

Charles Lazarus master classes

Cross-training: Practicing to Maximize Musical Versatility

Zen & The Art of Auditioning: Where Preparation Meets Opportunity

How to Listen: The Key to Successful Ensemble Playing

Charting Your Own Course:
Entrepreneurship for Musicians

Trumpet 101+ : The Basics & Beyond



For performance & master class booking information:
contact@charleslazarus.com

charleslazarus.com

Charles Lazarus – clinic notes

Basic Concepts:

- **Sound:** You can only sound as good as the sound you imagine. KNOW how you want to sound.
- **Air:** Filling up completely with air encourages good posture and a relaxed state of mind. The more air you take in, the less effort it requires to exhale.
- **Practicing:** Practice often. 15 minutes 4 times a day is better than 1 hour straight. When you practice, you learn what you repeat the most. In other words play it right several times before moving on. Even if it requires slowing it down to extremely slow tempos.
- **Posture:** Sitting or standing with poise and balance makes you more relaxed and makes it easier to breathe.
- **Embouchure coordination:** Three steps to playing.
 1. Set instrument on chops.
 2. Inhale/suck in air, and lots of it.
 3. Play with a beautiful sound and be expressive.
That's the point.
- **Rhythm:** Solid rhythm is not only necessary for ensemble but is the basis of physical coordination in music. Most missed notes are not in rhythm.
- **Musicality:** When you phrase and play with expression, music is more interesting and technique is easier.

- **Technique:** No matter what you play. High, low, fast, slow etc. The only thing people hear is how you SOUND. Technique is the ability to control one's sound.
- **Articulation:** Annunciate CLEARLY. Let the language of the music dictate what sound the articulation has.
- **Knowledge:** Know the industry past and present. Know the great players' sounds and styles inside and out. Imitate. Pick your favorites. Know your career/hobby options. Play music to play music. It's meant to be shared. Enjoy it!
- **Something to keep in mind:** The more you practice, the easier it gets. The easier it gets, the more fun it is.

Daily Study:

1. Listen to music to learn new sounds and ideas.
2. Daily Routine- Keep it practical. Not too long. Less than 30 minutes.

Cover the following:

High – Low - Loud - Soft - Fast - Slow - Tongue - Slur

Through your range (scales)

Intervals (Arban)

Isolated range (Clarke)

3. Practice MUSIC

4. Practice isolated trouble spots in your music and in your general technique.

Recommended study tools:

Arnold Jacobs Portrait of an Artist CD. (Summit Records)

Arnold Jacobs Wind and Song Book.

Sam Pilafian-Breathing Gym book

Alexander Technique. Any certified teacher.

Arban's Book

Clarke technical studies

Schlossberg Daily Drills

Vizzutti Trumpet Method Books

David Cooper Recycling in Jazz Improvization

Eric Bolvin Jazz trumpet Method

Scott Belck Modern Flexibilities

Recommended Listening:

(in no particular order)

**Maurice Andre
Clifford Brown
Dizzy Gillespie
Doc Severinsen
German Brass
Harry James
Jean-Yves Thibaudet (piano)
Chris Botti
Fritz Reiner Chicago Symphony recordings
Karrin Allyson (Jazz singer)
Phil Smith
Louis Armstrong
Niklas Eklund
Brecker Brothers
Tower of Power
The Conan O'Brien band
Chanticleer (vocal ensemble)
Maynard Ferguson
Ray Anthony
Paul Desmond (sax)
Lee Morgan
Charlie Parker (sax)
John Coltrane (sax)
JJ Johnson (trombone)
Placido Domingo
Chet Baker
Maynard Ferguson
Wynton Marsalis
Montreal Symphony playing Ravel
Rick Braun
Any John Williams film score
Christian Lindberg (trombone)
Serge Nakarakov
US 3 (rap group with horns)
Kruder Dorfmeister (Trip-Hop/Electronics with horns)**

Sergei Nakariakov
Timofei Dokshitser
Rafael Mendez
Renee Fleming (soprano)
Simon Standage (Violin)
Yo Yo Ma (cello)
Chic Corea (piano)
Keith Jarrett (piano)
All the Mahler Symphonies
All the Strauss Tone Poems

....and hundreds more. Make your own list!

For more info on Charles Lazarus visit:

www.CharlesLazarus.com

Chuck's Lucky Seven Practice Checklist and Record

Musical patterns occur in isolated ranges, interval skips, and throughout the range of the instrument in scale sequences. These patterns occur in a variety dynamics and articulation. All of this requires active listening and ear training in order for successful execution.

This routine is designed to cover all of these bases and inspire you to create your own customized routine based on your individual needs. Vary the articulation (single, double, triple) and exaggerate the dynamics.

The first set is written for you. Pick all of the next ones from your favorite books, or make it up.

Write down what you did. Take notes on what needs work, and repeat the 7 day pattern.

Quick Warm Up

1. Long tones

- Play seven long notes as long as you can hold in one breath. Start soft, crescendo, then diminuendo to nothing.

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2. Melodic Playing

- Pick out **Amazing Grace** or **Danny Boy** by ear in any key.

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Play all of the following exercises tongued at pp, mf, and ff dynamics, then slurred at pp, mf, and ff dynamics.

3. Low Notes

- Vizzutti technical studies (book 1) P. 32.

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4. High Notes

- Vizzutti technical studies p. 33 1st 6 lines 8va.

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5. Interval Studies

- Arban Page 125.

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6. Scales

- **F# harmonic minor 2 octaves, blues scales in all 12 keys.**

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7. Harmonic Awareness

- Play your phone number in the key of Eflat using the numbers game.

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Jazz Chords and Scales

C_{Ma}^7 (or Δ^7) C^7 C_{m}^7 (or -7)
 $C_{m}^7(b5)$ (or \emptyset) C° (or o^7) C^7_+
 C^7 Blues scale

Basic 12-bar Blues

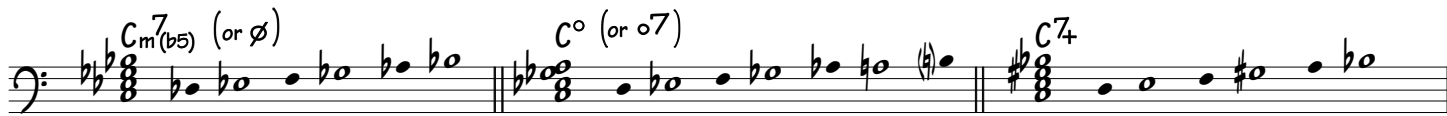
Basic 'Rhythm' changes

Jazz Chords and Scales

C_{Ma}^7 (or Δ^7) C^7 C_{m}^7 (or -7)



$C_{m}^7(b5)$ (or \emptyset) C° (or o^7) $C^{\#7}$



C^7 Blues scale



Basic 12-bar Blues



Basic "Rhythm" changes

