

RANDOM THOUGHTS  
Pat Harbison-1987

SKILLS NEEDED FOR SUCCESS AS A JAZZ TRUMPET PLAYER:

- 1) Broad knowledge of the jazz tradition-from Louis Armstrong to the most modern styles.
- 2) Equal fluency in all keys...knowledge of scales and chords.
- 3) A vocabulary of scales and patterns.
- 4) Well developed ears (this is inseparably related to points 1-3 above).
- 5) Trumpet skills-technique, nice sound, etc.
- 6) A repertoire-You will never be done learning new tunes!
- 7) The ability to hear and react.
- 8) Imagination.

The above points are in what I see as their order of importance. So are the following. Please note that the two lists are quite different (as are the two goals).

SKILLS NEEDED TO SURVIVE AS A PROFESSIONAL TRUMPETER:

- 1) The ability to concentrate.
- 2) Sight-reading skills.
- 3) Good intonation.
- 4) A knowledge of all styles.
- 5) The ability to follow others, take directions, and copy style.
- 6) Consistency (This is inextricably linked to concentration).
- 7) Tone quality.
- 8) Decent range (at least an E or F...more if you want to be a lead player).
- 9) Knowledge of tunes...standards, club date tunes, jazz, and pop tunes of the last 40 or 50 years.
- 10) Improvisation skills.
- 11) Professional demeanor (including punctuality, dress, and ethics).



Trumpet playing is largely a process of mental conceptualization. As you play, you should sing in your mind and try to get the feeling of singing through the instrument. Learn to hear every note a split second before you blow. Submerge your mind in the act of imagining the sound. If you pre-hear in tune, you will play in tune. If you pre-hear rhythmically in good time, you will play with good time (and, incidentally, you will also execute cleaner).

About rehearsing... Part of every rehearsal should simulate the performance situation. Strive for musical results. Concentrate on the sounds you want to create and don't let anything else intrude into your thinking. Concentrating on the musical results is the only consideration during rehearsal or performance. Mentally rehearsing without the instrument is of great value. Vividly picture yourself executing a flawless performance. Make sure you include lots of detail. Imagine the sound of that great performance. Imagine the way it would feel to play that way. Imagine what the other musicians, the audience, the bartender, the decor of the room, etc. look like from your perspective on the stage. Imagine the kinds of conversations one might have between tunes or during your break. Really see yourself being comfortable and successful in a variety of appealing musical situations. Hear yourself playing LIKE YOU WISH YOU COULD PLAY!!!!

Being well rehearsed produces confidence and comfort in performance. You can't make inspiration come to you. However, if you are well prepared, comfortable, and confident, you will be able to act in a positive way when inspiration does come (and you will be more efficient when you are less inspired). A comfortable, confident performer is able to focus his entire energy on the music. You will be too busy playing music to have any time to think of yourself or how you are doing. When you play music, think only of the sound of the music. Thinking of the physical technique or the intellectual information involved with playing must occur in the practice room. When you perform, you focus your mind and SING, SING, SING!!!

Anyone can memorize the information involved in jazz improvisation. All it takes is some time and a certain amount of intellectual repetition. The amount of repetition will vary with every individual. Since scale knowledge, intervals, line construction, and sense of pitch are mostly mental skills, you can often accomplish more through listening, singing, and mental practice than you can with the instrument. Take advantage of those spare moments and mentally transpose the changes of some tune you know to a strange key or sing a chorus of blues in your imagination. Most of us have the technical ability to play good jazz solos if we know aurally and intellectually where we intend to go before we try to go there.

On the other hand, musicality can't really be taught. We can only discuss the subject in vague and general terms. Concepts



of drama, style, and phrasing can only develop through exposure to great performances. A well chosen collection of recorded music is as vital to every musician as a literature collection is to an author or law books are to a lawyer. These are our reference sources and our role models. Listening is where we develop our concepts of tone, style, phrasing, and articulation in any style. The listening aspect is too frequently ignored in contemporary American musicians' education. How can you sound good if you don't really know what you want to sound like? LISTEN TO ALL OF THE GREAT PLAYERS!!!

