LEAD TRUMPET STYLE:
A STYLISTIC ANALYSIS OF MODERN LEAD TRUMPET PLAYING THROUGH THE EXAMINATION OF FIVE PROMINENT LEAD TRUMPET PLAYERS

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THESIS

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Abstract

Playing lead trumpet in a big band setting is a position that demands a great deal from a musician. The needed skills go beyond the ability to play high notes and to have tremendous endurance. Both skills are required, but the job is much more than that. The lead trumpet chair requires the ability to set the time feel for the whole band and dictate the articulations, phrasing, dynamics, and other stylistic nuances. Each of these nuances is varied by the band and the era the music was written or intended to emulate. Prior knowledge of how the music developed and who the significant lead trumpet stylists are past and present is essential for playing the lead trumpet in a big band. This analysis explores the stylistic expectations for playing lead trumpet in a big band. These expectations are examined through the analysis of charts and performances of five prominent lead trumpet players. Little has been written about interpreting big band music through the lens of lead trumpet playing, and a written performance guide practice has not been documented. This study intends to establish a guide and performance practice that others may use as a guide to their stylistic development.

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and
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Introduction

The lead trumpet is one of the most critical roles in a big band. A big band in jazz is typically 13-15 horns with a rhythm section. The lead trumpet acts as the leader of the group, providing a stylistic model for the rest of the band to follow. There is a wide variety of jazz music that has developed over the years, and these multiple eras make this task uniquely challenging. As I will demonstrate, the limitations of western music notation provide little assistance with this task. In the studied charts to follow you will observe how nuance and stylistic detail that is era driven will be added beyond what is notated in the part. This document's primary goal is to help developing lead trumpet players understand how to play stylistically accurate lead trumpet in a big band.

To this point of scholarly conversation, lead trumpet style has extensively covered the physical aspects of lead trumpet playing, specifically, the physicality of lead trumpet stylings like shakes and other effects. The existing scholarly discourse has left room for a guide that teaches the lead trumpet player what to listen for and who to aurally study. There are few if any comprehensive guides to help a lead trumpet player interpret music notation through the lens of lead trumpet performance practices. The traditions of this art are mostly passed on through the aural study and the tutelage from existing lead trumpet players. Multiple documents outline the differences between jazz notation and traditional classical notation. Still, there is little on how jazz notational interpretation differs among leading trumpet players. This scholarship will explain how to interpret time feel, articulations, note effects like bends, growls, scoops, falls, shakes, and vibrato through the lens of five internationally recognized lead trumpet players. Each of these elements relate to specific eras and groups in jazz history.

Included in this document are two annotated charts for each of the five internationally recognized lead trumpet players. These lead trumpet players were chosen because of their past and current involvement with landmark big bands throughout jazz history. They were furthermore chosen because of their unique contrasting approach to playing lead trumpet in a big band. The analysis of said charts will elucidate the essential aspects of lead trumpet style. Within these ten various examples, there will be multiple occurrences of each stylistic nuance. These styles will span from the 1950's era jazz to modern big band repertoire. These analyses, with a guide of how to study any big band chart, will outline what is stylistically appropriate and relevant for any big band chart of any era.

Biographical Backgrounds of Studied Lead Trumpet Players

Each of these players were interviewed to gain further insight into how five different prominent lead trumpet players learned to stylize big band music accurately. These interviews of five professional lead trumpet players will help to examine the importance of era-based styling as a lead trumpet player. Each of the five lead trumpet players are known for specific recordings and their playing in specific genres. Ten charts were chosen for analysis and to serve as models of how to play in these specific stylistic situations. They also provide the method of how to study any given big band chart.

Wayne Bergeron is one of the most sought-after studio musicians in the industry. Bergeron can be heard or seen performing studio sessions, films, international touring, jazz concerts, guest appearances, and clinics. Born in Hartford, Connecticut, in 1958, Bergeron moved to Los Angeles at the age of one year old. He began on French horn and eventually switched to trumpet in the seventh grade. In the seventh grade, he discovered that he had natural upper register abilities and credits his junior high and high school band directors in helping him

to develop this ability. In 1986, he started playing lead trumpet with Maynard Ferguson's Band and can be heard on recordings of Ferguson's "Body and Soul," "Big Bop Nouveau," "Brass Attitude," and "The One the Only Maynard Ferguson." Ferguson is quoted as saying that "Wayne is the most musical lead trumpet player I've had in my band."[1] As a sideman, Bergeron's list of credits includes Ray Charles, Beyonce, Barba Streisand, Michael Bublé, The Dirty Loops, Seth MacFarlane, Natalie Cole, Celine Dion, Seal, Diana Krall, Tito Puente, Christine Aguilera, Diana Reeves, Michael Bolton, Earth Wind and Fire, Chicago, and Diane Schuur. Bergeron has worked on 400 television and motion picture soundtracks, some of which include: The Incredibles, The Incredibles 2, Wreck-it-Ralph 2, Crazy Rich Asians, The First, Smallfoot, The Predator, Sing, Moana, Frozen, Bridge of Spies, Get Up on It, Toy Story 3, Monsters University, Planes, Despicable Me 1 and 2. Bergeron's television credits include the Academy Awards, Golden Globe Awards, SAG Awards, NBC, ESPN, and TNT sports themes, American Idol (2001-02), Emmy Awards, Grammy Awards, and others. Bergeron also plays in several well-respected big bands in the Los Angeles area, which include the Quincy Jones Band, Gordon Goodwin, Arturo Sandoval, Pat Williams, Sammy Nestico, Jack Sheldon, Chris Walden, Tom Kubis, John Labara, Bob Florence, Ray Anthony, Bill Watrous, and Bob Curnow Bands. Bergeron has released three albums, "You Call This a Living," "Plays Well with Others," and "Full Circle". [2]

Tanya Darby is one of the most sought-after big band trumpeters and educators in the industry. She has performed with such groups as the Vanguard Jazz Orchestra, the Roy Hargrove

[1] Wayne Bergeron, “Wayne Bergeron,” Wayne Bergeron, n.d., https://www.waynebergeron.com/.
[2] Wayne Bergeron, “Wayne Bergeron,” Wayne Bergeron, n.d., https://www.waynebergeron.com/.

Big Band, the DIVA Jazz Orchestra, the Michel Camilo Big Band, and the Rufus Reid Large Ensemble, and others. She has performed and toured with artists such as Dianne Reeves, Clark Terry, Jon Faddis, Paquito D'Rivera, and Gladys Knight, and ensembles including the Jazz at Lincoln Center Orchestra, the Count Basie Orchestra, the Ron Carter Great Big Band, the Duke Ellington Orchestra, and the Mingus Big Band. As an experienced educator, Darby is a former assistant professor of lead trumpet at the University of North Texas. She has also served as adjunct faculty at Temple University and the New School University of New York City.[3]

Jon Faddis was born in Oakland, California, on July 24th, 1953. He was heavily influenced by Louis Armstrong and began to play the trumpet at age eight. By his mid-teens, Faddis was already familiar been exposed to Dizzy Gillespie's album Musiclespie and met and played with Dizzy at the famed San Francisco Jazz Workshop. After graduating from high school in 1971, he joined the Lionel Hampton band as a featured soloist. That same year while on tour with the Lionel Hampton, he would be invited to sit in with the Thad Jones Mel Lewis Orchestra at the Village Vanguard. This would turn into a four-year stint with a tour of the Soviet Union.[4] During this time, Faddis attended the Manhattan School of Music and played on projects with Gil Evans, Charles Mingus, and recorded on the Pablo Label with Dizzy Gillespie and Oscar Peterson. He would have appearances with Gil Evans, Count Basie, and Benny Carter's Big Bands at Radio City Music Hall with Freddie Hubbard, Art Blakey, Tony Williams, and Herbie Hancock. In the mid 70's through 1982, Faddis became one of the most in-demand session musicians in New York. His playing can be heard on albums of Duke Ellington, The

[3] "Tanya Darby," Tanya Darby, Berklee College of Music, n.d., https://www.berklee.edu/people/tanya-darby.
[4]"Jon Faddis," Jazz Studies, Purchase College, n.d., https://www.purchase.edu/live/profiles/220-jon-faddis.

Rolling Stones, Frank Sinatra, Aretha Franklin, Paul Simon, Kool and the Gang, Luther Vandross, Quincy Jones, Billy Joel, and Stanley Clark, to name a few. In 1987 Faddis played a significant role in organizing and rehearsing the legendary Dizzy's Big Band that would celebrate Dizzy's 70th birthday with a tour of the US and abroad. In 1991 Faddis was appointed musical director of the Carnegie Hall Jazz Band. Faddis has an enduring commitment to jazz education and frequently conducts masterclasses, clinics, and private and group instruction teaching the next generation of jazz musicians. He currently serves on the faculty at Purchase State University of New York as an artist in residence.[5]

Tony Kadleck was born in Binghamton, New York. Kadleck is one of the top call trumpet players in the New York area, having joined the Local 802 in the mid 1980's. Kadleck attended the New England Conservatory and Manhattan School of Music, studying classical and jazz music. In 1986, record with the Boston Pops Orchestra. In 1986 he was asked to join the Buddy Rich Big Band and decide to relocate from Boston to New York. After graduating from the Manhattan School of Music in 1989, Kadleck toured with Barbra Streisand, Frank Sinatra, and Blood Sweat and Tears. Kadleck would record on several projects in New York, including Luther Vandross, Michael Jackson, Elton John, and Celine Dion while performing with Stevie Wonder, Ella Fitzgerald, Isaac Hayes, and most recently Steely Dan. Kadleck also played on countless jingles and film and television scores. Kadleck is an avid writer and has recently released his CD "Around the Horn," which features ten of his big band arrangements. Kadleck is currently a member of the New York Pops, John Pizzarelli's Swing Seven, the Maria Schneider Jazz Orchestra, John Fedchock's NY Big Band, Westchester Jazz Orchestra, and also plays on

[5] "Jon Faddis," Jazz Studies, Purchase College, n.d., https://www.purchase.edu/live/profiles/220-jon-faddis.

several Broadway productions. He is a member of the music faculty at the Manhattan School of Music and Montclair State University.[6]

Bobby Shew was born in Albuquerque, New Mexico. He was playing in bands by the age of 13 and started his enterprising music groups by age 15. He was granted an early start to his music career by playing six nights a week in a dinner club. After graduating high school, he spent three years as the jazz trumpet soloist with the NORAD multi-service band. After leaving the Army, Shew joined the Tommy Dorsey Orchestra under Sam Donahue. After some time on the Dorsey Orchestra, he would get a recommendation from Bill Chase Herman's lead trumpeter to join the Woody Herman. Shew toured with Herman until playing for Buddy Rich, who had just formed a band. After being on the road and recording with Rich's band, Shew relocated to Las Vegas, playing with various prominent acts at the different casinos in town. In 1972 Shew relocated to Los Angeles. During this time, Shew would perform with Art Pepper, Bud Shank, Horace Silver's Quintet, and numerous big bands. Bill Holman, Louie Bellson, Toshiko Akiyoshi-Lew Tabackin, Oliver Nelson, Bill Berry, Nat Pierce- Frank Capp Juggernaut, Ed Shaughnessy, Terry Gibbs, Benny Goodman, Maynard Ferguson, Neal Hefti, Don Menza, and Bob Florence, to name a few.

By this point, Shew started to put together albums of his own which would receive high regard. His album "Outstanding In his Field" was nominated for a Grammy in 1980. During this time, Shew also would be on several television and film dates. Recording on shows like Hawaii 5-0, Streets of San Francisco, Bob Newhart, and others. Shew has, acted as the chair of the International Trumpet Guild and the National Trumpet Chairman for the International

[6] "Best NY Musicians: Book: Book Live NYC Music Artists Today," NewYorkMusicians.com, February 1, 2018, https://newyorkmusicians.com/.

Association of Jazz Educators for 16 years. Shew is a Yamaha artist who has trumpet and flugelhorn models that he designed in collaboration with Yamaha. Today Shew is a dedicated jazz educator who provides clinics to universities around the country and maintains a select dedicated studio of students.[7]

Literature Reveiw

The existing literature on lead trumpet playing within a big band covers a variety of points, which are outlined in the following literature review. There is an abundance of discourse on big band music and how it has developed through history, as well as the role of the lead trumpet in within the big band. Understanding jazz history and, more specifically, big band jazz is essential in studying lead trumpet, and this wide lens serves as a starting point of my scholarship. McCarthy's book, *Big Band Jazz,* provides the history of big bands, their origins, and how they progressed through the years.[8] This document offers chronologic documentation of the progression of big band jazz music and provides understanding as to how this style developed.

Looking at a more specific scope of big band jazz development, George's historical anthology, *The Big Bands,* documents the influence of various contributing members of jazz history.[9] He wrote in length about the contribution of composers, producers, singers, and promoters affected by big band jazz music. This anthology emphasizes the various levels of influence on big band music. It provides different historical views of the people contributing to this art form and the musicians who developed the big band jazz style.

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[7] Bobby Shew, "Bobby Shew Bio," Bobby Shew: Bio, accessed January 8, 2021, https://www.bobbyshew.com/main.html?pgid=3.
[8] Albert McCarthy, *Big Band Jazz,* London: Barrie and Jenkins, 1974.
[9]Simon George Thomas, *The big bands,* New York, NY: Macmillan Co., 1981.

Having a complete view of all jazz music within a specific period is essential to understanding big band music's advancement. Schuller's book on the history of jazz, *The Swing Era: Development of Jazz*, explains jazz's history as a chronological study of the history of jazz during the swing jazz era.[10] Schuller's opinion that chronologic study of jazz history is essential to the appreciation and understanding of jazz music and how its chronologic development mirrored the development of jazz's stylistic nuance. This detailed historiographical book provides a framework for understanding the evolution of style within the swing period.

Music is a direct reflection of the current events of that time; McClellan's reference guide to the history of jazz music, *The Later Swing Era,* expresses World War II's effect on jazz music.[11] At this time, many prominent jazz musicians went to war. Consequently, rise of all-female bands grew in popularity, as did smaller jazz bands. Political, financial, and social changes drastically affected the development of big band music and the music style. This book focuses on the importance of the singers and arrangers who influenced swing music during this period and how the war affected swing music. World War II's effect on big band jazz music helps one to understand how and when jazz music made its shift from dance music to concert music.

The documentation of the oral history of jazz through first-hand accounts and interviews provides a closer inspection of jazz's history. The book, *The World of Swing,* documents the oral history of big band jazz from 1920-1930, including interviews with prominent individuals during this music period.[12] This book provides a summarization of big band music style.

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[10] Gunther Schuller, *The swing era: the development of jazz, 1930-1945,* New York, NY: Oxford University Press, 1989.
[11] Lawrence McClellan, *The Later Swing Era, 1942-1955*, Westport, CT: Greenwood Press, 2004.
[12] Stanley Dance, *The world of swing,* New York, NY: Da Capo Press, 2001.

Stanley Dance's book *The World of Count Basie* documents the Count Basie Orchestra's history through the lens of interviews of past members of the orchestra.[13] This book provides biographical information on Count Basie and the musicians in his orchestra. This book provides a historical overview and perspective into Count Basie's music style and how it evolved. The section on Snooky Young helps in defining the role of the lead trumpet.

The study of jazz stylistic documentation and its development through history is explained in Gridley's book, *Jazz Styles*.[14] This text outlines how jazz musicians develop new styles in music and the various substyles that developed through jazz history. Gridley expresses an understanding that jazz styling is only absorbed through the balanced study of both text and aural analysis. This book provides an introduction to discussions on the importance of both aural study and the study of written materials.

Methodologies of musicians who play both classical and contemporary styles provide unique insight into the demands of switching between genres. "*Developing the Versatile trumpeter: a review of existing methods of multiple genre performers"* by Robert, provides insight into this topic's existing research by reviewing all existing methods of acclimating to the demands of being versatile as a trumpet player.[15] The study of classical music along with other jazz styles is the most common logical way to become a versatile trumpeter. It covers the most common scenario of classical trumpeters who wish to play jazz trumpet but addresses the skills and knowledge needed to play the lead trumpet.

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[13] Stanley Dance, *The world of Count Basie,* New York, NY: C. Scribner's Sons, 1980.

[14] Mark Gridley, *Jazz Styles,* New York: Pearson Education, Inc., 2012.

[15] Steven Douglas Robert, "Developing the Versatile Trumpeter: A Review of Existing Methods of Multiple – Genre Performers." A.Mus.D. thesis, University of Illinois at Urbana – Champaign, 2005.

Bobby Shew: His Life, Performance Career, and Pedagogical Methodology by Roach, documents Shew's influence on the jazz trumpet community.[16] This document by Roach, expresses that there is no one way to teach trumpets correctly, it further defines the role and the dialog on lead trumpet playing. Through his playing and his teaching of multiple prominent trumpet players in the jazz community, Shew's influence seats him as a credible source of information on the role and importance of lead trumpet.

Ingram's *Clinical Notes on Trumpet Playing* provides subjective observations from lead trumpeter, Roger Ingram.[17] Based on his extensive first-hand experience Ingram offers his informed opinions on lead trumpet playing. If a performer applies the ideas and opinions provided in this book, it is Ingram's opinion that they will avoid the common physical pitfalls of lead trumpet playing.[18] Ingram defines the role of the lead trumpet and the importance of the position.

The analysis of multiple lead trumpet players within the scope of one musical setting is vital to my study. *Lead Trumpet Performance in The Thad Jones/Mel Lewis Jazz Orchestra: An Analysis of Style and Performance Practice* by Leon Thomas Petruzzi provides a detailed comparative stylistic analysis of multiple lead trumpet players, of the Thad Jones - Mel Lewis Jazz Orchestra.[19] Petruzzi defines a stylistic performance practice in performing lead trumpet within the Thad Jones - Mel Lewis Jazz Orchestra. It demonstrates the role and the stylistic

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[16] Stephen Warren Roach, "Bobby Shew: His Life, Performance Career, and Pedagogical Methodology." DMA, University of Northern Colorado, 2004.
[17] Roger Ingram, *Clinical Notes on Trumpet Playing (or; "what I did during my summer vacation…"),* LaGrange, Illinois: One Too Tree Publishing, 2008.
[18] Roger Ingram, *Clinical Notes on Trumpet Playing (or; "what I did during my summer vacation…"),* LaGrange, Illinois: One Too Tree Publishing, 2008.
[19] Leon Thomas Petruzzi, "Lead Trumpet Performance in The Thad Jones/Mel Lewis Jazz Orchestra: An Analysis of Style and Performance Practice," PhD dissertation, New York University, 1993.

differences between each player. However, it does not speak to how these stylings connect with the written music or how their style differed from earlier big band jazz styles. These observations of lead trumpet style provide a starting point for my scholarship.

Fathers of First Trumpet by Jason Levi provides a survey of biographical and stylistic differences between three prominent lead trumpet historical figures: Snooky Young, Al Porcino, and Conrad Gozzo.[20] This book aids in establishing the role of lead trumpet and the specific stylistic contributions made by these three individuals. This book effectively demonstrates lead trumpet style by providing excerpts of music without notational editing and examples with notational editing. The narrow scope of the music covered within this document, along with attention to how the individual lead player determines musical style, provides a springboard for my research. My research covers a broader scope including modern repertoire and information on how lead trumpet styling relates to the notated score.

Looking outside the confines of swing influenced big band jazz, also known as straight-ahead jazz, Latin American music requires a sophisticated understanding of traditions and styles. Jazz and Latin styles have been mixing for decades, and this project would be incomplete without scholarship on this topic. There is limited documentation on lead trumpet playing within Latin American. *Salsa Trumpet* by Rosati, outlines the stylistic development of salsa music.[21] Through the use of specialized notation, the author describes the timing and placement of appropriate stylization. Rosati seeks to inform the reader of the historical characters like, Mario Bauza, Jorge Varona, Victor Paz, Ray Vega, and others in the development of salsa and the stylistic differences between the various subgenres of salsa music. This book is essential in

[20] Jason Levi, *"Fathers of First Trumpet,"* USA: Lulu Publishing Company, 2009.
[21] Gabriel Rosati, *Salsa Trumpet,* Pacific, MO: Mel Bay Publishing, 2005.

providing stylistic information as to what and when specific effects are appropriate. It does leave room for discourse on the topic of notational interpretation within a Latin jazz context.

How to Play Lead Trumpet in a Big Band by Shaw, is an introductory methodology that provides a great starting point for those interested in the lead trumpet role and offers stylistic differences between a lead trumpet player and section players.[22] Understanding the role and stylistic differences will yield a more convincing performance of lead trumpet. This intermediate-level book, which is intended for younger musicians, serves as a launching point for my research to expand on. The notational analysis provides intermediate players and the reader with visual cues of the recommended stylings.

The First Trumpeter, by Maxwell, provides a comprehensive method of all required physical techniques essential to the performance of lead trumpet.[23] This document leaves an opportunity for research in music that does not have notational aids to assist in the lead trumpet's stylistic understanding. This methodology includes a description of the stylistic nuances of the lead trumpet. It provides notational examples of when to use these stylistic nuances in a series of etudes at the end of the book. These etudes include additional notation to and indicate the uses. This method book is essential in establishing what is critical to the conversation of lead trumpet style and the interpretation of notational decrypting.

Take the Lead: A Basic Manual for the Lead Trumpet in the Jazz Ensemble, by Serpa, outlines physical aspects of playing lead trumpet and stylistic differences like the variety of

[22]Brian Shaw, *How to Play Lead Trumpet in a Big Band,* Germany: Advance Music, 2006. PDF e-book.
[23] Jim Maxwell, *The First Trumpeter,* New York: Chas Colin, 1982.

vibrato during different eras. [24] Additional etudes are included with a specialized notation to aid interpretation. This methodology is essential in identifying the existing scholarship on lead trumpet style. After examining this book, there is room for scholarly contribution in the aural study of lead trumpet, and notational interpretation without notational aids. This method offers a narrow window into the historical and stylistic development of lead trumpets. It explicitly addresses shakes and vibrato and how the interpretation of these effects is dictated by the music's era, it however only covers a narrow timespan of jazz history. This book does not provide specific information on how notable historical figures in jazz played lead trumpet stylistically. My research expands how time feels changed and how these stylistic effects and developed. This book does not provide any assistance for modern lead trumpet interpretation in charts that are already written post-1970 and originals that have yet to be written. I seek to contribute to this gap and further clarify this existing scholarship.

These next six articles from various sources speak to the role and importance of lead trumpet playing in a big band jazz setting. *The Lead Trumpet Player and Life* by Heisler, explains how the lessons of the lead trumpet are connected to life.[25] *Lead Trumpet Supreme* by Jenkins, documents the style and playing traits of lead trumpeter Earl Gardner.[26] *Jazz Corner: The Big Band Lead Trumpet Player (from a Drummer's Viewpoint)* by Morgan, outlines the lead trumpet and drums' end goal as a single unit that must work together to provide leadership

[24] Dominic Serpa, *Take the Lead: A Basic Manual for the Lead Trumpet in the Jazz Ensemble,* Lebanon, IN: Houston Publishing, Inc., 1992.
[25] Harry Heisler, "The Lead Trumpet Player and Life," *International Trumpet Guild Journal* 34 (2010): 58.

[26] Willard Jenkins, "Lead Trumpet Supreme," *Down Beat* 65 (1998): 80.

through a democratic agreement upon musical style and intent.[27] *Playing Lead Trumpet in The Big Band Setting,* provides the specific guidelines of lead trumpet playing and the overarching goal of musicality established by Shew.[28] *Playing the Lead* by John Thomas, further defines the lead trumpet player's role through the lens of required energy, furthermore the energy that a lead trumpet player must bring to the musical palate.[29] *Jazz Corner: The Big Band Trumpet Section* by Tumlinson, outlines each member of the trumpet section's specific roles and thus outlines the difference between section playing and lead trumpet playing.[30] These articles summarize musicality and consistent stylistic interpretation as the primary goal of the lead trumpet player.

My research is designed for developing lead trumpet players. The analysis and visual representation of how a lead trumpet player stylizes a chart, will serve as a model for any future lead trumpet player to follow when studying any big band chart. The analysis will also provide insight on how to stylize original charts that have not been recorded. These analyses, with a guide of how to study any big band chart, will outline what is stylistically appropriate and relevant for any big band chart of any era.

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[27] Tom Morgan, "Jazz Corner: The Big Band Lead Trumpet Player (from a Drummer's Viewpoint)," *International Trumpet Guild Journal* 28 (2003): 63.

[28] Bobby Shew, "Playing Lead Trumpet in The Big Band Setting," *International Trumpet Guild Journal* 26 (2002): 47-48.

[29] John Thomas, "Playing the Lead." *Jazz Education Journal* 38 (2005): 54-55.

[30] Chuck Tumlinson, "Jazz Corner: The Big Band Trumpet Section," *International Trumpet Guild Journal* 34 (2010): 53-54.

Methodology

The methodology of this study consists of collecting information through interviews with five renowned lead trumpet players, historical research, comparing recorded studio performances of lead trumpet players, with the published scores. In this project, I take published written works and annotating them to provide a perspective of the differences between what is written and how it is performed by a lead trumpet player. The breadth of this research covers big band lead trumpet playing from 1950 till now. It will define the common playing characteristics of each era and the popular bands of each era. A performance practice guide can serve as a starting point to assist the modern lead trumpeter who is responsible for multiple decades worth of musical styling. This guide will result from historical research and analysis of performances of the lead trumpet compared with the written score, expressed through a step-by-step process and list of what to listen for and what to emulate.

Interviews of five prominent professional lead trumpet players will help to examine the importance of era-based styling as a lead trumpet player. Each interview was conducted through in person or video conferencing software, and each interviewee will be asked a series of questions that all pertain to how they developed the ability to stylize music from many eras. In collaboration with each of the five interviewed lead players, two charts per person was chosen by each interviewee to demonstrate specific elements of lead trumpet style. Each of the five lead trumpet players are known for specific recordings and their playing in specific genres. There were ten charts that were chosen for analysis and to serve as models of how to play in these specific stylistic situations. They also provide the method of how to study any given big band chart. Each chart was provided by the composer or publishing company who own the rights to the composition or arrangement. This allows for comparison of what is on the page and what was

played by the artist. The first two charts featuring Bergeron, *Blue Birdland* and *Ya Gotta Try Harder*, provide models of up-tempo Basie swing and a classic Maynard Ferguson style chart. The two charts that Darby chose, were *How Ya Doin*, and *Mosscode*, which demonstrate stylings of medium swing and Mambo. Faddis chose, *61st and Rich it*, and *Caribe*, which provide a model for playing Thad Jones – Mel Lewis style of big band charts as well as a Rumba styled chart. Kadleck selected, *Evanescence* and *The Great Divide*, which provides a model of modern straight eight big band music and lead trumpet playing within a classical, legit setting. Lastly Shew selected, *Big Swing Face* and *Road Time Shuffle*, which provide medium swing charts that are from different eras of jazz history and encompass multiple stylistic nuances. Each chart will be broken up into segments, and each similar stylistic effect will be grouped together to illustrate the eleven different stylistic elements addressed by this study. The eleven stylistic elements are: time, tone-color, phrasing, articulations, dynamics, vibrato, shakes, glissandos, falls, bends, and scoops.

The glossary of terms was created by providing definitions to terms specific to jazz and music discussed throughout this thesis either during the body of the document or the interviews conducted. These terms were defined to aid in the clarity and understanding of the language used through this thesis. The definitions of these terms were generated by referencing the literature from the literature review.

The expansion of the existing *Lead Trumpet History* by Dan Miller was done by the addition of names that arose through the literature review, interviews, and the examination of big band music through jazz history. They were added because of their involvement in playing lead trumpet on a record date, or their involvement as a touring professional lead trumpet player.

Chapter 2

The Role of The Lead Trumpet an Updated Definition

It is essential first to define the lead trumpeter's role and comprehend the lead trumpet's importance within a big band. Before the term "lead trumpet" was a widely used term to describe the first part trumpet player of the jazz band, the role was still very similar. The term lead trumpet started to be used in Fletcher Henderson's band and other bands of the era. This was due to the music being demanding and that player would only play the first part. The player was usually a very experienced person in interpreting the stylistic nuance of the music and would lead the section just like a principal trumpet player leads the section of an orchestra, deciphering the interpretation of the music and the conductor in the front of the jazz band. With the removal of the tradition of the conductor of a jazz band and the physical demands of playing the first part increasing, the lead trumpet role began to morph into what it is today.

