

Listening recommendations

This is not an attempt to be the “definitive” listening guide for jazz trumpet, or even for these artists. This is just a few recommendations of some of Stuart’s favorite players, but it’s just the tip of the iceberg. And there are dozens, if not hundreds of amazing artists to discover!

Louis Armstrong:

West End Blues

Potato Head Blues

Alligator Crawl

What A Wonderful World

Ella Fitzgerald & Louis Armstrong Porgy And Bess (Album)

The Best Of The Hot Five & Hot Seven Recordings (Album)

Clark Terry:

Brotherhood Of A Man

Mumbles

Satin Doll

Mack The Knife

Oscar Peterson Trio + 1 Clark Terry (Album)

Clark Terry & Bob Brookmeyer (Album)

Brahms Lullaby (Album)

Dizzy Gillespie:

Manteca

Bebop

Bloomdido

On The Sunny Side Of The Street

On The Sunny Side Of The Street (Album)

Groovin' High (Album)

Oscar Peterson & Dizzy Gillespie (Album)

Miles Davis:

So What

Bag's Groove

Nefertiti

Kind Of Blue (Album)

Sketches Of Spain (Album)

Seven Steps To Heaven (Album)

Someday My Prince Will Come (Album)

Lee Morgan:

Ceora

The Sidewinder

Mr. Kenyatta

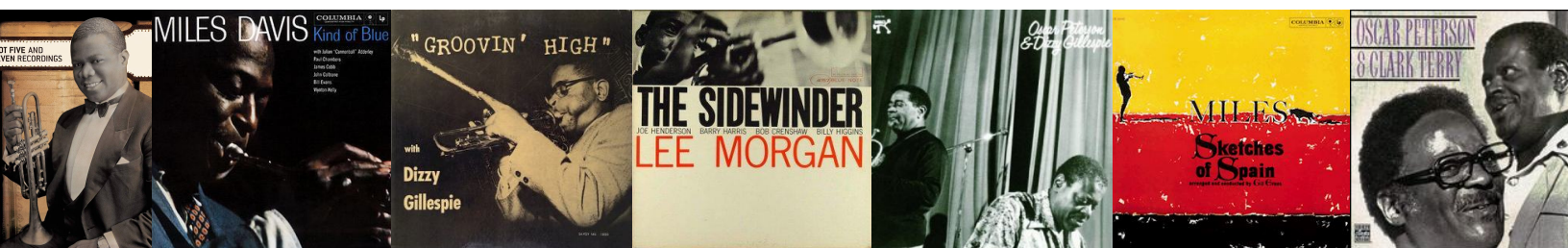
The Gigolo

The Gigolo (Album)

The Sidewinder (Album)

Tom Cat (Album)

Cornbread (Album)



Transcription recommendations

Level One:

Chet Baker

Summertime
Chet In Paris

Look For The Silver Lining
The Best Of Chet Baker
Sings

Miles Davis

Freddie Freeloader
Kind Of Blue

So What
Kind Of Blue

Charlie Parker

Cool Blues
Best Of The Complete
Savoy & Dial Studio
Recordings

Freddie Hubbard

One Mint Julep
Open Sesame

Level Two:

Clifford Brown

Sandu
Study In Brown

Daahoud
Clifford Brown And Max
Roach

Fats Navarro

Nostalgia
Nostalgia

Louis Armstrong

Potato Head Blues
The Complete Hot Five And
Hot Seven Recordings Vol. 2

Chet Baker

Autumn Leaves
She Was Too Good To Me

Funk In A Deep Freeze
She Was Too Good To Me

Clark Terry

Days Of Wine And Roses
Brahms Lullabye

Level Three:

Clifford Brown

What Is This Thing Called
Love
Clifford Brown And Max
Roach

Take The "A" Train
Study In Brown

Cherokee
Study In Brown

Louis Armstrong

West End Blues
Louis Armstrong, Vol. 4 - Louis
Armstrong and Earl Hines

Clark Terry

Brotherhood Of A Man
Oscar Peterson Trio Plus One

Freddie Hubbard

Byrdlike
Ready For Freddie

Blue Spirits
Blue Spirits

Cunga Black
Blue Spirits

John Coltrane

Up 'Gainst The Wall
The Classic Quartet- Complete
Impulse! Studio Recordings

Freddie Hubbard

Kenny Dorham

Is It True What They Say About
Dixie
Two Horns, Two Rhythms

Arpeggio Study

Over ii-V-I Progression

Basic Arpeggios: 1-3-5

The image displays ten staves of music, each representing a different chord. Each staff shows the notes of the chord in a 1-3-5 arpeggio pattern. The chords are: Bm7, E7, Amaj7; Cm7, F7, Bbmaj7; C#m7, F#7, Bmaj7; Dm7, G7, Cmaj7; Ebm7, Ab7, Dbmaj7; Fbm7, A7, Dmaj7; Fm7, Bb7, Ebmaj7; F#m7, B7, Emaj7; Gm7, C7, Fmaj7.