Extensive and focused listening is the key to developing a swinging, flowing jazz style. You learned to pronounce words by imitating the sound of those words, not by reading those words or by having someone describe the actual muscle activity involved in pronouncing them (Okay, now put the tip of your tongue behind the teeth on the roof of your mouth, pull the corners of your mouth back slightly while opening the lips slightly in the center. Then retract the tongue and move air across your vocal chords. That's how you pronounce the letter D. (There's nothing to it!). To learn the way a musician "pronounces" a phrase, you must imitate its actual sound. A Clifford Brown record is a masterful teacher. Clifford will play his best solos over as many times as you want until you learn them thoroughly! Transcribing music from recordings is of inestimable value. As you transcribe, you are forced to concentrate intently on the music. You hear the music until it becomes a part of you. You learn to comprehend things you hear because you have increased the amount of data in your storehouse. Like most mental processes, being able to hear what is happening musically is a process of relating to things you already know. The more you know the better you hear.

Acquiring a vocabulary of standard jazz phrases and devices is an indispensable step in learning to improvise. You couldn't hope to make a speech if you didn't have a vocabulary of basic words and phrases. How then can you expect to create a musical work without acquiring a basic melodic and harmonic vocabulary? Ideally the best place to acquire licks is from transcriptions you do yourself. There are several advantages here over studying from pattern books. The greatest advantage is ear training. Also, you would not choose to transcribe a phrase if it were not appealing to you, so you have already begun to establish a personal style based on your own tastes. When learning a lick from a recording, you also learn the inflections, style, and articulation. Learning to sing jazz instrumental solos from records also helps your concept of style and phrasing.

Have fun and make as much music as you can with the skills you have right now! Those skills will grow and your results will be more and more successful if you relax, get into the process of music making, and trust the results to grow too.



A BASIC LIBRARY OF TRUMPET TEXTS

- 1) Arban's Complete Conservatory Method for Trumpet.  
If you were to only get one book for trumpet technique, this would be the one...fairly complete...indispensible!
- 2) Saint-Jacome's Grand Method for Trumpet. As complete as Arban, and in some ways better. This book isn't as widely used as Arban, but I really don't know why. Excellent! St.-Jacome also contains some of the most interesting trumpet duets I know of.
- 3) Schlossberg Daily Drills and Technical Studies for Trumpet.  
The standard book of long tone studies, lip slurs, scale practice, etc. by one of the greatest trumpet teachers of all time.
- 4) Herbert L. Clarke Technical Studies for the Cornet.  
An outstanding book for finger dexterity, flexibility, and airflow. Virtually everyone does some of these studies.
- 5) Carmine Caruso's Musical Calisthenics for Brass. Long setting studies related to long tones and intervals. Excellent for the development of endurance. Also one of the most effective methods for embouchure adjustment and development.
- 6) Concone-vocalise studies. Available in many editions... Reinhardt, Shoemaker, etc. Beautiful lyric studies for development of tone, phrasing, air flow and legato.
- 7) Pat Harbison Technical Studies for the Modern Trumpet.  
A really good book by an awfully nice guy!!
- 8) Charlier's 36 Etudes Transcendantes. Perhaps the most beautiful and musical of all classical etude books.
- 9) E.F.Goldman Practical Studies for the Cornet or Trumpet.  
Excellent etudes. Particularly good for the development of articulations.
- 10) Colicchio's Nu-Art Technical Studies. Difficult interval studies that relate very well to the construction of modern jazz lines (like Trane, Woody Shaw, Breckers, etc.)
- 11) Basie-Nestico Lead Trumpet Book. A collection of 1st trumpet parts from Sammy Nestico's big band works. All of these charts have been recorded by the Basie band. A great way to work on big band phrasing and style.
- 12) The Charlie Parker Omnibook. Transcribed solos by Bird...tons of them. Musically and technically interesting. I use both the Bb and Eb books so I can work on the lines in two keys and in both a lower and higher register. If I could have only one music book on a desert island....



- 1) What you practice is less important than how you think as you practice. The main thing we practice is concentration skills.
- 2) 100% of your concentration should be focused on imagining what you want the sound of the music to be. There isn't time for anything else to creep into your thoughts.
- 3) Don't worry about the lick or note that's coming up next. Don't fret over the lick you just blew or the note you cracked. Don't rejoice over the high note you just nailed. Play the note or phrase you are playing at the moment. Focus totally on NOW!
- 4) 90% Of your concentration is on singing your part in your head. 10% is on listening to the rest of the group (and/or following the conductor). Your subconscious mind monitors your musical environment subliminally and automatically supplies the appropriate missing part.
- 5) Imagine the pitch and sound of every note vividly...pre-hear the total sound in all of its detail. The more accurate the imagination, the more secure the physical execution will be.
- 6) Don't worry about the names of the notes, their fingerings, or the physical process which will produce the note. SING and let the physical process occur as a natural result of your mental action.
- 7) Sing in your mind as you play. You can't play it if you can't hear it.
- 8) Learn to sight sing everything you read.
- 9) Learn to sing everything you play...patterns, scales, licks, tune melodies, arpeggios, the root patterns to chord progressions, ...EVERYTHING!!!!
- 10) ALL TRUMPET PLAYING MUST BE PLAYING "BY EAR"!!!
- 11) A note is not a symbol on the page or a fingering. A note is a sound.
- 12) To play a high note, imagine the sound of that high note and blow.
- 13) To play soft, imagine the sound of the note or phrase being played softly. To play staccato, imagine staccato. Don't be conscious of the physical process. The physical act is a response to the imagined goal.



