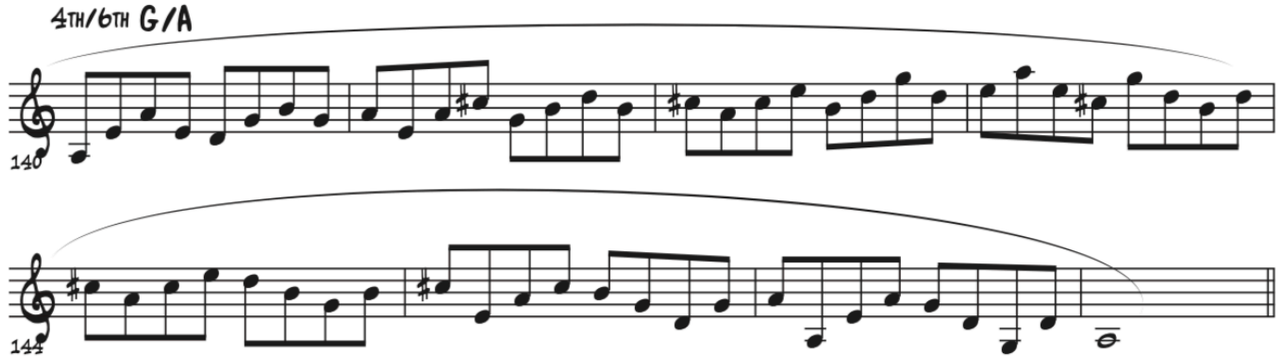
2nd/4th A/B



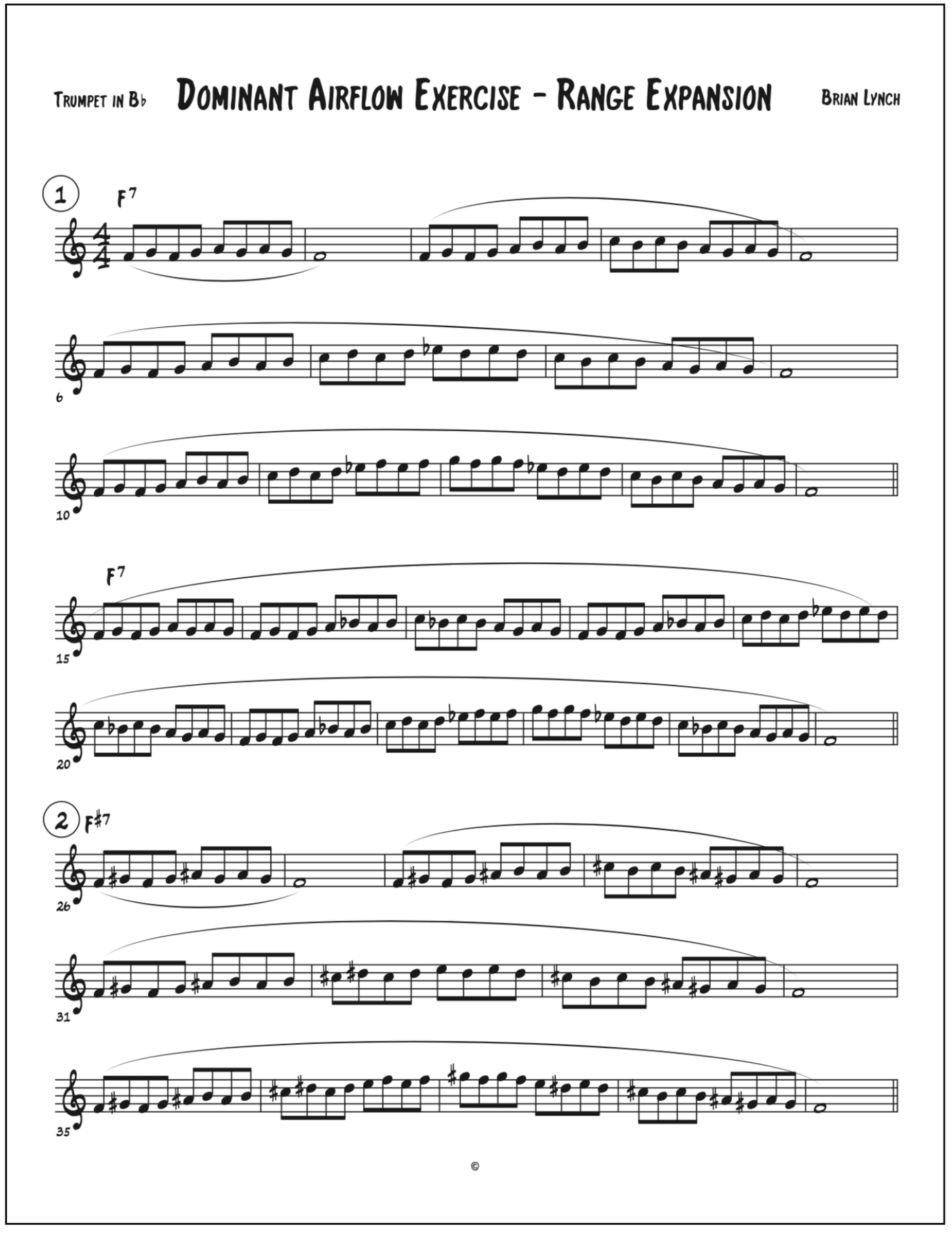
3rd/5th A♭/B♭



4th/6th G/A



Range Expansion Through Dominant Scale Exercises

