

**A COMPARATIVE STUDY OF THE JAZZ TRUMPET STYLES OF CLIFFORD
BROWN, DONALD BYRD, AND FREDDIE HUBBARD**

AN EXAMINATION OF IMPROVISATIONAL STYLE FROM 1953-1964

by

JAMES HARRISON MOORE

Bachelor of Music, West Virginia University, 2003

Master of Music, University of the Arts, 2006

Submitted to the Graduate Faculty of

The Kenneth P. Dietrich School of Arts and Sciences in partial fulfillment

of the requirements for the degree of

Doctor of Philosophy

University of Pittsburgh

2012

UNIVERSITY OF PITTSBURGH
Dietrich School of Arts and Sciences

This dissertation was presented

by

James Harrison Moore

It was defended on

March 29, 2012

Committee Members:

Dean L. Root, Professor, Music

Mathew Rosenblum, Professor, Music

Lawrence Glasco, Professor, History

Dissertation Advisor: Nathan T. Davis, Professor, Music

Copyright © by James Harrison Moore

2012

A COMPARATIVE STUDY OF THE JAZZ TRUMPET STYLES OF CLIFFORD BROWN, DONALD BYRD, AND FREDDIE HUBBARD: AN EXAMINATION OF IMPROVISATIONAL STYE FROM 1953-1964.

James Harrison Moore, PhD

University of Pittsburgh, 2012

This study is a comparative examination of the musical lives and improvisational styles of jazz trumpeter Clifford Brown, and two prominent jazz trumpeters whom historians assert were influenced by Brown—Donald Byrd and Freddie Hubbard. Though Brown died in 1956 at the age of 25, the reverence among the jazz community for his improvisational style was so great that generations of modern jazz trumpeters were affected by his playing. It is widely said that Brown remains one of the most influential modern jazz trumpeters of all time. In the case of Donald Byrd, exposure to Brown’s style was significant, but the extent to which Brown’s playing was foundational or transformative has not been examined. With regards to Hubbard, assertions of his affinity for Brown’s playing during his formative years are well founded, but how much of Brown’s influence was retained by Hubbard as he developed his own personal style has been unexamined. This study examines the early life, musical training, significant professional experiences, and musical influences of Clifford Brown, Donald Byrd, and Freddie Hubbard to assist in forming a more complete picture of the evolution of their respective improvisational styles. In order to call into question the extent of Brown’s influence upon Byrd

and Hubbard I scrutinize the playing of these three men in a comparative manner, focusing on traditionally analyzed elements such as melodic, harmonic, and rhythmic tendencies as well as performance elements specific to the trumpet. When one jazz musician is influenced by the improvisational style of another many of the aforementioned elements may be transferred and adopted in the formation of style. Therefore, by identifying the elements that make up Clifford Brown's modern jazz trumpet style and looking for commonalities and differences among the three trumpeters, a more complete and accurate understanding of the interrelationships between Brown, Byrd, and Hubbard is achieved.

TABLE OF CONTENTS

1.0	INTRODUCTION.....	1
1.1	AIMS OF THIS STUDY.....	4
1.2	METHODOLOGY.....	10
1.2.1	Biography.....	10
1.2.2	Analysis.....	11
2.0	BIOGRAPHICAL SKETCHES.....	16
2.1	BIOGRAPHICAL SKETCH OF CLIFFORD BROWN.....	18
2.1.1	Early Life.....	18
2.1.2	Educational Experiences.....	20
2.1.2.1	Philadelphia.....	26
2.1.3	Significant professional experiences.....	29
2.1.4	Musical Influences.....	32
2.1.5	Conclusions.....	34
2.2	BIOGRAPHICAL SKETCH OF DONALD BYRD.....	35
2.2.1	Early Life.....	38
2.2.2	Educational Experiences.....	39
2.2.2.1	Detroit.....	43
2.2.2.2	Military Service and New York City.....	47

2.2.2.3	Paris.....	52
2.2.3	Significant Professional Experiences.....	54
2.2.4	Musical Influences	58
2.2.5	Conclusions.....	60
2.3	BIOGRAPHICAL SKETCH OF FREDDIE HUBBARD	61
2.3.1	Early Life.....	63
2.3.2	Educational Experiences	65
2.3.2.1	Indianapolis	69
2.3.2.2	New York City.....	73
2.3.3	Significant Professional Experiences.....	75
2.3.4	Musical Influences	79
2.3.5	Conclusions.....	83
3.0	COMPARATIVE ANALYSIS.....	85
3.1	ARTICULATION TENDENCIES.....	87
3.1.1	Adherence to Prevailing Jazz Articulation Model.....	88
3.1.2	Articulation Variation	101
3.1.3	Successively tongued pitches in eighth-note-based lines	105
3.1.4	Slurred and tongued pitches in lines that cross register breaks.....	112
3.1.5	Utilization of “ghost” notes	121
3.2	RHYTHMIC TENDENCIES	124
3.2.1	Prevalence of eighth-note-based lines	125
3.2.2	Use of quarter notes	128
3.2.3	Sustained pitches.....	132

3.2.4	Syncopations.....	137
3.2.5	Eighth-note triplet turns.....	143
3.2.6	Eighth-sixteenth-note turns.....	147
3.2.7	Sixteenth note turns	149
3.2.8	Sixteenth-note-triplet turns.....	151
3.2.9	Grace notes	153
3.2.10	Half-Valve Grace Notes.....	155
3.2.11	Plops	157
3.2.12	Alternate fingerings	158
3.3	HARMONIC LANGUAGE	163
3.3.1	Chromaticism	164
3.3.1.1	Enclosure figures.....	164
3.3.2	Major scales and derivates.....	177
3.3.3	Bebop Dominant Scales	181
3.3.3.1	Chromatic scale.....	188
3.3.4	Non-harmonic tones and diminished-scale fragments.....	189
3.3.4.1	Blues scale	195
3.3.4.2	3 to flat-9	196
3.3.4.3	Recurring patterns.....	202
3.4	PHRASING TENDENCIES	212
4.0	CONCLUSIONS	227
5.0	REFERENCE	233
5.1	BIBLIOGRAPHY	233

5.2	DISCOGRAPHY	237
5.2.1	Clifford Brown	237
5.2.2	Donald Byrd	237
5.2.3	Freddie Hubbard	238
APPENDIX A	239
APPENDIX B	291
APPENDIX C	298
APPENDIX D	302
APPENDIX E	304
APPENDIX F	305
APPENDIX G	315

LIST OF TABLES

Table 3.1 Phrase table. Clifford Brown, “Daahoud.”	216
Table 3.2 Phrase table. Donald Byrd, “There Will Never Be Another You.”	217
Table 3.3 Phrase table. Freddie Hubbard, “Tadd’s Delight.”	218

LIST OF FIGURES

Figure 3.1. Modern jazz trumpet articulation "model"	88
Figure 3.2 Modern jazz trumpet articulation, tongued.	89
Figure 3.3 Tonguing of large intervals. Clifford Brown, "Flossie Lou," measures 25-26.	90
Figure 3.4 Adherence to prevailing model for jazz trumpet articulation. Clifford Brown, "Daahoud," measures 6-7.....	91
Figure 3.5 Adherence to the prevailing model for jazz trumpet articulation. Clifford Brown, "Gertrude's Bounce," measures 53.....	91
Figure 3.6 Adherence to the prevailing model for jazz trumpet articulation. Clifford Brown, "Flossie Lou," measures 19-20.	92
Figure 3.7 Adherence to the prevailing model for jazz trumpet articulation. Donald Byrd, "Hank's Tune," measure 48-52.....	92
Figure 3.8 Adherence to the prevailing model for jazz trumpet articulation. Donald Byrd, "There Will Never be Another You," measure 61-62.	93
Figure 3.9 Adherence to the prevailing model for jazz trumpet articulation. Donald Byrd, "Each Time I Think of You," measures 17-23.....	94
Figure 3.10 Adherence to the prevailing model for jazz trumpet articulation. Donald Byrd, "I'm an Old Cowhand," measures 56-64.	94

Figure 3.11 Adherence to the prevailing model for jazz trumpet articulation. Freddie Hubbard, “Tadd’s Delight,” measures 1-7.....	95
Figure 3.12 Adherence to the prevailing model for jazz trumpet articulation. Freddie Hubbard, “Billie’s Bounce,” measures 20-24.....	96
Figure 3.13 Adherence to the prevailing model for jazz trumpet articulation. Freddie Hubbard, “Billie’s Bounce,” measures 25-28.....	97
Figure 3.14 Adherence to the prevailing model for jazz trumpet articulation. Freddie Hubbard, “Wrap Your Troubles in Dreams,” measures 1-5.....	98
Figure 3.15 Adherence to the prevailing model for jazz trumpet articulation. Freddie Hubbard, “Pat ‘n Chat,” measures 34-44.....	99
Figure 3.16 Adherence to the prevailing model for jazz trumpet articulation. Freddie Hubbard, “Birdlike,” measures 14-24.....	100
Figure 3.17 Articulation variation “A.”	101
Figure 3.18 Articulation variation “A.” Clifford Brown, “Daahoud,” measures 22-23.	102
Figure 3.19 Articulation variation “A.” Clifford Brown, “Get Happy,” measures 45-48.	102
Figure 3.20 Articulation variation “A.” Donald Byrd, “Hank’s Tune,” measure 4.....	103
Figure 3.21 Articulation variation “A.” Freddie Hubbard, “Billie’s Bounce,” measures 13-17.	104
Figure 3.22 Articulation variation “A.” Freddie Hubbard, “Tadd’s Delight,” measure 18.....	104
Figure 3.23 Articulation variation “A.” Freddie Hubbard, “Pat ‘n Chat,” measure 16.	105
Figure 3.24 Adapted by the author from a Clifford Brown passages from “Flossie Lou” (alternate take 2) measure 2.	106
Figure 3.25 Successively tongued eighth-notes. Clifford Brown, “Flossie Lou,” measure 2. ...	106

Figure 3.26 Successively tongued eighth notes. Clifford Brown, “Joy Spring,” (Emarcy) measures 3-4.	107
Figure 3.27 Successively tongued eighth notes. Clifford Brown, “Joy Spring” (Emarcy), measures 59-62.	107
Figure 3.28 Successively tongued eighth notes. Donald Byrd, “Hank’s Tune,” measure 9-10.	108
Figure 3.29 Successively tongued eighth notes. Donald Byrd, “There Will Never Be Another You,” measure 17.	108
Figure 3.30 Successively tongued eighth notes. Freddie Hubbard, “Tadd’s Delight,” measures 1-6.	109
Figure 3.31 Successively tongued eighth notes. Freddie Hubbard, “Tadd’s Delight,” measures 27-31.	110
Figure 3.32 Successively tongued eighth notes. Freddie Hubbard, “Wrap Your Troubles in Dreams,” measures 10-11.	111
Figure 3.33 Successively tongued eighth notes. Freddie Hubbard, “Wrap Your Troubles in Dreams,” measures 23-26.	111
Figure 3.34 Successively tongued eighth notes. Freddie Hubbard, “Pat ‘n Chat,” measure 52.	111
Figure 3.35 Register breaks on the B-flat trumpet.	113
Figure 3.36 Crossing register break using staccato articulation. Clifford Brown, “Flossie Lou,” measures 1-2.	115
Figure 3.37 Crossing register break using staccato articulation. Clifford Brown, “Flossie Lou,” measures 24-25.	116
Figure 3.38 Crossing register break using staccato articulation. Clifford Brown, “Flossie Lou,” measure 27.	116

Figure 3.39 Crossing register break using staccato articulation. Clifford Brown, “Daahoud,” measures 39-40.	116
Figure 3.40 Crossing register break using a slur. Donald Byrd, “Each Time I Think of You,” measure 19-20.....	117
Figure 3.41 Crossing register break using staccato and legato articulation. Donald Byrd, “Hank’s Tune,” measures 12-13.	118
Figure 3.42 Crossing register break using staccato and legato articulation. Freddie Hubbard, “Tadd’s Delight,” measures 27-28.....	118
Figure 3.43 Crossing register break using staccato and legato articulation. Freddie Hubbard, “Billie’s Bounce,” measures 17-18.....	119
Figure 3.44 Crossing register break using staccato and legato articulation. Freddie Hubbard, “Birdlike,” measures 14-15.....	119
Figure 3.45 Crossing register break using staccato articulation. Freddie Hubbard, “Pat ‘n Chat,” measure 40.	120
Figure 3.46 Crossing register break using slurred and legato articulated pitches. Freddie Hubbard, “Birdlike,” measures 48-51.....	120
Figure 3.47 Ghost note.....	121
Figure 3.48 Use of ghost notes. Clifford Brown, “Get Happy,” measures 25-27.	122
Figure 3.49 Use of ghost notes. Clifford Brown, “Daahoud,” measure 30-31.....	122
Figure 3.50 Use of ghost notes. Donald Byrd, “Hank’s Tune,” measure 47.....	122
Figure 3.51 Use of ghost notes. Freddie Hubbard, “Tadd’s Delight,” measures 17-18.	123
Figure 3.52 Use of ghost notes. Freddie Hubbard, “Tadd’s Delight,” measures 22-23.	123

Figure 3.53 Use of ghost notes. Freddie Hubbard, “Wrap Your Troubles in Dreams,” measures 1-3.....	123
Figure 3.54 Use of ghost notes. Freddie Hubbard, “Pat ‘n Chat,” measures 49-51.	124
Figure 3.55 Eighth-note-based lines with triplet and sixteenth-note figures. Clifford Brown, “Flossie Lou,” measures 1-10.	125
Figure 3.56 Eighth-note-based lines with triplet and sixteenth-note figures. Donald Byrd, “There Will Never Be Another You,” measures 1-17.	126
Figure 3.57 Eighth-note-based lines with triplet and sixteenth-note figures. Freddie Hubbard, “Tadd’s Delight,” measures 28-34.....	126
Figure 3.58 Use of melismatic tuplet grouping. Freddie Hubbard, “Wrap Your Troubles in Dreams,” measures 1-12.	127
Figure 3.59 Use of quarter note in eighth-note-based line. Clifford Brown, “Joy Spring” (Emarcy), measures 1-5.	128
Figure 3.60 Use of quarter note in eighth-note-based line. Clifford Brown, “Flossie Lou,” measures 17-22.	128
Figure 3.61 Extensive use of quarter notes within eighth-note-based lines. Donald Byrd, “Hank’s Tune,” measures 69-73.	129
Figure 3.62 Use of quarter-note-based motif. Donald Byrd, “I’m an Old Cowhand,” measures 74-76.	129
Figure 3.63 Use of quarter notes within the body of eighth-note-based lines. Donald Byrd, “I’m an Old Cowhand,” measures 1-19.	130
Figure 3.64 Use of quarter-note-based motif. Freddie Hubbard, “Billie’s Bounce,” measures 33-37.....	131

Figure 3.65 Use of repeated quarter notes. Freddie Hubbard, “Pat ‘n Chat,” measures 1-16. ...	131
Figure 3.66 Sustained pitch at the end of a line. Clifford Brown, “Flossie Lou,” measures 13-17.	132
Figure 3.67 Use of dotted quarter/eighth-note figure. Clifford Brown, “Joy Spring,” (Blue Note/Pacific) measures 45-46. The additional staff below shows the rhythmic element.	132
Figure 3.68 Sustained pitch at the beginning of a line. Donald Byrd, “There Will Never be Another You,” measures 7-10. An additional staff below shows the rhythmic element.	133
Figure 3.69 Extensive use of sustained pitches. Donald Byrd, “Just in Time,” measures 37-43. An additional staff below shows the rhythmic element.	134
Figure 3.70 Extensive use of sustained pitches. Donald Byrd, “I’m an Old Cowhand,” measures 19-22. An additional staff below shows the rhythmic element.	134
Figure 3.71 Use of sustained pitch at the end of a line. Freddie Hubbard, “Tadd’s Delight,” measures 51-56.	135
Figure 3.72 Extensive use of sustained pitches. Freddie Hubbard, “Birdlike,” measures 170-180.	136
Figure 3.73 Extensive use of dotted quarter/eighth-note figures. Freddie Hubbard, “Birdlike,” measures 129-132.	136
Figure 3.74 Syncopation within a line. Clifford Brown, “Daahoud,” measures 1-3.....	137
Figure 3.75 Stand alone syncopation. Clifford Brown, “Daahoud,” measures 42-44.....	138
Figure 3.76 Stand alone syncopation. Clifford Brown, “Daahoud,” measures 48-49.....	138
Figure 3.77 Sustained syncopation. Clifford Brown, “Joy Spring” (Emarcy), measures 56-57.	138
Figure 3.78 Sustained syncopations. Clifford Brown, “Daahoud” measures 32-33.....	139
Figure 3.79 Syncopation within a line. Donald Byrd, “Hank’s Tune,” measures 27-29.....	139

Figure 3.80 Syncopations within a line. Donald Byrd, “I’m an Old Cowhand,” measures 14-18.	140
Figure 3.81 Sustained syncopations. Donald Byrd, “There Will Never be Another You,” measures 19-21.	140
Figure 3.82 Sustained syncopations. Donald Byrd, “I’m an Old Cowhand,” measures 65-69. .	141
Figure 3.83 Syncopation within a line. Freddie Hubbard, “Tadd’s Delight,” measures 27-28. .	141
Figure 3.84 Syncopations within a line. Freddie Hubbard, “Pat ‘n Chat,” measures 1-2.....	142
Figure 3.85 Sustained syncopations. Freddie Hubbard, “Billie’s Bounce,” measures 5-9.....	142
Figure 3.86 Example of eighth-note-triplet turn.....	143
Figure 3.87 Use of eighth-note-triplet turn. Clifford Brown, “Flossie Lou,” measures 29-34...	144
Figure 3.88 Use of eighth-note-triplet turn. Clifford Brown, “Joy Spring” (Emarcy), measures 40-45.	144
Figure 3.89 Use of eighth-note-triplet turn. Donald Byrd, “Hank’s Tune,” measures 18-20.....	145
Figure 3.90 Use of eighth-note-triplet turn. Donald Byrd, “Just in Time,” measures 16-17.....	145
Figure 3.91 Use of multiple eighth-note-triplet turns. Freddie Hubbard, “Tadd’s Delight,” measures 8-16.	146
Figure 3.92 Use of eighth-note-triplet turn. Freddie Hubbard, “Birdlike,” measures 22-24.....	146
Figure 3.93 Example of eighth-sixteenth-note turn.....	147
Figure 3.94 Use of eighth-sixteenth-note turn. Clifford Brown, “Joy Spring” (Emarcy), measures 32-39.	147
Figure 3.95 Use of eighth-sixteenth-note turn. Clifford Brown, “Joy Spring,” (Blue Note/Pacific) measures 1-4.	148

Figure 3.96 Use of multiple eighth-sixteenth-note turns. Freddie Hubbard, “Tadd’s Delight,” measures 24-32.	148
Figure 3.97 Freddie Hubbard, “Billie’s Bounce,” measures 19-20. Note the sixteenth-note turn in measure 19.	149
Figure 3.98 Use of eighth-sixteenth-note turn. Freddie Hubbard, “Birdlike,” measures 29-32.	149
Figure 3.99 Example of sixteenth-note turn.	149
Figure 3.100 Use of sixteenth-note turn. Clifford Brown, “Flossie Lou,” measures 23-25.	150
Figure 3.101 Use of sixteenth-note turn. Donald Byrd, “There Will Never be Another You,” measures 45-46.	150
Figure 3.102 Use of sixteenth-note turn. Donald Byrd, “Just in Time,” measures 11-13.	150
Figure 3.103 Use of sixteenth-note turn. Freddie Hubbard, “Billie’s Bounce,” measures 19-20.	150
Figure 3.104 Use of sixteenth-note turn. Freddie Hubbard, “Pat ‘n Chat,” measures 26-28.	151
Figure 3.105 Example of sixteenth-note-triplet turn.....	151
Figure 3.106 Use of sixteenth-note-triplet turn. Clifford Brown, “Joy Spring” (Emarcy), measures 24-26.	151
Figure 3.107 Use of sixteenth-note-triplet turn. Clifford Brown, “Joy Spring” (Emarcy), measures 9-15.	152
Figure 3.108 Use of sixteenth-note-triplet turn. Donald Byrd, “There Will Never be Another You,” measure 29.....	152
Figure 3.109 Use of sixteenth-note-triplet turn. Freddie Hubbard, “Billie’s Bounce,” measures 15-17.	152
Figure 3.110 Example of grace note.	153

Figure 3.111 Use of grace note. Clifford Brown, “Flossie Lou,” measures 22-23.....	153
Figure 3.112 Use of grace note. Clifford Brown, “Gertrude’s Bounce,” measures 14-15.	154
Figure 3.113 Use of multiple grace notes. Donald Byrd, “Hank’s Tune,” measures 54-64.....	154
Figure 3.114 Use of multiple grace notes. Donald Byrd, “Each Time I Think of You,” measures 32-35.	154
Figure 3.115 Use of multiple grace notes. Freddie Hubbard, “Tadd’s Delight,” measures 34-37.	154
Figure 3.116 Use of grace note. Freddie Hubbard, “Birdlike,” measures 34-36.....	155
Figure 3.117 Example of half-valve grace note.....	155
Figure 3.118 Use of half-valve grace note. Clifford Brown, “Flossie Lou,” measures 32-32. ..	156
Figure 3.119 Use of half-valve grace note. Donald Byrd, “I’m an Old Cowhand,” measures 122-124.....	156
Figure 3.120 Use of half-valve grace note. Freddie Hubbard, “Billie’s Bounce,” measures 8-9.	156
Figure 3.121 Use of scoop. Kenny Dorham, “An Oscar for Oscar,” measures 2-4.	157
Figure 3.122 Example of plop.	157
Figure 3.123 Use of plop. Clifford Brown, “Joy Spring,” (Blue Note/Pacific) measures 16-17.	158
Figure 3.124 Use of plop. Donald Byrd, “Each Time I Think of You,” measure 34.	158
Figure 3.125 Use of ornamental alternate fingering. Clifford Brown, “Daahoud,” measure 23.	159
Figure 3.126 Use of functional alternate fingering. Clifford Brown, “Daahoud,” measure 45..	160
Figure 3.127 Use of functional alternate fingering. Donald Byrd, “There Will Never Be Another You,” measure 25-26.	161

Figure 3.128 Use of functional alternate fingering. Donald Byrd, “There Will Never Be Another You,” measures 33-34.....	161
Figure 3.129 Use of ornamental alternate fingering. Freddie Hubbard “Tadd’s Delight,” measure 1.....	162
Figure 3.130 Use of functional alternate fingering. Freddie Hubbard, “Wrap Your Troubles in Dreams,” measures 16-22.	162
Figure 3.131 Use of functional alternate fingering. Freddie Hubbard, “Pat ‘n Chat,” measures 58-63.....	163
Figure 3.132 Example of enclosure figure "A.".....	165
Figure 3.133 Example of enclosure figure "B."	166
Figure 3.134 Example of enclosure figure "C."	167
Figure 3.135 Enclosure figure "D."	167
Figure 3.136 Example of enclosure turn "C.".....	168
Figure 3.137 Use of enclosure figure “A.” Clifford Brown, “Daahoud,” master take measures 1-2.....	169
Figure 3.138 Use of enclosure figure “A.” Clifford Brown, “Joy Spring,” (Blue Note/Pacific) measure 16.	169
Figure 3.139 Use of enclosure figure “A.” Clifford Brown, “Get Happy,” measure 24.	169
Figure 3.140 Use of consecutive enclosure figures “A,” or a double enclosure. Clifford Brown, “Daahoud,” measures 22-23.	170
Figure 3.141 Use of enclosure figure “A.” Donald Byrd, “There Will Never be Another You,” measure 9.	170
Figure 3.142 Use of enclosure figure “A.” Donald Byrd, “Hank’s Tune,” measure 30-31.	171

Figure 3.143 Use of double enclosure figure. Donald Byrd, “I’m an Old Cowhand,” measures 25-27.	171
Figure 3.144 Use of enclosure figure “A.” Donald Byrd, “Each Time I Think of You,” measures 18.....	171
Figure 3.145 Use of enclosure figure “A.” Freddie Hubbard, “Tadd’s Delight,” measures 17-18.	172
Figure 3.146 Use of enclosure figure “A.” Freddie Hubbard, “Tadd’s Delight,” measure 21... ..	172
Figure 3.147 Use of enclosure figure “A.” Freddie Hubbard, “Billie’s Bounce,” measures 25-28.	172
Figure 3.148 Use of enclosure figure “A.” Freddie Hubbard, “Pat ‘n Chat,” measure 3.	173
Figure 3.149 Use of enclosure figure “C.” Clifford Brown, “Flossie Lou,” measure 21.	174
Figure 3.150 Multiple use of enclosure figure “C.” Clifford Brown, “Daahoud,” measure 14-15.	174
Figure 3.151 Use of enclosure figure “C.” Clifford Brown, “Joy Spring” (Emarcy), measures 38-39.....	174
Figure 3.152 Use of enclosure figure “C.” Donald Byrd, “Hank’s Tune,” measure 17.	175
Figure 3.153 Use of enclosure figure “C.” Donald Byrd, “Each Time I Think of You,” measure 30.....	175
Figure 3.154 Use of enclosure figure “C.” Donald Byrd, “Just in Time,” measure 41.	175
Figure 3.155 Use of enclosure figure “C.” Freddie Hubbard, “Tadd’s Delight,” measure 5.	175
Figure 3.156 Use of enclosure figure “C.” Freddie Hubbard, “Billie’s Bounce,” measure 14. .	176
Figure 3.157 Use of enclosure-turn “C.” Clifford Brown, “Joy Spring” (Emarcy), measures 14-15.....	176

Figure 3.158 Use of enclosure-turn “C.” Donald Byrd, “Hank’s Tune,” measure 61.....	177
Figure 3.159 Use of G-sharp mixolydian scale with enclosure figure “A.” Clifford Brown, “Joy Spring,” (Blue Note/Pacific) measures 24-25.....	177
Figure 3.160 Use of material derived from the major scale with passing tone. Clifford Brown, “Flossie Lou,” measures 18-22.....	178
Figure 3.161 Use of material derived from the major scale with passing tones. Donald Byrd, “Hank’s Tune,” measures 69-72.....	178
Figure 3.162 Use of material derived from the major scale with enclosure figure “A” and passing tones. Donald Byrd, “Hank’s Tune,” measures 83-85.....	179
Figure 3.163 Use of material derived from the major scale with enclosure figure “A” and passing tones. Donald Byrd, “I’m an Old Cowhand,” measures 42-44.....	179
Figure 3.164 Use of material derived from the major scale with passing tone. Freddie Hubbard, “Pat ‘n Chat,” measures 2-7.....	180
Figure 3.165 Use of material derived from the major scale. Freddie Hubbard, “Pat ‘n Chat,” measure 27-28.....	180
Figure 3.166 Bebop dominant scale in its pure form.....	181
Figure 3.167 Example of bebop dominant fragment	182
Figure 3.168 Use of material derived two bebop dominant scales. Clifford Brown, “Get Happy,” measures 12-13.....	183
Figure 3.169 Use of material derived from multiple bebop dominant scales. Clifford Brown, “Get Happy,” measures 47-52.....	183
Figure 3.170 Use of material derived from bebop dominant scale with passing tone. Clifford Brown, “Daahoud,” measures 18-19.....	184

Figure 3.171 Use of material derived from bebop dominant scale with enclosure-turn “C.” Clifford Brown, “Joy Spring,” (Blue Note/Pacific) measures 8-9.....	184
Figure 3.172 Use of material derived from G bebop dominant scale. Donald Byrd, “There Will Never be Another You,” measures 13-14.	185
Figure 3.173 Use of material derived from multiple bebop dominant scales. Donald Byrd, “I’m an Old Cowhand,” measures 12-15.	185
Figure 3.174 Use of material derived from multiple bebop dominant scales. Donald Byrd, “I’m an Old Cowhand,” measures 12-15.	185
Figure 3.175 Use of material derived from the bebop dominant scale. Donald Byrd, “Just in Time,” measures 25-26.	186
Figure 3.176 Use of material derived from the bebop dominant scale and enclosure figures “A.” Freddie Hubbard, “Tadd’s Delight,” measures 1-3.	186
Figure 3.177 Use of material derived from the bebop dominant scale and enclosure figure “A.” Freddie Hubbard, “Billie’s Bounce,” measures 15-16.....	187
Figure 3.178 Use of material derived from the bebop dominant scale and non-harmonic tone. Freddie Hubbard, “Wrap Your Troubles in Dreams,” measures 50-51.....	187
Figure 3.179 Use of material derived from the bebop dominant scale. Freddie Hubbard, “Birdlike,” measures 84-85.....	187
Figure 3.180 Standard combination of chromatic targeting and bebop dominant derived material.	188
Figure 3.181 Use of chromatic scale fragment and G bebop dominant scale. Clifford Brown, “Get Happy,” measures 57-59.	188

Figure 3.182 Use of chromatic scale fragment and enclosure figure “C.” Donald Byrd, “There Will Never be Another You,” measure 27-28.	189
Figure 3.183 Use of chromatic scale fragment. Freddie Hubbard, “Pat ‘n Chat,” measures 31-32.	189
Figure 3.184 Construction of diminished, or, whole-half diminished, scale.	190
Figure 3.185 Construction of half-whole, or, half-whole diminished scale.	190
Figure 3.186 Use of pitches derived from the diminished scale. Clifford Brown, “Joy Spring,” (Blue Note/Pacific) measures 4-5.	191
Figure 3.187 Use of pitches derived from the diminished scale. Clifford Brown, “Joy Spring,” (Blue Note/Pacific) measures 20-21.	192
Figure 3.188 Use of pitches derived from the diminished scale. Donald Byrd, “Hank’s Tune,” measures 62-63.	192
Figure 3.189 Use of pitches derived from the diminished scale. Donald Byrd, “There Will Never be Another You,” measures 5-6.	192
Figure 3.190 Use of pitches derived from diminished scale. Donald Byrd, “There Will Never be Another You,” measure 29.	193
Figure 3.191 Use of nonharmonic tones. Donald Byrd, “I’m an Old Cowhand,” measures 34-35.	193
Figure 3.192 Use of pitches derived from diminished scale. Freddie Hubbard, “Tadd’s Delight,” measures 30-31.	194
Figure 3.193 Use of single non-harmonic tone. Freddie Hubbard, “Wrap Your Troubles in Dreams,” measure 14.	194

Figure 3.194 Use of diminished scale fragment. Freddie Hubbard, “Birdlike,” measures 148-150.	195
Figure 3.195 C blues scale in its pure form.	195
Figure 3.196 3-flat-9 ascending.	196
Figure 3.197 3 to flat-9 descending.	197
Figure 3.198 Multiple 3 to flat-9 patterns. Clifford Brown, “Joy Spring,” measures 26-27.	198
Figure 3.199 Use of 3 to flat-9 pattern. Donald Byrd, “There Will Never be Another You,” measures 21-22.	198
Figure 3.200 Use of 3 to flat-9 pattern. Donald Byrd, “I’m an Old Cowhand,” measures 59-60.	199
Figure 3.201 Use of partial 3 to flat-9 pattern. Donald Byrd, “Just in Time,” measures 64-65.	199
Figure 3.202 Use of partial 3 to flat-9 pattern. Freddie Hubbard, “Billie’s Bounce,” measure 11.	200
Figure 3.203 Use of 3 to flat-9 pattern. Freddie Hubbard, “Tadd’s Delight,” measures 6-7.	200
Figure 3.204 Use 3 to flat-9 pattern. Freddie Hubbard, “Birdlike,” measures 83-84.	200
Figure 3.205 Use of 3 to flat-9 pattern. Freddie Hubbard, “Wrap Your Troubles in Dreams,” measures 11-12.	201
Figure 3.206 Use of 3 to flat-9 fragment. Freddie Hubbard, “Birdlike,” measures 135-136.	202
Figure 3.207 Recurring patterns. Clifford Brown, “Daahoud,” measures 10-15.	203
Figure 3.208 Recurring patterns. Clifford Brown, “Daahoud,” measures 26-30.	204
Figure 3.209 Recurring patterns. Clifford Brown “Daahoud,” measures 13 and 51.	204
Figure 3.210 Recurring patterns. Clifford Brown, “Daahoud,” measures 13 and 51 transposed.	205

Figure 3.211 Multiple recurring patterns. Clifford Brown, “Get Happy,” measures 5, 21-22, and 24-25.	206
Figure 3.212 Recurring patterns. Clifford Brown “Gertrude’s Bounce,” measures 17-18 and 48-49.....	206
Figure 3.213 Recurring patterns. Donald Byrd, “There Will Never Be Another You,” measure 2-4 and 50-52.	207
Figure 3.214 Recurring patterns. Donald Byrd, “I’m an Old Cowhand,” measures 8-9 and 90-91.	208
Figure 3.215 Recurring patterns. Donald Byrd, “I’m an Old Cowhand,” measures 65-68.....	209
Figure 3.216 Recurring patterns. Freddie Hubbard, “Tadd’s Delight,” measures 1-2 and 28-29.	210
Figure 3.217 Recurring patterns. Freddie Hubbard, “Wrap Your Troubles in Dreams,” measures 25-32.	210
Figure 3.218 Recurring patterns. Freddie Hubbard, “Wrap Your Troubles in Dreams,” measure 57-61.	211
Figure 3.219 Recurring patterns. Freddie Hubbard, “Birdlike,” measures 73-80.	211
Figure 3.220 Antecedent/consequent phrase. Freddie Hubbard, “Birdlike,” measures 9-12.	211
Figure 3.221 Example of “bebop” phrase ending.	219
Figure 3.222 Bebop phrase ending. Clifford Brown, “Get Happy,” measures 13-17.	220
Figure 3.223 Bebop phrase ending. Clifford Brown, “Daahoud,” measures 6-10.	220
Figure 3.224 Bebop phrase ending. Donald Byrd, “There Will Never Be Another You,” measures 43-45.	221
Figure 3.225 Bebop phrase ending. Donald Byrd, “Just in Time,” measures 1-3.....	221

Figure 3.226 Bebop phrase ending. Freddie Hubbard, “Tadd’s Delight,” measures 3-6.	222
Figure 3.227 Bebop phrase ending. Freddie Hubbard, “Birdlike,” measures 26-32.	222
Figure 3.228 Sustained pitch with terminal vibrato.....	223
Figure 3.229 Sustained pitch with terminal vibrato. Clifford Brown, “Flossie Lou,” measures 13-18.....	223
Figure 3.230 Sustained pitch with terminal vibrato. Clifford Brown, “Gertrude’s Bounce,” measures 24-28.	224
Figure 3.231 Sustained pitch with terminal vibrato. Donald Byrd, “I’m an Old Cowhand,” measures 14-18.	224
Figure 3.232 Sustained pitch with terminal vibrato. Donald Byrd, “Just in Time,” measures 57-63.....	225
Figure 3.233 Sustained pitch with terminal vibrato. Freddie Hubbard, “Tadd’s Delight, “ measures 59-65.	225
Figure 3.234 Sustained pitch with terminal vibrato. Freddie Hubbard, “Pat ‘n Chat,” measure 1-4.....	226
Figure 5.1 Representative Exercises from J.B. Arban’s method book.	307
Figure 5.2 Representative Exercises from J.B. Arban’s method book.	308
Figure 5.3 Excerpt from J.B. Arban’s variations on the theme from <i>The Carnival of Venice</i> . ..	309
Figure 5.4 Representative examples from Max Schlossberg’s method book.....	311
Figure 5.5 Representative examples from Max Schlossberg’s method book.....	312

1.0 INTRODUCTION

Clifford Brown emerged in the early 1950s as one of the most promising young jazz trumpeters in the United States.¹ His virtuosic technique, inventive improvisations, and warm personality quickly endeared him to his peers and contemporaries. His playing has been described as thoughtful,² elegant,³ brilliant,⁴ and joyful.⁵ His brief recording career, which lasted barely three years, produced a small yet significant output that would ensure that his personal style would continue to be modeled by young jazz trumpeters for years to come. He worked with some of the luminaries of modern jazz, including Tadd Dameron, Art Blakey, and Max Roach and his importance as a stylist is without question. Brown died suddenly on June 26, 1956 in an automobile accident near Bedford, PA.

Clifford Brown's untimely death in 1956 created a vacuum in which the jazz community and critical establishment searched for an "heir" to his legacy. In this quest to deal with the collective sorrow that continues to be felt in the wake of an artistic career that was left unfulfilled, some historians and critics have unwittingly misrepresented the degree to which Brown influenced specific jazz trumpeters. The two most poignant examples of this misrepresentation may be found in the way that historians have forced Brown's influence on the

¹ Frank Tirro, *Jazz: A History* (New York: W.W. Norton & Co. Inc, 1977), 306.

² Tirro, *Jazz: A History*, 306.

³ Donald Byrd, telephone interview, Feb. 20, 2010.

⁴ Nathan Davis, *Writings in Jazz* (Dubuque, IA: Kendall/Hunt Publishing Co., 2002), 211

⁵ Mark Gridley, *Jazz Styles: History and Analysis* (Upper Saddle River, NJ: Prentice Hall, 2000), 212.

modern jazz styles⁶ of trumpeters Donald Byrd and Freddie Hubbard.

In an article commemorating the 29th anniversary of the tragic passing of Clifford Brown that appeared in *The Los Angeles Times*, jazz critic Leonard Feather stated that "...the premature loss of a great talent sometimes results in an overromanticized cult following, leading to a posthumous reputation that goes beyond the bounds it might have reached had the artist survived."⁷ Though Feather was quick to assert that Clifford Brown's accolades were well deserved, much mysticism surrounds Brown's legacy vis-à-vis his influence upon specific jazz trumpeters who would follow him.

In *Jazz Styles: History and Analysis*, historian Mark Gridley cites Clifford Brown as an influential force in shaping the personal styles of several historically significant jazz trumpet stylists:

The following players were probably influenced directly by Brown: Donald Byrd, Bill Hardman, Louis Smith, Carmell Jones, and Lee Morgan (although it is also possible that they sounded like Brown because they, like Brown, were influenced by the same sources). Freddie Hubbard's playing also resembled Brown's at times, but Hubbard produced such an original style that his early debt to Brown may be difficult to detect in his later playing.⁸

Gridley is not the only historian who makes such an assertion. Jazz historians David Rosenthal,⁹ Scott Yanow,¹⁰ Doug Ramsey,¹¹ and Henry Martin and Keith Waters¹² put forth

⁶ I define modern jazz as the style period that encompasses bebop, hard bop, and cool jazz performance practices, occurring from approximately 1945 through 1965.

⁷ Leonard Feather, "Remembering Clifford Brown," *Los Angeles Times*, June 30, 1985: AC44.

⁸ Mark Gridley, *Jazz Styles: History and Analysis* (New York: Prentice Hall, 1976), 161-162.

⁹ David H. Rosenthal, *Hard Bop: Jazz & Black Music 1955-1965* (New York, Oxford: Oxford University Press, 1992). 33. Rosenthal states that Brown's "influence would be felt through the rest of the decade (1955-65) in young hornmen like Lee Morgan and Donald Byrd."

¹⁰ Scott Yanow, *Trumpet Kings* (San Francisco: Backbeat Books, 2001), 195. On Freddie Hubbard, Yanow states that "the young trumpeter formed his sound out of the Clifford Brown/Lee Morgan tradition, but gradually developed his own sound."

statements that fortify this narrative that Brown's influence upon certain jazz trumpeters was paramount. Further proliferation of this narrative may be found in less scholarly settings: criticism, informal writings on the World Wide Web, and the collective consciousness of jazz musicians.

However oversimplified some of these suppositions have been, Brown's importance to jazz trumpet style is undeniable. In a little more than three short years, Clifford Brown helped to lay the foundation for changes in the manner in which jazz trumpeters would improvise for generations to come—synthesizing the styles of Charlie Parker, Dizzy Gillespie, Fats Navarro, Idris Suleiman, and Clark Terry while raising the standards of modern jazz trumpet performance to dizzying heights. His technical prowess and artistry cast a long shadow upon the world of modern jazz trumpet performance that is still felt today. Brown's style was transformative for many of his contemporaries because he rose to prominence in a time when Dizzy Gillespie's approach to modern jazz trumpet was, in many ways, the norm. But Brown's refined lyrical approach was not the only voice that stood in stylistic contrast to Gillespie's pyrotechnic and flamboyant style. Players such as Miles Davis, Art Farmer, Dizzy Reece, Benny Bailey, and Idris Suleiman were all striving for a more subdued sound during the late 1940s and early 1950s.¹¹ But it was Brown's association with Art Blakey and, shortly thereafter, Max Roach that catapulted him into a position of prominence among these young would-be sound-refiners. His work with Blakey in particular is important because it positions Brown's playing as “a paradigm

¹¹ Doug Ramsey, *Jazz Matters: Reflections on the Music & some of its Makers* (Fayetteville, AR: University of Arkansas Press, 1989), 207. On Freddie Hubbard, the author states that “He was one of a group of dazzling trumpeters that included Lee Morgan...and the slightly older Donald Byrd. Like the others, in his developing years, Hubbard's playing was modeled off that of Clifford Brown, who was inspired by Fats Navarro.”

¹² Henry Martin and Keith Waters, *Jazz; the First 100 Years* (Belmont, CA: Thomson/Schirmer, 2006), 222. The authors state that “Freddie Hubbard replaced the impassioned trumpeter Lee Morgan in 1961...” and he was “...strongly influenced by Hard Bop trumpeter Clifford Brown.

¹³ Nathan Davis, telephone interview, March 3, 2009. Further confirmation was obtained from Donald Byrd in a telephone interview that took place on February 21, 2010.

for upcoming trumpet players, including all those who succeeded him in Art Blakey's Jazz Messengers." ¹⁴

While Brown's influence is undeniable, the extent of his influence upon Donald Byrd and Freddie Hubbard, whom many historians have identified as pseudo-disciples of Brown, has not been examined in a systematic manner. If we are to understand the extent to which Brown's personal style informed the styles of Hubbard and Byrd, a truly specific study must be conducted to achieve an understanding that goes deeper than mere assertions of sonic similarities.

1.1 AIMS OF THIS STUDY

The primary objective of this dissertation is to put to the test critical and historical assertions that Donald Byrd and Freddie Hubbard modeled their personal improvisational styles using, at least in part, the style of Clifford Brown as a template. A secondary objective is to attempt to achieve a deeper understanding of the styles of Freddie Hubbard and Donald Byrd. Third is to redefine the manner in which jazz researchers and students of jazz performance conduct instrument-specific transcription and analysis by using this comparative analysis as a case study. To accomplish these objectives an examination of biographical material germane to the playing characteristics of Brown, Byrd, and Hubbard has been conducted in order to further understand the forces that contributed of each artist's approach to jazz trumpet performance. Second, I have constructed a framework for the analysis of improvised jazz trumpet solos that is

¹⁴ Alan Goldsher, *Hard Bop Academy* (Milwaukee, WI: Hal Leonard Corporation, 2002). 13.

specific to modern jazz performance practice. Third, I have used this model to examine the improvisational styles of Brown, Byrd and Hubbard in a comparative manner in order to understand the extent of Brown's influence upon Byrd and Hubbard as well as to identify any interrelationships between their styles.

This study will have a number of benefits for the fields of jazz studies and trumpet performance practice studies. First, it will be the first study of its kind to truly deal with the perceived lineage of Clifford Brown's style as it pertains to two players thought to be influenced by him. While Brown's overarching influence upon generations of jazz trumpeters is without question, it is important that we examine the presence of elements of his style, or musical personality, in those jazz trumpeters who have been said to have been influenced by him. While jazz critics and journalists have constructed a narrative that places Brown at the pinnacle of modern jazz trumpet style, this story is vastly over-simplified and misunderstood. Secondly, new information on Clifford Brown, Donald Byrd and Freddie Hubbard's personal approaches to the trumpet is presented that contributes to the relatively small body of work that exists in this area. Finally, the analysis framework that I have constructed and applied to the comparative moves us towards a new model for the completion of similar studies whose aims are to examine one player's influences upon another.

In examining this study's primary objective it will be beneficial to entertain a brief discussion on musical influence and the formation of personal style in jazz. Throughout most of its history jazz has been transmitted aurally, either from master to apprentice, or from recorded model to student listener.¹⁵ This transmission has taken two main forms: transcription of recorded improvisations into Western musical notation for the purpose of study and analysis; and

¹⁵ Even with the proliferation of jazz studies programs in academia, this aural practice still exists, though in many cases it has become more structured and formalized.

the internalization and mimicking of recorded improvisations. Noted historian and ethnomusicologist Paul Berliner explains:

Just as children learn to speak their native language by imitating older competent speakers, so young musicians learn to speak jazz by imitating seasoned improvisers. In part, this involves acquiring a complex vocabulary of conventional phrases and phrase components, which improvisers draw upon in formulating the melody of a jazz solo. Once youngsters develop a serious interest in jazz...many...memorize solos by singing or whistling them.¹⁶

While no hard and fast rule exists as to what types of influences a young jazz musician will seek out, students are most often drawn to models that play the same instrument. Trumpeters imitate other trumpeters, drummers other drummers, and so on. It is usually later in a player's developmental process that the vocabulary of other instrumentalists and vocalists becomes a source of continued personal growth. As young players become "competent speakers" themselves, they continue to seek out new and varied sources of influence, accumulating and internalizing hundreds of small bits of improvisational vocabulary.¹⁷ In addition to harmonic information, jazz musicians who are in the process of forming a personal style assimilate other performance elements that are more physical in nature. Phrasing, vibrato,¹⁸ articulation,¹⁹ and time-feel²⁰ are all elements that young players may "pick up" from their models. This is further

¹⁶ Paul Berliner, *Thinking in Jazz: The Infinite Art of Improvisation* (Chicago: The University of Chicago Press, 1994), 95.

¹⁷ The unique way in which a jazz musician combines harmonic, melodic, rhythmic, and physical performance elements into a personal, improvisational style.

¹⁸ While vibrato may be created in a variety of ways on the trumpet, most modern jazz trumpeters use a type called jaw or lip vibrato. By moving lips slightly the pitch is altered and vibrato is produced.

¹⁹ Specifically which notes are attacked, or tongued and whether the attack is legato (long, using a "D" syllable) or staccato (short, using a "T" syllable). Also, which notes are not attacked but are slurred, using only the valves and height of the dorsal of the tongue to control air to change pitch.

²⁰ A term that refers to a player's interpretation of rhythmic pulse.

reinforced when students of jazz learn a recorded solo and then perform it along with the recording. The solo itself and the student's recreation of it both serve as a kind of classroom where the student learns the essential elements of the language of jazz improvisation.²¹

As a player matures and seeks out other influences, a personal style slowly emerges. However, in many cases the physical performance elements and harmonic vocabulary of a player's early model remain a part of their own personal style. This has given rise to a mythology in jazz studies that musical influence and style formation is linear, or chronological. Indeed, historians and some jazz educators discuss musical parentage and lineage when constructing a history of jazz style for a particular instrument, so that, in essence, a canon is constructed for that instrument that attempts to trace the development of stylistic practices from one player to another. This has led to a tendency to overlook, or ignore altogether, the stylistic elements that are transmitted from player to player during the process of style formation. Because of this, many historical assertions that one player has influenced another are based solely on the fact that the younger player is thought to "sound like" an older player. But the specific music elements that produce an overall sonic similarity are seldom discussed and rarely, if ever, examined.

If the field of jazz studies is to truly understand the depth of a historically significant player's personal style, we must endeavor to focus our energies on highly specific studies that examine style based on evidence gleaned from the study of recorded improvisations. Hundreds of published transcriptions of the recorded solos of great jazz stylists are in print, but few truly help us to understand the depth of a particular player's style because they present only harmonic and rhythmic information. Countless biographies continue to be written that examine the lives of great jazz musicians within the canon, but few shed light on the transmission of style from one

²¹ Berliner, *Thinking in Jazz*, 97.

player to another in this supposed lineage. To be sure, biography is an essential tool within the discipline of jazz studies that helps us to understand musical environment. But biography alone does little to deconstruct false or misrepresented “bloodlines” within the history of jazz style. In order to begin to understand the particulars of one player’s influence upon another through the transmission of style, we must take a different approach; one that examines improvisational style in a comparative, instrument-specific manner.

To more fully understand this study’s secondary objective—that of achieving a deeper understanding of the styles of Donald Byrd and Freddie Hubbard—a number of elements must first be noted. Very little scholarly activity has been conducted on the early life and musical style of Donald Byrd. Articles in jazz magazines and publications such as *Down Beat*, *Metronome*, and *Cadence* exist, as do several published interviews. But with the exception of the work of Ursula Broschke-Davis, Donald Byrd’s early life and music remain largely unexamined.²² It is possible that the field of jazz studies has overlooked Byrd as a subject of scholarly inquiry because he is still alive and, as such, achieving an historical perspective on the entirety of his career is difficult to obtain. However, sufficient time has passed since Byrd’s activities as a modern jazz stylist to allow us to examine his personal style in an historical manner. Discussions on Byrd among jazz scholars and musicians inevitably turn to the contributions for which he is most well known: his explorations of jazz funk/fusion. While Byrd received great commercial success as a result of these endeavors, it has had the effect of overshadowing his modern jazz style. While Byrd’s influence upon subsequent generations of jazz trumpeters is not as significant that of Clifford Brown or others, he was celebrated by his colleagues and contemporaries during the 1950s and 60s as an important member of the jazz community, and his

²² Ursula Broschke Davis, *Paris without Regret* (Iowa City: University of Iowa Press, 1986).

work with some of the most influential ensembles in modern jazz warrants an examination of both his personal style and his place within the history of jazz trumpet style.

Freddie Hubbard's life and music have been examined in much greater detail than Byrd's. Several DMA theses have been published that examine Hubbard's post-bop²³ and jazz rock/fusion styles. However, no study has attempted to examine his modern jazz trumpet playing. This is lamentable since Hubbard, like Clifford Brown, is considered to be one of the most influential jazz trumpeters of the second half of the Twentieth century and Hubbard's mature modern jazz style is the foundation upon which his post-bop and fusion styles stand. As such, a study that examines this foundational style is needed.

This study's third objective, the undertaking of a comparative analysis of the styles of Brown, Byrd, and Hubbard, is one that is of great significance. By applying the aforementioned trumpet-specific analysis framework to Brown, Byrd, and Hubbard we can begin to conduct an honest and accurate examination of their personal, modern jazz styles in a comparative manner.²⁴ The analysis of harmonic content alone does not paint the most full and accurate picture of a player's personal style, nor does it truly go all the way towards achieving an understanding of the transmission of personal style from model to student. These traits and concepts encompass much more than harmonic information and extend to those physical elements that have been briefly mentioned above. Physical performance elements will naturally differ from one instrument to another and, as such, it is necessary to identify those elements that are specific to jazz trumpet

²³ Barry Kernfeld, "Post-bop," In *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld. *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/J752800> (accessed July 29, 2011). The New Grove Dictionary of Music defines post bop as "any continuation or amalgamation of bop, modal jazz, and free jazz," characterizes the term itself as an "attempt to circumscribe the eclecticism which has characterized jazz from the 1980s onwards." Among jazz musicians, this term refers to the combination of the aforementioned styles during the mid 1960s through the early 1970s.