I. LISTEN LOTS!

...transcribe, transcribe, transcribe.

II. SING!!

- a) along with recordings of your favorite players.
- b) Scale and chord fragments.
- c) roots and guide tone lines through tunes.
- d) Scat the solos you wish you could play.

III. LEARN ALL YOU CAN ABOUT HARMONY!

Know your chords and scales. Learn to use the piano and spend lots of time with it.

IV. MEMORIZE AS MANY MELODIES AS YOU CAN!

V. Constantly practice to refine your technique.

VI. DON'T JUST PRACTICE. PLAY A LOT!!

Organize jams, use play-alongs, go for it!

VII. LISTEN SOME MORE!!!

I have a half page left to fill. This might be fun. Today (6/17/87) these are my very favorite modern jazz trumpet records. I'm sure the list would be quite different on another day. There are so many great records out there!!!!

CHET BAKER- The Touch of Your Lips, Steeplechase.

CLIFFORD BROWN- The Best of Clifford Brown and Max Roach in Concert, GNP Records.

with Art Blakey- A Night at Birdland, Vol.1 & 2.

DON CHERRY- Symphony for Improvisers, Blue Note.

MILES DAVIS- Porgy and Bess, Columbia.

Kind of Blue, Columbia.

Miles Heard 'Round the World, (formerly Miles in Berlin and Miles in Tokyo).

KENNY DORHAM- Quiet Kenny, Prestige.

with the Jazz Messengers-...at the Cafe Bohemia, vol.1 & 2.  
Blue Note.

ART FARMER- To Duke with Love, Inner City.

DIZZY GILLESPIE & ROY ELDRIDGE- Diz and Roy, Verve.

FREDDIE HUBBARD- with Hank Mobley- Roll Call, Blue Note.

with Bill Evans- Interplay, Riverside.

THAD JONES- The Thad Jones-Mel Lewis Quartet, Artists House.

with Thelonious Monk- 5X Monk X 5, Riverside.

BLUE MITCHELL- Blue's Moods, Riverside.

LEE MORGAN- with Art Blakey- Moanin', Blue Note.

" " " - A Night in Tunisia, Blue Note.

with Joe Henderson- Mode for Joe, Blue Note.



## DEVELOPING MUSICIANSHIP

### A PRESENTATION OF PRINCIPLES WHICH APPLY TO ALL IDIOMS OF MUSIC by Pat Harbison and Philip De Greg

#### A. Successful Music Performance Requires:

- 1) Music is internally pre-heard. The tool for development: exact imitation of vocabulary and style...LISTENING!!
- 2) Music is executed with a good sense of time. The player feels a strong internal pulse against which musical ideas are played with strength and relaxation. The tool for development: Practice with the metronome!!

#### B. What developing musicians need: Performance and Practice.

##### 1) Performance

- a) Not thinking, but singing (in your mind and through your instrument).
- b) A reliance on hearing and instinct; trusting the fruits of your practice time.
- c) Intense listening to the group and interaction with the other musicians. Listen to what the others play and play the missing part.
- d) Act on the desire to say something. Communicate with your audience.

##### 2) Practice

- a) Intellectually ~~choose~~ <sup>choose</sup> the material that you need to practice. Analyze your weaknesses and make a prescription. Define the limits.
- b) Efficient practice is the deliberate REPETITION of material, played CORRECTLY, SLOWLY (with the metronome), in all keys (where appropriate), with maximum CONCENTRATION!!
- c) Repetition allows you to gradually increase your speed without panic.
- d) Practice is a process. Don't expect results to be immediately apparent during your practice. TRUST in the fact that good practice will improve your performance.

##### 3) Elements of A Good Practice Session-essential areas which all complement and contribute to each other.

- a) Technique-scales, arpeggios, intervals, etudes, tone production exercises, etc. Goal: to increase limits of flexibility on the instrument.