G#m7 C#7 F#maj7

This staff shows the arpeggiated notes for G#m7 (B2, D#3, F#3, G#3), C#7 (C#3, E3, G#3, B3), and F#maj7 (F#3, A3, C#4, E4).

Am7 D7 Gmaj7

This staff shows the arpeggiated notes for Am7 (A2, C3, E3, G3), D7 (D2, F#2, A2, B2), and Gmaj7 (G2, B2, D3, E3).

Bbm7 Eb7 Abmaj7

This staff shows the arpeggiated notes for Bbm7 (Bb2, Db3, Fb3, Gb3), Eb7 (Eb2, Gb2, Bb2, Cb3), and Abmaj7 (Ab2, Cb3, Eb3, Fb3).

Basic Arpeggios: 1-3-5-7

Bm7 E7 Amaj7

This staff shows the arpeggiated notes for Bm7 (B2, D3, F#3, G#3), E7 (E2, G#2, B2, C#3), and Amaj7 (A2, C3, E3, G#3).

Cm7 F7 Bbmaj7

This staff shows the arpeggiated notes for Cm7 (Cb2, Db3, Fb3, Gb3), F7 (F2, Ab2, C3, Eb3), and Bbmaj7 (Bb2, Db3, Fb3, Ab3).

C#m7 F#7 Bmaj7

This staff shows the arpeggiated notes for C#m7 (C#2, E3, G#3, A#3), F#7 (F#2, A#2, C#3, E3), and Bmaj7 (B2, D3, F#3, A#3).

Dm7 G7 Cmaj7

This staff shows the arpeggiated notes for Dm7 (D2, F#2, A2, B2), G7 (G2, B2, D3, F#3), and Cmaj7 (C2, E2, G2, B2).

Ebm7 Ab7 Dbmaj7

This staff shows the arpeggiated notes for Ebm7 (Eb2, Gb3, Bb3, Cb3), Ab7 (Ab2, Cb3, Eb3, Gb3), and Dbmaj7 (Db2, Fb3, Ab3, Cb3).

Fbm7 A7 Dmaj7

This staff shows the arpeggiated notes for Fbm7 (Fb2, Ab3, Cb3, Eb3), A7 (A2, C#3, E3, G#3), and Dmaj7 (D2, F#2, A2, B2).

Fm7 Bb7 Ebmaj7

This staff shows the arpeggiated notes for Fm7 (F2, Ab3, Cb3, Eb3), Bb7 (Bb2, Db3, Fb3, Ab3), and Ebmaj7 (Eb2, Gb3, Bb3, Db3).