²⁴ Berliner, *Thinking in Jazz*, 135-6. Berliner calls the elements that make up a player's style the "constellation of traits and concepts" and define "musical personalities" of jazz musicians.

performance practice. These, coupled with an examination of harmonic content, will form a more accurate picture of personal, modern jazz trumpet style. In the context of this study, an analysis framework that is constructed around modern jazz trumpet performance practice will provide us with a foundation upon which to examine and identify the extent to which Brown's own musical personality is present in the mature modern jazz trumpet styles of Donald Byrd and Freddie Hubbard.

1.2 METHODOLOGY

1.2.1 Biography

A great deal of oral history and biographical print material exists on Clifford Brown's life and music. This forms the foundation of the biographical sketch of Clifford Brown. In addition, interviews with leading scholars on Clifford Brown's life and music have been conducted.

Since the body of biographical material on Hubbard and Byrd is relatively small, primary source interviews have been conducted with contemporaries and colleagues of Byrd and Hubbard in an attempt to unearth biographical material on these two players. Where possible, other sources of information supplement these interviews, such as previously published interviews and biographical sketches.

The focus of all three biographical sketches is on musical training and musical environment. The influence of early teachers and mentors, exposure to pedagogical methods, practice habits, early performance experiences, and musical influences have been examined in

order to more fully understand the elements that shaped these players' individual styles.

1.2.2 Analysis

The primary objective of published transcriptions and analyses has been the notation of an improvised solo, with the chief aim being the presentation of this information in a format that allows students of jazz to quickly reproduce harmonic and rhythmic content.²⁵ However, while transcriptions as they have typically been completed are perfectly suited to understanding harmonic, melodic, and rhythmic content, they do little to examine performance elements specific to particular instruments. To that extent, a framework for the analysis of newly completed transcriptions has been constructed and employed that lends itself to a specific examination of modern jazz trumpet improvisational style that incorporates harmonic, melodic, and rhythmic content, as well as trumpet-exclusive performance techniques. These transcriptions, written as if to be played by a B-flat trumpet, appear in Appendix A in their entirety. This framework is necessary because transcription and analysis models used for the examination of improvised jazz solos focus primarily on harmonic and melodic material. A trumpet-specific model that embraces the aforementioned elements while allowing us to examine physical performance practice techniques is needed. These physical elements are often the hallmark of a jazz musician's influences. Articulation trends, range preferences, and phrasing tendencies are some of the most personal elements of a player's personal style and they are often adopted from a model. Examining these elements at work in a comparative manner along with harmonic, melodic, and rhythmic material will allow us to better understand the elements of

²⁵ David Baker, Jamey Aebersold, and Ken Slone are among a host of jazz educator/scholars who have published collections of transcribed solos intended for study by students of jazz performance.

Clifford Brown's style, and thus his influence upon Donald Byrd and Freddie Hubbard.

In his seminal work, *The Jazz Style of Clifford Brown: A Musical and Historical Perspective*,²⁶ David Baker constructs a framework for the analysis of modern jazz solos that has the primary aim of examining and understanding Brown's harmonic language.²⁷ Baker discusses Brown's preferred tempos, improvisational vehicles²⁸ (which he calls "tune types), meters, keys, scales, range, as well as melodic and dramatic devices. Through the presentation of a large number of transcribed solos and the extraction of key harmonic vocabulary, Baker attempts to assist the reader—who is most likely to be a student of jazz performance—in understanding and recreating Brown's harmonic language for the purposes of personal growth and stylistic development.

Baker summarizes Brown's "musical preferences"²⁹ before presenting the body of transcribed material and presents a concise overview of Brown's personal style. What follows is a summarization of Baker's findings.

- Brown's preferred tune types are Standards and jazz originals, while few recordings of blues, contrafacts, or original compositions are found.
- Brown's preferred tempos of improvisation are primarily medium (ca. 160 beats per minute) to bright (ca 260 beats per minute).
- Brown's preferred meter is "almost entirely" 4/4.

²⁶ David Baker, *The Jazz Style of Clifford Brown: A Musical and Historical Perspective* (Van Nuys, CA: Alfred Publishing Co., Inc., 1982).

²⁷ Harmonic language refers to the unique way in which a jazz musician uses various types of scales, patterns, and other harmonic material to create improvised solos.

²⁸ In this case, the improvisational vehicle is the formal structure and chord progression of the composition being performed.

²⁹ Baker, *The Jazz Style of Clifford Brown*, 10.

- Brown’s preferred keys are B flat, E flat, F, A, C, and D with composition occasionally appearing in D, F, C, E, and G minor
- Brown’s scale preferences are major (and derivatives), “bebop scales”, blues scales, chromatic, and diminished.
- Brown’s range preferences are primarily in the trumpet’s middle and lower registers³⁰ with “occasional and dramatic forays into the upper register.”³¹
- Brown uses chromaticism in the form of enclosure figures.
- Brown uses a highly “varied articulation,” and employed more of this variation “than that of most brass players. His staccato³² is excellent and beautifully controlled.”³³
- Brown uses vibrato occasionally, most often quite subtly.
- “Slurs³⁴, glissandi, and appoggiaturas are much in evidence.”³⁵
- Brown uses alternate fingerings very infrequently.

This synopsis of Brown’s musical preferences is an excellent jumping-off point for the examination of his personal improvisational style. Not surprisingly, subsequent study of the transcriptions presented by Baker substantiates these findings. However, Baker does not notate, nor discuss in great detail, the performance elements mentioned above that are related to Brown’s relationship to the trumpet itself. One reason for this is that close examination of the

³⁰ The B-flat trumpet has five registers, four of which are commonly used in jazz performance. From lowest to highest they are the pedal, lower, middle, upper, and altissimo registers. The pedal register is seldom used in jazz performance.

³¹ Baker, *The Jazz Style of Clifford Brown*, 11.

³² Using a “T” syllable to attack the note produced a distinct, pointed sound called a staccato attack. A single staccato attack is short in duration because the player stops his or her air. Multiple staccato attacks are heard as being detached because of the initial attack but are connected on the same stream of air.

³³ Baker, *The Jazz Style of Clifford Brown*, 11.

³⁴ Pitches in succession that are played on a single breath and not separated by tongued attack.

³⁵ Baker, *The Jazz Style of Clifford Brown*, 11.

transcriptions (which use standard Western rhythmic and pitch notation while presenting the corresponding chord changes³⁶ above each measure) quickly reveals much of this information. For example, it is entirely possible to glance over a number of the transcriptions in the text and quickly substantiate Baker's claims on Brown's range tendencies and scale choices.

Another text, *Essential Jazz Lines in the Style of Clifford Brown* by Corey Christiansen and Kim Bock, examines elements of Brown's style by placing Brown's improvisational style within the context of modern jazz harmonic trends and attempt to show the specific ways in which Brown uses certain techniques. Like Baker, Christiansen and Bock identify a number of harmonic language preferences that Brown uses frequently. They state that bebop scales are an important component of Brown's style and sample passages are presented to illustrate this point, presumably³⁷ from Brown's own recordings.³⁸

Like Baker, Christiansen and Bock present these elements (as well as a very brief example of a typical Brown-like passage that uses the upper, middle, and lower register of the trumpet) in a concise manner, yet they do not present transcriptions to substantiate their assertions. While this is disappointing, it is most likely because this particular text is meant as a tool to assist students of jazz in internalizing and incorporating some of the stylistic elements of Brown's playing into their own developing styles.³⁹ As such, the sample exercises and drills presented by the authors are well suited to this objective.

³⁶ The underlying harmonic material of an improvisational vehicle. The movement of these chords occurs in musical time.

³⁷ Corey Christiansen and Kim Bock, *Essential Jazz Lines*, (Pacific, MO: Mel Bay, 2004). Although the authors state at the beginning of the text that some musical examples are taken from Brown's solos and others are approximations composed for exercises purposes, no citation information delineates the two.

³⁸ Christiansen and Bock, *Essential Jazz Lines*, 5-9.

³⁹ Christiansen and Bock, *Essential Jazz Lines*. In the beginning of the text, the authors state that the work "is designed to help you develop your own personal improvising style."

Baker's model for the analysis of jazz style, centered on what Baker has called the "common practice" era of bebop or modern jazz aesthetic is a seminal contribution.⁴⁰ Its organization and clarity make it ideal for examining the harmonic, melodic and rhythmic elements of modern jazz style while its lack of rigidity make it well suited for exploring the styles of individual players. Baker's model does not, however, afford us the ability to examine the physical elements that make a jazz trumpeter's sound concept unique. This is not to say that Baker's model is somehow inadequate or failing, only that it is constructed to embrace the width and breadth of instrumentalists that jazz students and scholars study. While Baker's model and the work of Christiansen and Bock will serve as the foundation for the examination of harmonic content, elements specific to jazz trumpet performance and style will be examined in greater detail in order to establish a more accurate synopsis of personal improvisational style.

⁴⁰ David Baker, personal conversation, April 26, 2008.

2.0 BIOGRAPHICAL SKETCHES

Through an examination of the musical lives of Brown, Byrd, and Hubbard we may achieve a more thorough understanding of the environmental and social forces that combined to shape each of these players' styles. To that end, each biographical sketch will examine specific elements in order to paint an accurate picture of the formative years of each player's development as a modern jazz trumpeter.

First, the early life of each player will be examined in order to show how family, home, and neighborhood life shaped Brown, Byrd, and Hubbard's relationship to music generally. While each of these three men came from different social situations, the early exposure to music within the family unit is an important commonality that laid the foundation for further growth and musical development.

Second, the educational background of each player will be discussed. These educational experiences include the influence of early mentors, formal schooling and musical training, hands-on education that occurred during early professional activities within their respective regional jazz communities, and other musical ventures that provided these musicians with important training and skill sets. Exposure to formal training and the structured practices of Western European musical style provided each musician with important foundational elements. Further, Brown, Byrd, and Hubbard synthesized many of these trumpet-specific performance elements into their own personal styles. Further, the specific approaches of the teachers and

institutions that afforded this instruction to these three men were important to the stylistic particulars of each player. Finally, Brown, Byrd, and Hubbard were all immersed in their respective regional jazz communities and the musical growth that took place in this forum had lasting effects on each trumpeter's performance style.

Third, a brief discussion of professional activities that are significant to the understanding of the formation of these players' modern jazz trumpet styles and careers is presented. These early professional activities represent important steps towards the development of personal style. Brown, Byrd, and Hubbard were all members of historically significant ensembles within the modern jazz idiom and the performance practices of these groups were also influential in the formation of personal style. Lastly, specific musical influences that were instrumental in shaping these players' styles are presented.

2.1 BIOGRAPHICAL SKETCH OF CLIFFORD BROWN

Because of Clifford Brown's early and tragic death at the age of 25, much lore surrounds his life and music. Three scholars, Donald Glanden, Alan Hood, and Nick Catalano have worked tirelessly to compile and make available biographical material on Brown. Relying heavily on interviews with primary sources conducted by both Hood and Glanden, Nick Catalano's biography of Brown represents the most thorough and significant work on this subject.⁴¹ Their work, along with publications in journals and periodicals of jazz, has painted an incredibly detailed portrait of the early life and development of Clifford Brown.

2.1.1 Early Life

Clifford Brown was born on October 30, 1930 in Wilmington, Delaware. One of eight children born to Joe and Estella Brown, Clifford and his siblings were raised in an environment of both familial and community love and support in Wilmington's predominantly black east side. Joe and Estella created an environment that fostered intellectual and artistic curiosity in the face of relative poverty.⁴²

⁴¹ Nick Catalano, *Clifford Brown: The Life and Art of the Legendary Jazz Trumpeter* (New York: Oxford University Press, 2000).

⁴² Alan J. Hood, "We Should All Remember Clifford Brown," *Jazz Educators Journal: the magazine of the National Association of Jazz Educators*, 26:3 (January 1, 1994), 18.

Clifford's father, Joe, held a number of jobs and worked as "a fireman ...porter...janitor...molder helper, stevedore, housing authority guard, and even a deputy sheriff."⁴³

The Browns demanded that their children have high personal standards in the areas of written and oral communication as well as personal interactions.⁴⁴ The Brown children would go on to achieve significant academic milestones as they grew, with many attending college and even more graduating with honors from Wilmington's Howard High School.⁴⁵ Brown's own skills as a musician and mathematician are reflective not only of these high standards, they speak directly to Brown's ability learn and assimilate concepts quickly and thoroughly.⁴⁶

The Brown children were also the beneficiaries of Joe and Estella's discipline in other areas of life. Clifford in particular, would embrace the studious discipline that was fostered by his parents and apply it not only to his musical development, but also to his personal growth. By all accounts, Brown refrained from alcohol or drug use during his life and career. Substance abuse among modern jazz musicians during the 1940s and 50s was pervasive and Brown's avoidance of this practice is noteworthy. His disciplined upbringing was most certainly a contributing factor to his clean living.⁴⁷

In addition to academic excellence and personal communication, music was of special importance in the Brown home, in large part because Joe Brown was an avid musical hobbyist and he passed this passion on to his children.⁴⁸ Joe's attempts at leading a vocal quartet that consisted of four of his sons, while at times trying and only moderately successful due to the fact

⁴³ Catalano, *Clifford Brown*, 8.

⁴⁴ Alan J. Hood, telephone interview, August 3, 2011.

⁴⁵ Catalano, *Clifford Brown*, 8.

⁴⁶ Hood, telephone interview, August 3, 2011. In an interview with Alan J. Hood, Brown's sister Rella stated that Brown "...learned everything so fast. His nickname was 'the brain.'"

⁴⁷ Michael Ullman, "Melodic Trumpet," *The Atlantic* 256:6 (December 1, 1985), 93.

⁴⁸ Yanow, *The Trumpet Kings*, 73-4.

that not all of the children shared their father's dedication, are perhaps the most poignant example of the importance of music in the Brown household.⁴⁹ Music was also a part of Clifford's extended family. Clifford's aunt Rella was an accomplished concert vocalist, and his father's brother Arthur was a successful dance bandleader in New York City.⁵⁰

2.1.2 Educational Experiences

While Joe Brown provided his children with diverse musical experiences and encouragement, it was Clifford's decision to take up the trumpet at age twelve that would be defining. Hinting at things to come, Clifford had experimented with a bugle at the age of five that belonged to his father.⁵¹ These early experiments, coupled with his father's guidance, laid the foundation for young Clifford's career as a trumpeter. When he was just twelve he made the transition to the trumpet. Joe and Estella, realizing that Clifford not only showed great interest but also great initial talent on the horn, were all too happy to encourage him.⁵² Clifford, who showed early interest in jazz, was drawn to a local teacher and musician named Robert "Boysie" Lowery.⁵³ Lowery had come up through the territory band circuit and settled in Wilmington where he was able to participate in the evolution of bebop via Philadelphia.⁵⁴

During the late 1940s, Lowery was taking his first steps towards developing "language and terminology to teach and talk about" modern jazz improvisational "vocabulary."⁵⁵ His approach was two-fold: First, students worked to develop an aural awareness of functional

⁴⁹ Catalano, *Clifford Brown*, 3-4.

⁵⁰ Hood, telephone interview, August 3, 2011.

⁵¹ Hollie West, "Trumpeter's Training," *Down Beat* 47 (July 1980), 30-1.

⁵² Hood, telephone interview, August 3, 2011.

⁵³ L. Feather, *New Edition of the Encyclopedia of Jazz*, 143-144

⁵⁴ Catalano, *Clifford Brown*, 17.

⁵⁵ Don Glandon, telephone interview, August 8, 2011.

harmony and “harmonic movement” through specific exercises;⁵⁶ Second, students were encouraged to develop their own improvisational ideas modeled on the recordings of players for whom they had an affinity—at the same time they were discouraged from exact “copying.”⁵⁷

The synthesizing element of Lowery’s teaching method, particularly in the case of Clifford Brown, was his insistence that his students obtain and use recording devices in order to engage in regular and constant self-assessment.⁵⁸ This is a practice that Brown continued throughout his life. Many of these tapes have survived and are attainable and providing a glimpse into Brown’s practice world. Observations of these tapes reveal a number of important elements, including Brown’s penchant for practicing small bits of harmonic progressions repetitively for a few minutes. The tapes stop frequently as Brown listened back every couple of minutes for assessment purposes.⁵⁹

Another key element of Lowery’s teaching persona that was elemental to Brown’s development is the fact that he was a multi-instrumentalist. Lowery passed this on to Brown, who also studied piano and arranging, though rather informally at first. Soon, however, young Clifford had attained enough proficiency on the piano to play gigs.⁶⁰ While this had a practical application in the way of more gigs, it was also an important part of Brown’s harmonic development.

In addition to encouraging his students to explore other instruments, Lowery’s skills as a multi-instrumentalist would certainly have impacted his teaching. Indeed, a central element of

⁵⁶ Glanden, telephone interview, August 8, 2011.

⁵⁷ Hood, telephone interview, August 3, 2011. Brown was constantly told by Lowery not to “copy-cat” his idol, Fats Navarro. Instead he was told to “find your own ideas.”

⁵⁸ Hood, telephone interview, August 3, 2011.

⁵⁹ Hood, telephone interview, August 3, 2011.

⁶⁰ Catalano, *Clifford Brown*, 47-9. This would prove invaluable during Brown’s long convalescence during 1950-51 while he recovered from the extensive injuries that he sustained in an automobile accident. These injuries left him unable to play the trumpet for a time, but he was able to continue to practice the piano.

Lowery's instruction and thinking in the area of modern jazz vocabulary, what would later come to be called chromatic enclosure figures, can be heard in the playing of modern jazz musicians of every instrumental persuasion.⁶¹ As we will see later in this study, Brown's use of this technique in particular would come to define his personal style and Lowery's teachings in this area are fundamental.⁶²

In addition to private lessons in improvisation, Lowery hosted jam sessions at his home. Taking this a step further, Lowery formed and coached a small, student combo that came to be called "the Little Dukes." While Lowery's individual instruction of Brown was certainly important, it was his membership in this group that provided a performance outlet for his studies in improvisation and harmony. Within a few years, Clifford had progressed to the point that he could play jobs in Lowery's professional dance band.⁶³

Given the activity of Lowery's teaching during Clifford's junior high school years—it is rare to find private teachers who invest so much energy in developing and implementing such a curriculum outside of formal schools—it is tempting to attribute Brown's eventual development and career entirely to Lowery's efforts. Indeed, Brown was indebted to Lowery and he was a great influence upon him. But it is doubtful that Brown would have gone on to achieve the high praise which history has bestowed upon him if it were not for the mentoring and instruction of his senior high school band director, Harry Andrews.

⁶¹ While enclosure figures are particularly well suited to performance on the trumpet, they are found in the styles of Charlie Parker (saxophone), Bud Powell (piano), and J.J. Johnson (trombone)—all leading innovators on their instruments. These will be discussed in great detail in Chapter 3.0.

⁶² Glanden, telephone interview, August 8, 2011.

⁶³ West, "Trumpeter's Training," 30.

Andrews, who was one of two band directors at Wilmington's Howard High School, was an organized and thorough bandmaster who insisted on strict adherence to the rules.⁶⁴ Andrews, who had studied at the University of Michigan, exposed the students at Howard High to the works of Sousa and other great American march composers of the late Nineteenth and early Twentieth centuries.⁶⁵ His influence on Clifford was highly significant because he afforded Brown the opportunity to undergo formal trumpet training. Andrews introduced Brown to the Prescott system, which was a third-party companion to the famous cornet method of J.B. Arban.⁶⁶ This highly systematic method of instruction is rarely used by trumpet teachers and pedagogues today, but during the 1940s and 50s it was quite popular.⁶⁷ Using Prescott, technical studies from Arban's method books were assigned on a weekly basis with specific requirements for metronome markings and progress. Andrews told jazz journalist Hollie West that the Prescott system formed the basis for Brown's formal instruction on the trumpet, adding that Clifford had great drive and would often stop by Andrews's office after the school day and ask for another lesson.⁶⁸

Certain elements of Brown's improvisational style have direct connections to both Andrews's instruction and Arban's method. For example, Brown was known to practice extensively from the section of Arban's method that contains arpeggio exercises. This certainly account for Brown's ability to synthesize the harmonic progressions he was practicing under Lowery's tutelage in ear training studies with the trumpet itself. Likewise, Brown's ubiquitous

⁶⁴ Hood, telephone interview, August 3, 2011.

⁶⁵ West, "Trumpeter's Training," 30.

⁶⁶ West, "Trumpeter's Training," 30. Brown most likely used one of the earliest edition of Arban's text. Jean Baptiste Arban, *Complete Celebrated Method for the Cornet: World's Edition*, (New York: Carl Fischer, 1894). Reprinted as the *Complete Conservatory Method for Trumpet (Cornet) or Eb Alto, Bb Tenor, Baritone, Euphonium and Bb Bass in Treble clef*. Edited by Edwin Franko Goldman and Walter M. Smith, (New York: Carl Fischer, 1982).

⁶⁷ Neil King, telephone interview, August 4, 2011.

⁶⁸ West, "Trumpeter's Training," 30.

use of ornamental⁶⁹ turns and grace notes in his improvisational style are also directly related to studies on these performance elements found in Arban's method.

Another element of Brown's playing that can be directly attributed to Andrews's instruction is Brown's endurance and consistency of tone quality. Jazz trumpeters experience strains on their physical endurance during the course of any improvisation because mouthpiece pressure against the lips tends to increase when improvising.⁷⁰ This most often manifests as missed, or "cracked" notes, and inconsistencies in tone. These elements are heard rarely in Brown's playing, both on studio and live recordings, particularly from 1955-56. One key reason for Brown's solid endurance and control of tone was his exposure to what Andrews's called the "non-pressure system."⁷¹ Many methods have professed to teach students how to play brass instruments with no mouthpiece pressure, thereby increasing endurance, but it has been rejected as impossible to play in all registers with no pressure. Some mouthpiece pressure is required just to maintain the seal of the embouchure to prevent air from escaping around the mouthpiece.⁷² This is important to note because modern trumpet pedagogues are in agreement that the muscles of the "corners" of the embouchure are the most important stabilizing muscles used in embouchure formation. By engaging these muscles and *keeping* them engaged trumpeters are able to maintain an embouchure seal throughout all registers with less mouthpiece pressure. This is most surely what Harry Andrews was referring to when he talked of Brown's exposure to the

⁶⁹ "Ornaments," in The Oxford Dictionary of Music Online, <http://oxfordmusiconline.com/subscriber/article/opr/t237/e7533> (accessed January 21, 2012).

"Embellishments are decorations of a melody as expressed through small notes or special signs." In the context of modern jazz, embellishments of eighth-note-based material includes turns, and various types of grace notes.

⁷⁰ John McNeil, personal interview, October 5, 2009.

⁷¹ Hood, telephone interview, August 3, 2011; Catalano, *Clifford Brown*, 23 (citing West, "Trumpeter's Training," 30).

⁷² Phil Farkas, *The Art of Horn Playing*, (Miami, FL: Summy-Birchard, Inc., 1956), 65-66.

“non-pressure” system.⁷³ An understanding of the fundamentals of embouchure formation afforded Brown with the ability to maintain his trumpet playing “health” and stem off the inevitable inaccuracies and performance related injuries that befall many jazz trumpeters.

Brown’s growth as a trumpet player during his high school years culminated in his performance of Arban’s variations on the theme from *The Carnival of Venice*. This work is a tour-de-force of technical virtuosity in the late-nineteenth century cornet tradition and is one of the most difficult pieces in traditional trumpet repertoire. More than just a mere attempt at performing this piece, Andrews himself attested to the fact that Brown performed this piece at a high level, stating “...and I mean he really played it.”⁷⁴ Rich in multiple tonguing passages,⁷⁵ large interval leaps, and melismatic cadenzas,⁷⁶ this piece requires a highly developed command of all the technical and physical aspects of trumpet performance.

Andrews’s organized, formal approach to the assimilation of trumpet fundamentals and rudiments was well suited to Brown’s sense of drive and determination. Brown’s amazing command of tonguing techniques, his highly developed dexterity and valve technique, great accuracy and execution, and the ease with which he incorporated ornaments into his improvisations, are all the result of dedicated, consistent work from Arban’s method and the systematic use of the Prescott system.

⁷³ Bonnie Miltenberger, telephone interview, August 4, 2011.

⁷⁴ West, “Trumpeter’s Training,” 30.

⁷⁵ Multiple tonguing involves the use of both “T” or “D” syllables followed by “K” or “G” syllables to create note beginnings, or attacks. The “T” or “D” syllable is used most often in normal trumpet performance and is known as “single tonguing.” See Appendix B for a complete glossary of specialist terminology.

⁷⁶ While the term melismatic in the traditional sense refers to “the setting of text characterized by florid groups of notes called melismas, each of which is sung to one syllable” (see “Melismatic style,” Grove Music Online. Oxford Music Online. 1 Feb. 2012 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/18333>>.) in the context of instrumental music it commonly refers to the extensive use of groupings of notes such as tuplets, sixteenth-notes, or thirty-second-notes. It is often found in cadenzas.

Under Andrew's tutelage Brown would begin to practice diligently hours at a time, something that he would maintain throughout his life. Indeed, though Brown suffered severe physical injuries as a result of a near-death automobile accident while he was a college student in 1950, he redoubled his efforts to develop his skills through extensive practice after his convalescence.⁷⁷

The dedication and organization that Brown inherited from both his mentors and his own strong desire to master both the trumpet and the language of modern jazz would be one of the defining characteristics of his life and career. It was also one of the elements that most inspired younger players who came in contact with him personally, to say nothing of the respect and admiration that it garnered from his colleagues as his career developed.

2.1.2.1 Philadelphia

While Brown and other Howard High School students were holding jam sessions and playing gigs around Wilmington, the jazz scene in Philadelphia was a mere twenty eight miles to the north. By the time Brown graduated from high school in 1948 he was beginning to make regular trips to Philadelphia. Brown continued making these trips when he entered college at Delaware State in Dover.⁷⁸

During the 1940s Philadelphia was "second only to New York as a center" for the modern jazz revolution,⁷⁹ and there was a constant exchange of musical talent between the two

⁷⁷ Hood, "We Should All Remember Clifford Brown," 20.

⁷⁸ Catalano, *Clifford Brown*, 30-1.

⁷⁹ Catalano, *Clifford Brown*, 31.

cities. Like many young Philadelphia area musicians, Brown was the beneficiary of this relationship, capitalizing on these elements to spur his personal and professional growth.

One common practice of the day was for established, national-level talents from New York City to come to Philadelphia and share the bill with local stars. It was in these forums that Brown was able to spend valuable time with one his heroes, Theodore “Fats” Navarro.⁸⁰ Navarro, who would be the only influence Brown would list in his response to Leonard Feather’s questionnaire in *The Encyclopedia of Jazz*, made frequent trips to Philadelphia to perform and shared a bill with the young Clifford on a number of occasions.⁸¹

But it was not only Navarro with whom Brown would interact with in a substantive manner. The now famous Heath brothers (South Philadelphia natives Jimmy, Albert, and Percy), Red Rodney (whom Brown famously dropped in on at his South-Philadelphia residence, asking for lessons from “the man who plays with Bird”), Dizzy Gillespie (Brown filled in on third trumpet on a gig in Philadelphia when Benny Harris could not be found), and a whole host of others all became aware of Clifford’s ability and prowess through the Philadelphia jazz scene.

It is impossible to understate the importance of Philadelphia and its jazz community to the development of Clifford Brown and the city would play an important role in his life and career.⁸² He would eventually make his home there with his wife and, later, his newborn son. But in the late 1940s, Philadelphia represented a stepping-stone to national prominence.

Brown found work with a regional Rhythm and Blues band led by Chris Powell. The fact that Brown first latched onto to such a group speaks both to his level of versatility and the relationship between Rhythm and Blues and modern jazz—a contributing factor to what would

⁸⁰ Marc Crawford, “Benny Remembers Clifford,” *Down beat* (Oct. 12, 1961), 23.

⁸¹ West, “Trumpeter’s Training,” 30. Navarro was to remark after one of these performances “...that boy sure does like my playing.” Also see Hood, “We Should All Remember Clifford Brown,” 20.

⁸² Catalano, *Clifford Brown*, 28-39.

eventually become known as hard bop. Brown's early professional work with Chris Powell's group eventually gave way to an even more fruitful association with noted modern jazz composer, arranger, and pianist, Tadd Dameron. Brown's early work with Dameron would both reinforce the early influence of Fats Navarro (who had worked extensively with Dameron from 1945 through his death in 1950) and expose him to a musician who would have a formative effect on his playing—Idrees Suleiman.⁸³

It was through these regular, professional performances in Philadelphia and the surrounding region following his graduation from high school and matriculation at Delaware State that Brown would finally perform with the leading innovators of modern jazz. Clifford sat in with Dizzy Gillespie's big band in 1948, shared the stage with Charlie Parker at Music City⁸⁴ and other venues in Philadelphia, and led a sextet of his peers that opened for Parker, Navarro, Gillespie, and various other groups of national prominence.⁸⁵ In all of these interactions, Brown's talent and abilities received praise from the highest sources. But it was not only praise that Brown received that was significant—it was mentorship. The young man who had so impressed the leading innovators of modern jazz would soon be catapulted into the spotlight by his association and professional activities with three “giants” of modern jazz: Tadd Dameron, Art Blakey, and Max Roach. Through his association with these bandleaders Brown would widen his circle of peers and solidify his own style.

⁸³ Many musicians who were active during the 1950s and 1960s point to Suleiman's style as a precursor to Clifford Brown's. While relatively close in age, Suleiman was already an established national-level professional when Brown had the chance to record with him in 1953.

⁸⁴ Catalano, *Clifford Brown*, 65. Music City was a jazz venue and music education center in Philadelphia that hosted jam sessions and performances. Leading innovators in jazz who were performing in Philadelphia during the 1940s and 50s were routinely invited (and often, accepted these invitations) to attend these sessions and rub elbows with up-and-coming talent. The Clef Club, the successor to Music City, is still a vital part of the jazz community in Philadelphia.

⁸⁵ Catalano, *Clifford Brown*, 42-3.

2.1.3 Significant professional experiences

After making his mark on the regional jazz community of Philadelphia, Brown toured briefly with Chris Powell's Rhythm and Blues group. While his work with this group gave Brown valuable experience "on the road," it left him slightly unfulfilled artistically. Though Powell's group was by all accounts made up of excellent musicians, it was not a jazz ensemble that provided creative space to someone of Brown's talents.⁸⁶ Rather, Powell's group was a tight, well-rehearsed show-band. As such, when Brown was asked to join Tadd Dameron's group in Atlantic City in 1953, he jumped at the chance to tour with a group that would afford him the aesthetic space to grow as an improvising jazz soloist.⁸⁷

Dameron had been one of Brown's early cheerleaders, due in no small part to the fact that Brown's style was similar to Fats Navarro. Brown was to record and work with Dameron for only a brief time (May to August of 1953), but it was significant for two reasons: it represented Brown's first steady professional employment under the leadership of an established modern jazz innovator; and it allowed Brown to have meaningful interactions with other young modern jazz luminaries.⁸⁸ Dameron's compositional style, part of the quickly evolving tradition of modern jazz, was tailor made to Brown's already highly developed sense of harmonic sensitivity and inventiveness.⁸⁹

Brown joined Lionel Hampton's orchestra in August of 1953 at the start of a two-month European tour. In addition to it being Brown's first trip abroad, the tour would yield a number of

⁸⁶ Catalano, *Clifford Brown*, 66-7.

⁸⁷ Hood, "We Should All Remember Clifford Brown," 20.

⁸⁸ Catalano, *Clifford Brown*, 75.

⁸⁹ The teachings of Boysie Lowery were certainly of help to Brown, particularly during these very early professional opportunities in the jazz world because they helped him develop aural and improvisational instincts that allowed him to negotiate complicated and intricate harmonic progressions.

recordings made in spite of a ban on such practices that was handed down by Hampton. In clandestine recording sessions organized by Quincy Jones and others, Brown and his cohorts cut records in France and Sweden that would help to propel the careers of many of the musicians who participated in the sessions.⁹⁰

On his return from Europe Hampton fired the musicians who had violated his recording ban.⁹¹ Brown, whose brief time in Hampton's band had served to set him on the path towards international recognition, was in high demand in New York and Philadelphia. Almost immediately, Brown was asked to join a new group that drummer Art Blakey was forming.⁹² The quintet, which included pianist Horace Silver, bassist Curly Russell, and alto saxophonist Lou Donaldson, rehearsed and worked around New York City in preparation for a live recording at Birdland in February of 1954.⁹³ The recording, released by Blue Note Records, was the final rung on the ladder towards national prominence that Brown had been quickly climbing.

Unfortunately the quintet's lifespan was short and, despite the success of the live recording, Blakey "was not at a point where he could network his way around the country's jazz clubs. As a result" the bands members began searching for other opportunities.⁹⁴ For Brown, the next opportunity came when he was called by drummer Max Roach and invited to travel to Los Angeles to co-lead a new quintet.

Unlike Blakey, who would rise to national and international prominence just a few short years later, Roach was already in a position within the international jazz market to assemble national tours and attract the attention of both audiences and recording labels. Roach, who was

⁹⁰ Mike Nevard, "An Appreciation of the Late Clifford Brown," *Melody Maker* 31 (July 7, 1956), 5.

⁹¹ Hood, "We Should All Remember Clifford Brown," 21.

⁹² Catalano, *Clifford Brown*, 98.

⁹³ Catalano, *Clifford Brown*, 104.

⁹⁴ Catalano, *Clifford Brown*, 104.

among the first generation of drummers to assimilate Kenny Clarke's innovative style, was considered a leading innovator in his own right.

The association between Brown and Roach would become legendary because of the inventiveness of the group's arrangements and the cohesiveness with which the group performed. What is perhaps most notable is that the veteran Roach thought so much of Brown's abilities that he offered him the position of co-leader. While Brown's work with Dameron and Blakey had been in the role of a sideman, his work with Roach allowed him to blossom as an artist and leader in his own right.

Brown traveled to Los Angeles with Roach and the two "set up an apartment together" in which they could work on musical concepts, compositions, arrangements, and hold rehearsals.⁹⁵ These collaborative planning sessions took place before the formation of the ensemble itself. Brown's propensity for organization and thoroughness in practicing was surely at work here as well.

For almost two years the Clifford Brown-Max Roach Quintet would make records that were consistently praised by critics and musicians alike. Brown, already a rising star, would become one of the most influential members of the national jazz community. The quintet's membership, once established in late 1954, would remain relatively consistent until Brown's death in 1956.⁹⁶ Studio and live records were made that presented material that refined the freewheeling, jam session oriented performances of early modern jazz (bebop) into a more arranged and organized affair. In much the same way as Dameron's nine and ten piece groups had done just a few years earlier, Brown and Roach were working towards deliberate musical

⁹⁵ Catalano, *Clifford Brown*, 108.

⁹⁶ The one exception to this statement is the replacement of tenor saxophonist Harold Land with Sonny Rollins in late 1955. Rollins addition, while celebrated highly by historians, should not overshadow the work of Land, whose contributions to the group during its formative stages is highly significant.

aesthetics—dynamic control and contrast, interesting arrangements, and complex harmonic and melodic ideas.⁹⁷

Brown's association with Roach largely defines his brief professional career. Since his life and work were cut short, the arc of Brown's career ended. In contemporary jazz circles, Brown's work with Roach and company is the most discussed of his contributions to jazz trumpet style, though his work with Blakey is also mentioned frequently by admirers and jazz musicians alike.

2.1.4 Musical Influences

Clifford Brown was able to formulate a highly individual sound at a relatively young age, leading many to overlook his musical influences. As mentioned, his primary sound model on the trumpet was Fats Navarro. Since Brown was able to form a personal relationship with Navarro, sharing the bandstand with him from time to time, it is appropriate to give this influence a place of prominence. In addition, Navarro represented an alternative to the approach of Dizzy Gillespie, so it is even more significant that Brown chose Navarro as a model for his own style. Also, as was the case with many budding modern jazz musicians during the mid to late 1940s, the harmonic language of Charlie Parker was a source of continual inspiration and influence.

Brown encountered other musicians on his career path who would shape his sound as well. As has been mentioned, Brown's brief time with Tadd Dameron placed him in a section with Idrees Suleiman. Suleiman shared stylistic similarities with Brown in large part because

⁹⁷ Hood, telephone interview, August 3, 2011. Saxophonist Harold Land relayed to Hood that the group was always concerned with dynamics and contrast.

they both shared an affinity for the jazz trumpet style of Fats Navarro.⁹⁸ But Suleiman was farther along on his developmental journey than Brown and their interactions had an impact on Clifford.

Another trumpeter whose style Brown admired was Clark Terry.⁹⁹ Terry was an established veteran of the Count Basie and Duke Ellington organizations and, in addition to being a consummate professional, was also one of the leading trumpet innovators in modern jazz. Terry's great contribution to modern jazz trumpet style was his widely varied types of articulation colors, something that Brown would put to great effect in his own style.

Also of great importance to Brown's early professional playing was the influence of so-called "popular" trumpet stylists. Harry James and Rafael Mendez, two trumpeters whose music often skirted the boundary between jazz and light-classical styles, were both favorites of Brown.¹⁰⁰ Mendez in particular was to have a profound influence on Brown and elements of his highly virtuosic tonguing abilities and ornamental techniques are heard in Brown's playing.¹⁰¹

While Brown certainly had his pulse on the trumpet world, both jazz and popular, it was his overall command of modern jazz improvisational vocabulary that speaks directly to his influences because Clifford Brown was truly the first trumpet player to synthesize the harmonic devices used by all modern jazz musicians (Charlie Parker, Bud Powell, Thelonious Monk, Tadd Dameron, Fats Navarro) in a systematic and logical way.

⁹⁸ Nathan Davis, telephone interview, July 22, 2011. Also Curtis Fuller, telephone interview, February 18, 2010.

⁹⁹ Hood, telephone interview, August 3, 2011.

¹⁰⁰ Hood, telephone interview, August 3, 2011.

¹⁰¹ Hood, telephone interview, August 3, 2011.

2.1.5 Conclusions

Brown's position as one of the most influential jazz trumpeters of all time is the result of his upbringing, education, professional experiences and musical influences. He was able to synthesize the harmonic language of modern jazz with an understanding of trumpet technique rooted in the assimilation of Nineteenth century cornet style. Underlying this was a discipline and dedication to personal practice and self-improvement that bordered on the obsessive. The fruits of Brown's labors were rewarded, albeit in a largely posthumous manner, by his musical influence upon generations of jazz musicians.

Brown's improvisational style and trumpet playing have stood the test of time. Even while he was still alive, his technical virtuosity and highly original harmonic and melodic vocabulary caused many established jazz trumpeters to reexamine their own approaches. Some younger trumpet players who were still in the developmental stages of the formation of their styles would be heavily influenced by Brown's approach. Even today, nearly sixty years after Brown's passing, his solos and recordings are still studied by students of jazz trumpet and Brown has assumed a place among the canon of jazz soloists alongside Gillespie, Parker, Monk, Bud Powell, and many others. Brown had a direct influence on Lee Morgan and Marcus Belgrave, two trumpeters who knew him on a personal level and received private instruction from him. Trumpeter Don Cherry also interacted with Brown during his own developmental years and talks specifically of Brown's suggestions on the use and implementation of the studies from the Arban method.¹⁰²

¹⁰² Alan J. Hood, unpublished lecture notes.

Over time, historians and critics have posited that a “school” of trumpet playing that is within the style of Clifford Brown has come into existence and many players throughout the music’s history have been placed within this lineage. Although Clifford Brown was a direct influence on many musicians’ styles and lives, many of the trumpet players listed as being influenced by Brown are done so inaccurately. This is not to diminish the importance of Brown’s style to the jazz trumpet tradition, rather it is to say that historians and critics have been swept up by the “over romanticized cult” of a trumpeter whose life and art were cut short.

The mourning of the loss of Clifford Brown is still felt today in large part because the narrative is so tragic: A brilliant young star with strong family commitments and a nearly spotless lifestyle taken away from the jazz world. But we must endeavor to put aside the collective grief that is still felt and examine Brown’s influence on other jazz trumpet players through the objective lens of scholarship. Adopting such a stance is in no way dishonorable to Brown’s legacy. Indeed, forming a more accurate picture of Brown’s influence on other jazz trumpet players only strengthens the depth of our knowledge of his contributions.

2.2 BIOGRAPHICAL SKETCH OF DONALD BYRD

Donald Byrd was an integral member of some of modern jazz’s most historically significant ensembles. A prolific and versatile musician who ascended to a position of great importance within New York City’s modern jazz community after the death of Clifford Brown in 1956, Byrd appeared on many of the genre’s most significant recordings on the Transition, Riverside, Prestige, and Blue Note labels. While his position as an early pioneer of fusing jazz with funk and rock elements is both well established and well documented, his approach to

modern jazz trumpet style has been largely unexamined and, at times, relegated to a position of relative unimportance when compared to some of his contemporaries.¹⁰³ Histories of jazz tout the explosive, virtuosic style of a young Freddie Hubbard, the harmonically advanced melodicism of Booker Little, and the aggressive and soulful style of Lee Morgan, but these works overlook the importance of Donald Byrd to modern jazz trumpet style.

Byrd's improvisational vocabulary contains in it the breadth of his influences—elements of Fats Navarro's linear concepts, Clifford Brown's enclosure-oriented approach, Miles Davis's dark tone and propensity for economy, as well as influences from his formative years in Detroit's thriving jazz scene that are largely undocumented. Byrd's conservatory training and studies with prominent traditional¹⁰⁴ trumpet pedagogues adds yet another unique element to his personal style, one that fuses economy with elegance and belies an incredibly consistent technical proficiency. However his position in the larger scheme of jazz trumpet lineage is somewhat difficult to pin down. Cited by some as a direct disciple of Brown and Navarro and placed alongside Hubbard, Morgan, and Booker Little in terms of the general chronology of the evolution of modern jazz trumpet style, the elements of Byrd's performance and recording career suggest that there is more to this player's musical makeup than a mere branch on the jazz trumpet "family tree."¹⁰⁵

¹⁰³ *Cookin': Hard Bop and Soul Jazz 1954-65* (Edinburgh: Canongate, 2002), 202. In an otherwise excellent chapter that discusses some of the particulars of Byrd's hard bop career, author Kenny Mathieson posits that while Byrd was an important figure within the community of hard bop musicians in New York City during the 1950s, "he was never really innovative or strikingly original" though he "was able to deliver consistently fluent, imaginative and well-rounded improvisations within that idiom."

¹⁰⁴ I use the term "traditional" in place of "classical" since trumpet teaching and performance practice within the Western Art music tradition runs the gamut from Baroque through late Nineteenth/early Twentieth century wind band repertoire.

¹⁰⁵ John McNeil, *The Art of Jazz Trumpet* (New York: Gerard & Sarzin, Inc., 1999), 22.

A number of "jazz trumpet family trees," most notably the example found in John McNeil's *The Art of Jazz Trumpet*, place Byrd in such a position.

It is lamentable that Byrd's contribution to modern jazz trumpet style has gone largely unexamined by jazz scholars and historians. Indeed, Byrd's modern jazz trumpet style is one that evolved steadily towards a highly personal voice, resulting in a maturity and sense of self-identity that led him to come into his own as a pioneer and innovator.

An examination of Donald Byrd's discography, both as a sideman and as a leader, reads like a "who's who" of modern jazz luminaries. Byrd recorded and worked in groups led by Art Blakey, Horace Silver, Hank Mobley, Kenny Clarke, George Wallington, Max Roach, Sonny Rollins and John Coltrane among many others.¹⁰⁶ Byrd's work in groups with Gigi Gryce and Pepper Adams represent his most important contributions to the modern jazz lexicon.¹⁰⁷ In the post-Clifford Brown years Donald Byrd was highly sought after. He also typifies the type of player that formed the backbone of the modern jazz sub-genre that would come to be known as hard bop—coming to New York City from a vibrant jazz community (Detroit) with considerable skills and blossoming alongside other young African American musicians. Byrd was always acutely aware of his musical environment and constantly drew inspiration from those around him.¹⁰⁸ What truly makes Byrd unique is that his stylistic maturity occurred relatively quickly over a five-year period and he was able to form a distinctly individual voice that was both historically informed and adaptable to many different musical situations. In short, Donald Byrd is an immensely important practitioner of the improvisational language of modern jazz as well as modern jazz trumpet style.

¹⁰⁶ McNeil, *The Art of Jazz Trumpet*, 22.

¹⁰⁷ Mathieson, *Cookin': Hard Bop and Soul Jazz*, 2.

¹⁰⁸ Melvin Williams, telephone interview, February 3, 2010

2.2.1 Early Life

A distinct lack of published biographical information on Donald Byrd exists.¹⁰⁹ Interviews and articles from major jazz publications provide us with glimpses of his life and career, but little work has been done to sketch a detailed picture of his formative years. Thankfully, Ursula Broschke Davis's interview/narrative with Byrd is an important contribution and, as a result, serves as the primary source for understanding Byrd's early life.¹¹⁰

Donald Byrd was born Donaldson Touissant L'Ouverture Byrd in Detroit, Michigan on December 9, 1932. His father, Elijah T. Byrd was a Methodist minister who worked for the city of Detroit as a garbage collector and his income allowed the family to live in a relatively integrated neighborhood.¹¹¹ Broschke Davis characterizes Byrd's childhood as "secure" and states that he was not "alienated from his family or community."¹¹² He received love and support from his mother, Cornelia, whose passion for jazz and other forms of secular African American expression was passed on to young Donald.¹¹³ His father was stoic in his wish for his children to better themselves and pushed them to succeed and excel in both academics and the arts.¹¹⁴

Byrd's upbringing reflected his family's respected social status within their community, his parents' structuring of his early childhood, and his intellectual curiosity. It is this curiosity that would drive Byrd to pursue further formal training once he took up the trumpet, something that would set him apart from many of his contemporaries or, as he called them, "street" trained

¹⁰⁹ Ursula Broschke Davis, *Paris without Regret* (Iowa City: University of Iowa Press, 1986).

¹¹⁰ Davis, *Paris without Regret*, 96.

¹¹¹ Davis, *Paris without Regret*, 99; also Williams, telephone interview, February 3, 2010.

¹¹² Davis, *Paris without Regret*, 99.

¹¹³ Davis, *Paris without Regret*, 99; also Williams, telephone interview, February 3, 2010.

¹¹⁴ Davis, *Paris without Regret*, 99.

“musicians.” Byrd received a cornet at the age of ten and began experimenting with the instrument.¹¹⁵

According to Melvin Williams, Byrd had an affinity for classical trumpet repertoire and performance at a relatively early age but because of racial suppression he was not afforded the opportunity to follow this career path. While Byrd’s first love in these years was jazz, his studies in the areas of traditional trumpet, in addition to his friendships with some of Detroit’s young classical and orchestral players, marked a desire to understand his physical relationship with the trumpet in a more formal manner.¹¹⁶ As Broschke Davis points out, it is this confluence of influences that helped to shape Byrd and foretold of the path that he would take as a jazz musician. Formal study on the trumpet began when Donald reached the age of eligibility to enter high school.

2.2.2 Educational Experiences

Education and academic rigor have been important parts of Byrd’s development for his entire life. At a time when many African American jazz musicians were not afforded the opportunity to receive advanced training in music due to racism, segregation, and financial and economic disparity, Byrd’s pursuit of a Bachelor’s Degree in Music from Wayne State University is quite notable, though it would be only one of many advanced degrees that he would pursue and complete. It is the first in a series of ventures into academic situations as well as structured study in Western European art music that would continue to have an influence on his career as a jazz musician and educator.

¹¹⁵ Donald Byrd, telephone interview, February 21, 2010.

¹¹⁶ Williams, telephone interview, February 3, 2010.

There was never any question among members of the Byrd household that young Donald would receive formal training. His father was highly educated by any standard, having earned multiple degrees in theology from Alcorn College, the Theological Seminary in Grambling, Louisiana, as well as graduate work at Morgan State College in Baltimore.¹¹⁷

...my father being a Methodist minister and playing piano, there was only three of us in my family, two girls. That was it, I was trained to go to the best schools. You know...the high school I went to, Cass Tech, and all of the musicians that came out of there.¹¹⁸

Byrd attended Detroit's Cass Technical High School, a prestigious, integrated magnet school with an exceptionally strong music curriculum. Music students at Cass Tech were engaged in rigorous studies in traditional music performance as well as theory and harmony. A typical day for a Cass Tech music student included multiple rehearsals, counterpoint instruction, theory and harmony, and ample amounts "rest periods" where young musicians could practice and interact with one another.¹¹⁹ In addition to this, members of the Cass Tech Band were under the direct tutelage of the school's strict bandmaster, Harry Begian.¹²⁰ Begian, who would go on to become a highly celebrated high school and collegiate bandmaster, teacher, and pedagogue, was a significant force in young Byrd's musical life.¹²¹ However, the musical fare at Cass Technical High School was strictly Western European-based. Though many young African American musicians attended Cass Tech, jazz music—specifically modern jazz—was frowned upon.

¹¹⁷ Davis, *Paris without Regret*, 100.

¹¹⁸ Byrd, telephone interview, February 21, 2010.

¹¹⁹ Curtis Fuller, telephone interview, January 29, 2010.

¹²⁰ Tom Erdmann, "M+M=A: An Interview with Donald Byrd," *ITG Journal* 28/3 (March, 2004), 32.

¹²¹ Erdmann, "M+M=A: An Interview with Donald Byrd," 32.

The teachers were pretty good. They expected a lot from you, you had to come ready to play and be prepared. They were very supportive. But there was no jazz! If you came with some bebop shit, it was “see ya later,” and you were out the door for the day!¹²²

Despite this, many of those who attended Cass Tech during the 1940s and 1950s would go on to build successful careers in jazz, both in Detroit and, later, New York City. The climate among Detroit’s young, up-and-coming jazz musicians was one of curiosity and studiousness. Many of the young brass players in Detroit’s jazz community, including Byrd, had studied with members of the Detroit symphony orchestra in addition to the informal apprenticeships that they enjoyed with older members of the jazz community.

We used to talk to each other about being ‘with-it’ with regards to classical studies. We’d say ‘I just played such-and-such from the Blasevich (trombone method)’ and push each other, you know? Donald was always on top of his studies, too. He was always working on becoming a better player, but you know, a lot of us were into it that way.¹²³

Byrd’s showed a particular interest in traditional trumpet technique and repertoire and gravitated not only towards older, accomplished orchestral players in Detroit, but also to fledgling traditional performers.

There was a young classical player in Detroit who was like Wynton Marsalis would be later. He was a real virtuoso, you know – played all the trumpets like C, E-flat, and Piccolo. He and Donald were acquaintances and Donald always spoke very highly of his abilities and really respected him.¹²⁴

¹²² Fuller, telephone interview, January 29, 2010.

