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DEVELOPING ACCESSIBLE JAZZ TRANSCRIPTIONS FOR BEGINNING
TROMBONISTS

BY

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SCHOLARLY ESSAY

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ABSTRACT

Transcription is a critical component of the jazz learning process, in which a student acquires vocabulary through the act of learning another player's improvised solo first by ear, followed by notating the solo for further analysis. However, many beginning trombonists who wish to learn jazz struggle to find appropriate material to transcribe, often because existing recordings of trombonists fall outside the range of their technical expertise on the instrument. With this project, I plan to address many of the issues that beginning trombonists and music educators face when searching for appropriate material to transcribe. This project will focus on the development of a set of exercises and etudes designed to introduce beginning trombonists to concepts of jazz rhythm, harmonic and melodic vocabulary. The project will consult with industry guidelines regarding writing for beginning jazz ensembles, as well as existing methodologies surrounding transcription, improvisation, and ear training. It will also draw on my own experience as a jazz trombonist and music educator with teaching beginning trombone players. This project is intended to serve music educators who find themselves in the difficult position of suggesting solos for a beginning improviser to transcribe, and is intended to be used in a traditional one-on-one lesson setting. Through this methodology, students will be able to engage with jazz language earlier in their playing careers, and build confidence in their transcription skills, allowing them to successfully engage with more difficult solos in their future studies.

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INTRODUCTION

This project addresses an issue within jazz pedagogy that many educators and myself have encountered, which is the lack of appropriate transcription material for beginning-level trombonists. Jazz transcription, as defined by Grove Music, is “the traditional practice of memorizing and reproducing a recorded improvisation,” and is a critical component of the jazz learning process.¹ Musicians transcribe solos to acquire vocabulary, learn swing feel and articulation, emulate stylistic elements such as vibrato and timbre, as well as countless other possible learning outcomes. The goal of a transcription is to emulate the recorded player as accurately as possible to maximize the benefits that transcription affords.

Young trombonists, however, are at a distinct disadvantage compared to their instrumental peers such as trumpet and saxophone players, as the technical challenges that accompany the trombone do not typically allow players to progress at the same rate as other instrumentalists. Having to navigate pitches with the slide, rather than valves or keys, creates barriers when attempting to play musical ideas that are fast or require a high level of dexterity. Additionally, the development of the high register (for the purposes of this project meaning any note above F4) usually comes late for any beginning brass player, limiting their comfortable range on the instrument for many years.² Most jazz solos – even the more approachable ones – include such material, making them prohibitively challenging at best, and inaccessible at worst for beginning trombonists.

¹ Mark Tucker and Barry Kernfeld. “Transcription (Ii).” *Oxford Music Online* (2003).

² Throughout this document, I will periodically refer to pitch names in American Standard Notation, in which middle C on the standard 88-key keyboard is C4. All pitches above C0 are referred to with the number 0 until C1, and so forth. F4 would refer to the F above C4.

As such, when a music educator is faced with the prospect of a student eager to learn jazz improvisation, but still early on in their playing career, they are often put in the impossible position of finding appropriate material for them to transcribe. Giving a student a solo by J.J. Johnson that contains notes well above their range and rhythms too fast for them to execute is potentially setting them up for failure and discouragement³. On the other hand, giving a student a pre-written etude – many books of which are available on the market – does not address the need in the jazz learning process for aural-based learning, the importance of which is widely documented among jazz pedagogues.⁴ This project focuses on developing an original set of exercises and etudes for transcription, with accompanying reference recordings, designed to deliver key components of jazz language and style to beginning trombonists in an accessible format. These exercises and etudes are designed to be used by music educators working with students in a private lesson setting, but it will also be valuable resources when used directly by a self-motivated student of the trombone.

There are existing transcription materials targeted towards trombonists, but I find that, with few exceptions, they do not fall within the technical range of what this project considers to be a beginning trombonist. Books of solos by trombonists like J.J. Johnson or others include examples of high register playing and musical lines that necessitate some sort of extended tonguing technique (either double tonguing or doodle tonguing).⁵ Other books of non-trombonist

³ J.J. Johnson (1924-2001) is considered one of the foremost jazz trombonists in history, credited primarily for his innovations in trombone technique that helped to bring the trombone into the bebop idiom. For more, see: Lewis Porter. "Johnson, J.J.." *Grove Music Online* (2001).

⁴ "David Baker, at Indiana University, and other contemporary jazz educators have maintained the tradition, requiring students to memorize improvisations by Young, Parker, Armstrong, and other outstanding soloists." Tucker and Kernfeld. "Transcription (Ii)." *Oxford Music Online* (2003).

⁵ Double tonguing and doodle tonguing are advanced techniques used by brass players that utilize tongue motions other than the standard "Tah" articulation. Double tonguing uses an

solos, such as the Charlie Parker “Omnibook,” are again too rhythmically dense or harmonically advanced to expect a beginner to be able to execute any of the material presented.⁶ Similarly, there are a wide range of solos considered by jazz educators to be appropriate for beginners that are not accessible for beginning trombonists to transcribe. A solo such as Curtis Fuller’s on the tune “Hugore” might be considered an appropriate first transcription to give an advanced high school or beginning college student, but is again inaccessible to a beginner due to issues of range and technique.⁷ My goal is to address the challenges facing younger trombonists when it comes to learning jazz via transcription. By examining the lack of existing age-appropriate material, and consulting with industry-standard guidelines for instrumental proficiency, I plan to develop a series of progressive studies that presents elements of jazz vocabulary, rhythm, and style to young trombonists in an accessible fashion.

alternating “tah kah” or “dah gah” syllable, while doodle tonguing uses a “dah ul” motion in which the tongue makes contact with the roof of the mouth on the second articulation in order to disrupt the flow of air.

⁶ Charlie Parker (1920-1955) was one of the most innovative jazz saxophonists and musicians. Along with Dizzy Gillespie, Parker is credited with inventing the bebop style. The Omnibook is a collection of his solos that have been transcribed and transposed for many instruments. For more, see: Charlie Parker. *Charlie Parker Omnibook: for All Bass Clef Instruments: Transcribed from His Recorded Solos: Transported to Concert Key*. Lynbrook, NY: Atlantic Music Corp., 1978.

⁷ Curtis Fuller (1934-2021) was one of the foremost trombonists of the hard bop era, known for his work as a sideman with John Coltrane and Art Blakey, among others. His solo recordings like *The Opener* showcase an inclination towards the blues, making them apt suggestions for jazz students. For more, see: Michael Fitzgerald. "Fuller, Curtis." *Grove Music Online*. 4 Oct. 2012

CHAPTER 1: AN EXAMINATION OF EXISTING LITERATURE FOR JAZZ TROMBONE TRANSCRIPTION

While there is a wealth of literature on trombone pedagogy and jazz pedagogy, very little of it pertains to jazz transcription for beginning trombone students. Many sources cite the importance of transcription, with some even providing necessary methodologies on the process of transcription itself, however this does not address the issue of a lack of existing materials that are age or skill-appropriate for a beginning trombonist. There are, however, certain method books that approach the level of accessibility that I aim to capture, as well as other methodologies surrounding the teaching of improvisation at large that I have found useful in developing the methodology behind my etudes. These sources come from a mix of genres, including method books, academic articles, dissertations, and some recordings that will be cited for comparative purposes.

Two sources that have served highly useful in developing my methodology are Philip Small's "Creating Your Own Voice through Jazz Transcription: A Teaching Method for Jazz Students," and Chris Azzara's "Developing Musicianship through Improvisation." Small's thesis outlines a clear methodology for introducing students to the process of transcription, which, as the Grove Music entry on transcription explains, is a facet of the jazz learning process that is often left unexplained even by pedagogues. Small describes the process thoroughly, outlining the transcription process in nine basic steps: "amassing the correct materials, choosing the solo, listening to the solo, writing out the solo, playing the solo, extracting melodies from the solo, creating exercises from the solo, composing original melodies based on ideas from the solo, and

incorporating these ideas into improvisational performance.”⁸ With each step, he provides further clarifications and suggestions as to how a student should proceed. Of interest to my methodology are his thoughts on solo selection, listening, playing, and writing; while I find the later steps of his process thoughtful and useful, they are beyond the scope of what I hope to achieve in this series of exercises.