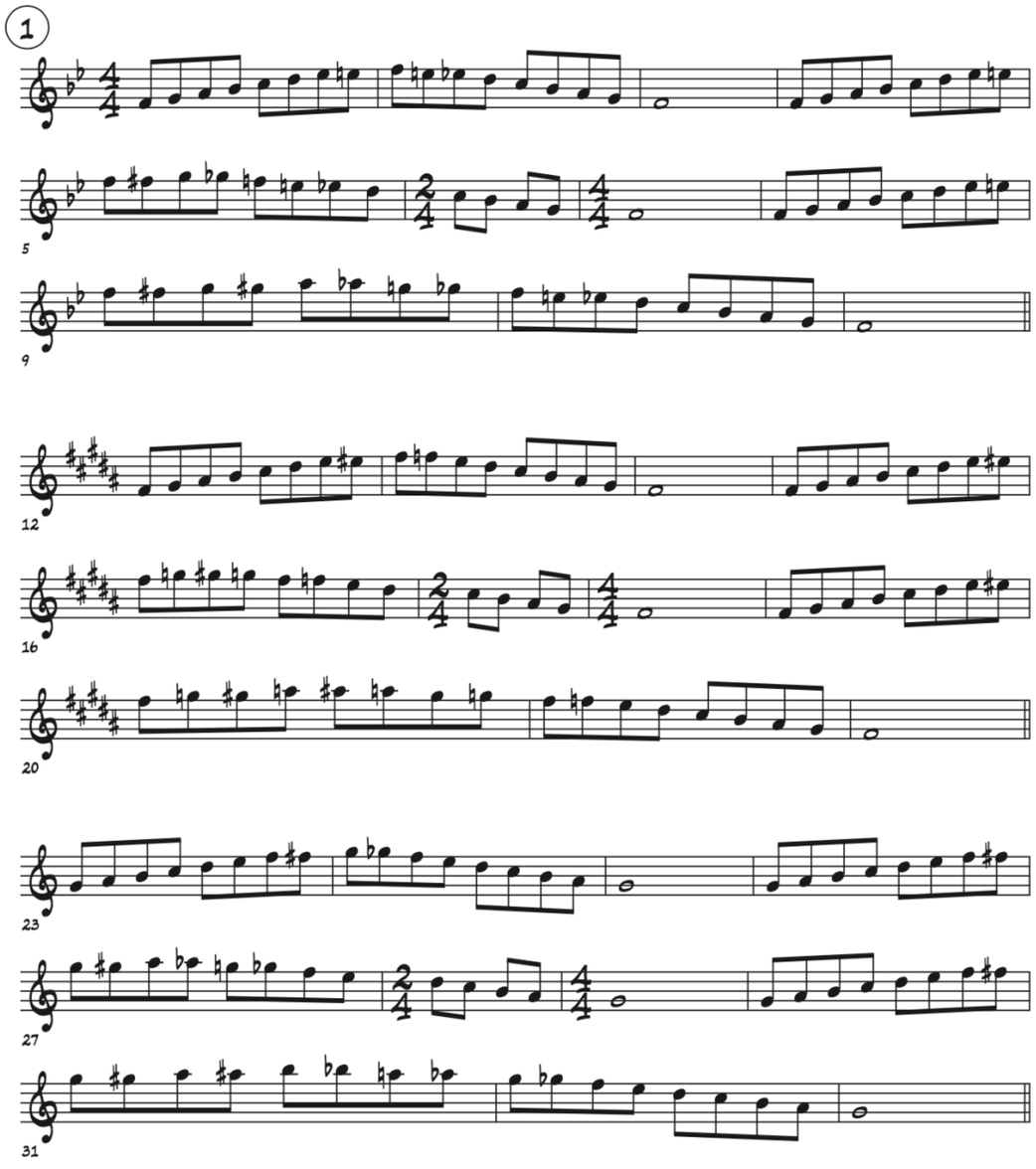


Trumpet

Range Expansion Exercise #2

Lynch

Play Slurred and With "Bebop" Articulation



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