¹²³ Fuller, telephone interview, January 29, 2010.

¹²⁴ Williams, telephone interview, February 6, 2010.

Jazz trumpeter Jimmy Owens, a long time friend and former student of Byrd substantiates this facet of Byrd's musical background. In early lessons with Byrd, Owens recalls, "Donald was always concerned with *sound*, he really preached that. When I went to him I put my Harmon mute in my horn and Donald said 'take that mute out so I can hear your sound!'"¹²⁵

Nathan Davis recalls a similar occurrence that he observed during his time playing with Byrd:

Donald always practiced sound. He wanted to have a strong, 'Mack-truck' if you can call it that, kind of a sound on trumpet. And it was like that...Donald had that strength...he always listened to classical trumpet players and he wanted that depth. When we would get together he would talk as much about classical music and classical trumpet players as jazz players.¹²⁶

While studying with Byrd, a typical weekly practice assignment for Owens included heavy doses of flexibility drills from Max Schlossberg's *Daily Drills and Technical Studies for Trumpet*¹²⁷ as well as the first three studies from Herbert L. Clarke's *Technical Studies for the Cornet*¹²⁸ "particularly the chromatic studies."¹²⁹ Both of these books contain exercises that synthesize technical studies with tone building exercises, drills to improve the student's negotiation of register breaks,¹³⁰ all the while improving breath control. Though these lessons occurred from 1959 through 1961, when Byrd was already a fully formed modern jazz trumpet stylist, his use of these methods in his own teaching is representative of their place in his own

¹²⁵ Jimmy Owens, telephone interview, February 19, 2010.

¹²⁶ Nathan Davis, telephone interview, February 20, 2010.

¹²⁷ Schlossberg, *Daily Drills*, 59-69.

¹²⁸ Clarke, *Technical Studies*, 5-13.

¹²⁹ Owens, telephone interview, February 19, 2010.

¹³⁰ See section 3.1.3 for a discussion of register breaks on the trumpet.

stylistic development and the impact that his studies with traditional trumpet teachers had on his later development.

Curtis Fuller remembers another manifestation of Byrd's diligent attention to tone and breath control:

With Donald his sound was so big, and you could see his breathing through his clothes. You could tell when he had taken a big whiff of air. He was always on top of his breathing and his sound and control were always very good. He could play long phrases that just never seemed to end.¹³¹

Byrd's independent nature and sense of self-reliance carried him through high school, where he finished his course work in music, but did not graduate, dropping out because of an issue with an English course.¹³² Byrd chose instead to focus exclusively on playing trumpet for the next twelve months. The jazz community in Detroit would provide ample opportunities for Byrd to hone his skills as a budding jazz musician during his hiatus from formal schooling.

2.2.2.1 Detroit

In the 1950s smaller U.S. cities boasted thriving jazz communities that produced homegrown talents who were more or less fully formed as professional practitioners of jazz music by the time they migrated to New York City. Among these cities, Detroit and its jazz community served as an important crucible for young talent, many of whom made the jump to national prominence by relocating to New York City. Additionally the reciprocal was true, and Detroit was a favorite touring stop for prominent jazz artists from New York. No less than Miles Davis spent a number of months there in the early 1950s, playing with local talent such as the

¹³¹Fuller, telephone interview, February 16, 2010.

¹³²Davis, *Paris without Regret*, 101.

Jones brothers (Hank, Thad, and Elvin), Paul Chambers, Barry Harris and a host of others. Davis experienced first hand the level of talent that Detroit's jazz musicians possessed.

Miles used to stand under the air conditioner in the Blue Bird Inn sweating and dealing with tears because Thad Jones was so bad. He was all over Miles's shit. And Clare Rocquemore was up over his ass. Cats in Detroit could really play.¹³³

Detroit during the early to mid-1950s was an important proving ground for many musicians who would become important figures in modern jazz and subsequent stylistic shifts in jazz in the years to come.¹³⁴ Beginning in the Late 40s and into 1950, Byrd was recognized by older Detroit musicians as a rising star with much promise. This is due in no small part to Donald's desire to be a part of what was happening, even before he was legally allowed to do so.

We were too young to get into the clubs, I was just thirteen or fourteen and Donald couldn't have been much older than that. We certainly weren't old enough to buy a beer. A lot of the clubs would have sections for kids to come in and sit and just listen, like Birdland used to have. Other times Donald would stand outside while the music spilled out onto the street. He'd be standing on his tiptoes trying to hear Thad Jones!¹³⁵

Fuller also remembers that those young musicians who showed such interest and promise were permitted by the musicians and club owners to sit in for a few tunes early in the evening before police patrols began checking identification.¹³⁶

Byrd himself remembers Detroit and the Blue Bird Inn.

¹³³ Fuller, telephone interview, February 16, 2011.

¹³⁴ Williams, telephone interview, February 6, 2011.

¹³⁵ Fuller, telephone interview, February 16, 2011.

¹³⁶ Fuller, telephone interview, February 16, 2010.

And in Detroit you had the Jones boys and all of that stuff, Thad and everybody...and you had a night club...the Blue Bird. And Miles used to hang out there and the owner liked jazz. And we used to hang around the back door and crack the door so we could listen. And also we'd sit at the front window where the bandstand was and we could listen there.¹³⁷

Clubs in African American communities like the Blue Bird Inn in Detroit's West Side, the Double V Bar¹³⁸ and Club Deliese in the upper middle class neighborhood of Constant Gardens, El Sino in Paradise Valley, and numerous venues along Woodward Avenue provided ample opportunity for work for Detroit's jazz musicians.¹³⁹

The Blue Bird Inn and the El Sino Club were of particular importance to Detroit's fledgling modern jazz community. Wardell Gray and Charlie Parker both sat in with local musicians at the Blue Bird Inn in 1949 and Parker headlined at the El Sino with his group in 1947. In June of 1947, Dizzy Gillespie's first big band opened at the El Sino with notable Detroit musicians among his ranks.¹⁴⁰

Suburbanization following World War Two resulted in an increase in Detroit's African American population as more whites migrated outside of the city. New jazz venues that would prove significant to local modern jazz musicians sprang up as the city's African American population continued to increase. While the Blue Bird Inn remained the city's most vital jazz establishment, clubs such as Baker's Keyboard Lounge, The Rouge Lounge, The West End

¹³⁷ Byrd, telephone interview, February 21, 2010.

¹³⁸ Lars Bjorn and Jim Gallert, *Before Motown: A History of Jazz in Detroit 1920-60* (Ann Arbor: University of Michigan Press, 2001), 62. "Double V" was a rallying cry in African American working class society, standing for "Double Victory" – victory of Fascism abroad and racial inequality at home.

¹³⁹ Bjorn and Gallert, *Before Motown*, 74-75.

¹⁴⁰ Bjorn and Gallert, *Before Motown*, 97-98.

Hotel, Klein's, Shangri-La, the Roosevelt Lounge and Larry's Show Bar hosted a mix of regular local groups and national acts.¹⁴¹

One notable venture/venue that Detroit boasted during this time was the World Stage. Formed by guitarists Kenny Burrell as a performers' collective, the World Stage afforded performance opportunities to some of Detroit's young, modern jazz musicians. They found a home in Detroit's Highland Park neighborhood, near Wayne University. Regular performances and jam sessions were a staple of this organization's operations. In an interview with Art Taylor, Elvin Jones remembers the World Stage:

The World Stage...was supported heavily by the community...One hundred and fifty people would have been a large crowd, because the place wasn't big. It was just as if you were in Carnegie Hall. It was the same kind of reverence, the same sort of atmosphere.¹⁴²

Byrd was beginning to work in many groups that performed in these venues by the beginning of the 1950s and after he returned to Detroit following military service, including the World Stage. He had already become an important young voice on the Detroit jazz scene and in addition to working and playing with local musicians, he was often given the opportunity to sit-in with national artists who traveled to the city.¹⁴³

Byrd's collaborators during this period in the early 50s were fellow Detroiters Pepper Adams, Kenny Burrell, and Doug Watkins. Byrd, Watkins, Adams and other Detroit musicians worked to help each other gain valuable exposure and professional opportunities, they lived in

¹⁴¹ Bjorn and Gallert, *Before Motown*, 106-113.

¹⁴² Arthur Taylor, *Notes and Tones: Musician to Musician Interviews* (New York: DaCapo Press, 1982), 221

¹⁴³ Davis, *Paris without Regret*, 103; also Williams, telephone interview, February 6, 2010.

the same neighborhoods (in some cases the same apartment building), and formed ensembles that toured and recorded.¹⁴⁴

While members of Detroit's modern jazz community made the move to New York City at different times and under different circumstances, Byrd's first extended stay in the city was the result of his enlistment in the United States Air Force in 1951.

2.2.2.2 Military Service and New York City

Like many young musicians during the post World War Two era, Donald Byrd served in the US military. Byrd left Detroit after his year away from school and enlisted in the Air Force in 1951 in anticipation of being drafted and was stationed in upstate New York. He was soon assigned to the US Air Force Band at the Newport Airfield, the airfield that served West Point.¹⁴⁵ During this period, racial integration among military units across the different branches of service was inconsistent. Curtis Fuller recalls:

I was a member of the Army band in Florida that Cannonball (Adderley) was in charge of...it was an all black band. I believe that Donald's band was integrated, though.¹⁴⁶

Byrd confirms this, stating that an African American warrant officer named Julius Walker told him that he needed "to get [his] shit together and go back to school."¹⁴⁷ Byrd cites Walker's prodding as one of the main reason for his enrollment at the Manhattan School of Music.

¹⁴⁴ Williams, telephone interview, February 6, 2010.

¹⁴⁵ Davis, *Paris without Regret*, 103.

¹⁴⁶ Fuller, telephone interview, February 16, 2010.

¹⁴⁷ Davis, *Paris without Regret*, 103102-103.

Many of Byrd's band mates were graduates of colleges and conservatories in New York, including the Manhattan School and Julliard, which further enticed Byrd to venture into academia.¹⁴⁸

I was stationed in the band in Newburg, New York, the airfield for West Point...When I was in the Air Force, we played the Air Force shows on channel 5 and I was allowed to go to Manhattan School of Music and I used to stay with my uncle, my mother's oldest brother, in Harlem. And so I got a chance to be in New York City from playing in the Air Force Band, and with my living with my uncle and going to Manhattan School of Music, I was in the right place at the right time.¹⁴⁹

Byrd relayed to Broschke Davis that he was able to matriculate without providing high school transcripts by putting off submission and promising school officials that transcripts were forthcoming. "I finished two and a half years of college before I finished high school," he recalls.¹⁵⁰

Byrd pushed himself further, breaking into the New York City jazz scene in addition to his Air Force duties and his formal schooling at Manhattan School. Staying with his uncle in Harlem, he began performing with many of New York's most important modern jazz musicians, including Lou Donaldson, Art Taylor, Charlie Rouse Thelonious Monk, Horace Silver, and Sonny Rollins. "All of them were there, and I worked with all of 'em on my free nights."¹⁵¹

Byrd's ability to manage his three worlds—full-time service in the U.S. Air Force, full-time undergraduate, and later graduate study at the Manhattan School of Music, and building a reputation among New York's jazz luminaries by sitting-in and performing professionally—is an indication of not only his personal drive for self-betterment, but also his organized, focused

¹⁴⁸ B. Korall, "Donald Byrd - Campus Catalyst," *Downbeat* 38, no. 19 (1966). 19.

¹⁴⁹ Byrd, telephone interview, February 21, 2010.

¹⁵⁰ Davis, *Paris without Regret*, 102.

¹⁵¹ Davis, *Paris without Regret*, 102.

demeanor. Also of note is Byrd's avoidance of substance and drug abuse. Like Clifford Brown, Byrd was a disciplined, clean living musician. At a time when drug and alcohol abuse was still rampant among jazz musicians of every race and creed, Byrd was a notable exception, reflecting both his upbringing and the impact that Detroit's studious community of young jazz musicians had had upon him. Byrd recalls:

I never got involved in drugs or alcohol; I wouldn't do anything like that. And even if I did word would've gotten around and it would've gotten to my father and that would've been my ass!¹⁵²

Byrd relayed to Broschke Davis that he deliberately kept his "worlds" separate and made sure that he was keeping up with both his obligations to the jazz community and his work at school.

Most of the time, I never hung out with anyone, because I was sort of unique. So when they were fucking around getting high and bullshitting all day, I was in school. I had to do my homework, I had to go home. That's the way it was. I always had two sets of friends. Cats that I knew at college, they would not have shit to do with that scene; nightclub cats would not have anything to do with the academic cats. I was always caught between school and the street musicians.¹⁵³

In addition to affording him with steady income and relative security while pursuing a professional and academic career, the Air Force band experience also gave Byrd valuable exposure to performance situations that instilled in him the need for musical versatility and flexibility.

¹⁵² Byrd, telephone interview, February 21, 2010.

¹⁵³ Davis, *Paris without Regret*, 104.

With the band, which played for many of the Air Force propaganda shows, I got the chance to play behind such notables as Mel Torme and Nat Cole – it helped to round me out. You had to have your reading and your musicianship together to play those shows and I was lucky that I always kept that stuff together.¹⁵⁴

Byrd's thirty-month tour of duty with the US Air Force represents a turning point in his musical and professional life. It provided the impetus for the continuation of his formal training and accrument of academic credentials, something that would have a continual effect on his personal improvisational style. Additionally, it gave Byrd a level of confidence in his ability to adapt to a variety of musical situations. Most crucially, Byrd's US Air Force assignment placed him near the heart of New York City's thriving jazz scene and allowed him to lay the foundation of his career as a nationally recorded and sought after modern jazz trumpeter.

Though Byrd returned to Detroit briefly following his military service in 1954, he moved back to New York City after completing his undergraduate work at Wayne University. Upon arriving in New York City permanently in 1955, Byrd was finding work with fellow Detroiters in various situations. While he worked to raise his level of visibility among the jazz community in New York, he embarked on another course of study of the Manhattan School of Music that would result in his earning an MA in music. While in at the Manhattan School he furthered his training in traditional trumpet technique and repertoire, studying with William Vachianno.¹⁵⁵

By the time Donald was an established presence within the jazz community, he had a fully formed set of values and opinions on both the role that traditional trumpet materials and repertoire should play in the developing jazz trumpeter's studies, and the need for further research and composition of new material for traditional trumpet. In an article that he penned for

¹⁵⁴ Davis, *Paris without Regret*, 104.

¹⁵⁵ Davis, *Paris without Regret*, 104.

Down Beat magazine in January, 1961, Byrd discusses issues in trumpet pedagogy that have implications for jazz trumpet performance practice, something that trumpet pedagogues today are still reluctant to address. Byrd states that a dialogue between jazz and traditional trumpet players should exist and that he “established relationships with many symphony trumpet players throughout the country.”¹⁵⁶ He routinely attended their performances and, according to Byrd, many of them “reciprocated.” Byrd advocated for shared practice sessions and musical interactions with these musicians as a means for what he refers to as “mutual enrichment.”¹⁵⁷ Perhaps the most poignant example of Byrd’s highly developed approach to trumpet playing, one that is surely reflective of the high level of precision and consistency in his improvisational language, follows:

If I were to make one specific criticism of trumpet teaching today and of trumpet players, it would be that not enough is taught about, and the musicians do not know enough about, the physiological and psychological considerations that are part of playing...Most exercise books available today cover only the mechanics of the instrument. They make no mention of the kinesthetic problems of the player.¹⁵⁸

Byrd calls for balanced performance and balanced practice, sighting the ever-changing nature of professional playing situations for jazz players as a call for greater awareness of a brass player’s musical health. Byrd further calls for an avoidance of the “distinction between the jazz trumpet player and the classical trumpet player” in favor of an approach that is more holistic. He states that brass players “are all products of environment. If the young trumpet player spends too

¹⁵⁶ Donald Byrd, "Donald Byrd Talks to Young Trumpeters," *Downbeat* 28, no. 18 (1961). 48-49.

¹⁵⁷ Byrd, "Donald Byrd Talks to Young Trumpeters," 48.

¹⁵⁸ Byrd, "Donald Byrd Talks to Young Trumpeters," 48.

much time at sessions” without proper balanced practice, there are physical as well as musical ramifications.¹⁵⁹

Byrd’s article is significant on a number of levels. First, and perhaps most obviously, it shatters the notion long held by many traditional brass pedagogues that jazz and traditional trumpet playing are entirely separate entities. Second, the solicitation of Byrd’s thoughts by the publishers speak to the level of respect that he garnered outside of the jazz community, something that was surely a result of his academic credentials as well as his ability as a trumpet technician.¹⁶⁰ Third, Byrd’s call for integration and cross-fertilization among jazz and classical styles foretold of the elevation of jazz as an Art music that would eventually be valued as an equal to “classical styles.” Perhaps most importantly, this provides us with an in-depth look at the results of Byrd’s devotion to both continuing education and his embracement of traditional trumpet studies as a means for furthering his expressive and creative abilities as an improviser, something that was instilled in him by his teachers at Cass Technical High School, the Manhattan School of Music, and his interactions with young traditional trumpet players in Detroit and New York City.

2.2.2.3 Paris

Although many jazz musicians have performed in Paris frequently, Donald Byrd actually had two main stints of residence in Paris, France, one in 1958 and a second in 1963. According to Broschke Davis, Byrd’s father had always dreamed of traveling to Europe because it represented a place where African Americans were treated far better than they were at home.

¹⁵⁹ Byrd, “Donald Byrd Talks to Young Trumpeters,” 49.

¹⁶⁰ Byrd, “Donald Byrd Talks to Young Trumpeters,” 48. In a print-relief subtitled “About the Writer,” Byrd’s position within the jazz trumpet community is summarized, as well as his level of knowledge on traditional trumpet repertoire. His academic accomplishments and credentials are also touted.

Donald wished to “fulfill” his father’s dream of seeing Europe and experiencing what it had to offer in terms of cultural and social climate.¹⁶¹ Byrd’s first trip to Europe was with close musical associates Walter Davis, Art Taylor, Bobby Jasper—a Belgian who joined the group in Europe—and fellow Detroiters Doug Watkins. The quintet toured the European festival and club circuit and performed often at Paris’s famed nightclub Chat Qui Peche. Byrd had been asked to go to Paris the preceding year by drummer Kenny Clarke, who had relocated to Paris permanently in 1956 after performing there quite frequently from 1940 through the 1951, when he traveled there with Tadd Dameron and Miles Davis.¹⁶²

Byrd’s two trips to Paris are defined by distinctly different motivations. While his first trip was as a bandleader and performer, his second sojourn was primarily as a student. It was Byrd’s close friend and musical colleague Claire Fischer who made him aware of the great composition teacher Nadia Boulanger and suggested that he attempt to study with her if he found himself in Paris.¹⁶³

That’s where I played with Nathan, in Paris. I had been there before, but the second time I went I went to study with Nadia Boulanger...to study composition. It was kind of like when I was in New York in school. I had my studies with Nadia and then I was playing with Kenny Clarke and Nathan.¹⁶⁴

Byrd’s time in Paris represents yet another facet of his strive for self-improvement and artistic growth. He left behind an extremely successful career as a New York based modern jazz trumpeter in order to pursue composition studies with one of the world’s most respected teachers. After completing his studies with Ms. Boulanger, Byrd returned to New York with

¹⁶¹ Davis, *Paris without Regret*, 106-107.

¹⁶² Byrd, “Donald Byrd Talks to Young Trumpeters,” 48-49.

¹⁶³ Byrd, telephone interview, February 21, 2010.

¹⁶⁴ Byrd, telephone interview, February 21, 2010.

another level of versatility that would shape his artistic endeavors, chiefly his compositional explorations into jazz-funk fusion. While these musical developments fall outside of the scope of this dissertation, it is important to note that the impetus for these developments in Byrd's career lay in this second, extended stay in Paris.

2.2.3 Significant Professional Experiences

As mentioned, Donald Byrd was a versatile sideman, an able collaborator, and was in great demand as both a participant on many recordings and a regular member in working hard bop groups during the 1950s through the early 1960s. Byrd's discography indicates that he is one of the most recorded jazz trumpeters in modern history and he was highly in-demand by his colleagues on New York's jazz scene. Trumpeter Jimmy Owens, whom Byrd taught and mentored for many years, recalls that Donald was very busy during the late-1950s and early-1960, participating in recording sessions, rehearsals, and live performances almost daily.¹⁶⁵

This status as an able sideman who was dependable and artistic is at once an indication of the regard that his fellow musicians has for his ability to adapt to a variety of musical situations.

Byrd came back to New York City in 1955 after briefly returning to Detroit to complete course work at Wayne State University, and began working in a quintet led by pianist George Wallington. His first recording from this period is a date with the Kenny Clarke Septet recorded in June of 1955 followed by a live date with Wallington's quintet.¹⁶⁶ During 1955 alone Byrd participated in several recording sessions, some studio dates and others live sessions. One notable recording is Byrd's first record as a leader, recorded on the Transition label and most

¹⁶⁵ Owens, telephone interview, February 19, 2010.

¹⁶⁶ <http://jazzdisco.org/donald-byrd/discography/>, accessed on July 6, 2011.

likely taking place at Detroit's World Stage. This is one of only two recording sessions that he participated in that took place in Detroit, with the second occurring in May of 1956, again for the Transition label and most likely taking place at the World Stage.¹⁶⁷

Byrd was a prolific recorder and appeared much as a sideman throughout much of his modern jazz career. During his first year of full-time residence in New York City in 1956 Byrd was recorded twenty nine times. Personnel from these mid-1950s recordings, most of whom performed with Byrd regularly around New York City, are a mix of musicians from different geographic locations, but the Detroit presence remained strong. From 1955 through 1956, Byrd was working and recording with groups that included fellow Detroiters Paul Chambers, Frank Foster, Hank Jones, Doug Watkins, Tommy Flanagan, Kenny Burrell, and Barry Harris. It is remarkable that Byrd was able to re-inject himself into the New York jazz scene with such speed, but the support network of Detroit musicians, coupled with Byrd's work in New York while in the Air Force most certainly assisted in this endeavor.

Byrd joined and eventually co-led Gigi Gryce's *Jazz Lab Nonet* in 1957.¹⁶⁸ This group, one of the first modern jazz ensembles signed by Columbia records,¹⁶⁹ made a series of highly creative studio recordings that featured Gryce's adept arranging and compositional skills. Byrd made eleven records with Gryce's *Jazz Lab* during 1957 while still recording and working with George Wallington, his first regular ensemble gig in New York City.

In addition to regular engagements and recordings with Wallington, Byrd replaced Kenny Dorham in the second version of the *Jazz Messengers* before joining Horace Silver's quintet. Byrd made three records with Silver's group in 1956. Byrd's membership in these two groups is

¹⁶⁷ <http://jazzdisco.org/donald-byrd/discography/>, accessed on July 6, 2011. This recording took place on May 7, 1956.

¹⁶⁸ Mathieson, *Cookin': Hard Bop and Soul Jazz*, 203-4.

¹⁶⁹ Williams, telephone interview, February 6, 2010.

significant because Silver and Blakey would each continue to lead ensembles that would be associated with hard bop and act as “finishing schools” for subsequent generations of jazz musicians within the modern jazz tradition.¹⁷⁰ Because Byrd was one of the first trumpet players to hold positions in two of modern jazz’s most important ensembles, his influence is significant. Byrd himself sums up this element of his career path, stating that much of his life is characterize by “being in the right place, at the right time, and doing the right things.”¹⁷¹

During these early years of Byrd’s career the elements of his training at Cass Technical High School, the influence of the jazz community of Detroit, and Byrd’s own considerable natural talents were further synthesized.

At the age of only twenty-three, Byrd already had a unique, individual voice on the trumpet. Melvin Williams discusses an element of Byrd’s personality that contributed to this early development of a personal style.

Donald had big ears, he heard everything. He always paid attention to what other people were playing and could play stuff back to them. He really paid attention to all the music that was happening around him – other trumpet players, saxophone players, classical musicians. All of that stuff was really important to him.¹⁷²

Nathan Davis remembers a similar trait of Donald Byrd’s that sheds light onto his level of focus and understanding of the language of jazz improvisation.

I remember that Stanley Turrentine was going to come to town (Paris)...and no matter who it was, whether it was Stanley or anybody, but I remember him (Donald) playing a

¹⁷⁰ Post bop is a term used to describe a subgenre of jazz generally thought to have grown out of hard bop. While it retained much of the rhythmic drive and energetic performance practice of hard bop, its harmonies were more dissonant and complex.

¹⁷¹ Byrd, telephone interview, February 21, 2010.

¹⁷² Byrd, telephone interview, February 21, 2010.

couple of licks, I remember him talking about it...teaching me...he said you have to get another guy's shit and then play it and have it down so much that when he comes on the bandstand you play it right back at him. And that unnerves him because he knows his baddest shit, you got it.¹⁷³

Through the veneer of this competitive spirit we are given a glimpse of Byrd's aural and cognitive skills in the realm of jazz improvisational vocabulary. The ability to hear and distill a particular player's personal style down to its core ideas was certainly a major force behind Byrd's quick maturity and highly personal style. Since he was able to quickly hear and understand that which happened around him he was able to learn and at the same time fuse influences with his own musical sensibilities and identity.

In *Hard Bop Academy*, jazz critic Alan Goldsher discusses the performers that were a part of Blakey's many versions of the *Jazz Messengers* organization. In his brief discussion of Donald Byrd, he quotes contemporary trumpet and former "Messenger" Brian Lynch:

His attention to detail and to ensemble playing was really important to the Jazz Messengers. He's an important figure in terms of his excellence and his consistency...Donald was someone who kept up with developments in the language; his playing and writing always was undergoing changes.¹⁷⁴

Byrd's work during his first few years as a full-fledged member of the New York modern jazz community certainly embodies this "attention to detail" in that his playing and contributions were at a consistently high level of technical proficiency and artistic expression. Kenny Mathieson posits that Donald Byrd was "an automatic first call" because of his educational

¹⁷³ Nathan Davis, telephone interview, March 1, 2010.

¹⁷⁴ Goldsher, *Hard Bop Academy*, 13.

background and training and his “excellent technical command of his instrument.”¹⁷⁵ As a sideman Byrd was proving himself to be highly reliable, both musically and professionally.

2.2.4 Musical Influences

Donald Byrd drew heavily on the work of three trumpet players while forming the foundation of his style: Fats Navarro, Clare Rocquemore, and Thad Jones. The recordings of Fats Navarro served as important sources of harmonic language and articulation style, influencing Byrd’s approach to both jazz improvisation and the trumpet itself.¹⁷⁶ In much the same manner, personal interactions with Detroit trumpeter Thad Jones were highly significant, as Byrd himself has stated. Jones possessed a thorough command of trumpet technique as well as a highly personal style. Byrd’s trips to the Blue Bird Inn and other Detroit jazz venues to hear and sit in with Jones were significant. Finally, the playing of Clare Rocquemore, whom Curtis Fuller describes as the “one of the best young players in the mid-West” was such a presence on the Detroit jazz scene in the early 1950s that national level artists sought him out when they came to town. Byrd was heavily influenced by Rocquemore’s technical virtuosity and sound.¹⁷⁷

By Byrd’s own admission, Clifford Brown had a profound impact on his music and career. The two were close to each other in age, with Brown being only three years his senior, and they interacted in various forums and jam sessions during Byrd’s early years in New York City while assigned to the Air Force band as well as in Detroit.¹⁷⁸ In an open letter written to commemorate the death of Clifford Brown, Byrd stated that Brown’s influence upon him was of

¹⁷⁵ Mathieson, *Cookin’: Hard Bop and Soul Jazz*, 201.

¹⁷⁶ Nathan Davis, telephone interview, February 2, 2010.

¹⁷⁷ Byrd, telephone interview, February 21, 2010.

¹⁷⁸ Erdmann, “M+M=A: An Interview with Donald Byrd,” 30.

a nature that inspired him to reach for greater heights as both a musician and a person. He further stated that following Brown on stage and posthumously into positions in groups that Brown had once occupied, was both humbling and rewarding.¹⁷⁹

In addition to the impact of other trumpeters, Byrd's stylistic development is also a result of significant influences that were a part of the fabric of Detroit's jazz community. According to Curtis Fuller, the improvisational language of modern jazz piano players was highly influential in the development of not only Byrd, but also that of other Detroit jazz musicians.

In Detroit everyone was trying to play like piano players, too. Very clean, long lines,¹⁸⁰ and all of that. There were, of course, great piano players in Detroit like Hank Jones, Tommy Flannigan, and Barry Harris who were heavily influenced by bebop pianists like Bud Powell. But the rest of us were trying to play like that, too.¹⁸¹

But, as we will see in the following analysis of Donald Byrd's modern jazz trumpet style, only a few elements of Brown's style were present in early recordings made by Byrd. Further, recordings of Byrd's mature style from the late 1950s and early 1960s show that most of these harmonic and trumpet-specific elements were no longer present.

¹⁷⁹ Donald Byrd, *Tempus Fugit* (<http://cliffordbrown.net/quotes/byrd.html>), accessed March 16, 2011: Reprinted from www.blackbyrd.com.

¹⁸⁰ Shelton G. Berg, *Alfred's Essentials of Jazz Theory: A Complete Self-Study Course for All Musicians* (Van Nuys, CA: Alfred Publishing Co., Inc., 2006), 7. Jazz educator Shelton Berg defines a "line" as "a melody of one measure or longer and moving in eighth-notes or faster values."

¹⁸¹ Fuller, telephone interview, February 16, 2011.

2.2.5 Conclusions

Donald Byrd's success as a modern jazz trumpeter was the result of the confluence of events and experiences that occurred in his early life as well as his educational experiences, professional activities, and musical influences.

Byrd's career success is the result of several factors. First, his studious upbringing and the support afforded him by his parents, including their insistence on a reliance on education and academic rigor, shaped Byrd's views on continued learning and instilled in him a work ethic that would allow him to quickly rise to the top of the New York City jazz community upon his permanent arrival. His formal music training at Cass Technical High School, Wayne State University, and the Manhattan School of Music shaped his relationship to the trumpet itself. Further, this training exposed Byrd to the teachings and methods of significant traditional trumpet pedagogues, something that Byrd used to form his personal sound and maintain a healthy and versatile performing career.

Detroit and its jazz community were important to Byrd's stylistic development because he was able to interact with his idols and mentors and sit in with well-established local musicians of a very high caliber. Byrd was also able to grow and develop alongside members of a peer group, most of whom would eventually relocate to New York City and would continue to support one another.

Byrd's professional activities are notable as well. His Air Force band experience, his studies with Nadia Boulanger in Paris, and his professional experiences in bands led by Art Blakey and Horace Silver provided him with a diversified skill-set that allowed him to operate in a variety of musical settings.

Though Byrd's influence on subsequent generations of jazz trumpeters is relatively small, his place of prominence among jazz musicians in New York following the death of Clifford Brown makes him a significant historical figure. His ventures into jazz-funk fusion during the late 1960s and through the 1970s would provide him with a high degree of financial success, but it was his eventual entry into academia as a teacher of jazz performance and scholar that would define his later career. His most significant contributions to jazz trumpet style were the result of his "being in the right place at the right time." Byrd was positioned to fill the void left by Clifford Brown's death in 1956 and for a nearly four-year period he was one of the most recorded trumpeters in modern jazz. However, it was not mere chance that allowed Byrd to be a highly sought after performer during these years. Rather, in addition to being in the right places at the right times, Byrd also had the foresight and discipline to do the right things.

2.3 BIOGRAPHICAL SKETCH OF FREDDIE HUBBARD

Frederick Dewayne Hubbard was one of the most influential jazz trumpeters of the second half of the Twentieth century. His discography spans five decades and the width and breadth of stylistic genres under the umbrella of jazz in which he performed and recorded is staggering. He was an accomplished performer of modern jazz's two most significant offshoot genres; hard bop and post bop as well as an early experimenter in free-jazz circles. He was one of the earliest musicians to fuse rock and jazz in a meaningful way, following Miles Davis and Donald Byrd and his studio work and collaborations with artists from outside the jazz idiom are notable. His place within the pantheon of jazz trumpet luminaries has always been one of high esteem, and his influence is said to be heard in the playing of many of today's most visible and

recorded jazz trumpeters. Players such as Tom Harrell, Wynton Marsalis, Terence Blanchard, Nicholas Payton, John Swana, Scott Wendholt, Tim Hagans, Marcus Printup, Sean Jones, Jeremy Pelt, and Christian Scott have all spoken publicly or in print of Hubbard's influence on their own styles.

Hubbard's command of the technical, physical, and harmonic aspects of modern jazz trumpet performance practice was amazing and he is considered one of the most exciting jazz trumpeters of all time. By his own admission, his style was informed in its early stages by Chet Baker and, to a much larger extent, Clifford Brown. Perhaps for this reason most jazz trumpeters believe Hubbard to be one of the torch bearers of the Brown lineage, although his contemporaries—Lee Morgan and Booker Little—were more firmly set within this style of playing for the majority of their careers. But while Morgan and Little retained the characteristically detached, highly defined approach to tonguing that one hears in the playing of Clifford Brown, Hubbard moved away from this, incorporating the smoother, more legato approach¹⁸² of Donald Byrd into his playing as well as the more intervallic style of Kenny Dorham. Much like Clifford Brown, Hubbard spent time practicing with and assimilating the language of saxophonists, pianists, guitarists, drummers, and other instrumentalists, giving his style a decidedly unique fingerprint.

Hubbard's work with John Coltrane and Ornette Coleman on some of the earliest recordings of free jazz further distinguishes him from his contemporaries and he was able to adapt his personal style to fit a variety of performance situations. While heavily involved in New York City's modern jazz community and recording activities in the early 1960s, he was also active on the free-jazz scene. Conversely, his membership in one of the most celebrated versions

¹⁸² Legato pitches, or legato attacks, are created on the trumpet by using a "D" consonant within the oral cavity to produce a smooth, long note-beginning.

of Art Blakey's jazz messengers from 1961-1965 marks him as a key contributor to the modern jazz subgenre of hard bop.

Hubbard was energetic, highly competitive with other trumpeters, and musically adventurous. Like Clifford Brown and Donald Byrd, he rose to national prominence after achieving regional success within a vibrant modern jazz community (Indianapolis). But, unlike Byrd, Hubbard's accomplishments and career have enjoyed wide critical and historical examination.

2.3.1 Early Life

Freddie Hubbard was born Frederick Dewayne Hubbard April 7, 1938 in Indianapolis, IN. The youngest of six children, Hubbard was raised by a single mother who was supported and was nurturing.

Freddie was the baby. His mother would spoil him. She was a very warm person who would have a lot of us over and cook for us. They lived in a small, attic apartment that overlooked the Polk's milk company...where Wes Montgomery worked.¹⁸³

Music was an important part of young Freddie's early life, though not in a structured, formal manner. Rather, his early experiences with music were largely vicariously attained through his older siblings. The Hubbard family was active in the Eastern Star Baptist church, an African American congregation located on 22nd and Columbia Avenue. Hubbard's two older sisters were both very active in church musical activities, with Haddie singing in the choir and

¹⁸³ Larry Ridley, telephone interview, September 21, 2011.

Mildred serving as both a choir member rehearsal pianists. Freddie's older brother, Earmon, was also a pianist who studied privately and was a great admirer of Bud Powell.¹⁸⁴ Freddie and his siblings were close and it was in this environment that he would receive some of his earliest exposures to music performance. Most of the Hubbard children participated in band activities in junior and senior high school and young Freddie experimented with the trumpet. Freddie's older brothers and one of his three sisters studied trumpet and played in the school band.¹⁸⁵

Freddie's first trumpet was actually a gift from a friend, Albert Moore. Moore, a neighbor of Hubbard's, was given a professional level trumpet by his father. "Albert's family was fairly middle...in income and his father would buy him whatever he had a daily hankering to."¹⁸⁶ Though Moore struggled with the trumpet, Hubbard had a natural ability for tone production on the instrument. Moore quickly lost interest in the trumpet as a discipline and was given permission to give Hubbard the horn.

Hubbard's earliest exposure to jazz came from his brother Earmon, who actively mentored Freddie and his young friends in basic harmony, chord progressions, and aural awareness. Hubbard quickly developed perfect pitch.¹⁸⁷ Hubbard was exposed to recordings of modern jazz innovators such as Thelonious Monk, Charlie Parker, and Bud Powell.

My brother was a jazz pianist, and he played the music every day. All I heard was Charlie Parker, Bud Powell, and Dizzy Gillespie. When I woke up in the morning, he had Parker's "K.C. Blues" on. I used to ask him: "What kind of music *is* this?" I was into the more diddy-bop thing...to try to relate suddenly to modern jazz at thirteen or fourteen—well, you're still very young. By hearing this music constantly—it amazed me how the

¹⁸⁴ David Hardiman, telephone interview, September 3, 2011.

¹⁸⁵ Ira Gitler, "Focus on Freddie Hubbard," *Down Beat* 29 (January 18, 1962), 22.

¹⁸⁶ Ridley, telephone interview, September 21, 2011.

¹⁸⁷ Ridley, telephone interview, September 21, 2011.

were able to create. That's the reason I got into it—even before I learned how to read music.¹⁸⁸

As Hubbard began to meet other young people who were interested in music he found support groups within the African American community in Indianapolis. Young players such as trumpeters David Hardiman and Virgil Jones, saxophonist James Spaulding, and bassist Larry Ridley soon found each other through mutual friends and acquaintances and formed a tightly knit group that was bound together by their mutual love of jazz.

2.3.2 Educational Experiences

Hubbard attended Indianapolis PS (public school) 26 for elementary through junior high. The school's bandmaster, James Compton, provided Hubbard with early instruction on the E flat mellophone, alto horn, tuba, and trumpet.¹⁸⁹ Ultimately, it was Compton who convinced the young Hubbard that his instrument of choice should be the trumpet, telling him that he had “a nice feeling for” the instrument.¹⁹⁰

Outside of his musical studies at PS 26, Hubbard and other likeminded young jazz students found many opportunities to strengthen their musical foundation. Upon entering senior high school, the pace of Hubbard's musical development began to increase. One notable association for Hubbard came in the form a support group that was formed under the auspices of the Indianapolis Music Presenters, a regional affiliate of the National Association of Negro Musicians, Inc.

¹⁸⁸ Les Tomkins, “Freddie Hubbard Speaks his Mind,” *Crescendo International* 11 (1973), 20-22.

¹⁸⁹ Hardiman, telephone interview, September 3, 2011. Also see Tom Erdmann, “An Interview with Freddie Hubbard,” *ITG Journal* 26/2 (January, 2002), 16.

¹⁹⁰ Freddie Hubbard, audio recording of master class at the Navy School of Music, October, 2008.

David Hardiman's mother had a music club, called the Tempi Music Club and we used to hang there and have meetings. We were very fortunate to have people around us that were very caring and helpful. ¹⁹¹

Hardiman himself recalls that his mother was the senior sponsor of the group and that its primary goal was to promote education among young African American musicians from the community. Further, Hardiman recalls that the organization attempted inspire young African American musicians to pursue careers in music through concert sponsorship and community outreach. ¹⁹²

The Tempi Music Club served as an important forum where these young African American music students were exposed to formal training in theory and harmony as well as being afforded the opportunity to receive lessons from members of the Indianapolis Symphony Orchestra. This was a notable achievement for Mrs. Hardiman considering the social and economic challenges that African Americans faced in the 1950s. Hubbard was a frequent visitor to Tempi Club Meetings during his junior and senior high school years along with David Hardiman, Virgil Jones, Larry Ridley, James Spaulding, Earmon Hubbard, and many other young African American musicians.

When it came time for Hubbard to enter senior high school, he was fortunate to be able to attend Arsenal Technical High School. A recently integrated, multi-facility campus located at 1500 East Michigan Street in the very heart of the city, the school enjoyed more funding and had better facilities than the city's African American senior high school, Crispus Attucks High

¹⁹¹ Ridley, telephone interview, September 21, 2011.

¹⁹²Hardiman, telephone interview, September 3, 2011.

School.¹⁹³ The school boasted multiple band, orchestral, and choral ensembles and Hubbard was a member of the schools marching and concert bands where he played horn, trumpet, and tuba.¹⁹⁴ Hubbard himself attributes the uniquely round, full tone that he would become famous for to his early training as a multi-brass instrumentalist.

I had a big sound because I played tuba in high school. I played French horn, and E flat alto horn, and that enabled me to open up my embouchure a little more than if I had only played trumpet, which was good in the sense that it allowed me to get a big sound.¹⁹⁵

Although attending Arsenal Tech provided Hubbard with excellent musical training and performance outlets, Hubbard was keenly aware of the fact that, as an African American, he was very much an outsider.

I went to a mixed high school outside my own neighborhood. You might say I was transplanted. I was integrating a high school for the first time and growing up with Caucasians which was quite a different experience...A lot of times, I would be the only Negro kid in a class, and the vibrations I felt, I think, made me sort of a rebel...so I didn't dig a lot of subjects...because of the teaches and the kids.¹⁹⁶

Hubbard, along with brother Earmon, bassist Larry Ridley, saxophonist James Spaulding, and drummer Otis Appleton formed a quintet that began to play social events, senior high dances, and the like. The group's repertoire was a mix of material gleaned from the recordings of Chet Baker and Gerry Mulligan, the Clifford Brown – Max Roach quintet, and Charlie Parker. Larry Ridley recalls:

¹⁹³ Hardiman, telephone interview, September 3, 2011.

¹⁹⁴ Hardiman, telephone interview, September 3, 2011.

¹⁹⁵ Hubbard, audio recording of master class, October 2008.

¹⁹⁶ Dan Morgenstern, "Toward Completeness," *Down Beat* 76 (December, 2009), 36. This article was reprinted and originally appeared in the December, 1966 issue of *Down Beat*.

We'd play little teenage dances, and our big hit would be playing Avery Parish's "After Hours." We'd call that dance "belly rub," you know, and get the ladies up to dance with the fellas.¹⁹⁷

Upon graduation from Arsenal Tech, Hubbard matriculated at the Jordan Conservatory of Music at what is today Butler University. Hubbard's time as a multi-instrumentalist was rewarded with a scholarship to study horn rather than trumpet, though he was able to receive trumpet instruction from Max Woodbury, then principal trumpet with the Indianapolis Symphony. Woodbury's approach to trumpet instruction centered on tone and breathing. In addition to structured breathing exercises, Woodbury's students were exposed to the tone building studies found in Max Schlossberg's *Daily Drills and Technical Studies for Trumpet*¹⁹⁸ as well as the flow studies found in H.L. Clarke's *Technical Studies for the Cornet*.¹⁹⁹ Additionally, Woodbury was a proponent of pedal tones as a means for developing depth of tone and endurance.²⁰⁰

Like Clifford Brown and Donald Byrd, Hubbard's exposure to Western European trumpet methods would be a defining factor in his overall relationship to his instrument, something that would continue to shape his sound and playing concepts for the length of his career.

I'm a bebopper, I like Bird, Dizzy, but when you start including classical music into your music it makes it cleaner and makes it sound better, but it detracts a little bit from the

¹⁹⁷ Ridley, telephone interview, September 21, 2011.

¹⁹⁸ Max Schlossberg, *Daily Drills and Technical Studies for Trumpet* (New York: J.F. Hill & Company, Inc., 1937).

¹⁹⁹ Hardiman, telephone interview, September 3, 2011. See Herbert L. Clark, *Technical Studies for the Cornet* (New York: Carl Fischer, Inc., 1934)

²⁰⁰ Erdmann, *ITG Journal*, 17. Also Hardiman, telephone interview, September 3, 2011.

overall feel. Most jazz cats, technique is a little different, you have to have a looseness.²⁰¹

While a student at the Jordan Conservatory, Hubbard continued to remain connected to the Indianapolis jazz scene that was along Indiana Ave. He attended jam sessions, went to concerts where he heard such greats as Art Blakey, Dizzy Gillespie, and Thelonious Monk, and began playing with Wes, Buddy, and Monk Montgomery.

However, Hubbard did not remain at Butler for long, and he was soon expelled from the conservatory for playing jazz in the practice rooms. His close friend Larry Ridley, who had also gone to Butler after graduating from Crispus Attucks Senior High, recalls “they kicked Freddie out for playing Donna Lee and practicing bebop. I was next, it didn’t take them long to bounce me out, too.”²⁰²

Though his formal training may have ended, Hubbard would insert himself even further into the Indianapolis jazz scene and its support network.

2.3.2.1 Indianapolis

Hubbard was mentored by a number of musicians who were active in the Indianapolis jazz community. He began sitting in with guitarist Wes Montgomery and his brother, pianist Monk Montgomery, while still in high school.²⁰³ The Montgomery brothers performed in and around Indiana Avenue, a main artery that ran through the largely African American section of the city. There were multiple bars, clubs, and live music venues located on Indiana Avenue

²⁰¹ Hubbard, audio recording of master class, October 2008.

²⁰² Ridley, telephone interview, September 21, 2011.

²⁰³ Hardiman, telephone interview, September 3, 2011.

during the 1940s and 50s, though most of them have since been removed.²⁰⁴ In addition to venues that presented the performance of local jazz musicians on a regular basis, many national-level jazz acts performed on Indiana Avenue.

It was an environment where a lot of the greats came through because Indianapolis was a hub between the south, west, east and north. It allowed the musicians to be in Chicago and then come to Indianapolis. We were all influenced by this. It was similar to Philadelphia and New York. Of course New York City was “the big apple” and it’s what everyone aspired to.²⁰⁵

Hubbard, Ridley, Spaulding, Earmon Hubbard, and drummer Paul Parker found work at many local venues, including an establishment called George’s Bar.²⁰⁶ The young musicians, whose group was called the Jazz Contemporaries, played as frequently as six nights per week, giving them the opportunity to hone their skills as jazz musicians while at the same time providing them with valuable experience as young professionals. Larry Ridley recalls:

We were working six nights a week, a couple of matinees, and we were drawing in customers. We thought we were halfway big time. I mean, we were playing on the strip. We had an opportunity to be around the scene.²⁰⁷

In an interview with Dan Morgenstern Hubbard himself recalled the atmosphere of the Indianapolis jazz scene during the months when he and his comrades were performing regularly.

I’ll never forget the club called George’s Bar in Indiana Ave., a street where everybody would come out on weekends in their best attire and go from club to club. That was the thing. A few of the guys and Spaulding and myself formed a group called the Jazz Contemporaries. We’d rehearse and rehearse, and finally we got the job at George’s Bar,

²⁰⁴ Ridley, telephone interview, September 21, 2011.

²⁰⁵ Hardiman, telephone interview, September 3, 2011.

²⁰⁶ Ridley, telephone interview, September 21, 2011.

²⁰⁷ Ridley, telephone interview, September 21, 2011.

and all the musicians, like James Moody and Kenny Dorham and many others, would come by and listen when they were in town. That was an inspiration.²⁰⁸

The modern jazz community in Indianapolis consisted of two generational groups that coexisted and supported one another. Hubbard, along with those young musicians previously mentioned, were preceded by a group of older jazz musicians who were among the first Indianapolis residents to assimilate the language of modern jazz. Musicians like David Baker, Wes, Buddy, and Monk Montgomery, J.J. Johnson, and Slide Hampton were a number of years older and served as important mentors for Hubbard and his young cohorts. The older musicians expected their young apprentices to work diligently to learn the correct chord changes to standard tunes, study the improvisational language of modern jazz and its innovators, and present themselves with a high degree of musical competency.

We weren't jiving at all, it was straight ahead. Everyone was very intent on playing the right things, learning scales and chords, because there were a number of teachers and players around Indianapolis that were very insistent that we have our act together.²⁰⁹

Hubbard was a frequent visitor to one club in particular, Speedway City. Here, Wes Montgomery and his brothers hosted a Saturday jam session that was frequented by many musicians and Hubbard was permitted to sit in with the group on many occasions. Wes Montgomery, a self-taught musician, was known to favor the performance of standard improvisational vehicles in keys that were unconventional at the time. Hubbard recalls:

The guys Wes played with liked to change keys. For instance, most people play a blues in F or B-flat. Wes and his crew would play in E concert. If I was going to sit in I had to

²⁰⁸ Morgenstern, "Toward Completeness," 36.

²⁰⁹ Ridley, telephone interview, September 21, 2011.

follow...By their playing in all of those different keys, I was able to develop my sense of pitch...Playing with Wes was an experience.²¹⁰

As was the case with other jazz communities during the 1950s, exceptionally talented players often developed their skills in local jazz scenes and made the move to New York City to seek out national level professional opportunities. This was consistent with the practices of other jazz communities in urban areas around the U.S. Curtis Fuller remembers that “once you were the top call guy in a place like Detroit or, like Freddie in Indianapolis, it was time to go. That’s a big reason why all of us, like Freddie, left where we were to go to New York.”

In Indianapolis, J.J. Johnson was among the first to make the move to New York during the late 1940s,²¹¹ followed a number of years later by Slide Hampton, and eventually the Montgomery brothers. In addition to receiving support and encouragement from local mentors within the jazz community, talented young players were also encouraged to relocate by national-level jazz artists who performed in Indianapolis while on tour.

Indianapolis was a major stop for national touring groups during the 1940 and 50s, particularly bands led by Duke Ellington, Count Basie, Jay McShann, and countless others as “it was a hub for car, train, and air travel.”²¹² The constant stream of national-level talent that performed and interacted with local jazz musicians was a source of great inspiration for not only Hubbard, but also dozens of jazz musicians who hailed from Indianapolis.

In the case of Freddie Hubbard, it has been reported that he left Indianapolis for New York after Miles Davis heard him during one of his trips to Indianapolis. However, this is completely inaccurate. Larry Ridley maintains that an alto saxophonist named Leonard Benjamin

²¹⁰ Erdmann, “An Interview with Freddie Hubbard,” 17.

²¹¹ Miles Davis with Quincy Troupe, *Miles: the Autobiography* (New York: Simon & Schuster, 1990), 61-62.

²¹² Lissa May, “The Role of Crispus Attucks High School in the musical development of African American jazz musicians in Indianapolis in the 1930s and 1940s,” *Jazz Research Proceedings Yearbook* (January 1, 2004), 5.

convinced Hubbard to go to New York City with him. Hubbard confirms this in an interview with Thomas Erdmann, stating that Benjamin “offered me the opportunity to stay with him until I got on my feet.”²¹³ The two traveled to New York City and, upon arriving, Hubbard made the decision to relocate permanently.

2.3.2.2 New York City

Unlike Donald Byrd, whose move to New York City was prompted by his military service and stationing near West Point, Hubbard’s relocation was motivated solely by a desire to find more lucrative performance opportunities. Where Byrd enjoyed the relative security of a military paycheck and family housing, Hubbard had no source of secure income.

Arriving in New York City in 1958, it took Hubbard a considerable amount of time to begin establishing a foothold on his career in the musician-saturated, highly competitive city. After staying with Leonard Benjamin for several weeks, he moved in with trombonist Curtis Fuller.

