

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- Completel
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

Bm⁷ E⁷ Amaj⁷

Cm⁷ F⁷ B^bmaj⁷

C[#]m⁷ F[#]7 Bmaj⁷

Dm⁷ G⁷ Cmaj⁷

E^bm⁷ A^b7 D^bmaj⁷

F^bm⁷ A⁷ Dmaj⁷

Fm⁷ B^b7 E^bmaj⁷

F[#]m⁷ B⁷ Emaj⁷

Gm⁷ C⁷ Fmaj⁷

G#m7 C#7 F#maj7

Am7 D7 Gmaj7

Bbm7 Eb7 Abmaj7

Basic Arpeggios: 1-3-5-7

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

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

A musical staff in treble clef showing three measures of music. The first measure is labeled Fm¹³ and contains a descending eighth-note line: F4, E4, D4, C4, B3, A3. The second measure is labeled B^b13(#11) and contains a descending eighth-note line: B3, A3, G3, F3, E3, D3. The third measure is labeled E^bmaj13 and contains a descending eighth-note line: E3, D3, C3, B2, A2, G2.

F#m¹³ B13(#11) E maj13

A musical staff in treble clef showing three measures of music. The first measure is labeled F#m¹³ and contains a descending eighth-note line: F#4, E4, D4, C4, B3, A3. The second measure is labeled B13(#11) and contains a descending eighth-note line: B3, A3, G3, F3, E3, D3. The third measure is labeled E maj13 and contains a descending eighth-note line: E3, D3, C3, B2, A2, G2.

Gm¹³ C13(#11) Fmaj13

A musical staff in treble clef showing three measures of music. The first measure is labeled Gm¹³ and contains a descending eighth-note line: G4, F4, E4, D4, C4, B3. The second measure is labeled C13(#11) and contains a descending eighth-note line: C4, B3, A3, G3, F3, E3. The third measure is labeled Fmaj13 and contains a descending eighth-note line: F3, E3, D3, C3, B2, A2.

G#m¹³ C#13(#11) F#maj13

A musical staff in treble clef showing three measures of music. The first measure is labeled G#m¹³ and contains a descending eighth-note line: G#4, F#4, E4, D4, C4, B3. The second measure is labeled C#13(#11) and contains a descending eighth-note line: C#4, B3, A3, G3, F3, E3. The third measure is labeled F#maj13 and contains a descending eighth-note line: F#3, E3, D3, C3, B2, A2.

Am¹³ D13(#11) Gmaj13

A musical staff in treble clef showing three measures of music. The first measure is labeled Am¹³ and contains a descending eighth-note line: A4, G4, F4, E4, D4, C4. The second measure is labeled D13(#11) and contains a descending eighth-note line: D4, C4, B3, A3, G3, F3. The third measure is labeled Gmaj13 and contains a descending eighth-note line: G3, F3, E3, D3, C3, B2.

Bbm¹³ E^b13(#11) A^bmaj13

A musical staff in treble clef showing three measures of music. The first measure is labeled Bbm¹³ and contains a descending eighth-note line: Bb4, Ab4, Gb4, F4, E4, D4. The second measure is labeled E^b13(#11) and contains a descending eighth-note line: Eb4, D4, C4, B3, Ab3, Gb3. The third measure is labeled A^bmaj13 and contains a descending eighth-note line: Ab3, Gb3, F3, E3, D3, C3.

Bebop Fundamental Building Blocks: Connecting Sequence #3

Chord progression for Connecting Sequence #3: E7, A, F7, Bb, F#7, B, G7, C, Ab7, Db, A7, D, Bb7, Eb, B7, E, C7, F, C#7, F#, D7, G, Eb7, Ab.

Bebop Fundamental Building Blocks: Connecting Sequence #4

Chord progression for Connecting Sequence #4: E7, A, F7, Bb, F#7, B, G7, C, Ab7, Db, A7, D, Bb7, Eb, B7, E, C7, F, C#7, F#, D7, G, Eb7, Ab.