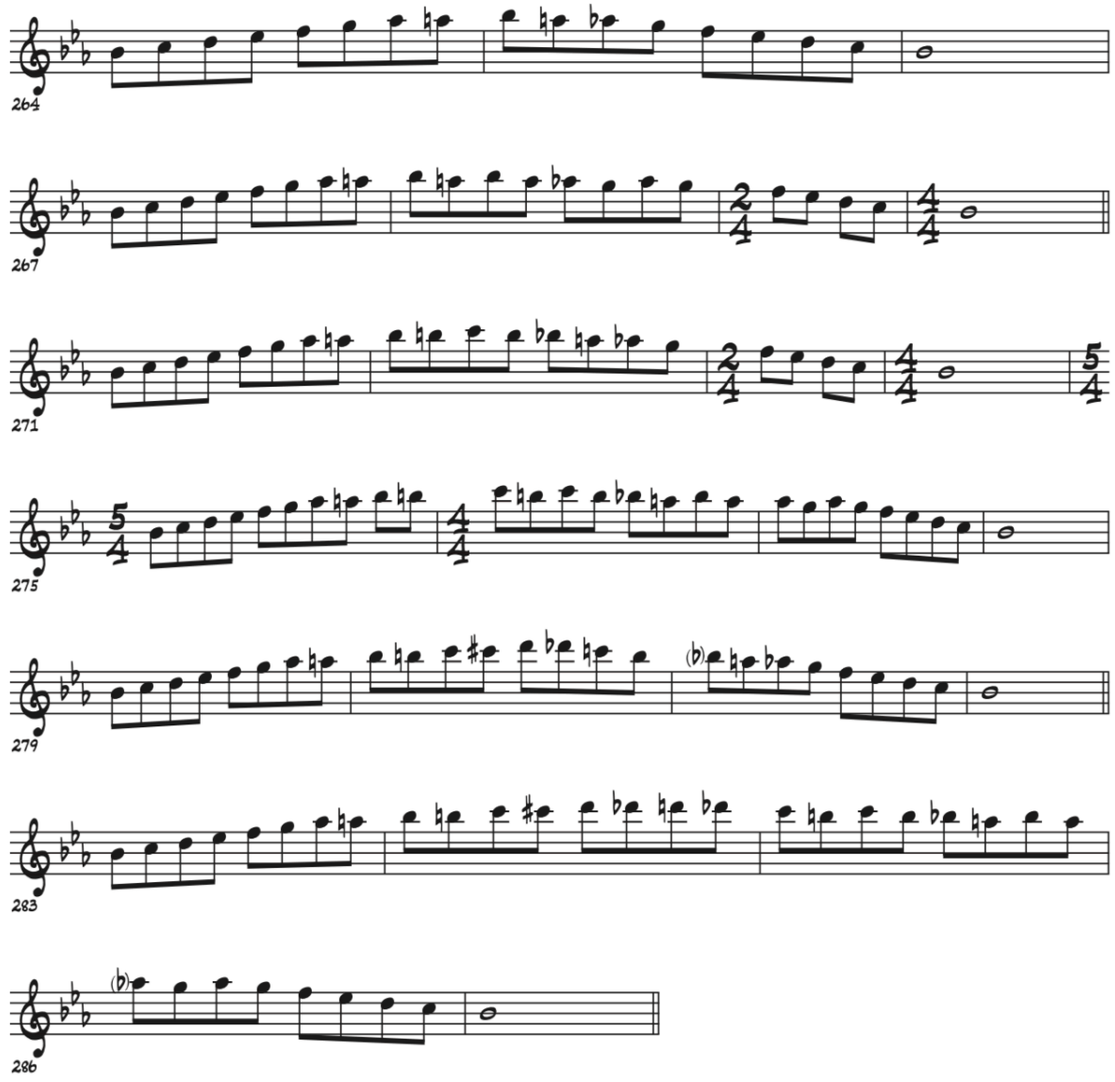
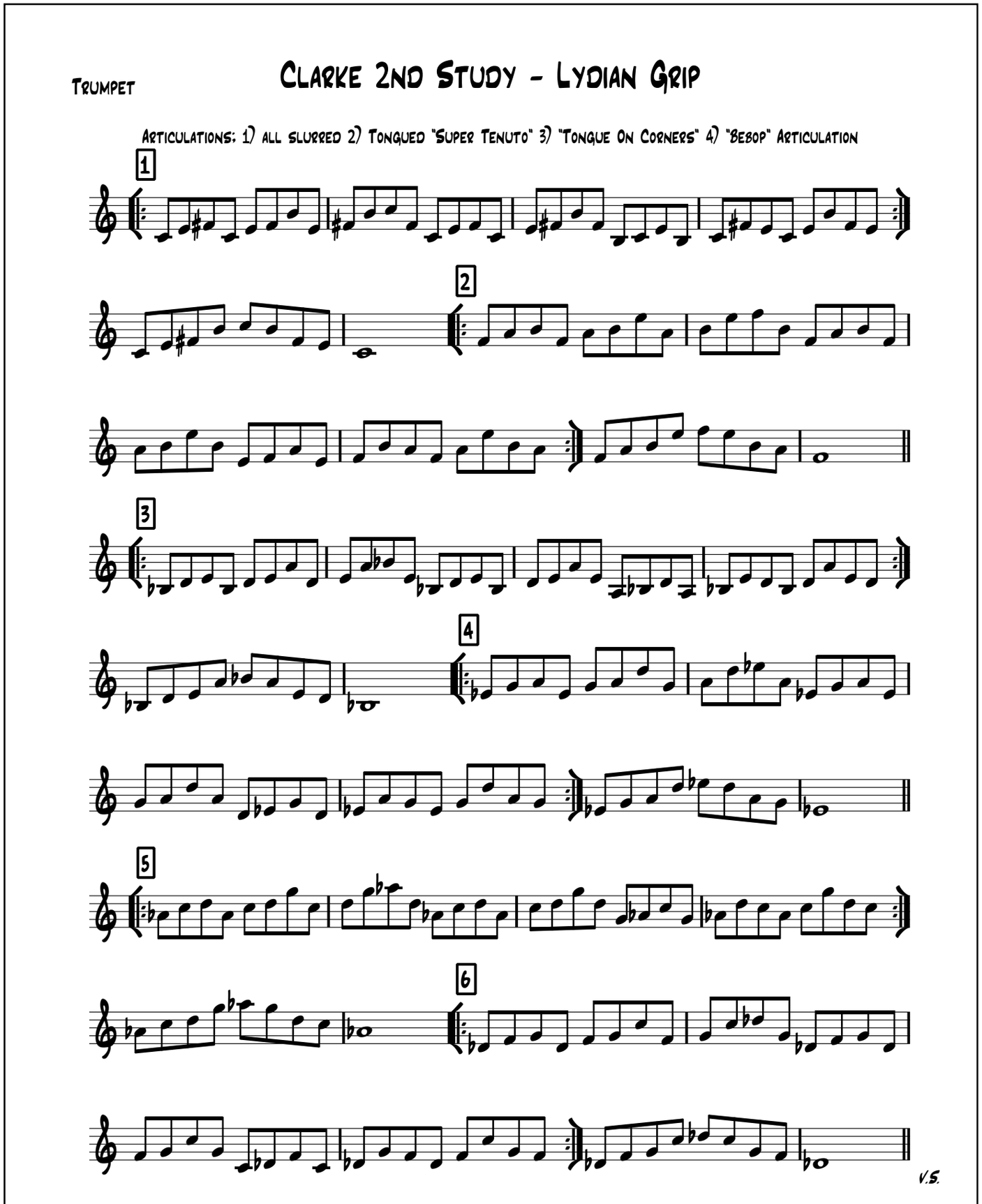


Adapting Chord Qualities (Arpeggios and “Grip” Formations) To Traditional Routines