Slide sent Freddie up to live with me a little while when he first came to town. I had a place and a lot of the fellas would stay with me. I was the guy who lived alone, so they would always be sent to stay with me.²¹⁴

After a brief stay with Fuller, Hubbard moved to the Bronx and stayed with fellow Indianapolis transplant Slide Hampton. Hubbard recalls:

I was lucky at first, because I knew Slide Hampton. He had a brownstone where he lived that was right behind the Apollo Theatre. I stayed with him for long time...going to jam

²¹³ Erdmann, “An Interview with Freddie Hubbard,” 17.

²¹⁴ Curtis Fuller, telephone interview, August 9, 2011.

sessions, playing any kind of gigs I could. I ate fish and chips every day. \$.50 and that was a meal. It was hard at first, but eventually my name got around.²¹⁵

Hubbard's arrival in New York loosely coincided with the appearance of two other young trumpeters who were also great admirers of the style of Clifford Brown—Lee Morgan and Booker Little. Morgan, who had been a student of Brown's in Philadelphia, came to New York in 1956. Booker Little left Memphis, TN for the city shortly after Hubbard arrived in New York.²¹⁶ The modern jazz trumpet community in New York was, like the rest of the jazz world, still reeling from the death of Clifford Brown in 1956. Hubbard recalled that by the time he arrived in New York, "if you didn't play like Miles, or like Dizzy, or like Clifford, you weren't accepted." Though young players were encouraged to find their own individual voices as improvisers, one had to "go through some of (Brown's) stuff to get there."²¹⁷

While Hubbard was able to attend jam sessions in Harlem, he was amazed at the sheer amount of musicians that were "on the scene." Coming from Indianapolis, "working four days a week and making about eighty-five dollars" and being a member of a small but thriving jazz community, Hubbard was somewhat deflated by the initial challenges of breaking into the New York jazz community.²¹⁸ He scrambled and was able to find playing work doing studio sessions, jingles,²¹⁹ and other non-jazz performance opportunities.²²⁰ These kinds of professional opportunities were available to Hubbard because he was a proficient music-reader and was able to adapt his personal style to fit a variety of playing situations. Hubbard's association with bands

²¹⁵ Hubbard, audio recording of master class, October, 2008.

²¹⁶ Curtis Fuller, telephone interview, August 9, 2011.

²¹⁷ Hubbard, audio recording of master class, October, 2008.

²¹⁸ Tomkins, "Freddie Hubbard Speaks his Mind," 21.

²¹⁹ A colloquial term used to describe brief, incidental music that was recorded for television and radio advertisements.

²²⁰ Tomkins, "Freddie Hubbard Speaks his Mind," 22.

led by Quincy Jones was the primary factor that led to these opportunities being available to him.²²¹

Hubbard was persistent and soon began to spend time with a wide range of musicians who were already established jazz giants. He practiced with trumpeters Kenny Dorham and Donald Byrd, saxophonists Eric Dolphy, John Coltrane and Sonny Rollins, and trombonist and fellow Indianapolis native Slide Hampton.

Hubbard's desire to seek out and learn directly from established masters of the music was a trait that was certainly a result of the close-knit, mentor/mentee structure of the Indianapolis jazz community from which he came. It is also notable that Hubbard sought the guidance and influence of other instrumentalists as a means for finding more innovative approaches to modern jazz trumpet style.

2.3.3 Significant Professional Experiences

Hubbard's first break in New York City came when he was hired by Sonny Rollins to join his group in April of 1959. With Rollins, Hubbard was able to tour the nation and, at the same time, take his first steps towards establishing himself as a new voice in modern jazz trumpet style. Although employment with Rollins represented his first real stint of steady employment as a jazz trumpeter, it was not his first taste of national-level exposure. Less than a year after he arrived in New York City, Hubbard was beginning to be hired as a sideman on recording dates with some of the most significant innovators in jazz.

²²¹ Pat Griffith, "Freddie Hubbard: 'Music is my Purpose,'" *Down Beat* 39 (December 7, 1972), 15.

Hubbard's recorded output in New York City began with a live date with drummer Philly Joe Jones in 1958. Although he had recorded with the Montgomery brothers in Indianapolis in late 1957, his appearance on recording sessions with John Coltrane (December 26, 1958)²²², bassist Paul Chambers (February 2, 1959), and Slide Hampton (December 1959) were important first steps in establishing himself within the New York City jazz community. While these early recording opportunities provided Hubbard with great exposure within the jazz world, he still found it necessary to seek out studio work and performance opportunities in more commercially oriented veins of music because he has not yet reached the point at which he could subsist as a jazz musician.²²³

1960 marks the year when Hubbard's work as a jazz trumpeter eclipsed his work in commercial and studio circles. This shift from free-lance musician to full-time jazz musician occurred because of two significant career opportunities. First, he became a member of Quincy Jones's big band, replacing Clark Terry²²⁴; this afforded him the opportunity not only to record and interact with other rising stars in the New York City jazz community, but also to tour Europe. Second, he joined J.J. Johnson's sextet.

Hubbard's musical training and work in studio circles were excellent means of preparation for his employment in Jones's band. While Hubbard's energies had been spent primarily on growing as a jazz trumpet soloist, studio work would have undoubtedly honed his sight reading skills and sharpened his abilities as an ensemble player—two elements that are vital to working in a touring big band.

²²² All discography information in this chapter is taken from "Hub Tones - the complete Freddie Hubbard Discography," <http://www.chetbaker.net/freddiehubbard.html>, accessed on May 27, 2011.

²²³ Hubbard, audio recording of master class, October, 2008.

²²⁴ Fuller, telephone interview, August 9, 2011.

Likewise, Hubbard's connection to the traditions of jazz trumpet style, particularly his understanding of the style of Clifford Brown, made his inclusion in J.J. Johnson's sextet a logical one. It also represented a validation of sorts; proof that Hubbard's skills as an improviser and stylist had reached a level where an artist of Johnson's stature would want to include him in his band.

Hubbard's recorded output in 1960 increased dramatically and he was an integral part of recording sessions led by Eric Dolphy (April 1, 1960), Charlie Persip (April 2, 1960), Tina Brooks (June 25, 1960), Hank Mobley (November 13, 1960), Curtis Fuller (December, 1960), Kenny Drew (December 11, 1960), Benny Golson (December 14, 1960), and Ornette Coleman (December 21, 1960).

Also of significance for Hubbard in 1960—Blue Note Records founder Alfred Lion signed him to a recording contract. His first two recordings as a leader (June 19, 1960 and November 6, 1960) resulted in his first two releases under his own name: *Open Sesame* (Blue Note Records, BLP 4040) and *Goin' Up* (Blue Note Records, BLP 4056).

Hubbard continued to be a top call sideman on recording sessions in both the modern jazz tradition and, thanks to his association with John Coltrane and later Ornette Coleman, the emerging Avant-Garde movement. Hubbard's versatility as an improviser, coupled with the skills he acquired as a studio and commercial musician, made it possible for him to adapt his playing style to fit these very different subgenres of jazz.

Throughout 1961, Hubbard increasingly became a fixture on the national jazz scene by way of his rise within the New York jazz community, culminating with his winning the *Down Beat* critic's "New Star" award for trumpet in 1961.²²⁵ If 1960 had been the year that Hubbard's

²²⁵ Gitler, "Focus on Freddie Hubbard," 22.

career as a jazz trumpeter became solidified, the following year marks the point when Hubbard's place within the pantheon of jazz trumpet stylists would be assured. After concurrent stints with J.J. Johnson and Quincy Jones, Hubbard was offered a position in Art Blakey's Jazz Messengers.

Curtis Fuller remembers:

Freddie and I came into the Messengers at the same time, in 1961. We were both working in Quincy's band and we walked around the corner and joined Blakey. Lee Morgan had left to go out on his own, but Art had Jimmy Merrit. We joined up with Wayne (Shorter) and Cedar (Walton).²²⁶

Hubbard remembers his time with Blakey fondly in an interview with Pat Griffith, stating that his time with the Jazz Messengers "was a fun period in my life...Reggie Workman, Wayne Shorter and myself were all the same age, so we developed together. I worked with Art for two-and-a-half years."²²⁷

By 1961 Blakey's group had become one of the most successful ensembles in modern jazz and Hubbard's membership in the organization is highly significant for several reasons. First, it placed Hubbard within the same historical category as trumpeters Clifford Brown, Kenny Dorham, Donald Byrd, Blue Mitchell, and Lee Morgan. Second, Blakey's ensemble had become an important "finishing school" of sorts and members usually left the group after several years to start successful solo careers. Third, it reaffirmed Hubbard's primary aesthetic alliance of the 1960s, as his career would become increasingly associated with modern jazz and post-bop, rather than with the Avant-Garde. Though Hubbard would appear on significant free-jazz recordings during the 1960s (*Out to Lunch* with Eric Dolphy and *Ascension* with John Coltrane) the bulk of

²²⁶ Fuller, telephone interview, August 9, 2011.

²²⁷ Griffith, "Freddie Hubbard," 15.

recorded output, live performances, and musical associations would be within the modern jazz subgenre.

2.3.4 Musical Influences

As has been mentioned, a wide range of musicians, many of them non-trumpeters, influenced Hubbard. After the early influence of Chet Baker, whose soft, subdued tone appealed to the young Hubbard, Clifford Brown would his primary trumpet influence. Since Hubbard did not meet or hear Brown live, much less form a personal bond with him in the way the Lee Morgan did, Brown's influence upon Hubbard would have come from recordings. During Hubbard's time in Indianapolis, particularly his work with the Jazz Contemporaries, Brown's influence upon Hubbard was nearly singular.

When he arrived in New York City, Hubbard was still in a stage of formative development. He was fortunate to be able to interact on a regular basis with the musicians who would become his new sound and style models.

While a member of the Jazz Contemporaries in Indianapolis, Hubbard and his young band mates transcribed recordings of the Clifford Brown-Max Roach quintet and the Horace Silver quintet.²²⁸ Silver's trumpeter at the time, Kenny Dorham, would have a much more direct impact on Hubbard once he moved to New York City. Hubbard frequently practiced with Dorham, though it is certain that these mutual practice sessions resembled lessons in the early stages since Dorham was a veteran modern jazz trumpeter.²²⁹ Hubbard's friendship with Dorham

²²⁸Ridley, telephone interview, September 21, 2011.

²²⁹ Though underrepresented in historical studies of jazz trumpet style, Dorham was among the first generation of modern jazz trumpeters to follow Dizzy Gillespie. He replaced Miles Davis in Charlie Parker's quintet in 1948, was

seemed to have the most significant impact on his approach to the trumpet within the modern jazz style.

I also practiced with Kenny Dorham. Kenny Dorham taught me a lot. Like playing intervals inside the chords. Most trumpet players will try to play inside the chords, but Kenny showed me a lot about playing intervals inside the chords.²³⁰

Dorham's approach to jazz trumpet style was informed both by his time as a member of some of modern jazz's archetype ensembles as well as his skills as a multi-instrumentalist.

KD (Kenny Dorham) was a great trumpeter, but he was also a hell of a tenor saxophonist. He sounded very much like Sonny Rollins. And when he played the trumpet you could really hear all of those saxophone things in his playing: the way he played chords, his phrasing, all of that stuff.²³¹

Dorham helped Hubbard bridge the gap between the trumpet-specific influence of Clifford Brown and the larger world of saxophone style within the modern jazz idiom.

Another trumpeter with whom Hubbard spent one-on-one time was Donald Byrd. Six years his senior, Byrd was enjoying a busy career as a bandleader and recording artist when Hubbard arrived in New York City.²³² Byrd imparted his sense of phrasing upon the younger Hubbard and assisted him with trumpet related issues.²³³

a member of both the Billy Eckstine band and Dizzy Gillespie's big band along with Davis and Fats Navarro, and was a charter member of Horace Silver's quintet.

²³⁰ Hubbard audio recording of master class, October, 2008.

²³¹ Curtis Fuller, telephone interview, August 9, 2011.

²³² Jimmy Owens, telephone interview, February 20, 2010. Owens states that, in the late 1950s and early 1960s, Byrd was "always on his way to gig, a rehearsal, or a recording session."

²³³ Erdmann, "An Interview with Freddie Hubbard," 17.

Finally, Hubbard was keenly aware of the style of Miles Davis and worked consciously to incorporate elements of Davis's playing into his own style.²³⁴ While Davis's influence upon Hubbard during these formative years was small, it is notable because it speaks to Hubbard's understanding of the hierarchy that existed on the national jazz scene. By the time Hubbard arrived in New York City Davis was arguably the most visible and financially successful jazz musician of the day. Davis's regular engagements at New York's Café Bohemia and Village Vanguard with his sextet (which included Cannonball Adderley, John Coltrane, Paul Chambers, Jimmy Cobb, and Bill Evans) were consistently sold out. If Clifford Brown represented the musical standard by which Hubbard and other jazz trumpeters measured themselves, Davis's artistic and financial success represented an equally important metric.

Hubbard's practice sessions with saxophonists Sonny Rollins, John Coltrane, and Eric Dolphy were perhaps more instrumental in shaping Hubbard's improvisational voice than any other factor. It was Hubbard's desire to assimilate the performance practice of modern jazz saxophonists that is one of the defining elements of Hubbard's style and approach to the trumpet. In addition to the impact of saxophonists on his approach to the trumpet itself, his time with Rollins, Dolphy, and Coltrane expanded his harmonic and melodic vocabulary, particularly his time with Coltrane. Coltrane's use of Nicholas Slominsky's scale thesaurus as well as his utilization of piano and harp technique books as resources for technical study were imparted upon Hubbard. Likewise, Eric Dolphy and Hubbard practiced extensively from technical books written for the clarinet.²³⁵

²³⁴ Erdmann, "An Interview with Freddie Hubbard," 19.

²³⁵ Erdmann, "An Interview with Freddie Hubbard," 17-18.

Through his exposure to the harmonic language of these innovators, Hubbard began to experiment with what he describes as techniques for changing his “embouchure to match style with saxophonists.”²³⁶

In the traditional sense, an embouchure change is a process by which a trumpeter adjusts the position of the mouthpiece on the lips in order to perform more efficiently. Some developing players are advised to undergo such a change because their initial mouthpiece placement was incorrect. It is almost always a permanent change of placement, not a temporary or momentary change. Embouchure changes can be quite difficult to complete since the muscles of the face have usually become accustomed to performing with the mouthpiece in its original location, to say nothing of the fact that the player’s sensations of mouthpiece placement and embouchure balance are highly sensitive.²³⁷

In light of this, Hubbard’s own words may be misleading to some readers who are grounded in traditional trumpet pedagogical techniques. Photographs and videos of Hubbard reveal that his mouthpiece placement remained consistent throughout his documented career, suggesting that his interaction with saxophonists caused him not to undergo a mouthpiece placement change in the traditional sense. Rather, Hubbard experimented with different types of embouchure *movements* and conscious manipulations of the aperture of the embouchure in order to perform musical passages that were not idiomatic to the trumpet.

Also of note during these formative stages in New York City is Hubbard’s relationship with Max Roach. Hubbard spent time with drummer and former Clifford Brown colleague Max

²³⁶ Erdmann, “An Interview with Freddie Hubbard,” 17.

²³⁷ In my teaching I liken this change of mouthpiece placement to an attempt to teach a right-handed individual to write using his or her left hand.

Roach, who used to welcome Hubbard into his home to listen to, talk about, and play music.²³⁸ With Roach, Hubbard worked on developing his ability to improvise clearly and coherently at extremely fast tempi.²³⁹ Roach's delicate cymbal touch, something that Clifford Brown found so appealing, made a favorable impression on Hubbard. In fact several years later, during the mid 1960s, Hubbard would become a member of Roach's group after leaving Art Blakey's Jazz Messengers.

2.3.5 Conclusions

Freddie Hubbard's success as a modern jazz trumpeter was the result of the confluence of events and experiences that occurred in his early life as well as his educational experiences, professional activities, and musical influences.

The vibrant jazz community of Indianapolis, IN provided Hubbard with a thorough grounding in modern jazz harmony and improvisational practices as well as the early professional experiences necessary for him to succeed upon his arrival in New York City. Hubbard's exposure to the fundamentals of traditional trumpet methods under the tutelage of Max Woodbury, as well as his early experiments with other brass instruments, helped to shape his unique understanding of the instrument itself.

His early professional experiences in commercial and studio work, borne out of financial necessity, helped prepare Hubbard for the lucrative recording career he would enjoy within both the modern jazz and free jazz idioms. Hubbard's membership in Art Blakey's *Jazz Messengers* is

²³⁸ Tomkins, "Freddie Hubbard Speaks his Mind," 22.

²³⁹ Griffith, "Freddie Hubbard," 15.

defining, as is his appearance on dozens of modern jazz recordings during the 1960s as well as his contributions to two of free jazz's most important recordings.

His use of Clifford Brown as a model during his formative years prepared him to be accepted by other jazz trumpeters upon his arrival in New York City. But it was his interactions and practice sessions with a wide variety of other instrumentalists within the modern jazz idiom, particularly saxophonists, that would help define his personal approach to modern jazz trumpet style.

Hubbard's influence on subsequent generations of jazz trumpeters has been profound. Excursions into jazz-fusion idioms, a reentry into commercial and studio work, and with it a highly lucrative career followed in the 1970s. After realigning his aesthetic choices and embracing modern jazz performance again in the 1980s and 90s, Hubbard suffered a debilitating embouchure injury in 1992 from which he struggled to recover until his death in 2009. Though his career spanned nearly five decades, his most significant contributions to jazz trumpet style are found on his modern jazz recordings, both as a sideman and as a leader. Hubbard, who died in 2009 at the age of 70, remains one of the most historically significant and consistently imitated jazz trumpeters of all time.

3.0 COMPARATIVE ANALYSIS

David Baker's framework for the examination of jazz style forms the foundation for my analysis of Brown, Byrd, and Hubbard's improvisational voices. I couple this with an examination of trumpet-specific performance elements in a comparative manner that I have undertaken in consultation with my advisor, Dr. Nathan Davis. Standard Western music notation is used for the majority of this analysis because the musical information under examination lends itself most easily to this type of notation. I have chosen to stay close to this method of illustrating musical elements because modern jazz is an improvisational style that uses functional, tonal harmony and rhythmic elements²⁴⁰ that are most easily shown in this manner. In order to more fully comprehend the ways in which Clifford Brown's improvisational style may have influenced Donald Byrd and Freddie Hubbard, an intensive examination of the modern jazz trumpet styles of all three of these musicians has been undertaken. To accomplish this, representative solos by each musician have been chosen and transcribed fully.

The original transcriptions that I have created to conduct the comparative analysis are the result of a process that I have used to assimilate the styles of these three players into my own improvisational vocabulary.²⁴¹ These transcriptions, unlike published versions, present

²⁴⁰ Though rhythmic elements are, at times, loosely represented by Western notation,

²⁴¹ Like the majority of jazz musicians throughout history, I have used this method to assimilate elements of the styles of dozens of players into my own improvisational vocabulary.

information that goes beyond the pitches, approximate rhythms, and chord changes. As such, I felt it necessary to create my own transcriptions for each solo.

Using the recording, I first learned to perform each recorded solo on the B-flat trumpet, taking care to emulate all performance elements including articulation, accents and vibrato to make my own performance sound as close to the original as possible. Second, the rhythmic and melodic information was transferred into Western notation using Sibelius 6.2.8. Next, the performance elements such as articulation, accents, and vibrato were notated (for a complete table of diacritical and notation markings used in this study see Appendix C). Finally, the notation of these performance elements was checked for accuracy using software²⁴² that slows the speed of the recording down without altering the pitch, thereby allowing me to examine isolated moments in critical detail. While it is possible to loosely recreate the recorded solos using the completed transcriptions, along with the recording as a guide, the purpose of these transcriptions is for analysis rather than performance.

Each transcription appears as if written for the B-flat trumpet in order to most accurately depict performance elements related to valve combinations²⁴³ and register breaks.²⁴⁴ Above the notated transcriptions, chord symbols²⁴⁵ are presented that represent the harmonic context of the improvisational vehicle. The chord changes are taken from the standard progressions used for each of these improvisational vehicles. Key signatures appear in the complete transcriptions (found in Appendix A) that represent the accepted key center of the composition. However, in the figures extracted from the transcriptions that appear in chapter 3, the key signature has been

²⁴² The software I have used is *Transcribe!* and may be purchased on the internet at <http://www.seventhstring.com/>

²⁴³ The B-flat trumpet uses three piston valves as the mechanism for achieving chromatic performance. The combinations of depressed valves are commonly called “fingerings.” For a complete fingering chart for the B-flat trumpet, see Appendix B.

²⁴⁴ See section 3.1.3.

²⁴⁵ Nomenclature used to notate the chord changes of an improvisational vehicle.

omitted and accidentals have been used. Further, in both the full transcriptions and in the figures, accidentals have been chosen that assist in readability, rather than using double-sharps and double-flats though at times these would be considered theoretically correct.²⁴⁶ Formal sections of the improvisational vehicle have been notated in the complete transcriptions using a double barline to assist in analyzing phrasing tendencies. Finally, tables that specifically examine phrasing are presented in section 3.4 and serve as another lens through which to view phrase-related elements.

The performance elements under analysis are organized into categories with some containing multiple subcategories. Representative examples will be presented within the body of the analysis using excerpts from the aforementioned transcriptions. In addition, a glossary of specialist terminology may be found in Appendix B, a table of diacritical and notational marks in Appendix C, a table of valve combinations for the B-flat trumpet in Appendix D, a legend of chord symbols in Appendix E, and samples of representative exercises and excerpts from the three major trumpet method books mentioned in this study.

3.1 ARTICULATION TENDENCIES

A jazz trumpet player's personal approach to articulation is one of the most individual elements of his or her style. The unique way in which a jazz trumpeter uses varying articulation devices. This includes adherence to the prevailing jazz trumpet articulation model (see Figs. 3.1-

²⁴⁶ The use of enharmonic equivalents in jazz notation is an accepted practice as jazz musicians often speak of chord extensions using numerical enharmonic equivalents. For example, the sharp-5 and flat-13 may be used interchangeably in performance related discussions.

16), variations of the prevailing model (see Figs. 3.17-23), the use of successively tongued pitches (see Figs. 3.24-34), the use of slurred versus tongued pitches in material that crosses register breaks on the B-flat trumpet (see Figs. 3.36-46), and the utilization of ghost notes²⁴⁷ (see Figs. 3.47-53). By examining these elements in comparative detail, it is possible to determine the degree to which Donald Byrd and Freddie Hubbard were influenced by Clifford Brown's articulation palette.²⁴⁸

3.1.1 Adherence to Prevailing Jazz Articulation Model

The essence of jazz trumpet style is defined by articulation as a means for expressing time-feel, combined with a negotiation of the physical limitations placed on the improviser by the trumpet itself. Simply put, when and how a trumpet player tongues is a significant factor that defines his or her personal style. Nowhere is this more important or evident than when a trumpeter is playing eighth-note-based lines.²⁴⁹ The prevailing "model" used by jazz trumpet players is given below in Fig. 3.1.²⁵⁰



Figure 3.1. Modern jazz trumpet articulation "model"

²⁴⁷ Notes that are deemphasized to the point of being barely audible are called ghost notes.

²⁴⁸ The unique way a jazz trumpeter combines varying articulation devices.

²⁴⁹ Eighth-note-based lines are lines that are constructed using eighth-notes as the primary foundation. These will be discussed in greater detail in section 3.2. The term "based" is included in my definition of this musical element because it is possible to improvise lines using sixteenth-notes (sometimes called "double-time" lines), thirty-second-notes, etc. These instances are rare, though they can occur in modern jazz. .

²⁵⁰ In this case, the prevailing jazz trumpet articulation model represents the standard means by which jazz trumpeters combine tongued and slurred pitches when performing eighth-notes in succession.

Note that the downbeats (with the exception of the starting pitch) are not tongued. The eighth notes are also performed with a relatively equal time value, or in an even rhythmic manner at medium to bright tempos.²⁵¹ This gives this articulation model a smooth, light swing feel.²⁵²

At medium tempos and below, jazz trumpeters often tongue more frequently when performing eighth-note-based lines, but the overall character of the improvised material remains smooth with off beats accented. An example of this is found in Fig. 3.2.



Figure 3.2 Modern jazz trumpet articulation, tongued.

This performance practice among modern jazz trumpeters is in keeping with the general principles of bebop/modern jazz stylists from the 1940s through today.²⁵³

While it is common to find instances where modern jazz trumpeters use the above articulation model found in Figure 3.2, some mixing of the articulation styles from Figures 3.1 and 3.2 in common. It is rare that trumpeters in the modern jazz tradition tongue every pitch within eighth-note-based lines, primarily because of the exceptionally high degree of technical proficiency in tongue control that the player must possess to tongue so frequently.²⁵⁴ Likewise,

²⁵¹ For the purposes of this study, metronome marking of 200 beats per minute (bpm) or greater.

²⁵² McNeil, *The Art of Jazz Trumpet: Complete Edition*, 29. McNeil correctly asserts that eighth notes in the modern jazz tradition are performed in an even manner “with accents on the upbeats.”

²⁵³ Eddie Meadows, *Bebop to Cool: Context, Ideology, and Identity* (Westport, CT: Praeger, 2003), 128.

²⁵⁴ In point of fact, developing jazz trumpet players often begin by attempting to tongue every pitch, which results in a choppy, highly detached style that is not stylistically authentic.

exclusive use of slurred pitches is equally rare as slurred pitches lack rhythmic definition and a connection to musical time. Thus, the articulation model shown in Fig. 3.1 represents the best option for both physically efficient trumpet playing and constructing lines with rhythmic definition.

However, cases where a player breaks with this method of articulation exist and are usually determined by the physical characteristics of the trumpet. Most notable are larger leaps.

Intervals larger than an ascending major third tend to be tongued, even if this means tonguing a metric accent or downbeat within an eighth-note line.²⁵⁵ Coordination of tongue position²⁵⁶ and air stream²⁵⁷ over larger intervals is quite challenging. Tonguing a large interval usually results in faster air speed, allowing the desired interval to be executed much easier by the trumpeter.



Figure 3.3 Tonguing of large intervals. Clifford Brown, "Flossie Lou," measures 25-26.²⁵⁸

Descending large intervals may be tongued or slurred, as the amount of difficulty inherent in executing a descending leap is not as high as ascending intervals.

In a few cases Brown adheres strictly to the prevailing jazz trumpet articulation model as seen in Figure 3.1, although there are a number of lines where this model—tongued upbeats and

²⁵⁵ McNeil, *The Art of Jazz Trumpet*, 39.

²⁵⁶ The height of the back, or dorsal, of the tongue within the oral cavity during trumpet performance. The tongue is raised and lower to assist in register changes.

²⁵⁷ Air stream refers to the air blown through the oral cavity, across the pursed lips that form the embouchure, and into the trumpet.

slurred downbeats within eighth-note-based lines—informs Brown’s performance (see Figs. 3.4-6). When Brown does use this method of articulation it is most often for short periods of musical time, perhaps for only one or two measures. In Figs. 3.4-6, Brown’s improvised passages are presented in the top staff, while the aforementioned jazz trumpet articulation model (as seen in Fig. 3.1) is presented below for reference. The model is meant to show the standard combination of slurred and tongued pitches. Readers should compare the articulation markings between the top staff (Brown, Byrd, or Hubbard’s original improvised material) and the bottom staff. The bottom staff represents how the line would have been articulated had Brown, Byrd, or Hubbard adhered strictly to the prevailing model for jazz trumpet articulation.



Figure 3.4 Adherence to prevailing model for jazz trumpet articulation. Clifford Brown, "Daahoud," measures 6-7.



Figure 3.5 Adherence to the prevailing model for jazz trumpet articulation. Clifford Brown, "Gertrude's Bounce," measures 53.



Figure 3.6 Adherence to the prevailing model for jazz trumpet articulation. Clifford Brown, “Flossie Lou,” measures 19-20.

On early and later recordings Donald Byrd adheres more strictly to the prevailing jazz trumpet articulation model than Brown. Within eighth-note-based lines Byrd utilizes this articulation model regularly (see Figs 3.7-8). This is consistent with Byrd’s affinity for the style of Fats Navarro and Thad Jones, who used this technique more systematically and with less variation than Brown.



Figure 3.7 Adherence to the prevailing model for jazz trumpet articulation. Donald Byrd, “Hank’s Tune,” measure 48-52.



Figure 3.8 Adherence to the prevailing model for jazz trumpet articulation. Donald Byrd, “There Will Never be Another You,” measure 61-62.

While it is true that Byrd, like Brown, varies this model often (see Fig. 3.8), an important difference should be noted. Where Brown’s variations involve tonguing more notes, Byrd’s involve slurring more notes. This seemingly small difference produces two divergent sounds, with Brown’s being somewhat more detached and rhythmically emphatic and Byrd’s being much smoother and less aggressive. While short, one to two bar occurrences of general adherence to this model would suggest that this is a commonality between Brown and Byrd, findings suggest otherwise. Byrd was given to using the prevailing jazz trumpet articulation model for much greater lengths of musical time, sometimes for four or more measures. No examples of this length were observed in the improvised solos of Brown. Fig. 3.9-10 show extended passages where Byrd uses this method of articulation.

Figure 3.9 shows a comparison between Donald Byrd's original notation and a model for jazz trumpet articulation. The score is in 4/4 time and consists of two systems. The first system covers measures 17-20, and the second system covers measures 21-23. Each system has a 'Byrd' staff and a 'Model' staff. The Byrd staff shows various articulations, including slurs and accents. The Model staff shows a more standardized articulation style. A '3' above a triplet in both staves of the first system indicates a triplet. A downward-pointing arrow in the Byrd staff of the second system is labeled 'Denotes terminal vibrato'.

Figure 3.9 Adherence to the prevailing model for jazz trumpet articulation. Donald Byrd, “Each Time I Think of You,” measures 17-23.

Figure 3.10 shows a comparison between Donald Byrd's original notation and a model for jazz trumpet articulation. The score is in 4/4 time and consists of three systems. The first system covers measures 56-58, the second system covers measures 59-61, and the third system covers measures 62-64. Each system has a 'Byrd' staff and a 'Model' staff. The Byrd staff shows various articulations, including slurs and accents. The Model staff shows a more standardized articulation style. A '3' above a triplet in both staves of the second system indicates a triplet.

Figure 3.10 Adherence to the prevailing model for jazz trumpet articulation. Donald Byrd, “I’m an Old Cowhand,” measures 56-64.

In the earliest recorded solo by Freddie Hubbard in this study he does not make use of the model shown in Fig. 3.1, suggesting that the influence of Clifford Brown upon his own articulation palette was of prime importance. Fig. 3.11 illustrates this point quite clearly and it can be readily seen that Hubbard prefers to tongue the majority of his eighth-note-based lines rather than slurring.

The image displays a musical score for Freddie Hubbard's "Tadd's Delight," measures 1-7. It is presented in three systems, each with two staves. The top staff of each system is labeled "Hubbard" and the bottom staff is labeled "Model". The music is in 4/4 time and features eighth-note patterns. The first system includes fingering numbers (3, 1, 0, 1) under the first four notes of the Hubbard staff. The second system is labeled "Hubbard (cont.)" and "Model (cont.)". The third system is also labeled "Hubbard (cont.)" and "Model (cont.)". The Hubbard staff in all systems shows individual eighth notes with stems and beams, indicating a tongued articulation. The Model staff shows eighth notes with stems and beams, but with slurs over groups of notes, indicating a slurred articulation. The key signature has one flat (B-flat), and the time signature is 4/4.

Figure 3.11 Adherence to the prevailing model for jazz trumpet articulation. Freddie Hubbard, "Tadd's Delight," measures 1-7.

However, merely one year later, in 1958, Freddie Hubbard makes moderate use of the prevailing jazz articulation model, particularly at faster tempos, though Brown's influence is still heard and seen in Figs. 3.12-13 as Hubbard often uses other articulation groupings within the same solos.

The image displays a musical score in 4/4 time, comparing Freddie Hubbard's trumpet articulation to a model. The score is organized into two systems. The first system shows Hubbard's original notation and a 'Model' notation side-by-side. The second system shows 'Hubbard (cont.)' and 'Model (cont.)'. The notation includes various articulation marks such as slurs, accents, and breath marks, illustrating the adherence to a prevailing model.

Figure 3.12 Adherence to the prevailing model for jazz trumpet articulation. Freddie Hubbard, “Billie’s Bounce,” measures 20-24.

Figure 3.13 Adherence to the prevailing model for jazz trumpet articulation. Freddie Hubbard, “Billie’s Bounce,” measures 25-28.

Interestingly, an examination of Hubbard’s recordings from late 1959 through the end of the date range of this study shows many more lines where he adheres more strictly to the standard jazz trumpet articulation model (see Fig. 3.1) when performing eighth-note-based lines, even at slower tempi when straying away from this model would be less technically demanding, as in Figs. 3.14-16.

The image displays a musical score for Freddie Hubbard's "Wrap Your Troubles in Dreams," measures 1-5. The score is presented in two systems. The first system shows the original notation for Hubbard and a "Model" version. The second system shows the continuation of both. The model version uses various articulation marks such as slurs, accents, and breath marks to illustrate the prevailing jazz trumpet style.

Figure 3.14 Adherence to the prevailing model for jazz trumpet articulation. Freddie Hubbard, "Wrap Your Troubles in Dreams," measures 1-5.

The image displays three systems of musical notation for Freddie Hubbard's "Pat 'n Chat," measures 34-44. Each system consists of two staves: the top staff is labeled "Hubbard" and the bottom staff is labeled "Model".

- System 1:** Shows the beginning of the passage in 4/4 time. Both staves start with a triplet of eighth notes. The Hubbard staff includes slurs and accents over the notes.
- System 2:** Labeled "Hubbard (cont.)" and "Model (cont.)", it continues the melodic lines. The Hubbard staff features slurs and accents, while the Model staff uses slurs to indicate phrasing.
- System 3:** Also labeled "Hubbard (cont.)" and "Model (cont.)", it concludes the passage. The Hubbard staff ends with a double bar line, and the Model staff continues with slurs.

Figure 3.15 Adherence to the prevailing model for jazz trumpet articulation. Freddie Hubbard, “Pat ‘n Chat,” measures 34-44.

The image displays four systems of musical notation for Freddie Hubbard's "Birdlike," comparing his original performance (Hubbard) with a standardized model (Model). Each system consists of two staves: the top staff is labeled "Hubbard" and the bottom staff is labeled "Model".

- System 1:** Shows the initial four measures. Both Hubbard and Model use a similar rhythmic pattern of eighth and quarter notes with slurs and accents.
- System 2:** Continues the piece. The Hubbard part features more complex articulation with slurs and accents, while the Model part maintains a simpler, consistent articulation pattern.
- System 3:** Further continuation. The Hubbard part shows a variety of articulation techniques, including slurs and accents, while the Model part remains consistent.
- System 4:** The final four measures. Both parts conclude with a triplet of eighth notes, which is clearly marked with a "3" and a slur in both the Hubbard and Model staves.

Figure 3.16 Adherence to the prevailing model for jazz trumpet articulation. Freddie Hubbard, "Birdlike," measures 14-24.

Also, as can be seen in Figures 3.14-16, Hubbard like Byrd used the prevailing model for jazz trumpet articulation for longer periods of musical time, rather than for short bursts as did Brown. This finding suggests that though Brown’s influence remains in the form of the mixing of tongued and slurred pitches within eighth-note-based lines, Hubbard’s practice sessions with trumpeters Kenny Dorham and, to a much greater extent, Donald Byrd caused him to reevaluate his personal articulation palette and adopt a smoother, more slur-based approach. Further, the influence of saxophonists John Coltrane, Eric Dolphy, and Sonny Rollins would also have been important to this facet of Hubbard’s stylistic development.²⁵⁹

3.1.2 Articulation Variation

In addition to utilizing the prevailing jazz trumpet articulation model to varying degrees, all of these players varied this model during the course of performance in recurring ways. Brown’s variation of this model is highly systematic and it is possible to define it as a technique in its own right. What I have chosen to call variation “A” (see Fig. 3.17) is constructed as follows, regardless of the intervals present within the improvised eighth-note line:



Figure 3.17 Articulation variation “A.”

²⁵⁹ Don Aliquo, telephone conversation. Saxophonists in the modern jazz idiom tend to slur much more often than they tongue pitches. Overuse of the tongue in articulating eighth-note-based lines on the saxophone produces a detached, “excessively reedy” sound that is non-idiomatic to performance practice.

Note that the first and last eighth notes of each four-note grouping are tongued, while the second and third are slurred. Brown uses both legato and staccato attacks when tonguing the first and fourth note of each group, often mixing the two together to create interesting articulation gestures. Figs. 3.18-19 illustrate this technique.



Figure 3.18 Articulation variation “A.” Clifford Brown, “Daahoud,” measures 22-23.



Figure 3.19 Articulation variation “A.” Clifford Brown, “Get Happy,” measures 45-48.

Brown makes systematic and highly frequent use of this variation throughout the solos examined, particularly at tempos greater than 200 beats per minute. Examples of this variation are rare in solos that are slower than 200 beats per minute as Brown prefers to tongue many pitches within eighth-note-based lines at these speeds.

In early recordings of Donald Byrd's improvised solos variation "A" is observed only occasionally, though when employed Byrd favors using legato attacks to tongue the first and fourth pitch of each four-note grouping, rarely using staccato attacks. Like Brown, Byrd uses this variation in conjunction with other, less systematized variations of the prevailing model for jazz trumpet articulation model (see Fig. 3.1). However, since Byrd uses the aforementioned model much more frequently these variations are not as noticeable from a sonic standpoint because their legato nature does not contrast with Byrd's overall approach to eighth-note articulation (see Fig. 3.20).



Figure 3.20 Articulation variation "A." Donald Byrd, "Hank's Tune," measure 4.

Byrd uses these variations sparingly, choosing instead to stay close to the standard jazz trumpet articulation model (see Fig. 3.1).

Later recordings of Byrd's improvisations from within the date range of this study reveal even less occurrences of variation "A," further suggesting that Byrd was drawn to a more legato, slur-based approach to jazz trumpet articulation than Brown.

Given his acknowledgement of Brown's influence upon his stylistic development during his early years, it is no surprise to find many instances where Freddie Hubbard makes use of variation "A." For example, in his solo on "Billie's Bounce," Hubbard makes use of this variation eight times in twenty-four measures (see Fig. 3.21).

The musical score for Figure 3.21 consists of two systems of staves. The first system contains measures 13, 14, and 15. Measure 13 has a G7 chord, measure 14 has a C7 chord, and measure 15 has a G7 chord. The second system contains measures 16 and 17. Measure 16 has a Dm7 chord, measure 17 has a G7 chord, and the final measure of the system has a C7 chord. The phrase "variation 'A'" is written below the first and last measures of both systems.

Figure 3.21 Articulation variation "A." Freddie Hubbard, "Billie's Bounce," measures 13-17.

Other brief examples may be found as well, as can be seen in Fig. 3.22.

The musical score for Figure 3.22 shows two staves for measure 18. The first staff begins with a Dm7 chord and the second staff with a G7 chord. The phrase "variation 'A'" is written below both staves.

Figure 3.22 Articulation variation "A." Freddie Hubbard, "Tadd's Delight," measure 18.

In keeping with other articulation elements examined in this study, examples of variation “A” are fewer in number and frequency in recordings made by Hubbard after 1959. When Hubbard does utilize this method of articulation he favors a legato attack to tongue the first and fourth eighth notes of each group, giving the passage a smooth sound (see Fig. 3.23). This is further evidence that Hubbard was influenced by other modern jazz trumpeters upon his arrival in New York City in 1958, such as Byrd and Kenny Dorham.



Figure 3.23 Articulation variation “A.” Freddie Hubbard, “Pat ‘n Chat,” measure 16.

3.1.3 Successively tongued pitches in eighth-note-based lines

A trumpet player within the modern jazz idiom will usually avoid lip slurs²⁶⁰ during performance, even if this means tonguing a metric accent within an eighth-note line. Usually these cases involve the avoidance of ascending lip slurs, though descending lip slurs are sometimes avoided. Not only does the lip slur present an increased physical challenge to the player, it robs eighth-note-based lines of rhythmic definition and clarity of time-feel. In the

²⁶⁰ Slurs that are performed by connecting two different pitches that use the same valve-combination are called lip slurs. For a complete table of valve combinations for the B-flat trumpet refer to Appendix D.

following excerpt (Fig. 3.24), we might expect Brown to adhere to the standard jazz trumpet articulation model:



Figure 3.24 Adapted by the author from a Clifford Brown passages from “Flossie Lou” (alternate take 2) measure 2.

In practice, Brown actually avoids using the prevailing model for jazz trumpet articulation in this case because of successive pitches that occur on the same valve combinations (see Fig. 3.25).



Figure 3.25 Successively tongued eighth-notes. Clifford Brown, “Flossie Lou,” measure 2.

As one would expect, Brown frequently tongues successive eighth notes that occur on the same valve combination. What is more notable, however, is the fact that Brown tongues successive pitches within eighth-note-based lines on a regular basis, and at a variety of tempi regardless of the valve combinations used. The overwhelming majority of these attacks are legato, though Brown uses staccato attacks as a way to create variety and interest (see Fig. 3.26-27).



Figure 3.26 Successively tongued eighth notes. Clifford Brown, “Joy Spring,” (Emarcy) measures 3-4.



Figure 3.27 Successively tongued eighth notes. Clifford Brown, “Joy Spring” (Emarcy), measures 59-62.

Clifford Brown’s use of successively tongued pitches is notable not only because of the highly creative manner in which he mixes legato and staccato attacks to create variety, but also because of the high degree of skill needed to execute such articulations. Trumpet players, regardless of their stylistic preferences, “tend to play more efficiently” when slurring, and the extensive use of tongued pitches in succession can create accuracy and endurance issues throughout the course of a performance.²⁶¹ Brown possessed an incredible ability to sustain successively tongued pitches for long periods of time, due in large part to his diligent practice of the material contained in Arban’s method and his assimilation of Nineteenth and early Twentieth century cornet style. It is this utilization of many legato attacks, with occasional staccato attacks that gives his sound one of its most defining characteristics and has led players and scholars alike to use adjectives such as “emphatic,” “clean,” “pronounced,” and “direct,” when discussing Brown.

²⁶¹ Laurie Frink and John McNeil, *Flexus: Trumpet Calisthenics for the Modern Improviser* (Brooklyn, NY: Omnitone Press, 2003), 6-7.

Donald Byrd tongued pitches in succession much less frequently than Clifford Brown, preferring instead to mix slurred and tongued pitches in accordance with the prevailing jazz trumpet articulation model. However, some instances where Byrd tongues pitches in succession may be found and they are consistent with the principles laid out in Figure 3.25. Byrd's preference for a smoother approach to articulation that avoided frequent tonguing is a reflection of both his exposure to the long tone studies from Max Schlossberg's method, the flow studies found in Herbert L. Clarke's book, and a diverse set of musical influences. The trend among Detroit wind players of Byrd's generation to study the improvisatory styles of modern jazz piano players is at work here, and Byrd's own personal attempts to assimilate this style would have necessitated an approach that was more even and smooth, rather than detached and rhythmically unpredictable. Figs. 3.28-29 illustrate this element of Byrd's style.



Figure 3.28 Successively tongued eighth notes. Donald Byrd, "Hank's Tune," measure 9-10.



Figure 3.29 Successively tongued eighth notes. Donald Byrd, "There Will Never Be Another You," measure 17.

The fact that these preceding examples are brief reflects Byrd’s relationship to this facet of his articulation palette. Specifically, that Byrd chose to tongue eighth-notes repeatedly for only brief periods of musical time is yet another distinction that may be drawn between the styles of Brown and Byrd.

Hubbard’s early recordings²⁶² contain a wealth of examples of successively tongued pitches. This is consistent with Hubbard’s affinity for Brown’s style during his formative years. Like Brown, Hubbard tongued many eighth notes in succession, slurring occasionally, as can be seen in Figs. 3.30-31.



Figure 3.30 Successively tongued eighth notes. Freddie Hubbard, “Tadd’s Delight,” measures 1-6.

²⁶² 1957-1958



Figure 3.31 Successively tongued eighth notes. Freddie Hubbard, “Tadd’s Delight,” measures 27-31.

Like Hubbard’s approach to other articulation elements under study, fewer cases of successively tongued pitches are heard on recordings after 1959. Those that occur are similar to those heard in the playing of Donald Byrd in that Hubbard favors legato attacks over staccato and tends to slur more often than Clifford Brown. However, one notable exception to this is found with regard to tempo. In Hubbard’s solo on “Wrap Your Troubles in Dreams,” recorded in 1962, a large amount of successively tongued eighth notes are heard. This tune is performed at a tempo of approximately 160 beats per minute. The tempo is slow enough to allow for the tonguing of many eighth notes in succession with little technical or physical difficulty. Hubbard capitalizes on this by choosing to tongue a high number of eighth notes using a legato attack (see Fig. 3.32-33). This gives his lines a similar feel to Clifford Brown’s at times, though his playing is still more legato in nature.



Figure 3.32 Successively tongued eighth notes. Freddie Hubbard, “Wrap Your Troubles in Dreams,” measures 10-11.



Figure 3.33 Successively tongued eighth notes. Freddie Hubbard, “Wrap Your Troubles in Dreams,” measures 23-26.

Hubbard makes occasional use of successively tongued pitches at tempos faster than 200 beats per minute as can be seen in Fig. 3.34. This suggests that much of Brown’s influence remained in Hubbard’s playing but was mediated by the inclusion of elements from trumpeters Byrd and Dorham and saxophonists Coltrane, Rollins, and Dolphy.



Figure 3.34 Successively tongued eighth notes. Freddie Hubbard, “Pat ‘n Chat,” measure 52.

3.1.4 Slurred and tongued pitches in lines that cross register breaks

While no real demarcation delineates the lower, middle, and upper registers on a B-flat trumpet, players can feel certain “breaks” where a distinct change in air speed is necessary to execute pitches. Air speed is controlled through the coordination of air volume (the amount of air being blown from the lungs), tongue position (elevating the tongue’s dorsal shrinks the size of the oral cavity, assisting in producing faster air speeds and higher pitches), and lip tension (increasing lip tension closes the embouchures opening—or aperture—further increasing air speed). Although the break between the low and middle registers is difficult to feel because the required increase in air speed is very slight, the break between the middle and upper registers is quite perceptible because the increase in air speed needed to generate pitches in the upper register is much greater. For example, the half step between written G-sharp above the treble staff and A above the treble staff *feels* much larger than a half-step²⁶³ and most players, in the course of an improvisation, will tongue this interval in order to execute it cleanly and with precision—even if this means breaking with the prevailing jazz trumpet articulation model.

The registers of the trumpet do not exist in isolation and the manner in which a jazz trumpeter creates musical ideas that encompass multiple registers is an element of personal style, as well as a reflection of the performer’s training and mastery of the instrument. When a player chooses to slur over the break between middle and upper registers in ascending lines, it is a direct reflection of his or her command over the mechanics of the instrument during improvisation. These register breaks may be generalized as is noted in Fig. 3.35:

²⁶³ Laurie Frink and John McNeil, *Flexus: Trumpet Calisthenics for the Modern Improviser*, 72.



Figure 3.35 Register breaks on the B-flat trumpet.

Lower Register

The trumpet's lower register begins with written F-sharp below the treble staff²⁶⁴ and extends to written B-natural below the treble staff because it represents a distinct feeling of lessened resistance on the part of the player.²⁶⁵ Trumpeters often avoid improvising in the lower register for extended periods of time because the partials²⁶⁶ are difficult to negotiate and can present intonation challenges.

Middle Register

The trumpet's middle register is thought to be between written "C" below the treble staff to written "G sharp" above the treble staff because the amount of resistance felt is consistently moderate. This is the most comfortable register of the instrument and is subsequently the one

²⁶⁴ This is actually the lowest note that may be performed on the trumpet as it is designed. While it is possible to extend the trumpets range below this pitch into what is known as the pedal register, the extreme difficulty inherent in playing lower than the instrument is designed to play makes this register unfavorable for improvisation. The pedal register is used by many players and pedagogues as a register in which to perform exercises designed to strengthen the embouchure's working parts and improve physical coordination. However, it's use as a performance register in jazz is quite rare.

²⁶⁵ Resistance may be understood as the perception of physical difficulty in blowing air through the trumpet. As a player ascends it becomes physically more demanding to play the trumpet because of the shrinking of the embouchure's aperture and the increase in lip tension. Conversely, as a player descends through the middle and lower registers of the horn, the feeling of resistance lessens and the perception is one of less difficulty in blowing air through the trumpet.

²⁶⁶ On a B-flat trumpet the intervals between each pitch on a valve combination are called partials.

most favored by modern jazz trumpeters. It is also the largest of these perceived registers, providing ample “space” for the trumpeter to improvise relatively uninhibited by the instrument itself.

Upper Register

The trumpet’s upper register is thought to begin at written “A” above the treble staff because it represents a distinct feeling of added resistance and requires a dramatic increase in air speed on the part of the player. Also, “‘A’ above the staff is significantly different in timbre...and generally feels like the beginning of the upper register.”²⁶⁷ Improvisation in this register is common, often for extended periods of musical time, though musical ideas that encompass the lower limits of this register are most often combined with the upper limits of the middle register. Further, single note, or dramatic passages that are not made up of lines, are often found in the upper register because they add significant excitement to improvised solos.

Altissimo Register

The trumpet’s altissimo register is thought to begin at written “E flat” above the treble staff. While there is no finite upper limit to the trumpet’s range, the use of pitches in this register is quite rare and usually occurs at moments of high musical tension and dramatic content. The feeling of resistance in this register is exceptionally high because of the air speed needed is substantial. Also, performance of pitches at this “height” requires a great deal of embouchure strength to produce the required amount of lip tension. Paradoxically, playing in the trumpet’s

²⁶⁷ Frink and McNeil, *Flexus*, 72.

altissimo register also requires a relaxed throat and abdominal wall in order to facilitate efficient expulsion of large amounts of air. Excess tension in the body (other than the necessary structural tension of the embouchure and facial muscles) makes performance in the altissimo register problematic for many trumpet players.

In keeping with Brown's highly tongued style and propensity for virtuosic articulation practices, the solos analyzed reveal very few cases where Brown slurs over the break between the middle and upper registers of the trumpet when ascending. Brown often favors chordal material²⁶⁸ when crossing the break between the middle and upper registers,²⁶⁹ though occasional instances where he uses scalar shapes to ascend from middle to upper register can be found. In most cases, whether negotiating this break via scalar²⁷⁰ or chordal material, Brown most often tongues the pitch immediately before and after the register break using a staccato attack (see Fig. 3.36-38).

