

LEARNING A TRUMPET SOLO USING "RHYTHM CHANGES"

THIS IS THE PROCESS I USED TO LEARN A TRUMPET SOLO IN THE TUNE - "BARNBURNER" BY LES HOOPER. THIS TUNE IS A 'CONTRAFAC' (TWO TUNES WITH THE SAME CHANGES BUT DIFFERENT MELODY) WITH THE CHANGES TO THE JAZZ STANDARD - "I'VE GOT RHYTHM".

I FOUND THAT WHILE I KNOW THE MELODY TO "I'VE GOT RHYTHM" QUITE WELL, THAT I SIMPLY COULD NOT KEEP UP WITH THE TEMPO WHILE ATTEMPTING A SOLO (THE TEMPO IS WRITTEN AT 260-280 BEAT PER MINUTE. WHEN WE FIRST STARTED THE TUNE WE WERE PLAYING AT ABOUT 200BPM.

I DECIDED THE PROCESS I NEEDED TO PLAY A SOLID SOLO WOULD INVOLVE WRITING IDEAS THAT INVOLVED LONGER LINES OF NOTES. MY THINKING WAS THAT IF I WROTE OUT LONGER IDEAS THAT I COULD LEARN THEM AND PLAY THEM UP TO TEMPO.

MY FIRST WRITTEN SOLO ATTEMPT WAS COMPLETED ON OCT. 21 THIS PAST FALL. I WROTE IT AND BROUGHT IT TO CLASS WITH THE CLARK COLLEGE JAZZ BAND THE FOLLOWING MONDAY AND HAD A CHANCE TO TRY IT IN CLASS. I'M AFRAID IT WAS A BIT OF A FAILURE FOR ME BECAUSE I WROTE TOO MANY NOTES TO PLAY AT THAT TEMPO. WHILE THE IDEAS WERE GOOD, THEY JUST WOULD NOT GO UNDER MY FINGERS AT THAT TEMPO.

MY SECOND ATTEMPT WAS WRITTEN OCT. 26 AND I FOCUSED MORE ON WRITING LESS

NOTES WITH MORE SPACE. THIS SOLO WAS MUCH MORE SUCCESSFUL IN THE REHEARSALS THAT FOLLOWED. IN THE MEAN TIME, THE TEMPO OF THE TUNE WAS GETTING FASTER AND WE WERE NOW AT ABOUT 220 BPM. AS I FINISHED WRITING THESE SOLO IDEAS, I WAS ABLE TO PLAY THEM WITH BACKGROUND TRACKS TO "I'VE GOT RHYTHM" ON YOUTUBE. HERE ARE THE LINKS TO THOSE TRACKS. [HTTPS://WWW.YOUTUBE.COM/WATCH?V=G-jRfP0qQk8&t=60s](https://www.youtube.com/watch?v=G-jRfP0qQk8&t=60s) THIS TRACK IS AT ABOUT 200BPM.

[HTTPS://WWW.YOUTUBE.COM/WATCH?V=9RwYAaxIHZA](https://www.youtube.com/watch?v=9RwYAaxIHZA) THIS ONE IS ABOUT 230BPM.

ANOTHER TRACK I USED WAS THIS ONE [HTTPS://WWW.YOUTUBE.COM/WATCH?V=x0BlVYavNMo](https://www.youtube.com/watch?v=x0BlVYavNMo) WHICH WAS VERY SLOW (86BPM) MAKING IT EASY TO USE WHEN FIRST FINISHING UP SOME NEW IDEAS.

MY THIRD SOLO IDEA PAGE USES MORE REPETITION IN THE OPENING BARS. MEASURE 9 HAS SOME FAST CHROMATICS WHICH WERE SUPPOSED TO SOUND 'FLASHY'. THE BRIDGE (MEASURE 17) USES A LICK FROM "IN THE MOOD" AS A SHORT QUOTE. AT MEASURE 23-25 I TRIED ADDING RANGE TO ADD EXCITEMENT JUMPING BRIEFLY TO A HIGH G. THIS LICK USING OCTAVES ALLOWS ME TO 'SQUEEZE' UP TO A NOTE THAT IS NEAR THE TOP OF MY RANGE! ABOUT THIS TIME WE HAD OUR FIRST CONCERT OF THE QUARTER AND PLAYED "BARNBURNER" IN THE CONCERT. I ACTUALLY PLAYED THE WRITTEN THIRD SOLO AND IT TURNED OUT TO BE A BIT DISAPPOINTING. WHILE THE SOLO WORKED WELL, I SIMPLY COULD NOT KEEP UP WITH THE TEMPO?! ON LISTENING TO THE RECORDING LATER I FOUND THAT THE BAND HAD PUSHED THE TEMPO UP TO 260 BPM WHICH WAS BEYOND MY FINGERS!! MY SOLO SOUNDED VERY CHOPPY AND UNEVEN WITH HOLES WHERE I DID NOT WANT THEM, A FRUSTRATING BUT VALUABLE EXPERIENCE.