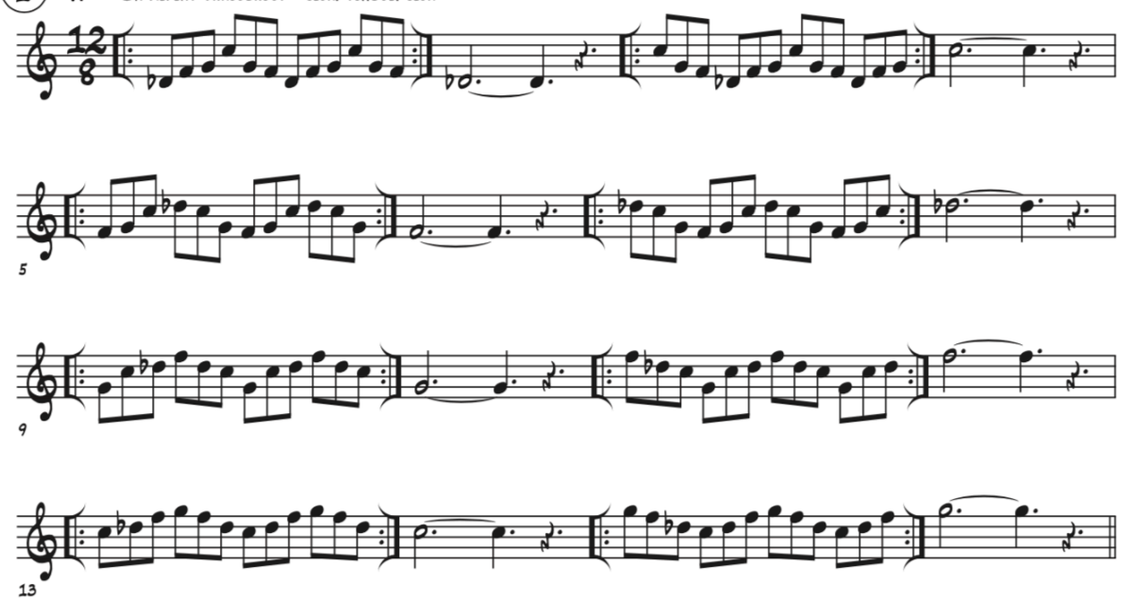


Trumpet

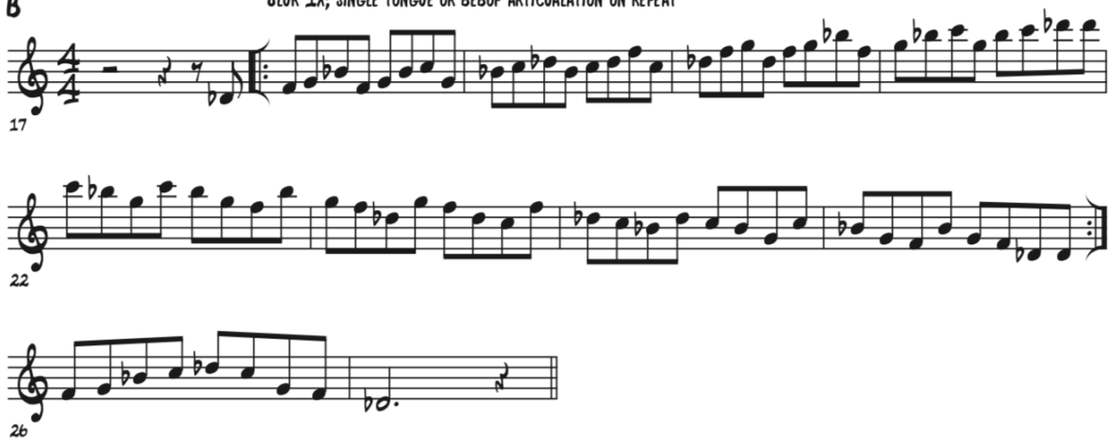
Lydian Grip Routine

Brian Lynch

1 **A** 3x Repeat Throughout - slur/tongue/slur



B Lydian/m6 Pentatonic — Slur 1x; single tongue or bebop articualation on repeat



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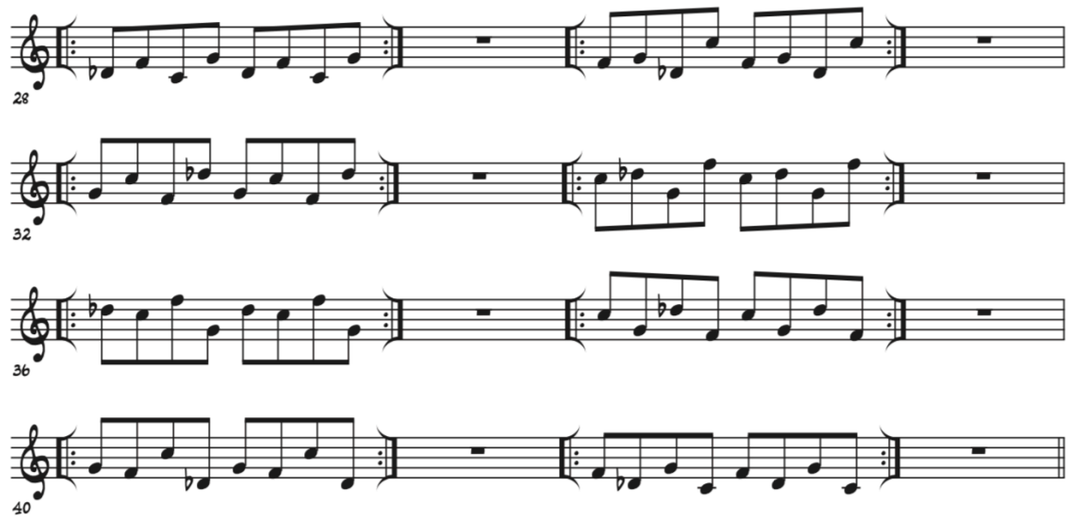
C 8x repeat for each segment: 1-4x slur; 5-8x single tongue or bebop articulation