Along with the drummer, the lead trumpet dictates time, articulations, dynamics, and all stylistic nuance to the horns. The lead trumpet player's clarity of style provides a model for the band to follow when playing any given style. Lead trumpet players must perform with precision and consistency; this is a challenge due to the music's physical nature. The other part of this role is to be accurate when deciphering the notational cues and intentions of many composers. The approach commonly used in existing books and methods, to solve issues with lead trumpet style and notational interpretation is to spend countless hours listening to recordings to create a performance steeped in aural awareness. To achieve this level of performance, developing lead trumpet players listen and play along with records repeatedly, and through pure repetition, they start to absorb the nuance of the music. Thus, having a method and performance guide to assist

in the listening and study will aid in the speed and effectiveness in which a player can become fluent in the language of lead trumpet.

In some lead trumpet methodologies, there is specialized notation that helps the player decipher when and how to stylize. For example, a specialized notation of shakes when a player shakes the horn to get a violent sounding trill effect, which indicates the shake's width presents two problems. The first is that in professional charts, there are no wider shake markings or other notational assistance to show when it is appropriate for a wider shake or other effects. This choice is left up to the musical taste of the lead trumpet player and is otherwise era driven. When a trumpeter possesses the historical understanding of how big band music developed and morphed into the music known today, it allows the lead player to stylize music with accuracy within the historical context. Ingram states, "One of the definitions of the word lead is 'to show the way.' The lead trumpet player and drummer are responsible for showing the way to the entire band. Back in the '40s, '50s, and '60's usually the person chosen to play the first trumpet was the player who had the nicest sound, the best feel, and the most experience regarding overall playing and style. The 'high note player' would play third or fourth chair."[31]

The second problem not addressed in most methods is how to stylistically interpret contemporary big band music. Most method books on this topic of lead trumpet style contains original music with personalized, notational cues telling the player when to do what. Often these custom cues do not exist in professional level published big band charts, thus leaving it up to the interpretation and musical awareness of the lead trumpet player. Having a guide would help any would-be lead trumpet player navigate this issue.

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[31] Roger Ingram, *Clinical Notes on Trumpet Playing (or; "what I did during my summer vacation…"),* LaGrange, Illinois: One Too Tree Publishing, 2008.

The Definition and Explanation of Stylistic Effects and Nuances of Lead Trumpet Playing

There are various stylistic effects that a lead trumpet player uses and has at their disposal when adding style to a given chart: Time feel, tone color, phrasing, articulations, vibrato, dynamics, shakes, and glissandos, falls, bends, and scoops.

Time Feel

The first would be time feel which is the actual placement of where a written musical figure is placed within musical time. The time feel, and placement of the musical figures, are very much like other stylistic effects connected with the era in which the music comes from and or the style. In a Latin chart, most figures are played on top of the beat or even slightly before the beat; however, never behind the beat. This is not the same as when looking at big band music that has a swing-based time feel. Sometimes it is very appropriate for the time to feel more laid back and swung with a heavier feel.

According to Spera, in his book *Take the Lead* sums up the importance of time feel and the aim of all lead trumpet players. This being the first and primary aim of all jazz musicians, must be obtained for all other stylistic nuance to be played.

> Playing with a relaxed swinging time feel is an ability that all jazz instrumentalists should develop. When playing the lead, a player should perceive the trumpet as a rhythm section instrument and a melodic instrument. Utilizing this concept, an individual, jazz band, or section should be able to create an energetic swing feel by playing a line or phrase of music without the help of a rhythm section.[32]

This unified, relaxed time feel gives jazz its unique nature, and the ability to maintain that time feel throughout a piece of music is essential to its performance. This time feel is established

[32] Dominic Spera, *Take the Lead: A Basic Manual for the Lead Trumpet in the Jazz Ensemble,* Lebanon, IN: Houston Publishing, Inc., 1992.

through a democratic give and take from the band and provides an energy and excitement that is essential for big band jazz.

> Thinking of playing trumpet like a member of the rhythm section helps lock in all musical figures with the drummer and bassist. This fundamental connection lends to a consistent swing feel and a powerful foundation for the rest of the band to follow. When this teamwork exists between the drummer and lead trumpet player, both thrive and feed off another's playing. The fills that the drummer outlines aids in providing emphasis to the hits that the lead trumpet plays, and the hits that the lead trumpet plays helps to free up the drummers need to lay down the time.[33]

When this collaboration occurs between the rhythm section and the lead trumpet, the band's other sections will have a solid foundation to follow. When this foundation is established, a band can then push and pull within the time and add different musical nuances when appropriate.

Tone Color

Tone color is a term aimed to describe the various shades of brightness and darkness in tone a trumpet can emulate. This tone color varies from player to player and changes depending on the musical context. In general lead trumpet players use a bright strident tone, however this is not always the case. In some instances, a raspy or growling tone might be employed to add emotion and swagger to a line. This growling effect is produced by singing into the trumpet while playing it in the traditional manner. A player can also achieve a similar growling tone by fluttering his or her tongue in a rapid up and down movement. This technique is called flutter tonguing.

[33] Dominic Spera, *Take the Lead: A Basic Manual for the Lead Trumpet in the Jazz Ensemble,* Lebanon, IN: Houston Publishing, Inc., 1992.

Phrasing

Phrasing is when a musician connects and shapes musical passages together in a logical sentence like structure. It has a very influential role in the overall presentation of the music. It helps the music to have forward momentum and make sense. It is common in jazz charts to not have musical phrasing laid out in the music and must be deduced by the lead player.

Articulations

The articulation and the way that a lead trumpet articulates a written musical figure has an enormous impact on the music. Articulation is the way that a note or passage is tongued or articulated or not articulated. In many cases, in jazz music, the line is moving quickly, and it would not be stylistically correct to articulate everything. In other cases, the more that a line is articulated, the more the figure is precise and brought out to the forefront of the band. The length of a given articulation is different based on the notation placed above or below any given note and the placement of that note within a given line. Be it at the apex of a melodic line or the end of a melodic line, or even just a rhythmic hit that is not connected to any other linear motion, the length of a given articulation is different based on the notation. For example, a staccato marking will be very short, whereas a marcato “housetop” accent will have a longer length with the same level of articulation and impact at the front. The housetop accent in swinging big band jazz literature is an iconic articulation style that requires a firm beginning and long middle and a chopped-off end of the note. This produces a "DOT" articulation and emulates a percussion hit and is one of the most potent stylistic tools at a lead trumpet player's disposal. This is because it is placed at the end of musical phrases or a break in the phrase. It is furthermore used as a period or comma in jazz music. In jazz swing music, a jazz articulation is used, this jazz articulation is a pattern of tonguing and slurring between given notes. This is different from traditional classical

articulation where every note is tongued unless instructed differently. This jazz articulation is also not commonly notated within the part and is left up to the discretion of the player. This pattern is very effective when playing a series of eighth notes at any tempo. In general, the slower the tempo, the more that it feels like a triplet, wherein at a faster tempo, the notes and articulations straighten out and smoothen out. This aspect of jazz articulation is synonymous with all jazz trumpet playing; and is not dictated by the lead trumpet player, however sometime lead trumpet players will decide to slur a whole line and omit the use of a jazz articulation at all.

Dominic Spera expresses one opinion about how to learn how to articulate appropriately: "It is impossible to notate a jazz phrase exactly the way it sounds (especially the Bebop Style). All jazz styles should be learned through a process of osmosis, i.e., through the ear to the brain by listening to great jazz music. Before playing a phrase, all jazz players should learn to sing it using the scat syllables."[34] I agree that jazz is an aural knowledge, and this particular type of music is learned by aural absorption. However, I contend that a formative lead trumpeter needs to be guided to hear the specifics of stylistic nuance, and furthermore told what to avoid. This will result in practical learning of the appropriate musical style.

Vibrato

Another stylistic nuance that a lead trumpet player might employ is vibrato. Traditionally it is either done with the mouth and tongue using "ah" and "eee" syllables or by moving your right hand back and forth, causing the sound wave to be affected much like a string player. Both are effective and depending on a player's comfortability. It may be necessary to master both methods to reproduce the stylistic vibrato nuance of a wide variety. In general, older swing-era

[34] Dominic Spera, *Take the Lead: A Basic Manual for the Lead Trumpet in the Jazz Ensemble,* Lebanon, IN: Houston Publishing, Inc., 1992.

musicians tend to use hand vibrato, and sometimes it is necessary to use hand vibrato to reproduce the nuance correctly. Older swing-based jazz music stylistically tends to have faster, narrow vibrato, such as so Harry James, where more contemporary jazz repertoire tends to have wider slower vibrato like Freddie Hubbard. As a lead, trumpet "vibrato in past eras also helped the sound travel further and be heard easier"[35]. "Before amplification, this was of great importance; however, today, with modern microphone technology, the need for vibrato is now just a stylistic nuance, not a method of projection."[36] When it comes to using vibrato, flexibility is the key. As you perform different types of music, lead trumpet players should alter their vibrato to match the music stylistically."[37] This supplements the argument of using artistic discretion when adding another stylistic nuance. This is a portion of the artistry of playing lead trumpet.

Dynamics

Dynamics in the jazz band setting can be more aggressive in nature depending on the chart and era. The high energy nature of the music requires dynamics to be observed in an obvious manner. This is particularly the case with forte piano markings and other crescendos. This is not always the case and the era and style of chart will dictate these differences.

Shakes

Shakes are a flashy stylistic effect that lead trumpet players use that create excitement and show off their skills and abilities in the high register of the trumpet. Shakes are when a

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[35] Dominic Spera, *Take the Lead: A Basic Manual for the Lead Trumpet in the Jazz Ensemble,* Lebanon, IN: Houston Publishing, Inc., 1992.
[36] Roger Ingram, *Clinical Notes on Trumpet Playing (or; "what I did during my summer vacation…"),* LaGrange, Illinois: One Too Tree Publishing, 2008.

[37] Dominic Spera, *Take the Lead: A Basic Manual for the Lead Trumpet in the Jazz Ensemble,* Lebanon, IN: Houston Publishing, Inc., 1992.

trumpeter rapidly moves between two partials in a slurring motion either through the process of shaking their instrument using their right hand or through the raising and lowering of the tongue and jaw. Both previously mentioned techniques create a different sounding shake. Shakes are used in all sub-styles of jazz and stem back to Louis Armstrong, who would use shakes during his solos and treatment of certain melodies. An example of Armstrong's shakes can be heard on his solo of *Dinah* from 1933. The shakes that lead trumpet players use come in all shapes, widths, and general levels of excitement. This excitement is created from the volume and vigor that is applied to the shake, and is a judgment call for the lead trumpet player to execute. Some shakes are narrow and fast like a trill, like that of Louis Armstrong and Snooky Young, where others cover wide intervals at slow tempos and are very aggressive like that of Maynard Ferguson or Wayne Bergeron on Blue Birdland. In general, the musical notation of shakes is different based on either the composer or music publisher. The appropriate shake is usually determined by the era of the piece that is being performed. In general, older swing styles of jazz would use a narrow shake based on the triplet in a given tempo. It was not until the 1960's when the wide, slow shakes a la Maynard Ferguson became standard lead trumpet performance practice. When a lead trumpet player performs a shake, it adds musical expression and coloration to the music. It is the responsibility of the lead trumpeter to determine if a wider slower shake is necessary.

Glissandos, Falls, Bends, and Scoops

The last stylistic effects that a lead trumpeter can employ is the glissando, fall, bend, and scoops. The first effect, called a fall, is when a player falls off a given note in a glissando fashion. Sometimes these falls can be done very quickly, passing through the harmonic series, and creating a very violent effect. This is a violent effect because of the energy expressed

through this effect and the volume needed to play such effect. Other times, they can be done very slowly using half valve techniques and smearing down the trumpet's harmonic series. Lastly, they can also be a fast-descending chromatic scale in a downward fashion. I would argue that the last is the least common in modern jazz music but is seen and usually specifically dictated when expected. The half valve long fall is usually notated, but with all falls, it is typically left to the lead trumpet's discretion to execute the appropriate stylized fall. The trumpet is a volume specific instrument. When getting softer while falling on the trumpet, it has a non-aggressive sound. Wherein blowing harder on trumpet while falling and using half valve technique will result in an aggressive sound. This aggressive or softer version is effective in specific musical settings. Once again, these types of decisions are left up to the discretion of the lead trumpet player. Always try to gain clarity from the composer when unsure of the effect that the composer or arranger intends. Scoops, smears, and bends which are not the same thing greatly affect the time feel because they either create the illusion of the time being pulled back or they provide additional anticipation of what is to come. A scoop is when a player comes from below the written pitch, usually from a small intervallic distance. This effect is executed by either half-valve technique on the trumpet or, opening the aperture and manipulating the pitch with the embouchure. This technique is common through all jazz music. Adding anticipation of the arrival of the written note is the purpose of applying a scoop to a given figure. There are multiple examples of this within the charts to follow. This purpose is the same with a smear, which is commonly played with a half-valve technique and starts a large intervallic distance from the written pitch. In the analysis to come there will be examples of how Darby uses this technique in, *How Ya Doin*. One variation of the smear is the chromatic smear, that was made popular by Maynard Ferguson, and used by Shew in *Big Swing Face*. This chromatic smear is executed through the alternating of

valve combinations 3,2,1, at a very rapid succession. This is technique allows for a trumpeter to travel from very large intervallic distances to the written pitch. Bends are an effect that are applied to create the illusion of the time being pulled backwards. In the analysis to come you will see that Bergeron uses this bend technique in the chart *Ya Gotta Try ... Harder,* to pull the time feel back without effecting the beginning of the notes.

Chapter 3

Stylistic Elements of Lead Trumpet

There are eleven different points of stylistic focus for a budding lead player to consider. The eleven stylistic elements are: time, tone-color, phrasing, articulations, dynamics, vibrato, shakes, glissandos, falls, bends, and scoops. This chapter will be divided up into eleven subsections. Each of these subsections contains one stylistic element and addresses how each of the five lead trumpet players deal with this specific stylistic element. The order in which they will be analyzed for each section is: Bergeron, Darby, Faddis, Kadleck, and Shew. The Charts being analyzed will be in the following order for each professional: Bergeron: "Blue Birdland", "Ya Gotta Try… Harder", Darby: "How Ya Doin", "Moss Code", Faddis: "61st and Rich It", "Caribe", Kadleck: "Evanescence", "The Great Divide", Shew: "Big Swing Face", "Road Time Shuffle". Each of these charts were chosen in collaboration with the artists and contain specific stylistic elements that they feel are important for young players to study.

Time Feel

Each of the five interviewed professionals agree that time feel is the most important of the eleven stylistic points that a lead trumpet player must consider. There is a large amount of variance in the interpretation of time between these five lead trumpet players. This is partly because of the span of eras represented, and the personal preferences of the players. Time feel in the case of this study is how a player places a written figure within the metronomic time of the piece. Generally, there are three choices: to play right down the middle of the time, lay the time back, or to push the time forward. Kadleck will not be represented in this subsection because of the time feel of the example charts chosen. The time feel of these charts are in alignment with standard straight eighth musical practices outside of jazz music and do not need further

explanation. He is in complete agreement on the importance of time feel as a principal stylistic element for lead trumpet playing.

Blue Birdland Time Feel

"Blue Birdland" arranged by Jeff Turner, recorded by Maynard Ferguson's *Big Bop Nouveau* in 1988, and features the lead trumpet styling of Bergeron.[38] Ferguson's bands of this era were known for their heavy laid-back triplet-based time feel. Bergeron dictates this time feel to the band and serves as a great sample of this specific time feel. There is no deviation from that heavy laid-back triplet-based time feel throughout this chart, so an annotated analysis is not needed. However, it is important for all would-be lead trumpet players to be familiar with this specific time feel because of frequency with which it is played. This laid-back triplet feel is, common on many slower tempo swing charts from the 1970's to present day.

Audio Example 1: Blue Birdland by Jeff Turner m. 1-12 published by Intima.

Ya Gotta Try ... Harder Time Feel

"Ya Gotta Try … Harder", by Sammy Nestico is a re-arrangement of Nestico's original chart "Ya Gotta Try".[39] This chart is recorded on the record *Basie and Beyond* by the Quincy Jones Sammy Nestico Orchestra in 2000. This chart features the lead trumpet styling and tight triplet-based time feel of Bergeron. The tight triplet-based time feel is a characteristic of the Count Basie Orchestra. This time feel was defined by the orchestra during the 1950-1960's. This chart, and the performance of said chart is a quintessential taste of the classic up-tempo 1950's -

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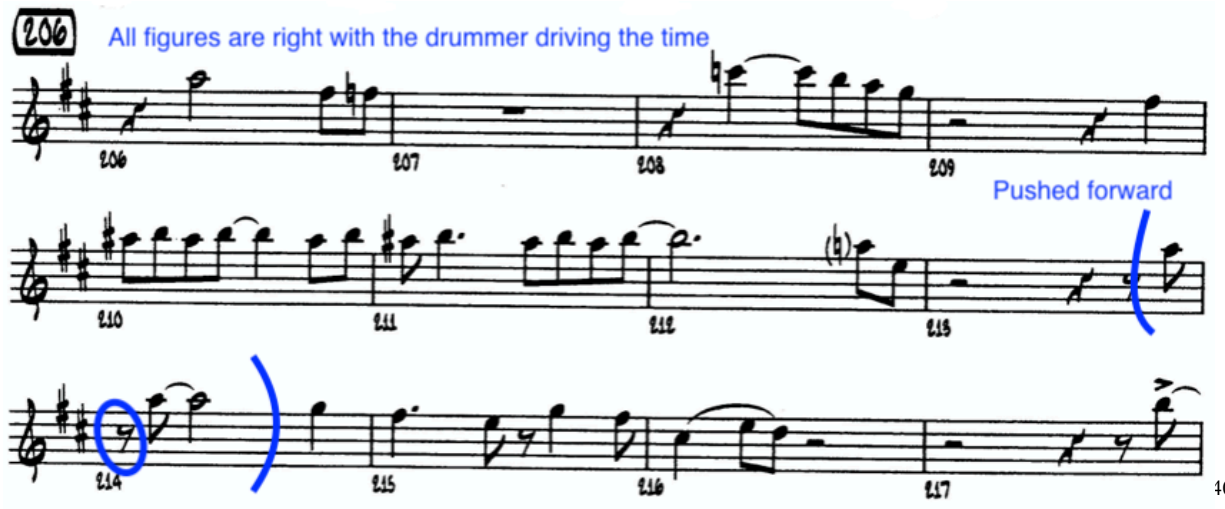
[38] Ferguson, Maynard. *Big Bop Nouveau.* Hollywood, CA: Intima Records, 1990. CD

[39] Jones, Quincy. *Basie & Beyond.* Hollywood, CA: Qwest Records, 2000. CD.

1960's Count Basie Orchestra time-feel. Bergeron's lead trumpet playing on this is right within the classic Basie Style. Bergeron's time is right with the drums, constantly pushing forward working with the rhythm section as one. There are only two exceptions where Bergeron deviates from this interpretation. The consistency of his time feel throughout makes these two moments stand out as being important. The rhythm of the figures that he pushes the time forward on, are both identical in measure 213 through 214 and 223 through 224, see figures below. The act of condensing the eighth note rest between those stabs accentuates the comping done by the drummer, Peter Erskine and pushes the time forward and drives the band. This creates excitement and assists in leading the melodic line in a forward direction.

Audio Example 2: Ya Gotta Try Harder by Sammy Nestico m. 206-229 published by Banes Music.

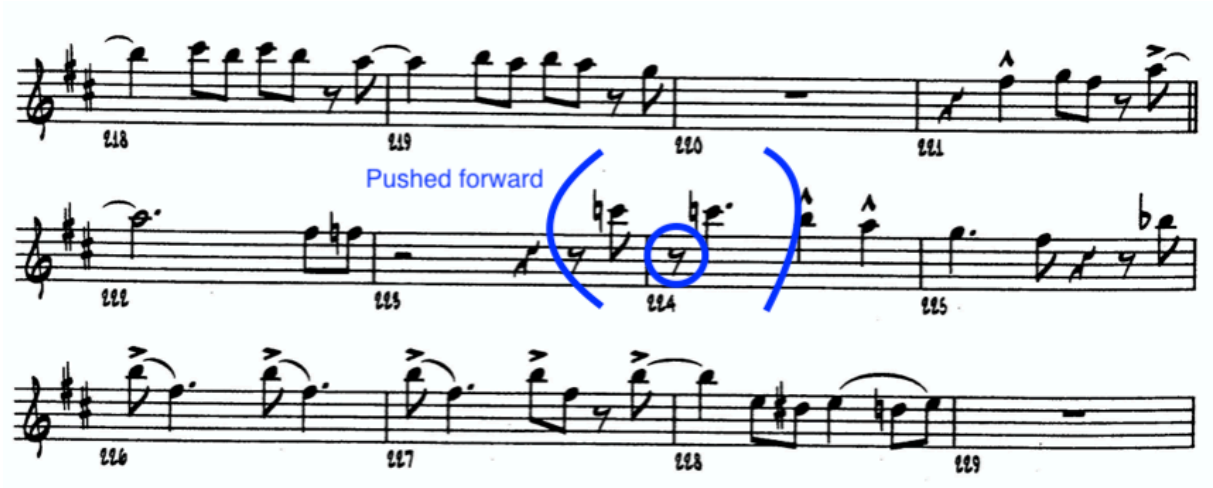
Music Example 1: Ya Gotta Try…Harder m. 207-217.



[40]

[40] Sammy Nestico, Ya Gotta Try … Harder Hollywood, CA: Banes Music, 2000, 1-4.

Music Example 2: Ya Gotta Try…Harder m. 218-229.



[41]

"How Ya Doin" Time Feel

"How Ya Doin" is a chart composed by Stanley Kay arranged by Scott Whitfield for the DIVA Jazz Orchestra, on the album *Special Kay*.[42] Darby's lead trumpet playing on this chart features a number of stylistic nuances. Darby's time shifts depending on the musical moment of the chart. Measures 108 through 117 is the shout section of the chart, see figure below. Darby pulls back on the time until measure 116 where she plays right on the beat. This contrasting difference provides an abundance of excitement, the rhythm section maintains their time with unfaltering consistency and Darby and the horns lay back the time against that stable beat, creating a very iconic 1950-60's Basie Orchestra sound. This tension is then resolved in measure 116 with a syncopated figure, that is played right within the suggested time. Darby consistently plays with the time feel both times at section I. This illustrates that it is important as a lead player

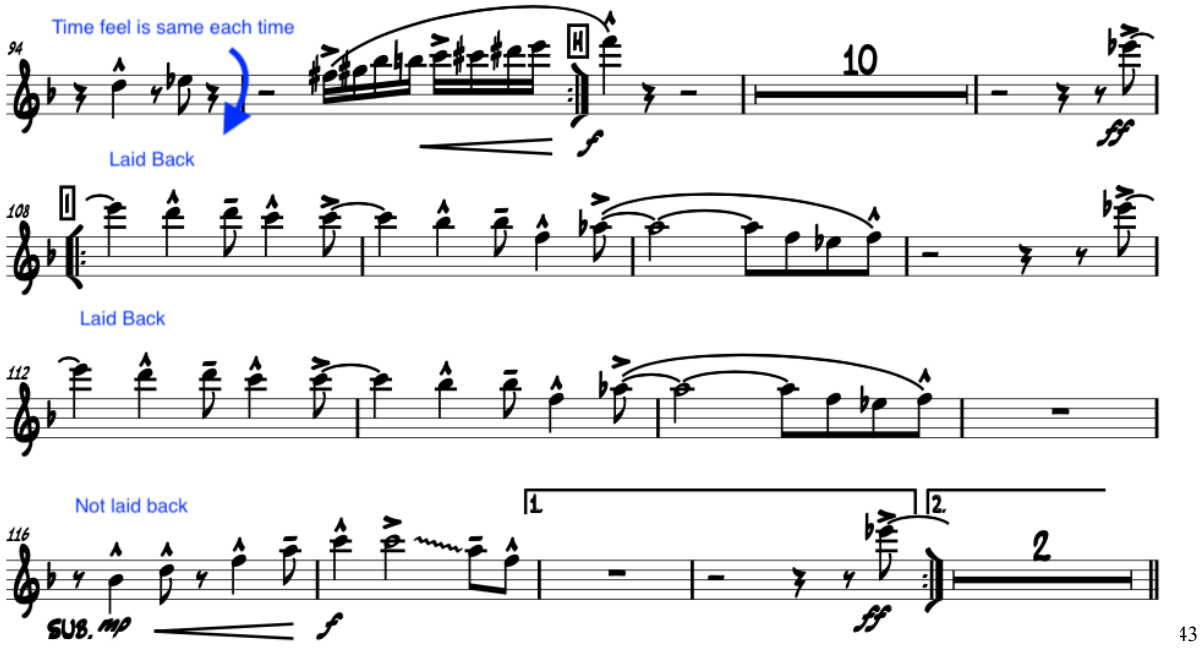
[41] Sammy Nestico, Ya Gotta Try … Harder Hollywood, CA: Banes Music, 2000, 1-4.

[42] Maricle, Sherrie, *Special Kay.* New York, NY: The Diva Jazz Orchestra, 2016. CD.

to be consistent with your approach to time, first so that it makes musical sense, and second so the rest of the band can follow your time feel.

Audio Example 3: How Ya Doin by Scott Whitfield m.94-121 published by Diva Jazz Orch.

Music Example 3: How Ya Doin m. 94-121.



43

Moss Code Time Feel

"Moss Code" by Michael Philip Mossman for the Bobby Sanabria Big Band, from the album *Live & In Clave!* is a 3-2 Mambo.[44] Darby's time along with the rest of the ensemble is leading towards the front edge of the beat. This is a common treatment of time when playing a 3-

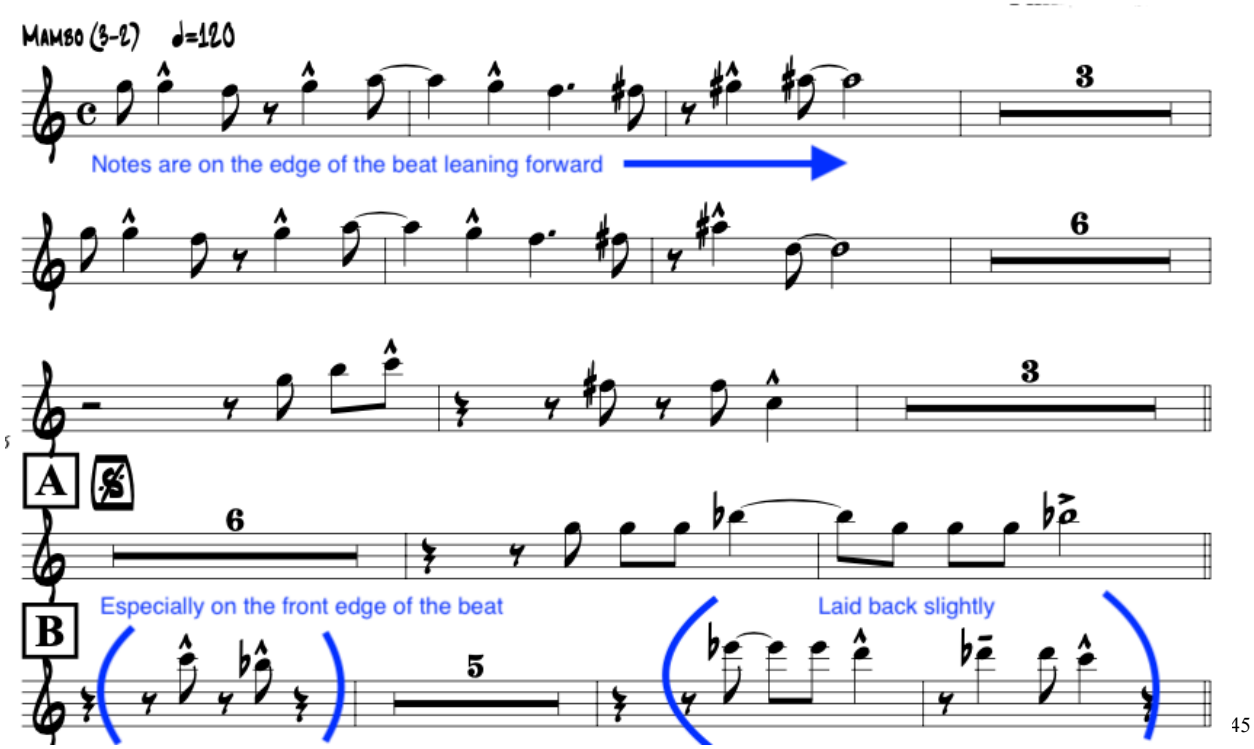
[43] Stanley Kay, Arr. Scott Whitfield, How Ya Doin? New York, NY: Diva Jazz Orchestra, 2016, 1-2.