In terms of choosing materials, Small suggests that beginning students choose something simple, and on the same instrument that they play. He writes, “The pianist hears notes from a keyboard instrument more clearly than another because of the familiarity with the pianistic sound of the instrument. Similarly, woodwind or brass musicians likely hear, and are more comfortable with, transcribing for their respective instrument.”⁹ His process for notating the solo details topics such as target notes, common vocabulary, rhythmic dictation, and determining intervallic relationships between pitches. I find this organization of material helpful, as beginning students of jazz tend to struggle with at least one of these aspects at the outset of their learning journey. Finally, he introduces the playing of the solo, in which he suggests that students play only what is technically achievable on the instrument, slowly at first, with correct technique. He also posits that a student may not play every note of a transcription, instead choosing to return to some material at a later date.

I agree almost entirely with Small’s suggested process, the one exception being Small’s suggestion of notating the solo before learning it completely. As I will discuss later, I believe it is important to learn a solo completely by ear before notating it, as the act of learning the solo aurally helps the student to internalize the information and leads to better long term retention of

⁸ Philip Small, "Creating Your Own Voice through Jazz Transcription: A Teaching Method for Jazz Students." California State University, Long Beach, 2006, 8.

⁹ Ibid, 11

material than learning the solo from a written transcription. Furthermore, Small suggests outlining the entire form of the tune, as well as “defin[ing] the important key centers and harmonic progressions” before beginning to perform the solo on their instrument.¹⁰ This suggests a level of knowledge of formal structures, harmony, and chord theory beyond what could reasonably be expected of a beginner-level student. However, I do believe the act of notating the solo is a critical component of the transcription process, as it facilitates further harmonic analysis and the development of exercises to integrate vocabulary into the student’s playing; notation should simply come after the solo has been learned by ear. Small’s thesis will be useful in providing clear instructions to the intended audience of this project for how to go about the transcription process.

Chris Azzara’s book, “Developing Musicianship through Improvisation,” is a fascinating methodology for introducing students of all levels to improvisation, with much of the methodology centering on learning musical concepts of intervals and harmony through listening and replication rather than notation.¹¹ Learning by ear is the fundamental essence of transcription, and the pacing of his book is the closest I have found to an appropriate methodology around which to base a set of etudes. A typical unit of the book centers around a single melody – usually a folk song or nursery rhyme – and goes through the process of learning the melody by ear before moving on to call and response exercises for rhythmic patterns and simple harmonic ideas (mostly two to three-note triadic patterns).¹² From there, students are

¹⁰ Small, "Creating Your Own Voice through Jazz Transcription," 13

¹¹ Christopher Azzara, and Richard Grunow, *Developing Musicianship through Improvisation*. Chicago, IL: GIA Publications, 2010, 1-16.

¹² Call and response refers to the performance of alternating musical lines by different members of an ensemble, suggesting a conversational question-and-answer dialogue between voices. This technique is also used educationally to develop students’ aural recognition and matching skills. For more, see: Barry Kernfield. "Call and response." *Grove Music Online*. 2003

encouraged to improvise their own patterns and melodies based on the examples they have been led through, and the process leads naturally into improvisation over the entire form of the song.

The presentation of information in this method book is an excellent model for the introduction of transcription to a beginning trombonist, and will serve as one of the primary points of comparison when developing the methodology of this project. For my purposes, I will focus primarily on the aspects of Azzara's text regarding call and response, and largely ignore the aspects regarding improvising original material. While his pedagogy in this regard is well-presented, and an excellent primer to concepts of improvisation (if not necessarily focused on jazz language), it is mostly focused on developing improvisational skills rather than transcription.

Other points of comparison for my methodology are the many transcription books for trombone available on the market. Jazzbooks.com, the publication website of renowned jazz educator, Jamey Aebersold, has a wealth of transcription books available for bass clef instruments or trombone specifically.¹³ These range from trombonists such as J.J. Johnson and Curtis Fuller, to other instrumentalists like saxophonist Charlie Parker. As previously mentioned, these solos are largely inaccessible for a beginning trombonist due to restrictions of range and technique, especially those of non-trombonists. Simply put, musical ideas that are easily executed on the saxophone or piano can be incredibly difficult for a trombonist, particularly if they include a large amount of linear material moving at a fast tempo. Even the trombone

¹³ Jamey Aebersold (b. 1939) is an American educator, publisher, record producer, and saxophonist known most widely for his contributions to the field of jazz education. His series, *A New Approach to Jazz Improvisation*, is used by educators across the world, and has over 100 volumes. For more, see: Kennedy and Kernfeld. "Aebersold, Jamey." *Grove Music Online*. 2003

transcriptions found in Aebersold's catalog include material that is too high in range or requires some sort of extended technique (ex. double tonguing or doodle tonguing) to execute.¹⁴

It should also be stated that these books, while serving as a useful tool in the hands of an educator, are limited in value to a student unless they were to transcribe the solos themselves before learning them from these books. The act of transcribing by ear is critical to the jazz learning process, and none of these method books suggest that the user transcribe the printed solos first themselves. As such, they are only useful as a comparative model for the exercises and etudes to be presented later.

The only method book I have found that approaches the ideal level of accessibility for a beginning trombonist is "Maiden Voyage Jazz Solos for Trombone," by Lennie Niehaus.¹⁵ While these etudes are not explicitly designed to be transcribed, if a student were to be given recordings of these etudes as an example, it is reasonable to expect a successful outcome. The range of most of the etudes is limited to an F4, and the rhythms presented are palatable for the prescribed tempi. I view this book as an apt comparison for what future etudes produced by this methodology may resemble. While the exercises introduced within this project will be simpler than Niehaus's offerings, as a student progresses through this methodology, they will be equipped to handle etudes of similar difficulty to Niehaus's. Importantly for my purposes, Niehaus's book, unlike other publications, suggests an attempt at creating etudes with beginning-level skill sets in mind. "REASONABLE"

¹⁴ Hunt Butler. *J.J. Johnson Solos*. New Albany, IN: Jamey Aebersold Jazz Inc., 2000.

¹⁵ Lennie Niehaus. *Maiden Voyage Trombone Solos*. New Albany, IN: Jamey Aebersold Jazz Inc., 2007.

Many articles and interviews from publications such as *Down Beat*, *Jazz Times*, and the *International Trombone Association (ITA) Journal* have touched on the idea of transcription, ranging from passing thoughts to highly specific examples. An interview with trombonists Tony Baker, Antonio Garcia and Bill Holmes covers some thoughts about teaching beginning improvisers, but does not include any helpful examples of specific solos one might give.¹⁶ Artists such as J.J. Johnson and Curtis Fuller are mentioned, but for reasons previously stated, these soloists are somewhat inappropriate for a beginning trombonist to transcribe. Their inclusion, however, suggests a common belief among jazz trombonists that Johnson and Fuller's playing contains broadly applicable jazz language that beginning improvisers should study. In the next chapter, I will present selections from each of these trombonists, and analyze what vocabulary is transferable to a beginning trombonist's skill level.

Another article from *JAZZed* written by saxophonist Matt Pivec discusses the process of transcription at length, with the case study in question being a solo by guitarist Grant Green.¹⁷ However, even though Pivec describes this solo as being appropriate for beginners, he is focused primarily on what is accessible to saxophonists, and the examples taken from this solo are decidedly too complex for a beginning trombonist. I have found that other articles written in this fashion fall into the same pitfalls, either suggesting specific solos that, upon investigation, are inaccessible for beginning trombonists, or discussing transcription in too vague of terms to be useful in the development of the methodology for this project. If nothing else, these publications prove the need for this project, as there is little discussion surrounding transcription materials

¹⁶ Craig Arnold, Tony Baker, Antonio Garcia, and Bill Holmes. "Getting Started with Jazz Improvisation." *ITA Journal* 45, no. 1 (January 2017): 18–25.

