

UNIVERSITY OF MIAMI

A STYLISTIC ANALYSIS OF MELODY, HARMONY, RHYTHM
AND SOUND QUALITY IN SELECTED IMPROVISED SOLOS
OF SLIDE HAMPTON

By

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This doctoral essay is affectionately dedicated to my mother and two sisters whose support, encouragement and enthusiasm for all of my musical endeavors has been a constant source of inspiration to me.

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Slide Hampton

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The purposes of this essay are to (1) document and preserve, within the academic community, the unique musical accomplishments of Slide Hampton, (2) provide a written pedagogical model of Hampton's improvisational techniques for study and examination by music students, (3) supplement the scant amount of analytical literature that currently exists on Slide Hampton and (4) create an addition to the small body of published transcription material that has been devoted to jazz trombonists.

Chapter 1 introduces the essay and discusses Hampton's importance and influence as a jazz improviser, musician and mentor. Chapter one also contains a review of related literature and an explanation of the methodology used throughout the document. Chapter 2 examines Hampton's sound quality including timbre, texture, dynamic range, tessitura and expressive inflections. Chapter 3 investigates Hampton's use of melody and includes a discussion of melodic influences, source material, presentation of material and development of material. Chapter 4 examines Hampton's use of harmony and includes a discussion of important influences as well as an investigation of harmonic source material and development of material. Chapter 5 explores Hampton's use of rhythm and includes a discussion of rhythmic influences, source material and development of material. Chapter six briefly summarizes major points of the essay. A selected discography and twelve complete solo transcriptions are included in the appendices of this document.

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Chapter 1

INTRODUCTION

Overview

Locksley Wellington Hampton, known to the musical world as Slide Hampton, is one of the most respected and influential jazz trombonists of the past four decades. From his early association with important groups such as Lionel Hampton, Woody Herman, Dizzy Gillespie, and Maynard Ferguson, to his later collaborations with Dexter Gordon and Woody Shaw, Hampton has established himself as a brilliant and unique improviser. Although influenced by J.J. Johnson, Slide Hampton has developed a highly individual solo voice, using inventive and dramatic techniques of melody, harmony, rhythm, and sound quality. Stanley Crouch, a noted jazz critic and author asserts, “Arguably the finest exponent of Johnson’s legacy is Slide Hampton, a virtuoso melodist with blues-tinged fire, immaculate intonation, and writing skills reflected in the continuity, variety, and drama of his improvisations” (1981, 78).

Slide Hampton has made important contributions to recorded jazz in the past thirty years. His groundbreaking 1979 recording entitled *World of Trombones*, which features Hampton’s dramatic improvisations and stunning arrangements for nine trombones, has become an essential part of every serious trombonist’s library. This recording was recently selected as one of the one hundred most historically

significant jazz recordings by Double Time Jazz Productions (Aebersold 1989, 6). Hampton's 1985 quintet recording, entitled *Roots*, was praised by critics as being one of Hampton's finest efforts. In the album's liner notes, Mark Gardner states, "In these *Roots Slide*...exhibits his further artistic growth. Slide has always been a 'bone of contention – striving to create music of lasting quality. That goal he has strikingly and consistently attained, and does so again in this notable collection" (1985, 5). Hampton's 1968-69 recording entitled *Mellow-Dy* features an improvised cadenza on the reflective J.J. Johnson ballad, *Lament*. The two and a half minute solo cadenza is arguably one of the most musically impressive statements on record by a jazz trombonist. Using technically demanding elements such as rapid changes of register, lyrical playing in an extremely high tessitura, and multiphonics, Hampton transforms the composition into a highly original, stunning, yet sensitive musical portrait far different from Johnson's original. With unique solo statements such as *Lament*, Hampton has advanced the role of the modern jazz trombone beyond the melodic, harmonic, and rhythmic model set by J.J. Johnson. Unlike his contemporaries such as Albert Mangelsdorff, Julian Priester and a host of other jazz trombonists who ventured frequently into the realm of avant-garde and free jazz, Hampton has been able to create this unique solo voice within the bop/post-bop jazz tradition.

In addition to his accomplishments as a performer, Slide Hampton's role of mentor and teacher to younger generations of jazz trombonists cannot be overestimated. Many important and highly visible jazz trombonists of today, including Steve Turre, Robin Eubanks, John Fedchock, Clifton Anderson, Avi Lebo, Dante Luciani, Conrad Herwig, Wycliff Gordon, Ronald Westray and Robert

Trowers, have all publicly acknowledged his musical influence. Steve Turre, in an article for *Jazz Times* states, “Slide Hampton is really one of the underrated grand masters of our time in terms of the trombone and the music....Slide has been a great inspiration to me. He’s shown me the way as a guiding light in terms of not playing things superficially...playing for quality rather than just notoriety” (Turre quoted in Defaa, 1991, 33).

When one considers Hampton’s substantial body of work as a creative and unique improviser and the widespread influence he has exerted on jazz trombonists over the past thirty years, it is perplexing that only a scant amount of published literature has been devoted to analyzing his improvisational style. The purposes of this essay are to accomplish four important goals: (1) document and preserve, within the academic community, the unique musical accomplishments of Slide Hampton, (2) provide a written pedagogical model of Hampton’s improvisational techniques for study and examination by music students, (3) supplement the scant amount of analytical literature that currently exists on Slide Hampton and (4) create an addition to the small body of published transcriptions studies that have been devoted to jazz trombonists.

Review of Related Literature

A review of literature pertinent to an analysis of Slide Hampton’s improvisational style identified three major categories of material: (1) analytical, (2) bibliographical and (3) discographical. Since general biographical information on Hampton is readily available from sources such as *The New Grove Dictionary of Jazz* (Kernfeld 1988, 477) and *All Music Guide to Jazz* (Erlewine 1996, 328), it was not

included in this essay. The first category is made up of analytical texts on jazz, solo transcription books, solo transcription journal articles, published interviews, performance and record reviews and liner notes. The second category includes dictionary articles, annotated bibliographies and music in print listings. The third category is comprised of record catalogs and various discographies.

Analytical

Several texts, although providing no specific information on Slide Hampton, proved to be valuable resources for jazz analysis. *Thinking in Jazz* by Paul Berliner (1994), one of the most comprehensive analytical books on jazz ever written, provided a wealth of information vital to successful and insightful analysis. His discussion of the subtleties of jazz rhythmic conception was particularly perceptive and was consulted during the analysis of Hampton's use of rhythmic devices. Other items in this text that were considered included Berliner's discussion of strategies in rendering a melody (introduction figures, rephrasing, and ornamentation) and his comprehensive categorization of melodic and rhythmic devices.

Thomas Owens' text entitled *Bebop: The Music and Its Players* (1995) proved extremely valuable because of its clear format, logical progression of topics and concise examples of revealing prose analysis. Owens' use of scholarly yet accessible vocabulary provided a model for this essay. His discussion of topics such as rhythmic conception, note selection, motivic development and phrasing were carefully studied when preparing similar topics in this essay.

Richard Lawn's and Jeffrey Hellmer's text entitled *Jazz Theory and Practice* (1993) proved especially useful in the writing of Chapter 3 of this document. Theory

terminology covering various aspects of melodic analysis (e.g. non-harmonic tones) was extracted from this text.

David Baker's *Jazz Styles and Analysis: Trombone* (1973) proved to be a good starting point for researching jazz trombone styles. In this text, Baker briefly covers general style characteristics and includes transcribed solo excerpts of important jazz trombonists from New Orleans Pioneer, Kid Ory, through avante-garde performers of the 1960s such as Roswell Rudd and Albert Manglesdorff. Baker's comments on Hampton's style, although brief, provided a good starting point for research.

Baker's comprehensive performance manual entitled *Contemporary Techniques for Trombone* (1974), an excellent and thorough reference source, was consulted for musical terminology and precise explanations of extended jazz trombone techniques and devices (e.g., multiphonics, multiple tonguing, quarter tones, etc.). Baker's chapter on dramatic devices proved valuable for its succinct definitions of twenty-five expressive devices associated with the trombone ranging from the use of variations on vibrato to sliding effects such as smears and glissandos.

Louis Bourgois' thesis entitled "Jazz Trombonist J.J. Johnson: A Comprehensive Discography and Study of the Early Evolution of His Style" (1987) is considered by music scholars to be one of the most important analytical documents on the music of J.J. Johnson. A major contribution to jazz trombone literature, the work is brilliantly researched, well written, and contains significant, previously unpublished discographical and analytical information. Of particular value were Bourgois' insightful descriptions of Johnson's tone quality, including his avoidance

of inflection, his angular approach to melodic contouring, and the effect of tempo and key on his frequent use of rhythmic groupings. These descriptions were consulted in the examination of Johnson's influence upon Hampton.

Paula Berardinelli's dissertation entitled "Bill Evans: His Contributions as a Jazz Pianist and an Analysis of His Musical Style" (1992) also proved to be a valuable resource. Berardinelli's process of discussing intervallic structures including where they occur in the solo, what type of intervals are being used, and how they relate to the structure of the solo was consulted when writing on related topics in this essay. Berardinelli's examination of melodic contour and timbral variety was also consulted prior to the writing of chapters two and three of this document. Finally, Berardinelli's discographical format was followed (with certain modifications) in Appendix A of this document.

David Baker's analytical transcription texts investigating the style of Charlie Parker (1978), J.J. Johnson (1979) and John Coltrane (1980) were part of the first generation of published jazz transcriptions which contained scholarly written analysis. Baker's texts proved valuable by establishing distinct categories and sub-categories of jazz transcription analysis. Some of Baker's categories (e.g., dramatic devices, scale preferences, and recurrent patterns) as well as sub-categories (e.g., cycles, use of sequence, rhythmic practices) were helpful in formulating similar divisions in this essay.

Gary Keller's transcription book entitled *Sonny Stitt's Greatest Transcribed Solos for Alto Saxophone* (1991) was valuable in providing certain topics to consider when undertaking jazz analysis. Keller's recommendations to examine such aspects

as chord tone connection and the use of non-scale tones was followed in this essay. A table of musical abbreviations, similar to the one Keller uses in his text, was expanded to include idiomatic devices for the trombone.

J.J. Johnson Transcribed Solos, edited by Tom Senff (1989), was useful for its meticulous formatting and layout of thirteen classic Johnson solos. Musical examples demonstrating Johnson's influence on Hampton were mainly extracted from this book. David Baker's foreward, which mentions Johnson's command of lyricism, blues roots, and brilliant technique, was also consulted.

Robin Eubanks' article entitled "Wayne Shorter's Solo on Green Dolphin Street: A Trombonist's Analysis" (1989, 58-59) is one of the very few published examples of a saxophone transcription article written from a trombonist's perspective. Eubank's article proved to be a valuable source for its unique discussion of emotional contour. Eubank's concept of emotional and dynamic contour and how it relates to Hampton's improvisations were considered in the writing of Chapter 2 of this essay.

Niels Lan Doky's transcription text entitled *Jazz Transcription: Developing Jazz Improvisation Skills Through Solo Transcription and Analysis* (1992) proved to be a valuable resource by providing a wealth of suggestions regarding format, transcription methods, analytical techniques and notation when transcribing solos.

One of the few periodical articles to provide analytical information on Hampton's improvisational style was Stanley Crouch's brief performance review entitled "Slide Hampton from Tailgate to Bebop" (1981, 78-79). In this article Crouch briefly uncovers three key aspects to Hampton's improvisational style: (1) pervasive influence of the blues, (2) control of idiomatic attacks and tonal color, and

(3) sense of emotional drama. Crouch goes on to describe Hampton's improvisations as "adventurous and passionate ... and marked by immaculate intonation, exquisite use of both continuity and variety, and technical mastery" (p. 79). Each of these important points was thoughtfully considered in the writing of this essay.

An article helpful in gaining insight into Hampton's conception of sound as well as important jazz influences was "Slide Hampton: The Natural Melody of the Trombone" (*Crescendo International* 1985, 24-25). Hampton's brief comments on the unique aspect of the trombone, including its vocal quality and vast timbral resources, were consulted in the writing of Chapter 2 of this essay. Hampton's discussion of important influences, particularly J.J. Johnson, was examined in Chapters 3 and 4.

Another article, providing invaluable information on Hampton's previous musical experience, influences, studying and teaching methods and musical philosophy was Les Tomkin's interview entitled "Slide Hampton: Boning Up On Big Band Sounds." Hampton's comments in this article were discussed in the early sections of Chapters 3 and 4 of this essay.

Owen Cordle's record review of Hampton's *Roots* in *Downbeat* magazine (1991, 30) was helpful in distinguishing a few of the trombonist's unique tonal qualities as well as providing very brief commentary on his execution of melodic lines.

Bibliographical

Two bibliographical sources, Meadows' *Jazz Research and Reference Materials* (1996) and John Voigt's *Jazz Music in Print* (1997), were consulted for

assistance in locating appropriate research material. Meadows' text proved valuable for locating certain analytical theses, dissertations, transcription books and performance methods related to the essay topic. Voigt's book proved useful in locating a variety of jazz transcription books currently in print.

Discographical

Three discographies were used in researching and citing information concerning Slide Hampton's recorded work. Tom Lord's *The Jazz Discography* produces the most comprehensive listing of Hampton's recordings as both leader and prominent sideman. Published in 1992, this work covers the artist's classic releases of the 1970s and 1980s but does not include his recent recordings. *The All Music Guide to Jazz* (1996), edited by Micheal Erlewine, was used to supplement the Lord text. Erlewine's guide, the most up to date in print, covers releases up to 1996 and includes brief record reviews. Recordings prior to 1980 that were not located in the Lord text were located in Walter Bruynickx's 28 volume work entitled *60 Years of Recorded Jazz* (1980), an excellent source for obscure and hard to locate recordings.

Methodology

An analysis of four major aspects (melody, harmony, rhythm and sound quality) of Slide Hampton's improvisational style was conducted through transcription, examination and discussion of twelve improvised solos. In addition, Hampton's comments during a 90-minute telephone interview with the author were recorded, studied and later discussed throughout this essay.

Chapter 1 of this document, the introduction, was divided into the following areas: (1) overview, (2) review of related literature and (3) methodology.

Chapter 2, sound quality, was divided into three major areas: (1) overview, (2) influences and (3) characteristics. The latter area, characteristics, was divided into the following topics: 1) timbre, (2) texture, (3) dynamic range, (4) tessitura/ register and (5) expressive inflections. Each of the five topics were specifically selected because of their importance to Hampton's unique sound production.

For Chapters 3 through 5, major areas of analysis common to all three chapters (overview, influences, source material and development of material) were formulated and a structural outline using these areas was implemented. Chapter 3, melody, was divided into five major areas: (1) overview, (2) influences, (3) source material, (4) presentation of material and (5) development of material. Discussion of source material was divided into the following topics: (1) scalar configurations, (2) digital patterns, (3) interval leaps, (4) non-harmonic tones, (5) melodic ornamentation, (6) quotation (vocabulary and repertoire), (7) paraphrase and (8) signature patterns. Discussion of presentation of material was divided into two topics, articulation and phrasing. Discussion of development of material was also divided into two topics, repetition and sequence.

Chapter 4, harmony, was divided into four main areas: (1) overview, (2) influences, (3) source material and (4) development of material. Discussion of source material was divided into four topics: (1) Single chords, (2) chord progressions, (3) chordal extensions and (4) chordal alterations. Discussion of development of material was also divided into four topics: (1) embellished arpeggiation of chordal structures, (2) melodic voice leading of chordal structures, (3) reharmonization and (4) harmonic expansion.

Chapter 5, rhythm, was divided into four main areas: (1) overview, (2) influences, (3) source material and (4) development of material. Discussion of source material was divided into three topics: (1) rhythmic subdivisions, (2) signature patterns and (3) vocabulary patterns. Discussion of development of material was divided into five topics listed primarily by order of frequency throughout the twelve improvised solos: (1) syncopation, (2) repetition (3) displacement, (4) augmentation and (5) use of space.

Chapter 6 summarized Hampton's methods of stylizing sound quality, melody, harmony and rhythm as well as the influence his style has exerted on other jazz trombonists. Two appendices presented a selected discography of Hampton's recordings and complete written transcriptions of the twelve improvised solos examined in this essay.

Solo Selection Process

Recorded solos included in this study were selected using the following criteria: (1) representativeness of Hampton's mature style, (2) presence of substantial melodic, harmonic, rhythmic or timbral content, (3) minimum length of one complete chorus without instrumental backgrounds, (4) historical significance of recording (e.g. accompanying musicians, choice of material, musical preparation, other factors), (5) date of recording (material prior to 1967 was not selected due to unavailability or absence of other criteria), (6) sound quality of recording (with two exceptions, only L.P. recordings re-released on compact disc were selected) and (7) degree of rhythmic complexity (certain solos which exhibited rhythmic complexity of a level that would not lend itself readily and insightfully to exact notation were not selected for

transcription). Based on the above criteria, twelve recorded solos were selected for study, transcription and discussion in this essay. (See Table 1.)

Table 1. Twelve Improvised Solos of Slide Hampton Selected for Analysis.

<u>Leader</u>	<u>Song Title</u>	<u>Album Title</u>	<u>Date of Recording</u>
Art Farmer	Home	The Meaning of Art	1995
Slide Hampton	My Old Flame	Roots	1985
Slide Hampton	Roots	Roots	1985
Slide Hampton	Solar	Solar	1985
Tapiola Big Band	Simone	Old and New	1982
Slide Hampton	Donna Lee	World of Trombones	1979
Slide Hampton	Impressions	World of Trombones	1979
Dexter Gordon	Fried Bananas	Sophisticated Giant	1977
Barry Harris	Luminescence	Luminescence	1973
Dexter Gordon	My Blues	A Day in Copenhagen	1972
Dexter Gordon	You Don't Know What Love Is	A Day in Copenhagen	1972
Slide Hampton	Lament	Mellow-Dy	1967-68

Transcription Process

The transcription process for this essay followed a similar method advocated by Niels Lan Doky in his book entitled *Jazz Transcription: Developing Jazz Improvisation Skills Through Solo Transcription and Analysis* (1992). Each of the twelve solos was transcribed at normal speed using a (1) portable compact disc player with a repeat function for multiple listenings of selected passages and (2) high quality

headphones for enhanced perception. Solos were first notated by hand and later entered into a computer using the music software program, Nightingale. To avoid errors in transcription, each solo was verified for accuracy by two experts at the University of Miami selected for their extensive experience notating transcribed solos. The solos were then examined, proofread and performed by the author and several music students at the University of Miami.

Chapter 2

SOUND QUALITY

Overview

Of all the major elements that comprise a jazz improvisor's musical style, no element is as crucial in determining a musician's uniqueness as quality of sound. Possessing one of the most influential and recognizable jazz trombone sounds of the last five decades, Slide Hampton has influenced two generations of jazz trombonists through the production of his distinctive tone quality. Five of the most important elements that make up this unique tone quality are (1) a large, dark timbre, (2) a smooth, pure texture, (3) a wide spectrum of dynamic expression, (4) use of various tessituras and (5) a mature and subtle use of expressive inflections such as vibrato. In addition to these five elements, Hampton demonstrates an amazingly unique ability to (when the musical situation dictates) dramatically alter his timbre and texture of sound for expressive purposes. This particular ability, when combined with the other elements of his sound production, has helped him to develop one of the most powerfully expressive voices in mainstream jazz.

Influences

The unique quality of Slide Hampton's sound production is due in large part to the varied musical influences which have surrounded him from his early musical life through the present. Perhaps the first of these influences was Hampton's exposure to trombonists performing in symphony orchestras. "Definitely, I was influenced [sound wise] by symphonic trombonists, that's the tradition of our instrument, ...the tradition is coming from classical musicians..." (Hampton 1999). Opposed to having the lighter, brighter sound of jazz trombonists that Hampton would later be exposed to, symphonic trombonists

possessed tremendously large and dark sounds and this was to influence Hampton's conception of sound throughout his playing career.

Hampton's initial influence for producing sound in a jazz setting came from Tommy Dorsey. "When I was coming up, one of the early popular trombone players who was being played over the ... radio was Tommy Dorsey. We all listened to Tommy. I really did like very much the sound that Tommy produced. ...Recently I've done more study into the Dorsey concept, and I've found that it's helped me in other things that I play" (*Crescendo International* 1985, 25). Although Hampton's timbre of sound and expressive inflections (such as vibrato) is quite different from Dorsey's, Hampton's smooth and pure texture of sound and his affinity for the high register of the horn had its roots in Dorsey's style.

As with many jazz trombonists of his generation, Hampton's main inspiration for developing his sound in a jazz setting came from J.J. Johnson. "His [J.J.'s] sound in the late 50's and early 60's, when he was doing those wonderful recordings for Columbia very much inspired all of us to develop our sound" (Hampton 1999). Johnson's influence can be detected in Hampton's use of vibrato and affinity for using various registers of the horn. Like Johnson, Hampton employs a terminal vibrato, performed at slow speed and narrow width. Unlike Johnson, Hampton exploits the extreme upper range of the horn (which changes its timbre) but also adopts a Johnson-like preference for presenting his sound in various tessituras.

In addition to Johnson, Hampton also mentions listening to fellow trombonist, Curtis Fuller. "There was a time when Curtis Fuller, even on a small horn, used to get a real big sound – those early recordings with Art Blakey - I guess that was influential too" (Hampton 1999). All of these early influences including the symphonic tradition of the trombone, Tommy Dorsey, J.J. Johnson and Curtis Fuller were especially vital to Hampton, because unlike many musicians of his generation who had some formal training,

Hampton was entirely self taught in music and learned everything pertaining to sound production by listening to other musicians (Hampton 1999).

One of the most important developments in Hampton's concept of sound production occurred in the late 1970s when he was rehearsing his World of Trombones group in New York. "When I started to form the group, the World of Trombones, we had two bass trombones there, we had Earl McIntire and Douglas Purviance, and the sound that they got was always so beautiful and big and such a quality, that I thought that I would like to try to start to develop that level of quality in my sound. That's what made me... think about playing the large bore instruments" (Hampton 1999). As a result of that recording session, Hampton made a change in equipment that virtually no other well known jazz trombonist of his generation had attempted – he switched to a larger bore trombone (King 4B) and began performing on a bass trombone mouthpiece (Bach 2G). The reasons that this switch to larger equipment was so unusual for a jazz trombonist at that time was twofold. First, it would take a monumental effort to employ jazz techniques such as fast legato tonguing, intricate ornamentation (e.g. turns) and extreme high register playing (all important elements in Hampton's improvisations) when using large equipment designed for a much different style and register of playing. Second, the larger size of the instrument and mouthpiece would greatly reduce flexibility and more importantly, endurance, and would require an almost superhuman regimen of intense daily practice to regain these techniques that are much easier to produce on smaller equipment. To Hampton's credit, he put in the painstaking hours of diligent practice (eight hour daily routines) over the span of several years to overcome the limitations of larger equipment and in the process developed one of the largest, darkest and richest jazz trombone sounds in history. As a result, a whole generation of younger jazz trombonists, including Steve Turre and Robin Eubanks (and later many other New York players), began to perform on larger equipment and began to incorporate many of the unique elements of Hampton's tone quality into their own sound.