[44] Sanabria, Bobby. *Afro – Cuban Dream… Live & In Clave!!!.* Ney York City, NY: Arabesque Recordings, 2000. CD.

2 Mambo. Darby places the musical figures below, on the front edge of the beat except for the last two measures of B. By placing these figures at the edge of almost rushing it creates a tremendous amount of energy that couples with the comping of the drums. The second figure in paratheses; measures 32 and 33, are pulled slightly back. This helps to conclude the phrase and aids in transitioning to the next part of the chart.

Audio Example 4: Moss Code by Michael Philip Mossman m. 1-36 published by Ryamos Music.

Music Example 4: Moss Code m. 1-36.



[45]

[45] Michael Philip Mossman, Moss Code Fresno, CA: Ryamos Music, 1997, 1-3.

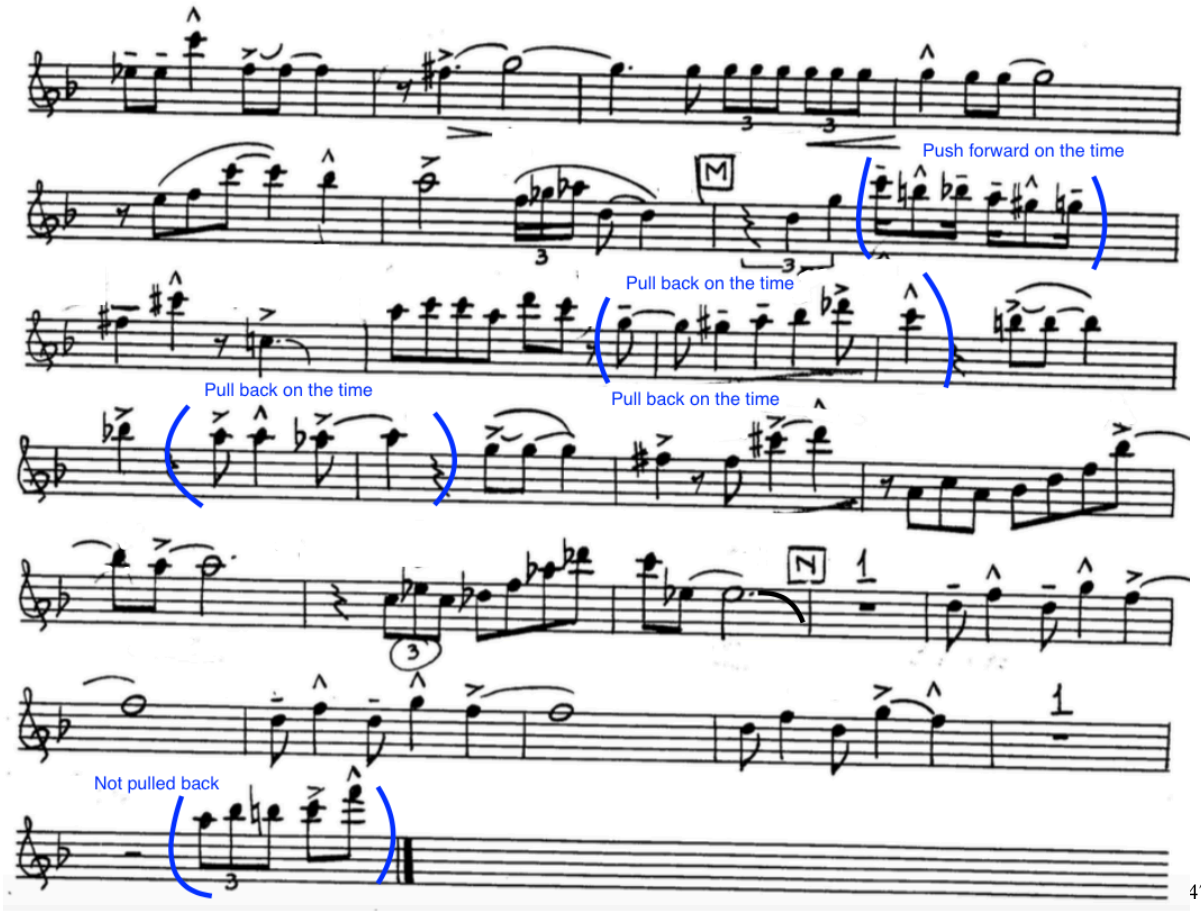
61st and Rich It Time Feel

"61st and Rich It", written by Thad Jones for the Thad Jones – Mel Lewis Big Band. For the album *Greetings and Salutations*.[46] Faddis moves the time feel around using a mixture of being on top of the beat and shades of a more laid-back placement of the musical figures. The contrast between his lead trumpet playing and drummer Mel Lewis's time creates for tension and release. This exciting push and pull brings musical emphasis to any line in which Faddis employs this technique. This technique that Faddis is using was established by lead players that came before, and he is adapting it appropriately in the 1970's on this chart. The other instances in this excerpt in figure below are, the first measure of section M, and the last measure of the whole chart. The first measure of section M contains a musical figure that Faddis along with the rhythm section pushes forward creating urgency and energy. This is contrasted by the long quarter note and space after the hit on beat two of the following measure. The figure in the last measure is not pulled back by Faddis, which is worth noting because it is common for young lead players to lay that particular figure back to imply a swinging time feel. The way that Faddis treats the time here creates a strong sense of swing through putting you on the edge of the time with the triplet pushing forward and elongating the last articulation.

Audio Example 5: 61st and Rich It by Thad Jones m. L11-N8 published by D' Accord Music Inc.

[46] Jones, Thad. *Greetings and Salutations.* Stockholm, Sweden: D'Accord Music Inc., 1975. LP.

Music Example 5: 61st and Rich It m. L11-N8.



47

Caribe Time Feel

"Caribe" by Michael Camilo for the Michael Camilo Big Band was recorded on the album *Once More Once*, on October 10th, 1994.[48] Faddis employs a variety of stylistic nuance within this chart outlined below. The first of which is his placement of musical figures within the time. All of his note placement is on the front edge of the beat and at times pushing the time forward. This placement provides a driving energy that is clear and common with a jazz chart of

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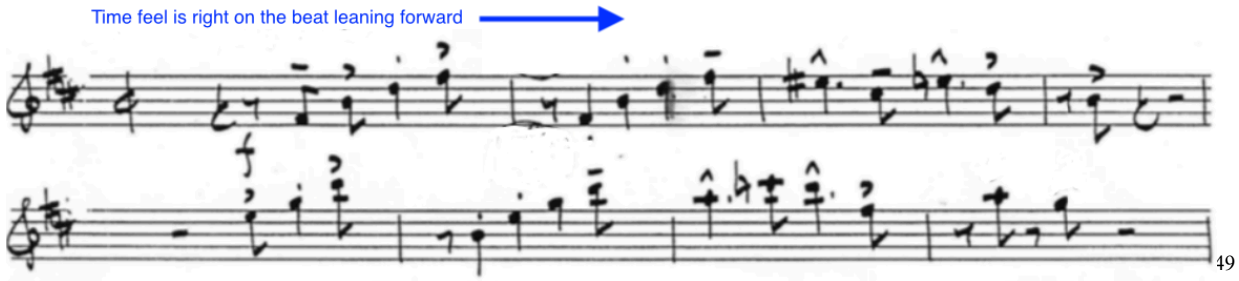
[47] Thad Jones, "61st & Rich' IT" New York City, NY: Kendor Music, 1973, 1-3.

[48] Camilo, Michel. *Once More Once.* Stamford, CT: Sony Music Entertainment Inc., 1994. CD.

this up-tempo Rumba style. This time feel is employed in coordination with very short aggressive accents which defines the Rumba style. In this style of lead trumpet playing the lead trumpet and all the brass are a harmonic and melodic extension of the rhythm section, and the rhythmic clarity is the focus.

Audio Example 6: Caribe by Michel Camilo m. 1-8 published by Michel Camilo Music.

Music Example 6: Caribe m. 1-8.



Big Swing Face and Road Time Shuffle Time Feel

"Big Swing Face" by Bill Potts, written for the Buddy Rich Big Band on the album *Big Swing Face*.[50] Shew demonstrates a textbook example of playing with the drummer. He and Rich place the time right down the middle of the beat creating a unified time that is energetic and tightly together. This is worth noting because it is a great example of how to play with the drummer and be consistent with the time. Shew demonstrates the same time concept in "Road Time Shuffle", written by Toshiko Akiyoshi for the Toshiko Akiyoshi Lew Tabackin Big Band on the album *Road Time* in 1976.[51] This consistent treatment of time speaks to his personal taste

[49] Michel Camilo, Caribe Stamford, CT: Michel Camilo Music, 1994, 1-3.

[50] Rich, Buddy. *Big Swing Face.* Hollywood, CA: Capitol Records, Inc., 1967. LP.

[51] Akiyoshi, Toshiko. *Road Time.* Sankei, Osaka: RCA Records, 1976. CD

in relation to the treatment of musical time and the bands and era in which he played. No annotated analysis is needed of either chart because there was no deviation from the implied musical time.

Tone Color

It is important for any aspiring lead trumpet player to note the differences of every lead player's tone. However, this study focuses on when a player changes his or her sound in the middle of a chart. Tone color is a term that I chose to describe the effect of when a player changes his or her sound and the nature of that sound to fit the musical setting that they are playing in. Both Kadleck and Bergeron spoke of the importance of being able to change your playing character to fit the music. This nuance can be applied to describe when a lead player changes their sound to get a "raspy vocal like" quality, or when they are aiming to get a more classically influenced tone.

The Great Divide Tone Color

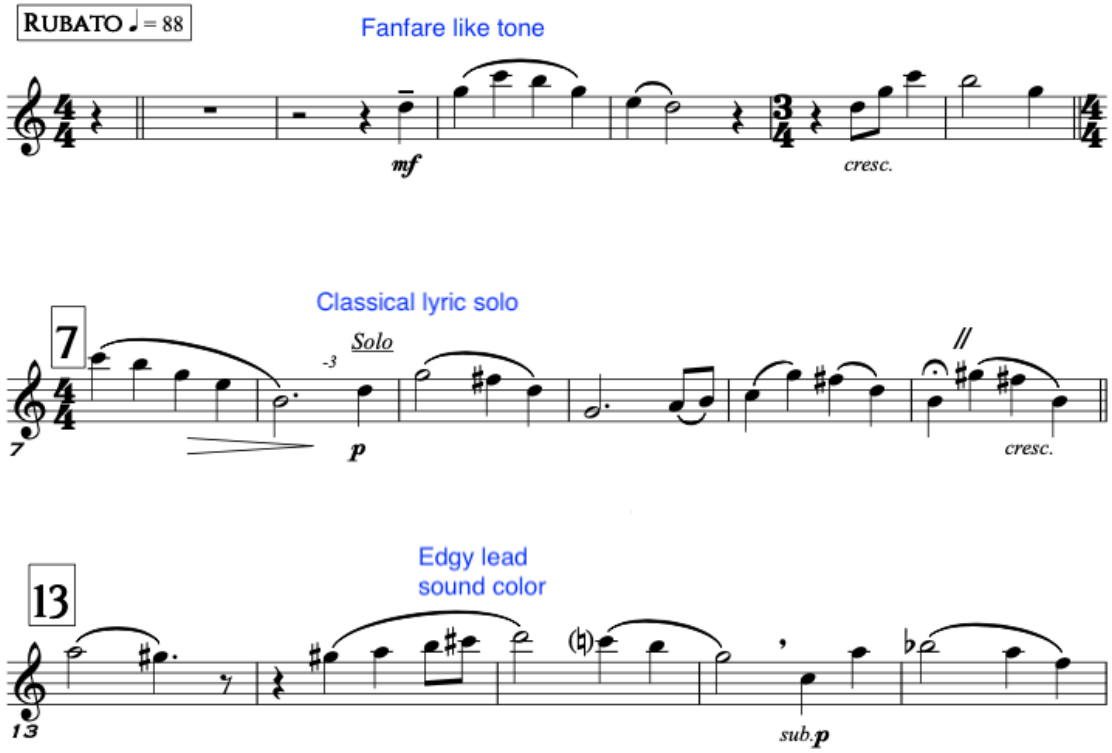
"The Great Divide" was composed by Gary Dial and orchestrated by Rich DeRosa for the album *Brassworks*.[52] The stylistic nuances played by Kadleck can be classified as a more classical approach to playing in a big band. This style is referred to as commercial by Kadleck and others, which is a mixture of classical styling with jazz. This "orchestral like" brass introduction is a perfect excerpt to observe how to play in this specific niche. The fanfare-like tone color in the first line outlined in the figure below, is consistent with the last when the musical figure returns. This speaks to the importance of consistency in all stylistic interpretations. The tone color in measures 8 through 12 is of a very classical solo trumpet

[52] Dial, Garry & Oatts, Dick. *Brassworks.* New York City, NY: Digital Music Products, Inc., 1990. CD.

nature. The next tone color being used is the sizzling lead trumpet sound of measure 14 through 22. Lastly, the piccolo trumpet like tone color at the pickup to measure 22 and 23 which is an enormous contrast to the sizzling notes beforehand.

Audio Example 7: The Great Divide by Gary Dial m. 1-29 published by ASCAP.

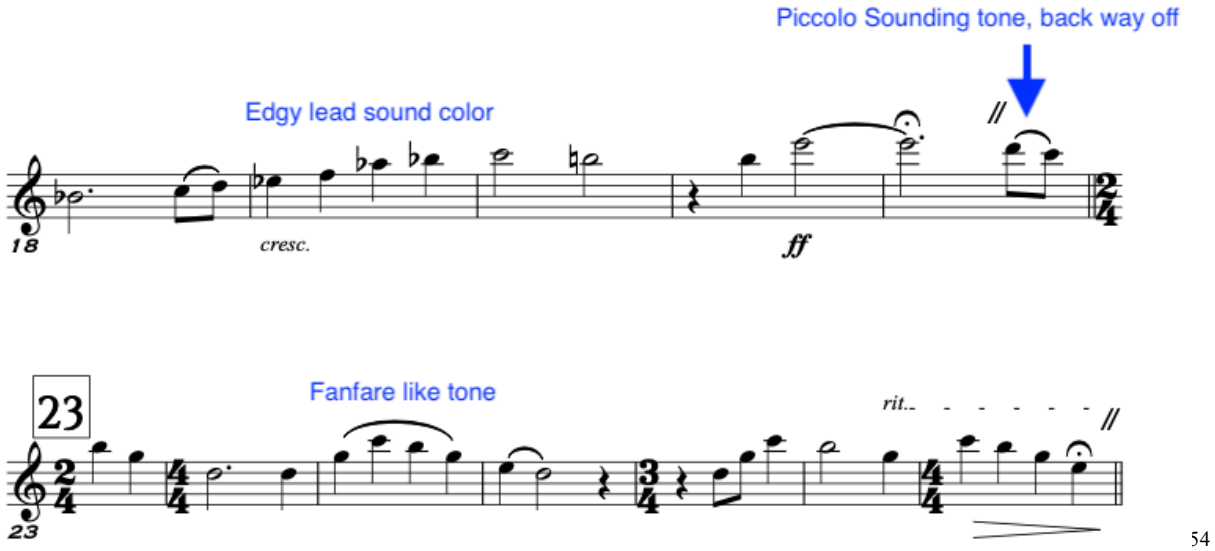
Music Example 7: The Great Divide m. 1-17.



[53]

[53] Gary Dial, The Great Divide, Orch. Rich DeRosa (New York City, NY: ASCAP, 1990), 1.

Music Example 8: The Great Divide m. 18-29.



[54]

Phrasing

Phrasing is when a musician connects and shapes musical passages together in a logical sentence like structure. Phrasing is included in the scope of this analysis because of the frequency that it is overlooked by would-be lead trumpeters and the impact that it has on making a player sound like a mature professional. Furthermore, without phrasing the melodic content will always seem fragmented and incoherent. Phrasing lead trumpet parts requires a strong command of the instrument and the physicality required to connect high register within a phrase presents a challenge for most up in coming lead trumpeters. Each of the five studied lead players, use phrasing to connect and string together music. To avoid repetition only two examples will be provided. The first was chosen because of how it demonstrates the practice of including all written musical content within a phrase. The second is an example of when a composer gives you phrase markings to follow.

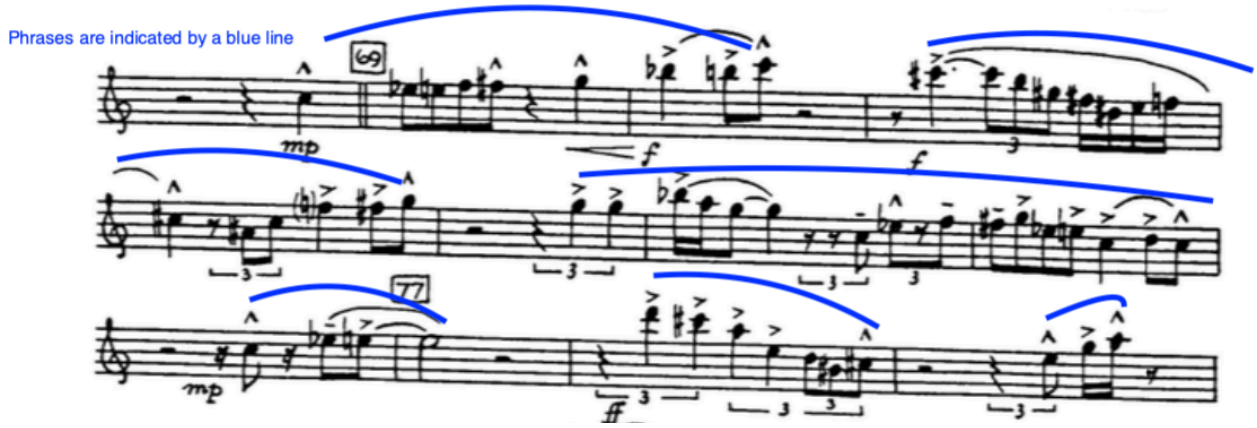
[54] Gary Dial, The Great Divide, Orch. Rich DeRosa (New York City, NY: ASCAP, 1990), 1.

Road Time Shuffle Phrasing

"Road Time Shuffle" was written by Toshiko Akiyoshi for the Toshiko Akiyoshi Lew Tabackin Big Band on the album *Road Time* in 1976.[55] The very challenging shout section of the chart outlines the effectiveness of phrasing. Shew employs the technique of connecting musical figures including rests and difficult shakes to create a melodic line that has a specific destination. In the example below Shew phrases beyond the musical figures connecting them over the rests. This mature approach to phrasing allows Shew to pick up phrases where he left off after the rest and creates musical continuity. Young lead players tend to overlook this stylistic technique and the importance of phrasing because they are not notated in older era charts.

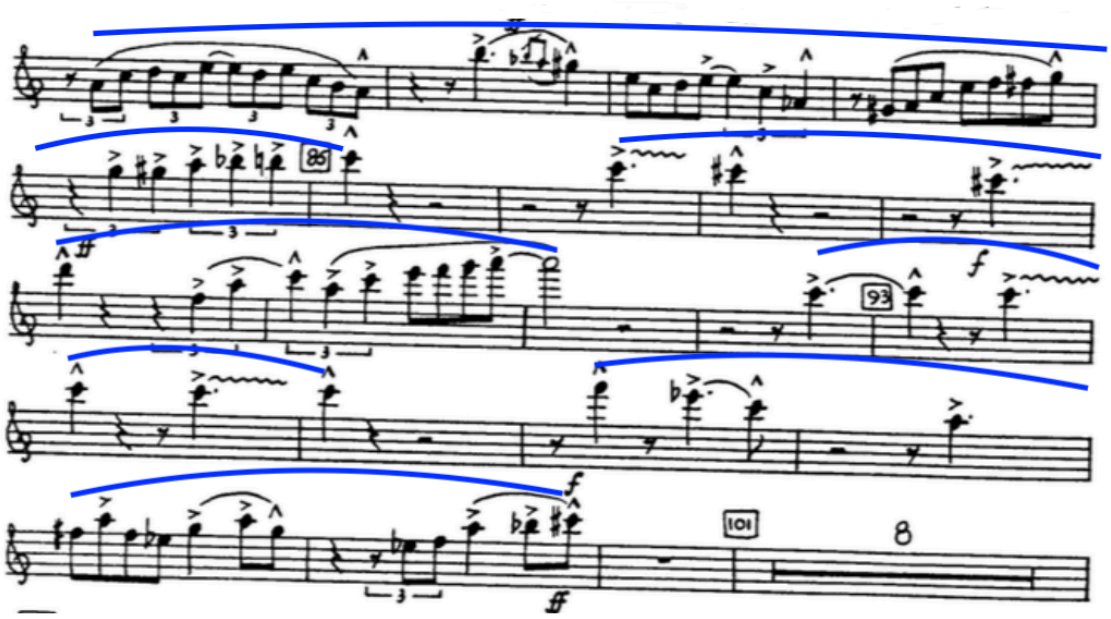
Audio Example 8: Road Time Shuffle by Toshiko Akiyoshi m. 69-100 published by RCA.

Music Example 9: Road Time Shuffle m. 69-79.



[55] Akiyoshi, Toshiko. *Road Time.* Sankei, Osaka: RCA Records, 1976. CD

Music Example 10: Road Time Shuffle m. 80-100.



[56]

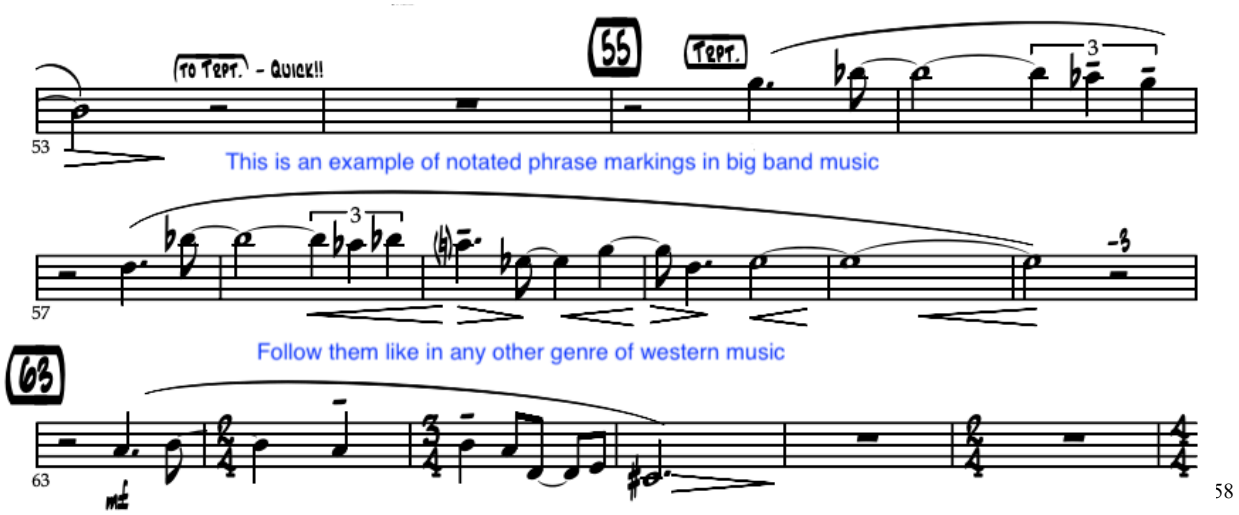
Evanescence Phrasing

"Evanescence" by Maria Schneider written for the Maria Schneider Jazz Orchestra for the 1991 International Association of Jazz Educators Gil Evans Fellowship Commission; features the lead trumpet playing of Tony Kadleck.[57]This example figure below serves in contrast of the prior example, showing what it looks like when phrase markings are provided. In lead trumpet playing there are specific liberties that can be taken with specific stylistic elements, traditionally when phrase markings are provided, they are played as written. No audio example is needed for this excerpt.

[56] Toshiko Akiyoshi, Road Time Shuffle Delevan, NY: Toga Publishing Company, 1977, 1-3.

[57] Schneider, Maria. *Evanescence.* Delevan, NY: MSF Music, 1992. CD

Music Example 11: Evanescence m. 55-66.



Articulations

Articulation markings are observed by all musicians in all genres of music. They dictate the variety of emphasis or lack thereof in music. The articulations that lead trumpet players use and the way that they play them, are an exaggerated and forceful approach to articulating. The lead trumpet player stands in the back row of the big band and must project his or her articulations out in front to be heard. This is partly where an exaggerated articulation approach is required. Another reason that articulations are commonly exaggerated is the lead trumpet commonly has the last stab at the end of any given melodic phrase within the big band, so the lead trumpet acts as punctuation at the end of a melodic statement. The "housetop" articulation is the most used articulation at the end of a melodic statement and is exaugurated on various levels depending on tempo and musical taste. Each of these following analyses were chosen to provide examples of exaggerated articulations or articulations that were added in addition to the notated music to bring emphasis to the music or aid in execution of said music.

[58] Maria Schneider, Evanescence Delevan, NY: MSF Music, 1991, 1-3.

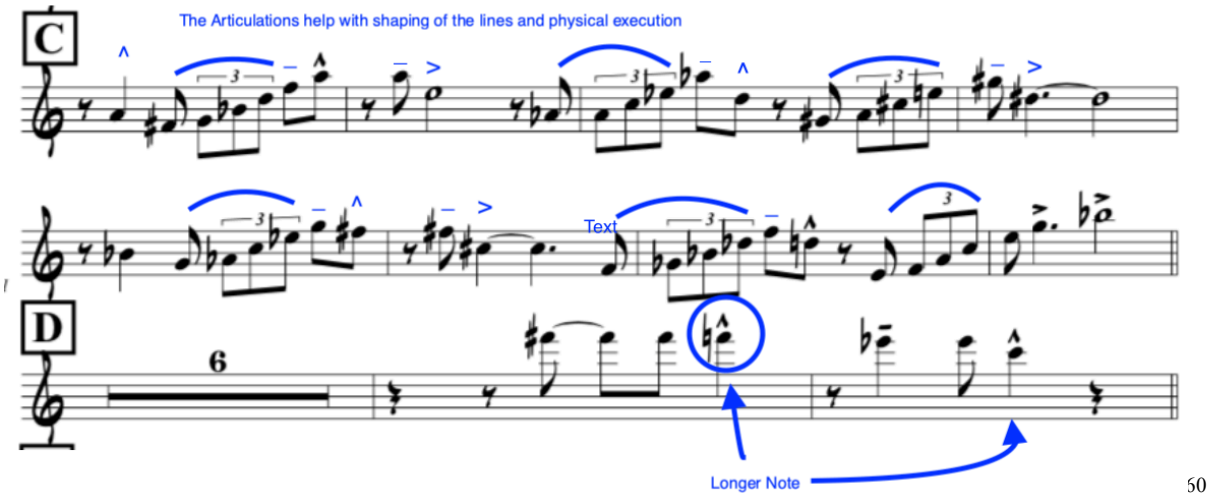
Moss Code Articulations

"Moss Code" by Michael Philip Mossman for the Bobby Sanabria Big Band, from the album *Live & In Clave!*, is a 3-2 Mambo.[59] The mixture of slurring and articulating passages in the example below maintains a smooth musical texture and also still brings out the rhythmic emphasis of this genre of music. This articulation technique is not different from popular jazz trumpet articulation practices but is commonly not practiced by would-be lead players. It is common for young lead players to slur or articulate too much, depending on what is easiest. This example also shows how the housetop articulation is used to create an exaggerated emphasis and act as the punctuation at the end of a melodic phrase. This emphasis works together with the hits within the percussion section.

Audio Example 9: Moss Code by Michael Philip Mossman m. C1-D8 published by Arabesque Recordings.

[59] Sanabria, Bobby. *Afro – Cuban Dream… Live & In Clave!!!.* Ney York City, NY: Arabesque Recordings, 2000. CD.

Music Example 12: Moss Code m. C1-D8.



