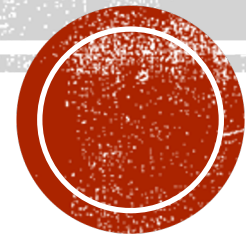


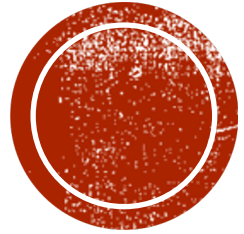
THE TROMBONE IN THE HARD BOP ERA

by

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WHAT IS HARD BOP?



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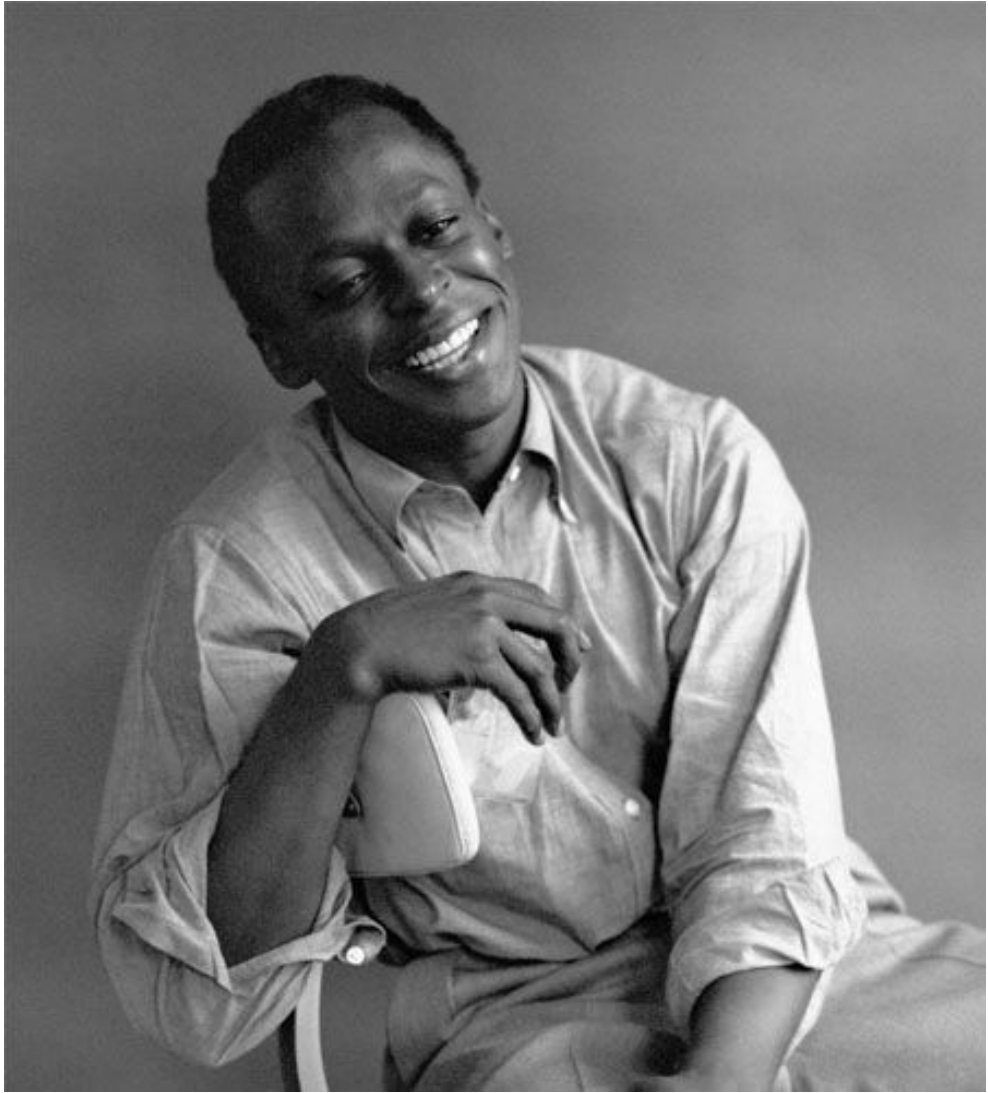
- The Hard Bop Era is the period in jazz that follows the Bop (1940-1955), and the Cool (1948-1959) periods. It is musically characterized by a return to the Afrocentric rhythmic roots of jazz music, and a distancing from the more artisanal style that came about after the Bop period. During the Hard Bop Era, emphasis was placed on Latin/jazz hybrid music and on jazz/r&b hybrid music .



WHERE DID YOU HEAR IT?

- The Major Players
 - We find it evidenced in the players and the music they recorded.
 - This is not a complete list.