Characteristics

Timbre

Perhaps the most identifiable and important characteristic of Hampton's timbral production is the presence of a very large and dark core of sound. This core of sound is evident in most every Hampton recording from the late 1960s (even prior to his equipment change) to the present. Although present in all jazz styles, Hampton's timbre is at its darkest and most rich in ballad and slower swing settings. Hampton's improvised solos on ballad selections such as *My Old Flame* and *Lament* transparently display his dark, mellow timbre which serves as the perfect tonal vehicle to express the nostalgic, melancholy moods of these pieces. Unhampered by extensive uses of inflection (except for an occasional use of delicate vibrato) and aided by a clean and even articulation, Hampton's timbre is free to resonate with a quality unmatched in size and darkness of color, even by the great J.J. Johnson. Even in swing settings that feature a more active and dynamically diverse rhythm section accompaniment, Hampton is still able to maintain a fullness of sound that other jazz trombonists of his generation seem only to accomplish in rare circumstances. Hampton's improvised solo on *Home*, a slow swing composition in the hard bop tradition, is an excellent example of Hampton's ability to perform with such a consistently dark and resonate timbre while also providing an infectious and urgent sense of swing.

Although Hampton maintains a dark and rich timbre of sound in the majority of solo settings in which he performs, he also demonstrates a remarkable ability to periodically brighten the timbre of his tone to a more brilliant and piercing quality. Hampton accomplishes this with the help of a faster airstream, louder dynamics and a higher tessitura. The noted author and jazz critic, Stanley Crouch, touched on Hampton's ability to alter timbre in his review of a live Hampton performance from 1980. "His

[Hampton's] control of idiomatic attacks and tonal color sometimes gave the impression of modulation, so striking was the shift in timbre" (1981, 79).

Although occurring in no less than four improvisations analyzed in this document, perhaps Hampton's most striking use of timbral alteration occurs in two selections recorded in 1979 during the World of Trombones sessions. Two of the improvised solos on the recording, *Donna Lee* and *Impressions*, find the trombonist reaching to expressive and dramatic heights through the use of timbral alteration and extremes in dynamics and tessitura. Hampton's improvised solo on *Donna Lee* features timbral alteration used mainly in periodic spurts. Hampton uses this technique on long duration notes in the upper register of the horn. He often employs timbral alteration after a short period of rest but occasionally will also use it following a string of eighth notes.

In many settings, Hampton uses timbral alteration in combination with melodic ornaments such as the scoop, rip, short fall or repeated gliss. Hampton's use of these ornaments serves to intensify the bright timbre he periodically produces.

Perhaps Hampton's most extensive use of timbral alteration occurs in his solo statement over *Simone*. This is one of a very few examples where Hampton employs an almost constant use of bright timbral production over the entire course of a solo. Perhaps this is due in part to the presence of an entire big band (the Tapiola Big Band from Finland) which accompanies him on the recording. Hampton emphasizes particular brightness of timbre on melody notes such as F, G, A and Bb (above the staff), often beginning phrases with these notes and articulating them with a heavy accent. Hampton continues this pattern throughout the solo, building in volume and intensity until he reaches an almost feverish level in the first six measures of his fourth solo chorus. Assisted by extreme dynamics (*ff*), high tessitura (high A and C), longer note values (predominantly dotted quarter and dotted half notes), heavy articulations and a roaring big band background accompaniment, Hampton's timbre reaches its brassiest and brightest on record (Example 2.1).

Example 2.1. *Simone*, mm. 72-78. Timbral alteration (high point of solo).



Texture

In addition to timbre, another important element in Hampton's sound quality is his texture (audible purity of sound). Consisting of an unmatched purity, smoothness and fluidity, Hampton's glassy texture of sound acts as the perfect complement to his dark and rich timbre. Hampton's employment of this smooth textured sound is evident throughout his improvisations on everything from ballads such as *My Old Flame* to fast swing selections such as *Solar*. Perhaps nowhere is Hampton's purity and smoothness of texture as effective as in his haunting rendition of *My Old Flame*. Featuring sympathetic, transparent, rubato-like accompaniment from pianist Cedar Walton, this duo setting allows Hampton's unique texture of sound to permeate every aspect of the recording.

Even in faster settings, such as Hampton's improvisation on *Home*, his sound comes across on record with an amazing purity and smoothness of texture despite changes in register and performance of technically difficult passages. One of the elements of sound production that definitely contributes to this purity of texture is the type of articulation Hampton employs. By using a very legato, delicate and refined articulation, Hampton is able to gently execute his melodic ideas without affecting the dark, rich quality of his timbral production or smooth, pure quality of his textural production.

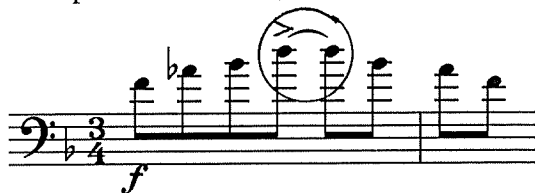
Although Hampton maintains this pure, smooth and refined quality of texture in most of his improvised solos, he also demonstrates, as he did with timbre, an astonishing ability to occasionally alter the texture of his sound to a harsher, courser quality. When

asked about his use of this technique, Hampton responded: “It was a thing that happened naturally, I didn’t really think about it, you know. It happened because of the kind of emotion that was going on, the kind of energy that was around me in the rhythm section. The energy of the moment will make you go for something like that” (Hampton 1999). This comment by Hampton is revealing and demonstrates how alert and responsive Hampton is to the musical stimuli that surround him and his willingness to allow that stimuli to take him to greater creative heights.

Only employing this technique in a few settings such as selected medium tempo bop tunes and fast modal tunes, Hampton’s use of textural alteration mainly involves two similar techniques: (1) performing with a course, raspy edge and (2) performing a split tone (caused by unintentionally landing in the middle area between two different partials resulting in the spreading apart of tone). As with Hampton’s use of timbral alteration, textural alteration occurs mostly in higher tessituras and at louder dynamic volumes when the he is at his most passionate.

Hampton’s use of the first type of textural alteration, performing with a harsh, raspy edge to the sound is demonstrated in four of the improvisations examined in this document, (*Donna Lee*, *Fried Bananas*, *Impressions* and *Simone*). Occurring infrequently throughout these solos, Hampton often employs this technique at the high point of a phrase (Example 2.2) or occasionally at the low point of a phrase (Example 2.3). Normally, Hampton adds a raspy edge to his sound only on isolated notes in the upper register that are often preceded by brief periods of rest (Example 2.4). One notable exception to this, however, is Hampton’s striking performance of a string of raspy tones near the end of his improvisation on *Donna Lee*. Consisting of four accented notes in the upper register performed at an extreme volume (*ff*) (Example 2.5), Hampton uses this textural alteration to reach the last climactic point of the solo.

Example 2.2. *Simone*, m. 36. Textural alteration (high point of phrase).



Example 2.3. *Impressions*, m. 14. Textural alteration (low point of phrase).



Example 2.4. *Simone*, m. 25. Textural alteration (isolated note).



Example 2.5. *Donna Lee*, m. 58. Textural alteration (several notes).



Hampton's use of the second type of textural alteration, performance of split tones, occurs in only three improvisations (*Donna Lee*, *Fried Bananas* and *Impressions*). Limited to no more than five examples per solo, Hampton employs this technique in the middle upper register hovering around G. Frequently, Hampton's performance of this technique will follow an interval leap (Example 2.6) and only occasionally will he use this technique on more than one note in the bar (Example 2.7). Perhaps Hampton's most interesting performance of split tones occurs in the second A section of Hampton's second solo chorus of *Impressions*. Combining this textural technique with melodic sequence and ornamentation (falls), Hampton performs a series of three split tones on the descending pitches A, G, and F for a marvelous effect (Example 2.8). By using this unintentionally planned alteration of texture over a well planned melodic and rhythmic scheme, Hampton

achieves an interesting balance of organization and spontaneity. Although some critics may view Hampton's occasional performance of split tones as an unintentional, unfortunate mishap, to this author's ears this technique is representative of his unbridled expressiveness and, therefore, enhances the spontaneous spirit of the solo.

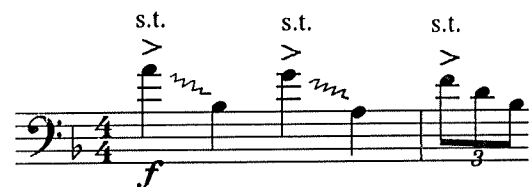
Example 2.6. *Donna Lee*, m.11. Split tone following an interval leap.



Example 2.7. *Donna Lee*, m. 34. Split tone on more than one note in the bar.



Example 2.8. *Impressions*, m. 45. Split tone combined with sequence and melodic ornamentation.



Dynamic range

Another important element of tone production which can affect both timbre and texture is the dynamic range a performer uses. Jazz trombonists of the early New Orleans tailgate tradition such as Kid Ory and Honore Dutrey used this element of tone production (by relying heavily on louder dynamics) to enhance the rough glisses, falls, rips and other idiomatic devices they employed. As with the early jazz trombonists, Slide Hampton consistently uses the louder end of the dynamic spectrum to highlight passages which feature bright timbres and/or raspy textures. In examining the four solos in which Hampton employs either timbral and/or textural alteration (*Donna Lee*, *Impressions*,

Fried Bananas and *Simone*), each solo shows Hampton pushing the dynamic envelope to at least *f* and in most cases *ff*. His willingness to explore louder dynamic volumes within very modern melodic and harmonic settings is one of the characteristic features of his improvisations and one that distinguishes him from virtually all of his contemporaries.

Tessitura/Register

Another element of tone production which is related to timbre (and to a lesser degree texture), especially in brass instruments, is tessitura. It is in this area that Hampton creates a unique quality of sound brought about by use of an extreme high tessitura (high F and above). Requiring changes in aperture, lip buzz speed, volume and airstream speed, performance in the extreme upper register of the trombone results in certain modifications of sound quality. In this range, the tonal timbre of the notes change to an intense, airy, softer rush of air not unlike a breathy whistle. This quality of sound is in stark contrast to the brash, brassy, loud and full tones associated with Hampton's tone in the middle and high range (up to high Eb). Perhaps Hampton's finest example of this unique timbre as a result of performance in the extreme high register can be found in his stunning solo cadenza on the well known J.J. Johnson ballad entitled *Lament*. Hampton's first foray into this register begins with the first phrase of the cadenza which finds him gracefully leaping from high C to high F and then delicately descending stepwise back to C (Example 2.9). Hampton maintains this softer airy timbre through the second phrase of the cadenza which hovers around high C and then abandons it when he descends into the middle register in phrases three and four. Returning to the use of the airy timbre towards the end of phrase five, Hampton ascends the distance of an octave, from F to high F before leaping a third to produce one of the cleanest and most delicate high A's on record. Hampton holds the whisper-like high A for approximately three seconds before descending to Bb (Example 2.10). After returning to the middle register for phrases 6 and 7, Hampton makes one last ascent in phrase 8, a breathtaking, continuous, multi-registral run that culminates in a leap

from high C to high G which Hampton holds for an astonishing six seconds to conclude the cadenza (Example 2.11).

Example 2.9. *Lament* cadenza, phrase 1. Timbral alteration in high register.



Example 2.10. *Lament* cadenza, phrase 5. Timbral alteration in extreme high register.



Example 2.11. *Lament* cadenza, phrase 8. Timbral alteration incorporated into a continuous multi-registral run.



Throughout the entire *Lament* solo cadenza, Hampton's ability to move seamlessly in and out of the extreme high range and employ two different qualities of timbre within a single musical phrase is just one of the unique elements of this remarkable solo.

Expressive inflections

In addition to timbre and texture, another element of Hampton's sound quality which is distinctive is his subtle use of expressive inflections such as the bending of a note's pitch through either physiological means (lip, jaw, airstream) or mechanical means (slide, valve, etc.). One of Hampton's most effective inflections that he uses on selected solos is vibrato (other expressive devices are discussed in Chapter 3). The epitome of understatement, Hampton's vibrato is characterized by a narrow width and a slow, irregular pulse. Employed only on notes of longer duration, Hampton uses vibrato only in

the middle register (from A in the staff to G above the staff) and generally uses it only at softer dynamic levels. Like J.J. Johnson, Hampton employs vibrato only at the end of a note, after its tone quality and intonation have been well established.

Hampton's use of vibrato in ballad settings is delicately demonstrated in his improvised solos on *My Old Flame* and *Lament*. In both of these solos, Hampton uses a delicate, narrow vibrato to subtly warm the timbre of his sound. Hampton's thirty-two measure improvisation on *My Old Flame*, which he performs with only piano accompaniment, features the most sparing and subtle use of this technique in Hampton's ballad repertoire. Using vibrato in only four places throughout the solo (long duration notes), Hampton is able to slightly color his sound just enough to soften the stark texture of the piece.

Hampton's use of vibrato in the solo cadenza on *Lament* is unique for two reasons. First, this is the only setting (ballad or otherwise) where the trombonist employs this technique in the upper register. Occurring on only two notes (high Bb and C), Hampton's use of vibrato in the high register is identical to his middle register vibrato in width and speed. Second, this is the only setting where Hampton uses vibrato exclusively at the end of phrases.

Hampton's subtle use of vibrato in the slow-medium blues setting is elegantly demonstrated in *Roots*. Used sparingly (only on five notes during the entire solo) Hampton is careful to avoid using vibrato in combination with other expressive devices such as scoops and falls. Even though his vibrato is extremely soft, narrow and slow (barely audible in places), the effect comes across due to the delicate and transparent comping of the rhythm section.

Hampton's use of vibrato is more noticeable in his improvisation on *Home*, a slow, relaxed hard bop piece in the style of Benny Golson's *Whisper Not*. Even though Hampton again uses vibrato sparingly (only on five notes during the solo) in this instance, Hampton slightly increases his width and speed for greater expressiveness.

Hampton's use of vibrato in faster settings, ironically, is used with greater frequency than in his ballad settings. This is particularly evident in Hampton's improvisation on *Luminescence* which features the most extensive use of vibrato (eight occurrences) of any of the solos analyzed in this document. Hampton's solo on *Luminescence* is also unusual due to the lower extension of vibrato register by two notes (F and E in the staff). In contrast to his performance of slower ballads, Hampton slightly quickens and widens his vibrato on *Luminescence* which tends to slightly brighten the timbre of his sound. This increase in vibrato speed, width and brightness, when combined with Hampton's use of irregular vibrato pulse, adds a freer quality to his sound.

Hampton's use of vibrato on *Solar* (a Miles Davis composition taken at a very fast tempo) is particularly interesting. As in other settings, Hampton uses vibrato sparingly and only on notes of longer duration performed in the middle register. Throughout this solo, Hampton only applies vibrato to notes which are rhythmically anticipated. The only exception to this is a dotted half note that Hampton articulates on beat one of the fourth bar of the solo. By combining vibrato with rhythmic anticipation over a brisk pulse, Hampton creates a surge of forward momentum throughout the solo.

Chapter 3

MELODY

Overview

In addition to his unique sound quality, one of the most prominent and distinguishing features of Slide Hampton's improvisations is his use of melody. As much as any other jazz trombonist of his generation, Hampton is a master at creating and developing melodic ideas which are simple yet compelling. Four important elements define Hampton's melodic style: (1) an enormous variety of colorful source material including scalar configurations, digital patterns, interval leaps, non-harmonic tones, melodic ornaments, quotations, paraphrases and signature patterns, (2) a versatile and dramatic presentation of melodic ideas using elements such as sound quality, tessitura, contour, dynamics, phrasing and articulation, (3) an inventive flair for developing melodic motives using such techniques as repetition, sequence and alteration and (4) frequent use of lyricism, even throughout phrases that are angular or feature sudden changes in register.

Influences

Although rooted in the bop tradition, Slide Hampton's melodic conception borrows from a wide range of styles and artists. In a concert review for the *Village Voice*, Stanley Crouch sums up Hampton's ability to draw upon many influences. "Close examination revealed that the style he has developed is a composite of the entire trombone tradition, one so subtle that the sweep from gutbucket to bebop is nearly imperceptible" (1981, 79).

One of Hampton's earliest melodic influences was trumpeter, Louis Armstrong. "Improvisation as spontaneous composition really started with Louis Armstrong. If you go back and listen to Armstrong you'll see that he is using different rhythms and different approaches to melodic improvisation – it's not just running chords or just running scales,

he's actually composing melodies when he plays" (Hampton 1999). Armstrong's melodic influence can be detected in Hampton's choice of source material (blues scale paraphrases, dramatic interval leaps, non-harmonic tones) and, more importantly, in his presentation of material. Armstrong's unique and dramatic method of presenting his melodies by way of an enormous tone, a spectacular use of the high register, a liberal use of melodic ornaments (scoops, shakes, falls) and a willingness to exploit louder dynamic levels are all important elements that Hampton has incorporated into his modern melodic style.

Another important early influence upon Hampton's melodic conception was the tailgate tradition of trombone playing exemplified by trombonists from Kid Ory through Trummy Young. "I ... listen to Jack Teagarden, Trummy Young and all of those guys. As a result, I play much better ... because I understand the relationship of the things I try to do now to the way that they played. It's extremely valuable to go back and do as much research into the tradition as possible" (Tomkins 1987, 14). Reliance on ornamental devices idiomatic to the trombone, use of dramatic changes in texture and timbre and performance of extreme dynamic levels, all popular methods of presenting melodic material in the tailgate trombone tradition, have been brilliantly adapted by Hampton into a modern melodic setting.

Perhaps the most important modern influence on Hampton's melodic style came from fellow trombonist, J.J. Johnson.

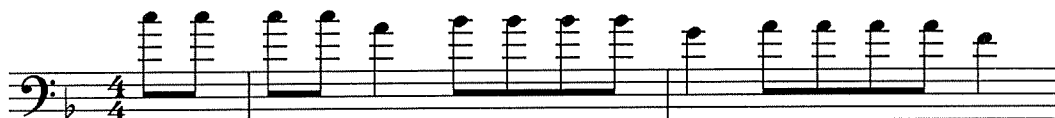
The guy... who has been the biggest influence on my musical direction, has been J.J. Johnson. Because J.J. was also born in Indianapolis, I heard him in person there several times. He was older than I and he was at such a different level of musical development; it was a little difficult for us to get to know one another too well at that time. I got to know him much better recently... So he's been the one that I've been listening to over the years now, who's really inspired me.

What was happening with the swing approach is that they were playing more of a chordal approach – up and down the chords. Then J.J. came in and started using the linear approach and playing diatonically; so it gave him twice as much material to work with. (*Crescendo International* 1985, 25)

Responsible for adapting Charlie Parker's innovative language to the trombone, Johnson influenced virtually every jazz trombonist of his generation and later (Baker 1973).

the repeated notes with a lower pitched note of longer duration and both move the entire motive diatonically down by step. The only substantial melodic difference between the patterns is that Johnson uses the upper tessitura while Hampton selects the middle tessitura.

Example 3.3. *Hello Young Lovers*, mm. 86-87. Pattern using repetition of single notes (Johnson).



Example 3.4. *Solar*, mm. 22-23. Pattern using repetition of single notes (Hampton).



In addition to repetition, Hampton's use of sequence also has its roots in Johnson's melodic vocabulary. Comparing two melodic sequences performed by Johnson in his improvisations on *Barbados* (Example 3.5) and *When the Saints Go Marching In* (Example 3.7) with two melodic sequences performed by Hampton in his solo statements on *You Don't Know What Love Is* (Example 3.6) and *Luminescence* (Example 3.8) uncovers striking similarities. As shown in Examples 3.5 and 3.6, both trombonists display an affinity for sequential patterns that ascend diatonically and feature short rhythmic values (eighth note triplets) and both trombonists begin their sequential patterns on the same beat of the bar. The only substantial melodic difference between the two phrases is scalar selection. While Johnson uses the Dorian scale to derive his melodic motive (Example 3.5), Hampton opts for the more exotic whole tone scale (3.6).

Example 3.5. *Barbados*, mm. 18-19. Sequential pattern (Johnson).



on all of us” (Hampton 1999). Coltrane’s melodic influence on Hampton can be detected in the trombonist’s fondness for digital patterns (see page 37) and use of colorful scales (predominantly diminished and whole tone) that surface in saxophone-like configurations (see page 34).

In addition to the opportunity of knowing and hearing Coltrane, Hampton was surrounded by other modern players as well. “People still recall that octet of mine. We had some really great improvisors in that group...Freddie Hubbard was there, and Julian Priester, Booker Little, George Coleman, Jay Cameron, Peter Simms, Pete LaRoca on drums – that was a really wonderful experience for me” (Tomkins 1987, 12). In considering the number of important modern jazz musicians that Hampton has had an opportunity to hear and perform with on a frequent basis, it is not difficult to see where Hampton’s desire to expand the melodic vocabulary of bop trombone was derived.

In addition to his exposure to many important jazz artists, Hampton’s vast experience as an arranger and composer has had a profound effect on his melodic conception. Writing numerous influential compositions and arrangements which feature creative and colorful uses of melody, harmony, rhythm, tone color and orchestration, has undoubtedly nurtured Hampton’s ability to spontaneously improvise memorable and compelling melodies.

Source Material

One of the elements most responsible for Slide Hampton’s colorful melodic style is the enormous body of source material the trombonist draws upon in his improvisations. Consisting largely of scales, interval leaps, non-harmonic tones, digital patterns, ornamental devices (turns, glisses, rips, etc.), paraphrases, quotations and signature patterns, Hampton’s melodic vocabulary is expansive.

Scalar Configurations

Hampton derives a vast amount of melodic material from linear sources such as scalar configurations. Through the fluid and elegant performance of a wide variety of

scales such as the bebop seventh, Dorian, harmonic and melodic minor, blues, diminished, whole tone and pentatonic, Hampton creates a colorful linear aspect to his improvisations.