¹⁷ Matt Pivec. "Focus Session: Solo Transcription - Maximizing the Benefits of Solo Transcription." *JAZZed*, 01, 2008.

that are accessible for beginning trombonists, despite the common assertion that transcription is a necessary component of the jazz learning process.

CHAPTER 2: INDUSTRY STANDARDS, TRANSCRIBED MATERIAL, AND PREFERRED LEARNING OUTCOMES

In reviewing the existing literature surround jazz transcription, I have identified both the importance of transcription to the jazz learning process, and the need for accessible jazz transcription materials for young players. In order to develop a methodology that addresses the issue of accessibility in jazz transcription materials, parameters must be established to determine the technical range and musical content therein. I will be relying on two primary sources to develop these parameters: industry standards for beginning jazz band literature, and transcribed solos of highly regarded jazz trombonists.

There are many music publishing companies that produce and distribute literature for middle and high school level jazz ensembles, each of which has fine-tuned their arranging and composing guidelines based on decades of research and feedback from their audiences. Hal Leonard is one of the largest of these companies, with a library of well over a thousand pieces for jazz ensemble. Their “Jazz Ensemble Guidelines” provide detailed parameters to composers and arrangers for keys, ranges, rhythmic limitations, and other considerations for all difficulty levels. For their series of works for beginning students, these parameters limit key choices to “F, Bb, Eb, Ab, and their relative minors,” rhythms to “nothing more complicated than eighth notes,” and ranges for trombone “up to C or D,” referring to C4 or D4.¹⁸ As the collections expand into more advanced junior high and early high school levels, the parameters add the key of C, and increase trombone ranges up to F4.

¹⁸ www.halleonard.com/6/band-jazz-and-orchestra

Based on my own experience as an educator of trombone and jazz, I find these guidelines accurate in describing the typical skillset of a player who has been playing for one to three years. For my own purposes, I will be limiting ranges of the following exercises from G2 to D4, as I find that the average young player often struggles to access notes above D4 until later in their playing career. The whole of my methodology will center around the key of Bb, which is often the first key taught to young players, primarily because it is the key in which the trombone is pitched. For rhythmic content, I will only be including rhythms as complex as eighth notes, as per the Hal Leonard guidelines. The methodology will also focus on swing rhythms, in which eighth notes are played in an uneven triplet feel (see Figure 1).

FIGURE 1: Explanation of swing 8th notes



The rhythmic, melodic, and harmonic content of my methodology will be based on a combination of standard musical concepts taken from various sources, as well as jazz language synthesized from transcribed material by jazz trombonists. In Azzara's *Developing Musicianship through Improvisation*, the first harmonic structures introduced to the student are triadic and scalar in nature, outlining the basic chordal structures of each chapter's selected case study tune. Most beginning students who have gone through some amount of band instruction are likely familiar with the concepts of moving by scale and playing a basic arpeggio, therefore these scalar and triadic structures will be the predominant sounds introduced in my methodology. Additionally, a student using this methodology should have familiarity, if not expertise, with the

scales of Bb major, Bb blues, Bb major pentatonic, and Bb minor pentatonic.¹⁹ These scales will be included in the beginning of the methodology as a reference point. The harmonic parameters for this methodology will therefore consist primarily of the four previously listed scales, thirds, and basic triadic figures.

I have chosen two solos by J.J. Johnson and one by Curtis Fuller to establish a reference point for idiomatic jazz language appropriate for the trombone. I have chosen these two musicians because they are the most frequently mentioned trombonists in conversations regarding a player's first transcription. Both Johnson and Fuller are well-regarded figures in the trombone community and jazz history, and are known for their formative voices in developing jazz vocabulary as it pertains to the trombone. Each solo is based on the harmonic progression of the blues, which is typically the first form a student of jazz will encounter, and contains a plethora of jazz language that is idiomatic to the trombone specifically.²⁰ Blues language is also the foundation for much of jazz language, and is essential learning for any aspiring student.²¹ By analyzing these solos, I can determine what, if any, vocabulary falls within the prescribed

¹⁹ The pentatonic scale is one of the most ubiquitous scales across world music traditions. The version most associated with American popular music consists of five pitches outlining scale degrees 1, 2, 3, 5 and 6 of the major scale (for major pentatonic), and 1, 3, 4, 5 and 7 of the minor scale (for minor pentatonic). For more information, see Jeremy Day-O'Connell. "Pentatonic." *Grove Music Online*. 2001

²⁰ The 12-bar blues progression typically features three four-bar phrases consisting of four measures of the I chord, two measures of the IV chord, two measures of the I chord, one measure of the V chord, one measure of the IV chord, and two measures of the I chord. For more information, see: Barry Kernfield and Allan F. Moore. "Blues progression." *Grove Music Online*. 2001

²¹ Blues language, as it pertains to this project, could be defined as the melodic, harmonic, and rhythmic vocabulary used by jazz musicians that calls on the collective tradition of the blues. One could describe blues language as highly inflected, calling on gospel traditions, or in more theoretical terms, the use of major and minor tonalities simultaneously. Comprehensive knowledge of the blues is a lifelong pursuit for most jazz musicians. For more, see: Elijah Wald. "Blues." *Grove Music Online*. July 10, 2012.

technical parameters of my methodology, as well as what vocabulary can be rhythmically or melodically adjusted to fit these parameters.

The first transcription I have chosen is J.J. Johnson's solo on "Blues for Trombone," from the album *Origins: The Savoy Sessions*, released by Savoy Records. It is a classic example of a blues in the key of Bb, in which Johnson displays his command of blues language and mastery of the technical aspects of the trombone.²² While most of the solo falls outside of the technical parameters of my methodology (as will be a common theme with all three transcriptions), some of the vocabulary can be adjusted down an octave, or simplified without losing the core elements of its jazz language.

A good example of one such phrase comes in the first bar of Johnson's solo, a mostly linear phrase that uses primarily the blues scale in the key of Bb.²³ Johnson begins on A, before climbing stepwise up the Bb major scale, eventually landing on E natural (see Figure 2). He then descends in a manner outlining the blues scale, ending the phrase on Db. While this phrase goes above the prescribed range limit of D4, if adjusted down one octave, it lays perfectly within the range limitations of my methodology. There is also no need to adjust the phrase rhythmically, as it only includes eighth notes as the most complex rhythmic figure. This phrase serves as a useful example for accessible jazz language, and will be integrated into the exercises to follow.

²² "Blues for Trombone." Spotify, track 15 on J.J. Johnson, *Origins: The Savoy Sessions*. Savoy, 2002.

²³ The blues scale is a form of the minor pentatonic scale that also includes the "blue note," or the raised scale degree 4. It is a commonly used scale over the blues among jazz musicians.

A second J.J. Johnson transcription I will be referencing is his solo on “Minor Blues,” from his 1964 album, *Proof Positive*.²⁵ Like the previous transcription, this is a solo that contains a wealth of blues language, and due to the tune being in Bb minor, much of the language revolves around the blues scale rather than Bb major tonalities. The vocabulary that I have identified in this solo as useful for my methodology is largely material that needs some amount of rhythmic or melodic adjustment in order to fall within the established technical parameters.

One such phrase occurs near the end of Johnson’s second solo chorus, beginning on a C above the bass clef, and featuring the interval of a major sixth between a Db and E natural (see Figure 4). As I will discuss in the next chapter, my methodology will focus primarily on scalar motion and intervals of thirds and fifths, as I believe these are the simplest harmonic structures a student can familiarize themselves with when first learning to transcribe. The major sixth here lies outside these parameters, and while the interval is not particularly dissonant in isolation, is a difficult interval to identify in this context because of the harmonic implication of the E natural against the overall tonality of Bb minor. Additionally, the triplet figure in the first full bar of the phrase falls outside of the rhythmic parameters of the methodology.

