

"Finding Your
Ear &
Building
Horizontal
and Vertical
Fluidity as a
Trombonist."

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Why is using my EAR important as a trombonist?

1. We have a TUNING SLIDE in our hands.
2. Having good intonation is KEY regardless of style.
3. Helps us to become flexible as musicians.

How to work to increase proficiency of my Aural Skills?

1. Listen, Listen, Listen to the MASTERS!
2. Start small and expand.

I would like to play some of the solo's that I hear on recordings? How do I start Learning them by ear?

1. Listen
2. SING!!
3. Learn by rote
4. Notate

Your use resources?

1. Recordings
2. YouTube (professional)
3. LIVE Performances

(Listen, Listen and Listen MORE!)

IMITATE, ASSIMILATE, AND INNOVATE
- Clark Terry

LET'S HAVE SOME FUN!!!! LET'S PUT OUR EARS TO WORK...

Example: Miles Davis Solo on "So What"...

Why did I pick this piece?

Let's listen to the solo....

1. Can you SING the STARTING PHRASES?
2. Can you decipher the TONALITY? (Chord Changes)
3. What is the artist doing STYLISTICALLY?

Transcription:

(Miles Davis OMNIBOOK - Hal Leonard)

The transcription shows a bass line in G Dorian mode. It begins with a whole note G, followed by a half note A, and a quarter note B. A circled 'C' with a vertical line through it is placed above the staff, with the text "To Coda" to its left. An arrow labeled "Start" points to the beginning of the solo, which starts with a quarter note G. The solo continues with a half note A, a quarter note B, and a quarter note C. The next measure contains a half note D, a quarter note E, and a quarter note F. The following measure has a half note G, a quarter note A, and a quarter note B. The solo then moves to a half note C, a quarter note D, and a quarter note E. The next measure contains a half note F, a quarter note G, and a quarter note A. The solo continues with a half note B, a quarter note C, and a quarter note D. The final measure of the solo shown has a half note E, a quarter note F, and a quarter note G. The transcription includes four staves of music, with the first two staves showing the beginning of the solo and the last two staves showing the end of the solo. Chord changes are indicated by circled letters: D above the first staff and Dm7 above the second and fourth staves.



BUILDING FLUIDITY

BUILDING VERTICAL & HORIZONTAL FLUIDITY

Scales (Horizontal) and Triad Pairs, Chord Spelling (Vertical)

Major, minor, Melodic, Harmonic, and Diminished Scales etc.

- Play triads on each scale degree (Let's try it..)
 - Spell out Dominant 7th, M7 Chords

Do this until you become comfortable and begin to understand the quality of each chord/scale degree.

SLOW AND STEADY.. It is NOT about how FAST you can play it initially. It's more important that you learn and understand the concept.

WHY IS THIS IMPORTANT?

Example:

Taken from Practice with the Experts - Paul Tanner
Milt Bernhart (Trombonist, West Coast)

"Exercise to be memorized. Aids in the fluent execution of chord changes, one of the more extremely important aspects of playing jazz solos. Can/should be started in any spot and continued until the entire cycle of fourths are played."

Dominant 7th Chords

The exercise you have just played is based on the dominant seventh chords. Obviously, there can be many variations of this exercise — for example, the seventh could be major instead of minor, or the basic triad could be minor instead of major.