[60]

61st and Rich It Articulations

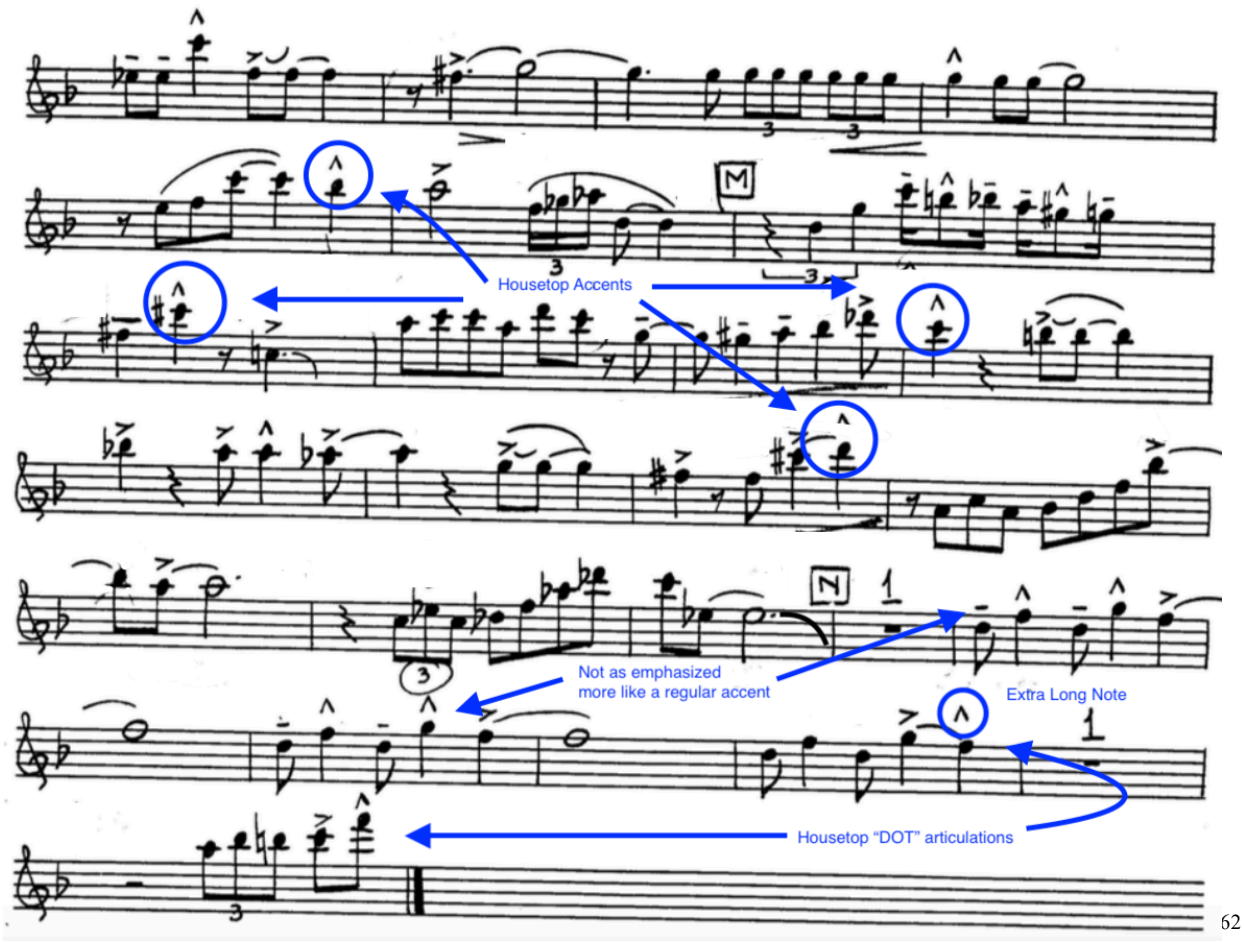
"61st and Rich It", features the lead trumpet playing of Faddis, and is a lesson in the usage of the marcato articulation and how it can be played with various lengths. [61] In the example below, the first four circled housetop accents are very similar and act as forceful punctuation. They all act in similar roles and are of similar length and emphasis. The housetop accents in measures 2 and 4 after letter N are less emphasized and relaxed in nature. The longest housetop accents in the whole composition are the last two accents of this chart. These stylistic decisions by Faddis add energy and swagger to his delivery of this melodic statement.

Audio Example 10: 61st and Rich It by Thad Jones m. L11-N8 published by D' Accord Music Inc.

[60] Michael Philip Mossman, Moss Code Fresno, CA: Ryamos Music, 1997, 1-3.

[61] Jones, Thad. *Greetings and Salutations.* Stockholm, Sweden: D'Accord Music Inc., 1975. LP.

Music Example 13: 61st and Rich It m. L11-N8.



62

Caribe Articulations

In a Cuban Rumba the articulations are very short aggressive accents. These articulations coupled with the time feel define the style. "Caribe", by Michael Camilo is a great example of this relationship between articulations and time feel.[63] In this style of lead trumpet playing the lead trumpet and all the brass become a harmonic and melodic extension of the rhythm section and the rhythmic clarity is the focus. In the example below, all the articulations are very short

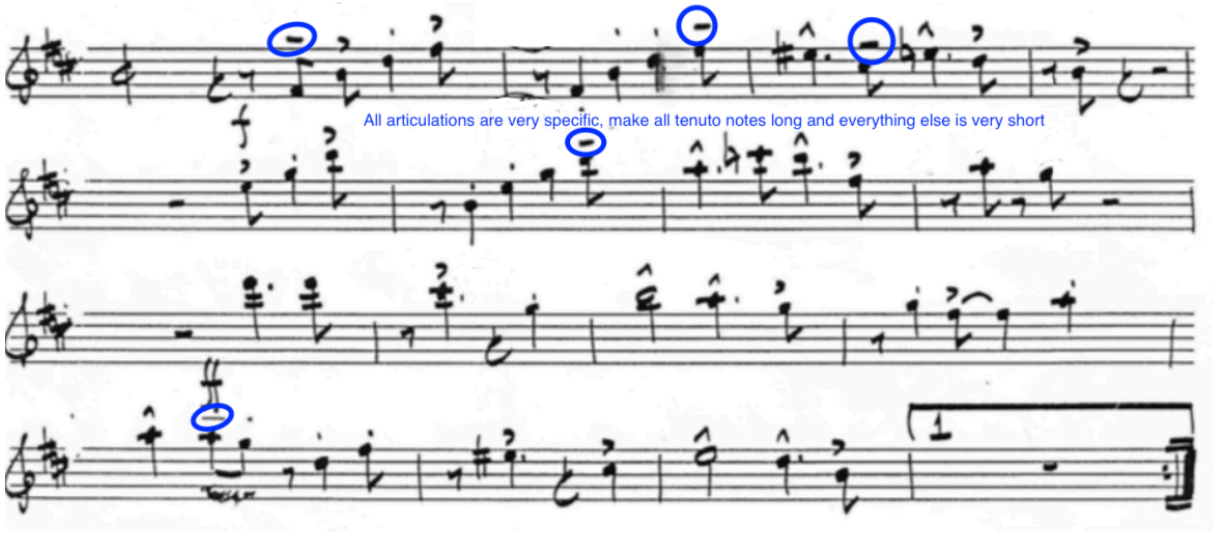
[62] Thad Jones, "61st & Rich' IT" New York City, NY: Kendor Music, 1973, 1-3.

[63] Camilo, Michel. *Once More Once.* Stamford, CT: Sony Music Entertainment Inc., 1994. CD.

and punchy, with an exception for the tenuto notes, which are long. Faddis's lead playing on this chart is a textbook example of the expected stylistic approach to a Mambo big band chart.

Audio Example 11: Caribe by Michel Camilo m. 1-16 published by Michel Camilo Music.

Music Example 14: Caribe m. 1-16.



[64]

The Great Divide Articulations

"The Great Divide" composed by Gary Dial and orchestrated by Rich DeRosa, features Kadleck's lead trumpet styling. [65] This is a great example of how to change the texture of the music using articulation in coordination with other stylistic effects. In the first line of this chart his addition of accents with a tone color change creates a fanfare-sounding line. Kadleck's adds clean slurs. This is the act of slurring between two notes without playing any of the notes in between. This slur aids in the beauty of the line and sounds like the opening of a classical

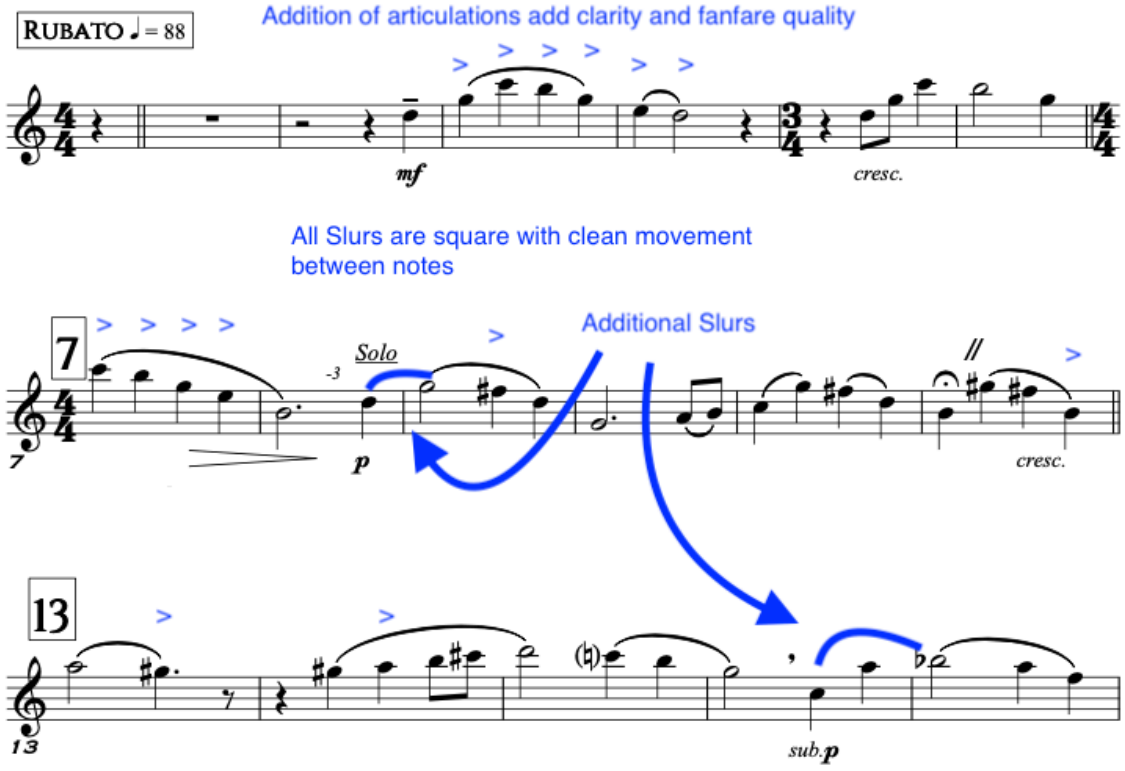
[64] Michel Camilo, Caribe Stamford, CT: Michel Camilo Music, 1994, 1-3.

[65] Dial, Garry & Oatts, Dick. *Brassworks.* New York City, NY: Digital Music Products, Inc., 1990. CD.

trumpet solo. These clean slurs are a defining characteristic of the commercial style of lead trumpet playing and can be seen in the figures below.

Audio Example 12: The Great Divide by Gary Dial m. 1-29 published by ASCAP.

Music Example 15: The Great Divide m. 1-17.



66

Big Swing Face Articulations

"Big Swing Face" by Bill Potts, features the lead trumpet styling of Shew.[67] In the ending of this chart (see figures below), Shew demonstrates the short punchy articulation that was common of this era of big band music and particularly the Buddy Rich Big Band. Like with the time feel Shew does not deviate from the written music but it is still worth noting because in contrast to "61st and Rich It", the housetop accents in this chart are much shorter and more

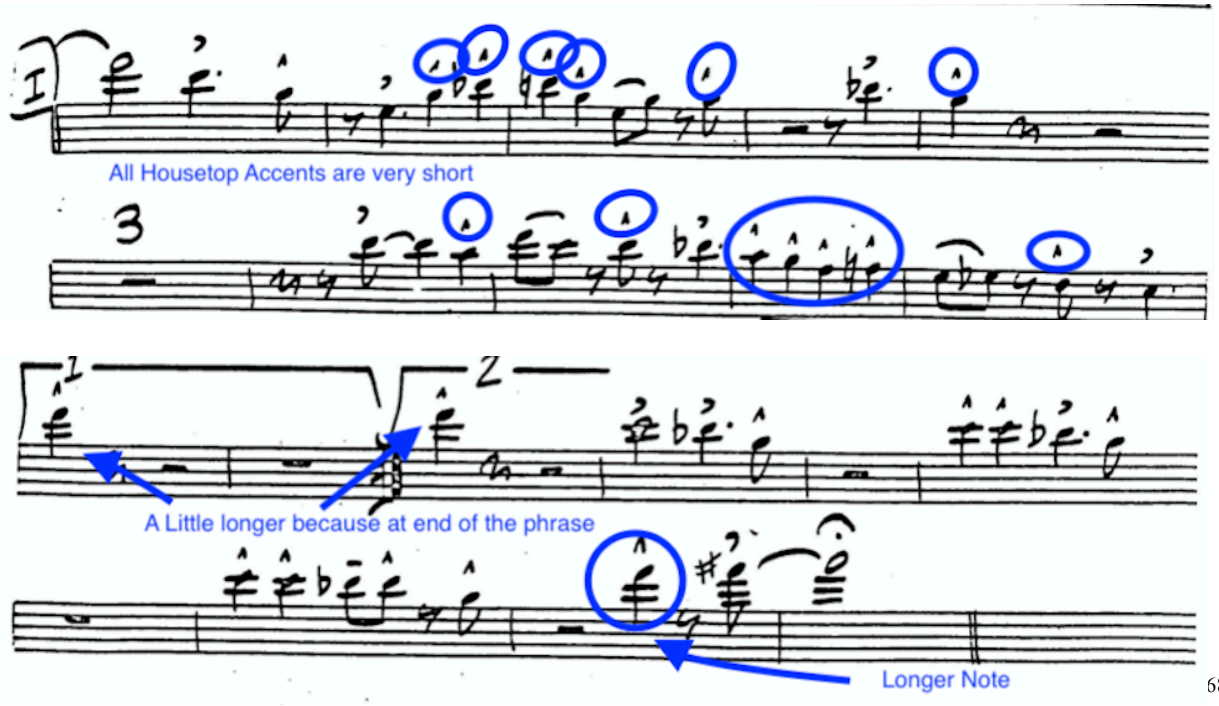
[66] Gary Dial, The Great Divide, Orch. Rich DeRosa (New York City, NY: ASCAP, 1990), 1.

[67] Rich, Buddy. *Big Swing Face.* Hollywood, CA: Capitol Records, Inc., 1967. LP.

clipped. This clipped shorter approach to articulation is common in older styled charts, it also can be found in straight eighth styled charts from all eras. The only moments in this chart where the housetop accents are elongated are at the end of the musical phrase.

Audio Example 13: Big Swing Face by Bill Potts m. I1-I12 published by ASCAP.

Music Example 16: Big Swing Face m. I1-I12, K11-K20.



[68]

Vibrato

Another stylistic nuance that a lead trumpet player uses is vibrato. Traditionally it is either done with the mouth and tongue using "ah" and "eee" syllables or by moving your right hand back and forth, causing the sound wave to be affected much like a string player. Both are effective and dependent on a player's ability. Each of the five lead trumpet players studied used

[68] Bill Potts, Big Swing Face Hollywood, CA: ASCAP, 1967, 1-3.

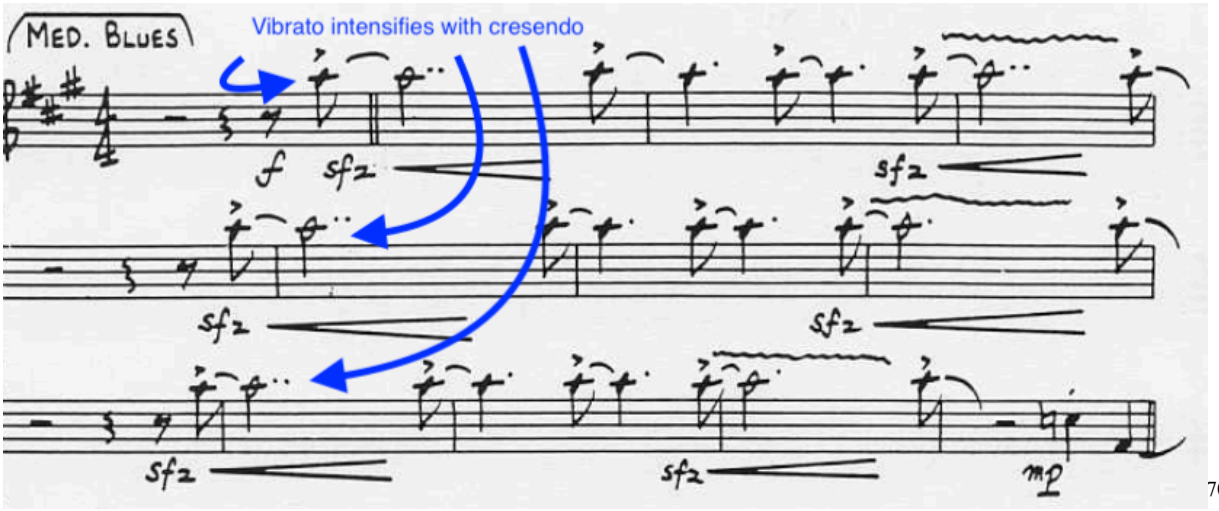
varied levels of vibrato and at specific points within each chart. This analysis will speak to the speed and width of said stylistic effect.

Blue Birdland Vibrato

"Blue Birdland" features the lead trumpet styling of Bergeron.[69] The vibrato in the figures below was used by all the brass. The vibrato would be gradually get faster in speed and more aggressive as the crescendos grew. The note is always established first, and then the vibrato grows in speed and width from there. This style of vibrato originated from the likes of Harry James and other swing era trumpeters and was adapted by Maynard Ferguson. This technique adds excitement and immense amounts of energy to the music.

Audio Example 14: Blue Birdland by Jeff Turner m. 1-12 published by Intima.

Music Example 17: Blue Birdland m. 1-12.



[70]

[69] Ferguson, Maynard. *Big Bop Nouveau.* Hollywood, CA: Intima Records, 1990. CD

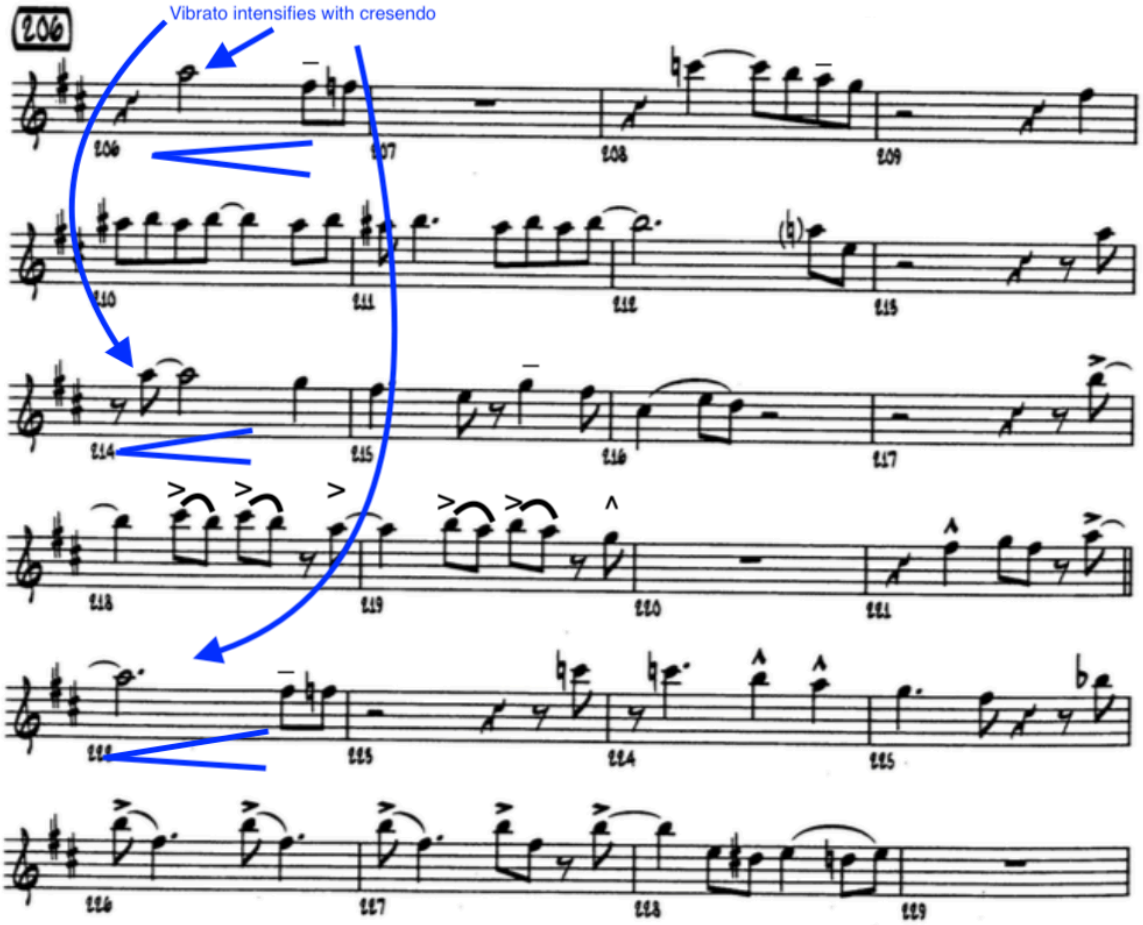
[70] Jeff Turner, Blue Birdland Hollywood, CA: ASCAP, 1990, 1

Ya Gotta Try … Harder Vibrato

In the chart "Ya Gotta Try … Harder", Bergeron would use a similar vibrato in where it starts and how it gets faster as the crescendo grows both charts, however the vibrato is in this chart is slower and less aggressive than that of the vibrato used in "Blue Birdland". This is because of the chart being written in the 1950-60's Basie Orchestra style. Bergeron's vibrato on this chart in figure below, is less forceful and slower in speed. Just like the tradition of Snooky Young, he establishes the note and adds the vibrato to the note, growing in intensity as the crescendo intensifies. This is one of the most popular forms of vibrato that many lead trumpet players employ over many tunes. Of the five studied lead trumpet players, all five spoke to the artistry of Snooky Young and how he affected each one of them personally and professionally. Kadleck would speak of Young, "as the most complete lead trumpet player ever".

Audio Example 15: Ya Gotta Try Harder by Sammy Nestico m. 206-229 published by Banes Music.

Music Example 18: Ya Gotta Try…Harder m. 206-229.



[71]

Evanescence Vibrato

"Evanescence", the example below featuring Kadleck, is an example of the modern tradition of sparingly using vibrato.[72] Kadleck and I spoke to great lengths about how the tight harmonic voicing of the charts of Schneider's and other modern composers would sound out of tune if vibrato was added. Kadleck would say, "it would just sound wrong and out of tune, if you

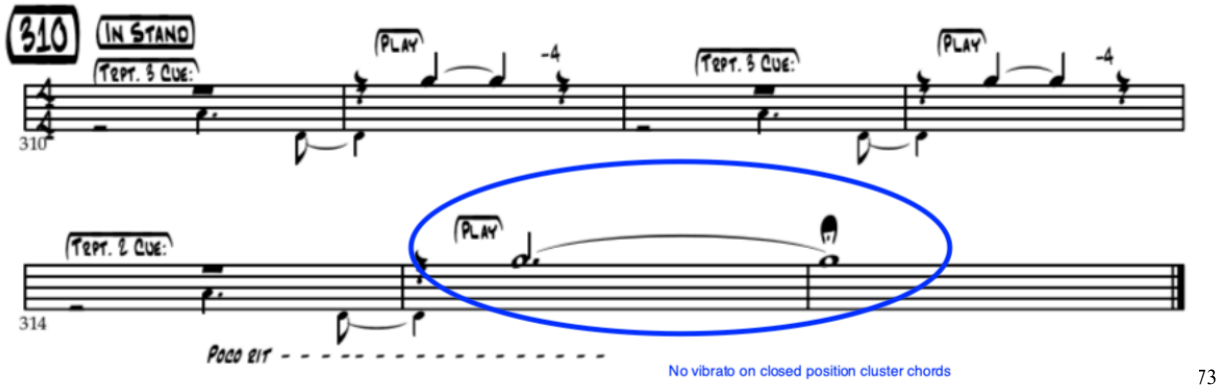
[71] Sammy Nestico, Ya Gotta Try … Harder Hollywood, CA: Banes Music, 2000, 1-4.

[72] Schneider, Maria. *Evanescence.* Delevan, NY: MSF Music, 1992. CD

were to add vibrato there". As a lead player in the 21st century we must be harmonically aware of the setting that we are playing in and adjust accordingly.

Audio Example 16: Evanescence by Maria Schneider m. 310-316 published by MSF Music.

Music Example 19: Evanescence m. 310-316.



[73]

The Great Divide Vibrato

"The Great Divide" features Kadleck's lead playing where he uses a slow gentle vibrato that is of a classical nature in the first two lines.[74] Kadleck's way of using vibrato in a classical way helps to establish the classical influence on his lead playing of this chart. In example below from measure 13 through 20, Kadleck uses a vibrato that is like that of a lead trumpet player, in that it is slightly faster wider and more aggressive. Lastly Kadleck doesn't use any vibrato on the high concert D, in measure 21, which catches the ear and prepares the listener for a texture change. The concert high D is the apex of a thick brass chord and would sound like a jazz band if Kadleck were to use vibrato on that chord; however, the lack of vibrato changes the presentation

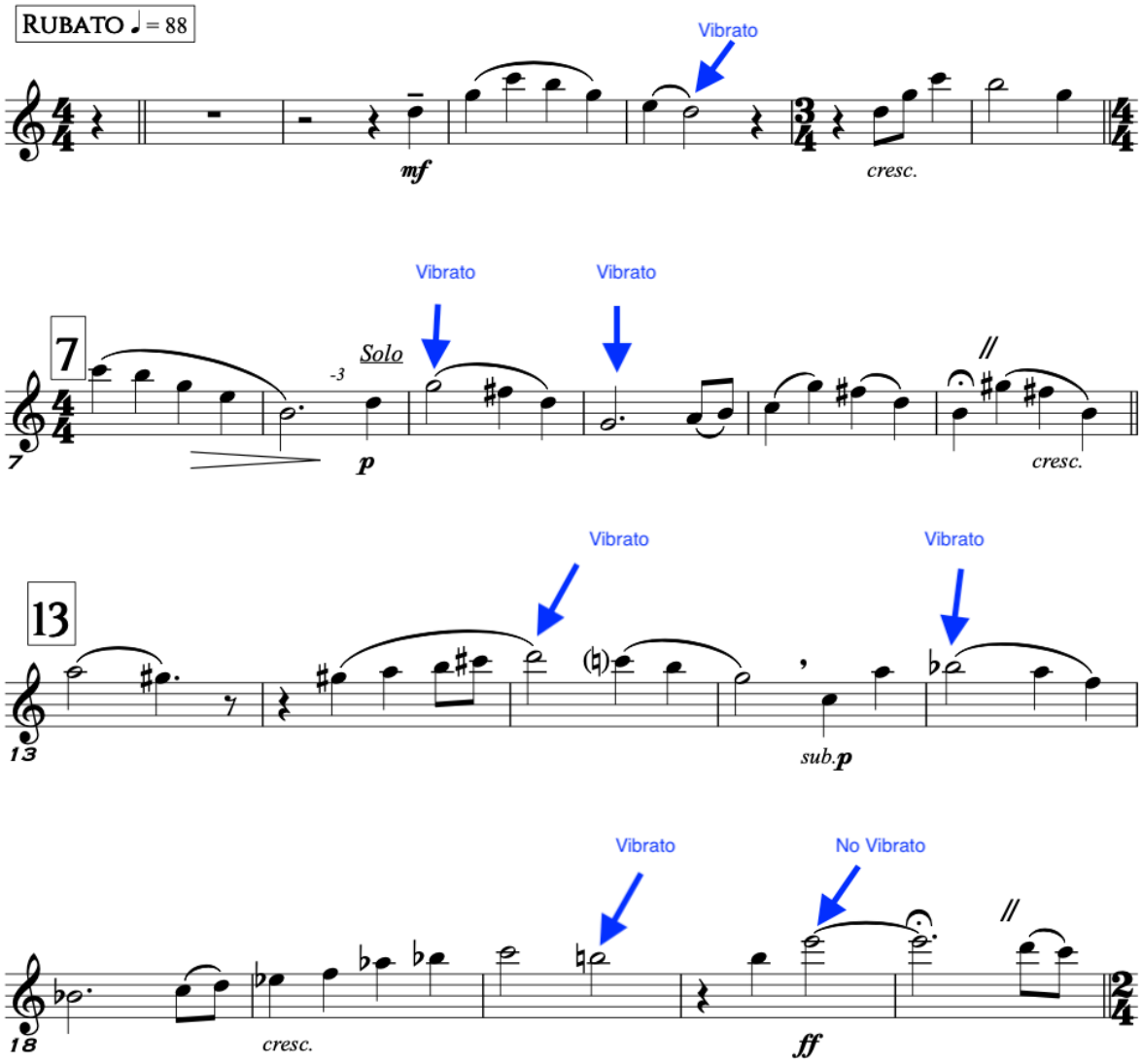
[73] Maria Schneider, Evanescence Delevan, NY: MSF Music, 1991, 1-3.