MY NEXT SOLO IDEA PAGE IS BASED ON THE USE OF ANOTHER CONTRAFACT SINCE THERE ARE SO MANY THAT USE THE 'RHYTHM' CHANGES. I EXPLORED THE TUNE "OLEO" WITH MILES DAVIS PLAYING. THIS TUNE DID NOT HAVE THE INSTANT RECOGNITION I WANTED SO I LOOKED FURTHER AND FOUND 'ANTHOPOLOGY'. THERE ARE LOTS OF TRANSCRIPTIONS OF THIS TUNE AVAILABLE TO LOOK AT AND LISTEN TO INCLUDING A YOUNG STUDENT WHO PLAYED A FLUGEL SOLO ON A TALENT MUSIC SHOW THAT WAS FANTASTIC! HERE IS THE LINK: [HTTPS://WWW.YOUTUBE.COM/WATCH?V=G-jRfP0qQk8&t=60s](https://www.youtube.com/watch?v=G-jRfP0qQk8&t=60s) MY SOLO PAGE USED ANTHROPOLOGY QUOTES IN THE FIRST BAR AND ALSO AT THE BRIDGE MEASURE 18. WHILE

EXPLORING CONTRAFACETS I LEARNED THAT TUNE 'MEET THE FLINTSTONES' USES THE SAME CHANGES AND I TRIED QUOTING THAT IN CLASS ONE DAY WHEN GETTING A CHANCE TO PLAY THE SOLO IN REHEARSAL. AT THIS POINT I WAS SOMETIMES READING MY SOLOS IN CLASS AND SOMETIMES PLAYING OFF THE TOP OF MY HEAD. I FOUND THAT WHEN I PLAYED OFF THE TOP OF MY HEAD MY IDEAS OFTEN STILL WOULD NOT KEEP UP WITH THE TEMPO AND I LEFT TOO MANY HOLES IN THE SOLO. PRACTICE WAS STILL REQUIRED!

WHILE LOOKING ONLINE FOR TRUMPET TRANSCRIPTIONS WHICH I LIKE TO PLAY ALONG WITH ON YOUTUBE, I FOUND A TRANSCRIPTION OF 'I'VE GOT RHYTHM' BY JAZZ TRUMPETER TARELL STAFFORD, A FANTASTIC PLAYER. I WROTE THE FULL FIVE CHORUS TRANSCRIPTION. LATER I USED BITS AND PIECES OF HIS SOLO AND DEVELOPED MY FINAL SOLO IDEAS PAGE. THIS SOLO USES MANY OF THE SECTIONS OUT OF HIS SOLO IN A COMPLETELY DIFFERENT ORDER THAN HE USED. I LIKE THE FLOW OF THIS SOLO AND FIND THAT HIS IDEAS FALL WITHIN MY FINGER ABILITY PRETTY WELL. I AM HOPING TO PLAY THIS SOLO FRIDAY NIGHT AT THE CLARK COLLEGE JAZZ FESTIVAL WITH THE BAND. CHECK IT OUT IF YOU HAVE TIME AND SEE IF I STAY WITH THE WRITTEN SOLO OR TAKE OFF ON MY OWN!

IN RETROSPECT I FOUND THAT LEARNING TO PLAY AN IMPROVE SOLO AT THIS FAST TEMPO REQUIRES SOME SPECIAL WORK. I SPOKE TO SEVERAL GREAT PLAYERS IN TOWN THAT I GET TO PLAY WITH. ONE PLAYER SAID, 'PLAYING FAST IS A SKILL THAT HAS TO BE WORKED ON DILIGENTLY. IT IS LIKE TRYING TO TALK AT TWICE THE SPEED YOU NORMALLY TALK. YOU CANNOT DO IT! THE ONLY WAY TO LEARN TO PLAY FAST IS TO PRACTICE PLAYING FAST. WHEN I PLAY THESE IDEAS I SOMETIMES USE BACKING TRACKS AND MORE OFTEN JUST USE THE METRONOME SET SO IT CLICK ON COUNT TWO AND FOUR (LIKE THE HI-HAT). I HOPE YOU HAVE FUN PLAYING THROUGH THESE SOLO IDEAS. I HAVE FOUND THAT MY VOCABULARY IS EXPANDED BY THIS PROCESS AND ALL OF MY SOLO PLAYING IS STARTING TO GET BETTER! MY ADVICE IS TO WRITE OUT YOUR IDEAS SO YOU CAN PLAY THEM IN LONG PHRASES. MY MIND WORKS MUCH BETTER AT COMING UP WITH IDEAS THAN MY FINGERS! THE OTHER THING I PRACTICE A LOT IS SCALES THAT USE PATTERNS IN EVERY KEY. I WILL INCLUDE SOME OF THESE IN THE PACKET.