Bebop seventh. As with many jazz musicians rooted in the bebop idiom, Hampton displays a particular affinity for the mixolydian scale with an added major seventh, commonly referred to as the bebop seventh scale. This scale appears both in fragments and in complete form in many of trombonist's improvised solos. Hampton's performance of this scale in its complete form frequently starts on the third scale degree and descends, often incorporating a short, diatonic leap into the scalar outline (Example 3.9). In addition to using the third as a departure point, Hampton will vary the starting note of the scale also using the root or sixth as a departure point.

Example 3.9. *You Don't Know What Love Is*, mm. 7-8. Bebop seventh scale with diatonic leap.

The musical notation for Example 3.9 is written on a bass clef staff in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first measure contains a chordal leap from E9 to A13. The second measure begins with a descending bebop seventh scale starting on the third degree (G) and includes a diatonic leap from G to F.

Harmonic minor. Perhaps the most common scalar configuration based on a minor mode that surfaces in Hampton's improvised solos is the harmonic minor scale. Hampton uses this scale in a variety of settings, keys, tessituras, and rhythmic subdivisions but virtually always performs it in a descending manner. Frequently, Hampton introduces this scale by starting from the third scale degree and continuing down a full octave or greater. On occasion, he embellishes the scalar descent with a chordal leap and a chromatic lower neighbor tone (Example 3.10).

Example 3.10. *Fried Bananas*, mm. 2-3. Harmonic minor scale with chordal leap and chromatic lower neighbor tone.

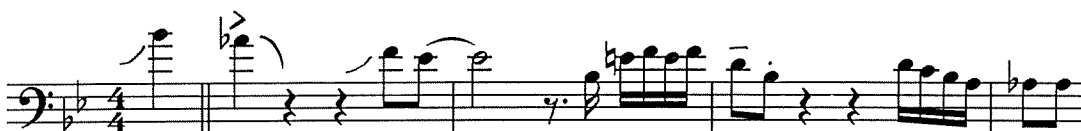
The musical notation for Example 3.10 is written on a bass clef staff in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first measure shows a chordal leap from Gm7(b5) to C7(b9). The second measure shows a descending harmonic minor scale starting on the third degree (E-flat) with a chromatic lower neighbor tone (D-flat).

form. Chorus three of *Roots* finds Hampton building to an emotional peak with a gritty, soulful paraphrase of the blues scale (Example 3.12). Another expressive paraphrase of this scale occurs in the opening of the fifth chorus. Blending melodic ornamentation (scoops, fall), non-harmonic tones (chromatic neighbor tone) and scalar fragments (bebop seventh) into sporadic, descending glimpses of the blues scale, Hampton demonstrates his ability to artfully combine various melodic devices into a cohesive and expressive statement (Example 3.13).

Example 3.12. *Roots*, mm. 29-30. Blues scale paraphrase.



Example 3.13. *Roots*, mm. 49-51. Blues scale paraphrase with various melodic devices.



Hampton's use of the blues scale outside of the blues setting is rare. Example 3.14 displays a familiar blues scale paraphrase which Hampton uses dramatically to open the second solo chorus of *Fried Bananas*. This is a rare example of Hampton's introducing the blues scale over a major chord quality rather than dominant or minor.

Example 3.14. *Fried Bananas*, mm. 32-34. Blues scale paraphrase introduced over major tonality.



Diminished. One of the most colorful scales that surfaces in Hampton's repertoire is the diminished scale. Consisting of eight pitches aligned in symmetrical fashion, this colorful scale became a favorite among bop improvisors of the late 1940s and 1950s. Unlike his use of the bebop seventh, harmonic minor and Dorian scale, which are all performed in scalar outlines, Hampton uses the diminished scale in more complex configurations. The simplest of these configurations, originally attributed to Miles Davis (Owens 1995, 106) features a staggered line which ascends in stepwise increments. Hampton frequently performs this configuration using small rhythmic subdivisions such as sixteenth notes or in the case of his solo on *Lament*, sixteenth note sextuplets (Example 3.15).

Example 3.15. *Lament*, m. 3. Diminished scale (first configuration).

The musical notation for Example 3.15 is written in bass clef. It begins with a whole note chord of E minor with a flat fifth (Em⁷ (b5)). This is followed by a sixteenth-note sextuplet ascending in stepwise increments. The second sextuplet is also ascending in stepwise increments but is shifted down by one eighth note relative to the first. The piece concludes with a whole note chord of A major with a flat ninth (A⁷ (b9)).

More angular in layout is a diminished configuration that Hampton may have first heard from John Coltrane (Hampton 1999). This configuration, especially popular among jazz saxophonists, consists of a symmetrical pattern of whole steps descending in minor thirds (Example 3.16).

Example 3.16. *Fried Bananas*, m. 42. Diminished scale (second configuration).

The musical notation for Example 3.16 is written in bass clef. It starts with a whole note chord of A minor with a flat seventh (A^bm⁷). This is followed by a sequence of four eighth-note triplets. Each triplet consists of three eighth notes that descend in whole steps, with the interval between the first and second notes being a minor third. The piece ends with a whole note chord of D major with a flat thirteenth (D^b13).

The last type of diminished configuration in use by Hampton appears in the third phrase of Hampton's solo cadenza on *Lament*. This configuration, somewhat similar to

the previous one, features a three-note symmetrical pattern descending in minor thirds (Example 3.17).

Example 3.17. *Lament* cadenza, phrase 3. Diminished scale (third configuration).



Pentatonic. Hampton's performance of the major and minor pentatonic scale, although not extensive, can be found in his improvisations such as *My Blues*. Hampton's performance of the minor pentatonic scale, by far the most common of the two, often appears in either fragment form or complete form extended over several measures using staggered arpeggiation (Example 3.18).

Example 3.18. *My Blues*, mm. 45-46. Minor pentatonic scale (staggered arpeggiation).



Whole tone. As an arranger and composer, Hampton has used the colorful sound of the whole tone scale in melody writing on such influential arrangements as *You Don't Know What Love Is* (Day in Copenhagen) and *Round Midnight* (World of Trombones). His interest in this scalar configuration carries over into his improvisations as well. Often used as part of a sequential pattern of broken major thirds (Example 3.19) or scalar triplets, Hampton usually performs this configuration in ascending fashion.

Example 3.19. *Donna Lee*, mm. 19-20. Whole tone scale (broken thirds).



Digital Patterns

One of the most important sources of melodic material related to scalar formations that Hampton consistently employs throughout many of his improvised solos is the digital pattern. Consisting of a short, mostly scalar grouping of notes easily represented by numerical digits, Hampton's use of digital patterns occurs mostly in minor keys and rarely spans a distance of more than an octave (Table 2).

Table 2. Selected digital patterns performed by Slide Hampton.

Key	Digital Sequence	Tune	Measure no(s)
G minor	214323	<i>Impressions</i>	36
G minor	654567651	<i>Impressions</i>	9
D minor	15321	<i>Simone</i>	24-25
D minor	53214323	<i>Simone</i>	29-30
B minor	21521	<i>Lament</i>	7
Db minor	61235	<i>Donna Lee</i>	60
F minor	35721	<i>Donna Lee</i>	55
Db Major	217135	<i>Donna Lee</i>	9
Ab Major	6132	<i>Donna Lee</i>	15
G minor	3572176	<i>Solar</i>	151-152
A minor	12345321	<i>Solar</i>	100
F Major	32171675	<i>Solar</i>	92
G minor	53214	<i>Solar</i>	127
G minor	3453475	<i>Fried Bananas</i>	7
Eb Major	76543456	<i>Fried Bananas</i>	49-50

Interval Leaps

In addition to scalar configurations, Hampton derives a great amount of melodic material from the use of wide interval leaps. Adding an element of angularity to his melodic style, Hampton's dramatic use of octave, seventh, sixth and fifth leaps has become a hallmark of his melodic style.

Octave leap. Hampton's performance of the octave leap, although used sparingly, is one of the trombonist's most exciting melodic techniques. Perhaps Hampton's most dramatic use of this technique occurs in the fourth solo chorus of his improvisation on Frank Foster's modal jazz waltz entitled *Simone*. Using the first three solo choruses to build to this point, Hampton performs an octave leap by soaring from F above the staff to high F in one short and powerful rip. The intensity of this leap is further enhanced by the powerful big band figures which accompany Hampton and by the trombonist's use of a loud dynamic level (*ff*).

Seventh leap. Hampton's use of the seventh leap occurs in major, minor and diminished form. Frequently used in blues settings such as *Roots*, Hampton often performs the minor seventh leap over an unaltered dominant harmony. Hampton's use of the diminished seventh leap usually occurs in fast bop settings (*Fried Bananas*) and is placed over an altered dominant harmony. Occasionally, Hampton also uses the major seventh leap in such solos as *My Blues* and *My Old Flame*, commonly over the subdominant harmony in a ii-V cadence.

Sixth leap. In contrast to the other ascending interval leaps, Hampton most often performs the sixth leap in descending fashion. Hampton mainly uses the minor sixth leap, often preceding it with chromatic motion in such improvised solos as *Donna Lee*. Hampton's use of the ascending minor sixth leap does occasionally occur in solos such as *Fried Bananas* and often involves the familiar pattern of ascending from the third of a dominant or major chord to the root.

Fifth leap. Hampton's use of the perfect fifth leap, the most common wide interval skip in his repertoire, is often used in a motivic manner. Frequently Hampton combines rhythmic repetition with melodic transposition when performing and developing this interval leap. An example from Hampton's solo statement on *You Don't Know What Love Is* demonstrates his fondness for using the fifth leap motivically through limited

repetition and transposition of a half step (Example 3.20).

Example 3.20. *You Don't Know What Love Is*, mm. 17-18. Fifth leap (motivic).



Perhaps slightly less common than the motivic use, non-motivic examples of the perfect fifth leap can be found in several of Hampton's improvised solos. The non-motivic leap of a fifth, like the octave leap, is sometimes used by Hampton to create drama in a melodic line, and may even represent the climactic point of an entire chorus as in Hampton's improvisation on *Donna Lee*. More commonly, however, Hampton uses the non-motivic leap of a fifth to either begin or conclude a phrase.

Non-harmonic Tones

One of the many ways in which Hampton adds interest and color to his melodic ideas (particularly scalar groupings) is through the judicious use of non-harmonic tones. Chromatic passing tones and neighbor tones (diatonic and chromatic) make up the bulk of Hampton's melodic use of non-harmonic tones.

Passing tones. Hampton's most common use of chromatic passing tones occurs in the context of the bebop seventh scale (discussed earlier in this chapter) but Hampton will occasionally also use the chromatic passing tone between scale degrees two and three, four and five and five and six.

Neighbor tones. By far the most common non-harmonic tone in use by Hampton is the neighbor tone. He mainly uses two varieties in his improvised solos including the chromatic neighbor tone and the neighbor group. Hampton's use of the chromatic neighbor appears frequently in various settings such as his brilliant improvisation

over Miles Davis' *Solar*. In this solo, Hampton frequently uses the chromatic neighbor tone to precede an interval leap (Example 3.21) or as part of a short scalar pattern.

Example 3.21. *Solar*, m. 111. Chromatic neighbor tone preceding an interval leap.



Example 3.22. *Solar*, m. 26. Chromatic neighbor tone as part of a scalar pattern.



Hampton's use of the neighbor group, also used with a certain amount of frequency in his improvisations, usually consists of an upper diatonic neighbor tone followed by a lower chromatic neighbor tone which resolves to a chord tone. Hampton primarily uses this melodic formation over ii-V cadential harmonies in which he performs a digital pattern immediately following the neighbor group (Example 3.23).

Example 3.23. *Solar*, m. 100. Neighbor group.



Melodic Ornamentation

Hampton's use of melodic ornamentation, while not used as extensively as in the earlier jazz trombone traditions (e.g. New Orleans tailgate, early Ellington), nevertheless makes up an important part of Hampton's melodic source material. Through the subtle use of ornamental devices such as falls, scoops, glisses and turns, Hampton adds variety and unexpected color to his melodic lines.

Fall. One of the most dramatic ornamentation devices in use by Hampton is the fall. On most occasions, Hampton performs the fall by quickly sliding down at least a full slide position (half step) from the articulated note. Use of this type of fall is demonstrated beautifully by Hampton in his improvised solo on *Impressions*. Opening the solo with a powerful fall off of high D (Example 3.24), Hampton uses this device to help set the fiery tone of the entire solo. Other examples of Hampton's use of the dramatic fall occur in such improvisations as *My Blues* and, like *Impressions*, virtually always occur in the upper register and are performed at loud dynamic levels.

Example 3.24. *Impressions*, mm. 2-3. Melodic ornament, fall (dramatic use).



In addition to the more common dramatic fall, Hampton employs a subtler, slower melodic fall in certain blues and ballad settings. Performed in both the upper and middle register at moderate dynamic levels, Hampton's use of this type of fall (especially in blues settings such as *Roots*) adds a delicate amount of soulful expressiveness to his melodic phrases.

Scoop. Often used in combination with the fall, the scoop (sometimes referred to as a slide) is a device Hampton uses to understated perfection in ballad, blues, medium swing and fast bop settings. Performed by starting a half or whole step below a given pitch (occasionally this distance is greater) and sliding up continuously to that pitch, jazz trombonists have made ample use of this technique, particularly in the blues setting. Hampton's most extensive use of this ornament occurs in his blues improvisation on *Roots*. Often spreading the scoop over two beats, Hampton performs this device in the middle and upper register and frequently uses it to precede other melodic ornaments such as the fall. Interestingly, Hampton's use of the scoop in *Roots* occurs only on the pitches Bb,

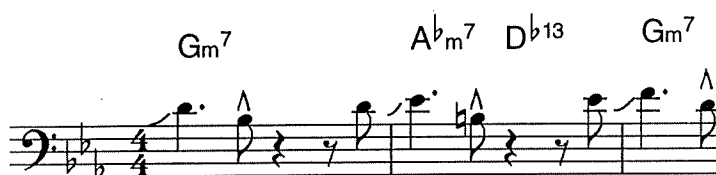
D and F (all notes of tonic triad of the blues) and, by and large, precedes paraphrases of the blues scale (Example 3.25).

Example 3.25. *Roots*, m. 15. Melodic ornament, scoop (blues setting).



Hampton's use of the scoop in the fast bop setting differs substantially from that of the blues setting. In improvised solos such as *Fried Bananas*, Hampton shortens and quickens the scoop (due to the faster tempo) and uses it exclusively in the middle register. One of the most creative uses of this device in this setting occurs in the second solo chorus of *Fried Bananas* and finds Hampton inventively combining a series of melodic scoops with rhythmic repetition and melodic sequence for a marvelous effect (Example 3.26).

Example 3.26. *Fried Bananas*, mm. 53-54. Melodic ornament, scoop (bebop setting).



Gliss. Another melodic ornament present in several of Hampton's solos is the glissando or gliss. Idiomatic to the trombone, this device has been used throughout jazz history and was a melodic staple of the early New Orleans jazz trombonists such as Kid Ory. Unlike the early trombonists who mostly performed the gliss over a wide span of notes in the middle to low register, Hampton's performance of this device usually occurs in the upper register and spans a distance of no more than a half step. Perhaps Hampton's favorite method of employing the gliss is by performing several repetitions of an eighth

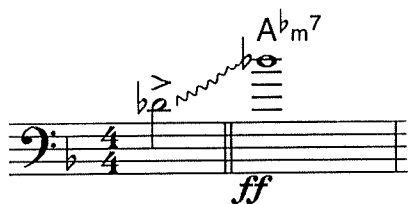
note or eighth note triplet pattern and glissing down a half step from each articulated note. (Example 3.27).

Example 3.27. *Impressions*, mm. 63-64. Melodic ornament, gliss.



Rip. Another melodic device idiomatic to the trombone like the gliss and scoop, Hampton uses the rip to brilliant dramatic effect in a select few of his improvised solos. Characterized by an upward sweep across partials, the rip is a melodic ornament particularly effective on brass instruments such as the trombone and French horn. Hampton's use of this device appears almost exclusively in the upper register and usually spans the range of an octave (Example 3.28). As with other melodic ornaments such as the fall and gliss, Hampton often relies on extreme dynamic levels to perform this device.

Example 3.28. *Impressions*, mm. 48-49. Melodic ornament, rip.

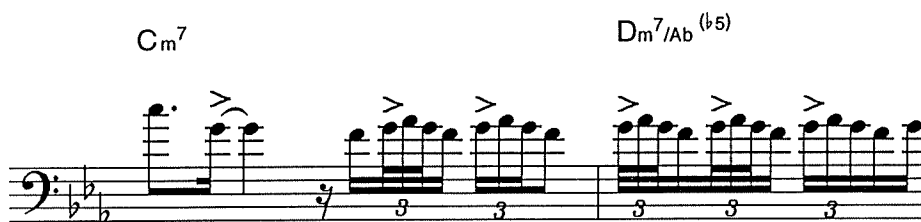


Turn. Differing in appearance, length and dynamic volume from the other melodic ornaments he uses, Hampton's performance of melodic turns are executed with clarity, precision and an impeccable sense of swing. Performed at medium dynamic levels and often at brisk tempos, Hampton performs two variations of the turn. The first variation uses a chromatic escape tone (instead of the normal neighbor tone) at the end of a sixteenth note triplet (Example 3.29), while the second variation uses repetitions of the conventional turn altered rhythmically over the span of a few measures (Example 3.30).

Example 3.29. *Luminescence*, mm. 49–50. Melodic ornament, turn (with chromatic escape tone).



Example 3.30. *Home*, mm. 9–10. Melodic ornament, turn (repeated with rhythmic variations).



Ghosted note. Although not a large part of his melodic repertoire, Hampton occasionally uses an expressive melodic device known as the ghosted note. Performed by glossing over a note at an extremely low dynamic level without articulative accent so that the note is barely audible, Hampton uses this device frequently in blues settings to add a somewhat lazy, nonchalant quality to his melodies. Often, Hampton uses the ghosted note in tandem with other expressive devices such as the fall or scoop enhancing the earthy, soulful quality of the blues based melody (Example 3.31).

Example 3.31. *Roots*, mm. 25–27. Melodic ornament, ghosted note.



Quotation

Whether extracting fragments of melodies from jazz standards or replicating passages from the standard vocabulary of jazz, musical quotation has long been used by jazz musicians as a significant source of melodic material. Artists such as Louis

Armstrong, Charlie Parker, Clark Terry and Dexter Gordon were particularly known for their extensive use of melodic quotation, ranging from classical melodies to popular songs of the thirties and forties to jazz standards from the modern jazz repertoire. By far, Hampton's use of musical quotation is mostly derived from the vast phrases of bebop vocabulary first developed by Charlie Parker and Dizzy Gillespie and adapted to the trombone by J.J. Johnson. Hampton demonstrates a brilliant command of this vocabulary and has assimilated it tastefully into his melodic conception.

Many of Hampton's favorite bop vocabulary patterns (often used by Charlie Parker) can be found in his improvised solos on *Donna Lee* and *Luminescence* (a *How High The Moon* contrafact). Some of the more prominent of these patterns are illustrated in Examples 3.32 – 3.36.

Example 3.32. *Donna Lee*, mm. 43-44. Vocabulary quotation #1.

Example 3.33. *Donna Lee*, mm. 21-22. Vocabulary quotation #2.

Example 3.34. *Luminescence*, m. 7. Vocabulary quotation #3.

Example 3.35. *Luminescence*, m. 26. Vocabulary quotation #4.

Example 3.36. *You Don't Know What Love Is*, m. 10. Vocabulary quotation #5.



Unlike his extensive use of quotations from the jazz vocabulary, rarely does Hampton quote melodies from the jazz repertoire. When he does, the quotes tend to be brief in length (Example 3.37) or interspersed within an ornamental passage (Example 3.38).

Example 3.37. *Donna Lee*, m. 1. Repertoire quotation from Miles Davis' *Four*.



Example 3.38. *Home*, mm. 9-11. Repertoire quotation from Sigmund Romberg's *Softly as A Morning Sunrise*.



Paraphrase

In addition to the use of musical quotation as source material, Hampton is fond of using a subtler form of melodic imitation known as paraphrase in several of his recorded improvisations. The most extensive example of this technique can be found in Hampton's improvised solo and unaccompanied cadenza on *Lament*. Throughout this solo, Hampton uses melodic paraphrase as a unifying device, delicately threading it throughout the melodic

fabric of his improvisation. Frequently, Hampton's paraphrases retain the original notes of the melody but alter the rhythmic structure (Example 3.39). In other instances, Hampton creates paraphrases by adding additional material to the original fragment of the melody (Example 3.40). Occasionally, Hampton combines the two techniques for a stunning melodic effect (Example 3.41).

Example 3.39. *Lament*, phrase 5. Melodic paraphrase using rhythmic alteration.

quarter notes from original melody changed to eighths

Example 3.40. *Lament*, phrase 6. Melodic paraphrase using extension.

extension

Example 3.41. *Lament*, m. 6. Melodic paraphrase using a combination of rhythmic alteration and extension.

Dm^7 Dm^7/C $Bm^7(b5)$

In addition to creating elegant and interesting melodic paraphrases, Hampton devises creative methods in which to present these paraphrases during the course of a solo. One of the ways in which Hampton presents paraphrased statements in *Lament* is by alternating them with faster moving technical passages consisting largely of melodic patterns (Table 3). By contrasting the slower, melodious paraphrases with faster, complex melodic patterns, Hampton allows the lyrical qualities of each paraphrase to be highlighted.

Table 3. Phrase construction, *Lament* cadenza, phrases 1-6.

Phrase 1	paraphrase
Phrase 2	paraphrase
Phrase 3	melodic pattern
Phrase 4	melodic pattern
Phrase 5	paraphrase
Phrase 6	paraphrase
Phrase 7	melodic passage
Phrase 8	melodic passage

Signature Patterns

As with most jazz artists, Slide Hampton uses certain melodic phrases known as signature patterns which have become associated with his style. Four of the most prevalent of his signature patterns are given in Examples 3.42 – 3.44. The first pattern, Example 3.42, is based on a ii-V-I progression in Bb (Hampton's favorite key in which to perform this pattern) and consists mostly of scalar movement with the addition of non-harmonic tones. The second pattern, consisting of a syncopated outline of the Dorian (or occasionally Lydian scale), spans a minimum of an octave and tends to build in volume and intensity (Example 3.43). The third pattern, usually performed in up tempo blues settings, features a descending minor pentatonic scale which Hampton enlivens by staggering the melodic contour and by introducing rhythmic syncopation (Example 3.44). The fourth pattern, like the first, occurs over a ii-V progression and consists mainly of descending scalar motion with a chromatic escape tone inserted (Example 3.45). Frequently, Hampton alters this pattern rhythmically by starting it on various beats of the bar and/or by syncopating the third and fourth notes of the pattern.