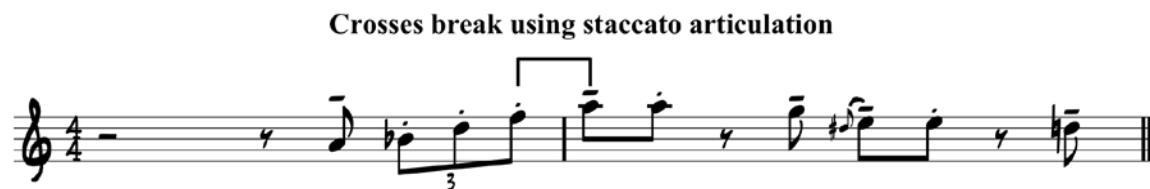


Figure 3.36 Crossing register break using staccato articulation. Clifford Brown, “Flossie Lou,” measures 1-2.

²⁶⁸ Chordal material refers to improvised material that consists primarily of ascending or descending minor or major thirds, as in the performance and construction of arpeggiated chords. This type of material is difficult to execute on the trumpet because leaps of a minor third or greater require increased coordination of “air speed, tongue placement, and lip tension.” Laurie Frink and John McNeil, 90.

²⁶⁹ Hood, telephone interview, August 3, 2011. Yet another manifestation of Brown’s utilization of Arban, Brown practiced the arpeggio and chordal studies found in Arban’s method religiously and went so far as to advise young players such as Lee Morgan and Don Cherry to spend considerable time and energy perfecting these drills.

²⁷⁰ Scalar material refers to improvised material that consists primarily of ascending or descending minor and major seconds, as in the performance and construction of scales. This type of material is easily executed on the trumpet because it allows for the gradual crossing of register breaks.

Ascending and descending register
breaks negotiated with tongued pitches



Figure 3.37 Crossing register break using staccato articulation. Clifford Brown, “Flossie Lou,” measures 24-25.

Ascending and descending register
breaks negotiated with tongued pitches



Figure 3.38 Crossing register break using staccato articulation. Clifford Brown, “Flossie Lou,” measure 27.

In a few cases Brown ascends scale wise from the middle to the upper register. These are notable because the register transitions are tongued, often with staccato articulation, such as the example found in Fig. 3.39, rather than being slurred.

Successive staccato articulations
leading up to and crossing the break
from middle to upper register



Figure 3.39 Crossing register break using staccato articulation. Clifford Brown, “Daahoud,” measures 39-40.

Unlike Brown, much of Donald Byrd's improvised material avoids ascending across the break from middle to upper register. Instead Byrd chooses to stay between the lower and upper-middle registers. When lines do include the upper register they most often begin there and descend through the register break. On the rare occasions when Byrd's lines do ascend across the break from middle to upper register, he tends to slur them. This is consistent with his smooth, heavily slurred approach. Again, Byrd's studies with orchestral trumpeters in Detroit and his work in Schlossberg and Clarke provided him with the fundamental foundation needed to execute such passages in a legato, slur-based manner. Examples of this may be found in both his early and later recorded solos (see Fig. 3.40).



Figure 3.40 Crossing register break using a slur. Donald Byrd, "Each Time I Think of You," measure 19-20.

Lines that include tonguing across the break from middle to upper register are most often based in quarter note, rather than eighth-note figures, as in Fig. 3.41.

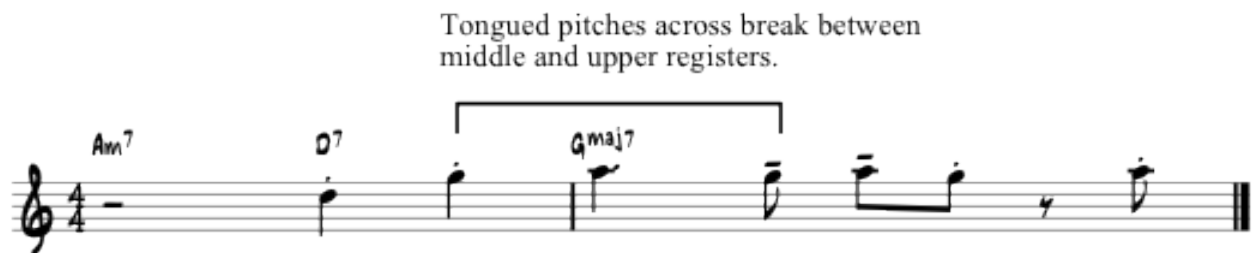


Figure 3.41 Crossing register break using staccato and legato articulation. Donald Byrd, “Hank’s Tune,” measures 12-13.

Freddie Hubbard’s early recorded improvisations reveal that he shared tendencies similar to Clifford Brown when tonguing across the break between middle and upper registers. This is consistent with Brown’s influence on Hubbard’s early style and can be seen in Figs. 3.42-43.

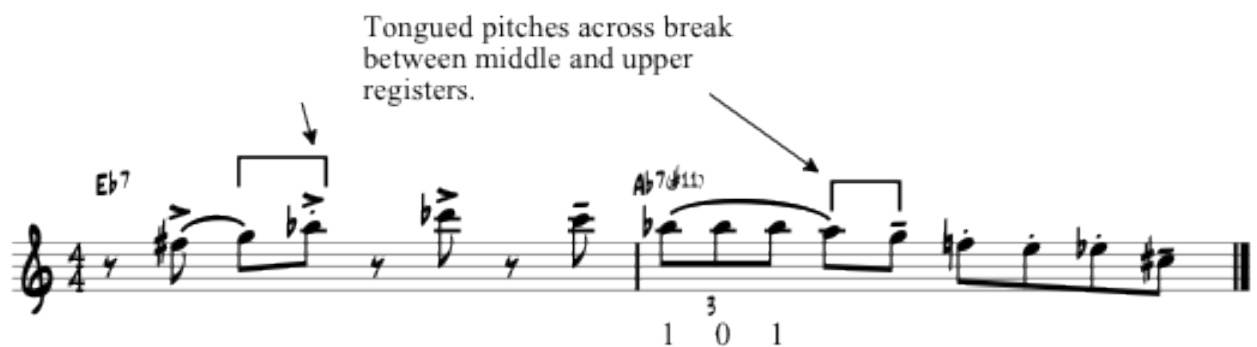


Figure 3.42 Crossing register break using staccato and legato articulation. Freddie Hubbard, “Tadd’s Delight,” measures 27-28.

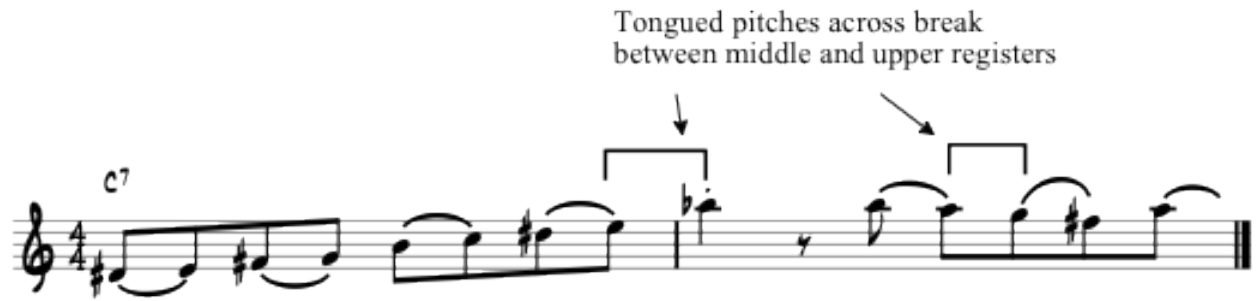


Figure 3.43 Crossing register break using staccato and legato articulation. Freddie Hubbard, “Billie’s Bounce,” measures 17-18.

Recordings of Hubbard’s solos after 1959 show that he employed both tongued and slurred eighth notes in material that crosses the break between the middle and upper registers (see Figs. 3.44-46).

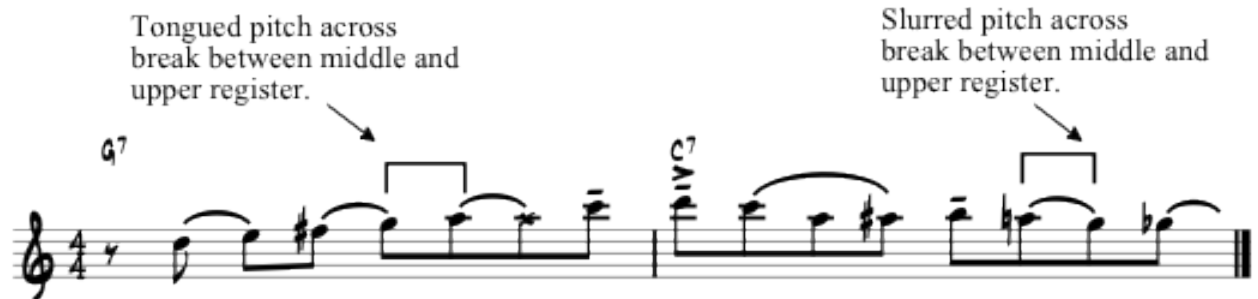


Figure 3.44 Crossing register break using staccato and legato articulation. Freddie Hubbard, “Birdlike,” measures 14-15.

Tongued pitches across break
from middle to upper register.



Figure 3.45 Crossing register break using staccato articulation. Freddie Hubbard, “Pat ‘n Chat,” measure 40.

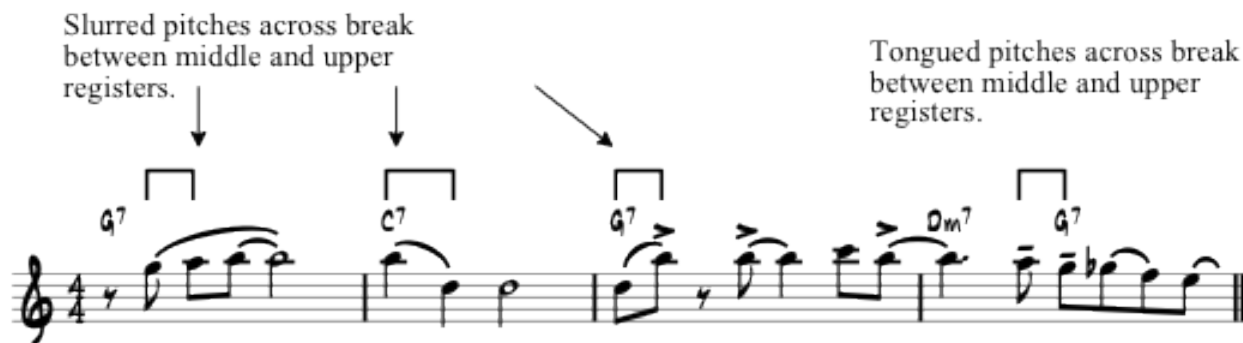


Figure 3.46 Crossing register break using slurred and legato articulated pitches. Freddie Hubbard, “Birdlike,” measures 48-51.

These examples show that Hubbard retained much of the influence of Clifford Brown in his own approach to negotiating the break between the trumpet’s middle and upper register. However, the presence of slurred pitches in lines that cross register breaks is a direct reflection of the influence of trumpeters Byrd and Kenny Dorham as well as saxophonists Coltrane, Dolphy, and Rollins.

3.1.5 Utilization of “ghost” notes

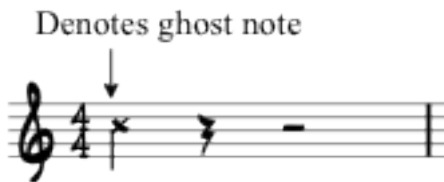


Figure 3.47 Ghost note.

Modern jazz trumpet players often deemphasize pitches within eighth-note-based lines so greatly that some are barely audible. This adds further to the rhythmic interest that varied articulation and accents create. These deemphasized notes are called ghost notes, or are said to be ghosted.

Brown used ghost notes frequently, adding greatly to his highly accented style. This element of his playing may be the result of his affinity for the jazz trumpet style of Clark Terry, who mastered the technique and used ghost notes ubiquitously. Brown’s admiration for the style of Charlie Parker may be at work here as well, as Parker was known to use ghost notes quite often.

Brown deemphasizes, or ghosts, pitches that are on upbeats (although occasionally down beats are treated to this as well) and are in the trumpet’s middle and lower registers, particularly in eighth-note-based lines, as can be seen in Figs. 3.48-49.



Figure 3.48 Use of ghost notes. Clifford Brown, “Get Happy,” measures 25-27.



Figure 3.49 Use of ghost notes. Clifford Brown, “Daahoud,” measure 30-31.

Early recordings of Donald Byrd show a similar utilization of ghost notes, though Byrd does not perform them as frequently as Brown. Like Clifford Brown, Byrd ghosts upbeat within eighth-note-based lines, as can be seen in Fig. 3.50



Figure 3.50 Use of ghost notes. Donald Byrd, “Hank’s Tune,” measure 47.

The relatively small amount of ghost notes observed in the playing of Donald Byrd may be attributed to his, and other Detroiters, affinity for the styles of modern jazz pianists, whose improvised eighth-note-based lines were often devoid of ghost notes.

Freddie Hubbard uses ghost notes in the same manner as Brown and Byrd, particularly in his early recordings (see Figs. 3.51-52).



Figure 3.51 Use of ghost notes. Freddie Hubbard, "Tadd's Delight," measures 17-18.



Figure 3.52 Use of ghost notes. Freddie Hubbard, "Tadd's Delight," measures 22-23.

Recordings from later in the date range of this study reveal that Hubbard continued to use this technique (see Figs. 3.53-54), unlike Byrd who tended to play material within eighth-note-based lines more clearly and evenly rather than utilizing ghosts notes prolifically.



Figure 3.53 Use of ghost notes. Freddie Hubbard, "Wrap Your Troubles in Dreams," measures 1-3.



Figure 3.54 Use of ghost notes. Freddie Hubbard, “Pat ‘n Chat,” measures 49-51.

3.2 RHYTHMIC TENDENCIES

One consistent element that may be found in the styles of modern jazz trumpeters from the 1940s through today is the use of eighth-note based lines that incorporate ornaments for added variation and interest. The ubiquitous use of eighth-note-based lines among all modern jazz soloists reflects the ethos of bebop performance. Musicians sought to improvise longer lines, utilize varied accents, and negotiate harmonic progressions of ever-increasing richness and complexity. These harmonic progressions, which utilized ii-V7-I and iii-vi-ii-V7 progressions (most often at two-beats per chord with the chords changing on metric accents), called for a more updated rhythmic approach to improvisation than had been heard prior the coalescence of modern jazz. By creating improvised material based largely in eighth notes, jazz musicians were able to express more complex musical ideas that were more deeply connected to the rapid harmonic rhythm of modern jazz-era chord progressions.

3.2.1 Prevalence of eighth-note-based lines

Brown, Byrd, and Hubbard's improvised material is firmly set within the modern jazz tradition. They use eighth notes as the primary basis for all of their lines. Like other modern jazz musicians, Brown, Byrd, and Hubbard incorporate quarter and eighth note triplets as well as sixteenth note figures into their lines (see Figs. 3.55-57).

The musical score for Clifford Brown's "Flossie Lou," measures 1-10, is presented in three staves. The first staff (measures 1-4) features eighth-note lines with a triplet of eighth notes in measure 1 and a triplet of sixteenth notes in measure 4. The second staff (measures 5-8) continues with eighth-note lines, including a triplet of eighth notes in measure 8. The third staff (measures 9-10) concludes with eighth-note lines and a triplet of eighth notes in measure 9. Chord changes are indicated above the staves: Gm7, C7, Fmaj7, D7, Gm7, C7, Fmaj7, Cm7, F7(#11), Bbmaj7, Am7, D7, Gm7, C7, and Gm7.

Figure 3.55 Eighth-note-based lines with triplet and sixteenth-note figures. Clifford Brown, "Flossie Lou," measures 1-10.

Figure 3.56 Eighth-note-based lines with triplet and sixteenth-note figures. Donald Byrd, “There Will Never Be Another You,” measures 1-17.

Figure 3.57 Eighth-note-based lines with triplet and sixteenth-note figures. Freddie Hubbard, “Tadd’s Delight,” measures 28-34.

Hubbard's later recordings, particularly those at tempos below 200 beats per minute, show that he occasionally favored a slightly more melismatic approach to constructing lines (see Fig. 3.58). Note the septuplet grouping of eighth notes in the last measure as well as the repeated eighth-note triplet figures. Also, eighth-note triplet figures are more prevalent, often used to construct repeating patterns. The inclusion of these elements is consistent with Hubbard's absorption of the stylistic trends of saxophonists.

The image displays a musical score for Freddie Hubbard's "Wrap Your Troubles in Dreams" in 4/4 time. The score is written on three staves. The first staff contains measures 1 through 7, with the following chord changes: Ebmaj7, Ab7, Gm7, C7(b9), Fmaj7, G7, Cm7, and Eb7. The second staff contains measures 8 through 11, with chord changes: Abmaj7, A°7, Ebmaj7/Bb, C7(b9), F7, Bb7, Ebmaj7, Bb7, and Ebmaj7. The third staff contains measures 12 through 15, with chord changes: Gm7, C7(b9), Fm7, G7, Cm7, and Eb7. The score features several melismatic elements: a septuplet of eighth notes in measure 7, repeated eighth-note triplet figures in measures 8, 9, and 10, and a final septuplet of eighth notes in measure 15. The notation includes various articulations such as accents, slurs, and breath marks.

Figure 3.58 Use of melismatic tuplet grouping. Freddie Hubbard, "Wrap Your Troubles in Dreams," measures 1-12.

3.2.2 Use of quarter notes

When Brown uses quarter notes, they are most often found within the body of a line, as can be seen in Fig. 3.59.



Figure 3.59 Use of quarter note in eighth-note-based line. Clifford Brown, “Joy Spring” (Emarcy), measures 1-5.

On other occasions, Brown uses quarter notes at the beginning as well as within the body of a line, as can be seen in Fig. 3.60.



Figure 3.60 Use of quarter note in eighth-note-based line. Clifford Brown, “Flossie Lou,” measures 17-22.

Early recordings of Byrd show that while he did include quarter notes within the body of his eighth-note-based lines, he also used successive quarter notes at the beginnings of lines (see Fig. 3.61).



Figure 3.61 Extensive use of quarter notes within eighth-note-based lines. Donald Byrd, “Hank’s Tune,” measures 69-73.

Byrd’s recordings from later in the date range of this study reveal similar trends. Further, Byrd used quarter notes as a means for constructing small quarter-note-based motifs²⁷¹ that broke up the flow of eighth note lines, as in Fig. 3.62.



Figure 3.62 Use of quarter-note-based motif. Donald Byrd, “I’m an Old Cowhand,” measures 74-76.

²⁷¹ William Drabkin, “Motif.” In Grove Music Online, “the shortest subdivision of a theme or phrase that still maintains its identity as an idea.” Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/19221> (accessed January 21, 2012). Motifs that are made up primarily of quarter-notes are called quarter-note motifs.

In addition, Byrd often begins a solo by using many quarter notes within the body of his lines. These, along with sustained pitches, give the opening of his improvisations a relaxed feel (see Fig. 3.63).



Figure 3.63 Use of quarter notes within the body of eighth-note-based lines. Donald Byrd, “I’m an Old Cowhand,” measures 1-19.

Hubbard’s use of quarter notes during early in his career is similar to Brown’s, which is consistent with his being influenced by him. Also, like Byrd, Hubbard occasionally played repeated quarter note based motifs, in this case at the end of a solo, as in Fig. 3.64.



Figure 3.64 Use of quarter-note-based motif. Freddie Hubbard, “Billie’s Bounce,” measures 33-37.

Hubbard retained this preference for using repeated quarter notes within his lines in later recordings. While not altogether different from Brown’s approach, the frequency with which Hubbard employed this rhythmic device is notable because it offers further proof that Hubbard was continually accepting influences from other sources (see Fig. 3.65).



Figure 3.65 Use of repeated quarter notes. Freddie Hubbard, “Pat ‘n Chat,” measures 1-16.

3.2.3 Sustained pitches

Sustained pitches²⁷² are found infrequently in Brown's playing. When they do occur they are often found at the end of a line, as in Fig. 3.66.



Figure 3.66 Sustained pitch at the end of a line. Clifford Brown, "Flossie Lou," measures 13-17.

Dotted quarter notes that are performed on a downbeat are usually followed by an eighth note (see Fig. 3.67). In the following figure the top staff represents the material played by the soloist while the bottom staff presents the sustained pitch in relief to provide a reference.



Figure 3.67 Use of dotted quarter/eighth-note figure. Clifford Brown, "Joy Spring," (Blue Note/Pacific) measures 45-46. The additional staff below shows the rhythmic element.

²⁷² Pitches that are longer than a quarter note are considered sustained pitches.

Early recordings of Byrd's improvised solos show that, in addition to using sustained pitches at the ends of lines, he occasionally used sustained pitches at the beginning of a line (see Fig. 3.68).



Figure 3.68 Sustained pitch at the beginning of a line. Donald Byrd, “There Will Never be Another You,” measures 7-10. An additional staff below shows the rhythmic element.

On other occasions, particularly later in the date range of this study, Byrd constructs lines that are ripe with sustained pitches, giving them a floating, suspended-like feel and adding further variety, as in Fig. 3.69.



Figure 3.69 Extensive use of sustained pitches. Donald Byrd, “Just in Time,” measures 37-43. An additional staff below shows the rhythmic element.

Also, on later recordings by Byrd new elements are present. As seen in Fig. 3.70, Byrd sometimes employs sustained pitches as effects, using notes of four counts or greater to begin a passage.



Figure 3.70 Extensive use of sustained pitches. Donald Byrd, “I’m an Old Cowhand,” measures 19-22. An additional staff below shows the rhythmic element.

Early recordings of Hubbard's improvisations show that he utilized sustained pitches in a similar manner to Brown preferring to reserve them for the ends of lines and treat them to terminal vibrato (vibrato use will be discussed in greater detail in section 3.4). This facet of Hubbard's playing may be seen in Fig. 3.71.



Figure 3.71 Use of sustained pitch at the end of a line. Freddie Hubbard, "Tadd's Delight," measures 51-56.

While Hubbard's overall use of sustained pitches is similar to Brown's on later recordings, the addition of sustained pitches at the beginnings of lines is a notable change (see Fig. 3.72) and is similar to the playing of Donald Byrd.



Figure 3.72 Extensive use of sustained pitches. Freddie Hubbard, “Birdlike,” measures 170-180.

Of further interest is the presence of lines that use dotted quarter/eighth note figures as a part of the body of the line itself, rather than as a stand-alone motif as in Fig. 3.73. These examples illustrate Hubbard’s tendency to occasionally create lines that are not based in eighth notes.

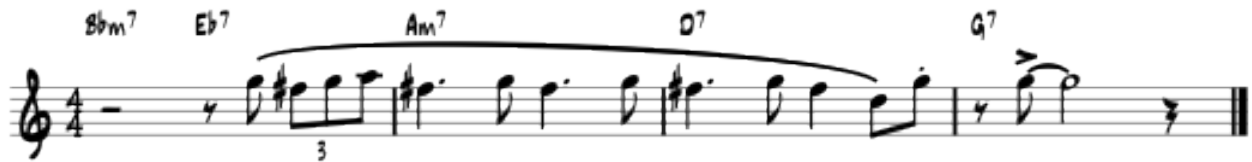


Figure 3.73 Extensive use of dotted quarter/eighth-note figures. Freddie Hubbard, “Birdlike,” measures 129-132.

The influence of tenor saxophonists John Coltrane and Sonny Rollins as well as alto saxophonist Eric Dolphy are plausible factors that led Hubbard to incorporate these elements into his playing.

3.2.4 Syncopations

Syncopation became increasingly important during the formative years of modern jazz and has become so prevalent that it is a foundational element within the genre. These syncopations usually appear within eighth-note-based lines, as in Fig. 3.74.



Figure 3.74 Syncopation within a line. Clifford Brown, “Daahoud,” measures 1-3.

Less frequently found in Brown’s playing are occurrences of what may be thought of as stand-alone syncopations,²⁷³ or syncopations that are not within a line. Although Brown rarely uses stand-alone syncopations, when he does so it adds great rhythmic interest (see Figs. 3.75-76).

²⁷³ This refers to syncopated rhythmic fragments that are not immediately connected to an improvised line.



Figure 3.75 Stand alone syncopation. Clifford Brown, “Daahoud,” measures 42-44.



Figure 3.76 Stand alone syncopation. Clifford Brown, “Daahoud,” measures 48-49.

Brown also sustains pitches that begin on an offbeat for a length equal to the value of a dotted quarter note. These sustained syncopations are used rarely, but add great rhythmic interest and buoyancy to Brown’s eighth-note-based lines (see Figs. 3.77-78).



Figure 3.77 Sustained syncopation. Clifford Brown, “Joy Spring” (Emarcy), measures 56-57.

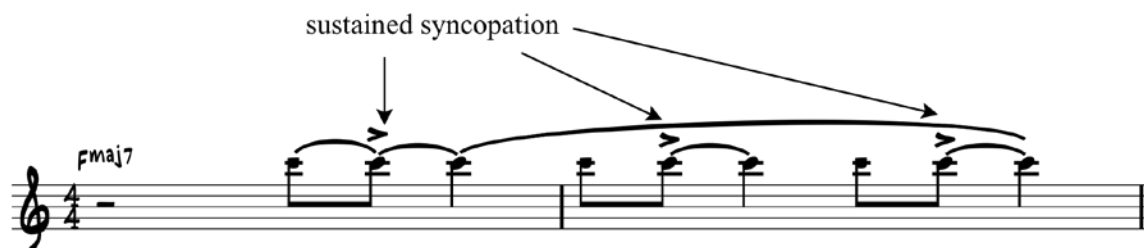


Figure 3.78 Sustained syncopations. Clifford Brown, “Daahoud” measures 32-33.

Donald Byrd’s use of syncopation during all points within the date range of this study is consistent with that of Clifford Brown’s. He uses syncopations within his lines occasionally, as seen in Figs. 3.79-80.



Figure 3.79 Syncopation within a line. Donald Byrd, “Hank’s Tune,” measures 27-29.



Figure 3.80 Syncopations within a line. Donald Byrd, “I’m an Old Cowhand,” measures 14-18.

Additionally, Byrd uses stand-alone syncopations rarely (see Fig. 3.81-82), though more examples of sustained syncopations may be heard than in the playing of Clifford Brown.



Figure 3.81 Sustained syncopations. Donald Byrd, “There Will Never be Another You,” measures 19-21.



Figure 3.82 Sustained syncopations. Donald Byrd, "I'm an Old Cowhand," measures 65-69.

Freddie Hubbard's use of syncopation is consistent with Brown and Byrd's and he frequently incorporates these elements within his lines (see. Figs. 3.83-84).



Figure 3.83 Syncopation within a line. Freddie Hubbard, "Tadd's Delight," measures 27-28.



Figure 3.84 Syncopations within a line. Freddie Hubbard, “Pat ‘n Chat,” measures 1-2.

Sustained syncopations are also much in evidence. Note the presence of sustained syncopations in the first, third, and fifth measures of the Fig. 3.85.



Figure 3.85 Sustained syncopations. Freddie Hubbard, “Billie’s Bounce,” measures 5-9.

Modern jazz musicians utilize a number of ornamental techniques such as turns, grace notes, appoggiatura and glissandi. Of these, turns are the most favored and their rhythmic construction is most often based in sixteenth notes or eighth-note-triplets. Apart from the rhythmic makeup of these turns, their position within the improvised musical line is notable.²⁷⁴

Clifford Brown’s improvisational style is ripe with ornaments. In much the same way that the inclusion of ornaments speaks to both his mastery of modern jazz vocabulary and his exposure to late nineteenth and early twentieth century cornet performance elements found in Arban’s method, Brown’s structured dedication to practice from the Arban’s book helped him to develop superior control over this single tonguing. Further, his love and admiration for “popular”

²⁷⁴ Meadows, *Bebop to Cool*, 127. It is the contention of Meadows that most turns occur “at the beginning or middle of a phrase but seldom ended a phrase.”

trumpet players of the day such as Harry James and Rafael Mendez provides further insight into Brown's personal style.²⁷⁵

Byrd's improvisational style, particularly during its early years, is also characterized by the frequent use of ornaments. In addition to the possible influence of Clifford Brown, Byrd's exposure to similar technical studies from the Western European tradition is a contributing factor to this similarity in style. Also, his affinity for the playing of Fats Navarro and Bud Powell are at work here. Later recordings of Byrd show that he continued to use ornaments quite often.

Hubbard's use of these ornamental devices may be attributed primarily to the influence of Clifford Brown on his own playing as well as studies from Arban and other technical methods under the tutelage of Max Woodbury. These elements remained essential parts of Hubbard's improvisational vocabulary during all points in the date range under scrutiny.

3.2.5 Eighth-note-triplet turns



Figure 3.86 Example of eighth-note-triplet turn

²⁷⁵ Hood, telephone interview, August 3, 2011. Brown actually met the virtuosic Mendez. Mendez was so taken with Brown's ability that he gave him one of his methods books and signed it. Mendez and James both performed highly technical pieces that featured articulation such as fast single tonguing, multiple tonguing, and large interval leaps prominently. Another account of this meeting may be found in Catalano, *Clifford Brown*, 64.

The most frequently occurring ornament used by Brown and Byrd is eighth-note triplet turns. In keeping with the common practices of modern jazz performance as outlined by Baker and Meadows, these are most often found at the beginning and middle of lines (see. Figs. 3.87-88).



Figure 3.87 Use of eighth-note-triplet turn. Clifford Brown, “Flossie Lou,” measures 29-34.



Figure 3.88 Use of eighth-note-triplet turn. Clifford Brown, “Joy Spring” (Emarcy), measures 40-45.

Byrd’s use of eighth-note triplet turns is of similar frequency in both early and later recordings (see Figs. 3.89-90).



Figure 3.89 Use of eighth-note-triplet turn. Donald Byrd, “Hank’s Tune,” measures 18-20.



Figure 3.90 Use of eighth-note-triplet turn. Donald Byrd, “Just in Time,” measures 16-17.

Hubbard’s use of these ornaments is consistent with Brown and Byrd both in terms of frequency, though later recordings reveal less prolific use of eighth-note triplet turns. Note the presence of three eighth-note-triplet turns in the following example (Fig. 3.91), taken from an early recording.



Figure 3.91 Use of multiple eighth-note-triplet turns. Freddie Hubbard, “Tadd’s Delight,” measures 8-16.

Later recordings reveal that Hubbard used eighth-note triplet turns less frequently than in his early recordings, though examples may be found (see Fig. 3.92).



Figure 3.92 Use of eighth-note-triplet turn. Freddie Hubbard, “Birdlike,” measures 22-24.

3.2.6 Eighth-sixteenth-note turns



Figure 3.93 Example of eighth-sixteenth-note turn

Brown makes occasional use of a rhythmic variation of the eighth-note triplet turn that involves the use of an eighth-note followed by two sixteenth notes. This figure functions in exactly the same manner as the eighth-note triplet turn, and the rules established by Baker and Meadows govern its use in Brown's playing. This variation is most often found at medium tempos, while Brown favors eighth-note-triplet turns at faster tempos (see Fig. 3.94-95).

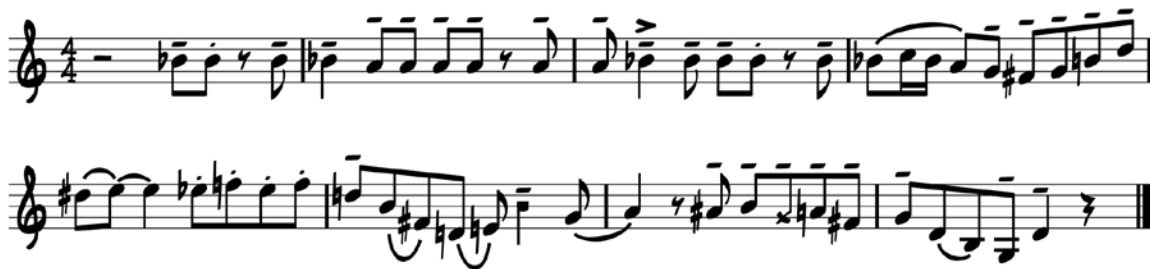


Figure 3.94 Use of eighth-sixteenth-note turn. Clifford Brown, "Joy Spring" (Emarcy), measures 32-39.



Figure 3.95 Use of eighth-sixteenth-note turn. Clifford Brown, “Joy Spring,” (Blue Note/Pacific) measures 1-4.

No examples of Byrd’s use of this type of turn were found in the solos included in this study. While examples surely can be heard during this date range they are rare and Byrd made highly infrequent use of this ornament.

Hubbard uses these devices in a similar manner and frequency to Brown during early recordings (see Figs. 3.96-97. Note the two instances of this ornament in the Fig. 3.96.)



Figure 3.96 Use of multiple eighth-sixteenth-note turns. Freddie Hubbard, “Tadd’s Delight,” measures 24-32.



Figure 3.97 Freddie Hubbard, “Billie’s Bounce,” measures 19-20. Note the sixteenth-note turn in measure 19.

Later recordings reveal similar tendencies on the part of Hubbard for the utilization of this ornament (see Fig. 3.98).



Figure 3.98 Use of eighth-sixteenth-note turn. Freddie Hubbard, “Birdlike,” measures 29-32.

3.2.7 Sixteenth note turns



Figure 3.99 Example of sixteenth-note turn.

Sixteenth-note turns are also found frequently in Brown, Byrd, and Hubbard's playing and they observe the same rules of use governing the employment of eighth-note-triplet turns (see Figs. 3.100-104).



Figure 3.100 Use of sixteenth-note turn. Clifford Brown, "Flossie Lou," measures 23-25.



Figure 3.101 Use of sixteenth-note turn. Donald Byrd, "There Will Never be Another You," measures 45-46.



Figure 3.102 Use of sixteenth-note turn. Donald Byrd, "Just in Time," measures 11-13.



Figure 3.103 Use of sixteenth-note turn. Freddie Hubbard, "Billie's Bounce," measures 19-20.



Figure 3.104 Use of sixteenth-note turn. Freddie Hubbard, “Pat ‘n Chat,” measures 26-28.

3.2.8 Sixteenth-note-triplet turns



Figure 3.105 Example of sixteenth-note-triplet turn.

A rhythmic variation of sixteenth-note turns that Brown favors involves the use of a single sixteenth-note-triplet followed by an eighth-note (see Fig. 3.106-107). Again, the same rules govern the use of this ornament.



Figure 3.106 Use of sixteenth-note-triplet turn. Clifford Brown, “Joy Spring” (Emarcy), measures 24-26.



Figure 3.107 Use of sixteenth-note-triplet turn. Clifford Brown, “Joy Spring” (Emarcy), measures 9-15.

While Byrd and Hubbard make use of this ornament in the same manner as Brown, both choose to employ it less often (see Figs. 3.108-109).



Figure 3.108 Use of sixteenth-note-triplet turn. Donald Byrd, “There Will Never be Another You,” measure 29.



Figure 3.109 Use of sixteenth-note-triplet turn. Freddie Hubbard, “Billie’s Bounce,” measures 15-17.

3.2.9 Grace notes

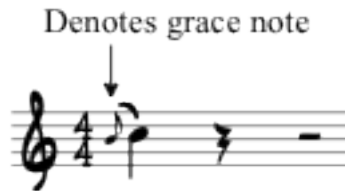


Figure 3.110 Example of grace note.

Modern jazz musicians use grace notes often. Generally, three distinct types of grace notes are used. First are grace notes in the traditional sense, performed by playing a note one half step below the pitch being embellished. The grace note is tongued and the player then slurs to the primary pitch. Brown, Byrd, and Hubbard all make prolific use of this technique at all points during the date range of this study. Not only can this be attributed to the study of late Nineteenth and early Twentieth century cornet style, but it is also a common technique used by modern jazz musicians of every instrument. Examples of each player's use of this technique may be found in Figs. 3.111-116.



Figure 3.111 Use of grace note. Clifford Brown, "Flossie Lou," measures 22-23.



Figure 3.112 Use of grace note. Clifford Brown, “Gertrude’s Bounce,” measures 14-15.



Figure 3.113 Use of multiple grace notes. Donald Byrd, “Hank’s Tune,” measures 54-64.



Figure 3.114 Use of multiple grace notes. Donald Byrd, “Each Time I Think of You,” measures 32-35.



Figure 3.115 Use of multiple grace notes. Freddie Hubbard, “Tadd’s Delight,” measures 34-37.



Figure 3.116 Use of grace note. Freddie Hubbard, “Birdlike,” measures 34-36.

3.2.10 Half-Valve Grace Notes

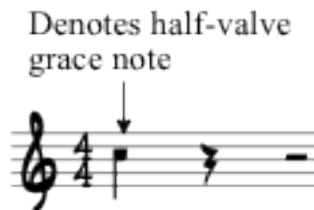


Figure 3.117 Example of half-valve grace note.

A second type of grace note is produced when the trumpeter depresses the valve or valves half way, creating a muted pitch and a smoother transition from ornament to primary pitch. This ornament, which I call a half-valve grace note, is most often performed using the second valve, though it is found on other pitches that use other valve combinations. While used infrequently, Brown, Byrd and Hubbard use this device in the manner described above (see Figs. 3.118-120).



Figure 3.118 Use of half-valve grace note. Clifford Brown, “Flossie Lou,” measures 32-32.



Figure 3.119 Use of half-valve grace note. Donald Byrd, “I’m an Old Cowhand,” measures 122-124.



Figure 3.120 Use of half-valve grace note. Freddie Hubbard, “Billie’s Bounce,” measures 8-9.

Finally, jazz trumpeters will sometimes perform these half-step embellishments with the embouchure alone, beginning the pitch approximately one half step below the goal pitch and using the appropriate valve combination. These effects are commonly called scoops. This is accomplished by deploying the embouchure with slightly less than the necessary amount of tension required to execute a pitch on a given valve combination and then compressing the embouchure in the course of playing the note (see Fig. 3.121).



Figure 3.121 Use of scoop. Kenny Dorham, “An Oscar for Oscar,” measures 2-4.

Interestingly no examples of scoops are found in the solos examined for this study by Brown, Byrd, and Hubbard. This suggests that the formal training which each of these men received informed their approaches to the trumpet to such a degree that this technique was avoided.²⁷⁶

3.2.11 Plops



Figure 3.122 Example of plop.

Another ornament used by modern jazz trumpeters, called a plop, involves beginning above a goal tone and performing a quick descending slur to this specific pitch. Brown and Byrd use plops infrequently but to great effect (see Fig. 3.123-124). They are most often found in passages that begin in the upper register, as a “pickup” type figure to a descending passage.

²⁷⁶ Traditional approaches to trumpet performance based in Western European practices avoid such embouchure movements, hence this element is not present in the playing of Brown, Byrd, and Hubbard.



Figure 3.123 Use of plop. Clifford Brown, “Joy Spring,” (Blue Note/Pacific) measures 16-17.

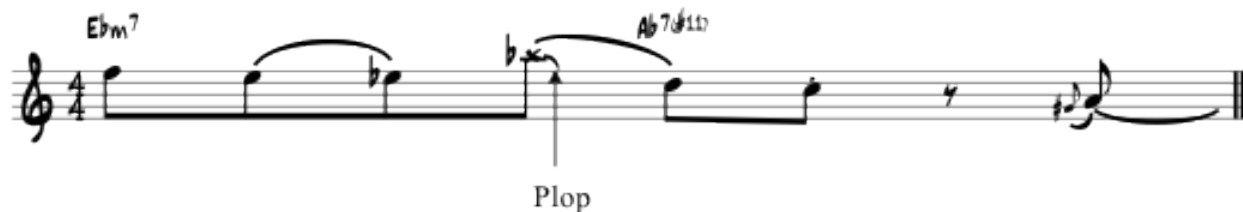


Figure 3.124 Use of plop. Donald Byrd, “Each Time I Think of You,” measure 34.

No examples of plops were found in the solos of Freddie Hubbard that were included in this study. This suggests that he chose not to incorporate this element from Brown’s style during his formative years.

3.2.12 Alternate fingerings

Jazz trumpeters also use alternate fingerings ²⁷⁷ during improvised solos to great effect. These usually take the form of turns and produce interesting, subtle changes in tone color. Alternate fingerings are used in two basic ways: ornamental and functional.

²⁷⁷ For many pitches on the trumpet there are multiple valve combinations that produce the same pitch. Conventional fingerings have evolved over time and are a part of early instruction on the trumpet. Valve combinations that are unconventional are called alternate fingerings. See Appendix E.

Ornamental alternate fingerings are most often performed as turns. Functional alternate fingerings are more complex, usually occurring when the trumpeter repeats the same pitch multiple times within an eighth-note-based line and chooses not to tongue them. By two sets of fingerings the pitches may be given rhythmic definition without being tongued. Brown utilizes alternate fingerings very infrequently and when they appear, they are most often ornamental, rather than functional (see. Fig. 3.125).



Figure 3.125 Use of ornamental alternate fingering. Clifford Brown, “Daahoud,” measure 23.

Only one case of Brown using functional alternate fingerings was found, though the nature of this instance should be examined more closely. In his solo on “Daahoud,” Brown executes an idea with similar harmonic function and construction to two patterns that he played earlier in the same solo, but instead of using “F sharp” to “G sharp” as he did in the previous passages, he performs two successive “F sharp’s” using an alternate fingering for the second (see. Fig. 3.126).

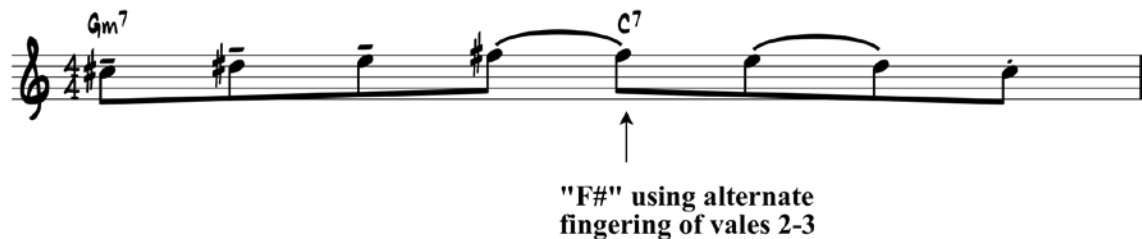


Figure 3.126 Use of functional alternate fingering. Clifford Brown, "Daahoud," measure 45.

Here, evidence of the logic for Brown's performance of the passages in Fig. 3.126 reveals itself. In Fig. 3.126, it is highly probable that Brown attempted to play the same idea that is found earlier in the solo but failed to successfully execute the "G sharp." The standard valve combination for "G-sharp" is valves 2-3, as is the alternate fingering for "F-sharp" at the top of the treble staff. Had Brown tongued the transition from "F-sharp" to "G-sharp" as he did in earlier examples, the intended pitch would most certainly have spoken since tonguing generates more air speed and makes accuracy much greater as the trumpeter approaches the upper register. In the case of Fig. 3.126. Brown attempts to slur the transition and does not create enough air speed for the intended pitch to speak, causing the occurrence of an unintended "F-sharp."

No examples of ornamental alternate fingerings are found in the solos of Donald Byrd included in this study. Instead, Byrd's ornaments are clear and utilize conventional fingerings, which do not produce "false" pitches. This is consistent with Byrd and other Detroit musicians' affinity for the stylistic practices of modern jazz pianists, whose turns must, by the very nature of the instrument, avoid repeated pitches.

Byrd used functional alternate fingerings when performing grace notes, particularly examples where a written "E" at the top of the treble staff is performed as a grace note leading to an "F" a half step higher (see Figs. 3.127-128). While the interval between these two pitches is

not a register break, it does represent an interval that is somewhat more difficult to negotiate when slurring than other half step relationships in the middle register. Many trumpeters use the alternate fingering of 1-2 for written “E” at the top of the treble staff because it is more in tune and has a brighter tone than the conventional fingering of 0 valves. It is highly probable that Byrd used the alternate fingering to execute this fast slur.



Figure 3.127 Use of functional alternate fingering. Donald Byrd, “There Will Never Be Another You,” measure 25-26.



Figure 3.128 Use of functional alternate fingering. Donald Byrd, “There Will Never Be Another You,” measures 33-34.

Hubbard uses ornamental alternate fingerings in the same manner as Brown, particularly during early recordings, as can be seen in Fig. 3.129.



Figure 3.129 Use of ornamental alternate fingering. Freddie Hubbard “Tadd’s Delight,” measure 1.

Hubbard uses functional alternate fingerings in a manner similar to Byrd, though in a much more virtuosic manner. Also, many instances occur where Hubbard likely uses these fingers to avoid lips slurs between pitches that use the same valve combination, particularly in double-time, or sixteenth-note-based lines. Fig. 3.130 and 3.131 show the probable points where Hubbard makes use of functional alternate fingerings.

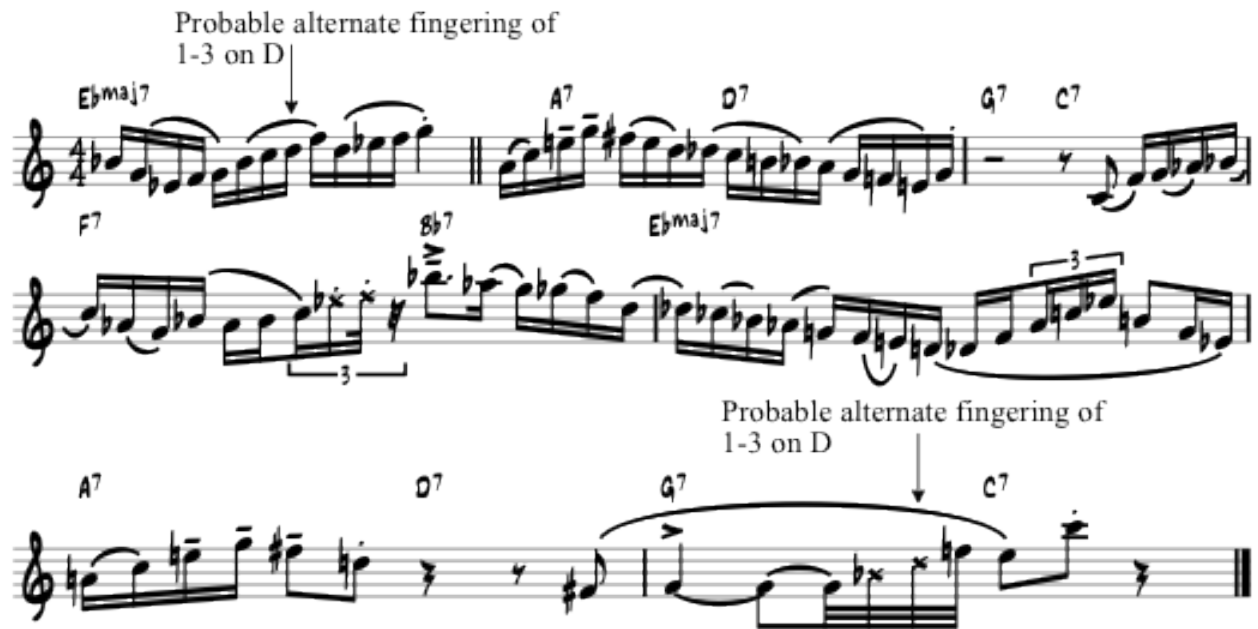


Figure 3.130 Use of functional alternate fingering. Freddie Hubbard, “Wrap Your Troubles in Dreams,” measures 16-22.

Possible alternate fingering of
1-3 on D

Figure 3.131 Use of functional alternate fingering. Freddie Hubbard, “Pat ‘n Chat,” measures 58-63.

While it is possible to execute lip slurs in this register with relative ease under normal conditions, the presence of these pitches in sixteenth-note-based lines makes their performance highly difficult. Moreover, these passages are particularly non-idiomatic to the trumpet. This is further evidence of the influence of saxophonists upon Hubbard’s style and developing an alternate fingering system for the execution of fast, chordal passages that use pitches on the same valve combination would most certainly have been prudent.

3.3 HARMONIC LANGUAGE

David Baker’s model for the analysis of a jazz musician’s personal style provides us with an excellent foundation with which to understand the harmonic language of a particular

player.²⁷⁸ Through his extensive survey of recorded solos from the modern jazz era, Baker identifies common practice harmonic and melodic devices that are used by improvisers within the modern jazz tradition. From a harmonic standpoint, this involves the derivation of a number of scales, some unique to jazz.

In his analysis of Clifford Brown's style, Baker identifies Brown's scale preferences as primarily of the major family, including the modal derivatives commonly used in jazz.²⁷⁹ Baker also states that Brown uses chromaticism as well as bebop scales and occasional gestures using the blues scale. Other scales, such as diminished scales over dominant functioning V7 chords, may also be heard.

3.3.1 Chromaticism

Brown, Byrd, and Hubbard use chromaticism regularly. A common device used by these musicians as a means for utilizing chromaticism to embellish diatonic improvisation (using major and derivatives) is called an "enclosure figure."²⁸⁰

3.3.1.1 Enclosure figures

Enclosure figures are melodic devices used by jazz musicians to add harmonic interest and color.²⁸¹ Their construction makes them particularly well suited to being executed on the

²⁷⁸ Harmonic language refers to the unique way in which a jazz musician uses various types of scales, patterns, and other material to negotiate the chord changes of an improvisatory vehicle.

²⁷⁹ Dorian, Mixolydian, Aeolian, Locrian

²⁸⁰ Like so many other terms used to describe common performance elements within jazz, it is difficult to attribute this term's genesis to any one scholar or pedagogue.

²⁸¹ Baker's texts are among the first to present musical examples of these devices, but the term "enclosure figure" has been a part of the jazz musician's vocabulary for quite some time.

trumpet. In their most basic form, enclosure figures involve the “surrounding” of a goal tone²⁸² by its upper and lower neighbor tones.²⁸³ Whether the improviser chooses upper and lower neighbor tones based on the underlying harmony (diatonic) or by the chromatic relationship to the goal tone (chromatic) determines how the enclosure figure is categorized. Regardless of which type is used, the utilization of enclosure figures in great numbers is a defining characteristic of a jazz trumpeter’s personal style.

Christiansen and Bock present a number of possible variations of enclosure figures that I have chosen to re-categorize and re-identify to align more favorably with Baker’s definition of chromatic enclosures. They are as follows:

Enclosure Figure “A”

This enclosure figure is the type identified by Baker and sometimes called a chromatic enclosure. It consists of a half step above followed by a half step below the goal tone and is shown below in Figure 3.132.



Figure 3.132 Example of enclosure figure "A."

²⁸² Goal tones usually fall on strong beats such as 1 and 3 within a measure of 4/4 time. Goal tones are most often the guide tones of the chord (the chord’s 3rd or 7th degree) or a basic tone (root, 5th, 6th, or 9th)

²⁸³ Baker identifies only chromatic enclosure figures in his studies, while Christiansen and Bock identify a number of different constructions of enclosure figures that are delineated primarily by the relationship of the notes before the goal tone to the goal tone itself.

Enclosure Figure “B”

This enclosure figure is an inversion of the chromatic enclosure identified by Baker (enclosure figure “A”). It makes use of a half step below followed by a half step above the goal tone as can be seen in Fig. 3.133.



