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# Jazz Preparation Pack

# Trumpet





**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!

### Technical Exercises

Get a copy of the following books:

**Technical Studies for Cornet**

Herbert Clarke

**Lip Flexibilities**

Charles Colin

**An Integrated Warm Up**

Laurie Frink

(Download only, available [here](#))

### Listening List

One of the great pleasures of being a musician is listening to music every day, and as jazz is an aural/oral tradition it is imperative that you listen to some music every day. Remember that repeated listening to the same album or track is the key, rather than listening to something once and moving on to something else. This enables you to internalise the music so that eventually you will be able to recall it in your 'mind's ear' and draw upon it in your own improvisations. Here's a list of great jazz trumpet records to get you started, most of which are available to listen to on Spotify or YouTube.

#### Miles Davis

Kind Of Blue

Volume 1 and 2 (Blue Note)

The Musings of Miles

Workin' With The Miles Davis Quintet

Cookin'

Steamin'

Relaxin'

Collector's Items

#### Chet Baker

The Most Important Jazz Album of 1964/65

Chet Baker Sings

It Could Happen To You: Chet Baker Sings

Chet

#### Charlie Parker / Fats Navarro

One Night At Birdland

Blue Mitchell	Kenny Dorham	Art Farmer	Lee Morgan
Down With It The Thing To Do Blue's Moods	Quiet Kenny Afro Cuban Jazz Contemporary Whistle Stop	Perception Portrait of Art Farmer Modern Art	Candy Here's Lee Morgan The Sidewinder Jazz At Massey Hall

### Basic Language, Scale and Chord Exercises

Learn the following modes of the major scale in 12 keys, starting on the same note. Begin with the brightest sounding mode (Lydian, as it has the most sharpened notes) and flatten one note each time so that you end with the darkest sounding mode (Locrian as it has the most flattened notes).

The image displays seven musical staves, each representing a different mode of the major scale. Each staff begins with a treble clef and a common time signature. The notes are written in a sequence that starts on C4 and ends on C5. The modes are labeled as follows:

- LYDIAN:** C, D, E, F# (sharpened), G, A, B, C.
- IONIAN (MAJOR SCALE):** C, D, E, F (natural), G, A, B, C.
- MIXOLYDIAN:** C, D, E, F (natural), G, A, Bb (flattened), C.
- DORIAN:** C, D, Eb (flattened), E, F, G, Ab (flattened), C.
- AEOLIAN (NATURAL MINOR):** C, D, Eb (flattened), E, F, G, Ab (flattened), C.
- PHRYGIAN:** C, Db (flattened), D, Eb (flattened), E, F, G, Ab (flattened), C.
- LOCRIAN:** C, Db (flattened), D, Eb (flattened), E, F, G, Ab (flattened), C.

When you have mastered these scales ascending and descending, practise them with these scale patterns:

5

5

5

### Chord Exercises

Practise major 7, dominant 7 and minor 7 chords around the cycle of 4ths/5ths

MAJOR 7TH CHORDS

TRUMPET IN B $\flat$  4/4 F $\sharp$ 7 $\Delta$  B $\Delta$  E $\Delta$  A $\Delta$

5 TPT. 4/4 D $\Delta$  G $\Delta$  C $\Delta$  F $\Delta$

9 TPT. 4/4 B $\flat$ 7 $\Delta$  E $\flat$ 7 $\Delta$  G $\sharp$ 7 $\Delta$  C $\sharp$ 7 $\Delta$

DOMINANT 7TH CHORDS

14 F $\sharp$ 7 B7 E7 A7 D7

19 G7 C7 F7 B $\flat$ 7

23 E $\flat$ 7 G $\sharp$ 7 C $\sharp$ 7



MINOR SEVENTH CHORDS

27 F#-7 B-7 E-7 A-7 D-7 G-7

33 C-7 F-7 Bb-7

36 Eb-7 G#-7 C#-7

Lick and Cells

Practise slowly before gradually increasing the speed.

1

5

9

13

17

Practise the following basic language in 12 keys:



Notice the targeting of chord tones (root, 3rd, 5th and 7th) on strong beats of the bar, especially on beat 1 or 3 when the chord changes.



If you have any questions about your offer,  
please don't hesitate to contact our Admissions  
team via [admissions@leedsconservatoire.ac.uk](mailto:admissions@leedsconservatoire.ac.uk).

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