Phrasing

One of the elements of melodic presentation that most separates Hampton from his contemporaries is his exquisite phrasing. At times much more similar in shape, duration and articulative expression to that of a saxophonist, Hampton's melodic phrases are characterized by long, elegantly contoured, fluid expositions of melodic material which he delicately but purposefully presents with one of the smoothest legato articulations in jazz.

Nowhere is the beauty of Hampton's phrasing as evident as in his haunting rendition of *My Old Flame*. Hampton begins this improvisation with an extremely long phrase characterized by a descending (stepwise) contour which Hampton gently alters with two interval skips. Hampton's employment of brief rests (usually sixteenth note rests) within this phrase, surprisingly, do nothing to interrupt the flow of his phrasing. Perhaps this is due to the gentle forward momentum provided by his legato articulation and his ability to subtly taper his sound into and out of rests. Even when Hampton changes melodic contour within a phrase or performs phrases which are more rhythmically active he maintains his fluidity of phrasing. Throughout *My Old Flame*, Hampton's substantial use of descending melodic contours, a technique he uses at the beginning of virtually every new eight bar section of his improvisation, is an important device used to establish melodic momentum and maintain fluidity within his phrases.

Hampton's exquisite use of phrasing not only applies to ballad settings but is also evident in brisk swing settings as well. Hampton's improvised solo on *Solar*, taken at a rapid $\text{♩} = 268$) features a splendid combination of short, delicately articulated phrases and long fluid phrases which Hampton seems to stretch forever until taking a breath.

Articulation

After sound production, no other stylistic element can identify an improviser as reliably as articulation. Slide Hampton's distinctive and often dramatic use of articulation can be divided into four categories: (1) smooth, very legato articulation carried throughout an entire phrase (Hampton prefers this articulation on ballads and slower tempo swing

tunes such as *Home.*), (2) alternating articulation pattern (long, short, long, etc.) carried through a short phrase (Hampton uses this pattern in blues settings such as *Roots* with slower tempos, often introducing it with the eighth note triplet subdivision.), (3) accented articulation carried through a short series of notes concluded by a marcato articulation (Hampton uses this pattern mostly in jazz waltz settings such as *Simone.*) and (4) accented legato articulation which Hampton uses frequently with sequential material and virtually always with the quarter note subdivision (*Donna Lee*).

Development of Material

In addition to drawing upon an enormous array of colorful source material and crafting versatile and dramatic ways in which to present that material, Hampton's unique melodic style is derived through inventive and sophisticated methods of melodic development. By using and combining devices such as repetition, sequence and alteration, Hampton expands small melodic motives into eloquent musical statements.

Repetition

Slide Hampton is a master at inventively using the technique of repetition to develop his melodic ideas. Hampton's use of melodic repetition throughout his improvisations occurs in three basic forms: (1) repetition of single notes often performed in a variety of rhythmic permutations and occasionally interrupted with other melodic material (Example 3.46), (2) repetition of multi-note groupings ranging from pairs (Example 3.47) to seven-note groups (Example 3.48) and (3) repetition of short melodic motives which undergo slight melodic and/or rhythmic alteration.

Example 3.46. *Fried Bananas*, mm. 25-27. Single-note repetition altered through rhythmic permutation and melodic interruption.

Example 3.47. *My Old Flame*, mm. 3-4. Multi-note repetition (pairs).

Musical notation for Example 3.47, *My Old Flame*, mm. 3-4. The notation is in bass clef, 4/4 time, and B-flat major. It shows two measures of multi-note repetition. The first measure is marked with a C_m^7 chord. The second measure is marked with E_b^m7 and A^b13 chords. The notes are grouped in pairs, with a slur over the second pair.

Example 3.48. *Simone*, mm. 2-3. Multi-note repetition (seven-note grouping).

Musical notation for Example 3.48, *Simone*, mm. 2-3. The notation is in bass clef, 3/4 time, and B-flat major. It shows two measures of multi-note repetition. The first measure is marked with $E_m^7(b5)$, $A^7(b9)$, and D_m^7 chords. The second measure is marked with E_b^13 , D_m^7 , E_m^7 , and D_m^7 chords. The notes are grouped in seven-note groupings.

Hampton's repetition of short motives which incorporate slight melodic and/or rhythmic alterations (the third category from the above list) is the most complex form of repetition in use by the trombonist. Frequently, Hampton adds rhythmic techniques such as augmentation (Example 3.49) or displacement (Example 3.50) to repeated motives. Perhaps his favorite alteration, however, is through melodic and rhythmic extension. Nowhere is this more artfully demonstrated than in Hampton's fourth and fifth solo choruses on *My Blues*. Starting with a simple B \flat minor pentatonic tetrachord, Hampton creates two lengthy pentatonic extensions that dramatically propel Hampton's musical phrases into his fifth solo chorus (Example 3.51).

Example 3.49. *Simone*, mm. 14-16. Repetition with alteration (augmentation).

Musical notation for Example 3.49, *Simone*, mm. 14-16. The notation is in bass clef, 3/4 time, and B-flat major. It shows three measures of repetition with alteration (augmentation). The first measure is marked with E_m^7 . The second measure is marked with D_m^7/F . The third measure is marked with $F^{\#}m^9$ and B^13 . The notes are grouped in pairs, with a slur over the second pair.

Example 3.50. *Solar*, mm. 97-98. Repetition with alteration (rhythmic displacement).

Musical notation for Example 3.50, *Solar*, mm. 97-98. The notation is in bass clef, 4/4 time, and B-flat major. It shows four measures of repetition with alteration (rhythmic displacement). The first measure is marked with D_m^7 . The notes are grouped in pairs, with a slur over the second pair.

Example 3.51. *My Blues*, mm. 43-50. Repetition with alteration (extension).

Sequence

In addition to Hampton's creative use of repetition, one of the most prominent characteristics of his melodic style is an affinity for melodic sequence. Throughout Hampton's improvised solos he demonstrates a mastery of this technique by inventively shaping and presenting related melodic material. In the twelve solos analyzed in this document, Hampton uses sequential patterns in most of them, crafting ideas that range in size from short motives to complete melodic phrases.

Hampton's simplest use of sequence often occurs in short bursts (two or three notes) of ascending diatonic or, less frequently, chromatic material. Often times, Hampton will add a modal variation (e.g. major quality to minor quality) in addition to a diatonic variation of the original motive (Example 3.52).

Example 3.52. *Solar*, mm. 57 – 59. Melodic sequence with modal variation.

Another use of sequence frequently employed by Hampton consists of a short pattern varied diatonically which is also subjected to limited rhythmic displacement

(Example 3.53). On occasion, Hampton will stretch this type of sequence out over several measures by adding multiple repetitions of single notes into the phrase.

Example 3.53. *Luminescence*, mm. 33-35. Melodic sequence with limited rhythmic displacement.

The musical notation for Example 3.53 is written in bass clef with a 4/4 time signature. It consists of a single melodic line. The first measure contains a G major 7th chord (GMaj7) with notes G, B, D, and F. The second measure contains a G minor 7th chord (Gm7) with notes G, Bb, D, and F. The third measure contains a G major 7th chord (GMaj7) with notes G, B, D, and F. The fourth measure contains a G minor 7th chord (Gm7) with notes G, Bb, D, and F. The fifth measure contains a G major 7th chord (GMaj7) with notes G, B, D, and F. The sixth measure contains a G minor 7th chord (Gm7) with notes G, Bb, D, and F. The seventh measure contains a G major 7th chord (GMaj7) with notes G, B, D, and F. The eighth measure contains a G minor 7th chord (Gm7) with notes G, Bb, D, and F. The ninth measure contains a G major 7th chord (GMaj7) with notes G, B, D, and F. The tenth measure contains a G minor 7th chord (Gm7) with notes G, Bb, D, and F. The eleventh measure contains a G major 7th chord (GMaj7) with notes G, B, D, and F. The twelfth measure contains a G minor 7th chord (Gm7) with notes G, Bb, D, and F. The thirteenth measure contains a G major 7th chord (GMaj7) with notes G, B, D, and F. The fourteenth measure contains a G minor 7th chord (Gm7) with notes G, Bb, D, and F. The fifteenth measure contains a G major 7th chord (GMaj7) with notes G, B, D, and F. The sixteenth measure contains a G minor 7th chord (Gm7) with notes G, Bb, D, and F. The notation includes various rhythmic values and accents.

Perhaps the improvised solo which most displays Hampton's creative use of melodic sequence is *My Blues*. A hard swinging yet fluid masterpiece of melodic invention, Hampton's first four solo choruses highlight his use of sequential development. Hampton begins the solo by introducing a four-note motive consisting of Ab, Bb, C, and Bb. Hampton takes this motive and during the first eight bars of the solo transposes it up a minor second, up a perfect fourth, down a major second, up a minor third, and finally down a major third (Example 3.54). By altering certain note values and by displacing the motive over various beats in the bar, Hampton enlivens the rhythmic presentation of the motive and adds momentum to his melodic line.

Example 3.54. *My Blues*, mm. 1-7. Melodic sequence (first solo chorus).

The musical notation for Example 3.54 is written in bass clef with a 4/4 time signature. It consists of a single melodic line. The first measure contains a Bb13 chord with notes Bb, Db, Eb, F, G, Ab, and Bb. The second measure contains an A7 chord with notes A, C, Eb, and F. The third measure contains an Eb7 chord with notes Eb, G, Ab, and Bb. The fourth measure contains a Bb13 chord with notes Bb, Db, Eb, F, G, Ab, and Bb. The fifth measure contains an E13 chord with notes E, G, Ab, Bb, C, D, and E. The sixth measure contains an Eb13 chord with notes Eb, G, Ab, Bb, C, D, and Eb. The seventh measure contains an E7 chord with notes E, G, Ab, and Bb. The eighth measure contains an A7 chord with notes A, C, Eb, and F. The ninth measure contains a D7 chord with notes D, F, G, and Ab. The tenth measure contains a G7 chord with notes G, B, C, and D. The notation includes various rhythmic values and accents.

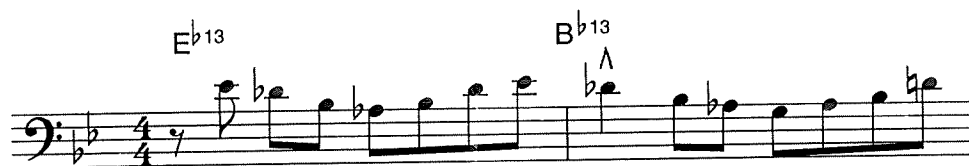
Hampton continues his creative use of sequence in chorus two of *My Blues*. Working with diatonic triads derived from the B \flat mixolydian scale, Hampton performs them in an ascending manner for the first two measures of the phrase and then reverses their direction for the next two measures (Example 3.55). By inserting an occasional note outside of the triadic structure (e.g. A in bar 14) in addition to varying the melodic contour of the line, Hampton keeps the pattern from sounding too predictable.

Example 3.55. *My Blues*, mm. 13-15. Melodic sequence (second solo chorus).



Hampton's third solo chorus of *My Blues* finds him performing melodic sequences at the beginning and end of the chorus. Hampton's first sequence centers around a fragment from the B \flat minor pentatonic scale (E \flat , D \flat , B \flat , A \flat) which Hampton transposes down a step and slightly alters by substituting a G instead of the pentatonic note F and D instead of the pentatonic note D \flat (Example 3.56). Hampton's second use of a sequential pattern in chorus three occurs in the ninth and tenth bar of the blues form. Very simple in construction yet extremely effective, Hampton performs a three-note motive (A, G, D) which he transposes down one half step, placing it at the beginning of a descending outline of an F altered dominant harmony (Example 3.57).

Example 3.56. *My Blues*, mm. 26-27. Melodic sequence (start of third solo chorus).



Example 3.57. *My Blues*, mm. 33-34. Melodic sequence (end of third solo chorus).

The musical notation for Example 3.57 is written on a single staff in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). The sequence begins with a quarter rest, followed by a quarter note G2, a quarter note A2, a quarter note Bb2, and a quarter note C3. Above the first two notes, the chord Cm7 is indicated. The sequence continues with a quarter note Bb2, a quarter note Ab2, a quarter note Gb2, a quarter note F2, and a quarter note Eb2. Above the last two notes, the chord F13 is indicated. The notes are marked with accents (>).

Hampton's last use of substantial sequential material in *My Blues* occurs in the third and fourth bars of chorus four. Using a four note scalar pattern (complete with chromatic neighbor tone) he may first have first heard from Coltrane (Hampton 1999), Hampton moves the pattern down in half steps until he reaches the seventh of a Bb dominant chord (Example 3.58). Even though the tempo is up $\text{♩} = 204$, Hampton performs this difficult melodic sequence (due to the adjacent slide positions) with perfect clarity while still maintaining an impeccable sense of swing.

Example 3.58. *My Blues*, mm. 39-40. Melodic sequence (fourth solo chorus).

The musical notation for Example 3.58 is written on a single staff in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). The sequence begins with a quarter note G2, a quarter note Ab2, a quarter note Bb2, and a quarter note C3. Above the first two notes, the chord Bb13 is indicated. The sequence continues with a quarter note Bb2, a quarter note Ab2, a quarter note Gb2, a quarter note F2, and a quarter note Eb2. The notes are marked with accents (>).

Chapter 4

HARMONY

Overview

Slide Hampton, perhaps more than any other bebop trombonist of his generation, has furthered the modern harmonic style first developed by J.J. Johnson. By digesting advanced harmonic techniques (often used by other instrumentalists) and adapting them to the demanding and unique requirements of the trombone, Hampton has created a colorful, sophisticated harmonic style that has influenced two generations of jazz trombonists. Noted New York jazz trombonist John Fedchock states, "First and foremost [the thing that attracted me to Hampton's playing]... was the way he melodically played modern harmony. That really made some kind of connection for me. Through listening to Slide I found ways to use J.J.'s vocabulary yet ... play more chromatically or modally which is kind of where I was feeling musically at the time. Slide's approach was much more fresh ...in trying to assimilate what J.J. had done." (Fedchock 1999).

At the root of Hampton's influential and unique harmonic style is: (1) a penchant for rich, colorful harmonic source material drawn from a variety of chord progressions, extensions and alterations, (2) a sophisticated and highly inventive use of harmonic development procedures such as chordal substitution and chordal superimposition, (3) a careful, accurate adherence to the chordal structure on which he is improvising and (4) a unique ability to blend various levels of harmonic complexity with a wide range of musical expression (dynamics, articulation, tessitura).

Influences

As with his use of melody, Slide Hampton's use of harmony incorporates elements from a wide range of sources. As with most other up and coming east coast jazz trombonists of the early 1950's, Hampton's harmonic style was rooted in the bebop language first adapted to the trombone by J.J. Johnson. Important harmonic elements that Hampton has borrowed from Johnson include: (1) an extensive use of embellished and unembellished chordal arpeggiation, (2) a careful and methodical (but not mechanical) adherence to chordal harmonies, (3) a fondness for emphasizing upper chordal structures and (4) an affinity for using harmonic source material derived from cadences, turnarounds and cycles. Johnson's influence on Hampton regarding chordal arpeggiation is especially relevant and is very visible in Hampton's solo statement on *Fried Bananas*. Hampton's use of an unembellished, staggered arpeggio pattern outlining a Gm7 chord (Example 4.2) is virtually identical in pitch content and contour to the arpeggio pattern which Johnson uses to outline a C7 chord in his improvisation on *Now's The Time* (Example 4.1). Hampton's use of harmonically embellished arpeggio patterns, while not identical to Johnson's, are similar in construction. Comparing Johnson's arpeggiation of an F dominant harmony in his sixth solo chorus of *Now's The Time* (Example 4.3) with Hampton's embellished arpeggiation of an F dominant harmony in his first solo chorus of *Fried Bananas* (Example 4.4), one discovers that both trombonists outline the chord by descending into the third of the chord on which the arpeggio is built and by outlining the arpeggio from the third of the chord (A) up to the sharp nine (Ab). The difference is that Hampton's version adds colorful alterations such as sharp five (C#) and natural seven (E) to the arpeggiation. This example, like many others in Hampton's repertoire, demonstrates his ability to borrow a harmonic pattern or structure from Johnson and modify it, creating a more colorful sound.

Example 4.1. *Now's The Time*, m. 46. Johnson's use of unembellished arpeggiation.



Example 4.2. *Fried Bananas*, m. 39. Hampton's use of unembellished arpeggiation.



Example 4.3. *Now's The Time*, m. 63. Johnson's use of embellished arpeggiation.



Example 4.4. *Fried Bananas*, m. 14. Hampton's use of embellished arpeggiation.



Although often coming by way of Johnson's adapted harmonic language, Charlie Parker exerted an enormous amount of influence on Hampton's desire to play modern harmony. Parker's selection and manner of outlining upper extensions and alterations, fondness for arpeggiating chordal substitutions and method of outlining harmonic turnarounds are all elements Hampton studied and incorporated into his own improvisations (Hampton 1999). One has only to examine Hampton's performance of cadence and turnaround patterns in his solo on *Luminescence* (a contrafact of *How High the Moon*) to see how extensive the alto saxophonist's influence reached. Hampton's performance of a iii-VI-ii-V turnaround pattern to close his first chorus, complete with the characteristic leap of a diminished seventh (Example 4.5), is straight from the Parker vocabulary. Hampton's performance of the ii-V cadence leading into the second A section

of his first chorus demonstrates a Parker like arpeggiation of the ii chord (Am7) complete with neighbor group ornamentation and chromatic guide tone line within the phrase (Example 4.6). Performance of a cadence using an arpeggiated tritone substitution of the dominant chord, another harmonic technique associated with Parker, is introduced by Hampton in the second chorus of this solo (Example 4.7). As with Johnson, Hampton takes Parker's harmonic language and adapts it to the trombone by simplifying rhythms, transposing registers and adjusting articulations.

Example 4.5. *Luminescence*, mm. 29-30. Hampton's performance of a Parker turnaround pattern.

Musical notation for Example 4.5, showing a Parker turnaround pattern in bass clef, 4/4 time. The notation includes five measures with the following chords: Bm7, E7(#9), Am7, D7(#9), and GMaj7. The melody features eighth notes and quarter notes with accents and slurs.

Example 4.6. *Luminescence*, mm. 15-16. Hampton's performance of a Parker influenced cadence pattern.

Musical notation for Example 4.6, showing a Parker influenced cadence pattern in bass clef, 4/4 time. The notation includes four measures with the following chords: Am7, D13, D13(#11), and GMaj7. The melody features eighth notes and quarter notes.

Example 4.7. *Luminescence*, mm. 45-46. Hampton's performance of a Parker influenced tritone substitution arpeggiation.

Musical notation for Example 4.7, showing a Parker influenced tritone substitution arpeggiation in bass clef, 4/4 time. The notation includes three measures with the following chords: Bm7, (Bbm7), and E7(#9). The melody features eighth notes, quarter notes, and a triplet of eighth notes.

Another important influence on the growth of Hampton as a harmonic improvisator was John Coltrane. The innovative saxophonist's reliance on methods such as advanced chordal substitution and chordal superimposition to enrich the harmonic fabric of a piece had a great impact upon Hampton. In particular, Coltrane's method of devising digital patterns with which to navigate difficult chord progressions (especially advanced harmonic

cadences and turnarounds) was adapted by Hampton in his improvised solos such as *Donna Lee* (see page 68). Hampton acknowledges the importance of Coltrane's landmark composition, *Giant Steps* (a tune that emphasizes formulaic improvisation using a series of short digital patterns) on his growth as an improviser. "One of the tunes I like to play a lot is *Giant Steps* ...that tune has been a part of my whole development process" (1999). Perhaps most important, though, in discussing Coltrane's influence on Hampton is the fact that the saxophonist started Hampton thinking about expanding his harmonic expression beyond the realm of bebop.

A less visible influence upon Hampton's harmonic conception can be found in the innovations of avant-garde trombonists, particularly Albert Mangelsdorff. Mangelsdorff's influence, covered more thoroughly in chapter five, was largely responsible for Hampton's interest in multiphonics (playing one note and humming another simultaneously). During Hampton's European residency, he had the opportunity of frequently rehearsing and performing with the German trombonist. "There was a trombone player over there, his name was Albert Mangelsdorff, he was doing a lot of that stuff [multiphonics]. We played together many times ... and that was a part of my courage to experiment with those techniques..." (Hampton 1999). Although Hampton did not use the technique of multiphonics frequently on record, he does brilliantly demonstrate it on a 1968 recording of *Lament* which was done while the trombonist was in Europe. *Lament* features a stunning solo cadenza which Hampton concludes with an extended multiphonic passage performed with amazing clarity and intonation (see pages 85 - 86).

In addition to the enormous influence that musicians such as Charlie Parker and J.J. Johnson exerted on Hampton's harmonic style, Hampton's vast experience as a jazz composer and arranger (in a variety of settings including big band, trombone band, octet, sextet, quintet and quartet) has played an enormous role in the nurturing of his harmonic conception. Many aspects of Hampton's harmonic style involve elements he uses to perfection in his arranging and composing such as voice leading procedures, selecting

chordal extensions and alterations and constructing chordal substitutions and superimpositions. Considering Hampton's extensive composition background, it is relatively easy to see why his harmonic ideas are so logically organized and colorfully presented in his improvised solos.

Source Material

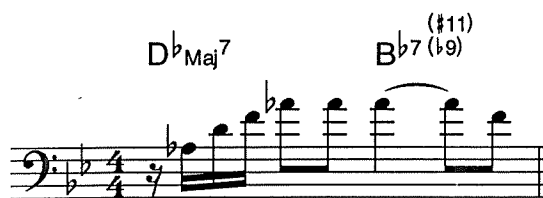
One of the major components in Slide Hampton's sophisticated and colorful harmonic style is the variety of source material the trombonist draws upon when improvising. Four main harmonic sources form the foundation of this material and include: (1) single chords, (2) chord progressions, (3) chordal extensions and (4) chordal alterations.

Single Chords

A substantial portion of Hampton's harmonic source material is derived from single chords. Through harmonic outlining (arpeggiation) of triads, seventh, ninth, eleventh and thirteenth chords, Hampton adds a vertical element to his improvisational style that beautifully complements the linear aspect described in chapter three.