Scale Routines

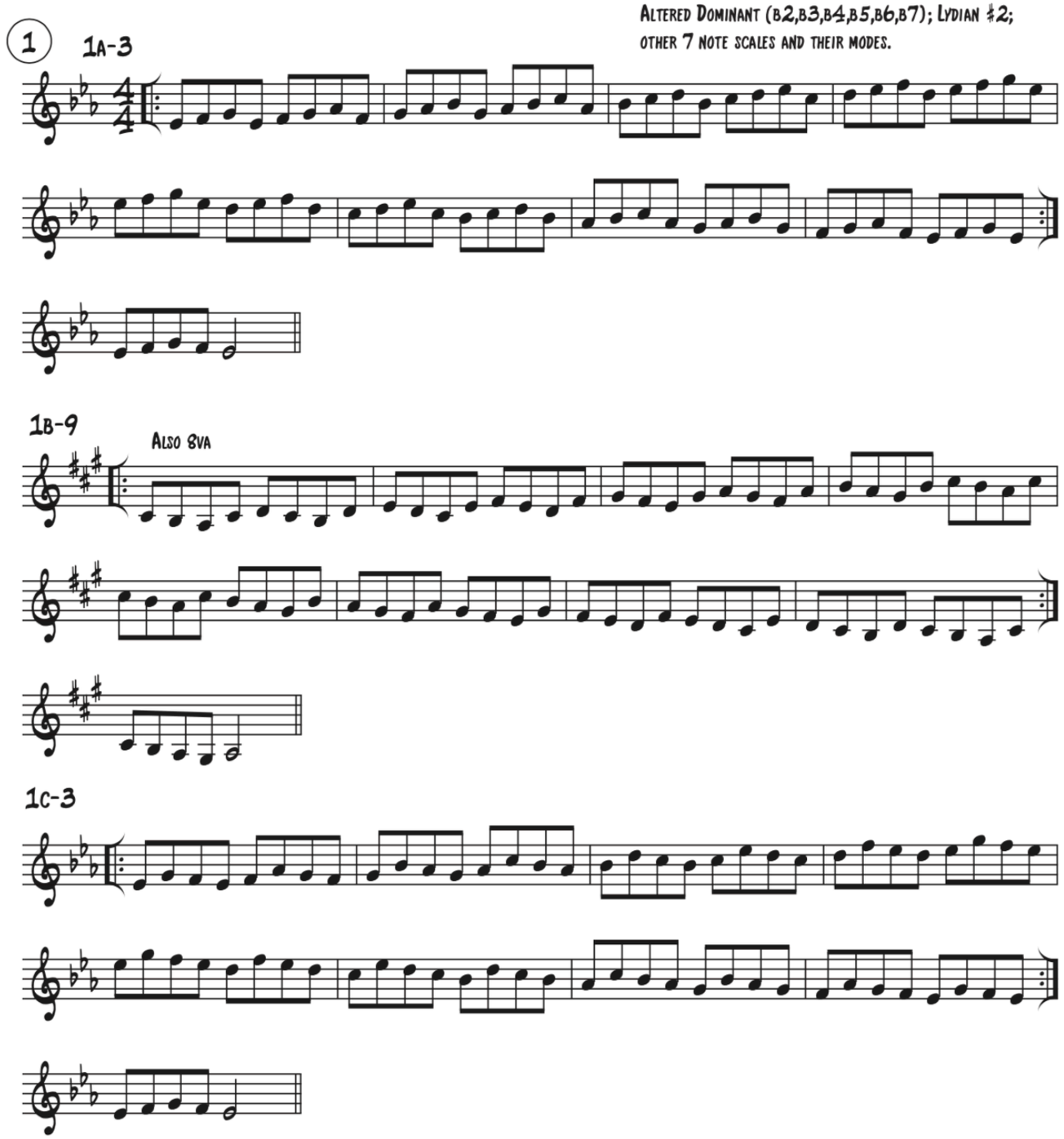
Trumpet

Core Scale Routine Condensed - Major (4)

Brian Lynch

Jan. 2019 Version

Play Routine Also in Melodic Minor (b3); Harmonic Minor (b3, b6); Harmonic Major (b6); Lydian Dominant (#4, b7); Altered Dominant (b2,b3,b4,b5,b6,b7); Lydian #2; other 7 note scales and their modes.