F#m7 B7 Emaj7

Gm7 C7 Fmaj7

G#m7 C#7 F#maj7

Am7 D7 Gmaj7

Bbm7 Eb7 Abmaj7

1-3-5-7-9

Bm9 E7(b9) Amaj9

Cm9 F7(b9) Bbmaj9

C#m9 F#7(b9) Bmaj9

Dm9 G7(b9) Cmaj9

Ebm9 Ab7(b9) Dbmaj9

Em⁹ A7(b⁹) Dmaj⁹

Fm⁹ Bb7(b⁹) Ebmaj⁹

F#m⁹ B7(b⁹) Emaj⁹

Gm⁹ C7(b⁹) Fmaj⁹

Abm⁹ Db7(b⁹) Gbmaj⁹

Am⁹ D7(b⁹) Gmaj⁹

Bbm⁹ Eb7(b⁹) Abmaj⁹

1-3-5-7-11-13

Bm¹³ E¹³(#11) A maj¹³

Cm¹³ F¹³(#11) Bbmaj¹³

C#m¹³ F#13(#11) Bmaj¹³

Dm¹³ G¹³(#11) Cmaj¹³

Ebm¹³ Ab¹³(#11) Dbmaj¹³

Em¹³ A¹³(#11) Dmaj¹³

Fm¹³ B^b13(#11) E^bmaj13



F#m¹³ B13(#11) E maj13



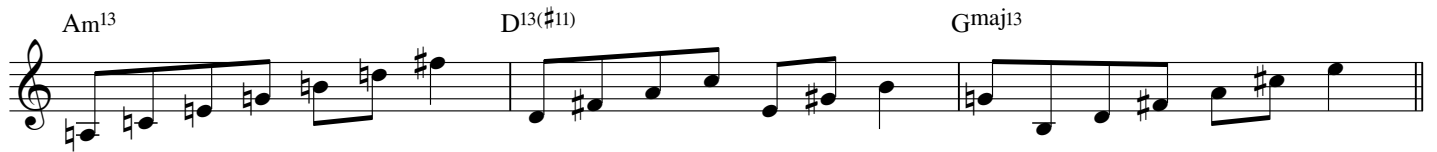
Gm¹³ C13(#11) Fmaj13



G#m¹³ C#13(#11) F#maj13



Am¹³ D13(#11) Gmaj13



Bbm¹³ E^b13(#11) A^bmaj13



Bebop Fundamental Building Blocks: Bebop Scale Up and Down

The image displays ten musical staves, each representing a different chord and its corresponding bebop scale. Each staff is written in treble clef and contains four measures of music. The scales are as follows:

- A:** A4, B4, C#4, D4, E4, F#4, G4, A4 (half), B4 (half)
- Bb:** Bb4, C4, D4, Eb4, F4, G4, Ab4, Bb4 (half), C4 (half)
- B:** B4, C#4, D4, E4, F#4, G4, Ab4, B4 (half), C#4 (half)
- C:** C4, D4, E4, F4, G4, Ab4, Bb4, C4 (half), D4 (half)
- Db:** Db4, Eb4, F4, G4, Ab4, Bb4, C4, Db4 (half), Eb4 (half)
- D:** D4, E4, F#4, G4, Ab4, Bb4, C4, D4 (half), E4 (half)
- Eb:** Eb4, F4, G4, Ab4, Bb4, C4, Db4, Eb4 (half), F4 (half)
- E:** E4, F#4, G4, Ab4, Bb4, C4, D4, E4 (half), F#4 (half)
- F:** F4, G4, Ab4, Bb4, C4, D4, Eb4, F4 (half), G4 (half)
- F#:** F#4, G4, Ab4, Bb4, C4, D4, Eb4, F#4 (half), G4 (half)

Two staves of musical notation. The first staff is labeled 'G' and contains a melodic line with notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The second staff is labeled 'Ab' and contains a melodic line with notes: Ab3, Gb3, Fb3, Eb3, Db3, Cb3, Bb3, Ab3, Gb3, Fb3, Eb3, Db3, Cb3, Bb3, Ab3.

Bebop Fundamental Building Blocks: Connecting Sequence #1

Three staves of musical notation for 'Connecting Sequence #1'. The first staff has chord labels: E, A, F7, Bb, F#7, B, G7, C. The second staff has chord labels: Ab7, Db, A7, D, Bb7, Eb, B7, E. The third staff has chord labels: C7, F, C#7, F#, D7, G, Eb7, Ab. Each staff shows a melodic line with eighth notes and rests.

Bebop Fundamental Building Blocks: Connecting Sequence #2

Three staves of musical notation for 'Connecting Sequence #2'. The first staff has chord labels: E7, A, F7, Bb, F#7, B, G7, C. The second staff has chord labels: Ab7, Db, A7, D, Bb7, Eb, B7, E. The third staff has chord labels: C7, F, C#7, F#, D7, G, Eb7, Ab. Each staff shows a melodic line with eighth notes and rests.

Bebop Fundamental Building Blocks: Connecting Sequence #3

Chord progression: E7 A F7 Bb F#7 B G7 C

Chord progression: Ab7 Db A7 D Bb7 Eb B7 E

Chord progression: C7 F C#7 F# D7 G Eb7 Ab

Bebop Fundamental Building Blocks: Connecting Sequence #4

Chord progression: E7 A F7 Bb F#7 B G7 C

Chord progression: Ab7 Db A7 D Bb7 Eb B7 E

Chord progression: C7 F C#7 F# D7 G Eb7 Ab

Bebop Fundamental Building Blocks: Connecting Sequence #5

Chord progression: E7 A F7 Bb F#7 B G7 C

Chord progression: Ab7 Db A7 D Bb7 Eb B7 E

Chord progression: C7 F C#7 F# D7 G Eb7 Ab

* = practice with both top and bottom notes

Bebop Fundamental Building Blocks: Connecting Sequence #6

Chord progression for Connecting Sequence #6:

Measures 1-4: E7, A, F7, Bb, F#7, B, G7, C

Measures 5-8: Ab7, Db, A7, D, Bb7, Eb, B7, E

Measures 9-12: C7, F, C#7, F#, D7, G, Eb7, Ab

Bebop Fundamental Building Blocks: Connecting Sequence #7

Chord progression for Connecting Sequence #7:

Measures 1-4: E7, A, F7, Bb, F#7, B, G7, C

Measures 5-8: Ab7, Db, A7, D, Bb7, Eb, B7, E

Measures 9-12: C7, F, C#7, F#, D7, G, Eb7, Ab

Bebop Fundamental Building Blocks: Connecting Sequence #8

Chord progression for Connecting Sequence #8:

Measures 1-4: E7, A, F7, Bb, F#7, B, G7, C

Measures 5-8: Ab7, Db, A7, D, Bb7, Eb, B7, E

Measures 9-12: C7, F, C#7, F#, D7, G, Eb7, Ab

Bebop Fundamentals: ii-V-I Arpeggio Pattern #1

The image displays ten staves of musical notation, each representing a different key signature for the ii-V-I arpeggio pattern. Each staff contains three measures of music, with chord symbols above them. The chords are:

- Staff 1: Bm⁹, E7(b⁹), Amaj⁹
- Staff 2: Cm⁹, F7(b⁹), B^bmaj⁹
- Staff 3: C[#]m⁹, F[#]7(b⁹), Bmaj⁹
- Staff 4: Dm⁹, G7(b⁹), Cmaj⁹
- Staff 5: E^bm⁹, A^b7(b⁹), D^bmaj⁹
- Staff 6: Em⁹, A7(b⁹), Dmaj⁹
- Staff 7: Fm⁹, B^b7(b⁹), E^bmaj⁹
- Staff 8: F[#]m⁹, B7(b⁹), Emaj⁹
- Staff 9: Gm⁹, C7(b⁹), Fmaj⁹
- Staff 10: A^bm⁹, D^b7(b⁹), G^bmaj⁹

Am⁹ D7(b9) Gmaj⁹

Bbm⁹ Eb7(b9) A^bmaj⁹

Bebop Fundamentals: ii-V-I Arpeggio Pattern #2

Bm⁹ E7(b₉¹³) Amaj⁹

Cm⁹ F7(b₉¹³) Bbmaj⁹

C#m⁹ F#7(b₉¹³) Bmaj⁹

Dm⁹ G7(b₉¹³) Cmaj⁹

Ebm⁹ Ab7(b₉¹³) Dbmaj⁹

Em⁹ A7(b₉¹³) Dmaj⁹

Fm⁹ Bb7(b₉¹³) Ebmaj⁹

F#m⁹ B7(b₉¹³) Emaj⁹

Gm⁹ C7(b¹³) Fmaj⁹

Abm⁹ Db7(b¹³) Gbmaj⁹

Am⁹ D7(b¹³) Gmaj⁹

Bbm⁹ Eb7(b¹³) Abmaj⁹

Bebop Fundamentals: ii-V-I Arpeggio Pattern #3

Bm⁹ E7(b¹³) Amaj⁹

Cm⁹ F7(b¹³) Bbmaj⁹

C#m⁹ F#7(b¹³) Bmaj⁹

Dm⁹ G7(b¹³) Cmaj⁹

Ebm⁹ Ab7(b¹³) Dbmaj⁹

Em⁹ A7(b¹³) Dmaj⁹

Fm⁹ Bb7(^b13)₉ Ebmaj⁹

This musical staff contains three measures of music. The first measure is labeled Fm⁹ and features a descending eighth-note scale starting on Bb. The second measure is labeled Bb7(^b13)₉ and features a descending eighth-note scale starting on Ab. The third measure is labeled Ebmaj⁹ and features a descending eighth-note scale starting on Gb. Each measure ends with a whole note chord.

F#m⁹ B7(^b13)₉ Emaj⁹

This musical staff contains three measures of music. The first measure is labeled F#m⁹ and features a descending eighth-note scale starting on E. The second measure is labeled B7(^b13)₉ and features a descending eighth-note scale starting on D. The third measure is labeled Emaj⁹ and features a descending eighth-note scale starting on C#. Each measure ends with a whole note chord.