Triad. One of the more recognizable elements of Hampton's harmonic style is his use of the major triad which appears as an important melodic source in several of his improvised solos. For the most part, Hampton prefers to perform this chord in second inversion and in an ascending direction (Example 4.8). Occasionally, Hampton will use the root position major triad as part of a sequential pattern which he develops over several measures (Example 4.9). Aside from the major triad, Hampton occasionally makes use of the augmented triad which he usually performs in a descending manner (Example 4.10).

Example 4.8. *My Old Flame*, m. 17. Major triad.



Example 4.13. *Roots*, m. 23. Minor seventh arpeggio, descending.

Ninth chord. Hampton's arpeggiation of the ninth chord appears in major, dominant and minor form in several of his improvised solos. Appearing with the least amount of frequency is Hampton's arpeggiation of the major ninth chord which he begins on the seventh of the chord and ascends from the root through the ninth of the chord (Example 4.14). Appearing with greater frequency is Hampton's arpeggiation of the dominant ninth chord which he performs in an ascending manner, virtually always beginning on the third of the chord, omitting the root. (Example 4.15). Also performed frequently is Hampton's arpeggiation of the minor ninth chord which he begins on the ninth of the chord and outlines in an ascending manner (Example 4.16).

Example 4.14. *Luminescence*, m. 37. Major ninth chord arpeggio.

Example 4.15. *Donna Lee*, m. 12. Dominant ninth chord arpeggio.

Example 4.16. *Donna Lee*, m. 47. Minor ninth chord arpeggio.

Eleventh /thirteenth chord. Hampton's unembellished arpeggiation of the eleventh chord is rare and his arpeggiation of the thirteenth chord is limited to the dominant variety. In outlining the dominant thirteenth chord, Hampton usually starts on the third of the chord and arpeggiates up to the thirteenth.

Example 4.17. *Roots*, m. 43. Dominant thirteenth arpeggio.



Chord Progressions

In addition to single chords, Hampton derives a substantial amount of harmonic source material from chordal progressions including cadences, cycles and turnarounds. As with single chords, Hampton's unembellished arpeggiation of chordal progressions provides an important vertical element to his improvised solos.

Cadences. Undoubtedly, the most frequent type of source material derived from chord progressions present in Hampton's improvised solos is the harmonic cadence. As with most proficient bop improvisors, Hampton makes extensive use of the major and minor ii-V cadence in many of his improvised solos. An excellent example of Hampton's arpeggiation of the major ii-V cadence occurs in the third chorus of his improvisation on *Solar*. Hampton arpeggiates the ii chord (Fm7) in an ascending direction starting from the ninth and the V chord (Bb7) in a descending direction starting from the sixth of the chord. (Example 4.18).

Example 4.18. *Solar*, m. 34. Arpeggiation of the major ii-V cadence.



Although not as plentiful as the major ii-V cadence, Hampton also uses an arpeggiation of the minor ii-V cadence. Often, Hampton performs this cadence by outlining the ii chord in descending fashion starting with the flat five and working his way down. When he reaches the third of the dominant chord he leaps to the flat nine and steps down to the seventh of the chord and then finishes the arpeggiation by outlining the third and root of the tonic chord (Example 4.19).

Example 4.19. *Fried Bananas*, m. 50. Arpeggiation of minor ii-V cadence.

Cycles. A second type of harmonic source material derived from chord progressions that Hampton draws upon in several of his improvisations is the harmonic cycle. Based on the principle of sequential root movement, cycles are often used as a means of creating harmonic development within a solo. Hampton's use of harmonic cycles primarily focuses on root movement of perfect fourths and minor thirds (diminished third cycle).

Hampton's performance of the harmonic cycle of fourths in an unembellished form occurs at the end of his solo cadenza on *Lament*. Employing the use of multiphonics (playing one note and humming another simultaneously), Hampton performs dyads which outline a sequence of V-I progressions moving down in half steps from Bb to Gb (Example 4.20). By combining the use of two harmonic techniques (multiphonics and harmonic cycles) in the same passage, Hampton achieves a harmonic sophistication seldom found in the work of his contemporaries.

Example 4.20. *Lament*, cadenza, phrase 7. Perfect fourth cycle.

(F⁷ B^b E⁷ A E^{b7} A^b D⁷ G D^{b7} G^b)

The musical notation shows a bass line with notes and accidentals corresponding to the chord sequence above. The notes are: F^b, B^b, E^b, A[#], E^b, A^b, D^b, G^b, D^b, G^b.

Hampton's use of the diminished third cycle can be found in his improvised solo on *Home*. By outlining the G major, E major and Db major triads (all a minor third apart) over a minor ii-V progression in C, Hampton not only derives color from the cycle itself, but also from the bright sounding major triads which are placed over the darker sounding minor chords (Example 4.21).

Example 4.21. *Home*, m. 12. Diminished third cycle.

D_m⁷(^b5) (G) (E) (D^b)
G⁷

The musical notation shows a bass line with notes and accidentals corresponding to the chord sequence above. The notes are: D^b, F^b, G^b, A^b, B^b, C^b, D^b, E^b, F^b, G^b, A^b, B^b, C^b, D^b, E^b, F^b, G^b.

Turnarounds. The final type of harmonic source material derived from chordal progressions in Hampton's improvisations is the chordal turnaround. An outgrowth of the ii-V cadence discussed earlier, Hampton uses two main types of chordal turnarounds in his improvisations: (1) iii-VI-ii-V and (2) I-bIII-bVI-bII (Ladybird turnaround). Hampton's arpeggiation of the iii-VI-ii-V turnaround is by far the most common, occurring in several of his medium and fast tempo solos over bop standards. Hampton's arpeggiation of this turnaround alternates ascending and descending motion and omits few chord tones with the exception of an occasional root (Example 4.22).

Example 4.22. *Fried Bananas*, mm. 63-64. Arpeggiation of iii-VI-ii-V turnaround.

G_m⁷ C⁷(^b9) F_m⁷ B^b⁷

The musical notation shows a bass line with notes and accidentals corresponding to the chord sequence above. The notes are: G^b, B^b, D^b, F^b, G^b, A^b, B^b, C^b, D^b, E^b, F^b, G^b, A^b, B^b, C^b, D^b, E^b, F^b, G^b.

In addition to the iii-VI-ii-V progression, Hampton occasionally uses a colorful chromatic turnaround created by Tadd Dameron in his composition entitled *Lady Bird*. Hampton's arpeggiation of the Ladybird turnaround (I-bIII-bVI-bII) tends to be more triadic in nature than his arpeggiation of the diatonic iii-VI-ii-V turnaround. Incorporating quarter notes into the melodic line and often omitting roots, Hampton outlines the third and fifth tone of each chord of the turnaround in an ascending direction (Example 4.23).

Example 4.23. *Donna Lee*, mm. 63-64. Arpeggiation of I-bIII-bVI-bII turnaround.

The musical notation for Example 4.23 is written in the bass clef with a 4/4 time signature. It consists of five measures. Above the staff, the chords are labeled: A^bMaj^7 , $BMaj^7$, $EMaj^7$, $AMaj^7$, and A^bMaj^7 . The melody is arpeggiated, with notes marked with an accent (^) and an 8va (octave up) marking. The notes are: A^b (3rd of A^bMaj^7), B (3rd of $BMaj^7$), E (3rd of $EMaj^7$), A (3rd of $AMaj^7$), and A^b (3rd of A^bMaj^7). The notes are connected by quarter notes, with some notes marked with an accent (^) and an 8va (octave up) marking.

Chordal Extensions

Hampton's frequent use of chordal extensions (ninths, elevenths and thirteenth) over a variety of major, dominant and minor chords serves as a substantial source of harmonic material for the trombonist. Especially important in Hampton's performance of extensions is the way in which he approaches and outlines upper chord tones. The three methods used most by Hampton are interval leap, scalar ascent and arpeggiation.

Hampton's performance of chordal extensions by interval leap incorporates both drama and color into his improvised solos. One of the most dramatic examples of this technique can be found in Hampton's fourth solo chorus on *Simone*. After gradually building over the first three choruses up to a climactic point in the solo, Hampton performs a thrilling octave leap from the third of a D minor seventh chord to the thirteenth of an A^b dominant chord (Example 4.24). Occurring in the upper range of the instrument, performed at an extremely loud volume (*ff*) and held for a long duration (three beats), this heroic leap provides the dramatic high point of the improvisation. In addition to chordal extension by the leap of an octave targeting the thirteenth of the chord, Hampton also employs the

interval leap of a major seventh which usually targets the ninth of the chord (Example 4.25). Less often, Hampton uses the interval leap of a major sixth also targeting the ninth of the chord (Example 4.26). Discussion of Hampton's use of the interval leaps of a fifth, a common occurrence in several of his improvised solos, can be located on page 33 of this document. Throughout his improvised solos, Hampton's use of interval leaps to approach chordal extensions is one of the techniques he uses to inject an element of angularity into his musical lines.

Example 4.24. *Simone*, mm. 79-80. Chordal extension by interval leap (octave).

Example 4.25. *My Blues*, m. 57. Chordal extension by interval leap (major seventh).

Example 4.26. *My Blues*, m. 4. Chordal extension by interval leap (major sixth).

Hampton's performance of chordal extensions by scalar approach is a favorite technique of the trombonist. He often selects the ninth of the chord as the apex of the scale, reaching that point through either a lengthy ascent (Example 4.27) or a shorter ascent (Example 4.28).

alteration occurs mainly over dominant harmonies and includes sharp five, flat nine, sharp nine, sharp eleven and flat thirteen.

Selection. Hampton's improvisations on *Luminescence*, *You Don't Know What Love Is* and *My Blues* beautifully demonstrate his performance of chordal alterations. His first solo chorus of *Luminescence* finds him outlining three dominant alterations, the flat nine, the sharp nine and the sharp five (Example 4.30). In Hampton's first chorus of *You Don't Know What Love Is*, he outlines the sharp eleven, sharp nine and flat nine of the dominant chord using a familiar bebop pattern (Example 4.31). Hampton's improvisation on *My Blues* features a series of alterations using another pattern common in the bebop vocabulary, one that outlines the sharp nine, flat nine and sharp five of the dominant chord with additional octave transpositions of the alterations (Example 4.32).

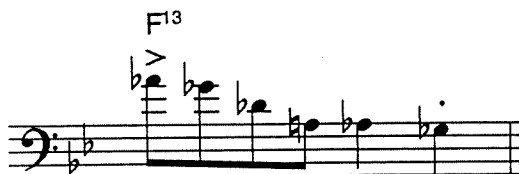
Example 4.30. *Luminescence*, m. 10. Chordal alteration.



Example 4.31. *You Don't Know What Love Is*, m. 30. Chordal alteration.



Example 4.32. *My Blues*, m. 34. Chordal alteration.



Approach. In addition to the wide variety of chordal alterations Hampton employs in his improvised solos, the manner in which he approaches these alterations is an important factor in his colorful harmonic style. As with chordal extensions, Hampton

note scalar line which outlines Eb mixolydian and later Eb diminished. The diminished part of the line colorfully outlines the flat nine, sharp nine and sharp eleven of the Eb dominant chord before reaching its final destination, the sharp nine of the Bb dominant chord (Example 4.35). By using alterations throughout this phrase, both in his approach and for his climactic point, Hampton adds substantial color to this musical line.

Example 4.35. *My Blues*, m. 66. Chordal alteration, scalar approach (Eb mixolydian and diminished).

Another elegant example of Hampton's scalar approach to chordal alterations occurs in the early part of his improvisation on *Home*. Starting in the middle register, Hampton ascends through a C harmonic minor scale before reaching the climactic point of the line, the flat nine and sharp nine of the G dominant harmony (Example 4.36). Hampton's legato articulation of the scalar ascent helps to smooth out the dissonant effect of the alterations.

Example 4.36. *Home*, m. 6. Chordal alteration, scalar approach (harmonic minor).

Occurring less frequently than the previous two methods (interval leap and scalar approach), Hampton's performance of chordal alterations through arpeggiation often occurs in the blues setting. As is demonstrated in the second solo chorus of *My Blues*, Hampton often performs these arpeggios in descending fashion (Example 4.37).

Example 4.37. *My Blues*, m. 24. Chordal alteration through arpeggiation.



Development of Material

As significant as the substantial amount of source material Hampton draws upon in his improvised solos is the trombonist's use of sophisticated and creative methods to develop this harmonic material. Four of the main methods Hampton uses in this process include: (1) embellished arpeggiation of chordal structures, (2) melodic voice leading of chordal structures, (3) reharmonization and (4) harmonic expansion. Without a doubt, Hampton's command of these methods of harmonic development has been one of the significant factors in distinguishing him from other mainstream jazz trombonists of his generation.

Embellished Arpeggiation of Chordal Structures

One of the most common ways in which Hampton develops harmonic material is through embellished arpeggiation of chordal structures (single chords and chord progressions). Through the addition of repeated notes, passing tones (diatonic and chromatic), neighbor tones (chromatic) and melodic ornaments, Hampton inventively embellishes chordal structures by combining horizontal and vertical motion.

Single chords. One the most simple and yet elegant ways in which Hampton embellishes single chord arpeggios is through melodic repetition of chord tones. An excellent example of this technique can be found midway through Hampton's improvisation on *Home*. Beginning with the sharp nine of a G dominant harmony, Hampton then outlines the third, sharp fifth and root of the chord, repeating each note in a very legato fashion (Example 4.38). By combining delicate legato phrasing with note repetition, Hampton turns an ordinary arpeggiation into an elegant phrase.

Example 4.38. *Home*, m. 18. Embellished arpeggiation through melodic repetition.

In addition to melodic repetition, Hampton frequently uses diatonic passing tones as an embellishment technique. Most often, these passing tones are used over a major seventh or dominant seventh harmony and commonly represent scale degrees two or six. The addition of the diatonic passing tone on scale degree two condenses an extended ninth chord into a close position arpeggio (Example 4.39). Hampton's use of the diatonic passing tone on scale degree six also frequently employs the chromatic neighbor tone (Example 4.40). In addition to the diatonic passing tone and chromatic neighbor tone, Hampton often uses the chromatic neighbor group for embellishment (Example 4.41).

Example 4.39. *Donna Lee*, m. 33. Embellished arpeggiation using diatonic passing tone.

Example 4.40. *Solar*, m. 102. Embellished arpeggiation using diatonic passing tone and chromatic neighbor tone.

Example 4.41. *Donna Lee*, m. 50. Embellished arpeggiation using chromatic neighbor group.

Chord Progressions. Hampton mainly embellishes arpeggiations of chordal progressions (usually cadences and turnarounds) by using the diatonic and chromatic forms of the neighbor tone and passing tone. Frequently, Hampton embellishes arpeggiated cadences by using the diatonic passing tone and the chromatic neighbor tone in succession (Example 4.42). In some situations, Hampton uses the neighbor group on the downbeat of a measure creating a delayed resolution of the cadence (Example 4.43). Occasionally, Hampton will embellish arpeggiation of cadential progressions by inserting a melodic ornament (e.g. turn) prior to the outline of the dominant chord (Example 4.44).

Example 4.42. *Solar*, mm. 46-47. Embellished ii-V-I cadence using diatonic passing tone and chromatic neighbor tone.

Musical notation for Example 4.42: Embellished ii-V-I cadence in bass clef, 4/4 time. The progression is Fm7, B^b7, E^bMaj⁷. The bass line shows a diatonic passing tone (A^b) and a chromatic neighbor tone (B^b) between the chords.

Example 4.43. *Simone*, mm. 89-90. Embellished ii-V cadence using neighbor group.

Musical notation for Example 4.43: Embellished ii-V cadence in bass clef, 3/4 time. The progression is Fm7, B^b7. The bass line shows a neighbor group (A^b, B^b, A^b) on the downbeat of the second measure.

Example 4.44. *Fried Bananas*, m. 52. Embellished ii-V cadence using melodic ornamentation.

Musical notation for Example 4.44: Embellished ii-V cadence in bass clef, 4/4 time. The progression is A^m7(^b5), D⁷(^b9). The bass line shows a melodic ornament (turn) on the downbeat of the second measure.

In contrast to his performance of embellished cadences, Hampton's embellishment of harmonic turnarounds usually only employs the use of one type of non-harmonic tone, the chromatic passing tone (Example 4.45). Frequently, Hampton's use of this passing tone occurs as part of sequential material.

Example 4.45. *Luminescence*, mm. 29-30. Embellished turnaround using chromatic passing tones.

The musical notation shows a bass line in 4/4 time. The first measure has a Bm7 chord and a quarter note G. The second measure has an E7(#9) chord and a quarter note G# (circled), with a chromatic passing tone F# (circled) on the eighth note. The third measure has an Am7 chord and a quarter note F. The fourth measure has a D7(#9) chord and a quarter note F# (circled), with a chromatic passing tone G# (circled) on the eighth note. The piece concludes with a quarter note G.

Melodic Voice Leading of Chordal Structures

One of the more elegant methods of developing harmonic source material in Hampton's improvisations is through creative melodic voice leading of chordal structures. Using stepwise melodic threads which emphasize and outline harmonic movement, Hampton blends both melodic and harmonic elements together. The three voice leading methods used most frequently by Hampton are (1) the performance of harmonic guide tone lines, (2) the performance of harmonic common tone lines and (3) the performance of notes which employ harmonic anticipation.

Guide tone lines. Perhaps the voice leading technique most common in Hampton's improvisations is the performance of diatonic and chromatic guide tone lines which highlight harmonic motion. Hampton uses this development technique in varying lengths ranging from two measures to almost an entire section of a tune. Hampton's longest example of the chromatic guide tone line can be found in the last chorus of his improvisation on *Solar* and spans ten measures. The trombonist begins the line with an upper register C and descends chromatically to G before ending the line and the entire solo on F (Example 4.46).

Example 4.46. *Solar*, mm. 148-157. Chromatic guide tone line (reduction).

The notation shows two staves of bass clef music. The first staff contains four measures with chords: D7, GMaj7, Gm7, and C7. The second staff contains six measures with chords: FMaj7, Fm7, EbMaj7, Em7(b5), A7(b9), and Dm7. The notes are represented by stems and flags, indicating the guide tones for each chord.

More common than the lengthy example above is Hampton's performance of short chromatic guide tone lines which the trombonist weaves into the fabric of his improvised solos. Hampton's improvised solo on *Roots* contains numerous examples of chromatic guide tone lines, several of which appear over the two bar progression B \flat 7 A7 A \flat 7 G7. Example 4.47 displays one of the lines which Hampton performs over this progression. In this example, Hampton starts on the ninth of the B \flat 7 chord and descends chromatically over two measures, moving in parallel motion to the root movement of the chords.

Example 4.47. *Roots*, mm. 55-56. Chromatic guide tone line.

The musical notation for Example 4.47 is presented in two staves. The top staff shows the first two measures of the progression: B \flat 7(#11) and A7(#11). The bottom staff shows the next two measures: A \flat 7(#11) and G7(#11). The chromatic guide tone line is circled in each measure, showing a descending chromatic line of notes: B \flat (9th of B \flat 7), B \flat (9th of A7), B \flat (9th of A \flat 7), and B \flat (9th of G7).

As the above examples indicate, most of Hampton's guide tone lines tend to move in a descending manner. Occasionally, however, Hampton performs chromatic guide tone lines in an ascending manner as he demonstrates in his seventh solo chorus of *Solar*. Although spread out over three measures, the ascending line only spans the distance of a second (G, G#, A) (Example 4.48).

Example 4.48. *Solar*, mm. 75-77. Chromatic guide tone line, ascending.

The musical notation for Example 4.48 is presented in a single staff. The progression consists of three measures: Am7, D7, and GMaj7. The ascending chromatic guide tone line is circled in each measure, showing an ascending line of notes: G (9th of Am7), G# (9th of D7), and A (9th of GMaj7).

Although not used with the frequency of the chromatic guide tone line, Hampton also incorporates the diatonic guide tone line into his improvisations. Hampton's guide

tone line in the final measures of his improvisation on *Luminescence* is an excellent example of the diatonic variety. Starting on the third of the Bm7 chord (D), Hampton descends diatonically to G, the root of the key (Example 4.49).

Example 4.49. *Luminescence*, mm. 61-62. Diatonic guide tone line.

Bm⁷ E⁷(#9) Am⁷ D⁷ GMaj⁷

Common tone lines. In addition to developing harmonic material through the performance of guide tone lines, Hampton also uses the common tone as a unifying device. As with guide tone lines, Hampton's performance of common tone lines more often occurs in shorter segments and typically (not always) features substantial syncopation. In a four measure phrase from *Solar*, Hampton refers to the pitch F over four successive harmonies including Eb Major, E half diminished, A dominant and D minor (Example 4.50). As this example illustrates, many of Hampton's common tone lines outline upper extensions and alterations of dominant and subdominant harmonies.

Example 4.50. *Solar*, mm. 143-145. Common tone line, short example.

E^bMaj⁷ E_m⁷(b5) A⁷(b9) D_m⁷

Harmonic anticipation. The final way in which Hampton develops harmonic material through melodic voice leading is by harmonic anticipation. Hampton's performance of chord tones or chord alterations in rhythmic advance of the sounding of the chord creates harmonic tension and adds color to the phrase. Often, Hampton anticipates a harmony by outlining a scalar pattern (Example 4.51) or short scalar fragment (Example

4.52) in advance of the chord. Less frequently, Hampton uses this technique by playing a chordal arpeggiation (usually triad) in advance of the chord (Example 3.53).

Example 4.51. *My Blues*, m. 3. Harmonic anticipation through scalar pattern.

Example 4.52. *Luminescence*, m. 59. Harmonic anticipation through scalar fragment.

Example 4.53. *Roots*, m. 33. Harmonic anticipation through arpeggiation.

Reharmonization

One of the harmonic areas that most separates Hampton from many other jazz trombonists of his generation is his extensive use of reharmonization techniques. Two of the most common of these techniques in use throughout his improvised solos are chordal substitution and chordal superimposition.

Chordal substitution. Demonstrating an advanced knowledge of harmonic procedures, Hampton uses two types of chordal substitution, tritone and chromatic. Hampton's use of the tritone substitution, by far the most prevalent, is artfully demonstrated throughout his improvisational masterpieces on *My Blues* and *You Don't Know What Love Is*. Hampton's use of this substitution often involves his superimposing the ii chord to precede the tritone substitute V chord. In *My Blues*, Hampton implies the tritone substitute E7 preceded by its ii chord, Bm7, over the prevailing Bb7 harmony

(Example 4.54 and 4.55). In *You Don't Know What Love Is* he implies the tritone substitute F7 preceded by its ii chord, Cm7, over the prevailing B7 harmony (Example 4.56 and 4.57). This type of inventive chordal substitution is one of the techniques Hampton uses to infuse harmonic color in his improvisations.