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Mr. Steven Robertson is a retired high school band director of 44 years most recently opening up Skyview High School in Vancouver, WA. When I was a high school student I played the drums and was quite accomplished winning the Oregon State Solo contest in 1968 in the snare drum division. I played drum set most of my life in dance bands starting in middle school and lasting throughout most of my career. When I retired I decided I did not want to play drums any longer and decided I wanted to play the trumpet. As a band director I knew the fingerings on all instruments (including trumpet) but this instrument was one of the most difficult for me to play! When I retired I took four years of weekly lessons from Mr. Gerald Webster (the finest trumpet teacher on the West Coast who happens to live in Vancouver). Jerry worked hard with me to develop the ability to start playing trumpet in various groups. I am currently playing weekly in the Solid Brass, Pdx brass band, the Jewish Community Orchestra, the VanPort Big Band and Conjunto Allegre - Salsa band. I also play in the Clark College Concert Band and Jazz Band. One of my current goals is to learn to be a good jazz improviser and I find this to be a very challenging goal. I find it hard to get the opportunity to play solos in the big band I play in (where there are several much stronger players than me) or in the Salsa band (where I get flustered with the sharp keys that often are used in this music). I find that playing in the Clark College Jazz band has given me a chance to work on my jazz improvisation skills and I appreciate the skills of our director, Dr. Douglas Harris, a fine trumpet player that serves as our director.

Barnburner - solo ideas #1

10/21/22

$\text{♩} = 220$

1

5

10

14

19

23

shake

doit

sfz

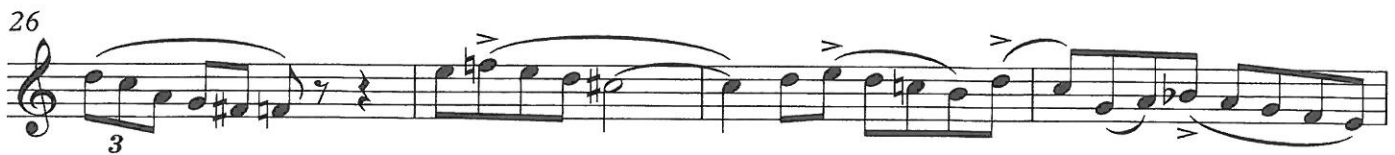
28

finger trill 3rd valve

"Barnburner" Solo ideas

10/26/22

$\text{♩} = 260$



BarnBurner - solo ideas

11/1/22

♩ = 260

Musical staff 1: Treble clef, 4/4 time signature. The staff contains a sequence of notes starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. This is followed by an eighth-note triplet G4, A4, B4, then eighth notes C5, B4, A4, G4, and a quarter rest. The piece concludes with eighth notes G4, F4, E4, and a quarter rest.

Musical staff 2: Treble clef. The staff begins with a measure starting on a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. This is followed by a series of eighth-note triplets: G4, A4, B4; G4, A4, B4; G4, A4, B4; and G4, A4, B4.

Musical staff 3: Treble clef. The staff starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. This is followed by eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The piece ends with a half note G4 marked with a trill.

Musical staff 4: Treble clef. The staff begins with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. This is followed by eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The piece concludes with eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest.

Musical staff 5: Treble clef. The staff starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. This is followed by eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The piece ends with a half note G4.

Musical staff 6: Treble clef. The staff begins with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. This is followed by eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The piece concludes with eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest.

Musical staff 7: Treble clef. The staff starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. This is followed by eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The piece ends with eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest.

"Barnburner" solo ideas 5

♩ = 260

Trumpet in B♭

Measures 1-4: A quarter rest, followed by eighth notes G4, A4, B4, C5, then a quarter note D5. A triplet of eighth notes (E5, F5, G5) is followed by quarter notes G5, F5, E5, D5.

Measures 5-8: Eighth notes G4, A4, B4, C5, D5, E5, F5, G5. A triplet of eighth notes (A5, B5, C6) is followed by quarter notes B5, A5, G5, F5.

Measures 9-13: Eighth notes G4, A4, B4, C5, D5, E5, F5, G5. A triplet of eighth notes (A5, B5, C6) is followed by quarter notes B5, A5, G5, F5. Measure 11 has a dynamic marking >.