Bebop Fundamental Building Blocks: Connecting Sequence #5

Chord progression for Connecting Sequence #5: E7, A, F7, Bb, F#7, B, G7, C, Ab7, Db, A7, D, Bb7, Eb, B7, E, 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:

Staff 1: E⁷ A F⁷ B^b F^{#7} B G⁷ C

Staff 2: A^{b7} D^b A⁷ D B^{b7} E^b B⁷ E

Staff 3: C⁷ F C^{#7} F[#] D⁷ G E^{b7} A^b

Bebop Fundamental Building Blocks: Connecting Sequence #7

Chord progression for Connecting Sequence #7:

Staff 1: E⁷ A F⁷ B^b F^{#7} B G⁷ C

Staff 2: A^{b7} D^b A⁷ D B^{b7} E^b B⁷ E

Staff 3: C⁷ F C^{#7} F[#] D⁷ G E^{b7} A^b

Bebop Fundamental Building Blocks: Connecting Sequence #8

Chord progression for Connecting Sequence #8:

Staff 1: E⁷ A F⁷ B^b F^{#7} B G⁷ C

Staff 2: A^{b7} D^b A⁷ D B^{b7} E^b B⁷ E

Staff 3: C⁷ F C^{#7} F[#] D⁷ G E^{b7} A^b

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 a chord label above each measure. 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

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

Bm⁷ E7(^b₉) Amaj⁷
 Cm⁷ F7(^b₉) B^bmaj⁷
 C[#]m⁷ F[#]7(^b₉) Bmaj⁷
 Dm⁷ G7(^b₉) Cmaj⁷
 E^bm⁷ A^b7(^b₉) D^bmaj⁷
 E^m A7(^b₉) Dmaj⁷
 F^m B^b7(^b₉) E^bmaj⁷
 F[#]m⁷ B7(^b₉) E^mmaj⁷
 G^m C7(^b₉) Fmaj⁷
 G[#]m⁷ C[#]7(^b₉) 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)

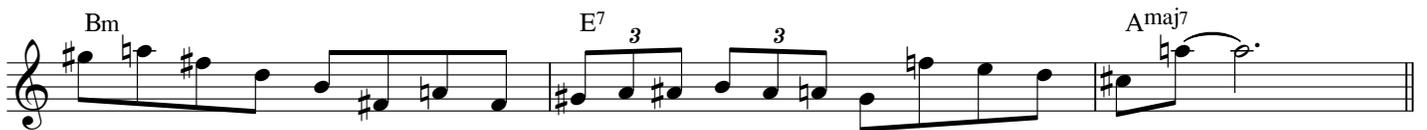
Abm⁷ Db7alt. Gbmaj7(#11)

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 notes 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 notes and quarter notes.



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

Dm7(b5) G7(\flat_9 \flat_{13}) Cm(maj7)
 D#m7(b5) G#7(\flat_9 \flat_{13}) C#m(maj7)
 Em7(b5) A7(\flat_9 \flat_{13}) Dm(maj7)
 Fm7(b5) B \flat 7(\flat_9 \flat_{13}) Ebm(maj7)
 F#m7(b5) B7(\flat_9 \flat_{13}) Em(maj7)
 Gm7(b5) C7(\flat_9 \flat_{13}) Fm(maj7)
 Abm7(b5) Db7(\flat_9 \flat_{13}) Gbm(maj7)
 Am7(b5) D7(\flat_9 \flat_{13}) Gm(maj7)
 Bbm7(b5) Eb7(\flat_9 \flat_{13}) Abm(maj7)
 Bm7(b5) E7(\flat_9 \flat_{13}) Am(maj7)

Cm7(b5)
F7(b¹³₉)
Bbm(maj7)

C#m7(b5)
F#7(b¹³₉)
Bm(maj7)

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

Dm7(b5)
G7(b¹³₉)
Cm(maj7)

D#m7(b5)
G#7(b¹³₉)
C#m(maj7)

Em7(b5)
A7(b¹³₉)
Dm(maj7)

Fm7(b5)
Bb7(b¹³₉)
Ebm(maj7)

F#m7(b5)
B7(b¹³₉)
Em(maj7)

Gm7(b5)
C7(b¹³₉)
Fm(maj7)

Abm7(b5)
Db7(b¹³₉)
Gbm(maj7)

Am7(b5)
D7(b¹³₉)
Gm(maj7)

Bbm7(b5) Eb7(b13) Abm(maj7)

Bm7(b5) E7(b13) Am(maj7)

Cm7(b5) F7(b13) Bbm(maj7)

C#m7(b5) F#7(b13) Bm(maj7)

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

Dm7(b5) G7(b13) Cm(maj7)

D#m7(b5) G#7(b13) C#m(maj7)

Em7(b5) A7(b13) Dm(maj7)

Fm7(b5) Bb7(b13) Ebm(maj7)

F#m7(b5) B7(b13) Em(maj7)

Gm7(b5) C7(b13) Fm(maj7)

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

Am7(b5) D7(\flat ₉^{b13}) Gm(maj7)

Bbm7(b5) E \flat 7(\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) B \flat 7(b9) Ebm⁹ A \flat 7(b13) D \flat maj7

F#m7(b5) B7(b9) Em⁹ A7(b13) Dmaj7

Gm7(b5) C7(b9) Fm⁹ B \flat 7(b13) E \flat maj7

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