Example 4.54. *My Blues*, mm. 3-4. Tritone substitute with added ii chord.

Musical notation for Example 4.54. Bass clef, 4/4 time signature. Chords: B^b13, (B^m7), (E⁷). The notation shows a melodic line in the bass with a tritone substitution and an added ii chord.

Example 4.55. *My Blues*, mm. 51-52. Tritone substitute with added ii chord.

Musical notation for Example 4.55. Bass clef, 4/4 time signature. Chords: B^b13, (B^m7), (E⁷). The notation shows a melodic line in the bass with a tritone substitution and an added ii chord.

Example 4.56. *You Don't Know What Love Is*, mm. 28-29. Tritone substitute with added ii chord.

Musical notation for Example 4.56. Bass clef, 4/4 time signature. Chords: D^bm⁷, G^b13, (C^m7), (F⁷), B¹³(#11). The notation shows a melodic line in the bass with a tritone substitution and an added ii chord.

Example 4.57. *You Don't Know What Love Is*, mm. 45-46. Tritone substitute with added ii chord.

Musical notation for Example 4.57. Bass clef, 4/4 time signature. Chords: B¹³(#11), (C^m7), (F⁷). The notation shows a melodic line in the bass with a tritone substitution and an added ii chord.

Hampton's use of the chromatic substitution by half step frequently surfaces in settings which use the blues progression as their harmonic foundation. Centered around

the use of substitute ii-V cadences which move up and down chromatically by half step, Hampton uses this device to generate substantial harmonic color. Nowhere is this substitution used more effectively than in Hampton's sixth solo chorus of *My Blues*. Beginning with the Eb7 harmony in the second bar of the blues form, Hampton outlines a substitute ii-V cadence, F#m7 B7, which moves chromatically down to Fm7 Bb7 by the fourth measure of the form (Example 4.58).

Example 4.58. *My Blues*, mm. 62-63. Chromatic substitution.

Chordal superimposition. Hampton's inventive use of chordal superimposition, a technique more often associated with saxophonists or pianists than trombonists, is one of the most striking and colorful aspects of his harmonic repertoire. In addition to the chordal superimposition of the ii chord discussed in the previous section, Hampton also demonstrates an eloquent use of this technique in his solo statement on *Home*. After establishing the triad as a unifying structure throughout the first several bars of this solo, Hampton improvises over a minor ii-V progression (in the key of C) by outlining a series of descending major triads starting with G, the root of the dominant chord of the progression. By outlining the G, E, and Db major triads, Hampton superimposes a diminished third cycle of chords over the prevailing G7 harmony (Example 4.59). By using this superimposition, Hampton is able to create colorful extensions and alterations of the dominant chord (e.g. thirteenth, flat fifth, flat ninth) while emphasizing the continuity of melodic sequencing and the harmonic strength of the major triad.

Example 4.59. *Home*, m. 12. Chordal superimposition.

Harmonic Expansion

In addition to embellished arpeggiation of chordal structures, melodic voice leading of chordal structures and reharmonization, Hampton uses one final technique to round out his methods for developing harmony in his improvisations. Harmonic expansion, expanding the harmonic spectrum of a melody instrument's capabilities by using extended techniques to perform more than one note simultaneously, is a device that Hampton uses in one of the solos analyzed in this document. Using the technique of multiphonics, which involves playing one note and humming another simultaneously, Hampton is able to expand the limited harmonic possibilities of the trombone. To his credit, he does not use this provocative and flashy technique carelessly, rather he elects to use it very rarely and only in appropriate settings. The 1968 European recording titled *Mellow-Dy* provided the trombonist with an appropriate setting. Hampton uses harmonic expansion (multiphonics) in one tune on the recording, J.J. Johnson's haunting ballad, *Lament*. At the conclusion of a stunning solo cadenza, Hampton begins a series of descending V-I cycles consisting of two-note harmonies (one played and one sung). Hampton starts by playing F and humming a minor seventh higher, Eb, to form the essential outline of the F dominant seventh chord. Hampton then resolves the F7 chord to a Bb Major chord by humming D and playing Bb a tenth lower. Hampton moves this entire cadential formula down in half steps until he reaches Gb major. (Example 4.60). Perhaps the most amazing aspect of his performance of this difficult technique is the fullness of sound and clarity of intonation the trombonist achieves on each dyad. Also worth noting is that while this technique had certainly been used before 1968 by both American and European avante-garde trombonists,

Hampton's use of multiphonics on *Lament* was one of the first recorded examples of this technique by a bop trombonist performing in a conventional setting (i.e. straight ahead music, standard rhythm section).

Example 4.60. *Lament*, cadenza, phrase 6. Harmonic expansion.

(F⁷ B^b E⁷ A E^b7 A^b D⁷ G D^b7 G^b)

Chapter 5

RHYTHM

Overview

A most important and yet elusive aspect of Slide Hampton's improvisational style is his use of rhythm. Characterized by a fluidly even and expressive interpretation of the beat, Hampton's rhythmic conception incorporates elements from many styles of jazz including traditional, swing, bop, post bop and free. Perhaps the five most important and unique elements in Hampton's rhythmic style are: (1) a dynamic sense of rhythmic drive and momentum, (2) use of a variety of rhythmic subdivisions and signature/ vocabulary patterns, (3) an inventive use of development devices such as syncopation, repetition and displacement, (4) an ability to occasionally interpret rhythmic pulse in a freer manner providing greater rhythmic expressiveness and (5) an ability to achieve an elegant balance of rhythmic density and space within musical phrases.

Influences

One of the many factors accounting for Slide Hampton's unique rhythmic style is the wide range of musicians who have influenced him. As with virtually every other trombonist of his generation, J.J. Johnson's rhythmic conception was very influential in the formation of Hampton's style. Johnson's rhythmic fluidity, impeccable time, technical ability, affinity for using eighth note phrasing, moderate use of double time and penchant for developing short rhythmic motives are all elements that Hampton has assimilated into his own improvisations. A close examination of rhythmic patterns in use by both trombonists in a similar setting (a fast swing tune) further illustrates Hampton's use of Johnson's rhythmic language. Comparing three prominent rhythmic patterns of short duration performed by J.J. Johnson in his *Crazy Rhythm* solo (Example 5.1) with three

rhythmic patterns performed by Hampton in his *Solar* improvisation (Example 5.2), one discovers almost identical rhythmic content.

Example 5.1. *Crazy Rhythm*, mm. 6, 24, 128. Three of J.J. Johnson's prominent rhythmic patterns.

Example 5.1 shows three rhythmic patterns in bass clef. Pattern #1 consists of a quarter note followed by two eighth notes, a quarter note, and a quarter note. Pattern #2 consists of six quarter notes. Pattern #3 consists of six quarter notes.

Example 5.2. *Solar*, mm. 105, 67, 130. Three of Slide Hampton's prominent rhythmic patterns.

Example 5.2 shows three rhythmic patterns in bass clef. Pattern #1 consists of a quarter note followed by two eighth notes, a quarter note, and a quarter note. Pattern #2 consists of six quarter notes. Pattern #3 consists of six quarter notes.

Contrary to many bop trombonists of his generation, Hampton does not use J.J. Johnson as his only rhythmic influence. Reaching back to Louis Armstrong and delving forward to avant-garde musicians such as Ornette Coleman, Hampton's rhythmic inspiration is drawn from a historically wide spectrum of jazz musicians.

Perhaps the earliest musician to significantly influence Hampton's rhythmic style was Louis Armstrong (Hampton 1999). Particularly influential was Armstrong's powerful rhythmic drive, dramatic use of syncopation and inventive method of developing rhythmic material. Using elements such as repetition and displacement, Armstrong developed his musical ideas with creativity and vitality, two traits that have become synonymous with Hampton's use of rhythm. Evidence of Armstrong's rhythmic influence on Hampton can be found in the trombonist's improvised solo on *You Don't Know What Love Is* which features several examples of rhythmic repetition and displacement of motives. Particularly

illuminating is the motive (a quarter note followed by a syncopated eighth note) which Hampton performs in the last A section of the solo. Through repetition and displacement of this motive over the course of four measures, Hampton places the motive on every possible downbeat (Example 5.3). This rhythmic pattern can be traced all the way back to Armstrong's famous vocal solo on *Hotter Than That* which features an identical rhythm pattern developed in the same manner through repetition and displacement.

Example 5.3. *You Don't Know What Love Is*, mm. 49-52. Hampton's rhythmic development of an Armstrong motive.



Hampton's use of consecutive syncopated eighth notes also has its roots in Armstrong's rhythmic language. Armstrong's use of two syncopated eighth notes occurring on the upbeats of three and four of a measure is an important device in such solos as *Hotter Than That* and *Struttin' With Some Barbecue*. Examination of Hampton's improvised solo on *Donna Lee*, yields the same two-note figure played not only on the upbeats of three and four but also in different places in the measure.

Although not as prominent of an influence as Armstrong, the rhythmic conception of another predecessor, saxophonist Lester Young, merits examination. Young's fluid performance of eighth note passages and graceful rhythmic style influenced Hampton's swing eighth note conception. Unlike other jazz trombonists of his time, Hampton's performance of swing eighth notes emphasizes a more even division of the beat as opposed to an underlying triplet execution so common in the solos of Curtis Fuller and to a lesser extent, J.J. Johnson. Young's affinity for syncopated one-note motives performed over several measures (in such solos as *Lester Leaps In*) is a definite source of rhythmic inspiration for Hampton as this technique surfaces in many of his solo statements (e.g. *Solar*, *Fried Bananas*).

Although perhaps not as extensive as his melodic or harmonic influence, many of Charlie Parker's rhythmic innovations also had an important effect on Hampton's rhythmic conception. Parker's smooth manner of articulating eighth notes, the rhythmic momentum which pervades his musical phrases and his fondness for accenting the highest notes of phrases (whether they occur on or off the beat) are all elements that surface in Hampton's improvisations.

Hampton's search for rhythmic inspiration was not limited to predecessors in the mainstream of jazz. The trombonist's exposure to freer and more experimental forms of jazz has also had a subtle but important impact on his rhythmic style. One of the biggest influences in this area was German avant-garde trombonist, Albert Mangelsdorff. During Hampton's eight-year residency in Europe, he had the opportunity to rehearse and perform with the German trombonist and many other European musicians who were performing in freer settings (Hampton 1999). Mangelsdorff's penchant for rhythmic experimentation in both conventional and free settings included techniques such as playing out of time and incorporating an enormous variety of rhythmic density and groupings (especially asymmetrical) into his solo improvisations. The enthusiasm of the European musicians for discovering new ways of musical expression and the receptiveness of the European jazz community to freer forms of jazz encouraged Hampton to stretch his musical horizons as well (Hampton 1999). This experience, although it did not turn Hampton into a free jazz improviser *per se*, did encourage Hampton to play with more rhythmic expressiveness in conventional settings. An excellent example of Hampton's increased rhythmic expressiveness can be found in Hampton's improvised solo on *Fried Bananas*. Characterized by a rhythmic restlessness that finds Hampton pulling back and pushing forward against the pulse of the rhythm section in several places throughout the solo (see page 106), Hampton performs with a flexibility of time unmatched by other bebop trombonists of his generation.

In addition to the European musicians, Hampton's exposure to American avant-garde musicians (especially pianists and saxophonists) was also responsible for broadening the trombonist's musical horizons. Always trying to grow as a musician and improviser, Hampton was intrigued by the musical experiments of Cecil Taylor, Ornette Coleman, Pharoah Sanders and John Coltrane and frequently listened to these artists perform in New York clubs (Hampton 1999). Although many of the experimental rhythmic techniques these musicians employed were not specifically used by Hampton in his improvisations, they were internalized by the trombonist and fueled his desire to infuse more rhythmic expressiveness into his own playing.

Source Material

An important factor contributing to Slide Hampton's unique rhythmic style is the variety of source material he uses in his improvised solos. By performing an assortment of rhythmic subdivisions, creating a repertoire of rhythmic signature patterns and borrowing rhythmic patterns from the rich vocabulary of jazz, Hampton has created a rhythmic language that while firmly rooted in the bop tradition is expressively and uniquely his own.

Rhythmic Subdivisions

Unlike many jazz trombonists of his generation, Hampton uses an array of rhythmic subdivisions in his improvised solos ranging from quarter notes to thirty-second note triplets. Hampton's use of the quarter note subdivision, the slowest consistent subdivision in his improvisations, mainly occurs in either continuous streams or mixed into eighth note streams (Example 5.4).

Example 5.4. *Solar*, mm. 125-127. Quarter note subdivision mixed with eighth note subdivision.



As with other skilled musicians of the bop era, Hampton frequently uses the eighth note subdivision in his improvisations. Solos which are taken at rapid tempos (upwards of $\text{♩} = 200$) are especially likely to contain lengthy streams of eighth note activity. Hampton also uses shorter streams of eighth notes which he often interrupts with brief periods of rest (Example 5.5).

Example 5.5. *Luminescence*, mm. 51-53. Eighth note subdivision, short streams.



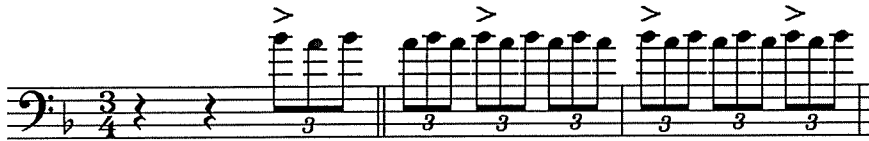
Hampton's use of the sixteenth note subdivision, always performed with precision and clarity, occurs mainly in short bursts and occasionally in streams of medium length in blues or ballad settings. Hampton's use of the thirty-second note subdivision as source material is rare and usually occurs as an ornamental device in such improvised solos as *My Old Flame* and *Fried Bananas*. Hampton's solo on *Fried Bananas*, for example, contains the thirty-second note subdivision as part of an ornamental turn that moves from Ab to F (Example 5.6).

Example 5.6. *Fried Bananas*, m. 28. Thirty-second note subdivision, ornamental device.



example of Hampton's use of the eighth note triplet subdivision occurs in his quintessential blues solo on *Roots*. Present in many places throughout the solo, the triplet figures which begin the second chorus are especially interesting with their sporadic use of eighth note rests within the triplets (Example 5.8).

Example 5.7. *Simone*, mm. 21-22. Eighth note triplet subdivision.



Example 5.8. *Roots*, mm. 12-13. Eighth note triplet subdivision with sporadic rests.



Hampton's use of the sixteenth note triplet as rhythmic source material is uncommon but occasionally surfaces as part of a repeated pattern. Hampton's execution of an ornamental turn, repeated several times in his second improvised chorus of *Luminescence*, is one example of this subdivision. A more complex example occurs on Hampton's short improvised solo (prior to the cadenza) on *Lament* and features repeated groups of sixteenth note sextuplets, executed with incredible finesse and clarity (Example 5.9).

Example 5.9. *Lament*, m. 3. Sixteenth note sextuplet subdivision.



Signature Patterns

In addition to his use of many rhythmic subdivisions, Slide Hampton achieves rhythmic variety by performing signature patterns which surface in many of his improvisations. One of the most common of these patterns occurs throughout Hampton's improvisation on *Solar*. Approximately two measures in length, this pattern features an alternation of quarter notes and syncopated eighth notes (Example 5.10). Another rhythmic pattern Hampton uses with frequency on *Solar* consists of three syncopated eighth notes followed by two quarter notes (Example 5.11). On occasion, Hampton modifies this pattern by transforming the first quarter note to two eighth notes. Reminiscent of J.J. Johnson's rhythmic style, Hampton's performance of these short patterns is crisp and exuberant.

Example 5. 10. *Solar*, m. 89. Signature pattern #1.



Example 5.11. *Solar*, m. 20. Signature pattern #2.



Hampton's solo statements on *Impressions* and *Solar* make use of another short signature pattern associated with Miles Davis (Baker 1979). Comprised of a quarter note, two eighth notes and a syncopated eighth followed by a long duration note (Example 5.12), this pattern is occasionally used by Hampton to open a solo. Hampton often modifies this pattern by shortening the final note to a quarter note or by starting the pattern on various beats of the bar.

Example 5.12. *Solar*, mm. 1-2. Signature pattern #3.



Hampton's improvisations on *Luminescence*, *Donna Lee* and *You Don't Know What Love Is* feature a rhythmic signature pattern which seems to surface in fast swing settings. Consisting of a syncopated eighth note, a down beat eighth note and a string of syncopated eighth notes tied over the beat, this pattern generates rhythmic momentum by combining repetition and syncopation (Example 5.13). Another up tempo signature pattern which Hampton uses on solo statements such as *Donna Lee* is perhaps the simplest of any of his patterns. Consisting of an eighth rest followed by a string of six eighth notes, Hampton often uses this pattern to set up slower quarter note activity. Hampton's modifications of this pattern often involve tying the first eighth note over or transforming the last two eighth notes into a quarter note.

Example 5.13. *Luminescence*, mm. 13-14. Signature pattern #4.



Vocabulary Patterns

Occasionally, Hampton extracts rhythmic patterns from the jazz vocabulary as rhythmic source material. Hampton's improvisation on *Solar* features a rhythmic pattern common in the swing era. This pattern, which opens Hampton's seventh solo chorus, consists of a string of eighth notes followed by a quarter note and one syncopated eighth note (Example 5.14). Hampton's use of a similar vocabulary pattern, reminiscent of a swing era brass section figure, occurs in Hampton's first solo chorus on *Fried Bananas*. The two bar pattern consists of a pair of eighth notes followed by quarter notes played on beats two, three and four of the first measure and on beats one and the upbeat of two of the

Development of Material

More impressive than the varied rhythmic source material Slide Hampton draws upon is the creative and inventive manner in which he develops his rhythmic material. Using rhythmic procedures such as syncopation, repetition, displacement, augmentation, extension, use of space and variation of rhythmic pulse, Hampton demonstrates a wide and sophisticated range of rhythmic expression.

Syncopation

Used more extensively than any other rhythmic development device, Hampton's use of syncopation permeates virtually every chorus of improvisation analyzed in this document. From the repetition and alteration of rhythmic ideas to the variation of rhythmic pulse, a majority of Slide Hampton's rhythmic ideas and procedures revolve around the trombonist's use of syncopation. The following discussion will concentrate on Hampton's use of syncopation in isolation. His use of syncopation in combination with other development techniques will be discussed in later sections of this chapter.

One of the most common forms of isolated syncopation used by Hampton is consecutive upbeat syncopation. He performs this type of syncopation using eighth notes, eighth notes that are tied over the beat and sixteenth notes. He also uses this type of syncopation in more complex configurations by combining eighth and sixteenth notes (Example 5.19).

Example 5.19. *Home*, m. 31. Consecutive upbeat syncopation, eighth and sixteenth notes.



Repetition

One of the most common forms of rhythmic development that Hampton uses in his improvised solos is the repetition of rhythmic ideas or motives. Exact motivic repetition

occurs throughout Hampton's solos and in certain instances the trombonist will begin an improvisation with a repeated motive. Two such examples can be found in the opening measures of Hampton's solos on *Donna Lee* (Example 5.20) and *Simone* (Example 5.21).

Example 5.20. *Donna Lee*, mm. 1-2. Repetition.



Example 5.21. *Simone*, mm. 2-4. Repetition.



Another way in which Hampton uses repetition is in a non-consecutive manner. By briefly inserting different material between repetitions of a motive, he keeps rhythmic phrases more interesting and less predictable. This technique is demonstrated midway through his improvisation on *You Don't Know What Love Is*. The original motive, consisting of a dotted quarter note followed by three eighth notes is repeated once. Hampton then inserts a contrasting rhythmic figure before concluding the phrase with a final repetition of the motive (Example 5.22).

Example 5.22. *You Don't Know What Love Is*, mm. 33-36. Repetition (non-consecutive).



Yet another form of this device Hampton employs is repetition with slight modification or alteration. An excellent example of this technique also occurs in his improvisation on *You Don't Know What Love Is*. Six measures prior to the bridge of the chorus, Hampton performs a one measure motive made up of a quarter note, two eighth notes and two quarter notes. He then alters the repeat of this motive by substituting two

eighth notes on the third beat and by tying the quarter note over the bar (Example 5.23). Through non-consecutive repetition and the slight alteration of repeated motives, Hampton keeps this predictable development technique less predictable.

Example 5.23. *You Don't Know What Love Is*, mm. 27-28. Repetition (modified).



In addition to using repetition on its own, Hampton frequently combines this technique with other rhythmic development devices such as diminution, extension and displacement. The end of the third chorus of Hampton's solo on *Simone* displays an interesting combination of repetition and diminution. After repeating a three-note motive consisting of two eighth notes and a quarter note, he reduces the first two eighth notes of the motive to an eighth note triplet (Example 5.24).

Example 5.24. *Simone*, mm. 69-71. Repetition with diminution.



Hampton's eighth solo chorus on *Solar* finds the trombonist using repetition and extension to further develop a short two-note motive. This motive, repeated in exact form a total of four times, is then extended by adding four eighth notes (Example 5.25).

Example 5.25. *Solar*, mm. 89-91. Repetition with extension.



One of Hampton's favorite rhythmic combinations, repetition and displacement, is used in several of his improvised solos. An excellent example of this technique occurs in Hampton's first solo chorus of *You Don't Know What Love Is*. Featuring a syncopated

pattern which consists of tied eighth notes that are repeated and placed over successive beats in the measure (Example 5.26), Hampton's performance of this pattern generates rhythmic momentum that carries through the entire phrase.

Example 5.26. *You Don't Know What Love Is*, m. 6. Repetition with displacement.



Displacement

One of Hampton's most elaborate and inventive means of developing rhythmic material is through the use of displacement. Many of the solos analyzed in this document feature rhythmic ideas that contain examples of this technique. Specifically, Hampton's use of displacement falls into two categories: (1) rhythmic placement of a note value or group of notes over different beats in the measure and (2) rhythmic redistribution of a consecutive group of notes out over an expanded time frame.