Measures 14-17: Eighth notes G4, A4, B4, C5, D5, E5, F5, G5. A triplet of eighth notes (A5, B5, C6) is followed by quarter notes B5, A5, G5, F5. Measure 16 has a dynamic marking >.

Measures 18-22: Eighth notes G4, A4, B4, C5, D5, E5, F5, G5. A triplet of eighth notes (A5, B5, C6) is followed by quarter notes B5, A5, G5, F5. Measure 20 has a dynamic marking >.

Measures 23-26: Eighth notes G4, A4, B4, C5, D5, E5, F5, G5. A triplet of eighth notes (A5, B5, C6) is followed by quarter notes B5, A5, G5, F5. Measure 26 has a dynamic marking >.

Measures 27-29: Eighth notes G4, A4, B4, C5, D5, E5, F5, G5. A triplet of eighth notes (A5, B5, C6) is followed by quarter notes B5, A5, G5, F5. Measure 29 has a dynamic marking >.

Measures 30-33: Eighth notes G4, A4, B4, C5, D5, E5, F5, G5. A triplet of eighth notes (A5, B5, C6) is followed by quarter notes B5, A5, G5, F5. Measure 31 has a trill marking 'trm' over a note.

"Barnburner" solo ideas (transcription Tarell Stafford)

A section

Musical staff 1: A section, measures 1-8. The staff is in 4/4 time and contains mostly rests, with some notes in the final measure.

9 *A section*

Musical staff 2: A section, measures 9-13. The staff contains a complex melodic line with eighth and sixteenth notes.

14

Musical staff 3: bridge, measures 14-18. The staff contains a melodic line with eighth and sixteenth notes, including a triplet.

19

Musical staff 4: bridge, measures 19-24. The staff contains a melodic line with eighth and sixteenth notes, including a triplet.

25 *final A section*

Musical staff 5: final A section, measures 25-29. The staff contains a melodic line with eighth and sixteenth notes.

30

Musical staff 6: A section, measures 30-34. The staff contains a melodic line with eighth and sixteenth notes.

35

Musical staff 7: A section, measures 35-39. The staff contains a melodic line with eighth and sixteenth notes.

40

Musical staff 8: A section, measures 40-45. The staff contains a melodic line with eighth and sixteenth notes, including a triplet.

46

Musical staff 9: bridge, measures 46-50. The staff contains a melodic line with eighth and sixteenth notes.

52



57 *final A section*



62

A section



67



72

A section



77

bridge



82



87

final A section



92



97

A section



101 *A section*

106

111 *bridge*

116

final A section
121

126 *A section*

131

135 *A section*

139

143 *bridge*

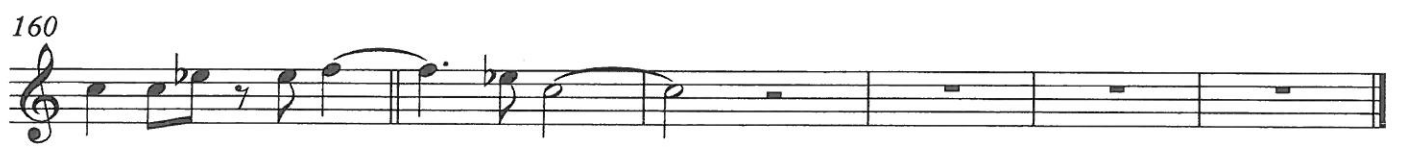
149 *final A section*

Musical staff 149-155: Treble clef, 4/4 time. Measures 149-155. Measure 149: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 150: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 151: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 152: quarter note A3, quarter note G3, quarter note F3, quarter note E3. Measure 153: quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measure 154: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 155: quarter note C2, quarter note B1, quarter note A1, quarter note G1.

156

Musical staff 156-160: Treble clef, 4/4 time. Measures 156-160. Measure 156: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 157: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 158: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 159: quarter note A3, quarter note G3, quarter note F3, quarter note E3. Measure 160: quarter note D3, quarter note C3, quarter note B2, quarter note A2.

160

Musical staff 160-165: Treble clef, 4/4 time. Measures 160-165. Measure 160: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 161: quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 162: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 163: quarter note A3, quarter note G3, quarter note F3, quarter note E3. Measure 164: quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measure 165: quarter note G2, quarter note F2, quarter note E2, quarter note D2.

To listen to Terell play this solo with rhythm section go to the YouTube link below:

(Terell Stafford) Trumpet solo (Transription) in Bb

<https://www.youtube.com/watch?v=HK9ZDxwzo0U>