FIGURE 4: vocabulary to be adjusted melodically and rhythmically



²⁵ “Minor Blues.” Spotify, track 4 on J.J. Johnson, *Proof Positive*. Impulse, 1964.

To make this phrase applicable to my methodology, the rhythmic and harmonic vocabulary must be simplified. I have left the basic structure of the phrase intact, but removed the triplet rhythm and major sixth interval, replacing them with eighth notes on beat four (see Figure 5). Rather than ask students to identify and perform the major sixth from Db to E (Fb), I have chosen F to Eb; the fourth from Bb to F belongs to the Bb arpeggio, and the following Eb preserves the original resolution of the phrase in a stepwise motion from F.

FIGURE 5: Adjusted phrase to accommodate technical and harmonic parameters



Another example of adjustable vocabulary from this solo occurs during one of Johnson's later choruses, as he is in the middle of a string of double-time lines.²⁶ This phrase features dotted eighth-sixteenth note rhythms, as well as an arpeggio of sixteenth notes up to Ab4, which is well into the inaccessible high register for most beginning trombonists (see Figure 6). This run of notes also outlines the sound of F7#9, indicated by the juxtaposition of the A natural and Ab at either end of the arpeggio.²⁷ This sound, while standard in the jazz vernacular, is a more advanced harmonic concept than what I hope to introduce to students in this methodology.

The first step in simplifying this phrase is to adjust it down one octave. Then, by simplifying the dotted eighth-sixteenth rhythms into a series of eighth notes, I can preserve the

²⁶ A jazz musician is playing double-time when their solo implies a tempo that is double that of the harmonic rhythm of the tune. The players are performing twice as fast, but the chords progress at their original pace.

²⁷ In jazz terminology, F7#9 would refer to an F dominant 7th chord with an added G#. Alterations to the traditional dominant 7th chord are common in jazz to create dissonance and color.

melodic contour of Johnson’s phrase, as well as the harmonic implications of the pitches Eb and Db in the context of a blues in Bb minor (see Figure 7). As for the sixteenth note arpeggio, I can adjust the rhythm to a series of eighth notes and eighth rests, and remove the Ab so as not to introduce advanced harmonic concepts too early in the learning process.

FIGURE 6: vocabulary to be adjusted melodically, harmonically and rhythmically



FIGURE 7: Adjusted phrase to accommodate technical and harmonic parameters

JJ Johnson - "Minor Blues" (simplified)



The final solo I will be examining is Curtis Fuller’s solo on “Blue Train,” from the 1958 John Coltrane album of the same name.²⁸ This was a solo I was asked to prepare for my auditions into various graduate jazz programs, and is an iconic example of Fuller’s blues language and rhythmic phrasing. This tune is in the key of Eb, so all vocabulary taken will need to be transposed to Bb. This is fortunate for our purposes, as it means most of the material Fuller plays can be interpreted a fourth below where it is played – a much more comfortable range for the parameters of this project. That being said, there is still much material here that is inaccessible to the beginning trombonist, predominantly the double-time phrases Fuller performs

²⁸ “Blues Train.” Spotify, track 1 on John Coltrane, *Blue Train*. Blue Note, 1957.

in the later choruses of his solo. However, in his early choruses, there are a few selections that, when transposed to Bb, are perfect examples of accessible jazz language.

One such example occurs in Fuller's second chorus, as he plays a phrase beginning on Gb that evokes elements of the blues scale (see Figure 8). This phrase begins in the fifth bar of the form and covers the transition from the IV chord back to the I chord. Fuller's line contains eighth notes as the most complex rhythms, and simple melodic ideas such as thirds, stepwise motion, and root-fifth relationships. Once in the key of Bb (see Figure 9), the phrase is an excellent example of vocabulary that will be introduced in the later stages of my methodology, as a student approaches the task of transcribing two-bar fragments of jazz language.

FIGURE 8: accessible language from Curtis Fuller's solo on "Blue Train"



FIGURE 9: Fuller's phrase transposed to the key of Bb



A final example from Fuller's solo explores a very early concept of bebop language, specifically the inclusion of chromatic motion within an otherwise scalar phrase. Bebop, or bop, is a style of jazz from the 1940s and 1950s in which improvisers began to include increasingly chromatic language in their phrases, and as Scott DeVeaux writes, "in jazz education...mastery

of its core repertory has often been seen as a minimum standard of competence.²⁹ While advanced knowledge of bebop vocabulary is not a learning outcome of this methodology, it can be assumed that as a student continues to transcribe more difficult material, they will encounter and be expected to recognize bebop language. As such, it is reasonable to include some vocabulary that uses chromatic motion within the harmonic parameters of the methodology.

Fuller's phrase is almost entirely diatonic to the key of Eb, except for a Db passing tone that facilitates consistent eighth note motion leading to the chord tones of D and Bb on the following downbeat (see Figure 10). When transposed to Bb, the Db becomes an Ab – a pitch that belongs to the same set of notes encompassing the sounds of Bb blues (see Figure 11). As such, it is reasonable to assume that, while this chromatic motion is novel in the context of these exercises, a student using this methodology would be able to recognize these pitches in a short phrase such as the one Fuller plays. The rest of the phrase falls easily within the established rhythmic parameters, and thus requires no modifications.

FIGURE 10: example of simple bebop language



FIGURE 11: Previous figure transposed to Bb (key signature not visible)

Curtis Fuller - "Blue Train"



²⁹ Scott DeVeaux. "Bop." *Grove Music Online*. 16 Oct. 2013

With parameters set for technical facility on the instrument, as well as rhythmic, melodic, and harmonic material, I will now discuss my preferred learning outcomes for this project. These pedagogical goals will inform the makeup and organization of the exercises and etudes to follow. Above all else, this methodology is meant to provide more accessible materials for jazz transcription. While it could be tempting to delve into the areas of jazz theory and improvisation, there exists a wealth of literature on those topics dating back decades to the inception of jazz education. Therefore, this methodology will focus entirely on the aural process of jazz transcription, providing a progressive course of study that covers rhythmic and melodic call and response, and eventually fragments of jazz vocabulary, building up to a full chorus of blues.

As this methodology is designed to be used in a traditional lesson setting, a teacher may direct a student to write down the solo following aural transcription, as suggested in Chapter 1 by Philip Small. They may also be directed to analyze the solo using scale degrees to better understand the interactions between melodic choices and the underlying harmony of the tune. These and other additional steps are highly recommended, as they will increase a student's knowledge of jazz theory and vocabulary. However, I mean to make it clear that while I endorse this direction of study, I will not be including such suggestions in my methodology, as my primary goal is to create materials for transcription, rather than techniques by which to analyze solos.

CHAPTER 3: PROPOSED METHODOLOGY: ORIGINAL EXERCISES AND ETUDES FOR BEGINNING TROMBONISTS

In this chapter, I will introduce each set of exercises from my methodology incrementally, discussing their conception and order of inclusion. Each step in the methodology draws on a variety of inspirations, including Chris Azzara's *Developing Musicianship through Improvisation*, transcriptions from J.J. Johnson and Curtis Fuller, and my own experience as a jazz educator and trombonist. This methodology is based largely on aural call and response, and as the reader examines each step, they should imagine a teacher directing a student through these exercises rather than a student directly reading off the page. This approach differs from many of the existing jazz transcription publications, but is more akin to the traditional process of jazz transcription from a recording.

A suggested approach for how to use these exercises in a private lesson setting would be for the teacher to set a metronome at an agreeable tempo (I recommend quarter notes at 100 beats per minute), count in one preparatory measure of rest, play the selected pattern, count one bar of rest, and have the student play back the pattern. If the student struggles to perform the pattern accurately, the teacher should repeat this process as many times as is needed for the student to demonstrate mastery. The teacher may also have the student sing the example instead of playing, or implement their own ideas based on the needs of the student. This process is outlined below in Figure 12.

