

## ***Adrian Kelly***

*Adrian has performed as a trumpet player for many international artists including Ray Charles, Shirley Bassey, Wayne Newton, Tim Rice, The Manhattan Transfer, Dave Weckl, and Gene Pitney. He has appeared in concert performances with numerous Australian acts including the West Australian Symphony Orchestra, James Morrison, Ben Folds, John Farnham, Olivia Newton-John, Rhonda Burchmore, Tom Burlinson, Todd McKenny, and Anthony Warlow. Adrian also maintains an active profile as a jazz lead trumpet player with Western Australian big bands, Hip Mo' Toast, the Perth Jazz Orchestra, and the One For All Big Band. He recently returned from a tour of Asia performing with Jacky Cheung (the world's highest earning non-english speaking artist) in 30 cities to audiences of up to 60 000 people. In the theatre, Adrian has performed in excess of 30 shows including the Australian premiere performance of The Wild Party, and the Australian tours of Hugh Jackman: The Boy from Oz, Miss Saigon, Les Miserables, Dirty Dancing, Dusty, Saturday Night Fever, Fiddler on the Roof, and Shout. In the field of classical music he maintains an active performance schedule, and has recently performed with the Kiev Ballet and was featured as a soloist in the Perth Pops Orchestra's 2008 Best of British concert, and 2009 New Years Eve concert. As a session player, Adrian has performed on many television commercials and documentaries, including the solo trumpet on the award winning documentary Child Soldiers. He has appeared on CD recordings by artists throughout Asia (including releases from the Maldives, Hong Kong, and China in addition to numerous Australian recordings), and recently released internationally a CD of his own compositions. This CD entitled Intercontinental Drift features a West Australian rhythm section and a trumpet section comprising of Adrian in collaboration with performers from the United States of America.*

*Adrian is an endorsing artist for the Conn-Selmer company, and performs on Vincent Bach instruments.*

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### **The Big Band Trumpet Section**

#### **The Lead Trumpet (1<sup>st</sup> trumpet)**

- Responsible for 'leading' the whole ensemble in style, dynamics, time-feel, sound etc, in collaboration with the lead alto saxophone and the drummer.
- Will generally be the most reliable, and experienced player in the section.
- Ability to play high should be secondary to being able to phrase with correct style.
- Should have a big, commanding sound.

#### **The 2<sup>nd</sup> Trumpet (jazz chair)**

- Responsible for securing the intonation of the section.
- Will generally be the most able jazz soloist of the section.
- Will often aid the lead player in their interpretation of the jazz style/language.

#### **The 3<sup>rd</sup> Trumpet**

- Responsible for applying the dynamic contrast of the section.
- Will generally have a strong middle register sound that compliments the lead player.
- Can sometimes be called upon to play jazz solos.

#### **The 4<sup>th</sup> Trumpet**

- Responsible for linking the tonal quality of the trumpet section to that of the trombone section, therefore unifying the brass section's sound.
- Will generally have a strong lower register sound that complements and supports the lead player.

- If the lead player is not strong in the extreme upper register, the 4<sup>th</sup> player (or 5<sup>th</sup> if available) is sometimes delegated as the player responsible for upper register playing (Cat Anderson and Maynard Ferguson both played the 4<sup>th</sup> trumpet chair)
- Can sometimes be called upon to play jazz solos.

**General notes for the lead trumpeter:**

- Be consistent with phrasing and dynamics.
- Always mark parts lightly with a pencil. Mark articulations, phrasing etc
- Take responsibility and schedule sectionals outside of regular band rehearsal.
- Use vibrato sparingly, and almost never when muted. Try using dynamic changes to ‘energize’ long notes - they are easier to follow than matching vibrato.
- Memorize difficult passages so as to be better able to concentrate on phrasing and style.
- Don’t play (high) notes that aren’t written, unless requested by the band director. The arranger has put a lot of effort into getting the chord voicing just right!
- Cutting off your note slightly behind the rest of the band adds ‘brightness’ to the sound; Allowing the lower voices to finish last adds ‘warmth’ and ‘resonance’
- You are responsible for your section!

All the players in the section need to be aware of the jazz language and style, as this is where the majority of phrases in big band music come from. Encourage players to seek out great jazz music in both small group and large ensemble settings. Concentrated listening, and even better transcription of recorded material, will do wonders for developing a section sound and consistent swing feel.

**Suggested listening:**

*Lead Players:* Snooky Young, Conrad Gozzo, Al Porcino, Wayne Bergeron, Bobby Shew, Roger Ingram.

*Jazz Players:* Louis Armstrong, Miles Davis, Kenny Dorham, Clifford Brown, Lee Morgan, Freddie Hubbard, Wynton Marsalis, Maynard Ferguson.