Gm⁹ C7(^b13)₉ Fmaj⁹

This musical staff contains three measures of music. The first measure is labeled Gm⁹ and features a descending eighth-note scale starting on F. The second measure is labeled C7(^b13)₉ and features a descending eighth-note scale starting on Bb. The third measure is labeled Fmaj⁹ and features a descending eighth-note scale starting on Ab. Each measure ends with a whole note chord.

G#m⁹ C#7(^b13)₉ F#maj⁹

This musical staff contains three measures of music. The first measure is labeled G#m⁹ and features a descending eighth-note scale starting on F#. The second measure is labeled C#7(^b13)₉ and features a descending eighth-note scale starting on B. The third measure is labeled F#maj⁹ and features a descending eighth-note scale starting on A. Each measure ends with a whole note chord.

Am⁹ D7(^b13)₉ Gmaj⁹

This musical staff contains three measures of music. The first measure is labeled Am⁹ and features a descending eighth-note scale starting on G. The second measure is labeled D7(^b13)₉ and features a descending eighth-note scale starting on C. The third measure is labeled Gmaj⁹ and features a descending eighth-note scale starting on Bb. Each measure ends with a whole note chord.

Bbm⁹ Eb7(^b13)₉ Abmaj⁹

This musical staff contains three measures of music. The first measure is labeled Bbm⁹ and features a descending eighth-note scale starting on Bb. The second measure is labeled Eb7(^b13)₉ and features a descending eighth-note scale starting on Ab. The third measure is labeled Abmaj⁹ and features a descending eighth-note scale starting on Gb. Each measure ends with a whole note chord.

Bebop Fundamentals: ii-V-I Arpeggio Pattern #4

Bm7 E7($\flat 9$) Amaj7
 Cm7 F7($\flat 9$) Bbmaj7
 C#m7 F#7($\flat 9$) Bmaj7
 Dm7 G7($\flat 9$) Cmaj7
 Ebm7 Ab7($\flat 9$) Dbmaj7
 Em7 A7($\flat 9$) Dmaj7
 Fm7 Bb7($\flat 9$) Ebmaj7
 F#m7 B7($\flat 9$) Emaj7
 Gm7 C7($\flat 9$) Fmaj7
 G#m7 C#7($\flat 9$) F#maj7

Am⁷ D7(^b13)⁹ Gmaj⁷

Bbm⁷ Eb7(^b13)⁹ Abmaj⁷

Bebop Fundamentals: ii-V-I Linear Pattern #1

Dm⁷ G7alt. Cmaj7(#11)

Ebm⁷ Ab7alt. Dbmaj7(#11)

Em⁷ A7alt. Dmaj7(#11)

Fm⁷ Bb7alt. Ebmaj7(#11)

F#m⁷ B7alt. Emaj7(#11)

Gm⁷ C7alt. Fmaj7(#11)

Abm⁷ Db7alt. Gbmaj7(#11)

Am⁷ D7alt. Gmaj7(#11)

Four staves of musical notation, each showing a ii-V-I Linear Pattern #2. The first staff has chords Bbm7, Eb7alt, and Abmaj7(#11). The second staff has Bm7, E7alt, and Amaj7(#11). The third staff has Cm7, F7alt, and Bbmaj7(#11). The fourth staff has C#m7, F#7alt, and Bmaj7(#11). Each staff begins with a whole rest followed by a quarter rest, then a series of eighth and quarter notes.

Bebop Fundamentals: ii-V-I Linear Pattern #2

Six staves of musical notation, each showing a ii-V-I Linear Pattern #2. The first staff has Dm7, G13, and Cmaj7. The second staff has Ebm7, Ab13, and Dbmaj7. The third staff has Em7, A13, and Dmaj7. The fourth staff has Fm7, Bb13, and Ebmaj7. The fifth staff has F#m7, B13, and Emaj7. The sixth staff has Gm7, C13, and Fmaj7. Each staff begins with a whole rest followed by a quarter rest, then a series of eighth and quarter notes.

Abm⁷ D^b13 G^bmaj⁷

Am⁷ D¹³ Gmaj⁷

Bbm⁷ E^b13 A^bmaj⁷

Bm⁷ E¹³ A⁺maj⁷

Cm⁷ F¹³ B^bmaj⁷

C[#]m⁷ F[#]13 B⁺maj⁷

Bebop Fundamentals: ii-V-I Linear Pattern #3

Dm G⁷ Cmaj⁷

Ebm Ab⁷ D^bmaj⁷

Em A⁷ Dmaj⁷

Fm B^b7 E^bmaj⁷



Bebop Fundamentals: Minor ii-V-I Pattern #1

The image displays ten musical staves, each illustrating a minor ii-V-I bebop pattern in a different key. Each staff consists of a treble clef, a key signature, a sequence of chords, and a melodic line. The chords are: ii7(b5), V7(b13), and I(maj7). The melodic line follows a specific bebop pattern, ending with a triplet in the final measure.

