
The extent to which the improvisational solos of Kid Ory and Curtis Fuller reflect characteristic changes of their respective eras of New Orleans Jazz and Hard Bop in the development of Jazz.

The Development of Jazz Trombone Improvisation

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Abstract

Since it was introduced in the early 20th century, Jazz has been an ever-changing form of musical art that eludes a precise definition. Given a task to create said definition, one would have to take into consideration the many stylistic changes Jazz has undergone within the past century, which span from Ragtime and Dixieland—the earliest forms—to Avante-Garde and Fusion—the latest forms. Thoroughly writing about Jazz and the inclusion of its multiple general forms would require a whole book, if not several, seeing as the only thing we can truly be sure of is its American birthplace. The purpose of this essay is to provide the reader with a deeper understanding of Jazz music by enveloping them in two similar, yet very different, styles of Jazz in order to secure an appreciation for the art that seems to be losing its well-deserved prestige within the youngest generations of modern American society. Hence, the objective was to analyze the development of the improvisational aspect of jazz via comparison and contrast of two trombone solos performed in separate styles of New Orleans Jazz and Hard Bop, and determine how much the similarities and differences of the solos demonstrate the characteristic changes that occurred between their respective jazz eras.

Through two separate recordings, it was shown that the greatest of these changes included: the manner in which the trombone was played (range, articulation, embellishments unique to the instrument), the style of the improvisational music (measured by phrasing, solo length, complexity), and the chord-scale relationships played during the solo sections. The similarities of the two included: the extent at which the melody was utilized in either solo, the subtle interactions with the rhythm section, and the use of other instruments in the band to indicate the climax of the solo.

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Introduction

Jazz. In the period of time roughly within early to mid 20th century, it took some effort to find a major station or two that was *not* broadcasting this new music. Shortly after the second half of the century made its appearance, Rock and Roll began to replace Jazz as the dominating musical heart beat of America. Jazz, however, was long from gone. As a matter of fact, the best-selling ‘real’ jazz album of all time is *Kind of Blue*¹, recorded in 1959. Sadly, aside from a few “revivals” of Swing, Big Band and Bebop after the 1950s that only lasted several years at a time, there has never been a time period quite like its first few decades in existence. Music in America today is no longer subject to solely one overarching type of music like in the past two centuries of its existence. Between Pop, Country, Rap, Rock, Hip-Hop and varying fusions of those just listed, there is an even tug on all sides of the rope in the pull for the number one musical genre in the nation. With little left room for anything else, there has been a definite and significant decline in the appreciation for--and general knowledge of--jazz, its history, and the awareness of its impact on music and our entire world in what little time it has had so far to do so.

In an attempt to further grasp the concept of jazz and, ultimately, inspire appreciation for the music from more people, this essay will focus on the element of jazz which makes it stand out from any other kind of music the most: improvisation. More specifically, the development of improvisation between the eras of New Orleans Jazz and Hard bop, and the extent to which these developments are reflected within each solo’s respective jazz era.

¹ This triple-platinum album is considered the definitive jazz album and it sold over 3 million copies in US alone as of 2002. Featuring trumpeter Miles Davis, other band members include: Bill Evans, John Coltrane, Cannonball Adderly, Paul Chambers, and Jimmy Cobb. Stephen Erlewine, “*Kind of Blue*,” *allmusic*, <http://www.allmusic.com/cg/amg.dll?p=amg&sql=10:3ifrxqegld0e> (accessed October 20, 2009).

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Through the selected recordings of “Aunt Hagar’s Children’s Blues”² and “Blue Train”³, the differences between the improvisational solos of Kid Ory and Curtis Fuller include trombone technique of simple versus complex, stylistic traits of long versus short solos and laid back versus busy playing, and the solo chord changes with which “Hagar’s Blues” uses a form that closely resembles a basic blues versus Coltrane’s “Blue Train” which has its own form that closely resembles nothing preceding it. Similarities of the two include how little the melody was used in either solo, the occasional interactions with the rhythm section, and the use of other band members to indicate the climax of the solo.