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- b) Vocabulary-licks, patterns, phrases, voicings, turnarounds, standard intros, interludes, endings, etc.
- c) Repertoire-tunes, forms, compositions.
- d) Performance practices related to the tunes you learn, i.e. common keys, tempos, backgrounds, shout choruses, etc. These are learned from LISTENING. Become intimately familiar with all of the recorded versions of tunes in your repertoire that you can lay your hands on.
- e) Ear training-intense focused listening to records, transcribe every piece of music that interests you, play along with recordings of your favorite players, practice intervals, study harmony at the piano.

Performance and practice are different things. Neither is a substitute for the other. You can play gigs and make jam sessions all your life and never really discover and fix your own musical blind spots. You can practice for 12 hours a day for your entire life and if you never make music for other people with other people you will still sound lame when you get the chance to finally perform. If performance opportunities or jam sessions are not available, then you must simulate those kinds of situations by using your imagination. Read Psycho-cybernetics by Dr. Maxwell Maltz. Then read it again.

EXCELLENT BOOKS ON THE MENTAL AND PSYCHOLOGICAL ASPECTS OF PERFORMANCE

The Inner Game of Tennis by W. Timothy Gallwey.

The Inner Game of Music by Barry Green (Read the tennis book first).

Psycho-cybernetics by Maxwell Maltz, M.D.

Psycho-cybernetic Principles for Creative Living by Maxwell Maltz, M.D.



DEVELOPING THE TRUMPET SECTION

A. Basics to a successful section

- I. Ability to work as a team.
  - a. Ego-loss vs. confidence.
  - b. Learning to listen with your soul.
  - c. Mental attitude re: learning.
  - d. Personal goals vs. the job.
  - e. Personal ethics vs. group ethics.

B. Different "Hats"(individual specific duties)

I. Lead player

- a. Disbursement of power.
- b. Relationship w/sax, bone, rhythm sections.
- c. Ability to communicate freely and honestly with the section.
- d. Quality of:
  1. Sound
  2. Phrasing/time feel
  3. Consistency
  4. Flexibility
  5. Taste

II. Support players

- a. Responsibility towards the music.
- b. Respect for:
  1. Lead player
  2. Other section players
  3. Band leader
  4. Yourself
- c. Patience re: moving up(the "BIG CHANCE")
- d. Complete understanding of the lead player's "Hat".

C. Sectional developmental activities

I. Practicing

- a. With the rhythm section.
- b. Without the rhythm section.
- c. Taping sectionals for analysis.
- d. Individual work on trouble areas (personal responsibility).

II. Rotation

- a. Passing parts so each member of the team grows.
- b. Giving everyone some jazz to play so growth can occur.
- c. Trying different styles.



### III. Precision

- a. Marking parts properly!
- b. Pacing of the lead player.
- c. Blending and related areas:
  1. Pitch.
  2. Levels of intensity.
  3. Mutes.
  4. Flugelhorn.
- d. Selecting the right guy(gal) for the job.

### IV. Learning/Experience

- a. Listening to live bands.
- b. Listening to records.
- c. Private study.
- d. Practical experience.

### MENTAL ATTITUDE

As with most people, you will probably experience times of positive thoughts and times of negative ones. Ideally, it would be nice to have only the positive ones, but I wonder if the game would be quite as interesting or as much a challenge. Just accept the game and play it without taking it so seriously as to get uptight about yourself. If you resist the negative thoughts or try to fight them, you'll find, I think, that they'll only get bigger and harder to handle. You've gotta learn to deal with them without shifting the majority of your attention to them. I suppose one way to do it is to not try to handle your fears in the middle of playing a chart; best to wait until after the gig!

Your personal involvement with your horn and with music in general is of tremendous importance to your success and your happiness. I have often felt as if I were married to music; I am committed to it, and try to work with it and make it work for me, all the while keeping my level of affinity high by not blaming my failures and problems on the Art or the instrument. This kind of emotional involvement has taught me much about myself as a person. I believe that this kind of love for music will enable you to accomplish much in a shorter period of time, and will bring you a great deal of happiness.

You must, above all, maintain your belief in your potential, and never minimize your abilities at all. Don't get to the point of tolerating ceilings or limitations as to how far you can go. Your own thoughts will be the only thing that can and will hang you up. As you develop and reach goals (and you've gotta learn to recognize when you DO reach them), you'll have to put new goals out in front of you or the game is over. Keep on looking forward to these new and bigger goals and... **AVOID GETTING HUNG UP ON YOUR PAST ACHIEVEMENTS.** Once they're done, they're done, they're over with. It's OK to recall them for lots of good reasons, but if you get hung up, you'll find yourself sticking your abilities at that level and your outward growth will slow down. Surely you've seen or met guys who are musically stuck in a given era or style of music.



