

## **Bradley University Jazz Festival**

Randall Reyman – Millikin University

### **Joshua**

- Trumpet player – great sound, make sure you play on the front side of the beat
- Balance issue – lead trombone playing louder than lead trumpet – you're a strong player, but know when to not use all that strength
- Trumpets after the first solo – be ready
- Fall at the beginning of 2<sup>nd</sup> solo – someone played way too long
- Nice trombone solo – articulations are very good
- Trumpet background on 2<sup>nd</sup> solo – keep it in time
- Transition out of solo – where was 1?
- VI: Rhythm section – what happened getting out of the 2<sup>nd</sup> solo?*
- Lead bone overpowering brass section after 2<sup>nd</sup> solo – defer to lead trumpet

### **Moon Over Cuba**

- Rhythm section – nice job on the beginning
- Clarinets – clean it up – don't scoop up to the pitch (particularly the top part)
- Saxes – too tentative underneath clarinet lines – listen to each other when playing unison – assume you are the one who is wrong and compromise to find the center of the pitch
- VI: Rhythm section – counting through Patrick's solo section*
- Patrick – end ideas on 3rds and 7ths
- Saxes – need confidence at I
- Brass – nice balance at I and J
- Nice transition back to head at L
- Drummer and bass player – really strong
- Nice lead trumpet player
- Great lead bone player – just don't try to take over from lead trumpet
- Saxes are the weak link right now – step it up and take responsibility to make things happen – take pride in the section
- Interesting piece – played it really well

### **The Jody Grind**

- Bones – spit out notes, everybody play the same volume on harmonies – support equally
- Saxes – keep up on 16<sup>th</sup> note lines
- Becca – nice job getting up into the upper register – good pacing – starting low and going high
- Drums – transition into swing was awkward
- Wade – figure out the chord tones – find 3rds and 7ths
- Great confidence from rhythm section – nice job with cymbals on solo Griffin
- Last 3 bars – drums watch out
- Trumpets – don't fade at end
- Saxes need to step it up

## **Bradley University Jazz Festival**

Perry Rask – Millikin University

### **Joshua**

- Opening melody – more connection – “d” articulation
- Overdo the written fortepianos
- Caroline – run more 8<sup>th</sup> note lines – make a line – avoid the punch and jab approach
- Backgrounds – don’t underplay backgrounds – if we can’t hear the soloist, it’s not your fault
- Good transition between solos
- Good job on 8<sup>th</sup> note lines in your solo, Patrick.
- Play backgrounds with authority. Really articulate.
- Careful of last note lead trumpet and trombone
- Bari – more connected on last line
- Nice trombone solo

### **Moon Over Cuba**

- Need to hear trumpet entrance at C
- Get the clarinets out of the case more often
- Need a big tenor sound at G
- Brass – articulate backgrounds
- More piano – especially during Patrick’s solo
- Memorize chord changes
- Clarinets need to be sailing over the rest of the sax section
- Clarinet parts are more crucial than you can imagine
- Trumpet background - shorter

### **The Jody Grind**

- Solos – primarily make up of 8<sup>th</sup> notes – rhythmic jabbing solos are kind of strange
- Easy to get stuck in blues scale
- VI: soloists – try the harmonic minor scale as he mentioned in our clinic*
- Define what the 3rds and 7ths are
- Horns – be alert and subdivide
- More piano
- Solos – listen to soloists on your instrument and other instruments – 90% of jazz solo lines are 8<sup>th</sup> notes
- Strong brass section
- A few endings are ragged – work on releases as much as attacks