New Orleans Jazz

Just as important as being able to know characteristic similarities and differences between these different forms of jazz, is the ability to distinguish them from their similar forms that are many times easily confused. The New Orleans Jazz style of the 1920s is often inaccurately portrayed as being an interchangeable term for describing the similar Dixieland style. One reason why making the distinction between the two is critical when referencing early styles of jazz is because they are very different in the fact that New Orleans Jazz preceded the Dixieland style, which is most likely why the two are often mistakenly deemed as the same thing. Credibly the most important difference to note, however, is the divergence from the New Orleans Jazz distinct characteristic of collective improvisation. In other words, these types of bands would not focus so much on one soloist like many modern jazz bands

² To be referred to as “Hagar’s Blues” for remainder of essay, so as to not stock up on the word count seeing as the name is used many times when comparing to “Blue Train”
Handy, W. C., and Tim Brymn. “Aunt Hagar’s Children’s Blues.” Perf. Bob McCracken, Cedric Haywood, Alton Redd, William Girsback, and Red Allen. Rec. July 1959. *Kid Ory Plays the Blues*. Kid Ory. MP3.

³ Fuller, Curtis, Lee Morgan, Paul Chambers, Kenny Drew, and Philly J. Jones, perfs. “Blue Train.” Rec. 15 Sept. 1957. *Blue Train*. John Coltrane. Alfred Lion, 1957. MP3.

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around today; it was a joint effort on the melody and on the solo sections as well.⁴ Generally speaking, there would be primary soloist (typically a cornet) followed by a clarinet and/or trombonist in the background playing their own musical ideas that corresponded to the primary soloist's chorus.⁵ The rhythm section in this period of time would consist of piano, banjo, guitar, or a combination of the three providing chords on almost every beat. Dixieland, on the other hand, was birthed in the Chicago area where previous New Orleans Jazz players traveled to after finding out the gangster-owned nightclubs in the big city paid a lot more for their music. Over time, with the shift from New Orleans Jazz to Dixieland, the emphasis on one soloist at a time became greater and greater as opposed to the collective improvisation mentioned earlier.⁶

Hard Bop

In the 1940s, Bebop emerged, succeeding the era of Big Bands. The contrast was that while Big Band style consisted—as the name suggests—of at least ten musicians performing, Bebop only saw typically four to six per group at once. Is it *here* that emphasis on the soloists during performance is birthed, due to the smaller size.⁷ Hard Bop is essentially an extension of Bebop, which came about in the late fifties and continued through the 1960s. The difference is that Hard Bop incorporated elements of Gospel, Rhythm and Blues, and Blues. Also different was how the melody became simpler and more direct, bringing back the

⁴ Performers would simultaneously contribute their own spontaneous musical embellishments, and though this might seem like it would sound slightly chaotic, there was always a structure to the music and how the musicians of that time period interacted with each other on their instruments all at once.

⁵ Collier, James L. *JAZZ: An American Saga*. Comp. Debbie Glasserman. 1st ed. New York: Henry Hold and Company, Inc., 1997. Print. 62.

⁶ Kid Ory was a very famous trombone player and bandleader who played a big role in pioneering the New Orleans Jazz style. One of his many arrangements, "Aunt Hagar's Children's Blues" by W.C. Handy is to be analyzed for the trombone solo.

⁷ Also in contrast was the content and intent of the music. Phrases were becoming complex, and irregular in length, making it more of a listening than dancing music, compared to charts performed by Big Bands.

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dancing quality that Bebop was said to have abandoned.⁸ From its emphasis on minor keys that is said to—ironically enough—evoke joyous celebratory feelings from its listeners⁹, to the integration of blues and gospel influences into the music, Hard Bop most certainly left its mark on the history of jazz, even though it only thrived for no more than ten to fifteen years as a paramount style of this type of music. In that short amount of time, however, hundreds of albums were released. “Blue Train” by John Coltrane was one of the most popular of them all, and will also be analyzed for its trombone solo performed by Curtis Fuller.