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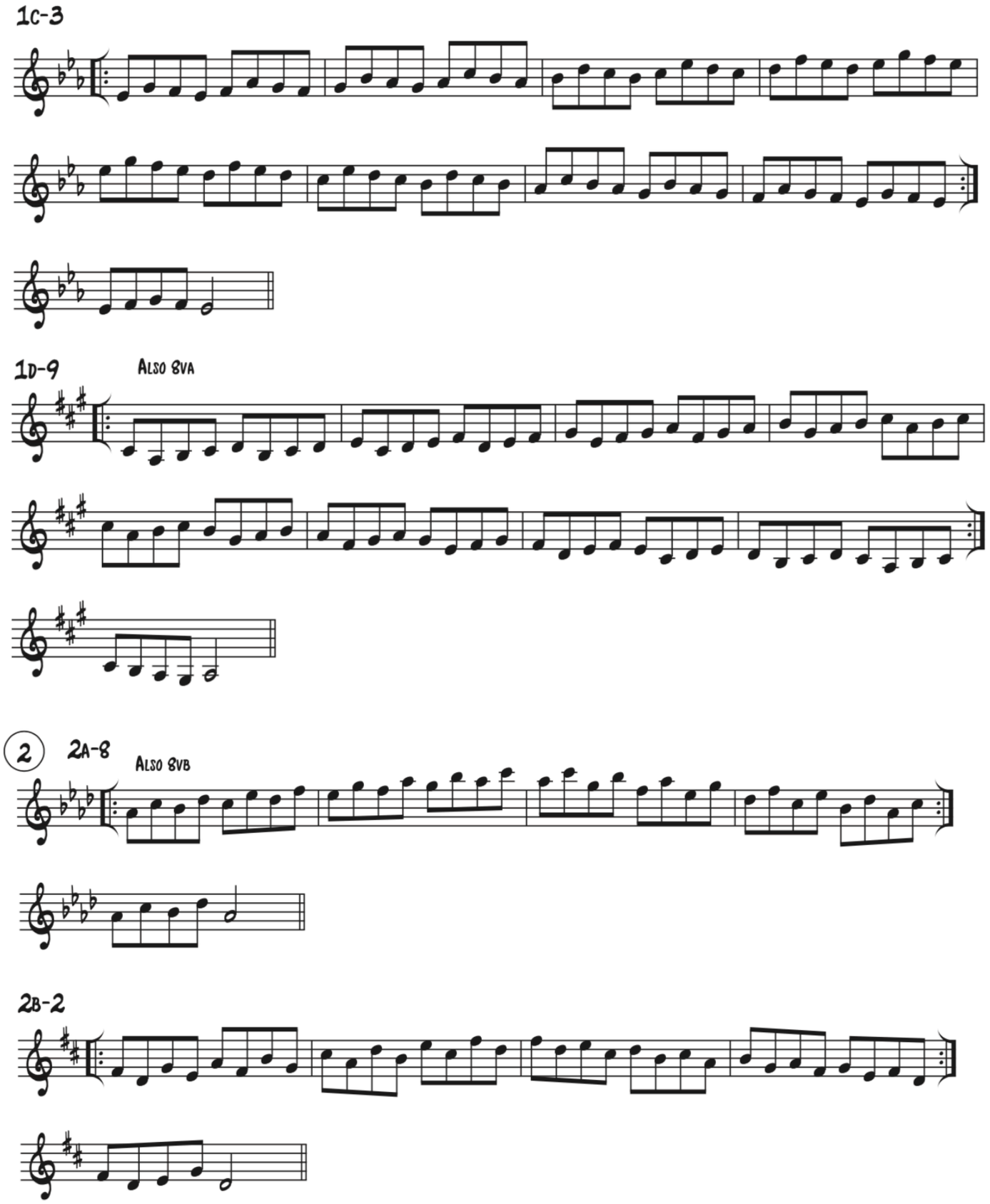
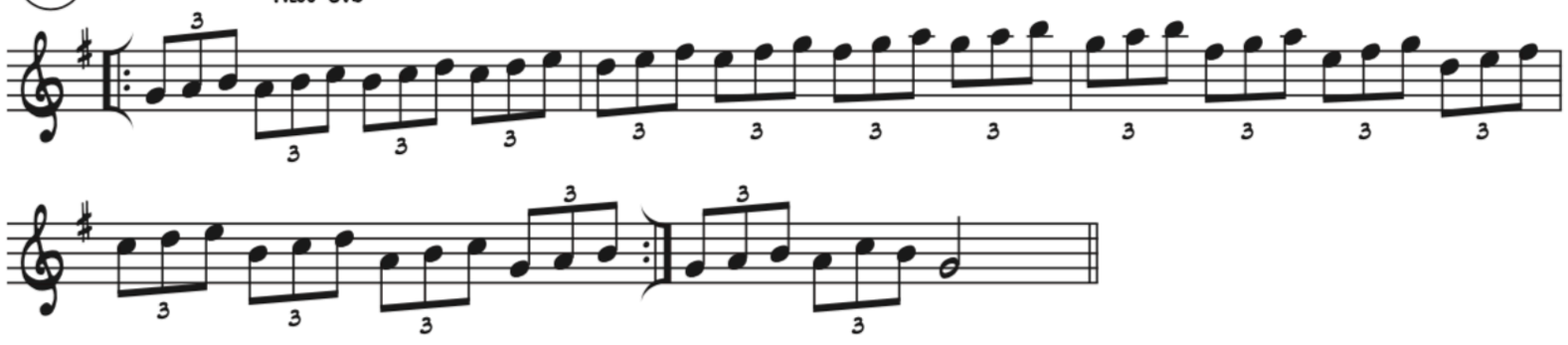
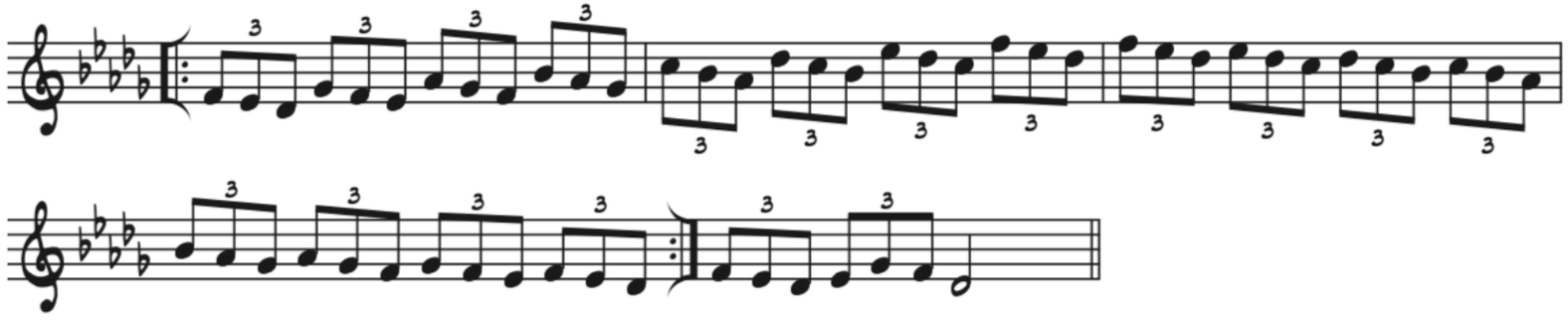
12 Key Condensed And Abbreviated Scale Routine