Hampton's improvised solo on *You Don't Know What Love Is* provides two excellent examples of this first category of rhythmic displacement. The first example occurs in the opening statement of the solo and finds Hampton moving a syncopated dotted quarter note to beats three and the upbeat of four of the first measure of the pattern and beat two of the second measure (Example 5.27). A second example of rhythmic displacement occurs later in the solo and finds Hampton moving a short motive (a quarter note followed by a syncopated eighth note) to beat four of the first measure of the pattern, beat three of the second measure, beat two of the third measure and beats one and four of the fourth measure (Example 5.28). This results in a rhythmic hemiola of 3/4 against 4/4. As mentioned earlier in the chapter, this type of displacement is familiar in jazz and is derived from Louis Armstrong's famous phrase on *Hotter Than That*.

Example 5.27. *You Don't Know What Love Is*, m. 1. Displacement of dotted quarter note.



Example 5.28. *You Don't Know What Love Is*, mm. 49-52. Displacement of quarter note followed by syncopated eighth note.



A final example of Hampton's inventive use of this type of rhythmic displacement occurs in the first four measures of the trombonist's improvised solo on *Luminescence*. He states the original three-note motive (two syncopated eighth notes and a dotted quarter note) on the upbeat of three in the first measure, then displaces the motive to the upbeat of two in the next measure and finally back to the upbeat of one in the third measure (Example 5.29).

Example 5.29. *Luminescence*, mm. 2-4. Displacement of three-note motive.



Hampton's use of the second type of rhythmic displacement involving the redistribution of notes, occurs with extremely short motives. His first solo chorus of *Impressions* provides an excellent example of this technique. Working from a two-note motive (two consecutive eighth notes), Hampton places this motive on a variety of upbeats and downbeats over the next two measures while simultaneously expanding selected eighth notes to quarter notes and inserting an eighth rest between many of the notes (Example 5.30). The result is a more sophisticated form of rhythmic displacement seldom used by other jazz trombonists of Hampton's generation.

Example 5.30. *Impressions* mm. 26-28. Rhythmic displacement of two-note motive.



Another example of this type of displacement occurs in the beginning of Hampton's thirteenth solo chorus of *Solar*. He begins with a three-note motive consisting of two eighth notes followed by a quarter note. Through the expansion of note values and movement of the motive to the upbeat of four in the first measure and on to the upbeat of one in the next measure, Hampton creates a highly developed idea within a short span of time (Example 5.31).

Example 5.31. *Solar*, mm. 144-146. Rhythmic displacement of three note-motive.



Augmentation

Hampton uses the technique of augmentation mostly with melodic material but will occasionally apply it to rhythm as well. One example of Hampton's rhythmic use of augmentation occurs early in his first solo chorus of *Impressions* and involves a simple expansion of a four-note motive from eighth note values to quarter note values (Example 5.32).

Example 5.32. *Impressions*, mm. 12-13. Augmentation.



Use of space

As with many of his predecessors, Hampton's use of rhythmic space (silence) is another important development technique in use by the trombonist throughout his improvised solos. Nowhere is this technique demonstrated as visibly as in his solo on

Impressions. The first eight bars of the solo find Hampton performing only eleven articulated notes while using a total of twenty beats of silence (Example 5.33). Each span of silence in this first eight measures plays an important development role by preparing each new musical phrase. In the bridge of chorus one Hampton applies the rhythmic principle of diminution to his use of space. He accomplishes this by reducing two beats of rest in bars 17 and 18 to one beat of rest in bar 19 while still performing the same two-note motive (Example 5.34).

Example 5.33. *Impressions*, mm. 1-8. Use of space.



Example 5.34. *Impressions*, mm. 17-19. Use of space (with diminution).



Variation of Rhythmic Pulse

One of the many ways in which Hampton distinguishes himself from his contemporaries is his ability to vary his interpretation of rhythmic pulse. He accomplishes this by (1) doubling the speed of the rhythmic pulse by using sixteenth notes as the predominant rhythmic subdivision within the measure (rather than the eighth note subdivision), (2) playing out of strict time altogether (rubato time) when the situation allows (e.g. solo or duet playing with no drummer or bass player), (3) playing slightly behind the beat (back phrasing) and (4) flexibly interpreting the rhythm section pulse by playing in a manner that does not exactly conform to the strict divisions of the beat. By

using these techniques in separation and in combination, Hampton achieves a rhythmic language that is both creative and expressive yet remains true to the style of music he is performing.

Double Time. This technique of doubling the rhythmic pulse is used most extensively by Hampton's in his improvisation on *Home*. Virtually every phrase of the solo consists of sixteenth note groupings which due to the slower tempo ($\text{♩} = 102$) and Hampton's stylish way of taking his time with the phrasing, never have an awkward or hurried feeling. Although *Home* features Hampton's most extensive use of double time phrasing, the solo that perhaps most eloquently demonstrates this technique is Hampton's classic blues statement on *Roots*. Throughout this solo, Hampton uses an extensive amount of this rhythmic technique, doubling the rhythmic pulse in at least twenty-five of the sixty measures that make up the solo. Hampton uses double time phrasing exclusively in some phrases and in combination with regular eighth note phrasing in others. In both forms, Hampton's use of double time phrasing adds an enormous amount of rhythmic drive and forward momentum to his solo lines. Occasionally, Hampton will combine double time phrasing and extensive syncopation for a marvelous effect as is demonstrated in the fourth solo chorus of *Roots* (Example 5.35).

Example 5.35. *Roots*, mm. 39-40. Double time phrasing with extensive syncopation.



Rubato Time. One of the most striking ways in which Hampton varies performance of rhythmic pulse is by playing in rubato time. Unlike many of his contemporaries, Hampton is not intimidated by this freer setting as he eloquently demonstrates in his solo cadenza on *Lament*. What is fascinating about this cadenza performance is that he does not totally abandon a feeling of steady pulse altogether but

rather starts each cadenza phrase in a manner resembling steady pulse and then gradually contracts and expands the beat in a flexible manner. Used throughout the entire cadenza, this subtle flexibility of rhythm is one of the important unifying elements of the solo. When added to the stunning melodic and harmonic playing Hampton displays in this cadenza, his flexible interpretation of pulse makes this quite possibly his most creative and expressive solo statement.

Back Phrasing. Occasionally, Hampton varies his performance of rhythmic pulse by back phrasing or slightly laying back against the beat for short periods of time. This technique is especially common in blues settings and his improvised solo on *Roots* (a twelve bar blues) finds him using this technique to understated perfection. Hampton's first use of back phrasing occurs in the second solo chorus on a four-note blues scale fragment. The fragment is made up of three sixteenth notes which Hampton lays back slightly followed by a half note (F) that he lazily slides into (Example 5.36). His next use of back phrasing occurs in the beginning of his third solo chorus and again centers around the F above the staff. By laying back (moderately) whenever he plays two consecutive eighth notes and by again lazily sliding into a half note (Example 5.37), Hampton adds just the right amount of soulful expressiveness to the melodic line.

Example 5.36. *Roots*, m. 14. Back phrasing.



Example 5.37. *Roots*, mm. 25-27. Back phrasing.



Flexible interpretation of pulse. The last method in which Hampton varies rhythmic pulse is through flexibly pushing forward and pulling back against the rhythm section pulse over the course of a solo. Hampton's intense, passionate improvisation on *Fried Bananas* is the only example of this method of pulse variation from the works analyzed in this document. Perhaps in part due to the brisk tempo of this solo (♩ = 216), or perhaps due to the difficult rhythmic and melodic material he is reaching for, Hampton surges forward slightly ahead of the pulse in some areas and brakes behind the pulse in other areas. Unlike Hampton's use of simple back phrasing which occurs only on a few select notes, his method of playing ahead and behind the beat usually occurs over an entire phrase. Even though Hampton does not use this type of pulse variation throughout his solo on *Fried Bananas* but rather only on a few select phrases, the result is still some of his most rhythmically expressive playing on record.

Chapter 6

CONCLUSION

As evidenced in the previous five chapters of discussion, Slide Hampton has expanded the timbral, textural, melodic, harmonic and rhythmic model of jazz trombone performance developed by J.J. Johnson. Through his distinctive sound quality with its dramatic and often contrasting use of timbre, texture, dynamics and tessitura, Hampton infuses a beauty, passion and expression into his musical statements. Through his use of a wide array of melodic source material, versatile and dramatic method of melodic presentation and creative use of melodic development techniques, Hampton has proven himself to be a master melodist capable of weaving colorful and compelling melodies in a variety of settings, styles and tempos. Through his penchant for rich harmonic source material, inventive use of harmonic development procedures and ability to blend various levels of harmonic complexity into musical phrases, Hampton has demonstrated an exceptional ability to perform modern harmony with authority and maturity. Through his dynamic sense of rhythmic drive, diversity of rhythmic source material, inventive use of rhythmic development devices, keen awareness of rhythmic space and sophisticated interpretation of rhythmic pulse, Hampton provides a fluid, dynamic rhythmic current which carries his musical ideas through to completion. Finally, through his meticulous attention to detail, exquisite musical taste and complete technical mastery of his

instrument, Hampton presents each musical idea he creates and develops in a manner that is uniquely his own.

In the process of five decades of performing, recording, arranging, composing and teaching, Slide Hampton has been an influential part of the American (and for eight years European) jazz community. Through his numerous recordings, live concerts and tutelage of many students, Hampton has influenced two generations of jazz trombonists who have studied and emulated his style. With a slow but steadily increasing number of reissued recordings, documents of scholarly research as well as increased recognition from the world jazz community, the musical legacy of one of jazz's modern masters will undoubtedly be preserved.

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APPENDIX A

Selected Discography of Slide Hampton

Luminescence (Prestige OJCCD-924-2, 1977. Originally recorded in 1967.)
 Barry Harris (piano, composer), Slide Hampton (trombone), Junior Cook (tenor saxophone) Pepper Adams (baritone saxophone), Bob Cranshaw (bass), Lenny McBrowne (drums)

Luminescence (Harris)
 Like This! (Harris)
 Nicaragua (Harris)
 Dance of the Infidels (Powell)
 Webb City (Powell)
 My Ideal (Robin/Whiting/Chase)
 Even Steven (Harris)

Mellow – Dy (LRC Limited CDC9053, 1992. Re-release of a 1967-68 recording.)
 Slide Hampton (trombone), Nathan Davis (Tenor sax), Dave Pike (vibraphone), Hampton Hawes (piano) Martial Solal (piano) , Henri Texier (Bass), Daniel Humair (drums)

Lament (Johnson)
 Impossible Waltz (Hampton)
 Chop Suey (Hampton)
 Mellow-Dy (Hampton)
 The Thing (Hampton)
 Us Six (Hawes)

A Day in Copenhagen (BASF Systems BASF 20698, 1972)
 Dexter Gordon (tenor saxophone), Slide Hampton (trombone, arranger), Dizzy Reece (trumpet), Kenny Drew (piano), Niels-Henning Orsted-Pederson (bass), Art Taylor (drums)

My Blues (Hampton)
 You Don't Know What Love Is (Raye/Depaul)
 A New Thing (Hampton)
 What's New (Haggart / Burke)
 The Shadow of Your Smile (Mandel/Webster)
 A Day in Vienna (Hampton)

Sophisticated Giant (Columbia/Legacy CK 65295, 1997. Re-release of a 1977 recording)

Dexter Gordon (tenor saxophone, soprano saxophone), Frank Wess (alto saxophone, flute, piccolo) Slide Hampton (trombone, arranger), Woody Shaw, Benny Bailey (trumpets), Curtis Fuller, Wayne Andre (trombones), Howard Johnson (tuba, baritone saxophone), Bobby Hutcherson (vibraphone), George Cables (piano), Rufus Reid (bass) Victor Lewis, Eddie Gladden (drums), Eddie Jefferson (vocals).

Laura (Raksin)

The Moontrane (Shaw)

Red Top (L. Hampton/Kynard)

Fried Bananas (Gordon)

You're Blasé (Hamilton/ Sievier)

How Insensitive (Gimbel/ Jobim/de Moreas)

Diggin' In (Gordon/ Jefferson)

It's Only a Paper Moon (Arlen/Rose/Harburg)

World of Trombones (Black Lion BLCD 760113 1988. Re-release of a 1979 recording.)

Slide Hampton (trombone, arranger), Clifford Adams Jr., Clarence Banks, Curtis Fuller, Janice Robinson, Steve Turre, Papo Vasquez (trombones), Earl McIntyre, Douglas Purviance (bass trombones), Albert Dailey (piano), Ray Drummond (bass), Leroy Williams (drums)

Chorale (Hampton)

Lester Leaps In (Young)

'Round Midnight (Monk/Williams/Hanighen)

Donna Lee (Parker)

Con Alma (Gillespie)

Lament (Johnson)

Impressions (Coltrane)

Old and New (RCA Victor PL40206, 1982)

Tapiola (Finland) Big Band, Marty Lappalainen (conductor), Slide Hampton (trombone), Frank Foster (tenor saxophone)

Suite in Three Movements (Lappalainen)

Manteca (Gillespie)

Simone (Foster)

Roots (Criss 1015 CD, 1995. Re-release of a 1985 recording)

Slide Hampton (trombone), Clifford Jordan (tenor sax), Cedar Walton (piano), David Williams (bass), Billy Higgins (drums)

Precipice (Jordan)

Solar (Davis)

Roots (Hampton)

Maple Street (Walton)

My Old Flame (Johnson/Coslow)

Just in Time (Styne/ Comden/ Green)

Precipice (alternate take)

Barbados (Parker)

The Meaning of Art (Arabesque AJ0118, 1995)

Art Farmer (trumpet, flugelhorn), Slide Hampton (trombone), Ron Blake (tenor saxophone, soprano saxophone), Geoff Keezer (piano), Kenny Davis (bass), Carl Allen (drums).

On the Plane (Hampton)

Just the Way You Look Tonight (Kern/Sills)

Lift Your Spirit High (Hampton)

One Day Forever (Golson)

Free Verse (Keezer)

Home (Pauer)

Johnny One Note (Rodgers/Hart)

APPENDIX B

Twelve Transcribed Solos of Slide Hampton

MUSICAL ABBREVIATIONS



Fall



Glissando



Ghosted note



Rip



Scoop



Unintentional overpitching of note

s.t.



Split tone (unintentional splitting apart of tone by landing between two partials)



Multiphonics (diamond shaped note is sung through horn while simultaneously playing lower note)



Back phrasing (laying back against the pulse)

DONNA LEE

Swing $\text{♩} = 212$

1

f *F7alt*

B^b7 *B^bm7*

E^b7 *E^bm7* *A^b7 (#11) (b9)*

D^bMaj7 *G^b13* *Cm7* *s.t.*

F7 *B^b13 (#11)*

B^bm7 *Bm7* *E7* *A^bMaj7*

2

3 4 5

6 7 8

9 10 11

12 13 14

15 16 17

ff *mf*

Detailed description: This is a bass line for the song 'Donna Lee'. It is written in 4/4 time with a tempo of 212 beats per minute. The key signature has three flats (B-flat major). The score consists of 17 measures. Measure 1 starts with a first ending bracket and a forte (*f*) dynamic. Chords include A-flat major 7 and F7 altered. Measures 2-5 feature B-flat 7 and B-flat minor 7 chords. Measures 6-8 include E-flat 7, E-flat minor 7, and A-flat 7 with #11 and b9 extensions. Measures 9-11 contain D-flat major 7, G-flat 13, and C minor 7 chords, with a 's.t.' (sustained) marking. Measures 12-14 feature F7 and B-flat 13 with #11 chords. Measures 15-17 conclude with B-flat minor 7, B minor 7, E7, and A-flat major 7 chords, with dynamics changing from fortissimo (*ff*) to mezzo-forte (*mf*).

Musical score for bass line, measures 18 to 35. The score is in 3/4 time and B-flat major. It features various chords and dynamics.

Measure 18: Chord: F^7 . Dynamics: mf .

Measure 19: Chord: $B^{\flat 7 \text{ alt}}$. Dynamics: mf .

Measure 20: Chord: $B^{\flat 7 \text{ alt}}$. Dynamics: f .

Measure 21: Chord: $G^7 \text{ alt}$. Dynamics: f .

Measure 22: Chord: $C^7 \text{ alt}$. Dynamics: f .

Measure 23: Chord: F_m^7 . Dynamics: f .

Measure 24: Chord: $C^7 (\flat 9)$. Dynamics: ff .

Measure 25: Chord: F_m^7 . Dynamics: ff .

Measure 26: Chord: $G_m^7 (\flat 5)$ and $C^7 \text{ alt}$. Dynamics: ff .

Measure 27: Chord: F_m^7 . Dynamics: ff .

Measure 28: Chord: $D_m^7 (\flat 5)$ and $D^{\flat} m^7 (\flat 5)$. Dynamics: f .

Measure 29: Chord: C_m^7 and B_m^7 . Dynamics: f .

Measure 30: Chord: $B^{\flat} m^7$ and $E^{\flat 7 \text{ alt}}$. Dynamics: f .

Measure 31: Chord: $A^{\flat} \text{Maj}^7$ and $B \text{Maj}^7$. Dynamics: f .

Measure 32: Chord: $E \text{Maj}^7$ and $A \text{Maj}^7$. Dynamics: f .

Measure 33: Chord: $A^{\flat} \text{Maj}^7$. Dynamics: f .

Measure 34: Chord: $F^7 \text{ s.t.}$. Dynamics: f .

Measure 35: Chord: $B^{\flat 7} (\#11)$. Dynamics: f .

(Donna Lee, p. 2)

54 $C7(\flat 9)$ f 55 $s.t.$ Fm^7 $C7\text{ alt}$ 56

57 Fm^7 ff 58 $Gm^7(\flat 5)$ $C7\text{ alt}$ 59 Fm^7

60 $Dm^7(\flat 5)$ f 61 $D\flat m^7(\flat 5)$ Cm^7 Bm^7

62 $B\flat m^7$ $E\flat 7\text{ alt}$ 63 $A\flat Maj^7$ $B Maj^7$

64 $E Maj^7$ $A Maj^7$ $A\flat Maj^7$ 65

8va

(Donna Lee, p. 4)

FRIED BANANAS

Swing ♩ = 216

s.t.

1

f

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

Chords: E^b_{Maj7} , $Gm^7(b5)$, $C^7(b9)$, Fm^7 , $Am^7(b5)$, $D^7(b9)$, Gm^7 , A^b_m7 , D^b7 , Gm^7 , $C^7(b9)$, Fm^7 , A^b_m7 , $D^b7(\#11)$, E^b_{Maj7} , $Dm^7(b5)$, G^7_{alt} , Cm^7 , $F^{13}(\#11)$, Fm^7 , B^b7_{alt} , E^b_{Maj7} , $Gm^7(b5)$, $C^7(b9)$

Fm⁷ Am⁷(b5) D⁷(b9) Gm⁷

19 20 21

Detailed description: This staff contains measures 19, 20, and 21. Measure 19 starts with an Fm7 chord and a quarter note F. Measure 20 has an Am7(b5) chord and a quarter note G. Measure 21 has a D7(b9) chord and a quarter note A, followed by a Gm7 chord and a quarter note G. There are accents and a triplet of eighth notes in measure 21.

A^bm⁷ D^b7 Gm⁷ C⁷ alt

22 23 24

Detailed description: This staff contains measures 22, 23, and 24. Measure 22 has an Abm7 chord and a quarter note Ab. Measure 23 has a Db7 chord and a quarter note Db. Measure 24 has a Gm7 chord and a quarter note G, followed by a C7 alt chord and a quarter note C. There are accents and a triplet of eighth notes in measure 24.

Fm⁷ A^bm⁷ D^b7 E^b7(#9) D⁷(#9)

25 26 27

Detailed description: This staff contains measures 25, 26, and 27. Measure 25 has an Fm7 chord and a quarter note F. Measure 26 has an Abm7 chord and a quarter note Ab. Measure 27 has a Db7 chord and a quarter note Db, followed by an Eb7(#9) chord and a quarter note Eb, and a D7(#9) chord and a quarter note D. There are accents and a triplet of eighth notes in measure 27.

D^b7(#9) C⁷(#9) Fm⁷ B^b7

28 29 30

Detailed description: This staff contains measures 28, 29, and 30. Measure 28 has a Db7(#9) chord and a quarter note Db. Measure 29 has a C7(#9) chord and a quarter note C. Measure 30 has an Fm7 chord and a quarter note F, followed by a Bb7 chord and a quarter note Bb. There are accents and a triplet of eighth notes in measure 30.

E^bMaj⁷ Gm⁷ Fm⁷ B^b7 E^bMaj⁷

31 32 33

Detailed description: This staff contains measures 31, 32, and 33. Measure 31 has an EbMaj7 chord and a quarter note Eb. Measure 32 has a Gm7 chord and a quarter note G. Measure 33 has an Fm7 chord and a quarter note F, followed by a Bb7 chord and a quarter note Bb, and an EbMaj7 chord and a quarter note Eb. There are accents and a triplet of eighth notes in measure 33. A box with the number '2' is above measure 33.

Gm⁷(b5) C⁷(b9) Fm⁷ Am⁷(b5) D⁷(b9)

34 35 36

Detailed description: This staff contains measures 34, 35, and 36. Measure 34 has a Gm7(b5) chord and a quarter note G. Measure 35 has a C7(b9) chord and a quarter note C. Measure 36 has an Fm7 chord and a quarter note F, followed by an Am7(b5) chord and a quarter note A, and a D7(b9) chord and a quarter note D. There are accents and a triplet of eighth notes in measure 36.

(Fried Bananas, p. 2)

Gm7 (b5) A^bm7 D^b13 Gm7

37 38 39

C7 (b9) Fm7

40 41

A^bm7 D^b13 E^bMaj7

42 43

Dm7 (b5) G7 (b9) Cm7

44 45

F13 (#11) Fm7

46 47

B^b7 alt E^bMaj7 Gm7 (b5) C7 (b9)

48 49 50

(Fried Bananas, p. 3)

Fm⁷ Am⁷(b5) D⁷(b9) Gm⁷

51 52 53

Detailed description: This musical staff contains measures 51, 52, and 53. Measure 51 starts with an Fm7 chord and contains a quarter note G2, a quarter rest, and a quarter note A2. Measure 52 features an Am7(b5) chord and contains a quarter note B1, a quarter note C2, a quarter note D2, and a quarter note E2. Measure 53 has a Gm7 chord and contains a quarter note F2, a quarter note G2, a quarter note A2, and a quarter note B2. There are various articulation marks including accents and slurs.