FIGURE 12: Practical application of methodology in a private lesson setting

Pattern 1 from Exercise #1

4 clicks on metronome	Teacher performs example	4 clicks on metronome	Student performs example
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The methodology is comprised of ten progressive exercises in total, followed by one etude over a chorus of blues. Within each titled exercise are several numbered patterns, covering many possible sounds and rhythmic ideas. This course of study should prepare the student to approach this one-chorus blues solo by the time they have exhibited the skills outlined by the preceding exercises. Each exercise will have an accompanying reference recording, beginning with one bar of metronome in 4/4 time.³⁰ Each pattern within the exercise will have its own assigned track (eg: Exercise #2.1). These recordings are intended to be used either when a student has no access to private instruction, or as supplemental materials to a private lesson setting (for instance, as homework).

Regarding articulation, I have chosen to omit any printed articulations throughout these exercises. While a student may encounter printed articulations in other jazz contexts, such as big band, jazz articulation as it pertains to improvisation is taught primarily through aural traditions. Just as a student must aurally learn to emulate pitch, rhythm, dynamics and tone quality when transcribing, they must also learn to emulate articulation and syncopation. Furthermore, printed jazz articulations are inconsistent across sources, and it is beyond the scope of this project to attempt to outline such parameters. A student or educator using these exercises should refer to the included reference recordings if they are unsure how articulations should be performed.

³⁰ Reference recordings available for download at www.bencarrasquillo.com/home/teaching

Page one of my exercises begins with an outline of the pitch ranges and harmonic concepts covered by the methodology (see Figure 13). A trombone student using this methodology should be able to play from a G2 to a D4 comfortably, which is in line with the Hal Leonard arranging guidelines. Additionally, a player should be familiar with the sounds of Bb major, as well as a Bb blues scale. These scales are often among the first taught to beginning trombonists, particularly within a jazz band context. The last two inclusions here are the Bb major and minor pentatonic scales. While a student may not be theoretically familiar with pentatonic concepts, they are likely familiar with the sound of the pentatonic scale due to its ubiquity in musical cultures around the world. Some blues vocabulary, particularly that revolving more around the major tonality, will use sounds from this set. As such, it is suggested that a student familiarize themselves with these scales to prepare themselves for the exercises to come.

FIGURE 13: Pitch ranges and harmonic concepts

Figure 13 displays four musical examples in the key of Bb (one flat) on a bass clef staff:

- Ranges (in key of Bb):** A scale starting on G2 and ascending to D4, with notes: G2, A2, Bb2, C3, D3, Eb3, E3, F3, G3, Ab3, A3, Bb3.
- Basic Prerequisite Sounds:**
 - Bb Major:** A scale starting on Bb2 and ascending to Bb3, with notes: Bb2, C3, D3, Eb3, E3, F3, G3, Ab3.
 - Bb Blues:** A scale starting on Bb2 and ascending to Bb3, with notes: Bb2, C3, D3, Eb3, E3, F3, G3, Ab3, Bb3.
- Bb Major Pentatonic:** A scale starting on Bb2 and ascending to Bb3, with notes: Bb2, C3, D3, Eb3, E3, Bb3.
- Bb Minor Pentatonic:** A scale starting on Bb2 and ascending to Bb3, with notes: Bb2, C3, D3, Eb3, F3, Bb3.

As the first set of exercises begins, a statement is made explaining that “all exercises are to be sung on a neutral syllable first, then performed on the instrument” (see Figure 14). This suggestion is inspired by Azzara’s text, where he begins most exercises with the same suggestion. Singing is a critical component of the transcription process, as the internalization of a musical idea is key to executing it on any instrument. The use of a neutral syllable, as opposed to solfege or scale degrees, allows the student to focus on matching pitch and rhythm without additional considerations. Once a student has exhibited the ability to reproduce the pattern on a neutral syllable, they should then attempt to perform that pattern on the instrument.

FIGURE 14: Exercise #1

All patterns are to be sung on a neutral syllable first, then performed on the instrument.

Exercise #1

Rhythmic Call and Response: Basic Rhythms

Learn the patterns first by ear - echo the patterns performed on the CD, or by your teacher.

When first learning the patterns, **cover the notation**. All rhythms are performed in a swing feel.



Repeat patterns as necessary

Exercise #1 is titled “Rhythmic Call and Response: Basic Rhythms.” The directions state to learn the patterns first by ear, either from the reference recording, or from a teacher. The suggestion to “cover the notation” is for students using this resource absent a private instructor, in which case, they should refrain from looking at the patterns until they have made an effort to transcribe them. The choice to begin with rhythmic transcription, as opposed to melodic

transcription, comes again from Azzara's text (see Figure 15). As rhythm is a critical component of any musical endeavor, it is key that a student demonstrate the ability to recognize and execute rhythms before they are asked to do so with an additional melodic element. As in Azzara's text, I have chosen to begin with simple combinations of quarter notes and eighth notes, with no rests; my exercises, however, are in a swing feel, as opposed to the straight-eighth note feel of Azzara's examples.

FIGURE 15: Rhythmic examples from Azzara's *Developing Musicianship through Improvisation*

PART 2 – PATTERNS AND PROGRESSIONS
RHYTHM PATTERNS AND SERIES OF PATTERNS IN DUPLER METER

Learn the patterns by ear – echo the patterns performed on the CD or by your teacher. When first learning the patterns, cover the notation.

REPEAT AS NECESSARY

My goal for students in this first set of exercises is to familiarize them with the feel of swing eighth notes before they are asked to feel empty space between swing rhythms. Often, one of the more difficult rhythms that a beginning student of jazz will encounter is an eighth note on the offbeat following an eighth rest on the downbeat. By introducing the concept of swing eighths absent of rests, students will be able to develop a strong sense of eighth note swing pulse before moving on to more complex rhythms.

Page two of the exercises continues the concept of rhythmic call and response, adding complexity and length to the patterns (see Figure 16). Exercise #2 is titled “Rhythmic Call and Response: Adding Rests and Feeling Space.” The same directives regarding learning by ear and covering the notation apply to this and each of the following patterns. As the title implies, this exercise builds on the rhythmic figures introduced in Exercise #1, introducing quarter and eighth rests. I have chosen to include several patterns with quarter rests before moving on to eighth rests, so as to gradually introduce the concept of swing off-beat entrances. The last few patterns in this exercise require the student to interpret and execute multiple swing off-beats in a row, a critical rhythmic figure in jazz language.

FIGURE 16: Exercise #2

Exercise #2

Rhythmic Call and Response: Adding Rests and Feeling Space

Learn the patterns first by ear - echo the patterns performed on the CD, or by your teacher.

When first learning the patterns, **cover the notation**. All rhythms are performed in a swing feel.

Repeat patterns as necessary

Exercise #3 is titled “Rhythmic Call and Response: Two-Bar Phrases,” and combines several of the rhythmic figures introduced in Exercise #1 and #2 into longer patterns (see Figure 17). The goal of this exercise is to expand the student’s capacity for short term rhythmic memory, so as to make future transcriptions less daunting. A component of jazz transcription that can be tedious is the need to revisit musical phrases on a recording many times to fully comprehend them. By developing and expanding a student’s sense of short term memory, this process can become more efficient, as they are able to process larger pieces of musical information in one sitting.

FIGURE 17: Exercise #3

Exercise #3

Rhythmic Call and Response: Two-Bar Phrases

Learn the patterns first by ear - echo the patterns performed on the CD, or by your teacher.

When first learning the patterns, **cover the notation**. All rhythms are performed in a swing feel.

The figure displays six rhythmic patterns, each consisting of two bars of music in bass clef. The patterns are numbered 1 through 6. Pattern 1: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Pattern 2: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Pattern 3: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Pattern 4: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Pattern 5: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Pattern 6: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Repeat patterns as necessary

Once a student has exhibited proficiency in rhythmic call and response skills, they may move on to the next set of exercises, beginning with Exercise #4, “Melodic Call and Response: Moving By Step” (see Figure 18). This section again takes inspiration from Azzara’s text, however, I have chosen to begin with stepwise motions rather than the chordal motions (or tonal patterns, as Azzara refers to them) included in his course of study (see Figure 19). This difference is largely due to our distinct target audiences. While Azzara’s text is aimed at more developed musicians of every instrument and voice type, who are more likely to be able to recognize and execute chordal figures, my methodology is targeted at beginning trombonists, for whom scalar material is more readily accessible and familiar.