Investigation

Commencing with the contrasts of the two solos, the first thing that comes to attention is the basic trombone technique exercised when playing notes. Within the scope of this essay, technique was measured solely by range of notes used, articulation of the notes played, and embellishments typically exclusive to the trombone. As a matter of fact, one of the first things Kid Ory does in his musical passage is roughly gliss up to a middle C (C-4) then lip slur down a partial to the A natural a minor third below (A-3), which can be seen in measure two in the first of the attached solo scores.¹⁰

To continue, Ory does many glissandos throughout his 24-bar solo, most of which are marked in the score. Curtis Fuller, on the other hand, performs only a few very unnoticeable

⁸ Collier, James L. *JAZZ: An American Saga*. Comp. Debbie Glasserman. 1st ed. New York: Henry Hold and Company, Inc., 1997. Print.

⁹ Shipton, Alyn. *A New History of Jazz (Bayou)*. New York: Continuum International Group, 2001. Print. 89.

¹⁰ To explain briefly, in order to play any kind of rhythmic pattern, brass and woodwind players must execute what is termed “tonguing”. What happens is a quick pause in the flow of air from body to instrument, allowing a person to play that rhythmic pattern—depending on how well they can tongue—or a staccato articulation that puts more force into the notes played. With the trombone, since it is a slide instrument, one must tongue every note unless performing a lip slur. At the same time, because of its sliding capabilities it is possible to withhold any form of tonguing, which allows a trombone player to smear the notes or, execute a glissando.

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glissandos. In place of that, though, Fuller plays many turns, which could sound something like a grace note triplet. Ory has no embellishments of this sort, besides the many glisses. These turns are quite difficult to perform and they require a lot of control to play correctly. After hearing both tracks over and over, one begins to realize that while New Orleans Jazz is more of a laid-back style that does not require a virtuoso to play the music, Hard Bop is quite the opposite.

Back to Fuller, there is evidence of double tonguing in almost every measure, which also takes some skill to do. His range on the horn in this particular piece is not so amazing for the highest note he hits, but more for the ease with which he plays the notes in that register. Kid Ory's notes hover between F-3 and F-4, minus a few outliers. Fuller's range in his excerpt is more on a scale of C-3 to Ab-4. Obviously, Kid Ory was not limited to the notes he played, but the fact that a great majority of his solo is played between the octave of F-3 and F-4 indicates his tendency to do this a lot in solos. Articulation is also a contrasting factor between these pieces. "Hagar's Blues" showcases Ory's constant trombone "growls" and "falls".¹¹ Ory brings these elements into his playing in measures 2, 4, 6, 18 and 20—indicated by the word "Growl". Curtis Fuller's articulation is a lot lighter than Ory's. This could be because "Blue Train" is taken at a much faster tempo, but it is mostly because a light tongue is imperative to faster tonguing or any form of multiple tonguing. Fuller is also slurring most of his notes, particularly when he plays a line with 16th notes within a 3 or four-note range. There are several instances that he does this and they can be seen in measures 5, 6, 27-29, 32,

¹¹ A growl is usually played in the form of a drawn out glissando, except the player plays it with much more air and edge, which results in a sound that resembles that of an animalistic growl. There are actually tunes, such as the "Tiger Rag", also performed by Kid Ory, in which the melody contains many of these sounds.

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41 and 45. With tiger growls¹² and sudden 4 to 5-interval leaps on Ory's end put against Fuller's swinging 16th notes and slurred runs, there is a very noticeable difference to which the trombone was handled in these separate jazz eras.