[74] Dial, Garry & Oatts, Dick. *Brassworks.* New York City, NY: Digital Music Products, Inc., 1990. CD.

of the chord. All the uses of vibrato are not notated in the analyzed charts but are traditions that must be observed by young lead trumpet players.

Audio Example 17: The Great Divide by Gary Dial m. 1-29 published by ASCAP.

Music Example 20: The Great Divide m. 1-22.



75

[75] Gary Dial, The Great Divide, Orch. Rich DeRosa (New York City, NY: ASCAP, 1990), 1.

Dynamics

Dynamics are a stylistic musical effect that are used across all genres of music. The use of dynamics, particularly dynamic shaping and crescendos are different for jazz and particularly lead trumpet playing. In general, in jazz music the dynamics follow the contour of the line, this is the same for all jazz musicians in a big band. The lead trumpet uses these dynamics in coordination with other stylistic effects to increase and decrease intensity. Because all five of the studied lead players use various dynamics, three examples were chosen. The first is the most extreme use of crescendos to add intensity, the second is an example of dynamic shading on a swing-based chart, and the last is the use of dynamic shading, on a non-swing-based chart. Understanding how the use of dynamic shading can affect the music is essential for all aspiring lead trumpet players.

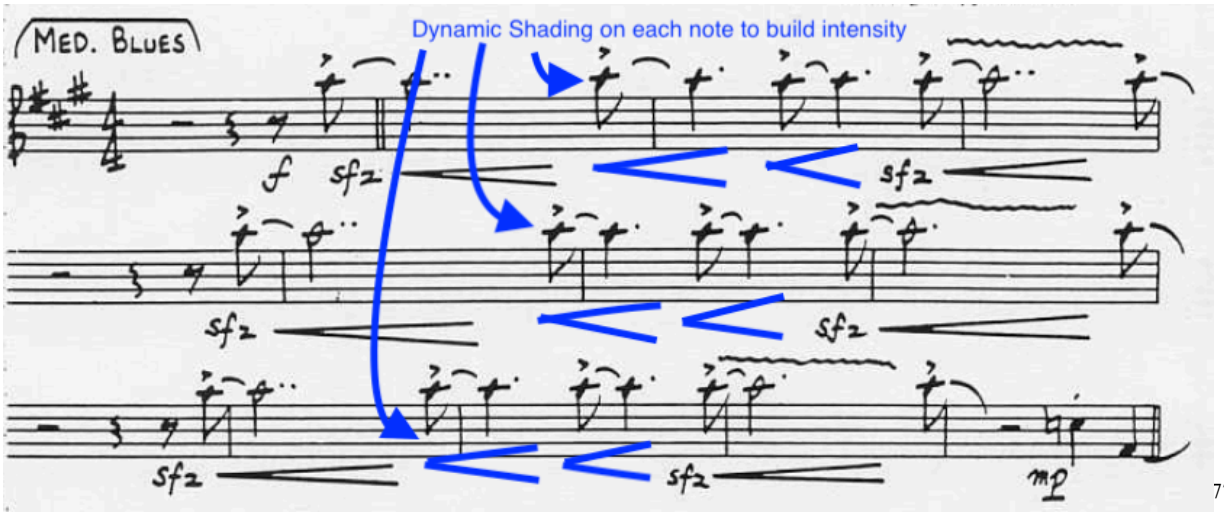
Blue Birdland Dynamics

"Blue Birdland" arranged by Jeff Turner, features the lead trumpet styling of Bergeron located in the figures below.[76] Unlike other forms of big band music, the music of Maynard Ferguson is exaggerated in a way to represent the stylistic extreme for the scope of this study. Bergeron along with the rest of the band adds a crescendo on each note causing an increased amount of intensity on each note. The blue annotations below represent what was done beyond the notation provided by Turner.

Audio Example 18: Blue Birdland by Jeff Turner m. 1-12 published by Intima.

[76] Ferguson, Maynard. *Big Bop Nouveau.* Hollywood, CA: Intima Records, 1990. CD

Music Example 21: Blue Birdland m. 1-12.



[77]

Big Swing Face Dynamics

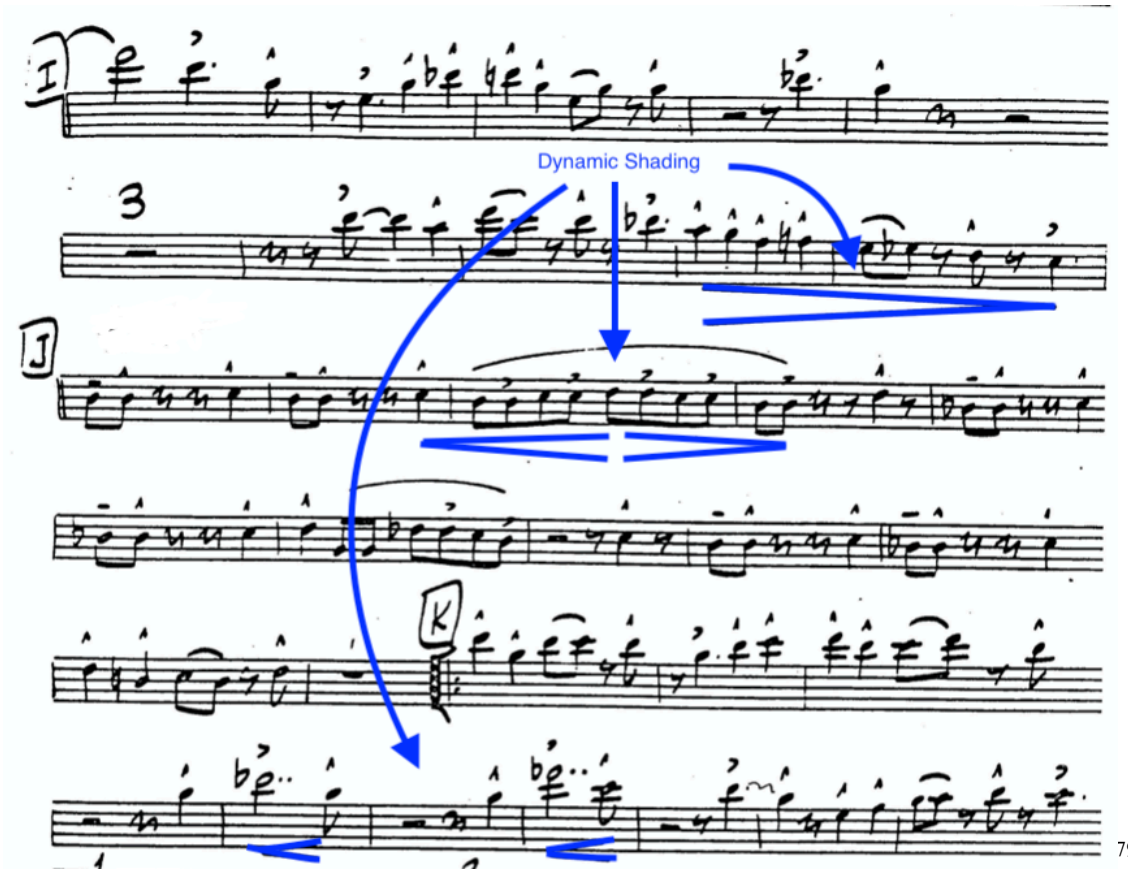
In "Big Swing face" Shew uses the stylistic effect of dynamic shading allowing for his lines to swell and decrease in volume depending on melodic shape of the music.[78] Shew echoes the contour of the music with the dynamics following the contour of the music and thus creating tremendous amount of energy. In the figure below, his crescendo and diminuendo in the third bar of section J, pushes the line with urgency and then brings it back to its original laid-back state. The musical figures at K have crescendos that lead to the end of each measure. Dynamics work together with other stylistic elements like time feel, articulations, and vibrato.

Audio Example 19: Big Swing Face by Bill Potts m. I1-K10 published by ASCAP.

[77] Jeff Turner, Blue Birdland Hollywood, CA: ASCAP, 1990, 1.

[78] Rich, Buddy. *Big Swing Face.* Hollywood, CA: Capitol Records, Inc., 1967. LP.

Music Example 22: Big Swing Face m I1-K10.



[79]

Evanescence Dynamics

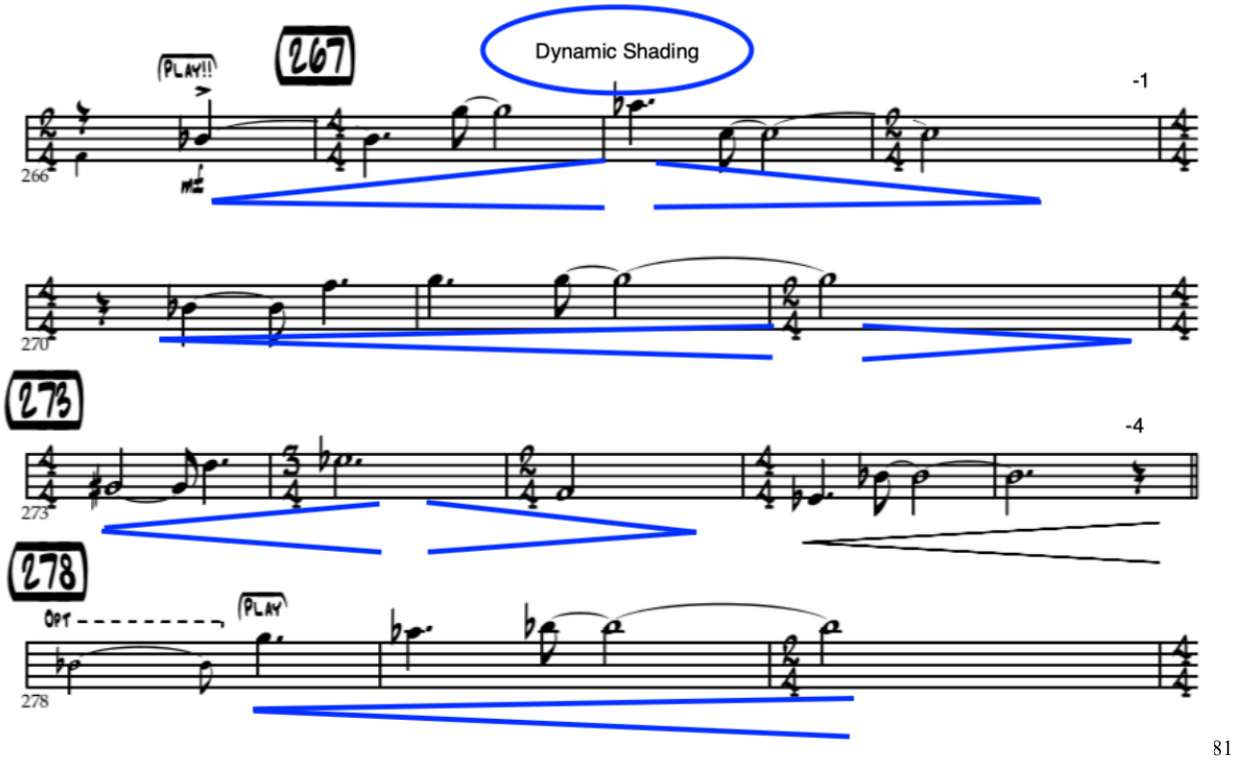
"Evanescence" by Maria Schneider, features Kadleck employing the same usage of dynamic shading as Shew.[80] Just like what we saw with the prior example with Shew, the dynamic adds to the delivery of the shape of the musical line. In the figure below, Kadleck crescendos as the musical line ascends in register, and decrescendos as the line proceeds downward in register.

[79] Bill Potts, Big Swing Face Hollywood, CA: ASCAP, 1967, 1-3.

[80] Schneider, Maria. *Evanescence.* Delevan, NY: MSF Music, 1992. CD

Audio Example 20: Evanescence by Maria Schneider m. 266-280 published by MSF Music.

Music Example 23: Evanescence m. 266-280.



[81]

Shakes

Shakes are a stylistic effect like an exaggerated vibrato that rapidly goes between two pitches of a minor third or greater interval. Lead trumpet players use this stylistic effect to create excitement and energy within a chart. The choices that a lead player is faced with is the speed of the shake, the width of the shake and if it is performed quickly right away, or does it speed up gradually. The performance of shakes is commonly achieved through two methods. One is the act of shaking the horn to get the effect of rapidly going between two notes in succession in a minor third or greater interval if desired. The second is the use of the tongue as a rutter that raises

[81] Maria Schneider, Evanescence Delevan, NY: MSF Music, 1991, 1-3.

and lowers to rapidly go between two notes in succession in a minor third or greater interval. Both have distinctive sounds, and it is recommended that all lead players can do both types of shakes to fit the stylistic demands of the music.

Shakes are always performed in time, and reference the time feel. Shakes can act as a powerful method to drive the band's time feel. In the following analysis two examples will be provided: the first is the standard most used shake that was first made popular by Louis Armstrong. It was then made popular in the lead trumpet world by the lead playing of Snooky Young, long time lead trumpet of the Count Basie Orchestra. The second is the wider shake made popular by Maynard Ferguson. Both shakes have their place within the scope of big band music. When playing older styles of big band music or charts that are meant to emulate pre-1970, the shake is narrower and faster, like that of Snooky Young. When playing newer music post-1970 or music that is meant to emulate that era the shakes are wider, like that of Maynard Ferguson.

"How Ya Doin" Shakes

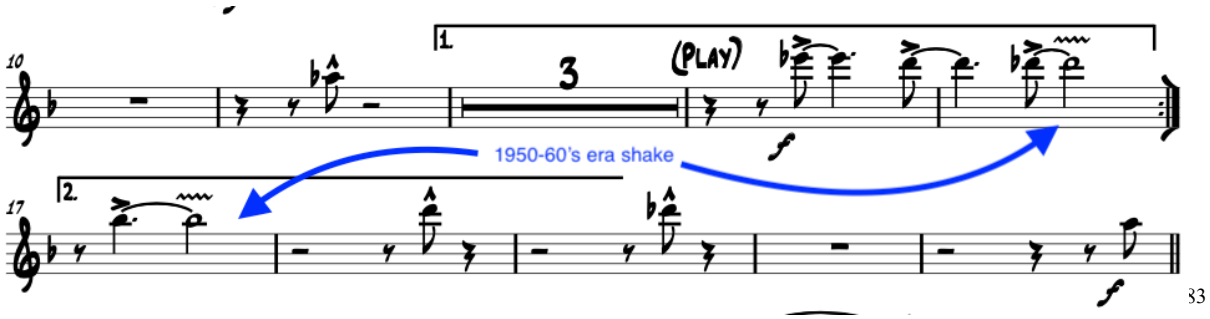
In this chart "How Ya Doin", Darby uses the Snooky style shake.[82] In the figure below, this shake is done by establishing the note then adding the shake, which gradually gets faster in a triplet rhythmic pattern as the shake goes on in duration. The width of this specific shake is an intervallic distance of a minor third away from the written pitch. This shake is executed by Darby through the physical act of shaking her horn, which achieves this specific sound. Through aural study, an aspiring lead trumpet player will be able to hear the difference in the two shakes and their specific sound. The shake executed by shaking the trumpet has an open-lazier, loose sound, where the tongue driven shake has a laser like, tone with stiffness and rigidity. Young

[82] Maricle, Sherrie, *Special Kay.* New York, NY: The Diva Jazz Orchestra, 2016. CD.

used this shake through his whole career and was recorded the mostly with the Count Basie Orchestra during the 1950-1960's era so for the purposes of this document, anytime there is a Snooky Young style shake it will be referred to as the 1950-60's era shake.

Audio Example 21: How Ya Doin by Scott Whitfield m. 10-21 published by Diva Jazz Orch.

Music Example 24: How Ya Doin m. 10-21.



Blue Birdland Shakes

The figure below "Blue Birdland", features the lead trumpet styling of Bergeron.[84] Bergeron's shakes are the textbook example of the Maynard Ferguson shakes. Like the traditions laid out by Louis Armstrong and Snooky Young, the written note is established and then the shake is added. The intervallic distance of the Ferguson style of shakes are always greater than a minor third. These shakes are the intervallic distance of a fifth and are played at a slower speed in comparison to the shakes of the prior eras. The last element to make them very different is that instead of gradually increasing in speed between the two pitches; the shake starts off slow and then becomes very rapid at the end of the shake and much quicker towards the very end of the

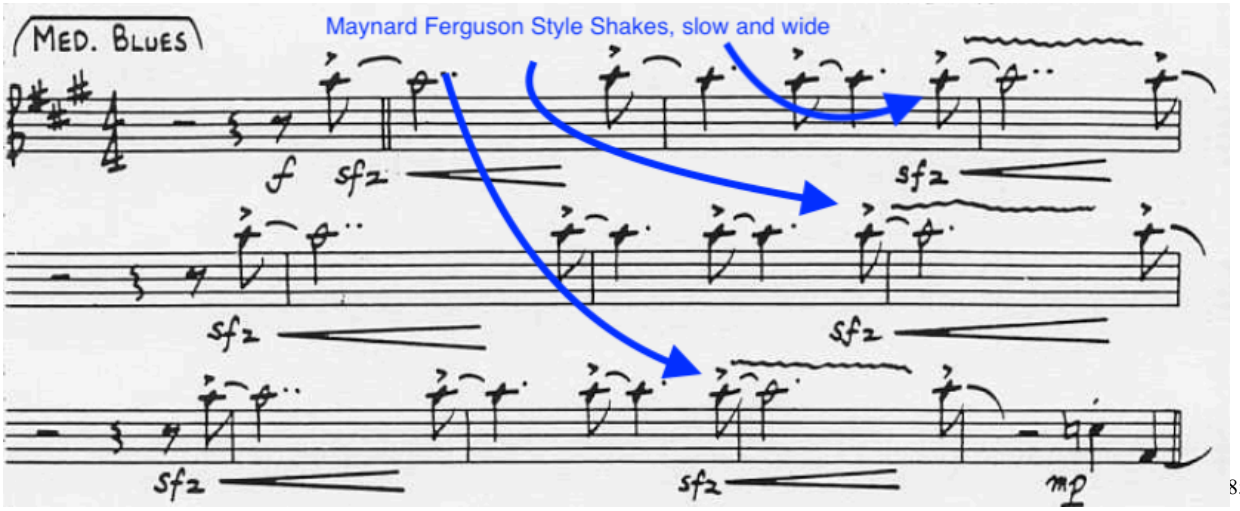
[83] Stanley Kay, Arr. Scott Whitfield, How Ya Doin? New York, NY: Diva Jazz Orchestra, 2016, 1-2.

[84] Ferguson, Maynard. *Big Bop Nouveau.* Hollywood, CA: Intima Records, 1990. CD

effect. The last detail that is important pertaining to these shakes is the direction that Bergeron ends the shake, as his shakes end in the upward direction to setup the downward fall to come at the end of the shake. This is a detail that is commonly missed by young lead players.

Audio Example 22: Blue Birdland by Jeff Turner m. 1-12 published by Intima.

Music Example 25: Blue Birdland m. 1-12.



[85]

Glissandos, Falls, Bends, and Scoops

These last four stylistic effects are related in nature and practice. Glissandos and falls are very similar but in contrary motion, in that a fall goes in a downward motion, and a glissando ascends. Bends and scoops are contrary to one another because a scoop comes before and is approached from below a notated note, and a bend pulls the tuning downward on a notated note and then returns it to its notated note. The physical techniques used to achieve varying sounds of each of these four stylistic effects are similar. Glissandos and falls can be executed with half-valve technique, and open horn slurring, and the use of the chromatic scale. Half-valve technique is when a trumpet player only depresses their valves halfway, which produces a specific muffled

[85] Jeff Turner, Blue Birdland Hollywood, CA: ASCAP, 1990, 1.

sound. The glissando is a slurring motion is when a trumpet player ascends or descends the harmonic series in a rapid motion. Bends and scoops can be performed using half-valve technique or through the manipulation of the embouchure to affect the pitch in the desired manner.

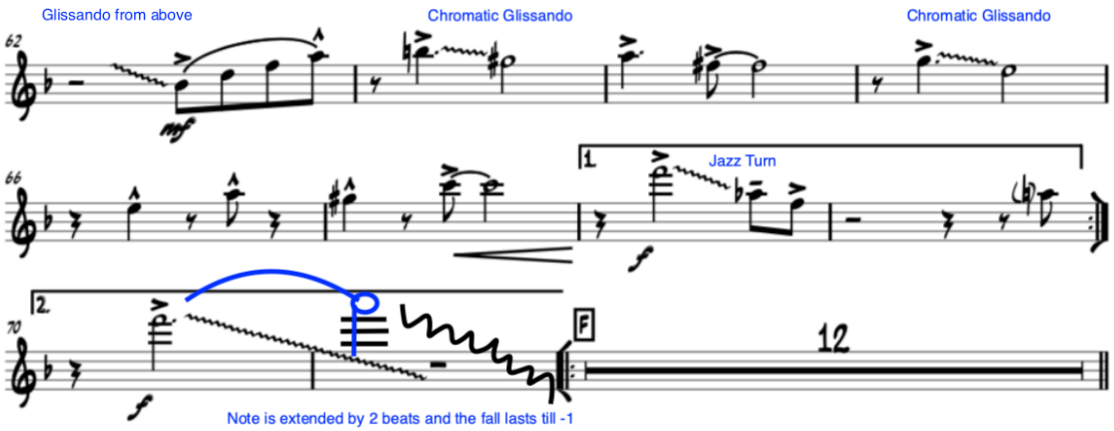
"How Ya Doin" Glissandos, Falls, Bends, and Scoops

On the chart "How Ya Doin" Darby uses four different stylistic effects, glissandos from above which occur before the note, chromatic glissandos, jazz turns, and falls.[86] The first on the figure below in measure 62, Darby plays a glissando from above is performed by descending through the harmonic series rapidly from above the notated note. This is a technique that is very popular during the 1950-60's era and can be heard on several recordings of the Count Basie Orchestra. The next effect, the chromatic glissando in measure 63 and 65 are performed by using the chromatic scale to move from one written note to the other. The jazz turn is the same throughout the jazz idiom. It is like a classical turn but is metrically not even and involves a larger interval at the beginning and a diatonic interval at the end. This is determined in part by the intervallic distance between notated notes, and the musical context; be it at the beginning, middle, or end of the musical phrase. The last effect is the fall, which is performed by descending though the harmonic series and extends to beat one of the next sections of the chart. The duration of the fall is what is notable here. The length of the fall extends the musical excitement of this section leading into the solo section to follow; therefore, it is important that when performing a fall, that lead players are aware of the surrounding musical context.

Audio Example 23: How Ya Doin by Scott Whitfield m. 62-71 published by Diva Jazz Orch.

[86] Maricle, Sherrie, *Special Kay.* New York, NY: The Diva Jazz Orchestra, 2016. CD.

Music Example 26: How ya Doin m 62-71.



[87]

61st and Rich It Glissandos, Falls, Bends, and Scoops

In "61st and Rich It", Faddis uses four techniques: two-octave glissandos, bends, chromatic glissandos, falls and scoops.[88] The two-octave glissandos are annotated in the figure below. The two-octave glissandos used by Faddis are performed by rapidly ascending through the harmonic series from the written note to the concert G two-octaves higher. The bends used by Faddis outlined above, are performed through the pulling of the established written pitch in a downward direction and then returning to the original note. This not only provides musical excitement to his performance of this section but also effects the time feel. When a lead trumpet player uses this stylistic effect, it creates an illusion that the time is being pulled back. The next effect is the chromatic glissandos. These glissando markings were provided by Jones in the part, but the type of glissando is not provided with this notation. That detail is left up to the discretion of the lead trumpet player. The half-valve fast fall is the next stylistic effect Faddis uses. Falls

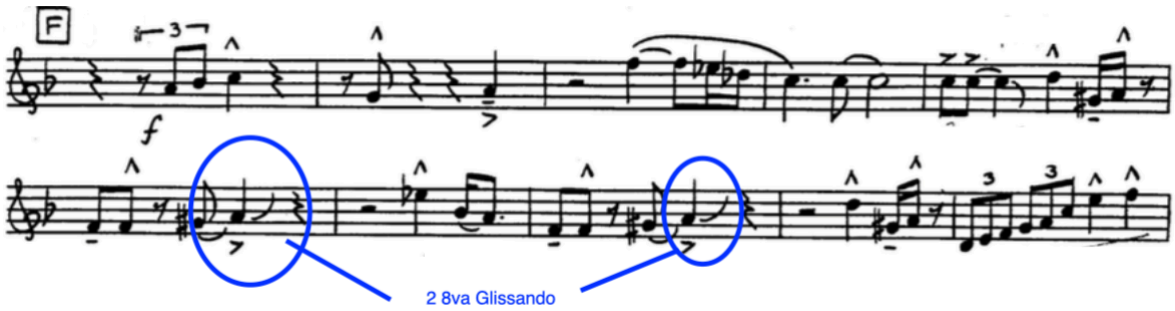
[87] Stanley Kay, Arr. Scott Whitfield, How Ya Doin? New York, NY: Diva Jazz Orchestra, 2016, 1-2.

[88] Jones, Thad. *Greetings and Salutations.* Stockholm, Sweden: D'Accord Music Inc., 1975. LP.

can be performed at various speeds and with or without half-valve technique, but because this fall comes in the middle of a melodic line, Faddis performs it quickly and with a half-valve technique to avoid overemphasis. The last effect is the scoop, which is performed by starting below the written pitch and slowly moving towards the written note. This effect like others in this section are vocal in nature and are intended to emulate the voice.