FIGURE 18: Exercise #4

Exercise #4

Melodic Call and Response: Moving By Step

Learn the patterns first by ear - echo the patterns performed on the CD, or by your teacher.

When first learning the patterns, **cover the notation**. All exercises are in the key of Bb major.

The image displays 16 numbered musical patterns for Exercise #4, arranged in four rows of four. Each pattern is written on a bass clef staff with one flat (Bb major). The patterns are as follows:

- ①: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G

FIGURE 19: Tonal patterns from Azzara’s *Developing Musicianship through Improvisation*



Exercise #4 includes a series of patterns focusing on diatonic stepwise motion in the key of Bb. Since a student using this methodology should be familiar with the Bb major scale, these ideas should be among the most accessible melodic material they could encounter at this stage. The early patterns in this set are centered around Bb2, commonly referred to as “low Bb” among trombonists. As the patterns progress, they focus on the pitches Eb and F as focal points, reflecting the tonal centers of a typical blues progression.³¹ All patterns are played in simple quarter notes – the goal here is to focus on pitch recognition rather than rhythmic complexity. As a student progresses through Exercise #4, they should naturally become attuned to recognizing the intervals of whole steps and half steps in the key of Bb, without needing these concepts explained to them directly.

Exercise #5, titled “Melodic Call and Response: Moving By Thirds,” introduces the student to triadic motion (see Figure 20). Like Azzara’s text, the aim of this exercise is to familiarize the student not only with the concept of triadic relationships, but specifically the harmonies of the underlying tune (in this case, the blues progression). As in Exercise #4, the

³¹ A basic blues chord progression revolves around the I, IV, and V chords in a given key. In the key of Bb, these would be Bb, Eb, and F.

initial patterns of Exercise #5 focus on the triadic relationships of the Bb major chord, eventually introducing phrases centered on the Eb major and F major triads. As before, these patterns contain only quarter notes, allowing the student to focus intently on pitch information rather than rhythms.

FIGURE 20: Exercise #5

Exercise #5

Melodic Call and Response: Moving By Thirds

Learn the patterns first by ear - echo the patterns performed on the CD, or by your teacher.

When first learning the patterns, **cover the notation**. All exercises are in the key of Bb major.

The image displays 16 numbered musical patterns in bass clef, Bb major key, using quarter notes and rests. The patterns are arranged in four rows of four:

- Row 1: Pattern 1 (Bb, Gb, Fb, rest), Pattern 2 (Bb, Gb, Fb, rest), Pattern 3 (Bb, Gb, Fb, rest), Pattern 4 (Bb, Gb, Fb, rest)
- Row 2: Pattern 5 (Bb, Gb, Fb, rest), Pattern 6 (Bb, Gb, Fb, rest), Pattern 7 (Bb, Gb, Fb, rest), Pattern 8 (Bb, Gb, Fb, rest)
- Row 3: Pattern 9 (Bb, Gb, Fb, rest), Pattern 10 (Bb, Gb, Fb, rest), Pattern 11 (Bb, Gb, Fb, rest), Pattern 12 (Bb, Gb, Fb, rest)
- Row 4: Pattern 13 (Bb, Gb, Fb, rest), Pattern 14 (Bb, Gb, Fb, rest), Pattern 15 (Bb, Gb, Fb, rest), Pattern 16 (Bb, Gb, Fb, rest)

Repeat patterns as necessary

Of note in these exercises, as well as those to follow, is the absence of information on jazz chord symbols. During the formation of this methodology, I contemplated adding chord symbols to many of these exercises, with the intent of explaining elements of jazz harmony and theory throughout the course of study. It was my conclusion, however, that the inclusion of such information might detract from the aural nature of this methodology, and veer too closely towards existing jazz education literature. As stated before, the intent of this methodology is to

produce accessible materials for jazz transcription, and through these materials, promote an organic development of the skills necessary to transcribe future recordings.

Exercise #6, “Melodic Call and Response: Combining Scalar Motion and Thirds,” is a continuation of the principles established in Exercises #4 and #5 (see Figure 21). This exercise combines the previously introduced scalar and triadic figures, and asks the student to recognize them as part of four-note melodic sets. Exercise #6 acts as a “bridge” of sorts between these two groups of melodic vocabulary, setting the table for more complex melodic ideas to follow. It should be noted that many of the patterns here are commonly used language within the jazz idiom. Pattern 1 in this exercise, for instance, covers scale degrees 1, 2, 3, and 5 in the key of Bb – a figure that appears on myriad jazz recordings, and in many jazz texts as a subject of study.³²

FIGURE 21: Exercise #6

Exercise #6
Melodic Call and Response: Combining Scalar Motion and Thirds
Learn the patterns first by ear - echo the patterns performed on the CD, or by your teacher.
When first learning the patterns, **cover the notation**. All exercises are in the key of Bb major.

Repeat patterns as necessary

³² See, for example Jerry Coker. *Patterns for Jazz: for Bass Clef Instruments*. Van Nuys, CA: Alfred, 1970. (23)

Exercise #7, “Melodic Call and Response: Blues Sounds,” is the first section of this methodology to deviate from sounds diatonic to the key of Bb major. This exercise incorporates elements of the blues scale, as well as major and minor pentatonic language (see Figure 22). Despite the new harmonies covered by these scales, the melodic material in these patterns retains the scalar and triadic interval relationships from the previous exercise. Some chromatic elements are introduced, such as the half step motion from D to F in pattern 4. Patterns 11 through 13 in this exercise begin to incorporate longer stretches of melodic vocabulary, outlining an ascending (pattern 11) and descending (pattern 12) blues scale, as well as a modified pentatonic scale (pattern 13) that includes both the lowered and natural third (Db and D, respectively). This exercise is the final section focusing on melodic dictation, and at this point, the student should be equipped with the confidence to begin incorporating more complex rhythms into their melodic transcription.

FIGURE 22: Exercise #7

Exercise #7

Melodic Call and Response: Blues Sounds

Learn the patterns first by ear - echo the patterns performed on the CD, or by your teacher.

When first learning the patterns, **cover the notation**. All exercises are in the key of Bb major.

The figure displays 13 numbered musical patterns in bass clef, key of Bb major. Each pattern is a four-measure phrase. Patterns 1-4 are on a single line. Patterns 5-8 are on a single line. Patterns 9-11 are on a single line. Patterns 12-13 are on a single line. The notation includes various intervals, including chromatic movements and half-step motions.

Repeat patterns as necessary

The next three exercises focus on combining the rhythmic and melodic call and response skills developed in Exercises #1-7. Exercise #8, “Putting It Together: Combining Rhythmic and Melodic Vocabulary,” begins as a straightforward combination of the rhythmic figures from Exercise #3 and the melodic phrases from Exercises #6 and #7 (see Figure 23). By pattern 7, more melodic vocabulary is introduced to accommodate the complexity of the later rhythmic figures. As with the previous melodic call and response exercises, patterns are included within Exercise #8 that cover the sounds of the Bb, Eb, and F chords found in the blues progression. Pattern 12, for instance, outlines the sound of an Eb7 chord, introducing the concept of a dominant seventh chord to the student without the need to explain its theoretical premise.

FIGURE 23: Exercise #8

Exercise #8

Putting It Together: Combining Rhythmic and Melodic Vocabulary

Learn the patterns first by ear - echo the patterns performed on the CD, or by your teacher.

When first learning the patterns, **cover the notation**. All exercises are in the key of Bb major and performed in a swing style.

The musical notation for Exercise #8 consists of 16 numbered patterns in bass clef with a key signature of two flats. The patterns are arranged in four rows of four. Pattern 12 includes a '5' above the final note, and pattern 14 includes two '5's above the final two notes.