The average person seems to spend quite a lot of his time minimizing your abilities. Therein lie about 90% of your problems with the horn. The sooner you can become aware of this, the sooner you'll be able to eliminate it, and therefore succeed in accomplishing everything you set out for. HOWEVER, there are a few sand traps along the road that will try to keep you from knowing, but these have no real power unless you give it to them (as in the earlier mentioned case of resisting negative thoughts). One of the traps in setting goals is that you can skip a gradient approach to success and find yourself in over your head. If you set such an extremely high goal and standard for yourself that it keeps you frantically racing as if to put out a fire, you'll miss a lot of the fun of being a musician, and can prevent you from being objective about your growth and from enjoying your PRESENT-TIME abilities. More simply, if ALL you see is your "ultimate" goal, you'll be constantly putting yourself down as you play in present time because it'll always be compared to the ULTIMATE goal rather than how you're actually playing at that moment. The ultimate hopefully will always be changing anyway and I dream sometimes about becoming a "perfect player", but as long as I keep creating new levels to climb to, I'll never be perfect and will therefore have plenty of good reasons to keep playing and studying.

### COMMUNICATION

Communication is the key ingredient in music of ANY type. It really doesn't seem sane to play to oneself or to the music stand or wall. So the person at the receipt point is as important to the experience as you are. It's the emotional reaction to your creation that completes the action. The emotional communication takes precedence over style and technique. You need plenty of technique, but only enough to execute what you hear and feel. So...study emotions; it'll intensify your playing.

Another area of communication that's very important is in your ability to communicate with the other people in the band. In fact, if you have trouble with this, it'll show up in your playing. You're in a sense "rapping" with people when you play. If the entire band maintains a high level of communication, the affinity will be high for each other, the "vibes" will be right, and the band will swing! It might be worth mentioning here that lots of people apparently misunderstand communication in thinking that they must talk, talk, talk, when in reality, the art of listening is super important and can help to smooth out your relationships with other people. This then will increase your ability to listen in the section to your lead player or the rhythm section or whatever. Do you see the point? It all fits in together and the picture starts to clear up and make sense.

### DEVELOPMENT

Practicing has had a bad reputation with many young players (old ones, too) for as long as there was something to learn, and it's worth trying to figure out exactly why, because I've never been one for practicing in the conventional ways that we pick up from God knows where. I realized one day that we are never really taught how to practice or, for that matter, how to even sit down and learn anything at all. Somewhere in the basics of education,



probably in pre-school, children should be taught HOW to study so that the doors will always be open for them. As far as practicing an instrument, it all ties in with one's ability to study.

When you sit down to put together a trumpet section, you had better plan on a considerable bit of sectional rehearsing, naturally depending on what level you're working with, but even at a professional level, lack of it can make or break your section. There are many things about ear training and just playing in general that can possibly be learned only here. You wouldn't believe the difference in a sectional that has suddenly had a sectional after having been together for awhile without one. They shouldn't be a regimented experience. I don't believe in having the leader there or anyone else as far as that goes. It should be a private meeting of the minds of the section and should be attentive, purposeful, and loose. No conductor is best. In some cases, especially in lower levels of schools, it may be cool for the conductor to be present, but as soon as you've got them going, get out of their way and let the kids take their own responsibility for themselves and their section. They may goof off a bit, but they'll get into it at their own natural speed and they will end being much stronger in the long run. A couple of embarrassing concerts will do wonders for getting some sectionals going. At the higher levels, the familial relationship is vital in executing some of the professional level music, so its good to start building the foundation for this kind of communication at an early age.

As far as more technical things, a guy playing an inside part may never have the joy of knowing what it sounds like or what it has to do with the arrangement until he gets to play it in a sectional. It'll help each person learn to play better pitch, time, phrasing, all of it in fact. Also a good idea in school situations is to let everyone get a chance to play a lead chart and a jazz solo. Learning is everyone's right.

If you're able, occasionally record the section and all sit down and listen to it. You'll find some interesting things, I'm sure. Just avoid getting too particular about yourself, or rather, whatever you do, avoid getting into a self put-down trip. Nobody's perfect (fortunately) perfect, but it's OK to try to be as long as you know that if you ever achieve it, the game's over. I prefer to play the game. I hope you do, too!