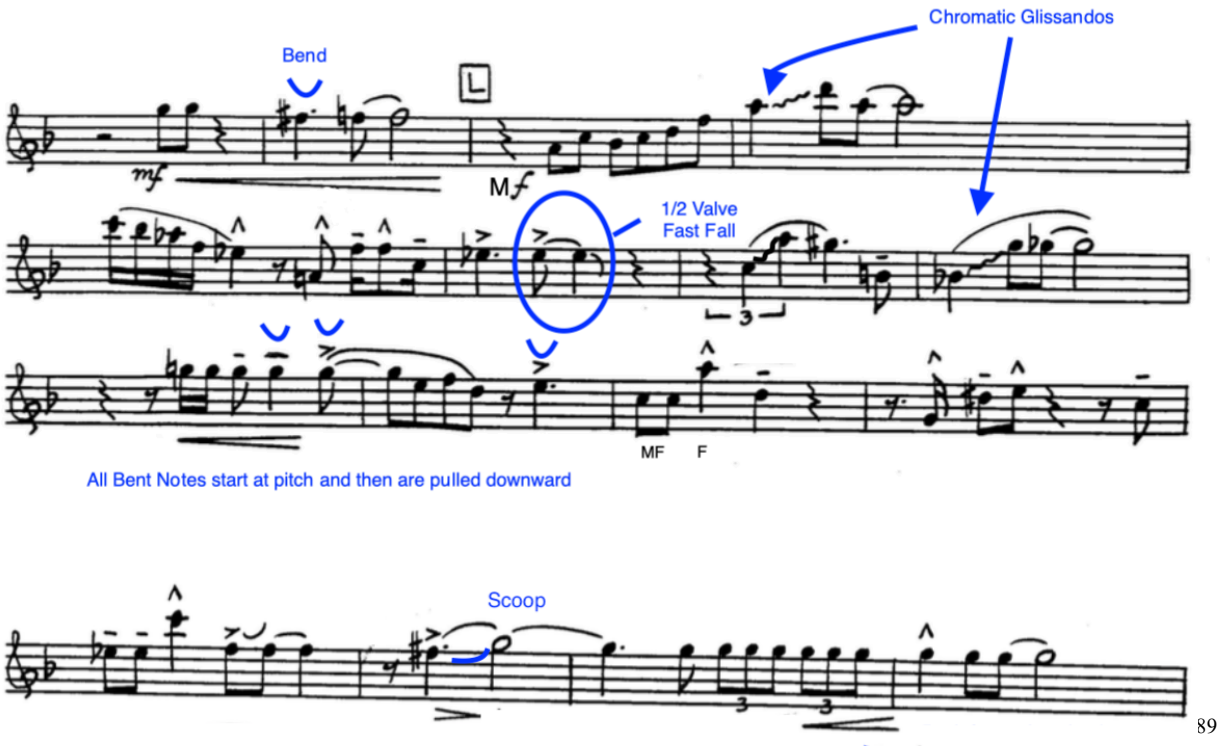
Audio Example 24: 61st and Rich It by Thad Jones m. F1-F10 published by D' Accord Music Inc.

Music Example 27: 61st and Rich It m. F1-F10.



Audio Example 25: 61st and Rich It by Thad Jones m. K20-L14 published by D' Accord Music Inc.

Music Example 28: 61st and Rich It m. k20-L14.



[89]

Big Swing Face Glissandos, Falls, Bends, and Scoops

In the chart "Big Swing face" by Bill Potts Shew uses a specialized technique that combines multiple effects.[90] The chromatic smear shown in the figure below; is like a glissando because of its direction, it uses movement that is like the chromatic scale but is not a defined scale by Western Music. It is performed by slurring in an upward motion while rapidly depressing the trumpet valves in the combination of 3,2, and 1. This rapid valve motion creates a smearing sound, which is why the term smear is used to describe it. This technique became popular in the lead trumpet community through the music of Bill Chase, who would use this technique in many of his recordings. Both Shew and Bergeron stated that "this effect is intended

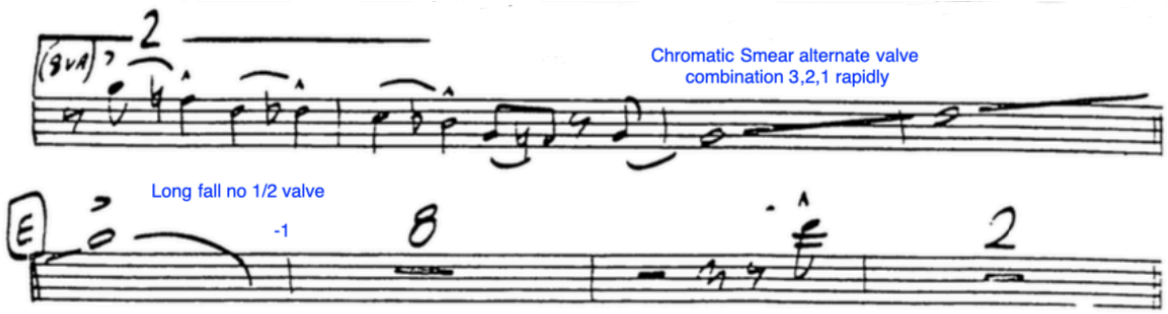
[89] Thad Jones, "61st & Rich' IT" New York City, NY: Kendor Music, 1973, 1-3.

[90] Rich, Buddy. *Big Swing Face.* Hollywood, CA: Capitol Records, Inc., 1967. LP.

to imitate a whammy bar on an electric guitar". The last stylistic effect that Shew uses is a long half-valve fall, which ends on beat one of the next measure.

Audio Example 26: Big Swing Face by Bill Potts m. D25-D29 published by ASCAP.

Music Example 29: Big Swing Face m. D25-D29.



[91]

All the effects covered within the scope of this analysis are essential in authentically performing lead trumpet. Through the observation of each of the five studied lead players, they each performed the stylistic elements consistently and in a similar way. This ascertains that there is an established idiomatic era driven approach to stylizing lead trumpet parts, that all would-be lead trumpet players must understand. This tradition that is followed by all five of the studied lead players is the stylistic tradition of lead trumpet playing in big band music.

[91] Bill Potts, Big Swing Face Hollywood, CA: ASCAP, 1967, 1-3.

Chapter 4

Lead Trumpet Study Guide

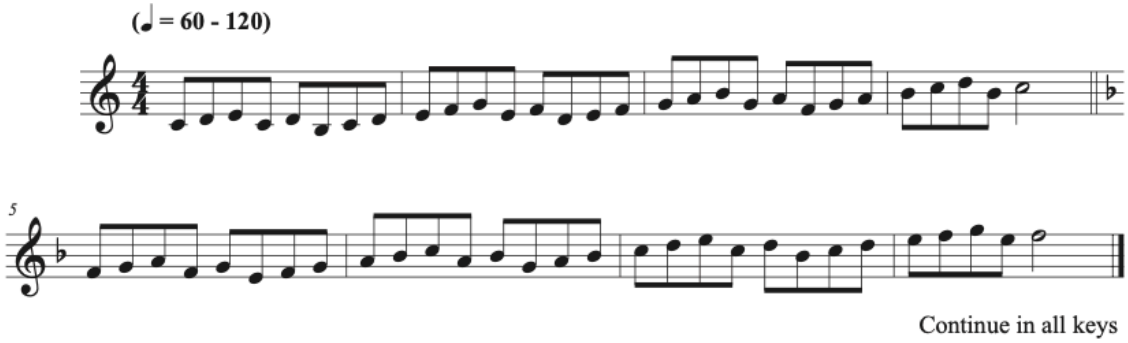
The lead trumpet's role is to be the leader of the band and to create a rhythmic and stylistic connection with the drummer. The lead trumpet's ability to lock in with the rhythm section is of utmost importance because the rest of the horn section will look to the lead trumpet to set the stylistic standard. It falls on the lead trumpet player's shoulders to interpret a chart correctly and consistently so that a band can follow their lead. The following guide aims to provide a framework of study for a lead trumpet player interested in playing big band music with stylistic accuracy. As previously mentioned, the eleven stylistic elements that any lead player must account for are: time, tone-color, phrasing, articulations, dynamics, vibrato, shakes, glissandos, falls, bends, and scoops.

The process is as follows:

1. Select a recording or lead trumpet player that you would like to study. Listen to said recording until able to sing the part perfectly with octave adjustments if needed.
2. If possible, obtain a printed copy of the lead trumpet part of said recording. If a chart is not available, then transcribe out the part with the highest accuracy possible.
3. Observe how the lead trumpet player places the musical figures within the musical time. Make a note of the locations where they push or pull the time and how it relates to the rhythm section and the rest of the band. I use the following exercise to help me develop my time feel: I use a metronome and practice Exercise 1, listed below in all keys and tonalities with the metronome clicking on varying beats. I also use a metronome app called Tempo for iOS that turns the metronome off and then on again in random succession. I find that working on maintaining consistent time is essential in the role of

lead trumpet. I aim to maintain that consistency no matter where within the beat I place the melodic line. This helps bandmates to be able to follow your leadership, as stated before.

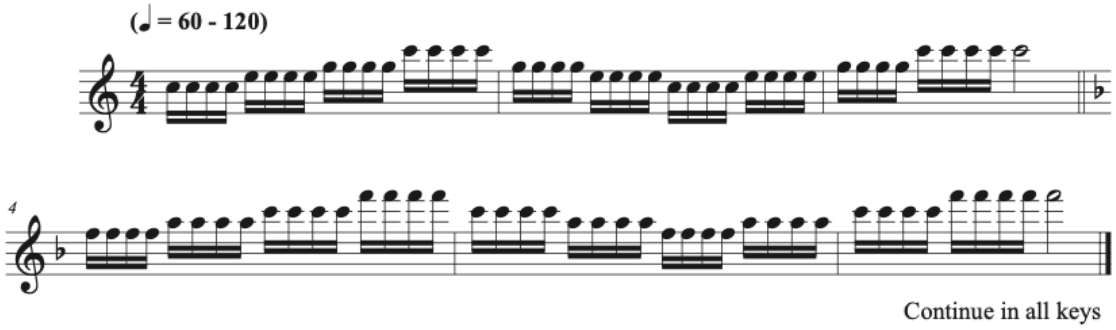
Musical Exercise 1: Keyed Time Drill



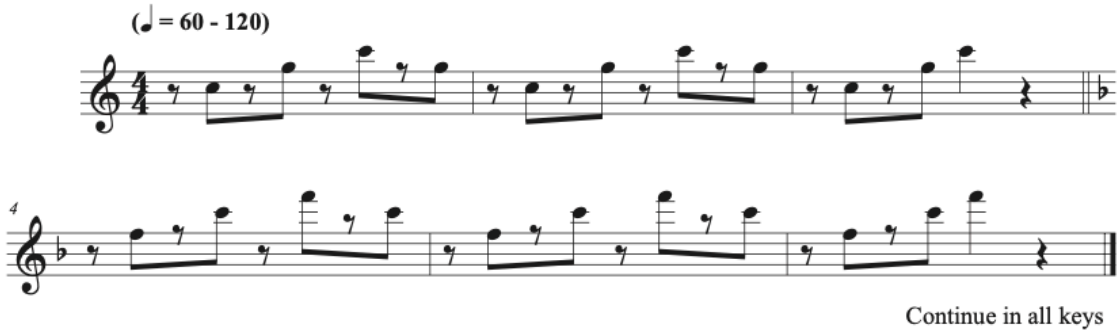
4. Observe how their tone sounds: is it laser-like? Is it broad and warm? Is it raspy or played with a growl? Make a note of this on the part. If it is raspy, identify if a growl is being applied by either flutter tongue or growling in the throat while playing. I work on my tonal color by playing common melodies in all keys. I think it is essential to emulate our favorite sounding trumpet players both in what they play and how they play it. Observe the points where they break the phrase or extend the phrase, take note of this within the part. Pay special attention to how they phrase to include rests and breaks in the melodic line. I work on my phrasing by practicing long melodies and playing them in all keys and styles. Phrasing is something that gets overlooked because it is synonymous with all forms of music. However, know that it is what separates professionals apart from others. I feel like I can continually refine my approach to phrasing through singing and listening to others.
5. Observe all articulations, this is a time-consuming process but an essential one. Listen to how and when they articulate. Take note of any articulations that are emphasized or

different from others. There generally are four different articulation markings within a chart but many shades within these markings. The first is (-) this dash above the note means legato, and a longer note usually a "doo" like articulation. The second is (>) this is an accent and is traditionally played with a "ta" like articulation. The third is the marcato or “housetop” accent (^) which is played with a "dot" like articulation. Lastly is the staccato articulation (.), which is usually played with a "dit" like articulation. These articulations have many shades and are one of the most personal trademarks that a lead player uses and is determined by the era. Older charts from the swing era will tend to have shorter articulations, where articulations in later periods will be longer. I use the following Exercise 2, and Exercise 3 in all keys and tonalities to work on my articulations. I vary my articulations to include all the mentioned articulations I also practice these exercises straight and swung. With Exercise 3, I will also change the rhythm to work on my specific needs. Be creative in your practice and compose the exercises that target your weaknesses.

Musical Exercise 2: Articulation Range Study



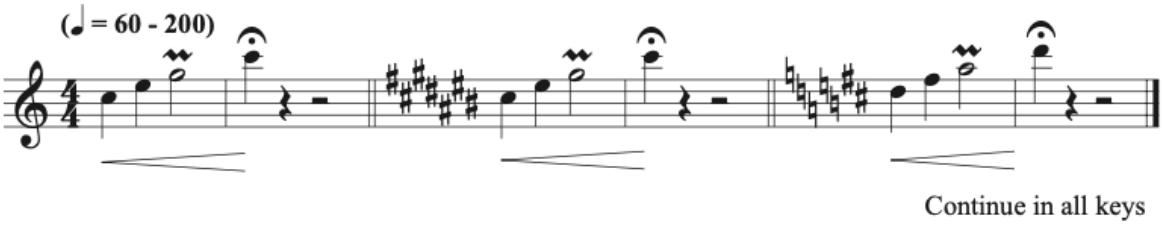
Musical Exercise 3: Syncopated 5ths through the horn



6. Observe the use of vibrato, focus on the speed and the width and where it occurs. Fast and frequently used vibrato is a trait of the swing era. It is usually done with hand vibrato, which is quicker and more intense. More rapid vibrato is generally used on more extended notes in 1950's - 60's styles. The note is established in the said eras of music, and then the vibrato is added, take note of this nuance. In more modern pieces, vibrato is slower and wider and frequently not there at all. When there is no vibrato, take note of the harmonic chord structure going on around the lead player; if it is a cluster voicing, take note of that and avoid using vibrato at that point in the chart. I work on vibrato by playing the same melodies or tunes and making them sound like they are from different eras. For example, I would play the melody to Stardust and make it sound like it was from the 1920s or ’30s with fast narrow vibrato and then play it again and stylize it like it was from the 21st century.
7. Observe the use of dynamics, focus on the way that the dynamics are shaded with the phrasing. Take note of any dynamics that are overdramatized and listen to how the lead trumpet dynamics are locked in with the comping of the rhythm section. I work on my dynamics when playing melodies in all keys and styles.

8. Observe all shakes, pay attention to speed width and occurrence. In general, shakes in older styles, just like vibrato, the notes are established, then a fast narrow shake is applied. Notice how the shake informs the time being played. In more modern era charts, note the shake's width and the shake's speed, and how it changes as the shake goes on. The way that I work on my shakes is with the following Exercise 4. I do these shakes, both narrow in width and wide in width. I transpose these into all keys and tonalities throughout the range of the horn.

Musical Exercise 4: Shakes Narrow and Wide



9. Observe any falls or glissandos, the duration, and velocity. These may be added beyond the notated part and come in a variety of shading. Take note if a ½ valve sound is present. I add falls and the other effects to melodies that I practice in all keys to become comfortable with their usage musically. I also use Exercise 5, listed below, to help me discover the range needed to execute the physicality of the glissando effect. I do this exercise 3 times each set of glissandos at three dynamic levels. I play this exercise C through G above, the D through A above, and continue this pattern as high as possible.

Musical Exercise 5: Glissandos

10. Observe any bends/scoops that are applied and take note of the intended overall effect. Note if the pitch is being established and then bent or the note is bent into the center of the pitch. Notice when a valve is being used to achieve this effect or being executed with the embouchure. I add bends and the other effects to melodies that I practice in all keys to become comfortable with their usage.
11. The last step is to play and sing along with the record matching all of these nuances. Being able to reproduce these nuances without the reference of the recording is the actual test. Repeat this process with as many charts as possible. After studying multiple lead players, you will develop your stylistic approach rooted in this music's history. This will make your stylistic interpretations accessible to the informed listener.

The table below outlines the stylistic nuances and the differences between each studied group and the stylistic performance of each lead player. This is a reference table; it does not outline all the eleven stylistic elements that any lead player must account for: time, tone-color, phrasing, articulations, dynamics, vibrato, shakes, glissandos, falls, bends, and scoops, but it

does provide an at a glance tool for performance practice when playing the music of these groups.

Musical groups represented in this document:	Time feel:	Articulations:	Shakes:	Vibrato:
Count Basie 50-60's Style	Laid back	Shorter	Minor third's and in time	At the end of the notes
Thad Jones Mel Lewis Big Band	Similar to Basie	A little longer than Basie	Similar to Basie	Similar to Basie
Buddy Rich Big Band	Right on the beat	Short and punchy	Wider than Basie but still quick	Not really any
Toshiro Akiyoshi Big Band	Similar to Basie	A little long than Basie	Wider than Basie but still in quick	Similar to Basie
Maynard Ferguson Big Bop Nouveau	Laid back	Very emphasized and thick	Wide and slow	Lots of it
Michael Camilo	Straight	Short and punchy	N/A	Not really any
DIVA Jazz Orchestra	Similar to Basie	Similar to Basie	Similar to Basie	Similar to Basie
Maria Schneider Jazz Orchestra	Straight	Classical in nature	N/A	Very little not on tightly voiced chords
Garry Dial Brassworks	Straight	Classical in nature	N/A	only to add resonance at the end of a note

The following recommended listening list contains albums that all are available on modern streaming music platforms. This list is not a complete list of recordings to be familiar with but is a good start for any lead trumpet player to be familiar with.

Recommended listening list:

Do that Thing	Fletcher Henderson Orchestra	1924-25
Flying Home	Lionel Hampton	1924
Life Goes to a Party	Harry James Orchestra	1929-1947
Live at Carnegie Hall 1938	Benny Goodman	1938
Broadcasts in HiFi	Jimmy Dorsey	1938-39
Lunceford Special	Jimmie Lunceford Orchestra	1939-40
Woody Herman and the Herd Live at Carnegie Hall 1946	Woody Herman First Herd	1946
Thundering Herds 1946-1947	Woody Herman	1947
Dance Parade	Count Basie Orchestra	1949
Masterpieces by Ellington	Duke Ellington Orchestra	1951
Harry James in Hi Fi	Harry James Orchestra	1955
Count Basie Swings	Count Basie Orchestra	1955

Cuban Fire	Stan Kenton	1956
Kenton in HiFi	Stan Kenton	1956
Birdland Dreamband	Maynard Ferguson	1956
Ellington at Newport	Duke Ellington Orchestra	1957
Birks Works	Dizzy Gillespie	1957
Miles Ahead	Miles Davis, Gil Evans	1957
Dream Band Vol. 2 The Sundown Sessions	Terry Gibbs	1957
Herd Rides Again	Woody Herman	1958
The Atomic Mr. Basie	Count Basie Orchestra	1958
A Message from Newport	Maynard Ferguson	1958
The Stage Door Swings	Stan Kenton	1958
Dream Band Vol 1 Live at the Seville	Terry Gibbs	1959
Chairmen of the Board	Count Basie Orchestra	1959
Come Dance with Me	Frank Sinatra	1959
The Birth of a Band	Quincy jones	1959
Blues in Orbit	Duke Ellington Orchestra	1960
Swing is Here	Terry Gibbs	1960
Basie at Birdland	Count Basie Orchestra	1961
Come Swing with Me	Frank Sinatra	1961
The Carnegie Hall Concert	Dizzy Gillespie Big Band	1961
Adventures in Jazz	Stan Kenton	1962
Sinatra-Basie: An Historic Musical First	Frank Sinatra, Count Basie	1962
1963	Woody Herman	1963
Come Blow your Horn	Maynard Ferguson	1963
The New Sounds of Maynard Ferguson	Maynard Ferguson	1963
It Might as Well be Spring	Frank Sinatra, Count Basie	1964
My Kind of Broadway	Woody Herman	1964
My Fair Lady Goes Latin	Tito Puente	1964
Straight Ahead	Junior Mance	1964
Woody's Winners	Woody Herman	1965
Live at the Sands (before frank)	Count Basie Orchestra	1966
All my Yesterday's	Thad Jones Mel Lewis	1966
Sinatra at the Sands	Frank Sinatra, Count Basie	1966
Big Swing Face	Buddy Rich	1967
Basie Straight Ahead	Count Basie Orchestra	1968
Central Park North	Thad Jones Mel Lewis	1969
The Great Arrival	Doc Severinsen	1969
Consummation	Thad Jones Mel Lewis	1970
Brass Roots	Doc Severinsen	1971
Chase	Bill Chase	1971
Stick it	Buddy Rich	1972
M.F Horn 2	Maynard Ferguson	1972
Ennea	Bill Chase	1972
Roar of 74	Buddy Rich	1974
Chameleon	Maynard Ferguson	1974
Pure Music	Bill Chase	1974
Greeting and Salutations	Thad Jones Mel Lewis	1975
Kenton 76	Stan Kenton	1976

Live at Buddy's Place	Clark Terry Big Bad Band	1976
Primal Scream	Maynard Ferguson	1976
Class of 78	Buddy Rich	1978
Tribute	Rob McConnell	1981
In a Jazz Orbit	Bill Holman	1985
Chick Web 1937 (reissue)	Chick Web	1985
Incredible Journey	Bob Mintzer Big Band	1985
The Tonight Show Band with Doc Severinsen	Doc Severinsen	1986
Timeless	Diane Schuur	1986
Strike up The Band	Quincy jones	1987
Begin the Beguine	Artie Shaw	1987
The Tonight Show Band vol ll with Doc Severinsen	Doc Severinsen	1987
Dream Band Vol 3 Flying Home	Terry Gibbs	1988
Kenya	Machito	1988
BG in Hi Fi (remastered)	Benny Goodman	1989
Big Bop Nouveau	Maynard Ferguson	1990
Dream Band Vol 4 Main Stem	Terry Gibbs	1990
Groove Shop	Clayton-Hamilton Jazz Orchestra	1990
Epitaph	Mingus Big Band	1990
Art of the Big Band	Bob Mintzer Big Band	1991
Dream Band Vol 5 The Big Cat	Terry Gibbs	1991
Boogie Woogie (remastered)	Tommy Dorsey Orchestra	1991
Heart and Soul	Clayton-Hamilton Jazz Orchestra	1991
Rob Parton's Jazztech Big Band	Rob Parton	1991
Blue Light Red Light	Harry Connick Jr.	1991
Swinging New Big Band	Buddy Rich	1992
Portraits by Ellington	Jazz at Lincoln Center Orchestra	1992
GRP All Star Big Band	GRP All Star Big Band	1992
Time for love	Bill Watrous	1993
When my Heart Finds Christmas	Harry Connick Jr.	1993
Dave Grusin GRP - All Star Big Band	GRP All Star Big Band	1993
For Dancers Only (reissue)	Jimmy Lunceford	1994
Music of Pat Matheny & Lyle Mays	Bob Curnow's Big Band	1994
Once More Once	Michel Camilo	1994
Live from London	Maynard Ferguson	1994
They Came to Swing	Jazz at Lincoln Center Orchestra	1994
New York Big Band	John Fedchock	1995
All Blues	GRP All Star Big Band	1995
Live in Time	Mingus Big Band	1996
Big Band	Joe Henderson	1996
Play the Jazz Classics	Rob McConnell	1997
On the Edge	John Fedchock	1997
Earth	Bob Florence	1997
The Best of Buddy Rich the pacific years	Buddy Rich	1997
Operation Build Morale (reissue)	Glenn Miller	1998

Serendipity 18	Bob Florence	1998
Thad Jones Legacy	Vanguard Jazz Orchestra	1999
Trumpet Blues: Best of Harry James (remastered)	Harry James Orchestra	1999
Swinging with Duke (with Wynton Marsalis)	Jazz at Lincoln Center Orchestra	1999
Swingin the Blues	Doc Severinsen	1999
Brass Nation	Michael Davis	2000
Basie & Beyond	Quincy Jones Sammy Nestico Orchestra	2000
Swinging for the Fences	Gordon Goodwin Big Phat Band	2001
No Nonsense	John Fedchock	2002
Dream Band Vol 6 One More Time	Terry Gibbs	2002
You Call this a Living	Wayne Bergeron	2002
A Jazz Musicians Christmas	Tom Kubis	2002
Things to Come	Dizzy Gillespie Alumni All Star Big Band	2002
Wham (reissue)	Buddy Rich	2003
Live at MCG	Bob Mintzer Big Band	2004
On the wild Side	John La Barbera	2004
Home of My Heart	Chris Walden Big Band	2005
Live at MCG	Clayton-Hamilton Jazz Orchestra	2005
No Bounds	Chris Walden Big Band	2006
The Phat Pack	Gordon Goodwin Big Phat Band	2006
Live in Clave	Bobby Sanabria	2006
That Face	Frank Sinatra Jr.	2006
Fresh Taste of Thad Jones and Frank Foster	SWR Big Band	2006
Just One of Those Things	Rob Parton	2007
Eternal Licks & Grooves	Bob Florence	2007
Plays Well with Others	Wayne Bergeron	2007
Big Band Urban Folktales	Bobby Sanabria	2007
Paul Klee	Jim McNeely	2007
Oh, My Nola	Harry Connick Jr.	2007
Misa Afro Cubana	Michael Philip Mossman, WDR Big Band	2007
Hampton: Jazz Matinee	The SWR Big Band	2007
Swing Out	Bob Mintzer Big Band	2008
The way, the Music of Slide Hampton	Vanguard Jazz Orchestra	2008
Slightly off the Ground	Tom Kubis	2008
Up from the Skies, Music of Jim Mcneely	Vanguard Jazz Orchestra	2008
Keep Swinging	Tom Kubis	2008
Act your Age	Gordon Goodwin Big Phat Band	2008
Sinatraland	Patrick Williams	2008
Emergence	Roy Hargrove Big Band	2009
10th Avenue	Patrick Williams	2009
Benny Goodman Revisited	Paquito D Rivera, WDR Big Band	2009

A Portrait of Sammy	Sammy Nestico	2009
Fun Time	SWR Big Band	2009
Mingus Big Band Live at Jazz Standard	Mingus Big Band	2010
Aurora	Patrick Williams	2010
The Good Feeling	Christian McBride Big Band	2011
The Count is In	Rob Parton	2011
Music is Better than Words	Seth Macfarlane	2011
For the Moment	Bob Mintzer Big Band	2012
Intrada	Dave Slonaker Big Band	2013
Prime Time	Alan Baylock Jazz Orchestra	2014
Overtime	Vanguard Jazz Orchestra	2014
Full-on!	Chris Walden Big Band	2014
Caravan	John La Barbera	2014
My Personal Songbook	Rob Carter, WDR Big Band	2014
Like it is	John Fedchock	2015
Home sweet home	Patrick Williams	2015
Big Band Holidays	Jazz at Lincoln Center Orchestra	2015
Live in Cuba	Jazz at Lincoln Center Orchestra	2015
Harlem Congo (re-release)	Chick Web	1937/2016
Hip Bone Big Band	Michael Davis	2016
Bringing it	Christian McBride Big Band	2017
In Full Swing	Seth Macfarlane	2017
Machito (remastered)	Machito	2017
The Lost Tapes	Buddy Rich	2018
My Best (remastered)	Tommy Dorsey	2018
All About that Basie	Count Basie Orchestra	2018
Always and Forever	Marshall Gilkes, WDR Big Band	2018
True Love: A Celebration of Cole Porter	Harry Connick Jr.	2019
Once in a While	Seth Macfarlane	2019
For Jimmy, Wes, and Oliver	Christian McBride Big Band	2020
Black Brown & Beige	Jazz at Lincoln Center Orchestra	2020
For Pete's Ache	The Pete Ellman Big Band	2020

My Mental Approach to Lead Trumpet

Each of the five interviewed lead players spoke to the importance of mental side of performing lead trumpet. They each emphasized that remaining positive open and mindful of what is going on within and around you musically and socially. Kadleck would speak to the importance of well-placed humor to diffuse any tension and help others play well. Playing lead trumpet can be very exposed and when attempting to calm the mental inner dialog before an

exposed entrance; Shew would explain a centering technique of deep breathing 8 counts in through the nose, hold for 8, and 8 counts out through the mouth to center and calm the mind. I find that this technique works very well if practiced. This breathing method is a part of my "pre-shot" routine. The pre-shot routine idea was presented to me by my past teacher Jay Saunders. He would state that you need to set yourself up the same every time to get the same result. For me my pre-shot routine is as follows: Bobby Shew's mental centering practice (one rep), set embouchure, pre-hear note, breath, and play. I do this pre-shot routine before every entrance; this routine helps me to be calm and consistent both mentally and physically. I practice this process daily in the practice room with music and exercises. My goal is to make my practice feel like a performance and my performance needs to be as comfortable as when I am at home practicing. Granted this idea is ideal in nature and is something I aim for and seldomly fully achieve.