Repeat patterns as necessary

Exercise #9 introduces longer phrases, and is the first time that direct material from the previously transcribed solos of J.J. Johnson and Curtis Fuller appears in the methodology. Titled “Putting It Together: Longer Phrases,” this exercise contains several direct quotes from the solos mentioned in the previous chapter, with the relevant patterns labeled as such (see Figures 24 and 25). Like Exercise #3, the intent here is to test and develop the student’s short term musical memory by introducing longer ideas built upon the principles established in the previous exercise. As most of the vocabulary taken from Johnson and Fuller’s solos is comprised of two-bar phrases, this exercise is the most appropriate section of the methodology to begin introducing that material. Additionally, some of the patterns in Exercise #9 are combinations of vocabulary from Exercise #8 (see pattern 5), as well as common blues vocabulary (see patterns 9 and 10) that cannot necessarily be traced to any one source.

FIGURE 24: Exercise #9, patterns 1-6

Exercise #9

Putting It Together: Longer Phrases

Learn the patterns first by ear - echo the patterns performed on the CD, or by your teacher.

When first learning the patterns, **cover the notation**. All exercises are in the key of Bb major and performed in a swing style. Multiple listenings are recommended and encouraged for each pattern.

① JJ Johnson - "Blues for Trombone" ② JJ Johnson - "Blues for Trombone"

③ Curtis Fuller - "Blue Train" (simplified) ④ Curtis Fuller - "Blue Train"

⑤ Combination of #13 and #15 from previous exercise set ⑥ Curtis Fuller - "Blue Train"
5

Repeat patterns as necessary

FIGURE 25: Exercise #9, patterns 7-10

Exercise #9
Putting It Together: Longer Phrases - continued

The image shows four musical patterns in bass clef, 12/8 time signature. Pattern 7 (circled 7) is a four-measure phrase: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), followed by a double bar line. Pattern 8 (circled 8) is a four-measure phrase: D2 (quarter), E2 (quarter), F2 (quarter), G2 (quarter), followed by a double bar line. Pattern 9 (circled 9) is a four-measure phrase: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), followed by a double bar line. Pattern 10 (circled 10) is a four-measure phrase: D2 (quarter), E2 (quarter), F2 (quarter), G2 (quarter), followed by a double bar line.

Exercise #10 is the final step in the methodology before a full chorus of blues is introduced. In this exercise, titled “Taking the Next Step: Transcribing 4 Bar Phrases,” the student is tested on their ability to effectively transcribe a four-measure phrase covering all the previous sounds introduced in the methodology (see Figure 26). Each of these patterns cover the chord progression of the first four measures of a blues, and the associated chord symbols are included above each measure. I have chosen to include chord symbols in this exercise for several reasons, but mainly that the reference recordings for these patterns will have a rhythm section performing behind the melody. As the patterns begin to approach the complexity of an entire chorus of blues, it is necessary to introduce the student to the harmonic context in which they might hear such vocabulary. An educator using this methodology may also choose to use this exercise as a starting point for notation and analysis, in which case, the chord symbols are a necessary component of study. As a final note, the directions for Exercise #10 recommend and encourage repeat listenings to accommodate the difficulty of the patterns.

FIGURE 26: Exercise #10

Exercise #10

Taking the Next Step: Transcribing 4 Bar Phrases

Learn the patterns first by ear - echo the patterns performed on the CD, or by your teacher. When first learning the patterns, **cover the notation**. All exercises are in the key of Bb major and performed in a swing style. Multiple listenings are recommended and encouraged for each pattern. Each pattern has an accompanying reference recording with rhythm section.

The image displays five musical phrases, each consisting of four bars in a bass clef. The key signature is Bb major (two flats). The phrases are numbered 1 through 5. Above each phrase, the chord changes are indicated: Bb7, Eb7, Bb7, and Bb7. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and rests, with some notes beamed together. The phrases are as follows:

- Phrase 1: Bb7 Eb7 Bb7 Bb7
- Phrase 2: Bb7 Eb7 Bb7 Bb7
- Phrase 3: Bb7 Eb7 Bb7 Bb7
- Phrase 4: Bb7 Eb7 Bb7 Bb7
- Phrase 5: Bb7 Eb7 Bb7 Bb7

Once a student has progressed through Exercises #1-10, they are ready to begin working on Etude #1, titled “Time to Transcribe: Transcribing One Chorus of Blues” (see Figure 27). This etude features a lengthy introduction, detailing instructions on how best to approach a transcription of this length. These instructions, which include listening to each phrase multiple times, singing each phrase on a neutral syllable, and playing along with the reference recording

throughout the transcription process, are an amalgamation of my own transcription process and other sources, such as Small's thesis mentioned in Chapter 1.

FIGURE 27: Etude #1

Etude #1

Time to Transcribe: Transcribing One Chorus of Blues

Learn this solo first by ear - echo the phrases performed on the CD, or by your teacher.

When first learning the solo, **cover the notation**. This solo is in the key of Bb major, and is performed in a swing style. When transcribing, listen to each phrase several times. Then, sing the phrase on a neutral syllable before attempting to play it on the instrument.

Piece together several phrases at once until you have the entire solo memorized. Play along with the reference recording throughout the transcription process. Once you have learned the entire solo by ear, write it down on staff paper to analyze for vocabulary and ideas to incorporate into your own playing.

The musical notation for Etude #1 is presented in three lines of bass clef staff with a key signature of two flats (Bb major). The first line contains four measures with chords Eb7, Eb7, Bb7 (with a '5' above the staff), and Bb7. The second line contains four measures with chords Eb7, Eb7, Bb7, and Bb7. The third line contains four measures with chords F7, Eb7, Bb7, and Bb7. The piece concludes with a double bar line.

The content of this etude is a combination of material from the preceding exercises, as well as novel ideas not previously heard in the methodology thus far. Each phrase falls within the established rhythmic, melodic, and harmonic parameters, resulting in a chorus of idiomatic blues language accessible to a beginning trombonist. Given appropriate time, a student who has progressed through this methodology should find themselves capable of transcribing this etude with little to no difficulty.

CHAPTER 4: CONCLUSIONS

Throughout the course of my research for this project, I have found that a large struggle with young trombonists wanting to learn jazz is not a lack of effort or quality instruction, but simply a lack of materials with which to engage. Through an examination of a wide variety of jazz education publications, I have found that there is little to no literature regarding the process of transcription, and what little there is does not pertain directly to the challenges faced by beginning trombonists. In this project, I have provided a clear course of study based on parameters from a variety of sources – industry standards, classic jazz recordings, pedagogical texts, and my own experience as a trombonist and educator – that will systematically guide a student through the process of transcribing a chorus of blues. My methodology can act as a bridge for beginning trombonists who wish to begin transcribing in earnest, but are not developed enough as players to engage with the solos of great jazz trombonists such as J.J. Johnson and Curtis Fuller. As important as transcription is to the process of learning jazz improvisation and style, there should not be a prerequisite of mastery on the trombone to begin engaging with it.

While my methodology serves an important purpose, it only comprises one facet of the jazz learning process. There are a wealth of educational materials describing how to listen to jazz, how to practice vocabulary in all twelve keys, how to efficiently learn tunes, and each one of these skills is necessary to become a proficient improviser. I often describe the process of jazz improvisation as a juggling act, in which a player must constantly keep countless skill sets – theory, composition, listening, technique, rhythm, feel, language – afloat simultaneously during a solo. While the benefits of my methodology are evident, a dedicated student of jazz must engage

with all aspects of their musicianship if they wish to make progress. However, I believe my methodology will help to demystify some of the more obtuse aspects of the jazz learning process.