Stylistically speaking, solo length, phrasing, and complexity are traits in a solo that are determined by the player only. Just like every person in the world has his/her own set of fingerprints, every jazz musician has his/her own style. The main difference is that distinct styles in jazz are often imitated by individuals who may like the particular way another musician plays his/her instrument. Throughout the several dominating eras of jazz within the past century, they were each distinguishable not only by chord progressions and how the melody was played, but also how the soloist went about improvising. Solo length is not an obvious trait of style, but it is still very present. Ory's solo in "Hagar's Blues" is 24 measures long, where there are 60 measures of improvisation in Fuller's take—nearly three times as long. As mentioned earlier, the recording of "Blue Train" is taken at a faster tempo, but even still, Ory's performed solo is half as long as Curtis Fuller's. This is all goes back to how Hard Bop showed off their musicians and took the focus off the whole ensemble and the melody of the piece, and placed the spotlight on individual performers. The melody is only played twice in the original published recording of "Blue Train"—once in the beginning and end of this nearly 11 minute song. The recording of "Hagar's Blues" chosen for this analysis, however, is about 7 minutes long and the band manages to play the 32-bar melody 4 times. Spontaneous melodies are divided up into phrases¹³ of a solo. Fuller's phrasing is very different from Ory's

¹² Ory's "growl" is important because it set his band apart from other New Orleans Jazz Bands at the time and introduced a new hallmark of this particular style of jazz.

¹³ A phrase is generally defined as a musical sentence. There are several ways to identify one phrase from another, the most obvious of which is when the performer pauses for a few rests—or measures if the tempo is very fast.

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in the fact that his musical “sentences” are irregular and inconsistent. For example, his first phrase of the solo section is barely two measures long. The following phrase is about 5 measures long, depending on which rest is considered the cut off point.

Another way to identify a musical phrase is by looking at the chord progression. By doing this, one can anticipate where a soloist may begin or end a phrase through recognition of different cadences¹⁴. “Hagar’s Blues” contains two common cadences, and they are easily identifiable to the ear. Though the cadences in “Blue Train” are more difficult to hear, there are a few to pick out. Fuller defies this by playing correct notes along the chords he is following, but seems to continue a phrase when one would expect him to end it or vice-versa. In measure 11, he begins a phrase that does not make “sense” until a short two measures later. This was stylistic of Fuller and highly contrasts the easily predictable phrases of Kid Ory, who kept things simple and understandable. Ory’s phrases are short and, at times, very spacious from one another. On average, they are 2-4 measures long and are mostly initiated by a quarter-note triplet, only to be approaching a close when he begins to glissando or “growl”. His very last two notes, as a matter of fact, include a C-3 played on the downbeat of two followed by a slow drag of the slide a perfect fourth up to F-3 on beat four. These phrasings utilized in the solo closely resemble the spontaneous embellishments he contributes to the tune while the melody is being played, which is also known as “tailgate” style¹⁵. Anything else would have been considered unusual in that specific era of New Orleans Jazz. As far as the complexity of each solo performed, it is easy to see that Ory’s short,

¹⁴ chords that indicate a distinctive ending to the viewer or listener. The most recognizable types of cadences are the Authentic Cadence (V to I), the Half Cadence (I to V) and the Plagal Cadence (IV to I).

¹⁵ The tailgate style was once a description that was quite literal. In the early 1920s, when Dixieland and New Orleans Jazz were starting to become well known, the music was often “advertised” in the streets of New Orleans during parades. Early Jazz musicians would be pulled along on a wagon while playing through the streets, and in order for the trombone player to be able to move his slide freely, he/she would sit on the back of the wagon, playing licks following the melody or lead instrument that mimicked what was played. Hence comes the origin of the name “tailgate style”.

Wilken, David. “Evolution of the Jazz Trombone.” *Online Trombone Journal*. <http://www.trombone.org/articles/library/evo jazz1.asp> (accessed October 30, 2009).