- Staff 1: Dm7(b5), G7(b13), Cm(maj7)
- Staff 2: D#m7(b5), G#7(b13), C#m(maj7)
- Staff 3: Em7(b5), A7(b13), Dm(maj7)
- Staff 4: Fm7(b5), Bb7(b13), Ebm(maj7)
- Staff 5: F#m7(b5), B7(b13), Em(maj7)
- Staff 6: Gm7(b5), C7(b13), Fm(maj7)
- Staff 7: Abm7(b5), Db7(b13), Gbm(maj7)
- Staff 8: Am7(b5), D7(b13), Gm(maj7)
- Staff 9: Bbm7(b5), Eb7(b13), Abm(maj7)
- Staff 10: Bm7(b5), E7(b13), Am(maj7)

$Cm7(b5)$
 $F7(b9^{b13})$
 $Bbm(maj7)$

$C\#m7(b5)$
 $F\#7(b9^{b13})$
 $Bm(maj7)$

Bebop Fundamentals: Minor ii-V-I Pattern #2

$Dm7(b5)$
 $G7(b9^{b13})$
 $Cm(maj7)$

$D\#m7(b5)$
 $G\#7(b9^{b13})$
 $C\#m(maj7)$

$Em7(b5)$
 $A7(b9^{b13})$
 $Dm(maj7)$

$Fm7(b5)$
 $Bb7(b9^{b13})$
 $Ebm(maj7)$

$F\#m7(b5)$
 $B7(b9^{b13})$
 $Em(maj7)$

$Gm7(b5)$
 $C7(b9^{b13})$
 $Fm(maj7)$

$Abm7(b5)$
 $Db7(b9^{b13})$
 $Gbm(maj7)$

$Am7(b5)$
 $D7(b9^{b13})$
 $Gm(maj7)$

Bbm7(b5) Eb7(b9) Abm(maj7)

Bm7(b5) E7(b9) Am(maj7)

Cm7(b5) F7(b9) Bbm(maj7)

C#m7(b5) F#7(b9) Bm(maj7)

Bebop Fundamentals: Minor ii-V-I Pattern #3

Dm7(b5) G7(b9) Cm(maj7)

D#m7(b5) G#7(b9) C#m(maj7)

Em7(b5) A7(b9) Dm(maj7)

Fm7(b5) Bb7(b9) Ebm(maj7)

F#m7(b5) B7(b9) Em(maj7)

Gm7(b5) C7(b9) Fm(maj7)

Abm7(b5) D \flat 7(\flat ₉^{b13}) Gbm(maj7)

Am7(b5) D7(\flat ₉^{b13}) Gm(maj7)

Bbm7(b5) Eb7(\flat ₉^{b13}) Abm(maj7)

Bm7(b5) E7(\flat ₉^{b13}) Am(maj7)

Cm7(b5) F7(\flat ₉^{b13}) Bbm(maj7)

C#m7(b5) F#7(\flat ₉^{b13}) Bm(maj7)

Bebop Fundamentals: 3-6-2-5 Pattern #1

Em7(b5) A7(b9) Dm⁹ G7(b13) Cmaj7

Fm7(b5) Bb7(b9) Ebm⁹ Ab7(b13) Dbmaj7

F#m7(b5) B7(b9) Em⁹ A7(b13) Dmaj7

Gm7(b5) C7(b9) Fm⁹ Bb7(b13) Ebmaj7

G#m7(b5) C#7(b9) F#m9 B7(b13) Emaj7

Am7(b5) D7(b9) Gm9 C7(b13) Fmaj7

Bbm7(b5) Eb7(b9) Abm9 Db7(b13) Gbmaj7

Bm7(b5) E7(b9) Am9 D7(b13) Gmaj7

Cm7(b5) F7(b9) Bbm9 Eb7(b13) Abmaj7

C#m7(b5) F#7(b9) Bm9 E7(b13) Amaj7

Dm7(b5) G7(b9) Cm9 F7(b13) Bbmaj7

D#m7(b5) G#7(b9) C#m9 F#7(b13) Bmaj7