Figure 3.133 Example of enclosure figure "B."

Enclosure Figure “C”

This enclosure figure, similar to a figure presented for study by Christiansen and Bock, makes use of a whole-step above followed by a half step below the goal tone as can be seen in Fig. 3.134.



Figure 3.134 Example of enclosure figure "C."

Enclosure Figure "D"

Enclosure figure "D" is an inversion of enclosure figure "C" and makes use of a half step below followed by a whole-step above the goal tone (see Fig. 3.135).



Figure 3.135 Enclosure figure "D."

Ornaments such as turns can function in the same way as enclosure figures. The most common enclosure-functioning turn, shown in Fig. 3.136, is a variation of enclosure figure "C."



Sixteenth-note turn functioning
as enclosure figure "C"

Figure 3.136 Example of enclosure turn "C."

While Christiansen and Bock present other permutations of enclosure figures, the examples presented here represent those most commonly used by Brown, Byrd, and Hubbard. Other versions, such as those constructed entirely of whole-steps, do not create as strong a “pull” towards the goal tone and when used are most often part of scalar material. Enclosure figures as used by these trumpeters and other modern jazz musicians are tension-creating devices, used to prepare or “set-up” resolutions.²⁸⁴

Use of Enclosure Figure “A”

Brown uses enclosure figure “A” more frequently than any of the other enclosure figures identified in this study. For example, in his solo on “Daahoud” sixteen examples of enclosure figure “A” can be found. The use of this enclosure figure is so frequent that it can be considered a defining characteristic of Brown’s personal style, something that is directly connected to Brown’s studies with his teacher, Robert “Boysie” Lowery who used these devices in his teachings (see. Figs. 3.137-139).

²⁸⁴ The term “set-up” or “setting-up” is used by many jazz musicians to discuss the manner in which certain harmonic devices, including enclosure figures, function.



Figure 3.137 Use of enclosure figure "A." Clifford Brown, "Daahoud," master take measures 1-2.



Figure 3.138 Use of enclosure figure "A." Clifford Brown, "Joy Spring," (Blue Note/Pacific) measure 16.



Figure 3.139 Use of enclosure figure "A." Clifford Brown, "Get Happy," measure 24.

In some cases, Brown combines two consecutive enclosure figures (as in Fig. 3.140), creating a "double enclosure."²⁸⁵

²⁸⁵ This is a term used by many jazz musicians and jazz educators. Its origin is unknown.

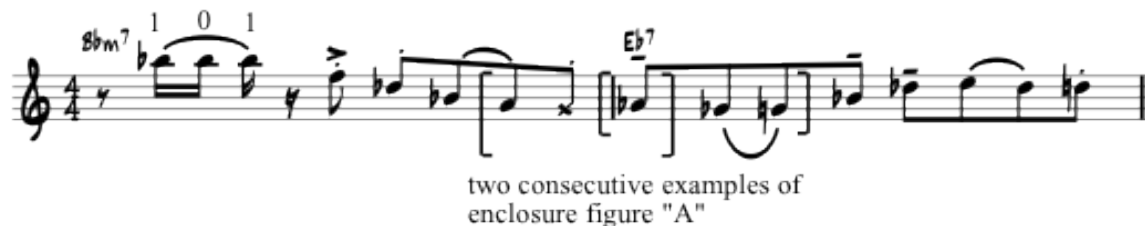


Figure 3.140 Use of consecutive enclosure figures "A," or a double enclosure. Clifford Brown, "Daahoud," measures 22-23.

Like Brown, Byrd uses enclosure figure "A" very frequently (see Figs. 3.141-142). This suggests that Byrd may have adopted this technique from Brown, though the absence of prolific use of double enclosure figures suggests that Byrd may have adopted this technique from other sources in addition to Brown.



Figure 3.141 Use of enclosure figure "A." Donald Byrd, "There Will Never be Another You," measure 9.



Figure 3.142 Use of enclosure figure "A." Donald Byrd, "Hank's Tune," measure 30-31.

Though less often heard, examples of enclosure figure "A" can be found in later recordings by Byrd, suggesting that this melodic device was one that he continued to favor. An example of a double enclosure figure can be seen in Figs. 3.143-144.

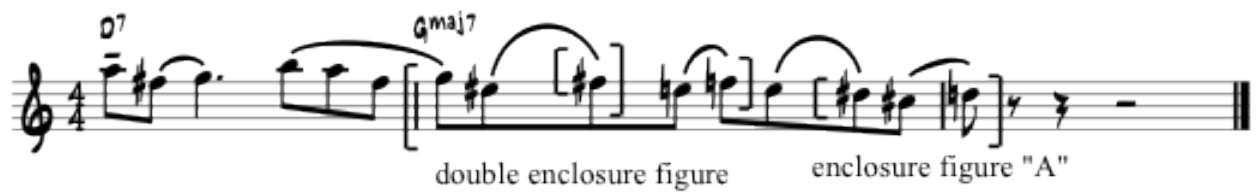


Figure 3.143 Use of double enclosure figure. Donald Byrd, "I'm an Old Cowhand," measures 25-27.



Figure 3.144 Use of enclosure figure "A." Donald Byrd, "Each Time I Think of You," measures 18.

Freddie Hubbard used enclosure figure “A” quite often in early recordings (see Figs. 3.145-146), which is consistent with his affinity for the playing of Clifford Brown.



Figure 3.145 Use of enclosure figure “A.” Freddie Hubbard, “Tadd’s Delight,” measures 17-18.



Figure 3.146 Use of enclosure figure “A.” Freddie Hubbard, “Tadd’s Delight,” measure 21.

In his solo on “Billie’s Bounce” Hubbard makes use of enclosure figure “A” in a repeated pattern (see Fig. 3.147).

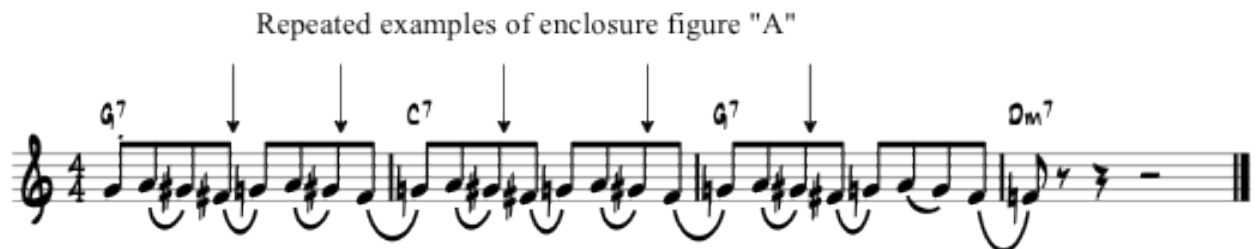


Figure 3.147 Use of enclosure figure “A.” Freddie Hubbard, “Billie’s Bounce,” measures 25-28.

Later recordings by Hubbard show that this device was still a favorite, though he did not use it as frequently as in earlier recordings (see Fig. 3.148).



Figure 3.148 Use of enclosure figure “A.” Freddie Hubbard, “Pat ‘n Chat,” measure 3.

The fact that enclosure figures remained a part of Hubbard’s harmonic language during all points within the date range of this study suggests that Brown’s influence in this area was highly significant.

Enclosure Figure “B”

No examples of Brown, Byrd, or Hubbard employing enclosure figure “B” in any of the solos surveyed.

Enclosure Figure “C”

The next most frequently used enclosure figure by Brown, Byrd, and Hubbard is enclosure figure “C” (see Figs. 3.149-156). While it might be tempting to attribute the presence of this harmonic device in the playing of Byrd and Hubbard solely to the influence of Brown, a number of factors must be considered. First, this enclosure figure is of a construction that is directly connected to the major scale and its derivatives, hence its presence can more accurately be attributed to the employment of the major scale as an improvisatory device. Further, the use of

major scale derivations in the playing of one player (which will be examined in the following subsection) cannot possibly be attributed to the influence of a single player since so many jazz musicians have based their harmonic language on this element. However, the presence of this enclosure figure in the playing of Brown, Byrd, and Hubbard is notable and worthy of mention.



Figure 3.149 Use of enclosure figure “C.” Clifford Brown, “Flossie Lou,” measure 21.

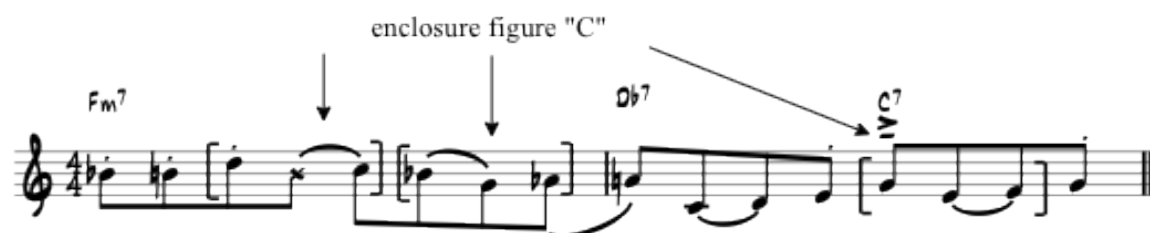


Figure 3.150 Multiple use of enclosure figure “C.” Clifford Brown, “Daahoud,” measure 14-15.

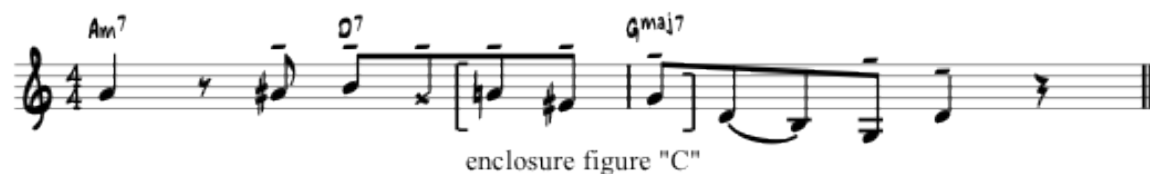


Figure 3.151 Use of enclosure figure “C.” Clifford Brown, “Joy Spring” (Emarcy), measures 38-39.

enclosure figure "C"

Figure 3.152 Use of enclosure figure "C." Donald Byrd, "Hank's Tune," measure 17.

enclosure figure "C"

Figure 3.153 Use of enclosure figure "C." Donald Byrd, "Each Time I Think of You," measure 30.

enclosure figure "C"

Figure 3.154 Use of enclosure figure "C." Donald Byrd, "Just in Time," measure 41.

enclosure figure "C"

Figure 3.155 Use of enclosure figure "C." Freddie Hubbard, "Tadd's Delight," measure 5.



Figure 3.156 Use of enclosure figure “C.” Freddie Hubbard, “Billie’s Bounce,” measure 14.

Turns sometimes function as a variation of enclosure figure “C” and Brown makes occasional use of this ornamental device (see Figs. 3.157). I call these melodic devices are called “enclosure-turns.”

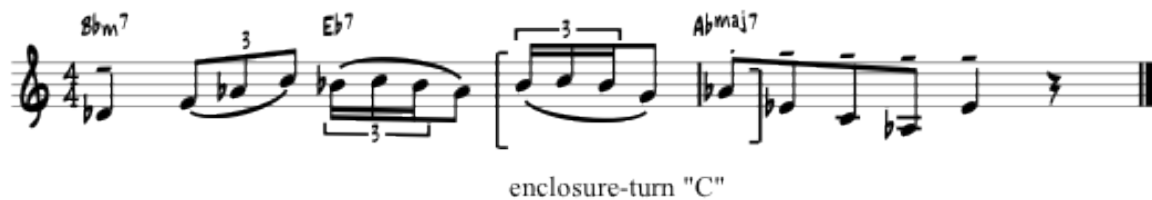


Figure 3.157 Use of enclosure-turn “C.” Clifford Brown, “Joy Spring” (Emarcy), measures 14-15.

Byrd makes occasional use of this enclosure figure on early recordings (see Fig. 3.158) but largely avoids its use in later recordings. This suggests that if Byrd did adopt this performance element from Brown it was discarded as his style evolved.



Figure 3.158 Use of enclosure-turn “C.” Donald Byrd, “Hank’s Tune,” measure 61.

Hubbard makes infrequent use of this device at all points within the date range of this study.

3.3.2 Major scales and derivates

Major scale based material forms the basis for much of Brown, Byrd, and Hubbard’s improvised material. It is rare that these musicians present major scale derived material in pure form. Rather, they choose to mix major scale derived material with a variety of enclosure figures, chromatic passing tones, and non-harmonic tones to create their improvised material (see Figs. 3.159-160).

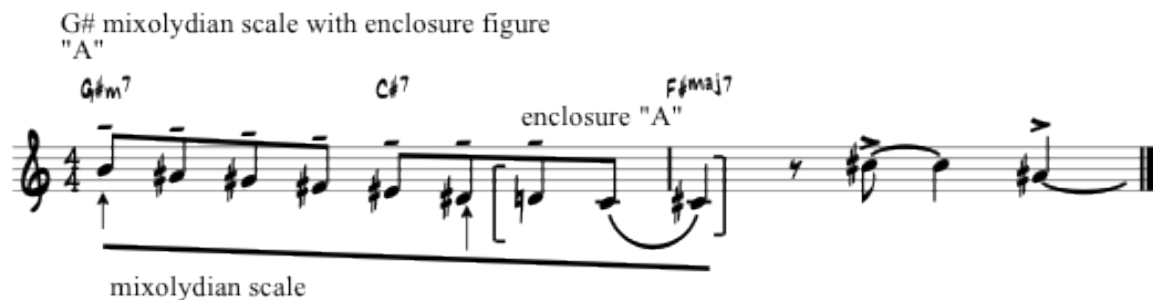


Figure 3.159 Use of G-sharp mixolydian scale with enclosure figure “A.” Clifford Brown, “Joy Spring,” (Blue Note/Pacific) measures 24-25.

Material derived from Bb major scale



Figure 3.160 Use of material derived from the major scale with passing tone. Clifford Brown, “Flossie Lou,” measures 18-22.

Byrd tends to use more non-harmonic and passing tones than does Brown, but his overall approach to harmony is rooted heavily in major scale derived material, as is shown in Figs. 3.161-163.

Material derived from G major scale

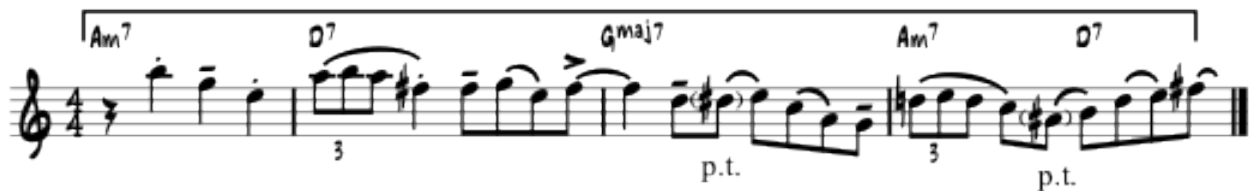


Figure 3.161 Use of material derived from the major scale with passing tones. Donald Byrd, “Hank’s Tune,” measures 69-72.

Material derived from G major scale.



Figure 3.162 Use of material derived from the major scale with enclosure figure “A” and passing tones.

Donald Byrd, “Hank’s Tune,” measures 83-85.

Material derived from G major scale



Figure 3.163 Use of material derived from the major scale with enclosure figure “A” and passing tones.

Donald Byrd, “I’m an Old Cowhand,” measures 42-44.

Like Byrd, Hubbard makes use of major scale derived material that incorporates chromatic passing tones and enclosure figures rather than employing these scales in their pure form but for relatively short periods of musical time (see Figs. 3.164-165).

Material derived from C major scale

Figure 3.164 Use of material derived from the major scale with passing tone. Freddie Hubbard, “Pat ‘n Chat,” measures 2-7.

Material derived from C# major scale.

Figure 3.165 Use of material derived from the major scale. Freddie Hubbard, “Pat ‘n Chat,” measure 27-28.

It is more common to find instances where Byrd and Hubbard use scales that incorporate chromatic passing tones more systematically. These scales, called bebop scales, form the backbone of the improvised material of modern jazz and while Brown made use of these devices as well, he did not do so as frequently as did Byrd and Hubbard.

3.3.3 Bebop Dominant Scales

In addition to major scales and derivatives,²⁸⁶ Baker identifies the existence and utilization of eight-note scales (what Baker refers to as “bebop scales”) in modern jazz performance practice.²⁸⁷ The most common of these is the bebop dominant scale.

When improvising over V7 chord types that function as dominant chords modern jazz musicians use portions of this scale (see Fig. 3.166).



Figure 3.166 Bebop dominant scale in its pure form.

According to Baker jazz musicians favor the sound of this scale because “all of the chord tones are on down beats,” and “the tonic of the scale falls on beat one of each successive measure, and the fifth falls on beat 3.”²⁸⁸

Baker maintains that, in addition to using this scale on dominant functioning V7 chords, modern jazz musicians also use this scale to improvise “on the related minor seventh chord (II) and, under special conditions...on the related half-diminished seventh chord (VII).”²⁸⁹

²⁸⁶ For the purposes of this study, major scale derivatives may be thought of as the four most commonly used modes of the major scale in common use by modern jazz musicians: Dorian, Mixolydian, Lydian, and Aeolian (natural minor).

²⁸⁷ Baker, *How to Play Bebop vol. 1* (Van Nuys, CA: Alfred Publishing Co., Inc., 1985), 1.

²⁸⁸ Baker, *How to Play Bebop vol. 1*, 1.

²⁸⁹ Baker, *How to Play Bebop vol. 1*, 1.

Brown uses bebop dominant scales much less frequently than major scale derived material. This is noteworthy because, as Meadows and Baker have identified, modern jazz musicians used these types of scales prolifically. However, while Brown makes infrequent use of these scales, instances where he employs them do exist, particularly on earlier recordings. Like his tendencies when using major scale derivations, Brown intersperses enclosure figures and chromatic passing tones throughout his bebop scale based material.

Note that examples of bebop dominant scales in the figures below are brief, usually consisting of only four eighth notes. In fact, early recordings show that Brown preferred to use a particular pattern when using the bebop-dominant scale. I call this a bebop dominant fragment. Its construction is shown in Fig. 3.167.



Figure 3.167 Example of bebop dominant fragment

Brown uses this device quite frequently, often using fragments from multiple bebop dominant scales within one line, as in Figs. 3.168-169.

Material derived from
two bebop dominant scales



Figure 3.168 Use of material derived two bebop dominant scales. Clifford Brown, “Get Happy,” measures 12-13.

Material derived from
multiple bebop dominant scales



Figure 3.169 Use of material derived from multiple bebop dominant scales. Clifford Brown, “Get Happy,” measures 47-52.

On later recordings Brown uses the bebop dominant scale less frequently, and examples of bebop dominant fragments are rare. Brief examples of material derived from the bebop scale may be found, though they are much less systematic, as can be seen in 3.170-171.



Figure 3.170 Use of material derived from bebop dominant scale with passing tone. Clifford Brown, “Daahoud,” measures 18-19.

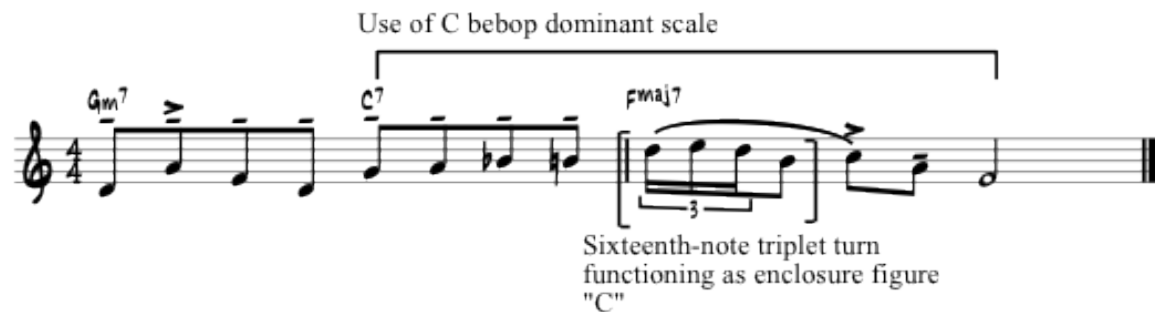


Figure 3.171 Use of material derived from bebop dominant scale with enclosure-turn “C.” Clifford Brown, “Joy Spring,” (Blue Note/Pacific) measures 8-9.

Byrd uses bebop dominant scales more frequently than does Brown. These instances may be found at all points during the date range of this study. Also, Byrd tends to use the scale in a more linear fashion than using bebop dominant fragments (see. Fig. 3.172).



Figure 3.172 Use of material derived from G bebop dominant scale. Donald Byrd, “There Will Never be Another You,” measures 13-14.

Like Brown, Byrd sometimes uses material from two or more bebop dominant scales within his lines (see Figs. 3.173-174).

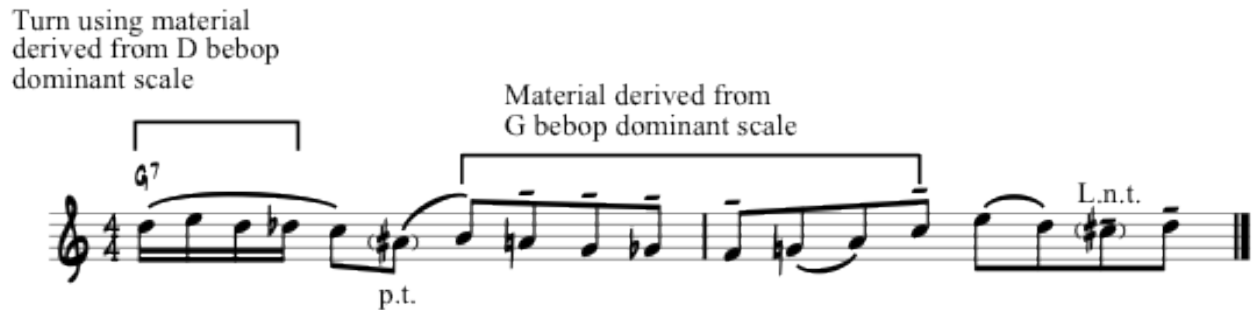


Figure 3.173 Use of material derived from multiple bebop dominant scales. Donald Byrd, “I’m an Old Cowhand,” measures 12-15.



Figure 3.174 Use of material derived from multiple bebop dominant scales. Donald Byrd, “I’m an Old Cowhand,” measures 12-15.

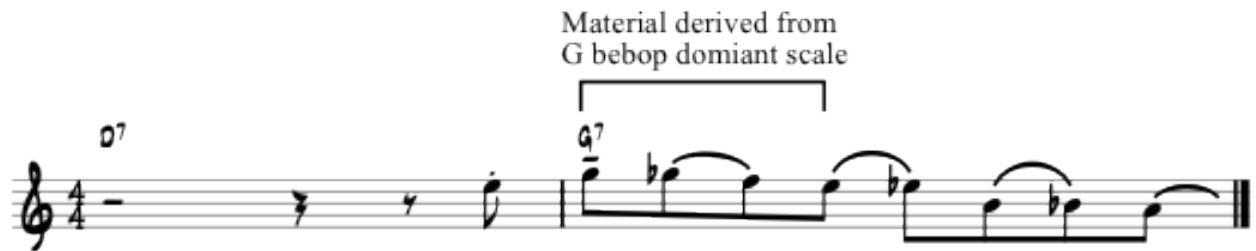


Figure 3.175 Use of material derived from the bebop dominant scale. Donald Byrd, “Just in Time,” measures 25-26.

Freddie Hubbard uses bebop dominant scales in a similar fashion to Brown, especially during years early in the date range of this study. Further, Hubbard makes use of bebop dominant fragments, as well as frequently incorporating enclosure figure “A” into his bebop dominant material. (see Figs. 3.176-179)



Figure 3.176 Use of material derived from the bebop dominant scale and enclosure figures “A.” Freddie Hubbard, “Tadd’s Delight,” measures 1-3.

Material derived from
D bebop dominant scale



Figure 3.177 Use of material derived from the bebop dominant scale and enclosure figure “A.” Freddie Hubbard, “Billie’s Bounce,” measures 15-16.

Material derived from
C bebop dominant scale



Figure 3.178 Use of material derived from the bebop dominant scale and non-harmonic tone. Freddie Hubbard, “Wrap Your Troubles in Dreams,” measures 50-51.

Material derived from
F bebop dominant scale



Figure 3.179 Use of material derived from the bebop dominant scale. Freddie Hubbard, “Birdlike,” measures 84-85.

3.3.3.1 Chromatic scale

Segments of the chromatic scale are found in modern jazz improvisations and are most often used as a means for approaching a goal or chord tone. Frequently, the chromatic scale appears when the use of passing tones is combined with bebop dominant scale usage. (see Fig. 3.180)

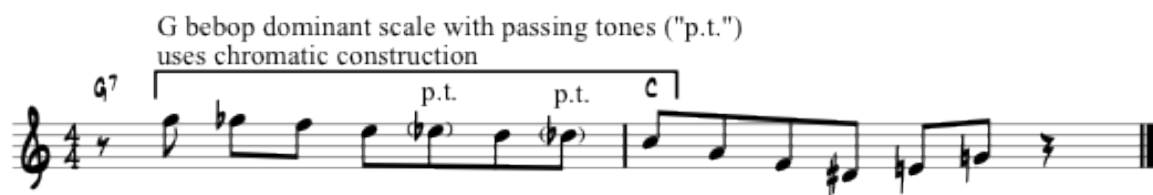


Figure 3.180 Standard combination of chromatic targeting and bebop dominant derived material.

Brown, Byrd, and Hubbard avoid using the chromatic scale in its pure form. All three make use of chromatic devices that add harmonic interest and color to major and bebop scale derived material. These chromatic scale fragments are important connecting devices that function in much the same way as bebop dominant scales. (see Fig. 3.181-183)



Figure 3.181 Use of chromatic scale fragment and G bebop dominant scale. Clifford Brown, "Get Happy," measures 57-59.

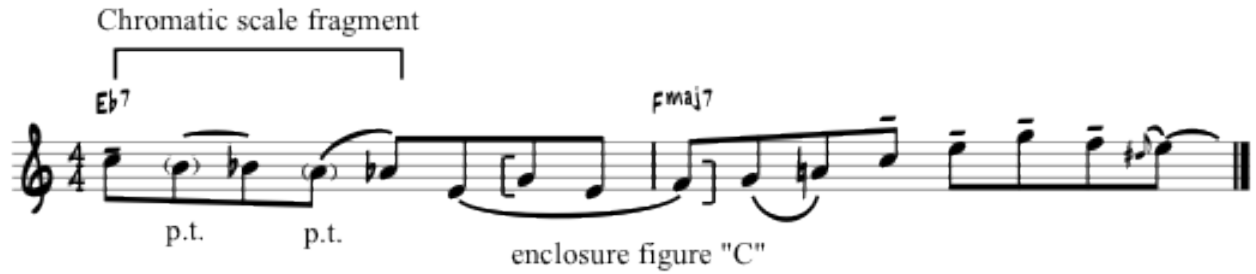


Figure 3.182 Use of chromatic scale fragment and enclosure figure “C.” Donald Byrd, “There Will Never be Another You,” measure 27-28.



Figure 3.183 Use of chromatic scale fragment. Freddie Hubbard, “Pat ‘n Chat,” measures 31-32.

3.3.4 Non-harmonic tones and diminished-scale fragments.

The incorporation of non-harmonic tones ²⁹⁰ within improvised material is an important part of the harmonic language of nearly every modern jazz musician. In addition to the use of these tones in enclosure figure “A,” nonharmonic tones are often presented as part of scales. Modern jazz musicians make use of scales derived from diminished seventh chords, especially

²⁹⁰ Non-harmonic tones are pitches that are a part of the upper-structure of chords that have been altered. The most common non-harmonic tones are the flat-9, sharp-9, flat-5 (sharp-11) and sharp-5 (flat-13).

when treating a dominant functioning V7 chord to some sort of harmonic alteration.²⁹¹ These diminished scales are constructed by adding a half-step leading tone to each tone in a fully diminished seventh chord. (see Fig. 3.184)

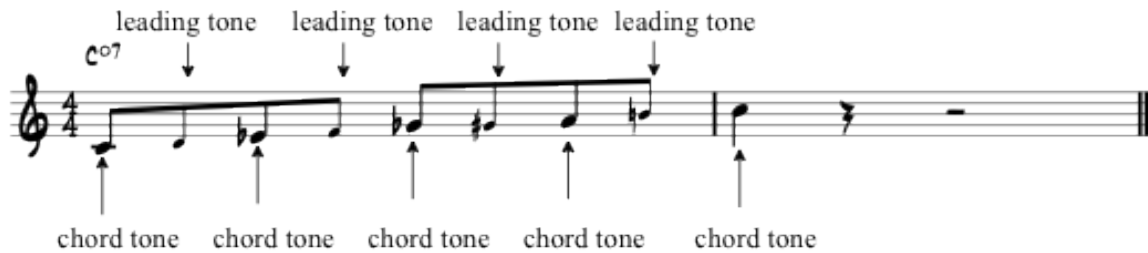


Figure 3.184 Construction of diminished, or, whole-half diminished, scale.

Because this diminished scale is constructed using a series of alternating whole-steps and half steps, it is commonly referred to as the “whole-half” or “whole-half diminished” scale.

While this scale is used to improvise over diminished chords rather than dominant functioning V7 chords, a variation of this scale is favored when improvising over an altered V7 chord. By beginning the scale on one of the leading tones and employing the same series of alternating whole and half steps, a new scale is formed.



Figure 3.185 Construction of half-whole, or, half-whole diminished scale.

²⁹¹ The practice of “altering” a dominant chord involves the raising or lowering (by one half-step) of the chord’s 5th or 9th degrees.

Because this diminished scale is constructed using a series of alternating half steps and whole-steps, it is commonly referred to as the “half-whole” or “half-whole diminished” scale. It is particularly well suited for use over altered dominant V7 chords because it contains both the guide tones of the V7 chord (the 3rd and 7th) a number of possible alterations of the 5th and 9th (excluding the sharp-5).

The sharp-5/flat-13 is also a common non-harmonic tone and is often used as a chromatic upper neighbor tone to the 5th of a V7 chord. Although not a part of the diminished scale, this non-harmonic tone occurs frequently.

Brown uses diminished scale fragments sparingly and in very small segments, rather than in extended passages. When these fragments are employed, they are over dominant functioning V7 chord-types or their corresponding ii chords. Occasionally Brown uses figures that contain non-harmonic tones over tonic major and minor chords. He draws non-harmonic tones in these cases from the corresponding V7 chord. The figures below represent some of the most common ways in which Brown uses fragments of the diminished scale and other non-harmonic tones.

Db (b9) and Eb (#9) derived
from diminished scale

Gm7 C7 Fmaj7

Figure 3.186 Use of pitches derived from the diminished scale. Clifford Brown, “Joy Spring,” (Blue Note/Pacific) measures 4-5.

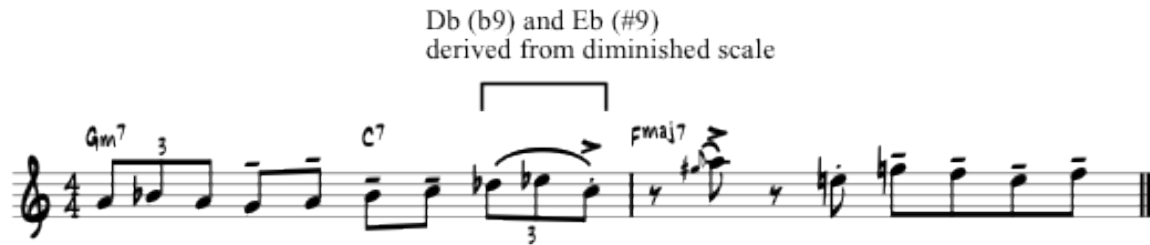


Figure 3.187 Use of pitches derived from the diminished scale. Clifford Brown, “Joy Spring,” (Blue Note/Pacific) measures 20-21.

Donald Byrd uses of non-harmonic tones that are derived from the diminished scale in a similar manner to Clifford Brown. These occurrences are brief and most often occur on dominant functioning V7 chords.

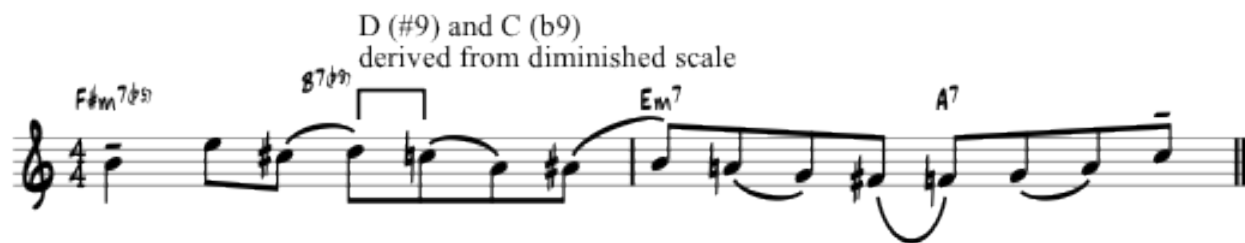


Figure 3.188 Use of pitches derived from the diminished scale. Donald Byrd, “Hank’s Tune,” measures 62-63.



Figure 3.189 Use of pitches derived from the diminished scale. Donald Byrd, “There Will Never be Another You,” measures 5-6.

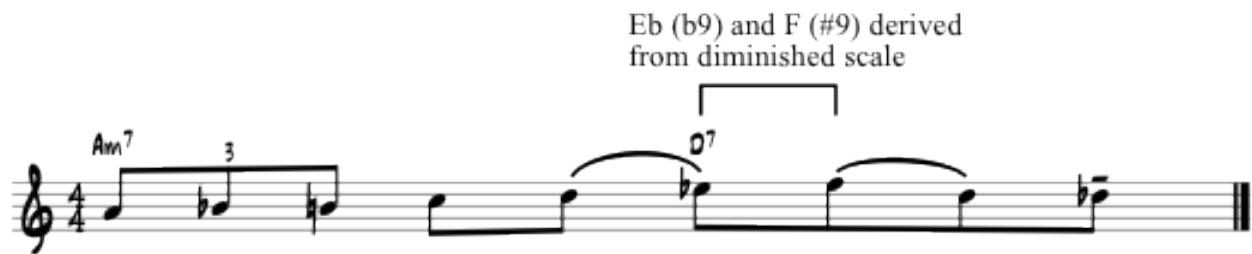


Figure 3.190 Use of pitches derived from diminished scale. Donald Byrd, “There Will Never be Another You,” measure 29.

Other occurrences of non-harmonic tones in Byrd’s playing from recordings at all points in the date range of this study are frequent. In addition to enclosure figure “A,” isolated non-harmonic tones often function as leading tones that pull towards to chord tones, creating harmonic tension.



Figure 3.191 Use of nonharmonic tones. Donald Byrd, “I’m an Old Cowhand,” measures 34-35.

Like Brown and Byrd, Hubbard uses non-harmonic tones, with diminished fragments appearing on early recordings in particular. In the following example, Hubbard uses non-harmonic tones derived from the diminished scale that corresponds to G7.

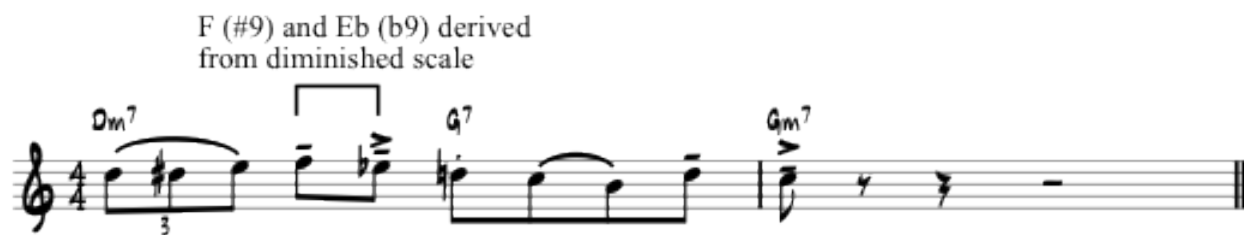


Figure 3.192 Use of pitches derived from diminished scale. Freddie Hubbard, “Tadd’s Delight,” measures 30-31.

Like Byrd and Brown, Hubbard uses single non-harmonic tones to create harmonic tension.

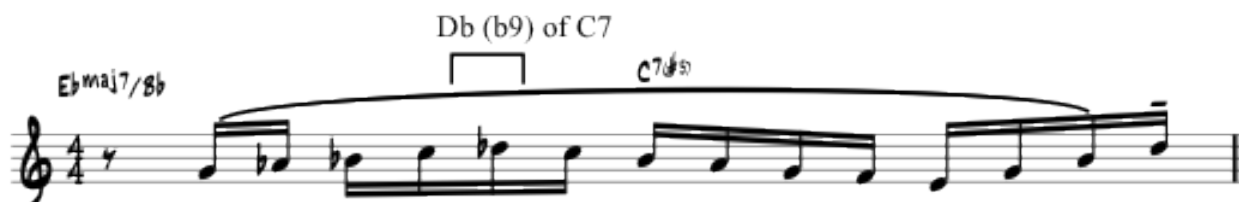


Figure 3.193 Use of single non-harmonic tone. Freddie Hubbard, “Wrap Your Troubles in Dreams,” measure 14.

In keeping with the harmonic material that Hubbard was exposed to by Coltrane and Rollins, he uses fragments of diminished scales in addition to deriving isolated non-harmonic tones from the scale.

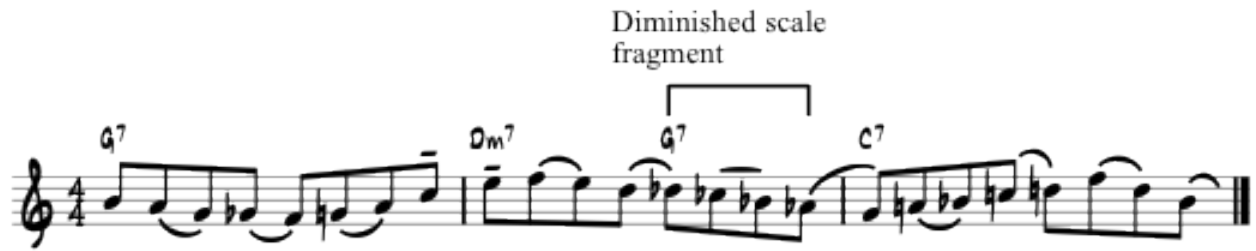


Figure 3.194 Use of diminished scale fragment. Freddie Hubbard, “Birdlike,” measures 148-150.

3.3.4.1 Blues scale

The blues scale has been constructed by jazz musicians in order to make use of the “blue note” as well as the root, 5th, and 4th (or 11th).²⁹² These “blue notes” are pitches that “create...tension that must be resolved into chord tones,” and are reminiscent of vocal effects.²⁹³

In its pure form,²⁹⁴ the scale is constructed as follows:



Figure 3.195 C blues scale in its pure form.

In common practice, modern jazz musicians often make use of small segments of the scale in order to create musical tension, rather than presenting the scale in its pure form.

²⁹² “Blue notes” are the flat-3, flat-5 (sharp-11) and flat-7 of a given key center.

²⁹³ Berg, *Alfred's Essentials of Jazz Theory*, 36.

²⁹⁴ Baker, *Bebop Vol. 1, 2*. The pure form of a scale is the presentation (either ascending or descending) of all pitches within the scale in sequential order.

Brown, Byrd, and Hubbard make infrequent use of the blues. While brief examples may be found, its avoidance is notable.

3.3.4.2 3 to flat-9

Another melodic device that Christiansen and Bock attribute to modern jazz performance practice is called “3 to flat-9.”²⁹⁵ This piece of harmonic vocabulary has been used by scores of modern jazz musicians and has been discussed in various degrees of depth by many jazz pedagogues. Christiansen and Bock present this element in a very concise and succinct form so I have chosen to rely on their work as a means for explaining this technique. This melodic device appears in two primary forms. A resolution to the 5th of the I chord using the 3rd and flat-9 of a dominant functioning V7;



Figure 3.196 3-flat-9 ascending.²⁹⁶

and a resolution to the 3rd of the I chord using the 3rd, flat-9, 5th, and flat-7 of the dominant functioning dominant chord.

²⁹⁵ Christiansen and Bock, *Essential Jazz Lines*, 10.

²⁹⁶ Consult Christiansen and Bock, *Essential Jazz Lines*, 10, for a more detailed discussion.



Figure 3.197 3 to flat-9 descending.

Christiansen and Bock correctly point out that modern jazz performance practice dictates that “the direction” of the arpeggiated chord outline “does not have to start and continue in only one direction.” In fact, a myriad of variations of this basic pattern occur in common usage.²⁹⁷ Further, I have chosen to leave the first two beats of each of the above Figs. 3.196-197 blank because endless possibilities exist for improvising over the first two beats of such a progression when using the 3 to flat-9 technique (including playing nothing at all and employing rests to create music space). Fragments of this device are often found that function, both harmonically and rhythmically, in the same manner as the device as a whole.

Brown uses 3 to flat-9 patterns very infrequently, choosing instead to create dissonances on dominant functioning V7 chords by using enclosure figures. However, cases where Brown employs the 3 to flat-9 pattern may be found, particularly on earlier recordings. In the following example Brown actually uses two consecutive 3 to flat-9 gestures, the first of which is a secondary dominant substitution.

²⁹⁷ Christiansen and Bock, *Essential Jazz Lines*, 10.

partial b9 gesture using G7 (V7/V7)

Gm7 (G7) C7 Fmaj7

b9 root 7 3 5 7 b9 5

3 to b9 gesture resolving to the 5th

Detailed description: This musical example is in 4/4 time and features a melodic line in G major. It starts with a Gm7 chord. The melody then moves to a G7 chord, which is annotated as a 'partial b9 gesture using G7 (V7/V7)'. The notes for G7 are labeled as b9, root, and 7. The melody then resolves to a C7 chord, with notes labeled 3, 5, 7, b9, and 5. A bracket indicates a '3 to b9 gesture resolving to the 5th'. The final note of the C7 chord is a half note, followed by a rest and then an Fmaj7 chord.

Figure 3.198 Multiple 3 to flat-9 patterns. Clifford Brown, “Joy Spring,” measures 26-27.

Like Brown, Donald Byrd uses 3 to flat-9 patterns very infrequently. When he chooses to employ such patterns they are often over dominant functioning V7 chords that resolve to minor i chords.

3-b9 pattern resolving to the 3rd

A7(b9) Dm7

3 b9 root 7 3

Detailed description: This musical example is in 4/4 time and features a melodic line in A minor. It starts with an A7(b9) chord. The melody then moves to a Dm7 chord, which is annotated as a '3-b9 pattern resolving to the 3rd'. The notes for Dm7 are labeled as 3, b9, root, 7, and 3. The melody then continues with a half note and a quarter note.

Figure 3.199 Use of 3 to flat-9 pattern. Donald Byrd, “There Will Never be Another You,” measures 21-22.

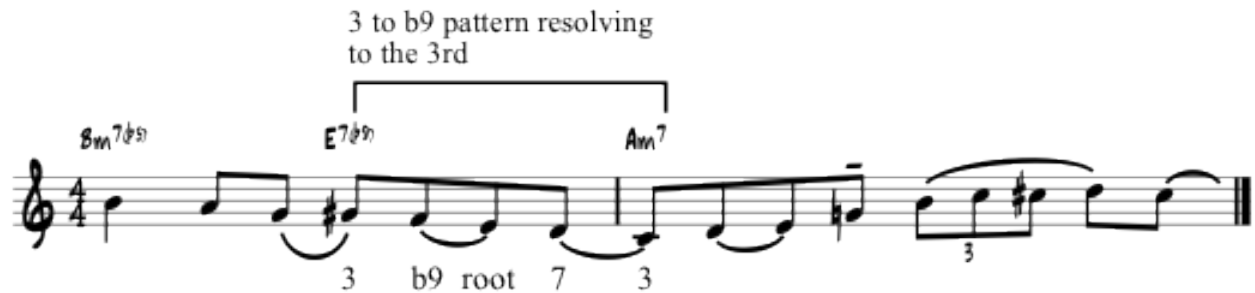


Figure 3.200 Use of 3 to flat-9 pattern. Donald Byrd, “I’m an Old Cowhand,” measures 59-60.

Like Brown, Byrd uses partial 3 to flat-9 patterns that often omit the 3rd of the dominant chord while still utilizing the flat-9 to 3 resolution.

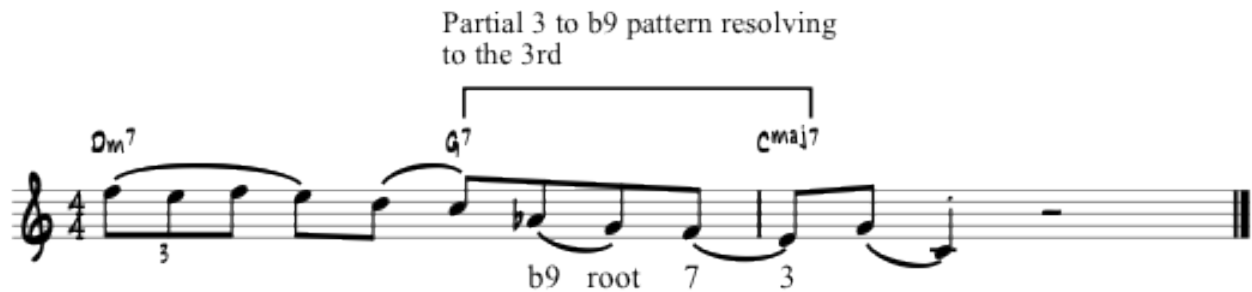


Figure 3.201 Use of partial 3 to flat-9 pattern. Donald Byrd, “Just in Time,” measures 64-65.

Freddie Hubbard uses 3 to flat-9 patterns much more frequently than Brown or Byrd, often employing these patterns as a means for implying harmonic substitutions. This is consistent with harmonic trends that were occurring during the late 1950s and early 1960s, a date range that coincides with Hubbard’s formative years and his early professional career. Also, like Brown and Byrd, he uses partial 3 to flat-9 patterns, in addition to utilizing the pattern in its pure form.

Partial 3 to b9 pattern resolving to the 3rd using D7.

Figure 3.202 Use of partial 3 to flat-9 pattern. Freddie Hubbard, “Billie’s Bounce,” measure 11.

Figure 3.203 Use of 3 to flat-9 pattern. Freddie Hubbard, “Tadd’s Delight,” measures 6-7.

Figure 3.204 Use 3 to flat-9 pattern. Freddie Hubbard, “Birdlike,” measures 83-84.

In addition, where Brown and Byrd almost entirely avoid using the ascending version of the 3 to flat-9 pattern (3- 5- 7- flat-9 resolving to the 5th of the I or i chord),²⁹⁸ Hubbard makes occasional use of this pattern.

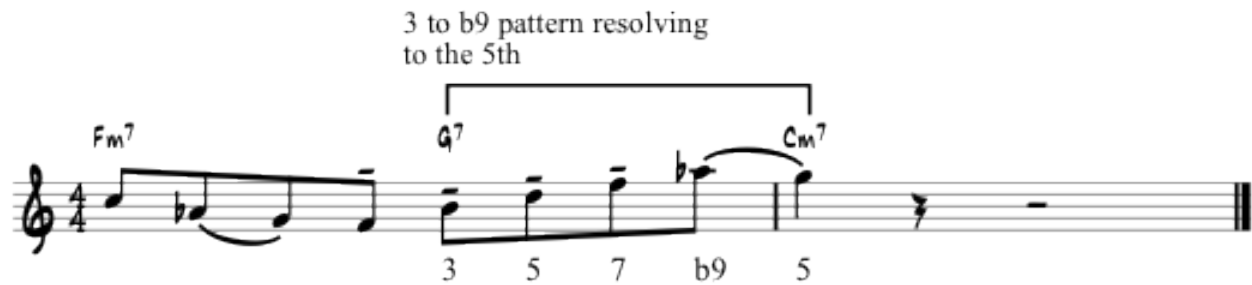


Figure 3.205 Use of 3 to flat-9 pattern. Freddie Hubbard, “Wrap Your Troubles in Dreams,” measures 11-12.

Finally, Hubbard makes occasional use of fragments of the ascending variation of the 3 to flat-9 pattern, choosing to use the flat-9 as a means for resolving to the 5th of the I or i chord without using the 3-5-7 preparation.²⁹⁹

²⁹⁸ See figure 3.187.

²⁹⁹ Robert Lark, “Selected Contemporary Jazz Trumpet Improvisations by Frederick Dewayne “Freddie” Hubbard: Structure and Form in Improvisations, with Three Recitals of Selected works by Albinoni, Copland, Haydn, Hummel, and others,” (DMA Diss., University of North Texas: 1994). Robert Lark also examines this facet of Hubbard’s playing in the context of representative blues improvisations from 1962 onward.

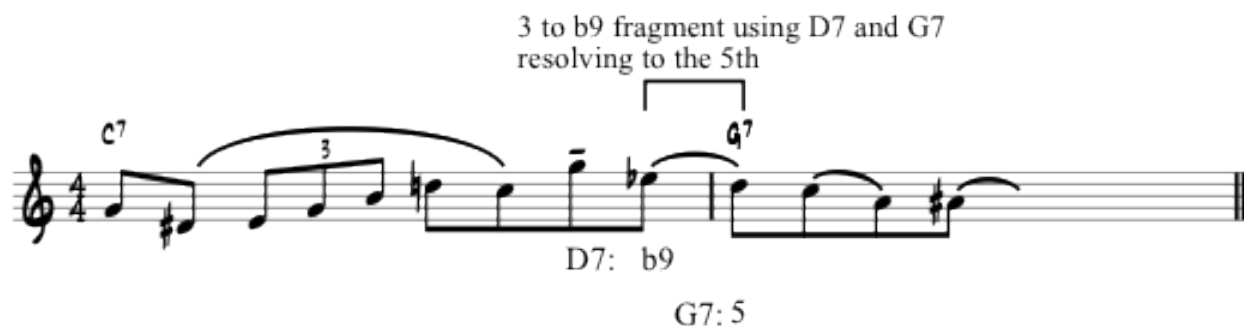


Figure 3.206 Use of 3 to flat-9 fragment. Freddie Hubbard, “Birdlike,” measures 135-136.

Hubbard’s systematic approach to the utilization of this technique may be attributed to the mentorship of David Baker, as well as other members of the Indianapolis jazz community, during his formative years. Baker’s approach to jazz improvisational pedagogy, though certainly in its early stages during the mid to late 1950s, is centered on the understanding of modern jazz harmonic vocabulary through systematic analysis and the identification of common-practice improvisational patterns. Hubbard’s interactions with Baker provided a foundation for the understanding of such devices, including the utilization of bebop dominant scales and 3 to flat-9 patterns.