One of the most important skills that I learned from Bobby Shew was the art of challenging self-defeating inner dialogue. We all as trumpet players have picked up the horn to play a passage and felt a sinking feeling like "this is not going to work, and I am going to miss this entrance". Shew taught me to challenge these thoughts and either, distract my inner dialogue with positivity or challenge the inner dialogue all together. When a negative thought enters my mind, I will commonly remind myself of my dutiful preparation or dwell on thoughts of gratitude. Other times I will challenge my negative inner dialog by simply stating to myself "watch this..." and usually when I approach playing with this active mindset, I avoid the pitfalls of timid trumpet playing and succeed.

All these mentioned techniques work together to aid in dealing with the responsibilities related to the role of lead trumpet playing. This personalized approach is what I have developed over the years. Each person should aim to develop their approach, to ensure the best results.

Chapter 5

Conclusion

The lead trumpet has an essential function within the jazz band and is responsible for interpreting the music's stylistic nuance. A lead trumpet player must interpret the written musical part and be quick and consistent with their stylistic decisions. The lead trumpets' primary responsibility is to play with the drummer. After the stated primary objective, the lead trumpet establishes the stylistic interpretation of the chart. These eleven stylistic nuances are: time, tone-color, phrasing, articulations, vibrato, dynamics, shakes, glissandos, falls, bends, and scoops.

These stylistic nuances are varied by era and by band. A lead trumpet player must study the lineage and history of big band jazz and the prominent players. Aural study of these stated musicians is imperative to play and authentically speak this musical language. Taking note of these specific stylistic decisions and using the guidelines laid out in the previous chapter will help in fast-tracking the lengthy process of learning this form of music. The guide will help any aspiring lead trumpet player look for the pertinent elements of big band lead trumpet style.

After the study of ten varied charts, it was evident that all the mentioned stylistic nuances were covered more than once, even within this small sample. This provides a helpful standard that would-be lead trumpet players should study. After thoroughly studying ten charts, you will be familiar with several musical stylistic interpretations. This is not to say that it is enough to be the next great lead trumpet player, but it does represent a fundamental knowledge that all lead trumpet players must have. Furthermore, after a thorough study of at least ten varied charts like the ones presented in this project, a student will notice the notational trends and how lead trumpet players to add specific stylistic nuances at points within the music and how that correlates with specific rhythms and musical figures.

Through analysis and interviewing these five lead trumpet players, it is evident that the musical standard set by the innovators of lead trumpet playing, Conrad Gozzo, Al Porcino, and Snooky Young remain the standards of today's lead trumpeter. Though the lead trumpet's role now encompasses more knowledge of jazz soloing, and a lead trumpet player must be responsible for more historical era-based stylistic information than ever before in history, the role remains the same. Even though the recording technology and methods we collaborate through are different from the past, the function of the lead trumpet is the same is the same. Lastly, even though the range that composers and arrangers are writing for is higher than that of the past, the role is still the same, and the stylistic standards are there, and many can meet these standards. It should be the aim of every future lead trumpeter to gain as much insight into the big band genre's stylistic nuance as possible.

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Appendix A

Glossary of Terms

Arpeggios - The first, third, and fifth note of a scale, usually played in order ascending or descending.

Articulation - a marking above a given note to indicate how it will be articulated or tongued.

Bends - the act of taking a note and going out of tune and then back into tune.

Changes - the chord progression of a song.

Chart - word to describe a musical arrangement or composition.

Chops - a way to describe endurance and competence on musical instrument.

Chords - multiple notes that occur at the same time to create a sonic texture.

Chromatic - all notes within western notation. Each note is 1/2 step from another.

Clam - missed note or mistake.

Crescendo - increasing decibel volume.

De-crescendo - decreasing in decibel volume.

Diminuendo - the act of getting softer in volume.

Doit - A glissando rising from the end of a note.

Dynamics - the volume of the played musical content.

Fall - a downward slurring motion where all the harmonic notes are played.

Feel - The groove between musicians. How a musician interprets the rhythmic pulse.

Figures - a term to describe a musical line or a portion of music.

Flat - When an instrument is being played low on the pitch in relation to the tunning of others.

Ghosted - the act of making a given note not audible.

Glissando - a term to describe a slurring motion that can come from a given note, connect two notes and lead into a given note.

Growl - an effect that can be added to any note that changes the sound of the instrument.

Harmony - the underlying foundation of music that is made up of chords and the progression of said chords.

Head - the main melody of a song or tune or chart.

Hits - short note stabs.

Inflections - subtle characteristics applied to music to provide expression.

Intonation - the tuning of notes determined by the sonic frequencies.

Laid Back - Intentionally playing notes slightly after the beat.

Licks - musical lines that are learned and performed in each harmonic situation.

Mambo - a Latin American dance style and musical style.

Mute - a device that changes the sonic quality of an instrument.

Octave - is measured a distance between two notes, consisting of 8 whole steps.

Phrase - a section of music that is formed together like a sentence.

Register - the range of a given musical line.

Rip - fast glissando.

Rumba - a Latin American dance style and musical style.

Scoop - to begin a note below its given pitch and then slide into pitch.

Shake - fast trill like motion that is out of control. It can be done by either speeding up lip trills or physically shaking the instrument.

Sharp - when an instrument is being played high on the pitch in relation to the tunning of others.

Shout – the apex of energy in a song or tune usually when the whole band is playing.

Slur - the act of going from one note to another without re articulating the note.

Soli - when a family of instruments play together in a unified way.

Stabs - Short punchy articulated notes.

Step - is a measurement of intervallic distance between two pitches in western notation.

Straight ahead - a term to describe the mainstream style of jazz music.

Swing - a term to describe the placement of notes within the musical meter and time.

Syncopation - musical figures that do not occur on the down beat of the measure.

Tune - A song, usually the main melody.

Tuti - when everyone is playing together in harmony or unison.

Transcription - to learn something by ear and emulate. it may or may not be written down.

Trill - the act of going between two notes in a rapid fashion.

Triplet - a three-part rhythmic figure.

Unison - when a group of musicians play the same musical line together.

Vibe - emotional feeling.

Vibrato - an effect that can be added to a given note.

Voicing - the order of notes within a chord and the order in which they occur.

Appendix B

Dan Miller's Lead Trumpet History (Expanded) ** This list is by no means exclusive.

Doc Cheatham	Jimmy Nottingham	Victor Paz	George Graham
Wallace Jones	Lamar Wright	Fip Ricard	Jerry Hey
Frank Galbreath	Benny Bailey	Paul Cohen	Gary Grant
Shelton Hemphill	Clyde Reasinger	Don Thomas	Joe Davis
Ed Lewis	Johnny Audino	Charlie Turner	Graham Young
Shorty Baker	Bill Chase	Dave Stahl	Laurie Frink
Mario Bauza	Lin Biviano	Jon Faddis	Arnie Chycoski
Chris Griffin	Bud Brisbois	Derek Watkins	Buddy Childers
Zeke Zarchy	John Howell	Bobby Bryant	Bernie Glow
Conrad Gazzo	Dalton Smith	Malcolm McNab	Ernie Royal
Al Porcino	Willie Cook	Jack Laubach	Reunald Jones
Snooky Young	Ollie Mitchell	Don Smith	Dave Trigg
Don Jacoby	Milo Pavlovic	Jack Feierman	Luis Aquino
Everett MacDonald	Lennie Johnson	Walt Johnson	Chuck Schmidt
Pete Candoli	Wallace Davenport	Charlie Davis	John Thomas
Uan Rasey	Chet Ferretti	Warren Luening	Vaughan Nark
Shorty Sherlock	Rick Keifer	Lynn Nicholson	Jay Saunders
Mannie Klein	Bobby Shew	Lew Soloff	Lee Thornburg
Jimmy Maxwell	Chuck Findley	Carl Saunders	Bill Churchville
Marky Markowitz	Marvin Stamm	Mike Vax	Brian O'Flaherty
Bobby Pratt	Burt Collins	Jeff Davis	Paul Cohen
Charlie Margolis	Joe Shepley	Mike Williams	Jan Ooslof
Roger Ingram	Ryan Kisor	Jessie Miguire	James Blackwell
Scott Englebright	Joseph Harris	Dan Fernero	David Miller
Daniel Falcone	Mel Davis	Willie Maurillio	Louis Dodswell

Bill Dowling	Kevin Bryan	Mark Oats	Tom Walsh
Sal Cracchiolo	Paul Baron	Scott Sour	Robert Quach
Mike Lovatt	Raul Agraz	Chris Hammiel	Lorenzo Turrillio
Seneca Black	Mark Wood	Vinnie Ciesielski	Andrew Fowler
Elpidio Chapotin	Earl Gardner	John Chudoba	John Lake
Serafin Aguilar	Kenneth McGee	Jon Owens	Nick Ciardelli
Bob McCoy	Joey Tartell	Bobby Burns	Mitchell Cooper
Adolfo Acosta	Jack Wengrowsky	Kevin Burns	Micah Bell
Andy Tishnor	Tanya Darby	Rob Parton	Tyler Mire
John Frosk	Nick Marchione	Louis Fassman	Chad Willis
Wayne Bergeron	Ryan Kisor	Jeff Wilfore	Robby Yarber
Byron Stripling	Liesl Whitaker	Mark Upton	Andrew Bezik
Mike Williams	Brian MacDonald	Walter Simonsen	Jumaane Smith
Greg Gisbert	Bryan Davis	Jason Levi	Thomas Davis
Eric Miyashiro	Frank Greene	Andy Harner	Andy Cresap
Walter White	Piro Rodriguez	Dan Foster	Jake Boldman
Craig Johnson	Peter Olstad	Thomas Eby	Joshua Kauffman
Paul Stephens	Bill Dunn	Jay Webb	Ryan DeWeese
Tony Kadleck	Tom DeLibero	Jurare Muiz	Nick Owsik
Mike Ponella	Steve Patrick	Garrett Schmidt	
Bob Millikan	Rob Schaer	Ryan Chapman	
Chris Jaude	Bijon Watson	Augie Haas	

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Appendix C:

Interview Questions

1. What is the role of the lead trumpet in a big band?
2. What are some essential traits of being a good lead player?
3. Can you expand on the importance of understanding musical style as a lead trumpet player?
4. Are the traits and role of the lead trumpet different today than in the past?
5. Name three lead trumpet players that inspired you in your formative years.
6. How did you learn how to play lead?
7. Were there any specific performances or recordings that had an impact on you in your formative years?
8. Did you ever play along with recordings and try to copy them exactly?
9. Did you ever transcribe someone's lead playing (learn 100% by ear)?
10. How did you learn how to stylize your playing?
11. How do you tend to deal with shakes?
12. How do you deal with vibrato? How did you learn how and when to use vibrato?
13. How did you develop your time feel?
14. How do you decide when and where to put bends or scoops in a line if it is not written?
15. How did you work on stylistic consistency and general consistency as a lead player?
16. What were some of your biggest lessons learned from the road?
17. What advice would you give young would-be lead trumpet players in learning the role and developing their sense of style?

Appendix D:

Interviews

Wayne Bergeron Interview 10/23/20 via Zoom:

1. What is the role of the lead trumpet in a big band?

Wayne: the role of the lead trumpet is very much like the role of the lead alto. The lead player of any section's role is to lay down the interpretive style for others within the section to follow. It is the lead player's job to play within the rules of the music. Just like in classical music, there are performance standards that must be upheld and obtained. The same goes for jazz. This is dependent on the era and specific style of the music being played. So, an understanding of the history of the music is very important. Time and pitch are very important. Because you are the person that all the sections look to when playing tutti time and pitch are very important. Being a lead trumpet player doesn't always mean that you are right, but with the bandleader's guidance, a lead player balance can be achieved. The band leader determines how much license you can have with the music. Then again, in, jazz there is more of a flexible standard than in classical music. It is straightforward to go overboard with too many inflections to many bends and laying back too much.

2. What are some essential traits of being a good lead player?

Wayne: Consistency. In my line of work as a studio player, it is critical for me. I am going to have to play something seven or eight times. It doesn't matter that I get it great the first time the violins might have a wrong note in one of their parts or something like that, and I have to do it again. That's where the pressure comes in. Many people think that they can play that, and maybe they can, but can you play it eight times in a row, and you don't get to pick what take you to get to keep? So, consistency is critical, and when I was in high school, I would start to work on this.

I would try to interpret something perfectly the first time, and if no one says anything, I try to play it the same every time. The releases the dynamics every detail the same, each time. Pitch center is vital. When I was on Maynard's band, we played sharp, just a little bit. Maynard played a little sharp, so we all did. Regardless of it was consistent. Here in Los Angeles, we try to stay true to A440. Listening back to Buddy Rich's band or other recordings, the lead player might be a little sharp, and it's part of the charm of the music. The lead player might be fatigued because it's a live recording and in the second set. I think that a little bit of imperfection is charming and is part of what music can be. But in general, we try to make it consistent. It one of the greatest recordings of all time Snooky Young with Thad Jones Mel Lewis on Groove Merchant, where he doesn't take the coda or the missed note on the shout of Blues in Frankie's Flat or Hoss Flat. We strive for perfection musically and technically. Stuart Blumberg used to say, "a show without a clam is a clam itself."

3. Can you expand on the importance of understanding musical style as a lead trumpet player?

Wayne: The obvious answer is that we, as lead players, have to go to the music style. If you don't understand it, then you have to research it. Listening becomes an essential thing, and generally, in all music, you need to know where it comes from. This is why it's critical to go back and listen to Louis Armstrong and the foundation of jazz. One foot in tradition and one foot in the future, so that if a piece of music comes up that was written in the 1930s that you're playing, you don't want your style to be based on someone from now. You need to know how it was played back then. You need to honor the style of the music. This was something that my junior high band director and first trumpet teacher Ron Savat always ingrained in me. When you're playing Basie, you don't play it like Maynard Ferguson or Buddy Rich, and you play it like the style of that band. That band like Duke Ellington and other bands had a definitive style and understanding of

how their feeling of swing would come from. For example, Basie's band played shorter notes on the ends of phrases, where some of the other bands did not play that way, so you have to understand the differences. The bands like the Basie band are carried on today by the musicians who tour with that band. It is vital to listen to those traditions and try to replicate them when playing Basie's music, as it is essential to do with other traditions. When you're playing any Latin American music styles understanding the nuances of that style, no different than the nuance of classical music. In classical music, the sixteenth of a dotted quarter when playing a trumpet call is shorter than jazz. Understanding this detail and others like it will make a player sound much more authentic and convincing in that style of music; this is the same with other styles. Listening to traditional jazz and listening to the guttural sounds that those artists used to make, my junior high band director was instrumental in showing me this type of stuff, so I would play tunes like "In the Mood" and would try to sound like Bobby Hackett. If you want to work in today's climate, you need to be flexible and match and fit where required. You need to understand what to play and when to do it.

4. Are the traits and the role of the lead trumpet different today than yesterday?

Wayne: I think the demands are very different. I don't mean that today's demands are more challenging than yesterday; the parts are higher, but I don't think it's more demanding than yesterday's road bands. In the 1940's it was rare to see a high G in a part where today it is expected. If there were to be a higher note in a part, they would hire a specialist who would play it; a lot of the music was written in the trumpet's practical range. The role was more challenging for them because bands used to record live with just a few microphones. There were minimal editing and mixing. Listening to old recordings of bands like Jimmy Lunceford's band is

impressive because those recordings would take place over one or two days, and the charts would be played many times, and the physical demands of those parts were no joke.

I do think that today we have become more intelligent when it comes to equipment and using technology to help us out. When we do a big band recording, we can do three takes and take parts of the takes and splice things together. Because of this technology, we can take the best take. It has been said that these technologies take away the authentic sound of what the groups sound like. With the Big Phat band in which I play lead trumpet, that's not the case. If you come and hear us play live, it sounds pretty much just like the albums. So, to recap, I think we have it easier today. If you were to put me back, modern-day Wayne Bergeron, back in time in the mid 40's I think I would get my clock cleaned endurance-wise. I don't think I'd have the stamina that they had. Now when I was on the road with Maynard, we were playing five to six nights a week, you could hit me over the head with a bat, and I wasn't going to miss a note. It doesn't matter how you felt; your body gets conditioned like an athlete playing this music every night. Unfortunately, this doesn't exist anymore, or at least the same as it did. We, unfortunately, get conditioned in the environment that we are in. Understanding where we all came from and what made players of yesterday play the way they did is very important. It's not good enough to just study one player because Al Porcino and Snooky Young, and Wallace Davenport all played lead trumpet on the Basie band, and they all played that role very differently.

5. Name three trumpet players that inspired you in your formative years.

Wayne: Al Hirt, Bill Chase, Maynard Ferguson, in that order. When I was a kid, my parents had an Al Hirt album, and I would try to play songs off that record. I can still remember to this day the song "Java." Hirt also played "I can't get started," and I even to this day use various licks from that recording whenever I have to play this tune. I started in drum and bugle corps on

French horn, and when I made the switch to trumpet, I remembered listening to corps tapes with some of the other more senior soprano players. I remember asking one of the older guys what corps was playing on his car radio, and he told me it was the band, Chase. I couldn't believe what I was hearing and was astounded. So, I bought that album with "Get it on" and remember my parents not liking the lyrics' connotations. But that album was very inspirational for me, and I would play along with them and imitate the way that Bill Chase played. Then I discovered Maynard Ferguson after that, and that became it for me. Because Maynard can do everything that other guys could do and way more, his band also had an excitement to it that was very appealing to me.

6. How did you learn to play the lead?
7. Were There any Specific Performances or Recordings that had an impact on you in your formative years? Did you ever play along with recordings and try to copy them exactly?

Wayne: I did. It is something that my junior high band director had me do. All of the Nestico Charts became published when I was in junior high, and we would start to play them in our jazz band. The very first big band chart that I played was Queen Bee. I remembered seeing his name all through my upbringing and little did I know that Sammy Nestico would become a friend of mine years later. I would listen to shiny stockings in a mellow tone and other tunes and observe how they swung or didn't swing specific passages. Understanding how certain rhythmic passages get laid down a particular way and the contrast of the horns playing something straighter and the rhythm section tugging on it makes it feel good. I also would listen to how they would lay back specific figures towards the end of the phrase. When I was young, I would see what was written on the page and would hear how they played it and say that "they were playing it wrong." I would later learn that stylistic things are seldom written out but very much a part of the music. These stylistic nuances would evolve after playing the same charts night after night, and they

weren't written down. So, I would play along with these tunes and match them note for note. There was a song that I remember playing a lot was this Nestico tune called Scotts Place. The soft shout of that tune has a quintessential Basie-ism with a break after a half note with a bend in it. Along with some other stylistic things, I would make notes of them in my parts and practice with the recording until I was doing it that way. I think I got lucky, and my teacher showed me the right stuff as far as developing as a lead trumpet player.

8. Did you ever play along with recordings and try to copy them exactly?
9. Did you ever transcribe someone's lead playing (learn 100% by ear)?

Wayne: A little bit, not too much; when I was in junior high, we played Maynard's version of Bridge over Troubled Water. There wasn't a chart for it, so someone transcribed it, but the Maynard part was off, so I wrote out the part for that. Even Though I wouldn't write them out, I would learn quite a few charts by ear. I transcribed some solos; the first solo that I transcribed was Lew Soloff's solo on God Bless the Child from Blood Sweat and Tears. To this day, there is still vocabulary from that solo that I use from time to time. Then I transcribed his Spinning Wheel solo; then, after being into Chase and other rock-oriented groups, I got into Tower of Power and other groups. I loved all of these groups equally to big band jazz.

I think that it's important to be into as many different styles of music as possible. I remember seeing Tower of Power live in the '70s as a kid, and it left a lasting impression. I had never heard anyone play so tight and so short. I remember Mick Gillette playing these high G stabs on Willing to Learn, and it was this tight power that was so great. When I got back to school, I would try to play all my hits that were short, and my band director quickly set me straight that not all notes should be played that short. He would share with me that type of styling doesn't work in jazz. But learning what needs to be played was very important and impactful for me. We all try to play like those who influenced us and take bits and pieces of everyone you idolize, and

it becomes you. So, my vibrato has a little bit of Warren Luening in it, and there's not a note I play that doesn't have George Graham in it. He would play fat notes, and anytime I play a slow swing chart, I think of how he would play something like this. He used to say the tempo determined that note length, so the slower the tempo, the fatter the note.

10. How did you learn how to stylize your playing?
11. How do you tend to deal with shakes?

Wayne: In the modern era, I am the lead trumpet player of the Gordon Goodwin Big Phat Band, and I am the only lead trumpet player who has played in that band I get to decide. In contrast, Snooky got to decide when he was in the Basie band. The era of the music and tempo comes into play when deciding on how to play your shakes. A general rule is that the tempo of the music designates how fast the shakes should be. That rule can be broken but is often followed. An example of an up-tempo tune with fast shakes is Kid from Redbank. If you were to do a Maynard Ferguson style more comprehensive shake that is slow on that tune, it would sound wrong; it would stylistically be out of the ballpark.

On the other hand, Frame for the Blues is the perfect vehicle for a wider slower Maynard style shake. One thing that is key with shakes is that they must sound liquid, aka no notes in-between. Now in much older charts like on the Dorsey band or others, the shakes were not usually notated, and it was like fast vibrato that got out of control. In Gordan's band, I try to go to the music's roots, where I will play a shake more like Snooky or Wallace Davenport if it is a Basie influenced chart. I like to do shakes; in general, I want to establish the note and then shake. I also believe that you have to be deliberate with the ends of the shake regardless of if you end going down, up, or some other type of variance.

12. How do you tend to use vibrato? How did you learn how and when to use vibrato?

Wayne: That's definitely up to interpretation as well. I have been accused of playing too straight toned. I do think that people overdo it. That being said, I do put a little bit of lip vibrato on the end of phrases. I generally only use hand vibrato when it's a Harry James style older chart, and you can't get the vibrato to be fast enough with your lip, so I use my hand, which is how they did it back then anyway. It depends on the band's style; a band like Kenton's band did not use vibrato. Maynard would use some when he would step out as a soloist, but they didn't use vibrato in the section. Vibrato is meant to add energy to a line. The older the music, the faster the vibrato, the more contemporary the music, the slower and wider the vibrato. The tempo is also a factor.

13. How did you develop your time?

Wayne: When I am playing, I think about locking in with the drummer and the bassist. I pay attention to the ride cymbal pattern and place their accents, and I try to make my lines match up with that. I like to play a drummer with Peter Erskine, and I always enjoy locking in with him. After years of playing on various bands with Erskine, we can anticipate and lock in timewise. This is why those rode bands felt so good and swung so hard; they had so much time to get on the same page with their time. When I was younger, I put my metronome on 2 and 4 and made that feel good. Something that you have to learn how to do in the studio is swing with a click track. This is challenging because of the click's non-organic nature, so you know how to reference it but not dictate your time. Playing along with recordings is a great way to work on your time. Various bands are going to treat the time differently and mimic that will pay off.

14. How do you decide when and where to put bends or scoops in a line if it is not written?

Wayne: I would love to say that I am making all of the decisions, but I look at the figures, and they tell me what I can and cannot do. For instance, on the Phat Band, I see figures reminiscent

of a Basie chart, and I would think about how that sounded and would reference that on deciding to put in a bend or something extra. To be honest, all of my material is stolen, and it is all referencing my predecessors. I try to spin on these inflections, but it is rooted in the past and influenced by someone in the modern era.

15,16,17. Concluding Remarks:

Wayne: My high school band director said something that always stuck with me, and that was, "always lay it down the first time, or people are not going to trust you, and they're going to second guess you and not follow you." So, unless someone tells you it's wrong, play it the same.

Tanya Darby Interview 10/26/20 via Zoom:

1. What is the role of the lead trumpet in a big band?

Tanya: From my mindset, whenever I am in that seat, my job is to dictate time; my job is to provide a solid foundation. Often, I think of myself as a part of the rhythm section when I play the lead. When we have conversations about lead playing, we listen for the lead trumpet to dictate phrasing and intonation and all of that stuff, and that is so true, but all of those things fall under that umbrella of time. So many of those other things are automatically addressed when you start to deal with the time. You'd be surprised when you begin to lay down some solid, consistent time how the intonation and things take care of themselves because people do not feel like they are fighting you. I also believe that it is essential for all lead trumpet players to understand that your role is one of many and you are still a part of a team. You are not leading the team; you are not directing traffic; yes, in a way you are, but having the approach that you are helping to shape the feel and sound of this band is too much pressure; I'm not God, I can't tell you how to swing, but I can just provide a vehicle that feels good, and we can have fun in on this journey.

2. What are some essential traits of being a good lead player?

Tanya: Players that are humble, players that come from a place of humility, that understand that we are all students of the craft and forever will be students of the craft no matter how far along in our careers we get, we never arrive. Teachability; having an openness and a willingness to explore. An Openness and desire to have a clear view of where you are in your journey. Sometimes it's hard to identify lead players as an individual and not by what bands you play in. Often, college students are so focused on whether I make lead in this band or which band I am playing with and not focused on who they are as a person and a player.

Furthermore, focusing on what your faults are but also what your assets are. We spend a lot of time digging into our flaws as players, but it is also crucial that we understand our assets because all of those faults will be raised by those assets. Having that balance is essential. Above all, authenticity is vital.

3. Can you expand on the importance of understanding musical style as a lead trumpet player?

Tanya: oh man, yah! If you don't have stylistic interpretation and this goes to the point of authenticity, we are playing jazz; it has a rich history and rich culture, a rich African American culture. Jazz is a black American music, not to say that only black people can play jazz but understanding that style makes it jazz. Playing high notes is not jazz. I can walk down the street playing all kinds of high notes; that's not a genre, that's not a musical personality, that's not a feeling. Understanding that jazz was born out of this feeling, out of this personality. Lead playing came after the fact, so understanding that you have to follow the lineage back to the music's stylistic roots to understand it. That's what creates good lead players. Not just people who can play high notes but also lead players who understand the stylistic roots and have the authentic stylistic interpretation. Let's be honest if you get a gig playing lead, 90% of your time is spent below high E above the staff. High notes are not the gig; when you listen to Snooky, he wasn't up

there! Some students and I had a listening party and counted how many times he went above a D on a Basie album, and it wasn't that many. All of this falls back into the importance of stylistic interpretation. People are shocked when they come to study with me, they get all geared up to play double c's for me, but I always say, "that is fine, you can play high, but… you can't swing"! This is not what this is about.

4. Are the traits and the role of the lead trumpet different today than in the past?

Tanya: The role is continually changing. It is forever changing and not finished changing. I talk with students about this a lot; my experience playing lead when I was coming up is very different from a student today. When I was coming up and playing in a band, and a guest artist would come to town if you impressed them, you'd get pulled and then have a gig in that person's big band. When you would get asked, they would give you the call based on your strengths as a lead player, and that was your role to play lead. But nowadays, if you're playing in a big band, it's not only an asset if you can play lead, solo, and section, but it is expected. Now it is a requirement, so when you're in these situations, you must be able to shift those gears. So much of this comes from being a solid section player first before becoming an identifiable lead player. Many great lead players are also great soloists; people like Sean Jones and Greg Gisbert ruined the whole concept of being a lead player for us all; they're great at all of it.

5. Name three lead trumpet players that inspired you in your formative years.

Tanya: This is tough because I did not come into trumpet wanting to play lead; I still don't consider myself a lead player; I consider myself a trumpet player. I encourage all of my students to think of themselves this way because that will sustain you as a player. As I was coming up, I was more of a soloist; when I was listening, I checked out guys like Clifford Brown, Blue Mitchell, and Lee Morgan. So, I was sorting out my stylistic roots by trying to sound like those

guys, so when I started to play lead, all of that interpretation came from that background, so it was a seamless thing. So much of teaching now is helping students tap into that, which I sort of came up with. I didn't have eyes to play lead; I just was messing around and got a scholarship to the Manhattan School of Music to play lead; when they asked, I was like, sure, I'll play lead! But in a way, it benefited me having this foundation of listening to those guys and not worrying how I should phrase something, should this be long or should this be short, or how to lay something down. I think this kept me viable as a player and kept me working through the years.

6. How did you learn how to play lead?
7. Were There any Specific Performances or Recordings that had an impact on you in your formative years?

Tanya: There was always music going on in the house growing up; we didn't identify the genre, so much music was music; if it felt good, it was good. I remember in middle school digging through my dad's record collection, and he had the old reel to reel player. I figured out how to make it play, and some swinging stuff started to play; at the time, I didn't know what it was, but now I know what it is; it was the album Leeway with Lee Morgan. It was so soulful and filled with energy. This hooked me; after that, I found the reel to reel of Love Supreme.