The implications of this project on jazz education are potentially immense. Not only could this methodology be expanded to produce incrementally difficult transcription materials, but the pedagogy could also be adapted to address similar challenges faced by other instruments. This methodology could also be used by older, more experienced musicians as a first step into the larger world of jazz improvisation. It is my intent to use the lessons learned in developing this methodology to create a full series of progressive etudes for transcription, working to further bridge the gap between beginning and advanced trombonists. While the process of transcription requires time and patience, it is my hope that this methodology will embolden the next generation of trombonists to engage with the process of jazz transcription earlier in their playing careers.

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APPENDIX A: SELECTED TRANSCRIPTIONS

J J Johnson's Solo on Blues for Trombone

Swing

From the album "Jay and Kai," Savoy Records

JJ Johnson

Chorus 1 Solo begins in the 5th bar of the form

Chorus 1 musical notation, measures 1-8. The key signature is B-flat major (two flats). The time signature is 4/4. The notation is in bass clef. Chords are indicated above the staff: Eb7 (measures 1-2), Bb7 (measures 3-4), Dm7 (measure 5), G7 (measures 6-7), Cm7 (measure 8), F7 (measures 9-10), Bb7 (measures 11-12), Cm7 (measures 13-14), F7 (measures 15-16).

Chorus 2

Chorus 2 musical notation, measures 9-16. Chords are indicated above the staff: Bb7 (measures 9-10), Eb7 (measures 11-12), Bb7 (measures 13-14), Fm7 (measures 15-16), Bb7 (measures 17-18), Eb7 (measures 19-20), Bb7 (measures 21-22), Fm7 (measures 23-24), Bb7 (measures 25-26), Cm7 (measures 27-28), F7 (measures 29-30).

Chorus 3

Chorus 3 musical notation, measures 21-30. Chords are indicated above the staff: Bb7 (measures 21-22), Eb7 (measures 23-24), Bb7 (measures 25-26), Fm7 (measures 27-28), Bb7 (measures 29-30), Eb7 (measures 31-32), Bb7 (measures 33-34), Dm7 (measures 35-36), G7 (measures 37-38), Cm7 (measures 39-40), F7 (measures 41-42).

Chorus 4

Chorus 4 musical notation, measures 33-42. Chords are indicated above the staff: Bb7 (measures 33-34), Eb7 (measures 35-36), Bb7 (measures 37-38), Eb7 (measures 39-40), Bb7 (measures 41-42).

2

35 Bb^7 Fm^7 Bb^7

37 Eb^7 Bb^7 Dm^7 G^7

41 Cm^7 F^7 Bb^7 Cm^7 F^7

Chorus 5

45 Bb^7 Eb^7 Bb^7 Fm^7 Bb^7

49 Eb^7 Bb^7 Dm^7 G^7

53 Cm^7 F^7 Bb^7 Cm^7 F^7

57 Bb^7

Blue Train - Curtis Fuller Solo

Chorus 1

Trombone Eb7 Ab7 Eb7 Bbm7 Eb7

5 Ab7 Eb7 Gm7 C7

9 Fm7 Bb7 Eb7 Fm7 Bb7

Chorus 2

13 Eb7 Ab7 Eb7 Bbm7 Eb7

17 Ab7 Eb7 Gm7 C7

21 Fm7 Bb7 (laid back) Eb7 Fm7 Bb7

Chorus 3

25 Eb7 Ab7 Eb7 Bbm7 Eb7

29 Ab7 Eb7 Gm7 C7 straight

33 Fm7 Bb7 Eb7 Fm7 Bb7

Chorus 4

37 Eb7 Ab7 Eb7 Bbm7 Eb7 straight

2

41 $A\flat^7$ $E\flat^7$ Gm^7 C^7

Tbn.

45 Fm^7 $B\flat^7$ $E\flat^7$ Fm^7 $B\flat^7$

Tbn.

Chorus 5

49 $E\flat^7$ $A\flat^7$ $E\flat^7$ $B\flat m^7$ $E\flat^7$

Tbn.

53 $A\flat^7$ smear $E\flat^7$ Gm^7 C^7

Tbn.

57 Fm^7 $B\flat^7$ $E\flat^7$ Fm^7 $B\flat^7$

Tbn.

61 $E\flat^7$

Tbn.

MINOR BLUES

J.T. JOHNSON

TRANSCRIBED BY RODNEY LANCASTER

Chorus 1

Musical notation for Chorus 1, measures 1-12. The key signature is three flats (B-flat, E-flat, A-flat). The notation is in bass clef with a common time signature. Chords are indicated above the notes: B^bMIN7 (measures 1-2), E^bMIN7 (measures 3-4), B^bMIN7 (measures 5-6), G^b9 (measures 7-8), F7 (measures 9-10), B^bMIN7 (measures 11-12), G^b9 (measures 13-14), and F7 (measures 15-16).

Chorus 2

Musical notation for Chorus 2, measures 17-24. The key signature is three flats (B-flat, E-flat, A-flat). The notation is in bass clef with a common time signature. Chords are indicated above the notes: B^bMIN7 (measures 17-18), E^bMIN7 (measures 19-20), B^bMIN7 (measures 21-22), G^b9 (measures 23-24), F7 (measures 25-26), B^bMIN7 (measures 27-28), G^b9 (measures 29-30), and F7 (measures 31-32).

Chorus 3

Musical notation for Chorus 3, measures 25-36. The key signature is three flats (B-flat major/C minor). The notation is in bass clef. Chord symbols are written above the notes: BbMIN7 (measures 25-26), EbMIN7 (measures 29-30), BbMIN7 (measures 31-32), Gb9 (measures 33-34), F7 (measures 35-36). Measure numbers 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36 are indicated below the staff.

Chorus 4

Musical notation for Chorus 4, measures 37-48. The key signature is three flats (B-flat major/C minor). The notation is in bass clef. Chord symbols are written above the notes: BbMIN7 (measures 37-38), EbMIN7 (measures 41-42), BbMIN7 (measures 43-44), Gb9 (measures 45-46), BbMIN7 (measures 47-48). Measure numbers 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48 are indicated below the staff.

Chorus 5

Handwritten notation for Chorus 5, measures 49-52. The staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). Measure 49 is marked with a B^bMIN7 chord. Measures 50, 51, and 52 contain eighth-note patterns with slurs. Measure 52 ends with a double bar line and a fermata over the final note.

Handwritten notation for Chorus 5, measures 53-54. The staff is in bass clef with a key signature of three flats. Measure 53 is marked with an E^bMIN7 chord. Both measures contain eighth-note patterns with slurs.

Handwritten notation for Chorus 5, measures 55-56. The staff is in bass clef with a key signature of three flats. Measure 55 is marked with a B^bMIN7 chord. Both measures contain eighth-note patterns with slurs.

Handwritten notation for Chorus 5, measures 57-60. The staff is in bass clef with a key signature of three flats. Measure 57 is marked with a G^b9 chord. Measure 58 is marked with an $F7$ chord. Measure 59 is marked with a B^bMIN7 chord. Measure 60 is marked with a G^b9 chord and an $F7$ chord. The staff contains eighth-note patterns with slurs.

Chorus 6

Handwritten notation for Chorus 6, measures 61-64. The staff is in bass clef with a key signature of three flats. Measure 61 is marked with a B^bMIN7 chord. Measures 62, 63, and 64 contain eighth-note patterns with slurs. Measure 64 ends with a double bar line and a fermata over the final note.

Handwritten notation for Chorus 6, measures 65-68. The staff is in bass clef with a key signature of three flats. Measure 65 is marked with an E^bMIN7 chord. Measure 66 is marked with a B^bMIN7 chord. Measures 67 and 68 contain eighth-note patterns with slurs.

Chorus 7

Chorus 8

87 88

E^bMIN7
89 90

B^bMIN7
91 92

G^b9 *F7*
93 94

B^bMIN7 *G^b9* *F7*
95 96

Chorus 9

B^bMIN7
97 98

99 103

E^bMIN7
101 102

B^bMIN7
103 104

G^b9 F7 B^bMIN7 G^b9 F7
105 106 107 108

Chorus 10

B^bMIN7
109 110 111 112

E^bMIN7 B^bMIN7
113 114 115 116

117 118

119 120 121