3.3.4.3 Recurring patterns

Apart from musical material derived from major, bebop, and chromatic scales, as well as 3 to flat-9 patterns, Brown, Byrd, and Hubbard make use of improvisational patterns that occur multiple times over the course of different improvisations. Many jazz musicians refer to these patterns as “licks,” and their presence is often the hallmark of a particular player’s style. Patterns that recur many times in multiple solos by the same player are sometimes referred to as “pet-licks.” This is particularly evident in the playing of Donald Byrd at all points within the date

range of this study and Freddie Hubbard's improvisations from later points during the date range of this study.

Of the three players examined in this study, Brown's style is the least reliant on repeated patterns, though instances may be found within individual solos. In Figs. 3.207-208 Brown plays almost identical passages over the same series of chord changes in the tune "Daahoud."

The image displays two staves of musical notation in 4/4 time. The top staff, labeled 'Recurring pattern.....', shows a melodic line over the following chord changes: Fm7, Bb7, Ebm7, Ab7, and Dbmaj7. The bottom staff, labeled '.....recurring pattern', shows a melodic line over the following chord changes: Gm7, C7, Fm7, and Db7. Both staves illustrate how similar melodic motifs are used across different harmonic contexts.

Figure 3.207 Recurring patterns. Clifford Brown, "Daahoud," measures 10-15.

In both examples, Brown constructs a line using the flat-9, sharp-9, 3, sharp-11, and sharp-5 of the V7 chord.³⁰⁰ If we transpose both examples to a starting pitch of “D,” retain their intervallic construction, and remove chord nomenclature above each example, a more clear view of their connection is evident.



Figure 3.210 Recurring patterns. Clifford Brown, “Daahoud,” measures 13 and 51 transposed.

Other solos by Brown during the date range of this study bear out similar patterns. In the next examples, taken from Brown’s solo on “Get Happy,” two recurring patterns may be observed within the span of a single improvised chorus. These two patterns, both of which are identical in construction, are labeled “A” and “B.”

³⁰⁰ In the case of measure 13, the presence of the Gm7 chord should not be cause for skepticism over this analysis. Modern jazz musicians routinely choose to improvise over a V7 chord and ignore the ii chord in measure that encompasses a ii-V7 type progression.

Figure 3.211 shows musical notation for Clifford Brown's "Get Happy." The first line contains measure 5, labeled "A" with a Gmaj7 chord. The second line contains measures 20-21, with "A" and "B" labels and D7 and G7 chords. The third line contains measures 24-25, with "A" and "B" labels and D7 and Gmaj7 chords. Trills and triplets are indicated with brackets and the number 3.

Figure 3.211 Multiple recurring patterns. Clifford Brown, "Get Happy," measures 5, 21-22, and 24-25.

Other examples of recurring patterns can be found in Brown's playing. In following example, Brown chooses to play over the AbMa7 chord at the beginning of the bridge to "Gertrude's Bounce," in a similar way each time. Though not identical, the harmonic similarities are notable.

Figure 3.212 shows musical notation for Clifford Brown's "Gertrude's Bounce." The first line contains measures 17-18, labeled Abmaj7, with a sequence of notes and fingerings: 7 9 3 9 7 1 9 3 5 13 7 9 1 7 13. The second line contains measures 48-49, labeled Cmaj7 and Abmaj7, with notes and fingerings: 9 7 1 9 3 5.

Figure 3.212 Recurring patterns. Clifford Brown "Gertrude's Bounce," measures 17-18 and 48-49.

Brown's intense knowledge of harmony and his proficiency as a pianist are at work here, and one can easily make the supposition that Brown's solos were more compositional in nature than many of his peers. Since his recurring material occurs over similar chord progressions, involves similar chord tones, and functions in similar ways these recurring patterns are less obtrusive than if he were to forcing these ideas to fit over chord progressions for which no harmonic connection was present. Further, the fact that these recurring patterns are so deeply connected to the underlying harmony of the improvisatory vehicle speaks directly to Brown's practice habits and penchant for engaging in rigorous self-evaluation through recorded practice sessions.

Like Brown, Donald Byrd uses recurring patterns that are connected to the underlying harmony. Examples of this practice may be found in solos throughout the date range of this study.

The image displays two musical staves, each representing a different section of a solo by Donald Byrd. Both staves are in 4/4 time and feature a recurring melodic pattern. The top staff, labeled 'measures 2-4', begins with an Fmaj7 chord and transitions to an Em7 chord. The bottom staff, labeled 'measures 50-52', also begins with an Fmaj7 chord and transitions to an Em7 chord. In both instances, a bracket labeled 'Recurring pattern' spans across the melodic lines, indicating the specific phrase being highlighted. The patterns consist of eighth and quarter notes, often with slurs and accents, creating a fluid, improvisatory feel.

Figure 3.213 Recurring patterns. Donald Byrd, “There Will Never Be Another You,” measure 2-4 and 50-52.

The image displays two staves of musical notation in 4/4 time. The top staff contains measures 65 and 66. Measure 65 has a Bm7 chord and contains four notes: G4, B4, D5, and C#5. Measure 66 has a C#m7(b5) chord and contains four notes: C#5, B4, G4, and F#4. A bracket above these two measures is labeled "Antecedent.....". Measure 67 has an F#7(b9) chord and contains four notes: F#4, E4, D4, and C#4. Measure 68 has a Bm7 chord and contains four notes: B4, G4, F#4, and E4. A bracket above measures 67 and 68 is labeled "....Consequent.....". The bottom staff contains measures 67 and 68. Measure 67 has a C#m7(b5) chord and contains four notes: C#5, B4, G4, and F#4. Measure 68 has an F#7(b9) chord and contains four notes: F#4, E4, D4, and C#4. A wavy line is drawn under the F#7(b9) chord in measure 68. The key signature is one sharp (F#).

Figure 3.215 Recurring patterns. Donald Byrd, “I’m an Old Cowhand,” measures 65-68.

Like Byrd and Brown, Hubbard makes use of recurring patterns that are connected to the underlying harmony. Examples of this practice may be found in solos throughout the date range of this study. Hubbard’s recurring patterns tended to have similar shapes, constructions, and functional connections to the underlying harmony.

Recurring pattern

measures 1-2

Recurring pattern

measures 28-29

Figure 3.216 Recurring patterns. Freddie Hubbard, “Tadd’s Delight,” measures 1-2 and 28-29.

While Hubbard used recurring patterns in similar ways to Brown and Byrd, a unique element is present in his playing, particularly on recordings after 1959. Hubbard occasionally uses repeated rhythmic motifs for several measures. These motifs help to create tension and excitement over extended periods of musical time. Examples of these types of passages are not found in the playing of Donald Byrd or Clifford Brown.

measures 25-32

Figure 3.217 Recurring patterns. Freddie Hubbard, “Wrap Your Troubles in Dreams,” measures 25-32.



Figure 3.218 Recurring patterns. Freddie Hubbard, “Wrap Your Troubles in Dreams,” measure 57-61.



Figure 3.219 Recurring patterns. Freddie Hubbard, “Birdlike,” measures 73-80.

Like Byrd, Hubbard makes occasional use of clear antecedent/consequent type passages.



Figure 3.220 Antecedent/consequent phrase. Freddie Hubbard, “Birdlike,” measures 9-12.

3.4 PHRASING TENDENCIES

Improvisational phrasing in modern jazz is tied directly to the phrase structure of the improvisational vehicle. As such, how a modern jazz musician phrases his or her improvised lines in relation to the phrase structure of the tune is an important stylistic trait. Also, the rhythmic construction of phrase endings is an element often adopted by a student from a model, hence, phrase-endings found commonly in the playing of Clifford Brown would likely appear in the playing of Byrd and Hubbard had Brown's style been highly influential in their respective developments.

Stefan Love's analysis of improvisational phrasing in jazz informs my analysis of the phrasing tendencies in this study. I have applied some of Love's definitions of phrase-related elements to the improvised solos of Brown, Byrd, and Hubbard. However, I have chosen to modify and simplify the symbols that he uses to notate these elements in his analysis. The following definitions provide the tools that I use to examine the phrasing tendencies of Brown, Byrd, and Hubbard:

- *Phrase*: "a coherent segment or set of segments that occupies a metrical time span."³⁰¹
 - 1-phrase: "a phrase that occupies a" single" measure."
 - 2-phrase: "a phrase that occupies" two measures (what Love calls "a two-bar hypermeasure")

³⁰¹ Stefan Love, "On Phrase Rhythm in Jazz," (PhD Diss., Eastman School of Music: 2011). Except where noted, all definitions are taken from Stefan Love, "On Phrase Rhythm in Jazz," Appendix A.

- 4-phrase: “a phrase that occupies” four measures (what Love calls “a four-bar hypermeasure”)
- 6-phrase: a phrase that occupies six measures (not part of Love’s study)
- 8-phrase: “a phrase that occupies” eight measures (what Love calls “an eight-bar hypermeasure”)

- *Extension*. All of the above phrases may be treated to phrase extensions (most often occurring across bar-lines). These are noted with a + sign following the identification of which type of phrase is being augmented.
- *Combined phrase*. Unlike Love, I define a combined phrase in terms of the total number of measures it occupies since determining the distribution of a combined phrase (i.e. Is an 8 phrase a combination of two 4-phrases, or four 2-phrases?) can be interpreted in a variety of ways in many situations. Hence my additional phrase-types.
- *Realization*. The performance of the improvisational vehicle.
- *Chorus*. “One cycle of” the improvisational vehicle. “Most performances include multiple choruses.”
- *Hypermeasure*. “refers to refer to levels above the measure-level, e.g. the two-measure or four-measure level.”

I do not adhere strictly to Love’s model for the analysis of phrasing tendencies in this study. Rather, Love’s work provides a basic set of terms that facilitate the discussion of phrasing tendencies within the context of this comparative analysis. My chief motivation for this

modification is that I am most concerned with identifying any trends in phrase-length as well as instances where phrases cross formal boundaries within the scheme.

The relationship between the underlying phrase structure of the improvisational vehicle³⁰² and improvised phrases offer an interesting lens through which to examine a jazz musician's phrasing tendencies. In modern jazz performance, most improvisational vehicles consist of some combination of four to eight bar phrases that are grouped together to form a chorus. The underlying harmony of these segments constitutes both the harmonic underpinning of the composed melody and the harmonic material upon which jazz musicians base their improvisations. How a jazz trumpeter chooses to present improvised material within this loose "scheme" is a matter of great individuality and young players often subconsciously adopt the phrasing tendencies of their models.

Rests are considered a part of the segments that make up the improvised material connected to the improvisational vehicle's phrase structure. Since the members of the rhythm section are realizing the phrase structure of the improvisational vehicle, the soloist is free to combine improvised material with musical space. Also, since the soloist is free to construct improvised material that may be in opposition to the phrase structure of the scheme, phrases may "cross" the superficial boundaries that separate the subsections of the scheme's phrase structure.³⁰³ Jazz musicians refer to these types of phrases as "playing across the bar-line." Love refers to these types of segments as having a dissonant relationship to the underlying phrase structure of the improvisational vehicle.

³⁰² "On Phrase Rhythm in Jazz," Appendix A. Called the "tune," "chorus," or "form" by jazz musicians and referred to as the "scheme" by Love.

³⁰³ Stefan Love's dissertation is an intriguing and thorough examination of improvisational phrasing. Much of my work in this section of the dissertation is inspired by Love's work.

The styles of Brown, Byrd, and Hubbard are filled with examples of 2-phrase, 4-phrase, 6-phrase, and 8-phrase passages. Most of these include prefixes that occasionally cross formal section boundaries. The formal sections of the improvisational vehicle are treated to improvised that cross these boundaries very often. The following phrase are most representative of the phrasing tendencies of Brown, Byrd, and Hubbard.

Table 3.1 Phrase table. Clifford Brown, “Daahoud.”

Artist: Clifford Brown
 Composition: “Daahoud”
 Chorus: 1

Improvisational Vehicle	32			
Formal Sections	A 8	A 8	B 8	A 8
Improvised Phrase(s)	2-phrase 6-phrase	8-phrase	4-phrase 4-phrase	6+1-phrase 6-phrase

Chorus: 2

Improvisational Vehicle	32			
Formal Sections	A 8	A 8	B 8	A 8
Improvised Phrase(s)	6-phrase (chorus 2) 4-phrase	8-phrase	4-phrase 8+2-phrase	2-phrase

Table 3.2 Phrase table. Donald Byrd, “There Will Never Be Another You.”

Artist: Donald Byrd

Composition: “There Will Never Be Another You”

Chorus: 1

Improvisational Vehicle	32			
Formal Section	A 8	B 8	A 8	C 8
Improvised Phrase(s)	4+1 phrase 6+1-phrase	6-phrase	4-phrase	8+2-phrase

Chorus: 2

Improvisational Vehicle	32			
Formal Section	A 8	B 8	A 8	C 8
Improvised Phrase(s)	4-phrase	8-phrase	8+2-phrase	8+3-phrase

Table 3.3 Phrase table. Freddie Hubbard, “Tadd’s Delight.”

Artist: Freddie Hubbard
 Composition: “Tadd’s Delight”
 Chorus: 1

Improvisational Vehicle	32			
Formal Sections	A 8	B 8	A 8	C 8
Improvised Phrase(s)	4+1-phrase 8+1-phrase	6-phrase	4-phrase	8-phrase

Chorus: 2

Improvisational Vehicle	32			
Formal Sections	A 8	B 8	A 8	C 8
Improvised Phrase(s)	4-phrase 4-phrase	4-phrase 4-phrase	6-phrase 8-phrase	2-phrase

Chorus: 3

Improvisational Vehicle	32			
Formal Sections	A 8	B 8	A 8	C 8
Improvised Phrase(s)	2-phrase 6-phrase	2-phrase 6-phrase	8-phrase	8+1-phrase

Chorus: 4

Improvisational Vehicle	32			
Formal Sections	A 8	B 8	A 8	C 8
Improvised Phrase(s)	8+1-phrase (chorus 3)	n/a	n/a	n/a

While Brown, Byrd, and Hubbard have similar phrasing tendencies, Byrd's penchant for improvising phrases that cross sectional boundaries is notable, and he uses these techniques much more frequently than Brown or Hubbard.

If we focus our gaze on a deeper level of phrase examination, we can look more closely at the ways in which Brown, Byrd and Hubbard end their phrases rhythmically. The two primary types of phrase endings used by these three players are "bebop" phrase endings and sustained pitches that use terminal vibrato.

Brown, Byrd and Hubbard use "Bebop" phrase endings extensively. These are so termed by Eddie Meadows and are of the following construction:



Figure 3.221 Example of "bebop" phrase ending.³⁰⁴

Bebop phrase endings can occur on any downbeat in the measure and are usually followed by a rest, often for more than two beats. These rhythmic figures occur not only at the conclusion of phrases, but can also occur within improvised lines as well. But their use as distinctive phrase endings is a trait that is highly common among many modern jazz musicians.³⁰⁵

³⁰⁴ Meadows, *Bebop to Cool*, 138.

³⁰⁵ Meadows, *Bebop to Cool*, 138.

Brown makes frequent use of this type of phrase ending, as can be seen in Figs. 3.222-223.



Figure 3.222 Bebop phrase ending. Clifford Brown, “Get Happy,” measures 13-17.

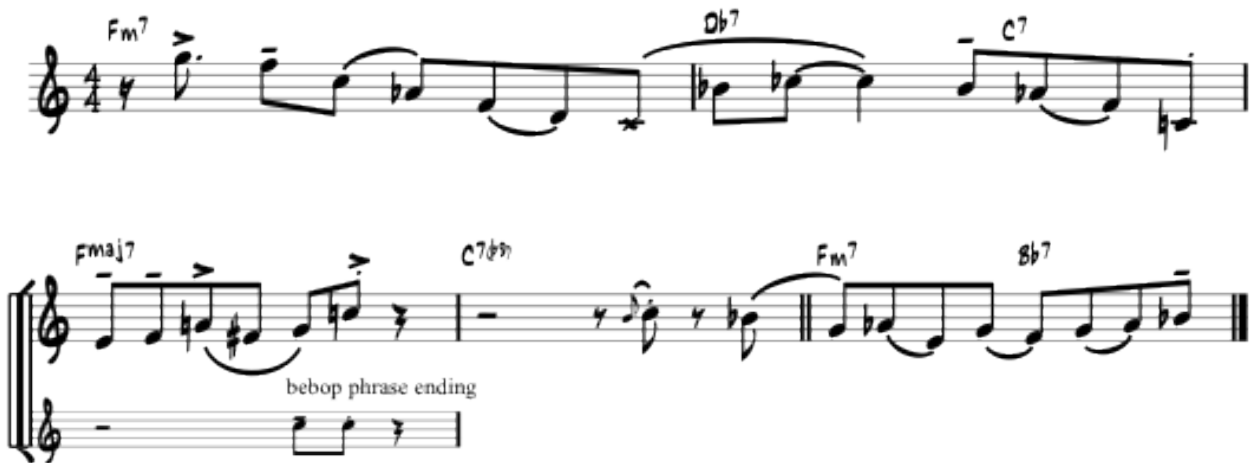


Figure 3.223 Bebop phrase ending. Clifford Brown, “Daahoud,” measures 6-10.

Byrd and Hubbard also make frequent use of this technique as well, as can be seen in Figs. 3.224-227.



Figure 3.224 Bebop phrase ending. Donald Byrd, “There Will Never Be Another You,” measures 43-45.



Figure 3.225 Bebop phrase ending. Donald Byrd, “Just in Time,” measures 1-3.

Figure 3.226 shows a bebop phrase ending in 4/4 time. The first staff contains measures 3-4 with chords C7, Cm7, and F7. The second staff contains measures 5-6 with chords Bbmaj7, G7(d9), and C7. A final staff shows a 'bebop phrase ending' with a sustained note.

Figure 3.226 Bebop phrase ending. Freddie Hubbard, “Tadd’s Delight,” measures 3-6.

Figure 3.227 shows a bebop phrase ending in 4/4 time. The first staff contains measures 26-29 with chords G7, C7, G7, and Dm7. The second staff contains measures 30-32 with chords C7, Bm7, and E7. A final staff shows a 'bebop phrase ending' with a sustained note.

Figure 3.227 Bebop phrase ending. Freddie Hubbard, “Birdlike,” measures 26-32.

Brown, Byrd, and Hubbard also use sustained pitches as phrase endings. Sustained pitches are of a value of dotted-quarter note or greater. These notes are occasionally treated to terminal vibrato. Brown makes occasional use of this type of phrase ending, especially on recordings near the end of his career—circa 1955-56.

Terminal vibrato is notated as follows:



denotes terminal vibrato

Figure 3.228 Sustained pitch with terminal vibrato.

A musical score for two staves in 4/4 time with a treble clef. The first staff contains measures 13-14 with chords Fmaj7, Cm7, F7(b9), and Bbmaj7. The second staff contains measures 15-18 with chords Gm7, C7, Fmaj7, and Cm7. A wavy line under a note in measure 18 is labeled 'Sustained pitch phrase ending with terminal vibrato' with an arrow pointing to it.

Figure 3.229 Sustained pitch with terminal vibrato. Clifford Brown, "Flossie Lou," measures 13-18.

Figure 3.230 shows two staves of music in 4/4 time. The first staff contains a melodic line with a C^{major}7 chord above the final measure. The second staff continues the melody with chords D^{minor}7, G⁷, C^{major}7, D^{minor}7, and G⁷. An arrow points to a note in the second staff with a wavy line above it, labeled "Sustained pitch phrase ending with terminal vibrato".

Figure 3.230 Sustained pitch with terminal vibrato. Clifford Brown, "Gertrude's Bounce," measures 24-28.

Figure 3.231 shows a single staff of music in 4/4 time. The melody is accompanied by chords: C^{minor}7(b9), F^{sharp}7(b9), B^{minor}7, E⁷(b9), A^{minor}7, D⁷, G^{major}7, E⁷(b9), A^{minor}7, and D⁷. An arrow points to a note in the final measure with a wavy line above it, labeled "Sustained pitch phrase ending with terminal vibrato".

Figure 3.231 Sustained pitch with terminal vibrato. Donald Byrd, "I'm an Old Cowhand," measures 14-18.

Chords: D7, G7, E^b7, A7^{b9}, Dm7, G7, Cmaj7

Sustained phrase ending with terminal vibrato

Figure 3.232 Sustained pitch with terminal vibrato. Donald Byrd, “Just in Time,” measures 57-63.

Chords: E^b7, A^b7^{b9}, B^bmaj7, E^b7, Dm7, G7, Gm7, C7, Cm7, F7, B^bmaj7

Sustained pitch phrase ending with terminal vibrato

Figure 3.233 Sustained pitch with terminal vibrato. Freddie Hubbard, “Tadd’s Delight,” measures 59-65.

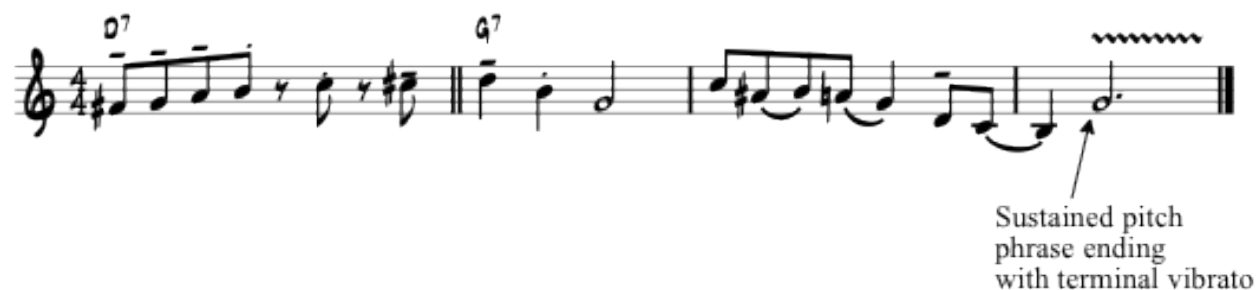


Figure 3.234 Sustained pitch with terminal vibrato. Freddie Hubbard, “Pat ‘n Chat,” measure 1-4.

The phrasing similarities between these three players suggest both similar influence as well as a common fluency in modern jazz improvisational practices. The matter of Byrd’s tendency to construct more phrases that cross sectional boundaries may be attributed to both his efficient use of his breath capacity—acquired through practice using the flow studies of Clarke’s method—and the regional trend among Detroit wind players to emulate the performance style of modern jazz piano players. This distinction notwithstanding, the overwhelming similarities in phrasing tendencies represent a significant commonality between Brown, Byrd, and Hubbard.

4.0 CONCLUSIONS

As has been shown, these three modern jazz trumpeters share many stylistic traits that would tend to substantiate many of the claims that Clifford Brown influenced Donald Byrd and Freddie Hubbard.

Byrd himself has stated in many forums that he holds great respect and admiration for the life and music of Clifford Brown.³⁰⁶ Both came from very stable, loving homes where education and discipline were placed at a premium. Formal musical study was encouraged and fostered. Their experiences within their respective regional jazz communities helped to shape their approaches to modern jazz trumpet improvisation, which accounts for similarities in harmonic language and rhythmic practices. As the two trumpeters were very much contemporaries (with Brown being a mere two years older than Byrd) and had affinities for the playing of Fats Navarro, it is not surprising that stylistic commonalities exist.³⁰⁷ Also, the fact that both Brown and Byrd were exposed to Western European-based trumpet instruction and musical practices accounts for many of the same similarities, particularly the use of ornaments such as turns and grace notes, their avoidance of scoops, and their sparse yet consistent use of terminal vibrato.

³⁰⁶ Particularly in his open letter commemorating the anniversary of Brown's death.

³⁰⁷ Byrd himself noted Clare Rocquemore, Fats Navarro, and Thad Jones as three of his earliest trumpet-specific models. He did not mention Brown within this context.

However, distinctions may be drawn in that Byrd's exposure to flow and tone studies from Max Schlossberg's method as well as studies with Detroit's symphonic trumpeters informed a style that was much more legato than Brown's. In fact, articulation tendencies represent the single most significant difference between Brown and Byrd's individual approaches. This is notable because articulation tendencies are perhaps the most important identifiers of individual style among modern jazz trumpeters.

While Byrd and Brown both used similar methods when constructing their phrases, Byrd tended to improvise longer phrases that crossed formal boundaries. While Brown was an accomplished piano player, he chose not to incorporate these longer, more flowing phrases that are associated with modern jazz pianists. Conversely, Byrd and other young Detroit wind players within the jazz idiom sought to incorporate pianistic elements into their improvisational styles, which accounts for Byrd's penchant for executing longer, unbroken phrases. Attempts to perform Byrd's solos along with the original recording provide proof of Byrd's incredible breath capacity as some of his longer phrases are quite difficult to execute on a single air-stream, yet no chance for a substantial inhalation is to be had. Byrd's vital capacity was efficiently used and it is likely that he also incorporated brief breaths into his performances. Brown's phrases, on the other hand, are not difficult to execute from a breathing standpoint. This is an important distinction. Byrd's sparing use of ghost notes is in direct contrast to Brown's tendency to employ them frequently, something else that speaks to different influences between these two players.

In general, claims that Byrd was influenced by Brown are, on the surface, quite accurate in that similarities in key areas of style (rhythmic tendencies, the use of ornaments, and harmonic language) are substantial. However, notions that Brown's style was of a fundamental or formative influence upon Byrd are not accurate, as the differences in articulation tendencies and

phrasing suggest that Byrd sought a wide variety of influences during his developmental years. Finally, one must not discount the elements of Byrd's musical skill-set that would allow him to understand and assimilate the stylistic "calling-cards" of those musicians around him at all points during his career. As relayed by Nathan Davis, Byrd had an amazing ability to boil down the style of a particular player to a few key musical elements and improvisational tendencies. If the presence of stylistic similarities between Brown and Byrd would lead us to suppose that Brown was highly influential to Byrd as a stylistic model, we must also consider the fact that Byrd assumed a position of prominence within the New York jazz community following the death of Brown. Brown's shadow loomed large in 1956 and Byrd would have certainly felt the pressure to exhibit some stylistic traits that were reminiscent of Brown's playing, particularly since he succeeded Brown in a number of professional situations. It is much more accurate to state that Brown's overarching influence upon all newly established and up-and-coming jazz trumpeters during the 1950s touched Byrd. But Byrd's style was formed using so many varied sources of influence that Brown's style was only a small piece in his overall development. It is not accurate to place Byrd within a "school" of playing at which Brown is the pinnacle, nor is it appropriate to place him within a lineage of players at which Brown is of a parental relationship. Unlike many trumpeters who arrived on the national jazz scene several years after Brown's passing, Byrd was already working towards becoming an established member of the New York jazz community during the early 1950s while serving in the U.S. Air Force. Hence, Byrd must be given a place alongside trumpeters such as Clifford Brown, Art Farmer, Thad Jones, Idrees Suleiman, Miles Davis and Kenny Dorham as being among a generation of trumpeters who followed Fats Navarro and Dizzy Gillespie and refined the collective improvisational style of modern jazz trumpet.

Freddie Hubbard's early style³⁰⁸ is incredibly similar to Clifford Brown's in nearly every respect: articulation tendencies, rhythmic practices, the use of ornaments of all types, the absence of embouchure scoops, harmonic language (particularly his use of enclosure figure "A"), and phrasing tendencies. Hubbard's own admission that Brown's playing was a formative influence proves that the similarities between his early style and that of Brown is not a coincidence caused by similar influences and educational experiences. Rather, these experiential and educational similarities provided Hubbard with the foundation to assimilate the style of Clifford Brown at a very early age.

While Hubbard's home life differed from Brown's (Hubbard was raised by a single mother), the importance of music in the lives of his older siblings' church and social interactions created an environment where young Hubbard was surrounded by music. Also, his mother's status as a single parent did not, by all accounts, diminish the stability of the home she provided for her children and Freddie's musical curiosities were encouraged. Like Brown, Hubbard was exposed to the elements of Western European art music and was able to synthesize these into his own development as a modern jazz musician. And like Brown, Hubbard was immersed in a regional jazz community in Indianapolis and enjoyed all the benefits of those interactions.

Unlike Byrd and Brown, who were contemporaries, the age difference between Brown and Hubbard is significant. Hubbard was a young teenager when he began to attempt to emulate Brown, therefore Brown's playing style had a much more formative impact on Hubbard's own style formation. Whereas Byrd was already an established player in Detroit at the time of Brown's rise to prominence in about 1954, Hubbard had barely begun playing the trumpet. When

³⁰⁸ From 1957-1958.

Brown died in 1956 Byrd was a fixture on the New York jazz community while Hubbard was in high school.

What is particularly noteworthy in the case of Freddie Hubbard is that his arrival in New York City in 1958 gave him the chance to interact with a whole host of musicians and that would cause him to shed many of the Brown-derived elements from his playing. Hubbard's rhythmic practices and phrasing tendencies would become more closely connected to the styles of modern jazz saxophonists. His articulation tendencies would fall more in line with those of not only saxophonists, but with Donald Byrd's more legato-based approach, so much so that it can be said that Hubbard's practice sessions with the elder Byrd had an enormous impact on his own approach to jazz trumpet articulation.

To that end, it is accurate to state that Hubbard used the playing of Clifford Brown as a template for his own during his formative style, adopting nearly all of the same performance techniques used by Brown. However, it is inaccurate to place Hubbard within a "school" of playing at which Brown is at the pinnacle since he quickly absorbed many more influences upon arriving in New York City in 1958 and reevaluated his approaches to both articulation and phrasing as a result of these varied sources of musical inspiration. Hubbard's mature style, which was in place by about 1960, bears only partial connection to Brown's and while he could be considered part of Brown's musical lineage, it is inaccurate to label him as a disciple. Rather, Hubbard carved out an individual space as a modern jazz trumpet stylist whose unique incorporation of elements from a variety of sources, including free-jazz and the Avant-Garde, would position him to be a direct influence on jazz trumpeters from the post-bop period and beyond. Therefore it can be said that Hubbard was to trumpeters of the post-bop period what Brown was to young trumpeters of the late-modern jazz period: a figure of great importance

whose stylistic contributions to jazz trumpet performance were formational for many young trumpeters.

It is the hope of the author that those who continue to contribute to the collective knowledge of the history of jazz will make use of comparative analysis to achieve more depth in the understanding of one player's influence upon another. Similar studies may be undertaken in all areas of jazz studies that examine performance elements unique to specific instruments and style-periods. Insider perspectives are crucial to a more nuanced understanding of jazz history since many of the inaccuracies and mischaracterizations that have been perpetuated have found their way into popular lore among jazz musicians themselves. Most crucially, various methods of comparative analysis offer the best hope for putting historical assertions of stylistic influence and similarity under a focused lens through which a greater understanding of style may be achieved.

5.0 REFERENCE

All print material and interviews used in the completion of this study are included under the heading “Bibliography” and are listed alphabetically. All recordings used to conduct the analytical transcriptions are included under the heading “Discography.” They are listed chronologically under performer headings.

5.1 BIBLIOGRAPHY

Aliquo, Don. Telephone Interview. Morgantown, WV, November 5, 2011.

Arban, Jean-Baptiste. *Complete Celebrated Method for Cornet: World's Edition*. New York: Carl Fischer, 1984. Reprinted as the *Complete Conservatory Method for Trumpet (Cornet) or E-flat Alto, B-flat Tenor, Baritone, Euphonium, and B-flat Bass in Treble Clef*. Edited by Edwin Franko Goldman and Walter M. Smith. New York: Carl Fischer, 1982.

Baker, Davis. *How to Play Bebop, Vol. 1*. Alfred Publishing Co., Inc., 1985.

Baker, David. *The Jazz Style of Clifford Brown: A Musical and Historical Perspective*. Van Nuys, CA: Alfred Publishing Co. Inc., 1982.

Berg, Shelton. *Alfred's Essentials of Jazz Theory: A Complete Self-Study Course for All Musicians*. Van Nuys, CA: Alfred Publishing Co., Inc., 2006.

Berliner, Paul. *Thinking in Jazz: The Infinite Art of Improvisation*. Chicago: University of Chicago Press, 1994.

Bjorn, Lars and Jim Gallert. *Before Motown: A History of Jazz in Detroit 1920-60*. Ann Arbor: University of Michigan Press, 2001.

- Broschke-Davis, Ursula. *Paris without Regret*. Iowa City: University of Iowa Press, 1986.
- Byrd, Donald. Telephone interview. Buckhannon, WV, February 21, 2010.
- Byrd, Donald. *Tempus Fugit*. <http://cliffordbrown.net/quotes/byrd.html>. Accessed March 16, 2011. Reprinted from www.blackbyrd.com.
- Byrd, Donald. "Donald Byrd Talks to Young Trumpeters." *Down Beat* 28:18. 1961. 38-39.
- Christiansen, Corey and Kim Bock. *Essential Jazz Lines: In the Style of Clifford Brown*. Pacific, MO: Mel Bay, 2004.
- Catalano, Nick. *Clifford Brown: The Life and Art of the Legendary Jazz Trumpeter*. New York: Oxford University Press, 2000.
- Clarke, Herbert L. *Technical Studies for the Cornet*. New York: Carl Fischer, 1934.
- Crawford, Marc. "Benny Remembers Clifford." *Down Beat*. October 12, 1961. 22-23.
- Davis, Miles and Quincy Troupe. *Miles: The Autobiography*. New York: Simon & Schuster, 1990.
- Davis, Nathan. Telephone Interview. Morgantown, WV, July 22, 2011.
- Davis, Nathan. Telephone Interview. Morgantown, WV, March 1, 2010.
- Davis, Nathan. Telephone interview. Morgantown, WV, February 21, 2010.
- Davis, Nathan. Telephone Interview. Morgantown, WV, February 2, 2010.
- Davis, Nathan. *Writings in Jazz*. Dubuque, IA: Kendall/Hunt Publishing, Co., 2002.
- Erdmann, Tom. "An Interview with Freddie Hubbard." *ITG Journal* 26/2 (January, 2002). 15-25.
- Erdmann, Tom. "M+M=A: An Interview with Donald Byrd." *ITG Journal* 28/3 (March, 2004). 30-39.
- Farkas, Phillip. *The Art of Horn Playing*. Miami, FL: Summy-Birchard, Inc., 1956.
- Feather, Leonard. "Remembering Clifford Brown." *Los Angeles Times*, June 30, 1985. AC44.
- Feather, Leonard. *New Edition of the Encyclopedia of Jazz*. New York: Horizon Press, 1955.
- Friedman, Joshua. "The Jazz Fusion of Freddie Hubbard and CTI Records: An Analysis of the Collaborations between Freddie Hubbard and Creed Taylor." MM Thesis, California State University, Long Beach: 2009.
- Frink, Laurie and John McNeil. *Flexus: Trumpet Calisthenics for the Modern Improviser*. Brooklyn: Omnitone Press, 2003.

- Fuller, Curtis. Telephone Interview. Pittsburgh, PA, February 18, 2010.
- Fuller, Curtis. Telephone Interview. Buckhannon, WV, February 16, 2010.
- Fuller, Curtis. Telephone Interview. Morgantown, WV, January 29, 2010.
- Gitler, Ira. "Focus on Freddie Hubbard." *Down Beat* 29. January 18, 1962. 22.
- Glandon, W. Donald. Telephone Interview. Morgantown, WV, August 8, 2011.
- Goldsher, Alan. *Hard Bop Academy*. Milwaukee, WI: Hal Leonard Corp., 2002.
- Gridley, Mark. *Jazz Styles: History and Analysis*. New York: Prentice Hall, 1976.
- Gridley, Mark. *Jazz Styles: History and Analysis*. Upper Saddle River, NJ: Prentice Hall, 2000.
- Griffith, Pat. "Freddie Hubbard: Music is my Purpose." *Down Beat* 39. December 7, 1972. 15.
- Hardiman, David. Telephone Interview. Morgantown, WV, September 3, 2011.
- Hood, Alan J. Unpublished Lecture Notes. 2011.
- Hood, Alan J. Telephone Interview. Morgantown, WV, August 3, 2011.
- Hood, Alan J. "We Should All Remember Clifford Brown." *Jazz Educators' Journal; the Magazine of the National Association of Jazz Educators* 26:2 (1994). 18-24.
- Hubbard, Freddie. Unpublished Master Class Audio Recording. Navy School of Music, Norfolk, VA, October 2008.
- Kernfield, Barry. *The New Grove Dictionary of Jazz, 2nd Edition*. Grove Music Online, Oxford Music Online. Accessed July 29, 2011.
- King, Neil. Telephone Interview. Morgantown, WV, July 5, 2011.
- Korall, B. "Donald Byrd - Campus Catalyst." *Down Beat* 38:13. 1966. 19.
- Lark, Robert. "Selected Contemporary Jazz Trumpet Improvisations by Frederick Dewayne "Freddie" Hubbard: Structure and Form in Improvisations, with Three Recitals of Selected works by Albinoni, Copland, Haydn, Hummel, and others." DMA Diss., University of North Texas: 1994.
- Love, Stefan. "On Phrase Rhythm in Jazz." PhD Diss., Eastman School of Music: 2011.
- Martin, Henry and Keith Waters. *Jazz: the First 100 Years*. Belmont, CA: Thomson/Schirmer, 2006.
- Mathieson, Kenny. *Cookin: Hard Bop and Soul Jazz 1954-65*. Edinburgh: Canongate, 2002.

- May, Lissa. "The Role of Crispus Attucks High School in the Musical Development of African American Jazz Musicians in Indianapolis in the 1930s and 1940s." *Jazz Research Proceedings Yearbook* (January 1, 2004). 1-8.
- McNeil, John. Personal Interview. Morgantown, WV, October 5, 2009.
- McNeil, John. *The Art of Jazz Trumpet: Complete Edition*. New York: Gerard & Sarzin, 1999.
- Meadows, Eddie. *Bebop to Cool: Context, Ideology, and Identity*. Westport, CT: Praeger, 2003.
- Miltenberger, Bonnie. Telephone Interview. Morgantown, WV, August 4, 2011.
- Morgenstern, Dan. "Toward Completeness." *Down Beat* 76. December, 2009. 35-37.
- Nevard, Mike. "An Appreciation of the Late Clifford Brown." *Melody Maker* 31. July 7, 1956. 5.
- Owens, Jimmy. Telephone Interview. Buckhannon, WV, February 19, 2010.
- Ramsey, Doug. *Jazz Matters: reflections on the music & some of its makers*. Fayetteville, AR: University of Arkansas Press, 1989.
- Richardson, Edward Rex. "Structural Elegance and Harmonic Disparity in Selected Solos by Trumpeters Freddie Hubbard and Woody Shaw." DMA Diss., Louisiana State University and Agricultural and Mechanical College: 2006.
- Ridley, Larry. Telephone Interview. Buckhannon, WV, September 21, 2011.
- Rosenthal, David. *Hard Bop: Jazz & Black Music 1955-1965*. New York, Oxford: Oxford University Press, 1992.
- Schlossberg, Max. *Daily Drills and Technical Studies for Trumpet*. New York: M. Baron Company, 1965. Original copyright holder J.F. Hill & Company, 1937.
- Taylor, Arthur. *Notes and Tones: Musician to Musician Interviews*. New York: DaCapo Press, 1982.
- Tirro, Frank. *Jazz: A History*. New York: W.W. Norton & Co. Inc., 1977.
- Tomkins, Les. "Freddie Hubbard Speaks his Mind." *Crescendo International* 11. 1973. 20-22.
- Ullman, Michael. "Melodic Trumpet." *The Atlantic*. December 1, 1985. 93-94.
- West, Hollie. "Trumpeter's Training." *Down Beat* 47. July, 1980. 30-31.
- Williams, Melvin. Telephone Interview. Morgantown, WV, February 3, 2010.
- Yanow, Scott. *Trumpet Kings*. San Francisco: Backbeat Books, 2001.

5.2 DISCOGRAPHY

5.2.1 Clifford Brown

“Get Happy.” *The Eminent Jay Jay Johnson, Vol. 1*. Blue Note, BLP 1505. Recorded on June 22, 1953.

“Joy Spring.” *Clifford Brown: The Complete Blue Note and Pacific Recordings*. Mosaic, MR5-104. Recorded on July 12, 1954.

“Daahoud.” *Clifford Brown & Max Roach*. Emarcy, 814645, 1954. Recorded on August 2, 1954.

“Joy Spring.” *Clifford Brown & Max Roach*. Emarcy, 814645. Recorded on August 2, 1954.

“Gertrude’s Bounce.” *Clifford Brown and Max Roach at Basin Street*. Emarcy, MG-36070. Recorded on January 4, 1956.

“Flossie Lou.” *The Complete EmArcy Recordings of Clifford Brown*. Emarcy, 838306. Recorded on February 17, 1956.

5.2.2 Donald Byrd

“Hank’s Tune.” *Donald Byrd – Byrd’s Eye View*. Transition, TRLP 4 LNJ 70104. Recorded on December 2, 1955.

“There Will Never Be Another You.” *The Jazz Message of Hank Mobley*. Savoy, MG 12064. Recorded on February 8, 1956.

“I’m an Old Cowhand.” *Donald Byrd – Chant*. Blue Note, LT 991. Recorded on April 17, 1961.

“Each Time I Think of You.” *Donald Byrd – The Cat Walk*. Blue Note, BLP 4075. Recorded on May 2, 1961.

“Just In Time.” *Jimmy Heath and Brass – Swamp Seed*. Riverside, RLP 465 RS 9465. Recorded on March 11, 1963.

5.2.3 Freddie Hubbard

“Tadd’s Delight.” Unreleased Live Recording. From the personal collection of David Baker. Recorded in early 1957.

“Billie’s Bounce.” *The Montgomery Brothers and Five Others*. Pacific Jazz, PJ 1240 ST 20137. Recorded on December 30, 1957.

“Birdlike.” *Freddie Hubbard – Ready for Freddie*. Blue Note, BLP 4085. Recorded on August 21, 1961.

“Wrap Your Troubles in Dreams.” *Interplay: Bill Evans Quintet*. Riverside, RLP 445. Recorded on July 16, 1962.

“Pat ‘n Chat.” *Hank Mobley – The Turnaround*. Blue Note, BLP 4186. Recorded on February 5, 1965.

APPENDIX A

COMPLETE, ANALYTICAL TRANSCRIPTIONS

The following transcriptions include notations for articulations, terminal vibrato, and all ornaments as well as the chord changes for the underlying harmony. They are presented in chronological order and may be referenced with any of the figures contained in the body of text using the measures numbers at the beginning of each stave. Textual descriptions and phrase markings that are included in the figures in chapter 3 are not presented in these transcriptions.

A.1 CLIFFORD BROWN - TRANSCRIPTIONS

A.1.1 Clifford Brown's solo on "Get Happy."

Clifford Brown's Solo on "Get Happy"

The Eminent Jay Jay Johnson, Vol. 1. Blue Note BLP 1505. Recorded on June 22, 1953.

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of nine staves of music, numbered 1 through 35. The score includes various musical notations such as eighth notes, quarter notes, and triplets. Chord symbols are placed above the staff at specific measures: Gmaj7 (measures 1-8), Cmaj7 (measures 9-16), G7 (measures 17-20), F7 (measures 21-24), Eb7 (measures 25-28), and D7 (measures 29-32). The piece concludes with a final measure containing a triplet of eighth notes (1 1-3) and another triplet (3).

2

Musical score for guitar, measures 39-62. The score is written in treble clef with a key signature of one sharp (F#). The time signature is common time (C). The piece features a melodic line with various chords and techniques such as triplets and slurs.

Measures 39-42: Chord C^{maj7} . Measure 42 contains a triplet of eighth notes.

Measures 43-46: Measure 43 contains a whole rest. Measures 44-46 continue the melodic line.

Measures 47-50: Measure 47 contains a whole rest. Measure 48 contains a triplet of eighth notes. Chords G^7 and F^7 are indicated above measures 48 and 49 respectively.

Measures 51-54: Chords E^b7 and D^7 are indicated above measures 51 and 52 respectively. Measure 53 contains a triplet of eighth notes. Chords G^7 and F^7 are indicated above measures 53 and 54 respectively.

Measures 55-58: Chords E^b7 and D^7 are indicated above measures 55 and 56 respectively. Measure 57 contains a triplet of eighth notes. Chord G^{maj7} is indicated above measure 57.

Measures 59-61: Measure 59 contains a triplet of eighth notes. Measure 61 contains a triplet of eighth notes.

Measures 62: Chord G^{maj7} is indicated above measure 62. The piece concludes with a double bar line.

A.1.2 Clifford Brown's solo on "Joy Spring." (Blue Note/Pacific)

Clifford Brown's Solo on "Joy Spring"

The Complete Blue Note and Pacific Jazz Recordings of Clifford Brown.

Mosaic, MR5-104. Recorded on July 12, 1954.

The image displays a musical score for Clifford Brown's solo on the jazz standard "Joy Spring". The score is written in treble clef with a key signature of one flat (B-flat major) and a 4/4 time signature. The music is divided into eight systems, each starting with a measure number (5, 9, 12, 15, 19, 23, 27, 31). The notation includes eighth and sixteenth notes, rests, and various musical ornaments such as slurs and accents. Above the staff, a series of chord symbols are provided for each measure, including Fmaj7, Gm7, C7, Bbm7, Eb7, Am7, Ab7, G#m7, C#7, F#maj7, Bm7, E7, A#m7, D#7, G#m7, C#7, F#maj7, Am7, D7, Gmaj7, Gm7, C7, Fmaj7, Fm7, Bb7, Ebmaj7, G#m7, C#7, F#maj7, Gm7, C7, Fmaj7, Bbm7, Eb7, Am7, Ab7, Gm7, C7, and Fmaj7. Some measures contain triplets, indicated by a '3' below the notes.

2

34 Gm7 C7 Fmaj7

The image shows a musical score for a short piece in G minor, measures 34-36. The key signature has one flat (Bb). Measure 34 starts with a Gm7 chord and contains a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. Measure 35 starts with a C7 chord and contains a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. Measure 36 starts with an Fmaj7 chord and contains a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note Bb5. The piece ends with a double bar line.

A.1.3 Clifford Brown's Solo on "Daahoud."

Clifford Brown's Solo on "Daahoud"

Clifford Brown & Max Roach. Emarcy, 814645. Recorded on August 2, 1954.

The image shows a musical score for Clifford Brown's solo on the song "Daahoud". The score is written in treble clef with a key signature of three flats (B-flat major/D minor) and a 4/4 time signature. The music is divided into measures, with measure numbers 5, 9, 13, 17, 22, 26, 30, and 34 indicated. Chord symbols are placed above the notes, and some measures include fingerings (e.g., 1 0 1) or articulation marks (e.g., accents, slurs). The solo consists of a series of eighth and sixteenth notes, often beamed together, with some triplets and slurs. The chord progression includes: Fm7, Bb7, Ebm7, Ab7, Dbmaj7, Gm7, C7, Fm7, Db7, C7, Fmaj7, C7(b9), Fm7, Bb7, Ebm7, Ab7, Dbmaj7, Gm7, C7, Fm7, Db7, C7, Fmaj7, Cm7, F7, Bbmaj7, Bbm7, Eb7, Abmaj7, Gm7(b9), C7(b9), Fm7, Bb7, Ebm7, Ab7, Dbmaj7, Gm7, C7, Fm7, Fm7, Bb7, Ebm7, Ab7, Dbmaj7, Gm7, C7, Fm7.

2

39 Db^7 C^7 Fmaj^7 $\text{C}^7(\text{bb})$ Fm^7 bb^7

43 $\text{Eb}^{\text{m}7}$ Ab^7 Dbmaj^7 Gm^7 C^7 Fm^7
2-3

47 Db^7 C^7 Fmaj^7 Cm^7

51 F^7 bbmaj^7 bbm^7

55 Eb^7 Abmaj^7 $\text{Gm}^7(\text{bb})$ $\text{C}^7(\text{bb})$ Fm^7 bb^7

59 $\text{Eb}^{\text{m}7}$ Ab^7 Dbmaj^7 Gm^7 C^7 Fm^7 3 3

63 Db^7 C^7 Fmaj^7

A.1.4 Clifford Brown's Solo on "Flossie Lou."

Clifford Brown's Solo on "Flossie Lou"

The Complete EmArcy Recordings of Clifford Brown. Emarcy, 838306.

Recorded on February 17, 1956.

The image displays a musical score for Clifford Brown's solo on the song "Flossie Lou". The score is written in 4/4 time and consists of ten staves of music. The key signature is one flat (B-flat major). The score includes various musical notations such as eighth notes, quarter notes, and triplets. Chord symbols are placed above the notes, including Gm7, C7, Fmaj7, D7, Cm7, F7(#11), Bbmaj7, Am7, Gm7, C7, Fmaj7, D7, Gm7, C7, Fmaj7, Cm7, F7, Bbmaj7, Dm7, G7, Gm7, C7, Fmaj7, and D7. The score is numbered 1 through 25, indicating the measure number. The music features a complex melodic line with many slurs and ties, and several triplet markings.

2

28 Gm7 C7 Fmaj7 Cm7 F7(#11)

31 Gbmaj7 Gm7 C7 Fmaj7

3

A.1.5 Clifford Brown's solo on "Gertrude's Bounce,"

Clifford Brown's Solo on "Gertrude's Bounce"

Clifford Brown and Max Roach at Basin Street. Emarch, MG-36070.

Recorded on January 4, 1956.

The image shows a musical score for Clifford Brown's solo on "Gertrude's Bounce". The score is written in 4/4 time and consists of nine staves of music. The key signature is one flat (B-flat major). The score includes various musical notations such as notes, rests, slurs, and triplets. Above the notes, chord symbols are provided for each measure. The chords are: Cmaj7, Dm7, G7, Cmaj7, Dm7, G7 (measures 1-6); C7, Fmaj7, Bb7, Ebmaj7, Dm7, G7 (measures 7-12); Cmaj7, Dm7, G7, Cmaj7, Dm7, G7 (measures 13-18); C7, Fmaj7, Bb7, Ebmaj7, Cmaj7 (measures 19-24); Abmaj7, Dbmaj7 (measures 25-30); Amaj7, Dmaj7 (measures 31-36); Cmaj7, Dm7, G7, Cmaj7, Dm7, G7 (measures 37-42); C7, Fmaj7, Bb7, Ebmaj7, Cmaj7 (measures 43-48); Cmaj7, Dm7, G7, Cmaj7, Dm7, G7 (measures 49-54).

A.2 DONALD BYRD – TRANSCRIPTIONS

A.2.1 Donald Byrd's solo on "Hank's Tune."

Donald Byrd's Solo on "Hank's Tune"

Donald Byrd - *Byrd's Eye View*. Transition, TRLP 4 LNJ 70104.

Recorded on December 2, 1955.

The image displays a musical score for a solo on "Hank's Tune" by Donald Byrd. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of eight staves of music, each with a measure number (5, 9, 14, 18, 22, 26, 30, 35) at the beginning. Above the notes, various chord symbols are indicated, such as Gmaj7, F#m7(b9), B7(b9), Em7, A7, Dm7, G7, C7, Cm7, F7, Bm7, E7, Bbm7, Eb7, Am7, and D7. The notation includes eighth and sixteenth notes, often beamed together, and includes triplet markings (indicated by a '3' over a group of notes). The piece concludes with a final chord of G7.