8. Did you ever play along with recordings and try to copy them exactly?
9. Did you ever transcribe someone's lead playing (learn 100% by ear)?

Tanya: obviously, playing along with records is a given, but for some reason, this concept of playing along with records goes out the window. So, I always make this analogy with my students; If you walk down the hallway in any music school in the country, you're going to hear some sax player working on countdown or giant steps tearing it up. You hear some jazz trumpet player playing along with Clifford or Freddie, and no one thinks twice about this. But if you heard some lead player playing along with a record, people think that's weird for some reason. We, as lead players, have convinced ourselves, that's the kind of thing we shouldn't be doing!

But it is, if you want to work on stylistic interpretation, your time, feel. You should be transcribing and playing with a record. When I got older, I would even find a space where I could stand between the speakers and feel like I was a part of the band and feel the section and feel the band around me. As far as transcribing, I have students transcribe a few tunes off of a record. But in a very detailed way, you document all of the articulations and all the styling but in a language that makes sense to you. We all have different names and terms for different things. The important thing is being able to reproduce that out of the horn. The goal is to apply all of these stylings in your playing. At first, students hand you a beautiful transcription with all of the mechanics of music notation perfect, and they're proud, then you ask them to play it, and it sounds like nothing like the record. So, then I always have to tell them that it's not good enough to commit the music to paper. It has to be committed to heart and soul, just like transcribing a jazz solo. As lead trumpet players, we throw everything but the kitchen sink to make this work, but it only comes down to whether it sounds like the record.

10. How do you tend to deal with shakes?

Tanya: Shakes are very personal, shakes have so much musicality in them, and there's so much opportunity to express oneself in a shake. First and foremost, I think of shakes as lip trills. Later in my years, I learned how to control the speed to change the shake's personality, and to do that comes from physical control. You develop control through working on lip trills; it's not fun but necessary. I check out the personality of different people's shakes and observe the setting of that shake. Snooky's shake is different from Al Porcino's, but both are important to study and understand.

11. How did you learn how to stylize your playing?
12. How do you tend to deal with vibrato? How did you learn how and when to use vibrato?

Tanya: I moved to NYC, and someone told me that lead players fall into two categories: you either play with vibrato, or you don't. I remember thinking, oh man, I have to make that decision. Now fast forward years, and I don't have to make that decision. There are no absolutes with this. The thing that we constantly need to be careful of with making music is not to get distracted with all the ornamentations and extra things and miss the point of the music. For example, we are already playing out of tune; then we decide to put some vibrato on that. Not a solid recipe for success; take care of the music, then worry about the extra stuff. Establish your sound, your core, and the purpose of it, then add the little details. There has to be concrete intent to your music-making. Know that you can play with very little or no vibrato, and it can be beautiful. You also can put a little vibrato on it, and it can work too.

13. How did you develop your time feel? – (reference #8 and #9)
14. How do you decide to add inflections if they're not written?

Tanya: It depends on my comfort level with the band. It is always about the music; it's not about what I can do to the music; it is still about making music. In a band where I am not familiar with the other players, or they are not familiar with me, my job goes back to dictating time. Establishing the time and letting people feel you, then once that is set, then you can branch out. Then my voice starts to come out; only then will I begin to branch out once it's comfortable. I do not approach playing lead trumpet like it is my job to put my "stamp on the band." I have had so much more luck with just laying it down.

15,16,17. Concluding Remarks:

Tanya: You have to be a fan of this music; you must honor it to recreate it. One of the most frustrating situations that I get in is dealing with a college band that sounds like they can play the instrument, but there is no history in it. There's no authenticity in it. To learn to speak a foreign language, you can study it academically, and you may be able to get by in certain situations, but

if you're hearing this language being spoken and you are not putting yourself in a position where an artist is having a conversation with you as a listener, where you do not have that human interaction with it, you're never going to be able to tap into that. With so much technology available today, it has taken away some of the personal connections. It has taken away some of the humanity out of the music. I can listen to Louis Nash play on a record all day, but there is nothing like sitting in front of his kick drum, and his sound is inside your being driving the time, and you are playing lead on top of that. No experience can replicate that or hearing that happen from an audience's perspective. As you start developing your style and direction and avenue, become fans of that bag and find people in that scene. Ask them questions, go to their gigs, and buy their records because being a fan of this will help you be a part of the family. We used to go to tower records and come out with a stack of CDs and be so proud and have listening hangs with our friends, generations today don't do that anymore. In an age where people are so disconnected as human beings, our job right now is to get reconnected, a real connection, however, that looks for you.

Jon Faddis Interview 10/24/20 via Telephone:

1. What is the role of the lead trumpet in the big band?

Faddis: As I have gotten older, my perspective on what the lead trumpet should do has changed. When I was young and playing with Thad Jones and Mel Lewis, I was just happy to be hitting the notes—having led the Carnegie Hall Jazz Band for ten years with Lew Soloff, Byron Stripling, and Earl Gardner, three of the greatest lead trumpet players in the world. The one thing that I became aware of as a conductor is a balance. Each person within the section has a role, and those roles need to be filled for the balance to be achieved. Often in a section, a player must set aside their own musical identity for the sake of the music and the section. As the band's

conductor, I let them play, but I would ask how would I play that? The first thing that I would think about would be phrasing. Which, of course, includes the concept of time. Second would-be style, which notes will be short, which notes will be accented, which notes will be cut off, all of those components. I think it is essential to politely bring to light areas that need to be rehearsed and not missed.

2. What are some important traits of being a good lead player?

Faddis: Consistency is one of the first things that is important. If you don't do it the same way every time, then no one can follow you. Some of the things I spoke of before, time, style, and balance. One of the most important things is being willing to speak out and let them know it needs to be a certain way. I have been on sessions where some of the players refuse to do this, and they are interested in it being loose and spontaneous.

Moreover, they are interested in letting everyone be musically interpretive during a tutti section, which drives me up the wall. Not only does it take away from the importance of the role of the lead trumpet, but it makes it impossible for the nuance to be there. I guess I am pretty old school in this regard. I've gotten to play with Duke Ellington, Count Basie, Dizzy Gillespie, Gil Evans, Benny Carter, Sy Oliver, Jimmy Lunceford, and others. It was always about getting the music together. During recording sessions, it was always about making it sound like the band has been on the road for months. It's not easy to walk into a studio setting and put music together with nuance and get it sound like that while time passes, and every minute is financially costly in the studio. So, communication can get you there quicker.

3. Can you expand on the importance of understanding musical style as a lead trumpet player?

Faddis: Dizzy used to talk about style, and he would say that "style is how you get from one note to the next." The phrasing and style of Jimmy Lunceford's music is different from the phrasing

and style of Count Basie. If you don't know styles, it makes it very difficult to approach different music. You have to be able to understand the stylistic difference and be able to demonstrate styles. The consistent standard that you have to achieve is locking in with the drummer. Sometimes that means that you have to phrase something so that it sounds right even if it feels wrong. When I played with Mel Lewis, everything felt good, and he was very easy to play with for me. The bottom line with this music is that you can't just read it. You have to know how the band sounded because the written music doesn't convey the information; it is more of a guide.

4. Are the traits and role of the lead trumpet different today than in the past?

Faddis: The lead trumpet is still the same function within a musical unit today as it was yesterday. The big difference is that there are not as many bands now for someone to learn and be mentored as there were 60 years ago. There are not a lot of bands where people can go and learn their craft. There was a time where everyone had a big band, and there were territory bands on top of that. Now there are not that many bands, and the bands that do exist are set in personnel. Because of this, there are not too many opportunities for young trumpeters to learn and be mentored. The Essentially Ellington competition is good and bad because high school programs will spend months on end only dealing with one or two songs. This is not beneficial for the development of lead trumpet players. Slide Hampton once told me that the most important thing that a young musician can do is learn how to swing. Clark Terry used to tell me that playing with Count Basie was like going to college but playing with Duke Ellington was going to Grad School. Understanding things like the stabs on the Count Basie chart Whirlybird came from Louis Armstrong's Swing that Music Solo from 1936. The more you are deeply familiar with this music, the more you will be able to play it.

5. Name three lead trumpet players that inspired you in your formative years.

Faddis: First would have to be Snooky Young, Ernie Royal would be second, and then third would be Bill Chase. When I was young, my trumpet teacher introduced me to Snooky Young, and so I would buy as many albums as I could of Count Basie's Orchestra and Thad Jones Mel Lewis's band. I listened to Live at the Vanguard: Monday Night and Consummation over and over again. I loved the way that they captured the sound of the band on Consummation. I knew of Ernie Royal from the record Gelispieana and was a fan of that. When I was young, I would play Woody Herman's music and became a huge fan of Chase. When I was a teenager, I didn't understand the subtleties of what Snooky was doing, so I modeled my playing after Chase in my early years.

6. How did you learn to play lead?

Faddis: When I was just starting, my teacher would take me to rehearsals in San Francisco, and he would have me sit in the section. He would have me play segments of tunes and charts as early as 10 to 11 years old. He trained me in the midst of some great trumpet players. I would just start off playing one note of a chart or only a portion, and then I would move up to playing all of the fourth part, then the third, and so on. By the time I would be 15 or 16, I was playing lead. I was fortunate enough to have an excellent high school band director, Bob Soder, and he would write music for the band, and he would cater to the band's strengths and weaknesses. When I got to New York, I wanted to play with Thad Jones and Mel Lewis; my first gig was with Lionel Hampton's Band.

7. Were there any performances or recordings that had an impact on you in your formative years?
8. Did you ever play along with recordings and try to copy them exactly?

Faddis: I would play along with various bands' records, and I would have the music memorized. This is how I started to sit in with Thad Jones and Mel Lewis's Band. When I came to New York,

I wasn't a good reader; one of the people that helped me get that together was Lew Soloff. He would find complex duets by Stravinsky and other intricate pieces to make me play with him. Even though I wasn't the best reader, I was quick, so if I played it once or twice, I knew how it was supposed to go.

9. Did you ever transcribe someone's lead trumpet playing (Learn 100% by Ear)?

Faddis: I would try to copy Snooky exactly from the records. I would never write anything down, but I had the whole Thad Jones Mel Lewis Book memorized from learning the charts by ear.

10. How did you learn how to stylize your playing?

Faddis: As lead trumpet players, we have to hear what is going on with the drummer and bassist. We usually are able to hear that along with our section and maybe a little bit of the trombones and saxes, listening to what's going on around you, you can base your musical decisions on that. Something younger trumpet players tend to have problems with is only listening to themselves and not having a bigger picture of what's going on.

11. How do you tend to deal with shakes?

Faddis: I like a narrow fast shake, just like Snooky. I talked with Snooky once, and he told me that he got his shakes from Roy Eldridge, so I copied how they did it. I am not really into the big Maynard style shakes. I like my shakes to lock in the concept of the time as well, and it's less effective when it is wide like that. I don't tend to add shakes to music when they're not written.

12. How do you tend to deal with vibrato? How did you learn how and when to use vibrato?

Faddis: If we were playing a ballad, I would put a little bit of vibrato on it to give it some love. It usually would be wider and slower than a faster tune. If I played something like The Second Race by Thad Jones, I would add some vibrato on lines as they would go up just like Snooky Young would. When I am thinking about vibrato, one tune comes into mind, and that is Blues in

Frankie's "Hoss Flat" on the shout chorus how Snooky would put vibrato on the long notes give it some grease to make it exciting. All this being said, I don't use a lot of vibrato.

13. How did you develop your time feel?

Faddis: When I first started playing with Thad Jones and Mel Lewis, Mel Lewis would yell at me and say that I was behind. It wasn't until I was doing sessions with a click track and then I could start to hear it. On my first Christmas in New York in 1971, Lew Soloff gave me a cassette recorder with a mono microphone and a stereo pair of speakers. I would carry that around in my case, and I would then listen back to what I was playing and started to figure out what was going on timewise. One of the biggest lessons in time came from my time playing with Dizzy, standing next to him, and being able to play and line up with his time. Dizzy used to say, "that if you're not playing with the drummer, you're wrong." We have to be with the drummer as one; the whole band depends on the lead trumpeter to be linked up with the rhythm section. With great drummers, you are able to pull the time back once in a while, and then they can either stay right in time or move it as well. The best bands have time that is steady but fluid at the same time. If you listen to Diminuendo in Blue by Duke Ellington live at Newport Jazz Festival, they start the piece at one tempo, and by the time they end, it is an entirely different tempo, but because the band is swinging, you don't notice it.

14. How do you decide when and where to put bends or scoops in a line if it is not written?

Faddis: It's dependent on the band and the gig; sometimes it's a spontaneous thing, but most of the time, it is best when it is planned out. Sometimes you'll hear something done by another musician in the band, and you'll want to react to that musically so that you will add a little "something" to the moment. This is okay as long as the band is established, phrasing and time. If the band isn't locked in, then you can't deviate from the initial plan. There are European

traditions where a player's music must follow the composer's intent, and sometimes there are certain American jazz composers that fall into that lineage. When I am playing their music, I always play precisely what is on the page. There have also been many times where I have played the music of great arrangers and composers, and I don't have to add any inflections. You have to ask yourself are you adding this because of ego or because of the music. Quincy Jones said at the "we are the world session," check your egos at the door. You always have to think about what I can do to make this music sound the best possible.

15. How did you work on stylistic consistency and general consistency as a lead player?

Faddis: It's not just hitting the notes; it is making sure that your time feel is consistent along with your dynamics, phrasing, and articulations. Endurance is a huge part of consistency; if you are doing three sets per night, your chops will need to be up to par for that task. You have to be ready at all times no matter what, and sometimes the tasks are massive. So, one of the ways that you can improve your consistency is to pass a part. The more you can balance out the workload among the section, the more you will be able to do your job when the time comes. Often, young players only pass the parts that they don't want to play instead of passing the part to the player who can play the part best.

16. What were some of your biggest lessons learned from the road?

Faddis: I remember being on the road and having a pimple on my lip and telling Thad that I couldn't play, and he said, okay, well, you have to play. So, I did and got through it. This taught me that no matter what's going on, the show must go on. The other thing that I learned is it is so essential to get your rest. You might be taking an eight-hour bus ride, getting off, getting dressed, and playing the gig. This was not easy; however, I would later learn that guys used to travel

much further and were not allowed to get anything to eat or use the restrooms because of the color of their skin.

17. What advice would you give would- be lead trumpet players in terms of learning the role and developing their sense of style?

Faddis: You want everyone on the same page in the band. If someone is not on that page, it is going to make you sound bad. Don't expect anyone to know what you are going to do unless you're on the road and playing together all the time. It is more important for you to have a balanced section for someone in the audience to hear just one trumpet player. You are always trying to figure out how to make the music feel and sound better.

Tony Kadleck Interview 11/20/20 via Zoom:

1. What is the role of the lead trumpet in a big band?

Tony: Setting the time, Setting the pitch of the ensemble are the two most significant roles.

2. What are some important traits of being a good lead player?

Tony: The time, pitch, and phrasing are all essential; an unwritten thing that I feel is important is being a good person and providing a good vibe for everyone, creating a vibe of unity within the section, providing humor, and diffuse tense situations.

3. Can you expand on the importance of understanding musical style as a lead trumpet player?

Tony: You have to know all of the different styles and understand the lineage of the music. You wouldn't play something from the 1930's the way you would play something from the 1980s, just like how a jazz player will know Roy Eldridge, Dizzy Gillespie, Miles Davis, Clifford Brown, and so on. We have to know Conrad Gozzo, Snooky Young, Al Porcino, and so on. I think that style-wise the music is dictated by the era that the music is in. So, you have to be familiar with

how jazz developed and changed through the years. Someone could write a chart in Billy May's style, and you would know to play it as Conrad Gozzo would.

4. Are the traits and role of the lead trumpet different today than in the past?

Tony: I think the basic concepts have remained the same, but I do believe that the role has shifted in ways. I think that the social differences are notable; back in the day, you'd play well, and that was good enough; now you're expected to get along with others and have a positive air about you as a person. While the role is the same, the responsibilities have changed. If you were a lead trumpet player in the 50's you had 60 or so years of things to think about, but as a lead trumpet player in 2020, we have 100 years of things to think about. So, in that way, it has required that a lead trumpet player gather more knowledge about how the music has developed.

5. Name three lead trumpet players that inspired you in your formative years.

Tony: In general, my biggest influence would be Snooky Young. He is the godfather of lead trumpet playing, and I think he's sensational. I think it starts and ends with Snooky; his time pitch and phrasing are the standard and the ability to play jazz. He didn't just play what I call "lead trumpet player jazz"; he could get inside on some changes. His vibe was great, and so that's why he was the godfather of lead trumpet playing. Lin Biviano was someone who inspired me in high school. He is someone who I wouldn't care to emulate necessarily; his approach and style just wasn't me because I am so introverted, but his energetic approach represented the opposite of what I would do, and I was drawn to that. I respected his go-for-it approach and his almost animalistic way of playing. Dave Stahl was another person who influenced me. His command of a band without playing super over the top loud was quite remarkable. It had a ton of excitement, without any visual indication, you could sit next to him, and it wouldn't be that loud, but out front was a different story.

6. How did you learn how to play lead?

Tony: It's all listening, listening to everyone that I could. Steve Davis, a childhood friend of mine's dad, had a fantastic record collection, so we would go to Steve's house and listen to as many records as we could. We would just listen for hours; then, we would try to mimic what we heard on the record after doing that. Just like a good jazz player would copy Dizzy, Miles, Clifford, Freddie, we would try to copy different things we heard on big band records. Eventually, after doing that, for some time, you're playing will start to sound like an amalgamation of what you have been studying. It's not any different with lead trumpet. Eventually, you can pick moments in music where you want to sound like someone, and then finally, that gets to be so natural that it starts to be you and your sound.

7. Were there any specific performances or recordings that had an impact on you in your formative years?

Tony: When I was young, Count Basie live at Montreux 77 album had a significant impact on me because of Lin's playing, as we discussed earlier. All of the Sinatra stuff, I didn't know that was Conrad Gozzo when I was a kid, but I was fascinated with his sound, even though I didn't know who he was. I heard Joe Mozzello in 1989 playing with Toshiko Akiyoshi, and the parts were so "notey," and Joe did such an awesome job navigating those parts that it still to this day has an impact on me. Of course, anytime I got to see Maynard Ferguson on stage, even to this day gives me goosebumps to think about.

8. Did you ever play along with recordings and try to copy them exactly?
9. Did you ever transcribe someone's lead playing (Learn 100%) by ear?
10. How did you learn how to stylize you're playing?

Tony: Yes absolutely, I would try to match everything, the vibrato, the intensity, the phrasing, the articulations, everything. When you're young, you think that's the only way that chart can be

played. But as you get older, you start to understand that there are many ways that a given chart can be played, and now you can choose.

11. How do you tend to deal with shakes?

Tony: It's very based on the music; it's a lot like vibrato, rather it is a fast shake or a slow shake, the music tells me what I need to do. If I'm playing Basically Blues or a chart like that, I am going to play a shake that is slow and wide that ends with a narrower fast shake. Whereas Come Fly with Me is a fast narrow shake, to me, it is all era driven.

12. How do you tend to deal with vibrato? How did you learn how and when to use vibrato?

Tony: Like shakes, it is dictated by the era of the music you are playing. If you are playing some 1930's music, you're going to put a fast narrow vibrato. In the 1950's it was common for the vibrato to be a dead tone, then add some vibrato at the end. If I am playing a Maria Schneider chart and there is a second on top of the chord, and it is a part of a cluster chord, I will be aware of that and not put any vibrato because then it will sound out of tune. So, besides the era, what's going on harmonically can influence when and where you add vibrato.

13. How did you develop your time feel?

Tony: To me, swing is created when the rhythm section does not deviate, and the horn section plays around that. This is also an era dictated nuance. In the 1930s and 1940's everything was right on top of the beat. Later on, it is very different, so being familiar with the era and the players is essential. I played on Buddy's band and Woody's band, and the time feel differences between those two bands within the same era couldn't be of more contrast to the other, so knowing the time nuance of each band is essential. One thing that Greg Gisbert and I would talk about on Buddy's band was how the Dave Stahl era of the band would play around with the time. Where we were all too scared, so we just played it right down the middle.

14. How do you decide when and where to put bends or scoops in a line if it is not written?

Tony: I try to adhere to what's on the page, for the most part. If I feel like adding something and it will add to the music, I may play a turn or scoop on a given figure. Generally speaking, great writers know what they are talking about, and you should try to play the parts they are providing you. The writer has something in mind, and if they wanted a turn or inflection, they would put a turn or inflection. As I get older, I am taking fewer liberties with adding things into charts. The thing that is the most important is, if you are going to do it, do it every time so that the people around you know what to expect.

15. How did you work on stylistic consistency and general consistency as a lead player?

Tony: If you are going to do something one way, do it that way every time. Try to be quick with your decisions so that the band can follow you. If I am going to change something, I will mention it to the section, but I try just to lay it down the first time. People need predictability, and if you're not on the road and having lots of time to get things together, this efficiency is essential.

16. What were some of your biggest lessons learned from the road?

Tony: Buddy Childers once told me that "I used to think my job was to play all the lead, now I think that my job is to make sure that all the lead gets played." He would find the best person for the job and pass the part. Bob Milliken was great at this as well; he would pass the part to the person that would sound great on the part. This would give others experience and would make certain that everyone sounded fresh all night long. It was also a great way to keep everyone engaged and paying attention.

17. What advice would you give young would-be lead trumpet players in terms of learning the role and developing their sense of style?

Tony: Learn the lineage, listen listen listen. Check out stuff you like and check out things you don't like. Be able to look at a part on your stand and know what era it is from. Make your decisions and stay with it; if you need to change something, make sure that everyone knows that you are changing it. Exaggerate the short and long notes and dynamics, know that you set the standard, and if 22 musicians aren't trying to play super short, the notes will not come across that way to the listener. Just know that it sounds different out in front, so exaggerate what you do, to an extent. Always have your wits about you and serve the music. Play in tune, play in time and know your intonation tendencies. Be affable, be approachable; if you hear something balance-wise, which is so important, try to come up with a diplomatic way to resolve it. If a chord is out of tune and the balance is off, it can make it worse. Often if I have a second player pushing on me, I'll just kind of say, hey, I'm a little tired today, and I will be taking it easy, so I always try to approach the problem diplomatically.

Bobby Shew Interview 12/7/20 via Zoom:

1. What is the role of the lead trumpet in a big band?

Shew: In full tutti situations, the lead player has the responsibility of projecting the feel and sound that the leader or arranger wants.

2. What are some important traits of being a good lead player?

Shew: The most important item is the proper rhythmic feel and, as stated above, a good sound quality to match the style of the chart.

3. Can you expand on the importance of understanding musical style as a lead trumpet player?

Shew: Although styles have changed over the years and certainly in stylistic priority, I think young players should become aware of the stylistic differences of the earlier approaches to lead playing, i.e., Fletcher Henderson, Benny Moten, even Louis Armstrong, Bix, Bunny Berigan, etc.

4. Is the traits and role of the lead trumpet different today than in the past?

Shew: The ROLE is not necessarily different in that the aforementioned rhythmic and tonal qualities are priorities.

5. Name three lead trumpet players that inspired you in your formative years?

Shew: Without a doubt Eugene "Snooky" Young (Fletcher Henderson to Count Basie), Al Porcino (early 50's Kenton to Terry Gibbs), and Conrad Gozzo (Billy May, Nelson Riddle).

6. How did you learn how to play lead?

Shew: What helped me the most was learning to be a jazz soloist first, so I had a good inner rhythmic sense. And I started trying to play drums a bit when I was 14. My physical chops were not well-developed in the earlier days, but I gradually found ways to strengthen them with better breathing techniques and changing to more efficient mouthpieces.

7. Were there any specific performances or recordings that had an impact on you in your formative years?

Shew: Hearing an old 78 called "James Session" by Harry James lit the initial fire towards trumpet playing and jazz. Then The Les Brown big band with Don Fagerquist as soloist and Wes Hensel on lead. Then various Kenton recordings, Basie's Atomic Basie, and the Terry Gibbs big band LPs.

8. Did you ever play along with recordings and try to copy them exactly?

Shew: Not really. I just listened and studied the feel plus the articulation and vibrato differences.

9. Did you ever transcribe someone's lead playing (learn 100% by ear)?

Shew: Maybe a little of each of the three mentioned above. But all by ear, not transcribed, written down.

10. How did you learn how to stylize your playing?

Shew: All by listening and internalizing what I heard.

11. How do you tend to deal with shakes?

Shew: There are different kinds based upon the stylistic demands. Many players do not know how to shake correctly and instead do "lip trills." A real shake can have various degrees of partial distance as well as the speed of the shake, which is generally determined by the tempo as well as what the arranger wants. Too many young players overly-dramatize the shake to draw attention to themselves instead of respecting the teamwork concept of making the band sound good, not just themselves. Self-importance is a huge enemy in the musical world.

12. How do you deal with vibrato?

Shew: How did you learn how and when to use vibrato? Once again, it is a matter of personal good taste and what style the chart is written in. The vibratos tended to be faster in earlier days, but in the bebop era, they started slowing down, sometimes even straight tone without vibrato. Kenton's band minimized vibrato once it got into the '50s, but Basie always had a bit faster shakes and vibratos. Porcino minimal, but Gozzo had a very wide vibrato, possibly influenced more from Harry James.

13. How did you develop your time feel?

Shew: Listening mostly but as stated, learning to solo and messing with the drums, even if nothing more than playing the ride cymbal beat on a chair or cardboard box along with the great drummers.

14. How do you decide when and where to put bends or scoops in a line if it is not written?

Shew: I learned over the years to not try to add a bunch of silly sounds that were not asked for by the arranger. I made the mistake of doing that a few times and drew a terrible frown from, especially Bill Holman. His look taught me a very important lesson. Team player, not ego!

15. How did you work on stylistic consistency and general consistency as a lead player?

Shew: I practiced my weak areas by using repetition, sort of what is now referred to as "neuroplasticity," a method of training the brain's neuro-muscular patterns to know the most efficient way to play difficult passages. I sometimes isolated just a bar or two at a time until I set up the consistent memories to be my "auto-pilot" when I played. When Toshiko's band was formed, her writing was so unusually different and challenging; I played some of the etudes in the Charlier book up an octave to gain control until I realized that they were the incorrect style, so I found more jazz-oriented licks and melodies that I took up the octave.

16. What were some of your biggest lessons learned from the road?

Shew: Pacing my chops, not over-practicing during the day but doing a bit of maintenance on days off just to keep them focused and functional. The muscles need and enjoy being rested if done correctly. And drugs and alcohol interfere with the best way to develop as a good player.

17. What advice would you give young would-be lead trumpet players in terms of learning the role and developing their sense of style?

Shew: You must listen a lot, and when doing so, don't just concentrate on the flash of the upper register, the "heroics." Learn to be a team player, make the band sound good. And share the

workload with the others in the section, don't hog all the parts, give your support players challenges, share the benefits, make it fun for everyone.

Appendix E:

Project Recital Program

DOCTORAL PROJECT RECITAL

Donny Albrecht, jazz trumpet

Popular works for lead trumpet from the 1950's – 21st Century

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Featuring the University of Illinois Concert Jazz Band
Directed by: Chip McNeill

November 2, 2021
7:30 PM

Don't Get Sassy (1969)	Thad Jones
Shiny Stockings (1956)	Frank Foster
Mueva Los Huesos (Shake Your Bones) (2001)	Gordon Goodwin
When You're Smiling (1991)	*Arr.* Tom Kubis
Mr. Lucky (1968)	Phil Wilson
My Funny Valentine (1976)	*Arr.* Dave Barduhn
Ya Gotta Try (1977)	Sammy Nestico

University of Illinois Concert Jazz Band Personnel:
Directed by: Chip McNeill

Saxes
Grace Calderon (lead)
Nathan Carman (Alto)
Matt Storie (Tenor)
Stefan Loest (Tenor)
Zach Torf (Bari)

Trombones
Kyle Hunt (lead)
Jeremiah St. John
Daven Tjaarda-Herjaudez
Ian Loechl (Bass)

Trumpets
Donny Albrecht (Guest lead)
Will Schmalbeck
Ryan Kazda
Max Ando
Kyle Mesa

Rhythm Section
Piano: Jesus Fuentes
Bass: Emma Taylor
Guitar: Paul Mock
Drums: Max Osaua

This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts Degree.
Donny Albrecht is a student of Tito Carrillo.