A^bm⁷ D^b13 Gm⁷ C⁷(b9)

54 55 56

Detailed description: This musical staff contains measures 54, 55, and 56. Measure 54 has an Abm7 chord and contains a quarter note C3, a quarter note D3, and a quarter note E3. Measure 55 features a Db13 chord and contains a quarter note F3, a quarter note G3, and a quarter note A3. Measure 56 has a C7(b9) chord and contains a quarter note B3, a quarter note C4, a quarter note D4, and a quarter note E4. There are various articulation marks including accents and slurs.

Fm⁷ A^bm⁷ D^b13 E^b7(#9) D⁷(#9)

57 58 59

Detailed description: This musical staff contains measures 57, 58, and 59. Measure 57 has an Fm7 chord and contains a quarter note F3, a quarter note G3, and a quarter note A3. Measure 58 features an Abm7 chord and contains a quarter note B3, a quarter note C4, and a quarter note D4. Measure 59 has a Db13 chord and contains a quarter note E4, a quarter note F4, and a quarter note G4. There are various articulation marks including accents and slurs.

D^b7(#9) C⁷alt Fm⁷ B^b13

60 61 62

Detailed description: This musical staff contains measures 60, 61, and 62. Measure 60 has a Db7(#9) chord and contains a quarter note A3, a quarter note B3, and a quarter note C4. Measure 61 features a C7alt chord and contains a quarter note D4, a quarter note E4, and a quarter note F4. Measure 62 has an Fm7 chord and contains a quarter note G4, a quarter note A4, and a quarter note B4. There are various articulation marks including accents and slurs.

Gm⁷ C⁷(b9) Fm⁷ B^b13

63 64

Detailed description: This musical staff contains measures 63 and 64. Measure 63 has a Gm7 chord and contains a quarter note C4, a quarter note D4, and a quarter note E4. Measure 64 features a C7(b9) chord and contains a quarter note F4, a quarter note G4, and a quarter note A4. There are various articulation marks including accents and slurs.

(Fried Bananas, p. 4)

HOME

Swing ♩ = 102

1 $A^{\flat}Maj7$ $G7^{(\flat 13)(\sharp 9)}$

mf 2

$A^{\flat}Maj7$ $Dm7^{(\flat 5)}$ $G7^{(\flat 13)(\sharp 9)}$

3 4

$Cm7$ $Dm7^{(\flat 5)}$ $G7^{(\flat 13)(\sharp 9)}$ $A^{\flat}Maj7$

5 6 7

$Dm7^{(\flat 5)}$ $G7^{(\flat 13)(\sharp 9)}$ $Cm7$

8 9

$Dm7/Ab^{(\flat 5)}$ $G7^{alt}$ $Cm^{(9)(6)}$ $Cm7/Eb$

10 11

$D_m^7(\flat 5)$ G^7 alt C_m^7

22 23

Detailed description: This system contains two measures of music. Measure 22 starts with a bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a series of eighth notes with accents, grouped by a slur. Above the staff, the chord $D_m^7(\flat 5)$ is written above the first measure, G^7 alt above the second measure, and C_m^7 above the third measure. Measure 23 continues the eighth-note pattern with accents and slurs.

$D_m^7(\flat 5)$ G^7 alt C_m^7

24 25

Detailed description: This system contains two measures of music. Measure 24 continues the eighth-note pattern with accents and slurs. Measure 25 continues the eighth-note pattern with accents and slurs. Above the staff, the chord $D_m^7(\flat 5)$ is written above the first measure, G^7 alt above the second measure, and C_m^7 above the third measure.

$D_m^7(\flat 5)$ G^7 C_m^7

26 27

Detailed description: This system contains two measures of music. Measure 26 starts with a bass clef, a key signature of two flats, and a common time signature. It features a series of eighth notes with accents, grouped by a slur. Above the staff, the chord $D_m^7(\flat 5)$ is written above the first measure, G^7 above the second measure, and C_m^7 above the third measure. Measure 27 continues the eighth-note pattern with accents and slurs.

$D_m^7(\flat 5)$ G^7 alt $C_m^7(9)(6)$

28 29

Detailed description: This system contains two measures of music. Measure 28 starts with a bass clef, a key signature of two flats, and a common time signature. It features a series of eighth notes with accents, grouped by a slur. Above the staff, the chord $D_m^7(\flat 5)$ is written above the first measure, G^7 alt above the second measure, and $C_m^7(9)(6)$ above the third measure. Measure 29 continues the eighth-note pattern with accents and slurs.

$D_m^7(\flat 5)$ G^7

30 31 32

Detailed description: This system contains three measures of music. Measure 30 starts with a bass clef, a key signature of two flats, and a common time signature. It features a series of eighth notes with accents, grouped by a slur. Above the staff, the chord $D_m^7(\flat 5)$ is written above the first measure, and G^7 above the second measure. Measure 31 continues the eighth-note pattern with accents and slurs. Measure 32 continues the eighth-note pattern with accents and slurs.

(Home, p. 3)

IMPRESSIONS

Fast Swing $\text{♩} = 132$

1 G_m^7

2 *ff* 3 4

5 6 *f* 7 8 *mf*

G_m^7

9 10 11

12 13 14

$A^b_m^7$

15 16 17

18 19 20

(A^bm⁷)

21 22 23

G^m7

24 25 26

27 28 29

30 31 32

2

G^m7

33 *f* 34 *mf* 35

36 *ff*³⁷ 38

(Impressions, p. 2)

39 40 41 *f* Gm^7

42 43 44

45 46 47 *s.t.* *s.t.* *s.t.*

48 49 50 51 *ff* $A^b m^7$ *s.t.*

52 53 54 *f*

55 56 57 Gm^7

(Impressions, p. 3)

Gm⁷

58 59 60

61 62 63

64 65

(Impressions, p. 4)

LAMENT

Ballad (swing) ♩ = 82

*F*Maj⁹ *D*m⁹

mp

*E*m⁷(^b5) *A*⁷(^b9)

mp

*D*m⁹

mf

*D*m⁷ *D*m⁷/C *B*m⁷(^b5)

f

B^bm⁹ *E*^b13 *F*Maj⁹ *D*m⁹ *G*m⁹ *C*13([#]11)

mf rit. *mp*

1 Cadenza - freely 2

mf

Musical notation for measures 11 and 12. Measure 11 is in the treble clef and contains a melodic line with a slur and a triplet of eighth notes. Measure 12 is in the bass clef and contains a melodic line with a slur and two triplets of eighth notes. A box with the number '3' is positioned above the second triplet in measure 12.

Musical notation for measure 13 in the bass clef. The measure contains a melodic line with a slur and four triplets of eighth notes. The measure number '13' is written below the staff.

Musical notation for measure 14 in the bass clef. The measure contains a melodic line with a slur and a series of eighth notes, ending with a half note. The measure number '14' is written below the staff.

Musical notation for measure 15 in the treble clef. The measure contains a melodic line with a slur and a series of eighth notes, ending with a half note. The measure number '15' is written below the staff.

Musical notation for measure 16 in the bass clef. The measure contains a melodic line with a slur and a triplet of eighth notes. The measure number '16' is written below the staff.

Musical notation for measure 17 in the bass clef. The measure contains a melodic line with a slur and a series of eighth notes, ending with a half note. The measure number '17' is written below the staff, along with the dynamic marking *f*.

(Lament, p. 2)

MY OLD FLAME

Ballad $\text{♩} = 66$ 1 $B^{\flat} \text{Maj}^7$ $E^{\flat} 13$ $D_m^7 (\flat 5)$ $G^7 (\flat 9)$

mf

C_m^7 $E^{\flat} m^7$ $A^{\flat} 13$

3 4

$B^{\flat} \text{Maj}^7$ $E^{\flat} 7$ $A^{\flat} 13$ C_m^7 $G^{\flat} 9$

5 6 7

$C_m^7 (\flat 5)$ $F^7 (\flat 13) (\flat 9)$ $B^{\flat} \text{Maj}^7$ $E^{\flat} 13$

8 9 *f* *mf*

$D_m^7 (\flat 5)$ $G^7 (\flat 9)$ C_m^7

10 11

E^b_m7 A^b13 B^b_{Maj7} E^b_m7 A^b13 D^b_{Maj7} D^b_m7 G^b13

12 13 14

$C_m7(b5)$ $F7alt$ E^b_m7 A^b13 D^b_{Maj7} $B^b7(\#11)$

15 16 17

E^b_m7 $A^b9(\#11)$ D^b_{Maj7}/C $F7alt$ B^b_m7

18 19 *f* 20 *mf*

E^b_m7 $A^b13(\#11)$ D^b $F7alt$ B^b_m7 $G_m7(b5)$ $C13$

21 22 23

$C_m7(b5)$ $F7(b9)$ $E7$ $A7$ $D7$ $G7$

24 25 26

(My Old Flame, p. 2)

ROOTS

Swing ♩ = 124

1

B^b7

E^b7

B^b7

Bass

1 2 3 *mf*

4 5 6

7 8

9 10 11

12 13 14

15 16 17

2

G^bm⁷

C^b7

B^b7

E^b7

C^m7

F⁷

B^bm⁷

E^b7

A^bm⁷

D^b7

B^b7(#11)

E^b7

33 C_m^7 F^7 B^b_m7 E^b7

34

35 A^b_m7 D^b7 $F^{\#}_m7$ B^7

36

4 B^b7 E^b7 sus E^b7 ($b9$) B^b7

37 38 39

E^b7 sus E^b7 $\#11$

40 41 42

B^b7 G^7 ($b9$)

43 44

C_m^7 F^7 B^b_m7 E^b7 A^b_m7 D^b7

45 46 47

(Roots, p. 3)

5

F[#]m7 B7 B^b7 (#11) E^b7 E^b7 (b9)

48 49 50

B^b7 E^b7

51 52 53

B^b7 (#11) A⁷ (#11)

54 55

A^b7 (#11) G⁷ (#11) C^m7 F⁷ B^bm7 E^b7

56 57 58

A^bm7 D^b7 G^bm7 C^b7 B^b7

59 60 61

(Roots, p. 4)

SIMONE

Swing ♩ = 170

1

Dm⁷ Em⁷(b5) A⁷(b9) Dm⁷ E^b13

2 *f*

3 4

Dm⁷ Em⁷ Dm⁷ D⁷ alt

5 6 7 8

Gm⁷ Am⁷ B^bm⁷ E^b7

9 10 11 12

Dm⁷ Em⁷ Dm⁷/F F[#]m⁹ B¹³

13 14 15 16

Fm⁷ B^b13 Em⁷(b5)

17 18 19

The first system of the bass line for 'SIMONE' consists of measures 1 through 4. Measure 1 is a whole rest. Measure 2 starts with a quarter rest followed by a quarter note G3, marked with a forte (f) dynamic and an accent (>). Measure 3 contains eighth notes G3, A3, B3, C4, D4, with accents (>) over each. Measure 4 contains eighth notes D4, E4, F4, G4, with accents (>) over each. Chord symbols above the staff are Dm7, Em7(b5), A7(b9), Dm7, and Eb13.

20 $A^7 \text{ alt}$ D_m^7 E_m^7/A

21 22

23 D_m^7/A $E^b_{Maj}7(\#11)$ D_m^7

24 25 *ff*

26 E_m^7 D_m^7 $A^7 \text{ alt}$

27 28

29 D_m^7 E_m^7 D_m^7

30 31

32 $D^7 \text{ alt}$ G_m^7 A_m^7 $B^b_m^7$

33 34 35

(Simone, p. 2)

36 37 38 39

40 41 42

43 44 45 46

47 48 49 50

51 52 53 54

(Simone, p. 3)

Musical staff 1: Bass clef, measures 55-58. Chords: Dm7, Ab9(#11), Gm7, Am7. Includes accents and a triplet.

Musical staff 2: Bass clef, measures 59-62. Chords: Bbm7, Eb13, Dm7, Em7. Includes accents.

Musical staff 3: Bass clef, measures 63-66. Chords: Dm7/F, F#m7, B13, Bb13. Includes accents and a fermata.

Musical staff 4: Bass clef, measures 67-69. Chords: Em7(b5), A7alt, Dm7. Includes accents and a fermata.

Musical staff 5: Bass clef, measures 70-73. Chords: Em7/A, Dm7/A, EbMaj9(#11), Dm7. Includes accents, a triplet, and a '4' box. Dynamics: *ff*.

(Simone, p. 4)

Em⁷/A Dm⁷ E^b13 Dm⁷

74 75 76 77

Em⁷/A Dm⁷ 8va. A^b13 (#11) Gm⁷

78 79 80 81

Am⁷ B^bm⁷ E^b13 Dm⁷

82 83 *f* 84 85

Em⁷ Dm⁷/F F[#]m⁷ B⁷

86 87 88

Fm⁷ B^b13 Em⁷ (b5)

89 90 91

(Simone, p. 5)

Musical notation for measures 92-94 in bass clef. Measure 92 is labeled $A^7 \text{ alt}$ and contains a triplet of eighth notes (G2, F2, E2) followed by a quarter note (D2) and a quarter note (C2). Measure 93 is labeled Dm^7 and contains a quarter note (D2), a quarter note (C2), a quarter rest, and a quarter rest. Measure 94 is labeled E^m7/A and contains a quarter note (G2), a quarter note (F2), a quarter rest, and a quarter note (E2).

Musical notation for measures 95-97 in bass clef. Measure 95 is labeled Dm^7/A and contains a quarter note (G2), a quarter note (F2), a quarter rest, and a quarter note (E2). Measure 96 is labeled $E^b \text{ Maj}^9 (\#11)$ and contains a quarter note (D2), a quarter note (C2), a quarter note (B1), and a quarter note (A1). Measure 97 is labeled Dm^7 and contains a quarter note (D2), a quarter note (C2), a quarter rest, and a quarter note (B1).

(Simone, p. 6)

SOLAR

Fast Swing $\text{♩} = 132$

1 $D_m^{(9)(6)}$ \wedge A_m^7 A_m^7 D^7

mf 2 3 4

G_{Maj}^7 G_m^7

5 6 7

C^7 F_{Maj}^7 F_m^7 B^b7 $E^b_{Maj}^7$

8 9 10 11

$E_m^7(b5)$ $A^7(b9)$ 2 D_m^7 A_m^7

12 13 14 15

D^7 G_{Maj}^7

16 17 18

G_m^7 C^7 F_{Maj}^7

19 20 21

Fm⁷ B^{b7} E^bMaj⁷ Em⁷ (^{b5}) A⁷ (^{b9})

22 23 24

3 Dm⁷ Am⁷

25 26 27

Am⁷ D⁷ GMaj⁷

28 29 30

Gm⁷ C⁷ FMaj⁷

31 32 33

Fm⁷ B^{b7} E^bMaj⁷ Em⁷ (^{b5}) A⁷ (^{b9})

34 35 36

4 Dm⁷ Am⁷

37 38 39

(Solar, p. 2)

Am⁷ D⁷ GMaj⁷

40 41 42

Gm⁷ C⁷ FMaj⁷

43 44 45

Fm⁷ B^{b7} EbMaj⁷ Em⁷ (b5) A⁷ (b9)

46 47 48

5 Dm⁷ Am⁷

49 50 51

D⁷ GMaj⁷

52 53 54

Gm⁷ C⁷ FMaj⁷

55 56 57

(Solar, p. 3)

76 77 78

79 80 81

82 83 84

85 86 87

88 89 90

91 92 93

(Solar, p. 5)

Fm⁷ B^b7 E^bMaj⁷ E_m⁷ (b5) A⁷ (b9)

94 95 96

Detailed description: This block contains three measures of music in bass clef. Measure 94 starts with an Fm⁷ chord and contains a quarter note G^b, a quarter note A^b, a quarter note B^b, and a quarter note C. Measure 95 starts with a B^b7 chord, has an accent (^) over the first quarter note C, and contains a quarter note D, a quarter note E, a quarter note F, and a quarter note G. Measure 96 starts with an E^bMaj⁷ chord, has an accent (^) over the first quarter note G, and contains a quarter note A, a quarter note B, a quarter note C, and a quarter note D. There are also dynamic markings like > and phrasing slurs.

9 D_m⁷ A_m⁷

97 98 99

Detailed description: This block contains three measures of music in bass clef. Measure 97 starts with a D_m⁷ chord and contains a quarter note E, a quarter note F, a quarter note G, and a quarter note A. Measure 98 starts with a D_m⁷ chord and contains a quarter note B, a quarter note C, a quarter note D, and a quarter note E. Measure 99 starts with an A_m⁷ chord and contains a quarter note F, a quarter note G, a quarter note A, and a quarter note B. There are dynamic markings like > and phrasing slurs.

D⁷ G_{Maj}⁷ >

100 101

Detailed description: This block contains two measures of music in bass clef. Measure 100 starts with a D⁷ chord and contains a quarter note E, a quarter note F, a quarter note G, and a quarter note A. Measure 101 starts with a G_{Maj}⁷ chord and contains a quarter note A, a quarter note B, a quarter note C, and a quarter note D. There are dynamic markings like > and phrasing slurs.

G_m⁷ C⁷

102 103 104

Detailed description: This block contains three measures of music in bass clef. Measure 102 starts with a G_m⁷ chord and contains a quarter note A, a quarter note B, a quarter note C, and a quarter note D. Measure 103 starts with a G_m⁷ chord and contains a quarter note E, a quarter note F, a quarter note G, and a quarter note A. Measure 104 starts with a C⁷ chord and contains a quarter note B, a quarter note C, a quarter note D, and a quarter note E. There are dynamic markings like > and phrasing slurs.

F_{Maj}⁷ F_m⁷ B^b7 E^bMaj⁷

105 106 107

Detailed description: This block contains three measures of music in bass clef. Measure 105 starts with an F_{Maj}⁷ chord and contains a quarter note G, a quarter note A, a quarter note B, and a quarter note C. Measure 106 starts with an F_m⁷ chord and contains a quarter note D, a quarter note E, a quarter note F, and a quarter note G. Measure 107 starts with a B^b7 chord and contains a quarter note A, a quarter note B, a quarter note C, and a quarter note D. There are dynamic markings like > and phrasing slurs.

E_m⁷ (b5) A⁷ (b9) 10 D_m⁷

108 109 110

Detailed description: This block contains three measures of music in bass clef. Measure 108 starts with an E_m⁷ (b5) chord and contains a quarter note F, a quarter note G, a quarter note A, and a quarter note B. Measure 109 starts with an A⁷ (b9) chord and contains a quarter note C, a quarter note D, a quarter note E, and a quarter note F. Measure 110 starts with a D_m⁷ chord and contains a quarter note G, a quarter note A, a quarter note B, and a quarter note C. There are dynamic markings like > and phrasing slurs.

(Solar, p. 6)

Am⁷ D⁷ GMaj⁷

111 112 113

Detailed description: This system contains three measures of music in bass clef. Measure 111 starts with a whole rest, followed by a quarter note G3 with an accent (>), a quarter note A3 with an accent (^), and a quarter note B3. Measure 112 contains a half note chord D4-F#4-A4. Measure 113 contains a half note chord G4-B4-D5 with an accent (^), followed by a quarter note G4 with an accent (>), a quarter note F#4, and a quarter note E4 with an accent (>).

Gm⁷ C⁷

114 115 116

Detailed description: This system contains three measures of music in bass clef. Measure 114 contains a half note chord G3-Bb3-D4 with an accent (^), followed by a quarter rest. Measure 115 contains a half note chord G3-Bb3-D4 with an accent (^), followed by a quarter note G3 with an accent (>), a quarter note F#3, and a quarter note E3 with an accent (>). Measure 116 contains a half note chord C4-E4-G4 with an accent (^), followed by a quarter note G4 with an accent (>), a quarter note F#4, and a quarter note E4 with an accent (>).

F^{Maj}₇ F^M₇ B^b₇ E^b_{Maj₇}

117 118 119

Detailed description: This system contains three measures of music in bass clef. Measure 117 contains a half note chord F4-A4-C5 with an accent (^), followed by a quarter rest. Measure 118 contains a half note chord F4-A4-C5 with an accent (^), followed by a quarter note F4 with an accent (>), a quarter note E4, and a quarter note D4. Measure 119 contains a half note chord Bb4-D5-F5 with an accent (^), followed by a quarter note Bb4 with an accent (>), a quarter note Ab4, and a quarter note G4 with an accent (>).

E^m₇ (b5) A⁷ (b9) **11** D^m₇

120 121 *f* 122

Detailed description: This system contains three measures of music in bass clef. Measure 120 contains a half note chord E3-G3-Bb3 with an accent (^), followed by a quarter rest. Measure 121 contains a half note chord A3-C4-E4 with an accent (^), followed by a quarter note A3 with an accent (>), a quarter note G#3, and a quarter note F#3. Measure 122 contains a half note chord D3-F3-A3 with an accent (^), followed by a quarter note D3 with an accent (>), a quarter note C3, and a quarter note B2 with an accent (>).

Am⁷ D⁷ GMaj⁷

123 124 125 *mf*

Detailed description: This system contains three measures of music in bass clef. Measure 123 contains a half note chord G3-Bb3-D4 with an accent (^), followed by a quarter rest. Measure 124 contains a half note chord D4-F#4-A4 with an accent (^), followed by a quarter note D4 with an accent (>), a quarter note C#4, and a quarter note B3. Measure 125 contains a half note chord G4-B4-D5 with an accent (^), followed by a quarter note G4 with an accent (>), a quarter note F#4, and a quarter note E4.

Gm⁷ C⁷

126 127 128

Detailed description: This system contains three measures of music in bass clef. Measure 126 contains a half note chord G3-Bb3-D4 with an accent (^), followed by a quarter rest. Measure 127 contains a half note chord G3-Bb3-D4 with an accent (^), followed by a quarter note G3 with an accent (>), a quarter note F#3, and a quarter note E3. Measure 128 contains a half note chord C4-E4-G4 with an accent (^), followed by a quarter note C4 with an accent (>), a quarter note B3, and a quarter note A3.

(Solar, p. 7)

FMaj⁷ Fm⁷ B^b7 E^bMaj⁷

129 130 131

Em⁷ (b5) A7(b9) **12** Dm⁷

132 133 134

Am⁷ D⁷ GMaj⁷

135 136 137

Gm⁷ C⁷

138 139 140

FMaj⁷ Fm⁷ B^b7 E^bMaj⁷

141 142 143

Em⁷ (b5) A7(b9) **13** Dm⁷

144 145 146

(Solar, p. 8)

Am⁷ D⁷ G^{Maj7}

147 148 149

mf *f* *mf*

G^{m7} C⁷ F^{Maj7}

150 151 152 153

F^{m7} B^{b7} E^bMaj⁷ E^{m7}(^b5) A⁷(^b9)

154 155 156

D^{m7}

157

(Solar, p. 9)

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