



*Improving the High School  
Jazz Trumpet Section*

*Clinicians:*

*Dale D. Schultz, Luis P. Portillo,  
and Rick Horn*

*Sponsor: Conn-Selmer, Inc.*

*Texas Bandmasters Association  
60<sup>th</sup> Annual Convention/Clinic*

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*Henry B. Gonzalez Convention Center  
San Antonio, Texas*

**The Jazz Band Trumpet Section:  
Sink, Swim, or Wail !  
(Gaining Your Trumpet Self-Esteem)**

**Texas Bandmasters Association**

Saturday, July 21, 2007 5:00 P.M. – 6:00 P.M.

**Clinicians: Dale D. Schultz  
Rick Horn  
Adrian Ruiz  
Luis Portillo**

Featuring the trumpet section of the San Antonio Jazz Orchestra, this clinic will deal with the jazz band trumpet section. It will consist of a panel discussion as well as live playing examples involving the role of the section player vs. the lead player. A special part of this clinic may involve audience participation. If you dare, bring your axe.

Disclaimer: This is not a clinic on trumpet mouthpieces, equipment, or improvisation!

**The Role of the Lead Player**

- 1) Ability level
- 2) Strong player (to be heard by the section)
- 3) Phrasing and articulation (must interpret and set styles)
- 4) Must be a consistent player
- 5) Must be sensitive to the music (interpretation-conductor-composer)
- 6) Responsible enough to assume the leadership role for the section
- 7) Lead player humble enough to play secondary parts

**The Role of the Section Player**

- 1) The lead player should have more edge than the section
- 2) Section should have a darker and fuller sound (tone)
- 3) Section needs to be sensitive to unison lines
- 4) Section needs to match tone quality
- 5) One player with too much edge can distort a good unison blend
- 6) Must be able to listen carefully to blend with the section (be able to “match”)
- 7) Section players must not “stick-out”
- 8) Converse is true – not too soft either
- 9) Play loud enough but still be able to hear each other in the section (masking)

## **The Rotation of Parts**

- 1) Effective for developing a brass section
- 2) Each has the opportunity to experience the roles in the section (be careful of range)
- 3) Same with solos (develops versatility within the section)
- 4) Sectionals are necessary
  - a. Excellent time for section to listen to recordings (style, etc.)
  - b. Recording the sectional – provides further analysis and/or “listening”
  - c. Occasionally rehearse section with rhythm section
  - d. Band in a Box or Smart Music?

## **Styles Covered**

- 1) Ballad
- 2) Swing
- 3) Latin
- 4) Rock

## **• Learning Resources**

Highly recommended are any of Jim Mahaffey’s *Ten-Minute Jazz Series*.  
You might start with: *The Ten-Minute Jazz Warmup*.

## **Listening Discography**

Count Basie - *April in Paris* (Verve)  
Count Basie - *The Complete Atomic Basie* (Jazz Heritage)  
Woody Herman – *My Kind of Broadway* (Columbia)  
Woody Herman – *Woody’s Winners* (Columbia)  
Shorty Rogers – *The Big Shorty Rogers Express* (RCA Victor)

## **Tried and True Arrangers**

Matt Harris  
Neal Hefti  
Jeff Jarvis  
Tom Kubis  
Victor Lopez  
Jim Mahaffey  
Sammy Nestico  
Lennie Niehaus  
Dave Wolpe