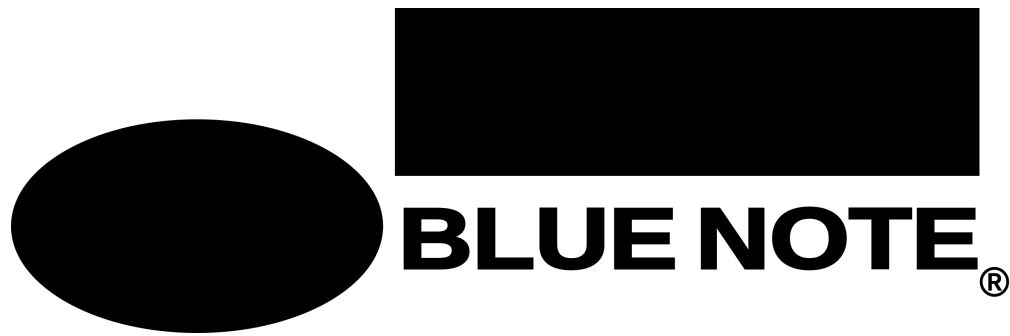


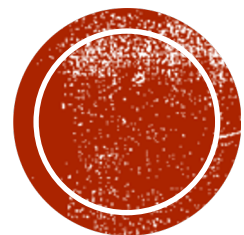






THESE RECORD LABELS DEFINE THE ERA





WHO ARE THE HARD BOP TROMBONE PLAYERS?



CURTIS FULLER

- 12/15/1934
- Studied music in school and in the Army.
- 1957 move to NYC
- Hard Bop Era Connections:
 - Miles Davis with Sonny Rollins (no recording)
 - John Coltrane
 - The Jazztet
 - Sonny Clark



SLIDE HAMPTON

- 4/21/1932
- Studied music in school and at home.
- 1957 move to NYC
- Hard Bop Era Connections:
 - Curtis Fuller
 - Nat Adderley
 - Randy Weston
 - Charles Mingus



JULIAN PRIESTER

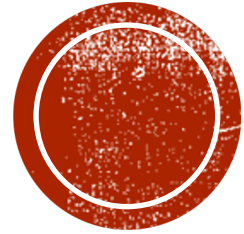
- 6/29/1935
- Studied music in school and at conservatory in Chicago.
- 1958 move to NYC
- Hard Bop Era Connections:
 - "Philly" Joe Jones
 - Max Roach
 - Freddie Hubbard
 - John Coltrane



GRACHAN MONCUR III

- 6/3/1937
- Studied music in school and at both Manhattan School of Music and Julliard.
- Native to the area from Newark, JJ.
- Hard Bop Era Connections:
 - Jackie McLean
 - Herbie Hancock
 - The Jazztet





WHY HARD BOP IS ITS OWN IDIOMATIC TROMBONE STYLE?



WHY HARD BOP IS ITS OWN IDIOMATIC TROMBONE STYLE?

- The preceding styles bebop, swing and early jazz.
- J.J. Johnson/Bebop
- Tied to the Major musicians-Miles, Art Blakey, John Coltrane, Wayne Shorter etc.



J.J. JOHNSON'S INFLUENCE

1. Clean and clear tone
 2. Improvisational style that avoids cliché
 3. Triplets and other cyclical material
- Vic Dickenson
 - <https://youtu.be/tkXgwznqGgo?t=124>
 - Jack Teagarden
 - Still using slide vibrato
 - <https://youtu.be/hUpEU1irzYQ?t=83>
 - J.J. Johnson from Live at the Opera House
 - <https://youtu.be/93koORswRT8?t=63>
 - Billie's Bounce (triplets)
 - <https://youtu.be/2jbkQo0cpYU?t=177>
 - Yesterdays Cadenza



F7
 Bb Δ
 Eb Δ
 Eø Cadenza
 A7+9
 Diminished Scale
 A7+9
 D-Δ
 G7+4
 8 va Basso

J.J. Johnson's cadenza from
 "Yesterday's", Live at the
 Opera House 1957



© 1979 by Shattinger International Music Corporation

II V⁷

J. J. Basic Materials

The musical notation consists of two staves. The top staff begins with a treble clef and a common time signature. It contains a sequence of notes: a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5), a triplet of eighth notes (D5, E5, F5), and a triplet of eighth notes (G5, A5, B5). Above the first triplet is the chord symbol D-7, and above the second triplet is G7. The bottom staff begins with a bass clef and a common time signature. It contains a sequence of notes: a triplet of eighth notes (G2, A2, B2), a triplet of eighth notes (C3, D3, E3), a triplet of eighth notes (F3, G3, A3), and a triplet of eighth notes (B2, C3, D3). The text "dozens of variations" is written between the two staves.

Figure 2: Use of triplets: from *J.J. Johnson Trombone*. Baker, David. *J. J. Johnson, Trombone Volume 77, Issue 432 of David Baker jazz monograph series*. Shattinger International Music Corporation, 1979.