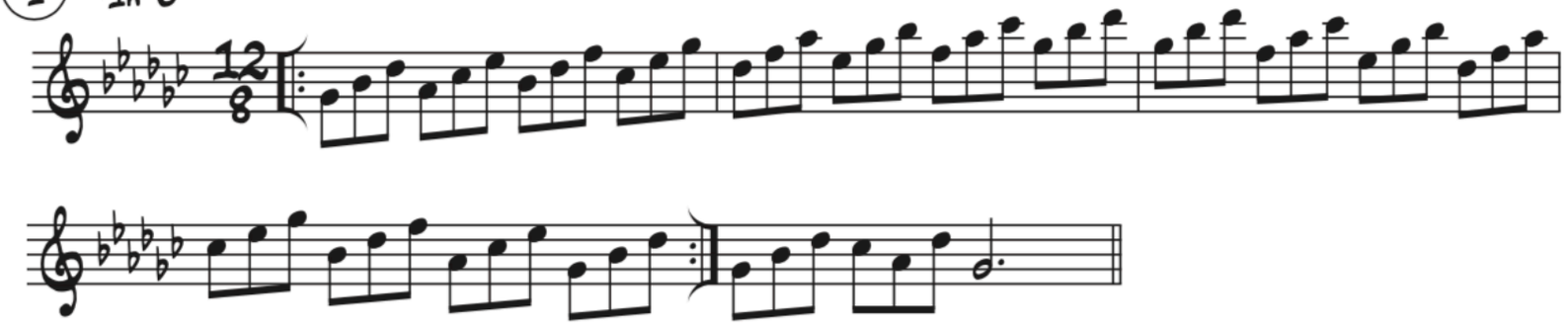
3 3A-7 Also 8vb



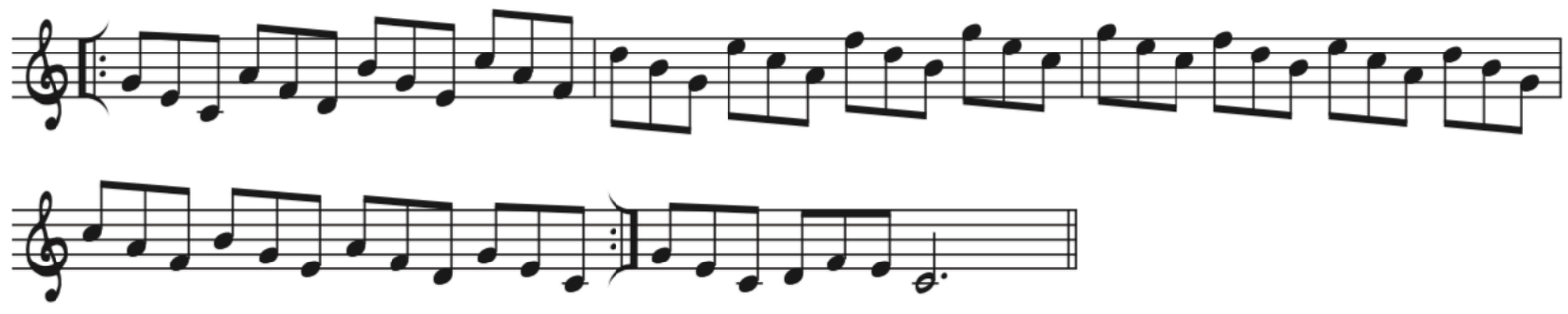
3B-1



4 4A-6

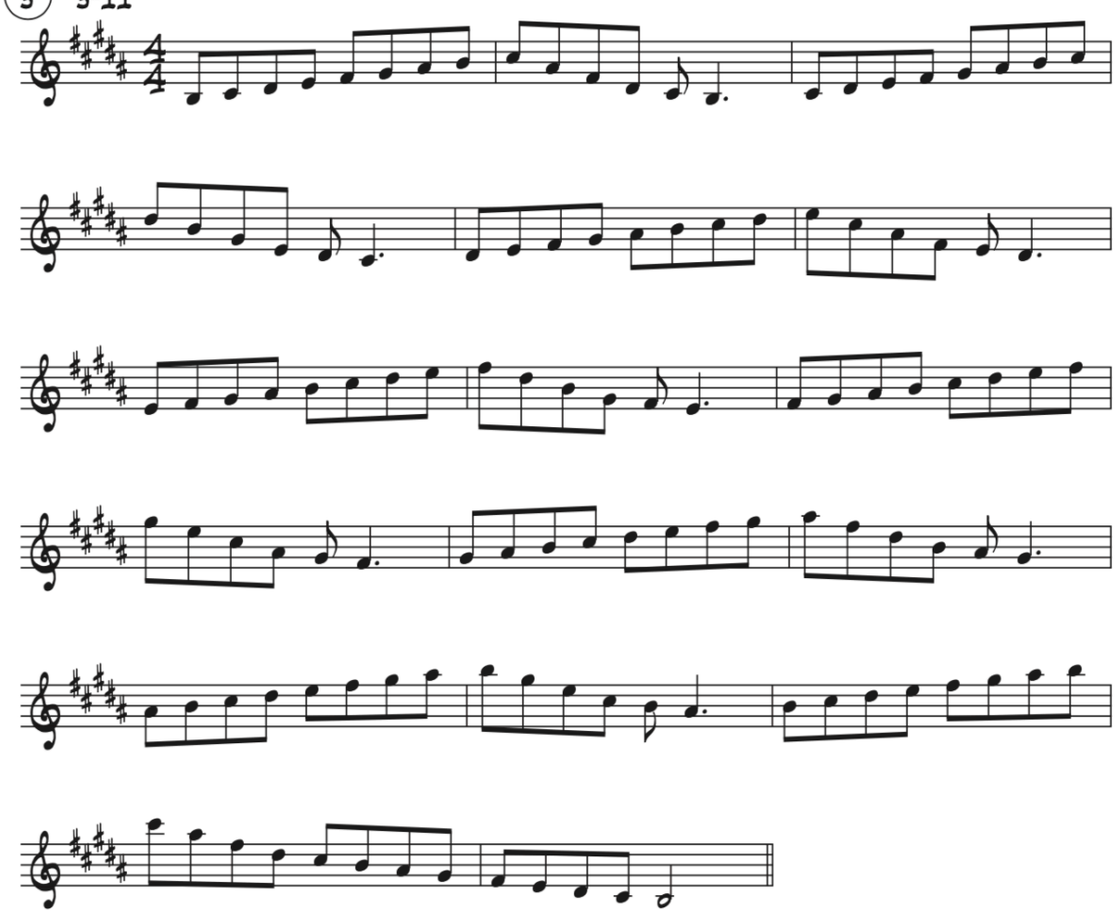


4B-0



The “Phil Woods” Exercise

5 5-11



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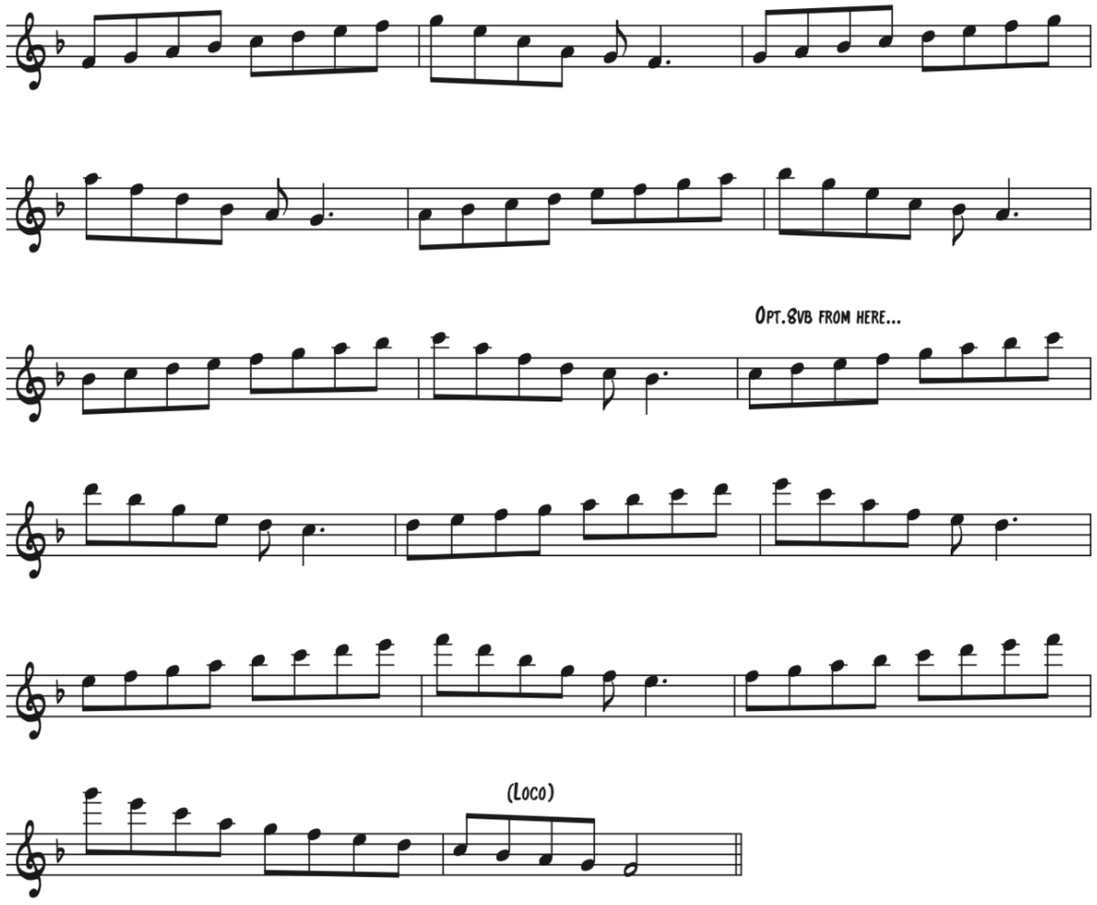
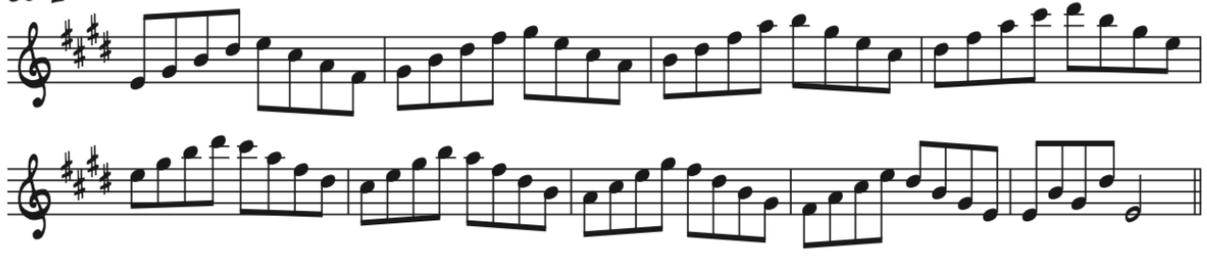
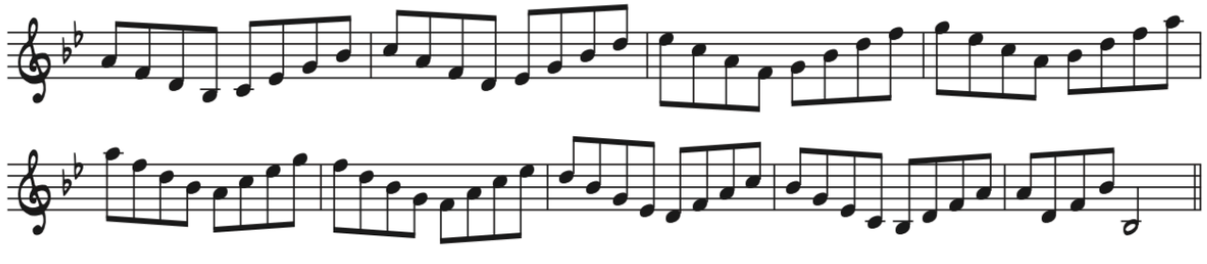


6c-4



6d-10



Getting The Most Out Of Exercises

- Be aware of the technical aspects and challenges of an exercise and what areas an exercise can develop.

- Break up exercises to focus on specific technical elements and issues. Incorporate and vary articulation throughout all exercises and routines.

- Developing the ability to “get off the page” is vital - this is really internalizing the musical content of the exercise and being able to play it at any pitch level.

- Be creative with the exercises - explore the possibilities both musically and technically.

- Understanding the technical and conceptual principles involved will enable the player to alter any exercise to suit their own needs from day to day; and also to devise their own exercises based on their improvisational goals and needs.

YAMAHA

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