2

39 Em7 A7 Dm7 G7 C7 Cm7 F7

43 Bm7 E7 Bbm7 Eb7 Am7 D7

47 Gmaj7 Am7 D7 Gmaj7 F#m7(b9) B7(b9)

51 Em7 A7 Dm7 G7 C7 Cm7 F7 Bm7 E7

56 Bbm7 Eb7 Am7 D7 Gmaj7

60 Am7 D7 Gmaj7 F#m7(b9) B7(b9) Em7 A7

64 Dm7 G7 C7 Cm7 F7 Bm7 E7 Bbm7 Eb7

69 Am7 D7 Gmaj7 Am7 D7

73 Gmaj7 F#m7(b9) B7(b9) Em7 A7 Dm7 G7

77 C7 Cm7 F7 Bm7 E7 Bbm7 Eb7 Am7

32 D^7 G^{maj7} A^{m7} D^7 G^{maj7} 3

36 $F\sharp m^7(\flat 9)$ $B^7(\flat 9)$ E^{m7} A^7 D^{m7} G^7 C^7

90 C^{m7} F^7 B^{m7} E^7 $B\flat m^7$ $E\flat^7$ A^{m7}

94 D^7 G^{maj7}

96 A^{m7} D^7 G^{maj7} 3 3 $F\sharp m^7(\flat 9)$ $B^7(\flat 9)$

A.2.2 Donald Byrd's solo on "There Will Never be Another You."

Donald Byrd's Solo on "There Will Never be Another You"

The Jazz Message of Hank Mobley. Savoy, MG 12064. Recorded on February 8, 1956.

Musical score for Donald Byrd's solo on "There Will Never be Another You". The score is written in 4/4 time and features a variety of chords and melodic lines. The key signature is one flat (B-flat major). The score is divided into measures, with measure numbers 5, 9, 13, 17, 22, 26, 30, and 34 indicated. Chords are labeled above the staff, and melodic lines are written in a single staff. The score includes various musical notations such as slurs, ties, and triplets.

Chords and measures shown in the score:

- 5: A7(b9), Dm7, Cm7
- 9: F7, bbmaj7, Eb7, fmaj7
- 13: Dm7, G7, Gm7
- 17: C7, fmaj7, Em7, A7(b9)
- 22: Dm7, Cm7, F7
- 26: bbmaj7, Eb7, fmaj7, Bm7(b9), E7(b9)
- 30: Am7, b7, Am7, D7, Gm7, C7, fmaj7
- 34: fmaj7, Em7, A7(b9), Dm7

39 Cm7 F7 Bbmaj7 Eb7

44 Fmaj7 Dm7 G7

48 Gm7 C7 Fmaj7

52 Em7 A7(b9) Dm7 Cm7

57 F7 Bbmaj7 Eb7 Fmaj7

61 Bm7(b9) E7(b9) Am7 Bb7 Am7 D7

64 Gm7 C7 Fmaj7

Detailed description: This is a musical score for guitar, consisting of seven staves of music. Each staff begins with a measure number and is annotated with chord names above the notes. The chords are: Cm7, F7, Bbmaj7, Eb7 (measures 39-43); Fmaj7, Dm7, G7 (measures 44-47); Gm7, C7, Fmaj7 (measures 48-51); Em7, A7(b9), Dm7, Cm7 (measures 52-56); F7, Bbmaj7, Eb7, Fmaj7 (measures 57-60); Bm7(b9), E7(b9), Am7, Bb7, Am7, D7 (measures 61-63); Gm7, C7, Fmaj7 (measures 64-66). The music is written in a single melodic line on a treble clef staff with a key signature of one flat (Bb). The notation includes eighth and sixteenth notes, rests, and various articulations like slurs and accents.

A.2.3 Donald Byrd's solo on "Each Time I Think of You."

Donald Byrd's Solo on "Each Time I Think of You"

Donald Byrd - *The Cat Walk*. Blue Note, BLP 4075. Recorded on May 2, 1961.

The image displays a musical score for a solo in 4/4 time, featuring a series of six staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and triplets, along with dynamic markings like accents and slurs. Above the notes, chord symbols are provided for each measure or group of measures. The chords include: Cm7, F7, Bbmaj7, Eb7, Dm7(b9), G7, Cm7, F7, Bbmaj7, Bb7/F, Ebm7, Ab7, Dbmaj7, Ebm7, Fm7, Ebm7, Cbm7, F#7, Gbmaj7, Gbmaj7/A#, G#m7, F#m7, Em7, A7, F#7, F7, Em7, A7, and Dmaj7. The score is numbered 6, 10, 14, 18, and 21 at the beginning of each staff.

24 $Dm7(\sharp 5)$ $G7(\flat 9)$ $Cm7$ $F7$ $B\flat maj7$ $E\flat 7(\sharp 11)$ $Dm7(\sharp 5)$ $G7(\flat 9)$

29 $Cm7$ $F7$ $Dm7(\sharp 5)$ $G7(\flat 9)$

33 $Cm7$ $E\flat m7$ $A\flat 7(\sharp 11)$ $B\flat maj7$

37 $Cm7$ $F7$

39 $B\flat maj7$ $Dm7(\sharp 5)$ $G7(\flat 9)$ $Cm7$

A.2.4 Donald Byrd's solo on "I'm an old Cowhand,"

Donald Byrd's Solo on "I'm an Old Cowhand"

Donald Byrd - Chant. Blue Note, LT 991. Recorded on April 17, 1961.

The image shows a musical score for a solo on the song "I'm an Old Cowhand" by Donald Byrd. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is divided into measures, with measure numbers 7, 12, 17, 23, 28, 33, 38, and 42 indicated at the start of their respective lines. Chord symbols are placed above the notes, including Am7, D7, Gmaj7, Bm7(b9), E7(b9), Cbm7(b9), and F#7(b9). The score includes various musical notations such as slurs, ties, and triplets. The piece concludes with a double bar line at the end of the final line.

2

47 *Bm7* *C#m7(b9)* *F#7(b9)* *Bm7* *C#m7(b9)* *F#7(b9)* *Bm7* *E7(b9)* *Am7* *D7*

53 *Gmaj7* *E7(b9)* *Am7* *D7* *Gmaj7* *Am7*

57 *D7* *Gmaj7* *Bm7(b9)* *E7(b9)* *Am7*

61 *D7* *Gmaj7* *C#m7(b9)* *F#7(b9)* *Bm7*

66 *C#m7(b9)* *F#7(b9)* *Bm7* *C#m7(b9)* *F#7(b9)* *Bm7* *E7(b9)* *Am7* *D7*

71 *Gmaj7* *E7(b9)* *Am7* *D7* *Gmaj7* *Am7*

75 *D7* *Gmaj7* *Bm7(b9)* *E7(b9)* *Am7*

79 *D7* *Gmaj7* *C#m7(b9)* *F#7(b9)* *Bm7*

84 *C#m7(b9)* *F#7(b9)* *Bm7* *C#m7(b9)* *F#7(b9)* *Bm7* *E7(b9)* *Am7* *D7*

89 *Gmaj7* *E7(b9)* *Am7* *D7* *Gmaj7* *Am7*

93 D^7 G^{maj7} $Bm^7(\sharp 5)$ $E^7(\sharp 9)$ Am^7 3

97 D^7 G^{maj7} $C\sharp m^7(\sharp 5)$ $F\sharp 7(\sharp 9)$ Bm^7

102 $C\sharp m^7(\sharp 5)$ $F\sharp 7(\sharp 9)$ Bm^7 $C\sharp m^7(\sharp 5)$ $F\sharp 7(\sharp 9)$ Bm^7 $E^7(\sharp 9)$ Am^7 D^7

107 G^{maj7} $E^7(\sharp 9)$ Am^7 D^7 G^{maj7} Am^7 D^7

112 G^{maj7} $Bm^7(\sharp 5)$ $E^7(\sharp 9)$ Am^7 D^7 G^{maj7}

117 $C\sharp m^7(\sharp 5)$ $F\sharp 7(\sharp 9)$ Bm^7 $C\sharp m^7(\sharp 5)$ $F\sharp 7(\sharp 9)$ Bm^7

122 $C\sharp m^7(\sharp 5)$ $F\sharp 7(\sharp 9)$ Bm^7 $E^7(\sharp 9)$ Am^7 D^7 G^{maj7} $E^7(\sharp 9)$

126 Am^7 D^7 G^{maj7} Am^7

A.2.5 Donald Byrd's solo on "Just in Time."

Donald Byrd's Solo on "Just in Time"

Jimmy Heath and Brass - *Swamp Seed*. Riverside, RLP 465 RS 9465.

Recorded on March 11, 1963.

The image shows a musical score for a solo on the saxophone. The score is written in treble clef with a 4/4 time signature. It consists of eight staves of music, each with a measure number and a key signature change indicated by a sharp sign. The key signature changes from C major to G major, then to D major, and finally to C major. The score includes various musical notations such as eighth notes, quarter notes, and slurs. Chord symbols are placed above the notes, and some notes have a '3' above them, indicating a triplet. The score ends with a double bar line and a repeat sign.

1 Cmaj7 Bm7 E7 A7

6 D7 G7

11 C7 F#maj7 Bbmaj7

16 Bb7 E7(b9) Am7 D7 D#7

21 Gm7 C7 F#m7 B7 Fm7 Bb7 Em7 A7

25 D7 G7 E7 A7(b9)

29 Dm7 G7 Cmaj7 Dm7 G7 Cmaj7

34 Bm7 E7 A7

39 D7 G7 C7

44 *f*maj7 *g*bmaj7

48 *g*°7 *E*7(♭9) *A*m7

52 *D*7 *D*♭°7 *G*m7 *C*7 *F*♯m7 *B*7 *F*m7 *B*♭7

56 *E*m7 *A*7 *D*7 *G*7 *E*°7

60 *A*7(♭9) *D*m7 *G*7

63 *C*maj7 *D*m7 *G*7 *C*maj7

3

Detailed description: This musical score consists of six staves of music in treble clef. The first staff (measures 44-47) features a melodic line with a *f*maj7 chord at measure 44 and a *g*bmaj7 chord at measure 47. The second staff (measures 48-51) includes chords *g*°7, *E*7(♭9), and *A*m7. The third staff (measures 52-55) contains a sequence of chords: *D*7, *D*♭°7, *G*m7, *C*7, *F*♯m7, *B*7, *F*m7, and *B*♭7. The fourth staff (measures 56-59) features *E*m7, *A*7, *D*7, *G*7, and *E*°7. The fifth staff (measures 60-62) includes *A*7(♭9), *D*m7, and *G*7. The sixth staff (measures 63-66) starts with *C*maj7, followed by *D*m7, *G*7, and *C*maj7. A triplet of eighth notes is marked with a '3' below it in the final measure. The piece concludes with a double bar line.

A.3 FREDDIE HUBBARD – TRANSCRIPTIONS

A.3.1 Freddie Hubbard’s solo on “Tadd’s Delight,”

Freddie Hubbard's Solo on "Tadd's Delight"

Unreleased Live Recording. From the Personal Collection of David Baker.

Recorded in Early 1957.

The image displays a musical score for Freddie Hubbard's solo on the piece "Tadd's Delight". The score is written in treble clef with a key signature of two flats (B-flat major) and a 4/4 time signature. It consists of eight staves of music, with measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 marked at the beginning of their respective staves. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Chord symbols are placed above the staff lines, indicating the harmonic structure. Fingerings are indicated by numbers 1, 2, 3, 4, and 5 above notes. Trills are marked with a wavy line above notes. The score concludes with a double bar line at the end of the eighth staff.

Chord symbols: $Bb\text{maj}7$, $C7$, $Cm7$, $F7$, $G7\flat 9$, $Fm7$, $Bb7$, $Eb\text{maj}7$, $Ab7\flat 11$, $G7$, $Dm7$, $F7$, $Gm7$, $C7$, $1C\flat 7 1$, $F7$.

2

38 $G7(\sharp 9)$ $C7$ $Cm7$ $F7$ $B\flat maj7$

42 $Fm7$ $B\flat 7$ $E\flat maj7$ $A\flat 7(\sharp 11)$ $B\flat maj7$

46 $G+7$ $C7$ $F7$

50 $Dm7$ $G7$ $C7$ $Cm7$ $F7$ $B\flat maj7$

54 $G7(\sharp 9)$ $C7$ $Cm7$ $F7$ $B\flat maj7$

1 3 0 1

58 $Fm7$ $B\flat 7$ $E\flat 7$ $A\flat 7(\sharp 11)$ $B\flat maj7$ $E\flat 7$

62 $Dm7$ $G7$ $Gm7$ $C7$ $Cm7$ $F7$ $B\flat maj7$

66 $C7$ $Cm7$ $F7$ $B\flat maj7$

70 $G7(\sharp 9)$ $C7$ $Cm7$ $F7$

73 $B\flat maj7$ $Fm7$ $B\flat 7$ $E\flat maj7$ $A\flat 7(\sharp 11)$

77 $B\flat$ maj7 G^+7 C^7 F^7 3

82 Dm^7 G^7 C^7 Cm^7 F^7 $B\flat$ maj7

86 $G^7(\flat 9)$ C^7 Cm^7 F^7 $B\flat$ maj7 Fm^7 $B\flat^7$

91 $E\flat^7$ $A\flat^7(\flat 11)$ $B\flat$ maj7 $E\flat^7$ Dm^7 G^7

95 Gm^7 C^7 Cm^7 F^7

97 $B\flat$ maj7 C^7

A.3.2 Freddie Hubbard's solo on "Billie's Bounce,"

Freddie Hubbard's Solo on "Billie's Bounce"

The Montgomery Brothers and Five Others. Pacific Jazz, PJ 1240 ST 20137.

Recorded on December 30, 1957.

The image shows a musical score for Freddie Hubbard's solo on "Billie's Bounce". The score is written in treble clef, 4/4 time, and key of G major. It consists of nine staves of music, each with a measure number (1, 5, 10, 14, 18, 22, 26, 30, 33) and a set of chords above the staff. The chords are: G7, C7, G7, Dm7, G7 (measures 1-4); C7, G7, Bm7(b9), E7(b9), Am7 (measures 5-8); D7, G7, Am7, D7, G7 (measures 9-13); C7, G7, Dm7, G7, C7 (measures 14-17); G7, Bm7(b9), E7(b9), Am7 (measures 18-21); D7, G7, Am7, D7, G7 (measures 22-25); C7, G7, Dm7, G7, C7 (measures 26-29); G7, Bm7(b9), E7(b9) (measures 30-32); Am7, D7, G7, Am7, D7, G7 (measures 33-36). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

A.3.3 Freddie Hubbard's solo on "Birdlike."

Freddie Hubbard's Solo on "Birdlike"

Freddie Hubbard - Ready for Freddie. Blue Note, BLP 4085.

Recorded on August 21, 1961.

The image displays a musical score for Freddie Hubbard's solo on the track "Birdlike". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of nine staves of music, with measure numbers 5, 9, 14, 18, 22, 27, 32, and 38 indicated at the beginning of their respective staves. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Chord symbols are placed above the notes to indicate the harmonic structure. The chords used include G7, C7, Dm7, Bm7, E7, Bbm7, Eb7, Am7, D7, and G7. The score concludes with a double bar line at the end of the ninth staff.

2

42 C⁷ B^m7 E⁷ B^bm⁷ E^b7

46 A^m7 D⁷ G⁷ A^m7 D⁷

50 G⁷ C⁷ G⁷ D^m7 G⁷

54 C⁷ B^m7 E⁷ B^bm⁷ E^b7 A^m7

59 D⁷ G⁷ A^m7 D⁷ G⁷ C⁷

64 G⁷ D^m7 G⁷ C⁷

68 B^m7 E⁷ B^bm⁷ E^b7 A^m7 D⁷

72 G⁷ A^m7 D⁷ G⁷ C⁷ G⁷

77 D^m7 G⁷ C⁷ B^m7 E⁷ B^bm⁷ E^b7

82 A^m7 D⁷ G⁷ A^m7 D⁷ G⁷

87 C^7 G^7 Dm^7 G^7 C^7 ³

91 Bm^7 E^7 Bbm^7 Eb^7 Am^7

95 D^7 G^7 Am^7 D^7 G^7 C^7

100 G^7 Dm^7 G^7 C^7 Bm^7 E^7

105 Bbm^7 Eb^7 Am^7 D^7 G^7 Am^7 D^7

110 G^7 C^7 G^7 Dm^7 G^7

114 C^7 Bm^7 E^7 Bbm^7 Eb^7

118 Am^7 D^7 G^7 Am^7 D^7 G^7

123 C^7 G^7 Dm^7 G^7 C^7

128 Bm^7 E^7 Bbm^7 Eb^7 Am^7 D^7 G^7

133 Am⁷ D⁷ G⁷ C⁷ G⁷

137 Dm⁷ G⁷ C⁷ Bm⁷ E⁷ Bbm⁷ Eb⁷

142 Am⁷ D⁷ G⁷ Am⁷ D⁷ G⁷

147 C⁷ G⁷ Dm⁷ G⁷ C⁷

151 Bm⁷ E⁷ Bbm⁷ Eb⁷ Am⁷ D⁷

156 G⁷ Am⁷ D⁷ G⁷ C⁷ G⁷

161 Dm⁷ G⁷ C⁷ Bm⁷ E⁷

166 Bbm⁷ Eb⁷ Am⁷ D⁷ G⁷ Am⁷ D⁷

170 G⁷ C⁷ G⁷ Dm⁷ G⁷ C⁷

176 Bm⁷ E⁷ Bbm⁷ Eb⁷ Am⁷ D⁷ G⁷

Detailed description: This is a guitar score for a piece in the key of D major. It consists of ten staves of music, each starting with a measure number. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. Chords are indicated by letters with superscripted numbers (e.g., Am⁷, D⁷, G⁷, C⁷, Bm⁷, E⁷, Bbm⁷, Eb⁷). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures contain triplets, indicated by a '3' over a group of notes. Wavy lines above notes indicate vibrato. The score ends with a double bar line at the end of the tenth staff.

181 Am⁷ D⁷ G⁷ C⁷ G⁷ Dm⁷ G⁷ 5

186 C⁷ Bm⁷ E⁷ Bbm⁷ Eb⁷ Am⁷

191 D⁷ G⁷ Am⁷ D⁷ G⁷ C⁷

196 G⁷ Dm⁷ G⁷ C⁷

200 Bm⁷ E⁷ Bbm⁷ Eb⁷ Am⁷ D⁷ G⁷

205 Am⁷ D⁷ G⁷ C⁷ G⁷ Dm⁷ G⁷

210 C⁷ Bm⁷ E⁷ Bbm⁷ Eb⁷

214 Am⁷ D⁷ G⁷ Am⁷ D⁷ G⁷

219 C⁷ G⁷ Dm⁷ G⁷ C⁷ 3

224 Bm⁷ E⁷ Bbm⁷ Eb⁷ Am⁷ D⁷

6
228

Musical notation for a single staff in G major. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Chord symbols G7, Am7, D7, and G7 are placed above the notes. The piece ends with a double bar line.

A.3.4 Freddie Hubbard's solo on "Wrap your Troubles in Dreams,"

Freddie Hubbard's Solo on "Wrap Your Troubles in Dreams"

Interplay: Bill Evans Quintet. Riverside, RLP 445. Recorded on July 16, 1962.

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of nine staves of music, each with a measure number at the beginning. The notes are primarily eighth and sixteenth notes, often grouped in triplets. Chord symbols are placed above the staff lines, and some notes have slurs or accents. The score ends with a double bar line on the final staff.

Chord symbols and measure numbers:

- Staff 1: Ebmaj7, Ab7, Gm7, C7(9), Fmaj7, G7
- Staff 2: Cm7, Eb7, Abmaj7, A°7, Ebmaj7/Bb, C7(9), F7, Bb7, Ebmaj7, Bb7
- Staff 3: Ebmaj7, Ab7, Gm7, C7(9), Fm7, G3, Cm7, Eb7
- Staff 4: Abmaj7, A°7, Ebmaj7/Bb, C7(9), F7, Bb7
- Staff 5: Ebmaj7, A7, D7, G7, C7
- Staff 6: F7, Bb7, Ebmaj7
- Staff 7: A7, D7, G7, C7, F7, Bb7, Ebmaj7, Bb7
- Staff 8: Ebmaj7, Ab7, Gm7, C7(9), Fm7, G7, Cm7, Eb7
- Staff 9: Abmaj7, A°7, Ebmaj7/Bb, C7(9), F7, Bb7, Ebmaj7, Bb7

2

33 Ebmaj7 Ab7 Gm7 C7(♯5) Fmaj7 G7 Cm7 Eb7

37 Abmaj7 A^o7 Ebmaj7/Bb C7(♯5) F7 Bb7

40 Ebmaj7 Bb7 Ebmaj7 Ab7 Gm7 C7(♯5)

43 Fm7 1-3 G7 Cm7 Eb7 Abmaj7 A^o7

46 Ebmaj7/Bb C7(♯5) F7 Bb7

48 Ebmaj7 A7 D7 G7 C7 F7 Bb7

52 Ebmaj7 A7 D7 G7 C7 F7 Bb7 Ebmaj7 Bb7

57 Ebmaj7 Ab7 Gm7 C7(♯5) Fm7 G7 Cm7 Eb7 Abmaj7 A^o7

62 Ebmaj7/Bb C7(♯5) F7 Bb7 Ebmaj7 Bb7 Ebmaj7

A.3.5 Freddie Hubbard's solo on "Pat 'n Chat."

Freddie Hubbard's Solo on "Pat 'n Chat"

Hank Mobley - *The Turnaround*. Blue Note, BLP 4186. Recorded on February 5, 1965.

The image shows a musical score for Freddie Hubbard's solo on the track "Pat 'n Chat". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is divided into measures, with measure numbers 6, 11, 16, 20, 25, 30, 35, and 40 marked at the beginning of their respective lines. Chord symbols are placed above the notes to indicate the harmonic structure. The solo features a mix of eighth and sixteenth notes, often beamed together, and includes some triplet figures. The chords used include D7, G7, Cmaj7, Cm7, F7, Bbmaj7, Ebmaj7, Am7, D#m7, G#7, C#maj7, Dm7, G7, Am7(b9), D7(b9), and Ebmaj7. The score ends with a final measure containing a triplet of eighth notes.

2

44 Am⁷ D⁷ Gmaj⁷ G⁷

49 Dm⁷ G⁷ Cmaj⁷ Cm⁷

53 F⁷ Bbmaj⁷ Ebmaj⁷ Am⁷ D⁷

57 Gmaj⁷ G⁷

60

62 Dm⁷ G⁷ Cmaj⁷ Cm⁷

65 F⁷ Bbmaj⁷

67 Ebmaj⁷ Am⁷ D⁷ Gmaj⁷ Cm⁷

71 D#m⁷ G#⁷ C#maj⁷ Dm⁷ G⁷ Cmaj⁷

75 Cm⁷ F⁷ Bbmaj⁷ Am⁷ D⁷ G⁷

30 Dm⁷ G⁷ Cmaj⁷ Cm⁷ 3

35 F⁷ Bbmaj⁷ Ebmaj⁷

38 Am⁷ D⁷ Gmaj⁷ G⁷

APPENDIX B

GLOSSARY OF SPECIALIST TERMINOLOGY

Air Stream

The air blown through the oral cavity, across the pursed lips that form the embouchure, and into the trumpet.

Articulation

The “degree to which each of a succession of notes is separated in performance.”³⁰⁹ Additionally, for the purposes of this study, slurred pitches, accents, and ghost notes are included under this heading.

Articulation Palette

The unique way a jazz trumpeter combines varying articulation devices.

³⁰⁹ Bryan White, "articulation." In *The Oxford Companion to Music*, edited by Alison Latham. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e420> (accessed January 21, 2012).

Chord Changes

The underlying harmonic material of an improvisational vehicle. The movement of these chords occurs in musical time.

Chord Symbols

Nomenclature used to notate the chord changes of an improvisational vehicle.

Chordal

Improvised or composed material that is constructed primarily of minor and major thirds or larger intervals is referred to as chordal because of its similarity to the construction of triads, seventh, ninth, eleventh, and thirteenth chords.

Eighth-note-based Lines

Lines that use eighth-notes as their primary rhythmic foundation.

Embouchure

Find definition from Farkas.

Ghost Notes

Notes that are deemphasized to the point of being barely audible are said to be ghosted, or called ghost notes. This is done by altering the intensity of the air stream momentarily so that the deemphasized pitch is much softer in relation to the pitch immediately before and after.

Harmonic Language

Harmonic language refers to the unique way in which a jazz musician uses various types of scales, patterns, and other material to negotiate the chord changes of an improvisational vehicle.

Improvisational Vocabulary

Improvisational vocabulary refers to the unique way a jazz musician combines harmonic, melodic, rhythmic, and physical performance elements into an improvisational style.

Legato Attack

Tonguing a note on the trumpet using a “D” consonant produces a round, smooth sound, called a legato attack. Multiple legato attacks in succession are heard as being very smooth.

Line(s)

“A melody of one measure or longer and moving in eighth-notes or faster values.”³¹⁰

Lip Slur

Slurring two or more pitches that use the same valve combination on the trumpet is known as a lip slur. Since the notes in question use the same valve combination, changes in airspeed, tongue position, and lip tension alone are adjusted to change to the next pitch.

³¹⁰ Shelton G. Berg, *Alfred's Essentials of Jazz Theory: A Complete Self-Study Course for All Musicians* (Van Nuys, CA: Alfred Publishing Co., Inc., 2006), 7.

Melismatic

The extensive use of non-ornamental eighth-note-triplets and other tuplet groupings is referred to as melismatic.

Modern Jazz

For purposes of this study, Modern jazz refers to three subgenres of jazz: bebop; hard bop; and cool jazz. Harmonic, rhythmic, and melodic performance practice among these three genres is nearly identical and, as such, the blanket term “modern jazz” is used.

Motif

A brief musical idea, often thought of as the “shortest subdivision of a theme or phrase that still maintains its identity as an idea.”³¹¹

Ornaments

In Western European music, “embellishments and decorations of a melody as expressed through small notes or special signs.”³¹² In the context of modern jazz, embellishments of eighth-note-based material that include turns, and various types of grace notes are called ornaments. For the purposes of this study they are sometimes called ornamental devices.

³¹¹ William Drabkin, "Motif." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/19221> (accessed January 21, 2012).

³¹² "Ornaments," In The Oxford Dictionary of Music, 2nd ed. rev., edited by Michael Kennedy. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e7533> (accessed January 21, 2012).

Partials

“One of the component vibrations at a particular frequency in a complex mixture. It need not be harmonic. The fundamental and all overtones may be described as partials; in this case, the fundamental is the first partial, the first overtone the second partial, and so on.”³¹³ On a B-flat trumpet, each valve combination produces separate overtone series. The seven valve combinations allow the trumpeter to switch between these overtone series to perform chromatic material.

Register

“A part of the range of an instrument, singing voice or composition. No interval can prescribe the size of a register, though the construction or playing of an instrument and the manner of singing can help to determine whether two notes are in the same or a different register.”³¹⁴ The B-flat trumpet has five registers, four of which are commonly used in jazz performance. From lowest to highest these five registers are as follows: pedal; lower; middle; upper; and altissimo. The pedal register is seldom used in jazz trumpet performance.

Scalar

Improvised or composed material that is constructed primarily of minor and major second intervals is referred to as scalar because of its similarity to most scales in their pure forms.

³¹³ Murray Campbell, "Partial." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/20975> (accessed January 21, 2012).

³¹⁴ William Drabkin, "Register." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23072> (accessed January 21, 2012).

Slur

Pitches in succession that are played on a single breath and not separated by tongued attack.³¹⁵ On the trumpet, the pitches are changed only by changing to the appropriate valve combination, where applicable (see “lip slurs”).

Staccato Attack

Tonguing a note on the trumpet using a “T” consonant produces a distinct, pointed sound, called a staccato attack. Multiple staccato attacks in succession are heard as being detached.

Stand-alone Syncopation

Syncopated material that is not within a line.

Sustained Syncopation

Sustained pitches that begin on an offbeat for a length equal to the value of a dotted quarter note.

Time-feel

A term that refers to a jazz musician’s interpretation of rhythmic pulse and musical time.

³¹⁵ "Slur," In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e9519> (accessed January 21, 2012).

Tongue Position

The height of the back, or “dorsal,” of the tongue within the oral cavity. As the dorsal of the tongue is raised and approaches the roof of the mouth the speed of the air blown through the mouth increases. Low tongue positions produce slow airspeeds, while higher tongue positions produce higher airspeeds.

Tonguing

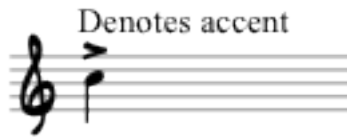
“In playing mouth-blown wind instruments, the technique used for beginning (and sometimes ending) notes, except those which are slurred...In playing cup-mouthpiece instruments and members of the flute family the tip of the tongue is generally placed against the palate behind the upper teeth, then drawn back as if forming the consonant ‘T’ or ‘D’ with some suitable vowel. Such a movement is often termed a ‘tongue stroke’ (Fr. coup de langue; Ger. Zungenstoss).”³¹⁶ Legato notes are created using the consonant “D” and staccato notes use the consonant “T.”

³¹⁶ Bruce Dickey and David Lasocki, "Tonguing." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/28119> (accessed January 21, 2012).

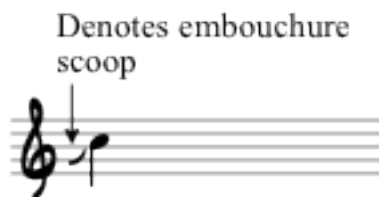
APPENDIX C

TABLE OF DIACRITICAL AND NOTATIONAL MARKINGS

Accents



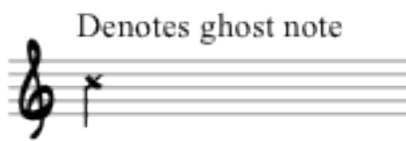
Embouchure Scoop



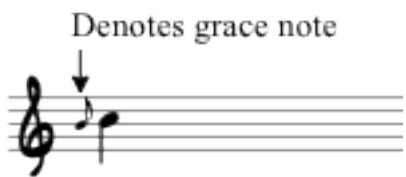
Fall



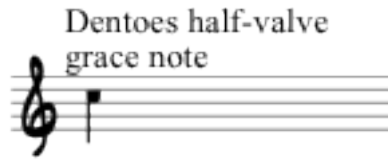
Ghost Note



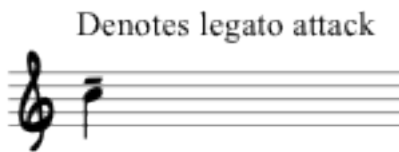
Grace Note



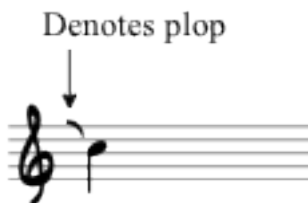
Half-Valve Grace Note



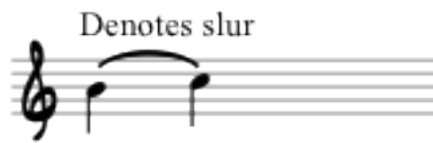
Legato Attack



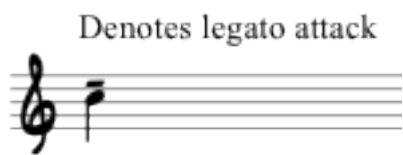
Plop



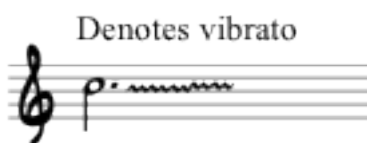
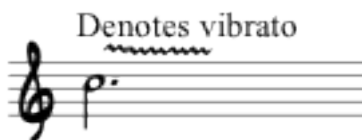
Slurs



Staccato Attack



Terminal Vibrato



APPENDIX D

TABLE OF VALVE COMBINATIONS FOR THE B-FLAT TRUMPET

The pitches that are given in the following table are written pitches for the B-flat trumpet.

Valve Combinations for the Bb Trumpet

Valve Combinations: 1-2-3

Staff 1: 1-3, 2-3, 1-2, 3 (alternate), 1

Staff 2: 2, 0, 1-2-3, 1-3, 2-3, 1-2, 3 (alternate), 1

Staff 3: 2, 1-2-3 (alternate), 0, 1-3 (alternate), 2-3, 1-2, 3 (alternate), 1, 1-2-3 (alternate)

Staff 4: 2, 1-3 (alternate), 0, 2-3 (alternate), 1-2, 2 (alternate), 1-2-3 (alternate), 1, 1-3 (alternate), 2, 2-3 (alternate)

Staff 5: 0, 1-2 (alternate), 3 (alternate), 1, 1-3 (alternate), 2, 2-3 (alternate), 1-2-3 (alternate), 0, 1-2 (alternate), 3 (alternate), 2-3 (alternate), 1 (alternate), 1-2-3 (alternate)

Staff 6: 1-2, 2 (alternate), 1-3 (alternate), 3 (alternate), 1, 0 (alternate), 1-2-3 (alternate), 2-3 (alternate), 2, 1-2 (alternate), 1-3 (alternate), 1-2-3 (alternate), 3 (alternate), 0, 1 (alternate), 2-3 (alternate), 1-3 (alternate)

Staff 7: 1-2, 2 (alternate), 2-3 (alternate), 1-2-3 (alternate), 3 (alternate), 1, 0 (alternate), 1-2 (alternate), 1-3 (alternate), 2, 1 (alternate), 2-3 (alternate), 1-2-3 (alternate), 3 (alternate), 0, 1-2 (alternate), 2 (alternate), 1-3 (alternate), 1-2-3 (alternate), 3 (alternate)

APPENDIX E

CHORD SYMBOL LEGEND

I have chosen to use the standard, reduced chord/scale notation favored by jazz educator Jamey Aebersold. To that end, all chords have been notated using as little extensions as possible. The following chart shows the chord symbols used and provides a definition of the harmonic information that each one represents. Further, each chord is given with the chord root as “C.”

Chord Symbol:	Chord Type:
Cmaj7	Major. Can be used to denote major triad, 7, 9, 13, and 6/9 chords.
Cmaj7#11	Lydian. Denotes major 7chord with a raised 11 th (4 th) scale degree.
C7	Dominant. Can be used to denote dominant 7, 9, and 13 chords.
C7(b9)	Dominant 7 or 13 with a lowered 9 th degree
C7(#9)	Dominant 7 or 13 with a raised 9 th degree.
C7(#11) or C7(b5)	Dominant 7 or 13 with a raised 11 th (4 th) or lowered 5 th degree
Cm7	Minor. Can be used to denote minor triad, 7, 9, 11, and 13 chords.
Cm7(b5)	Minor 7, flat-5. Also called half-diminished.

APPENDIX F

REPRESENTATIVE STUDIES AND EXERCISES FROM TRUMPET METHODS CITED IN THIS STUDY

This Appendix includes representative exercises from the three major traditional trumpet methods discussed in this study as well as a brief synopsis of each method. Each series of representative studies and exercises are presented exactly as they appear in the original method books. I have included descriptive text to aid the reader in understanding the construction of the exercises and what physical areas of trumpet playing they address.

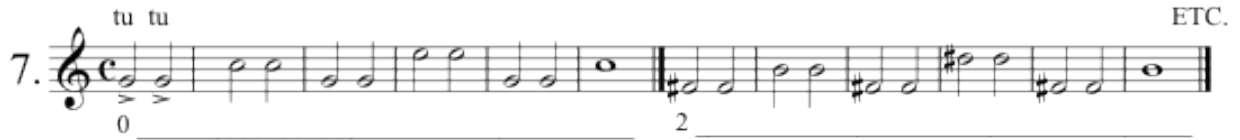
Arban

Arban's method book is vast and covers a tremendous amount of fundamental exercises and studies. However, little text was included in the original edition Brown, Byrd, and Hubbard were exposed to. While there are exercises and drills that address legato and melodic playing, a significant portion of material in the book was centered on laying the foundation for the performance of pieces that showcased virtuosic feats of single and multiple tonguing. Basic exercises and short etudes were to primarily tongued. Students who worked diligently from Arban's manual were (and are) able to achieve excellent control of their tonguing clarity and

speed. The following exercises and excerpts are representative of the prevalence of tonguing studies in Arban's text.

Arban: Representative Exercises

Long tone and preliminary studies in Arban's method are largely tongued rather than slurred. Note that many are notated with accents and "tu" syllables.

7.  ETC.

The stem markings on these quarter notes is another way to notate staccato attacks. Arban placed them on quarter notes to remind the player separate each pitch by stopping the air stream.

11. 

28. 

Figure 5.1 Representative Exercises from J.B. Arban's method book.

Note that the majority of articulation studies are marked with a staccato attack.

2

$\text{♩} = 72-112$

47.

The musical score for exercise 47 consists of six staves of music in treble clef. The first staff begins with a treble clef and a common time signature. The music is a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The exercise is marked with a staccato attack. The score is numbered 47.

Figure 5.2 Representative Exercises from J.B. Arban's method book.

Excerpt from "Fantasie and Variations" on The Carnival of Venice

J.B. Arban

The image shows a musical score for Variation II, titled "Più mosso". It is written in 6/8 time and features a series of eighth-note patterns with triplets. The score is arranged in four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music consists of eighth notes, many of which are grouped in triplets, indicated by a '3' below the notes. The second staff continues the pattern with more triplet eighth notes. The third staff shows a continuation of the eighth-note triplet patterns. The fourth staff concludes the excerpt with a final triplet eighth-note pattern, followed by a fermata and the word "etc." written above the staff.

Figure 5.3 Excerpt from J.B. Arban's variations on the theme from *The Carnival of Venice*.

Schlossberg

Max Schlossberg's *Daily Drills and Technical Studies for Trumpet* is yet another famous method book that many trumpeters have incorporated into their developmental and daily routines. Like Arban's method, Schlossberg's contains occasional instructions and texts but is primarily a compendium of musical exercises. In the introductory material, Schlossberg states that the book has been divided into eight parts: I. Long Note Drills; II. Intervals; III. Octave Drills; IV. Lip Drills; V. Chord Drills; VI. Scale Drills; VII. Chromatic Scale Drills; VIII. Etudes. Note the lack of a dedicated subheading for articulation and tonguing exercises. Schlossberg chooses instead to incorporate articulation practice into scale studies. The vast majority of the drills are slurred and

cross multiple register breaks. Dynamic markings given are primarily quite soft (piano to mezzo-forte) which would tend to encourage efficient use of air volume and air stream.

Schlossberg: Representative Exercises

Very Slow

1. *mf*

12. *mf*

Figure 5.4 Representative examples from Max Schlossberg's method book

65. *p*

*67 *pp*

* The entire drill to be played legato under one breath

Figure 5.5 Representative examples from Max Schlossberg's method book

Clarke

Herbert L. Clarke's *Technical Studies for the Cornet* has been a staple of the daily routines of trumpeters since its publication. Clarke, like Arban, was an accomplished cornet soloist whose virtuosity was touted throughout his career. Clarke's book is short and concise, focusing primarily on diatonic and chromatic technical studies. Clarke instructs the reader to perform the exercises in one breath in order to "acquire endurance without strain or injury." Further, the prevailing dynamic marking is pianissimo (pp), though some instances where studies are marked

piano do occur. Like Schlossberg's method, the performance of these studies at extremely soft dynamics tends to produce efficient playing in all registers.

Clarke: Representative Exercises

From Clarke's FIRST STUDY

$\text{♩} = 160$ to $\text{♩} = 112$

19.
pp

20.
pp

21.
pp etc.

From Clarke's SECOND STUDY

$\text{♩} = 60$ to $\text{♩} = 120$

42.
p

43.
p

44.
p

APPENDIX G

SCORES OF ORIGINAL COMPOSITIONS PERFORMED AT PHD RECITAL

FUN TOWN

JAMES H. MOORE

TRUMPET IN B \flat

TENOR SAXOPHONE

TROMBONE

RHYTHM SECTION

3 2 3 4 5

E7 \flat 9 /D \flat Cm7 \flat 9 G7 \flat 9 G \flat 7 \flat 9 G \flat 7 E \flat 7

TPT.

TEN. SAX.

TBN.

RHYTHM

7 8 9

E7 \flat 9 /D \flat C7 \flat 9 F7 \flat 9 F7 \flat 9 G \flat 7

TPT.

TEN. SAX.

TBN.

RHYTHM

10 11 12 13 3

opt. sva

E \flat 7 A7 A \flat 7 3

TO CODA

Musical score for the first system, labeled "TO CODA". It includes staves for TPT., TEN. SAX., TBN., and RHYTHM. The TPT. and TEN. SAX. staves show melodic lines with triplet markings (3) and measure numbers 14, 15, 16, and 17. The TBN. staff shows a bass line with triplet markings and measure numbers. The RHYTHM staff shows a rhythmic pattern. Chord symbols are provided below the TBN. staff: E7/Bb, C7, F7#9, Bb7, E7, Bb7.

SOLOS

Musical score for the second system, labeled "SOLOS". It includes staves for TPT., TEN. SAX., TBN., and RHYTHM. The TPT. and TEN. SAX. staves are marked with diagonal lines, indicating solo sections. The TBN. staff shows a bass line with diagonal lines. The RHYTHM staff shows a rhythmic pattern. Chord symbols are provided above and below the staves: F7#9, /Eb, Dmi7b5, C#7b5, C7b13, F, C7, F7, /Eb, D7#9, G7#9. Measure numbers 18, 19, 20, 21, 22, 23, and 24 are indicated.

Musical score for the third system. It includes staves for TPT., TEN. SAX., TBN., and RHYTHM. The TPT. and TEN. SAX. staves are marked with diagonal lines. The TBN. staff shows a bass line with diagonal lines. The RHYTHM staff shows a rhythmic pattern. Chord symbols are provided above and below the staves: C7, F7, Bb7, Bb7, C7, Eb7, Eb7, A#7, A#7, Bb7, Eb7, A#7, A#7. Measure numbers 25, 26, 27, 28, and 29 are indicated.

F7/C D7 G7#9 C7 F7 C7 AFTER SOLOS DC AL CODA

30
 TPT.

TEN. SAX.

TBN.

RHYTHM

Eb7/Bb C7 F7#9 Bb7 Eb7 Bb7

Eb7/Bb C7 F7#9 Bb7 Eb7 Bb7 AFTER SOLOS DC AL CODA

34
 TPT.

TEN. SAX.

TBN.

RHYTHM

F7 OPEN E7
 F7 OPEN E7
 Eb7 OPEN D7
 E7 Bb7 Eb7 OPEN D7

BROTHER FROM ANOTHER MOTHER

JAMES MOORE

♩ = 200

A

TRUMPET IN B \flat

TRUMPET IN B \flat

PIANO

UPRIGHT BASS

DRUM SET

♩ = 200

A

E \flat maj7 Fm7 B \flat 7 E \flat maj7

5

TPT.

PNO.

U. BASS Ebm7 Ab7(sus4) Ab7 Dbmaj7 Gm7(9) C7(9) Fmaj7

DR.

9

TPT.

PNO.

U. BASS G7(9) Bb13 G7 Bbm7 Eb7 Abmaj7

DR.

TPT.

 PNO.

 U. BASS

 DR.

TPT.

 PNO.

 U. BASS

 DR.

TPT.

 PNO.

 U. BASS

 DR.

Chords: $Bb7$ $Ebmaj7$ $Ebm7$ $Ab7(sus4)$ $Ab7$ $Dbmaj7$

TPT.

 PNO.

 U. BASS

 DR.

Chords: $Gm7(b9)$ $C7$ $Fmaj7$ $Bb13$ $Bb13$ $Eb7(b9)$ $D7(b9)$

Ebmaj7 Fm7 Bb7

TPT. 

PNO. 

U. BASS 

 Db7(9) C7(9) Fm7 Bb7(9) Ebmaj7 Ebmaj7 Fm7 Bb7

Dr. 

Ebmaj7 Ebm7 Ab7(sus4) Ab7 Dbmaj7 Gm7(9) C7(9) Fmaj7 B7(9) Bb13

TPT. 

PNO. 

U. BASS 

 Ebmaj7 Ebm7 Ab7(sus4) Ab7 Dbmaj7 Gm7(9) C7(9) Fmaj7 B7(9) Bb13

Dr. 

JUST SWINGIN'

JAMES H. MOORE

Musical score for the first system of "Just Swingin'". The score is in 4/4 time and G major. It features five staves: Trumpet in Bb, Alto Saxophone, Tenor Saxophone, Trombone, and Baritone Saxophone, all of which are currently silent. The Rhythm Section staff shows a bass line starting with a Gmi7 chord and a rhythmic pattern of quarter notes and eighth notes.

Musical score for the second system of "Just Swingin'". The score is in 4/4 time and G major. It features five staves: Trumpet (TPT.), Alto Saxophone (ALTO SAX.), Tenor Saxophone (TEN. SAX.), Trombone (TBN.), and Baritone Saxophone (BARI. SAX.), all of which are currently silent. The Rhythm Section staff shows a bass line with a Gmi7 chord. A first ending bracket labeled 'A' with a double bar line and repeat sign spans measures 7 through 10. The Trumpet and Tenor Saxophone parts have melodic lines starting in measure 7.

TPT. 11 12 13 14 3 15
 ALTO SAX.
 TEN. SAX. 3
 TBN.
 SARI. SAX.
 RHYTHM F7⁹ Gmi7

TPT. 16 17 18 19 20
 ALTO SAX.
 TEN. SAX.
 TBN.
 SARI. SAX.
 RHYTHM Cmi7 Cmi7 B^bMA7^{#11} Dmi7^{b9} G⁷ALT

21 22 23 24 3

TPT.

ALTO SAX.

TEN. SAX.

TBN.

SARI. SAX.

RHYTHM

Cmi7 F7ALT Bb7 Eb7 Ami7(b9) D7ALT

TO CODA

25 26 27 3 28 29

TPT.

ALTO SAX.

TEN. SAX.

TBN.

SARI. SAX.

RHYTHM

F7(b9) Gmi7 Eb7sus Bb7 Ami7(b9) D7(b9) F7 Gmi TO CODA

Gmi7 **C** D7ALT CONCERT CHANGES!!!! Gmi7 D7ALT Gmi7 D7ALT Gmi7 D7ALT

30 PIANO SKRDS Emi7 31 B7ALT 32 Emi7 33 B7ALT 34 Emi7 35 B7ALT

TPT. ALTO SAX. TEN. SAX. TBN. SARI. SAX. RHYTHM

Gmi7 G7ALT **D** Cmi7 BbMa7#11 Dmi7b9 G7ALT

36 Emi7 37 E7ALT 38 Ami7 39 Gma7#11 40 Bmi7b9 41 E7ALT

TPT. ALTO SAX. TEN. SAX. TBN. SARI. SAX. RHYTHM

	Cmi7	F7ALT	Bb7	Eb7	Ami7(b9)	D7ALT	Eb7		
TPT.	/ / / / / / / /								
	42		43		44		45		46
ALTO SAX.	Ami7	D7ALT	G7	C7	F#mi7(b9)	B7ALT	C7		
	/ / / / / / / /								
TEN. SAX.	Dmi7	G7ALT	C7	F7	Bmi7(b9)	E7ALT	F7		
	/ / / / / / / /								
TBN.	Cmi7	F7ALT	Bb7	Eb7	Ami7(b9)	D7ALT	Eb7		
	/ / / / / / / /								
BARI. SAX.	Ami7	D7ALT	G7	C7	F#mi7(b9)	B7ALT	C7		
	/ / / / / / / /								
RHYTHM	Cmi7	F7ALT	Bb7	Eb7	Ami7(b9)	D7ALT	Eb7		
	/ / / / / / / /								

AFTER SOLOS DS AL CODA

	D7ALT	Gmi7	Ami7(b9)	D7ALT					
TPT.	/ / / / /								
	47		48		49		50		51
ALTO SAX.	B7ALT	Emi7	F#mi7(b9)	B7ALT					
	/ / / / /								
TEN. SAX.	E7ALT	Ami7	Bmi7(b9)	E7ALT					
	/ / / / /								
TBN.	D7ALT	Gmi7	Ami7(b9)	D7ALT					
	/ / / / /								
BARI. SAX.	B7ALT	Emi7	F#mi7(b9)	B7ALT					
	/ / / / /								
RHYTHM	D7ALT	Gmi7	Ami7(b9)	D7ALT	Gmi7	Ami7(b9)	D7ALT		
	/ / / / /					/ / / / /	/ / / / /		

APPALACHIAN HIGHWAY

♩ = 260

A Cm7 F7(b13)

TRUMPET IN B♭

RHYTHM SECTION

5 C67(b9) C9 Cm9 C9 Cm9

TPT.

RHYTHM

10 F#m7 B7 Cm7 F7(b11) Bbmaj7 Bm7

TPT.

RHYTHM

15 E7(b9) Eb7 D7 G7(b9) **B** Cm13

TPT.

RHYTHM

SOLOS IN BFLAT MINOR BLUES

23 C SWING ♩=120

R. CL. *mp* *mf* *mf*

ALTO SAX *mp* *mf* *mf*

TEN. SAX *mp* *mf* *mf*

BARI. SAX *mp* *mf* *mf*

TRP. *mp* *mf* *mf*

TRP. *mp* *mf* *mf*

TBN. *mp* *mf* *mf*

U. BASS *mp* *mf* *mf*

VLN. 1

VLN. 2

VLA.

VC.

C SWING ♩=120

30

B. O.
ALTO SAX.
TEN. SAX.
BASS SAX.
TRP.
TRP.
TEN.
U. BASS
VLN. 1
VLN. 2
VLA.
VC.

Ew⁷ A⁷ Dwi⁷ G⁷ Cmaj⁷

30

Sopr. Sax.

Alto Sax.

Ten. Sax.

Bar. Sax.

Trp. 1

Trp. 2

Tbn.

U. Bass

Vln. 1

Vln. 2

Vla.

Vcl.

Dmi⁷ G⁷ Emi⁷ A⁷ Dmi⁷

41 STRAIGHT EIGHTH FEEL $\text{♩} = 60$

S. C.

ALTO SAX.

TEN. SAX.

BAR. SAX.

TRP.

TRP.

TBN.

U. BASS

STRAIGHT EIGHTH FEEL $\text{♩} = 60$

VLN. 1

VLN. 2

VLA.

VC.

54

B. O.

ALTO SAX.

TEN. SAX.

BAR. SAX.

TRP.

TRP.

TEN.

U. BASS

VLN. 1

VLN. 2

VLA.

VC.

F#m7 Bbm7 E7(b9) Abm7 Dm7 G7(b9) Cm7(b9) F7(b9)

mp *mf* *mp* *mf* *mp* *mf*