STYLE MARKERS OF EACH TROMBONIST



CURTIS FULLER

- Triplets
 - Baritone Voice ballad Style
 - Blues inflections
 - Diatonic approach
- <https://youtu.be/t0D7g7BhHBs>



Handwritten musical notation for "Cherokee" by Marmojelo. The notation consists of two staves in 4/4 time. The first staff contains measures 1-4 with chords Bbm7, Eb, Eb, Eb, and C7. The second staff contains measures 5-8 with chords Cm7, F7, Eb, and Bbm7.

"Cherokee" Marmojelo,
 Armin. *Curtis Fuller's Greatest*
Transcribed Solos. Houston: Houston
 Publishing, 1993.





ALAMODE BY CURTIS FULLER



SLIDE HAMPTON

- Triplets
- Range
- Thematic Development
- Bebop language mastery
- https://youtu.be/7GVk73OL_tk



37 Bb^7 Am^7 D^7 G^7 C^7

41 $Fmaj^7$ $E\emptyset^7$ $A^7(b9)$ Dm^7 G^7 Cm^7 F^7

45 Bb^7 Am^7 D^7 Gm^7 C^7 $Fmaj^7$

“Confirmation”. Transcribed by Brian Scarborough,
www.brianscarboroughmusic.com/resources, accessed
 6/25/2018.



JULIAN PRIESTER

- Dark sound
- Bebop language mastery
- Triplets



Am7 D7 Bm7 E7 Am7 D7

#5 3

Detailed description: This line of music is in the bass clef with a key signature of one sharp (F#). It consists of four measures. The first measure has an Am7 chord and contains a triplet of eighth notes (F#, A, C) followed by a quarter note (D). The second measure has a D7 chord and contains a triplet of eighth notes (F#, A, C) followed by a quarter note (D). The third measure has a Bm7 chord and contains a triplet of eighth notes (F#, A, C) followed by a quarter note (D). The fourth measure has an E7 chord and contains a quarter note (D). The line ends with a whole rest in the first measure and a D7 chord in the fourth measure.

G7 C7 G7 Db7

2 maj7 laid back

Detailed description: This line of music is in the bass clef with a key signature of one sharp (F#). It consists of four measures. The first measure has a G7 chord and contains a triplet of eighth notes (F#, A, C) followed by a quarter note (D). The second measure has a C7 chord and contains a triplet of eighth notes (F#, A, C) followed by a quarter note (D). The third measure has a G7 chord and contains a triplet of eighth notes (F#, A, C) followed by a quarter note (D). The fourth measure has a Db7 chord and contains a quarter note (D). The line starts with a box containing the number '2' and a 'maj7' label. A dashed line labeled 'laid back' spans the second and third measures.

C7 G7 Eb7 E7

Detailed description: This line of music is in the bass clef with a key signature of one sharp (F#). It consists of four measures. The first measure has a C7 chord and contains a quarter note (D). The second measure has a G7 chord and contains a quarter note (D). The third measure has an Eb7 chord and contains a triplet of eighth notes (F#, A, C) followed by a quarter note (D). The fourth measure has an E7 chord and contains a triplet of eighth notes (F#, A, C) followed by a quarter note (D). There is an 'x' mark above the first note of the third measure.

Am7 D7 Bm7 E7 Am7 D7

#5 3 3

Detailed description: This line of music is in the bass clef with a key signature of one sharp (F#). It consists of four measures. The first measure has an Am7 chord and contains a triplet of eighth notes (F#, A, C) followed by a quarter note (D). The second measure has a D7 chord and contains a triplet of eighth notes (F#, A, C) followed by a quarter note (D). The third measure has a Bm7 chord and contains a triplet of eighth notes (F#, A, C) followed by a quarter note (D). The fourth measure has an E7 chord and contains a triplet of eighth notes (F#, A, C) followed by a quarter note (D). The line ends with a whole rest in the first measure and a D7 chord in the fourth measure.

From "Under the Surface".
 Transcribed by Don Sickler, 2009.



GRACHAN MONCUR III

- Dark Sound
- Use of Interverals
- Triplets



SELECTIONS:

- “Sonny’s Back” by Grachan Moncur III
 - Originally recorded by the Jazztet on *Here and Now* (Mercury 1962)
- “Riff Raff” by Grachan Moncur III
 - Originally recorded by Jackie McLean on *Destination Out!* (Blue Note BLP 4165) 1963



CONCLUSION

- The significance of the study of the Hard Bop trombone players is partially in the change in the landscape of American music. As the shift to “Rock” came along and the commercial viability of jazz waned. There is a gap in the recording of trombonists as leaders/contributors to the next eras of jazz (jazz fusion & jazz rock).