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catchy, predictable phrases are something anyone would expect from a trombone or trombone player. They are simple enough to sing; yet, ironically, it is the style of Hard Bop that is supposed to introduce soloing in a vocalist style.¹⁶ The combination of Curtis Fuller's peculiar phrasing techniques, his many 16th note passages and dissonant accidentals that do not resolve immediately, and his choice to play many eighth-notes straight rather than swung make his style much less simpler than that of Kid Ory's. The melody, on the other hand, seems to resonate with a different message. The melody played in "Hagar's Blues" is a whole 32 bars and contains many of its own varying phrases. In "Blue Train", the same 5-note rhythm is played repeatedly over two identical 12 bars.

The final contrast of the two solos to be discussed is the chord progression¹⁷ used as Fuller and Ory improvise. The progression is not set in stone and can be different depending on whether the melody is being played or the solo section is going on. "Hagar's Blues" is a very good example of this, seeing as Ory plays two choruses, but only a total of 24 measures. This would make the solo section's chord progression only 12 bars long. Fuller's solo course runs for a total of 60 measures. What is interesting about his choruses is that they are also 12 bars long each, and the irregularity of taking an uneven 5 choruses goes by very unnoticeably.

¹⁶ Mark Sabatella, "Hard Bop," *Outside Shore*, http://www.outsideshore.com/school/music/almanac/html/Jazz_Styles/Mainstream_Jazz/Hard_Bop.htm (accessed September 30, 2009).

¹⁷ A chord progression can be simply defined as the movement from one chord to the next. One of the most basic chord progressions is a I-IV-V-I movement where I represents the tonic, IV represents the sub-dominant and V represents the dominant that resolves back to the tonic chord. Chord Progressions make up the skeleton of a piece by providing a harmony on which the melody can be built. They also provide a "note-bank" for an improviser to pick and choose whatever he or she wishes to play on any given chord.

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“Hagar’s Blues” for the most part follows a general 12 bar blues¹⁸ progression over the solo section. It is simple and recognizable by any jazz musician. Nonetheless, it is as follows:

$$\begin{array}{c} | \text{I} - - - | \text{IV} - - - | \text{I} - - - | \text{I} - - - | \\ | \text{IV} - - - | \text{IV} - - - | \text{I} - - - | \text{I} - - - | \\ | \text{V} - - - | \text{V} - - - | \text{I} - - - | \text{I} - - - | \end{array}$$

Figure 1

“Blue Train” is a little different, however. The chord progression during both solo section and melody are 12 bars each, and is as follows:

$$\begin{array}{c} | \text{i}^7 - - - | \text{ii}^7/\text{III} - \text{V}^7/\text{III} - | \text{i}^7 - - - | \text{ii}/\text{VI} - \text{V}/\text{VI} - | \\ | \text{iv} - - - | \text{ii}/\text{III} - \text{V}/\text{III} - | \text{i} - - - | \text{ii}/\text{V} - \text{V}/\text{V} - | \text{v}^7 - - - | \\ | \text{ii}^7/\text{III} - \text{V}^7/\text{III} - | \text{i} - - - | \text{ii}^7/\text{III} - \text{V}^7/\text{III} - | \end{array}$$

Figure 2

As can be seen, this chord progression is very different for many reasons. For one, it is the exact same thing that is played behind the melodies, whereas in “Hagar’s Blues”, the chords placed for melody and solo sections are not identical at all. Pioneers of Bebop and Hard Bop were notorious for trying out new ways to play music by experimenting with music in a way

¹⁸ Neate, Patrick. *Twelve bar blues*. New York: Grove, 2001. Print.

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no other style previously had dared implement. For example, the pick-up measure preceding the first measure displayed in Fig. 2 is actually the very common ii to V cadence, in which one would expect the very next measure to begin with the tonic I again. Coltrane, however, throws a curveball by instead placing the relative minor of the I chord anticipated.

To proceed, there are most definitely similarities present between the two solos—as hidden as they may appear to be. The first commonality to be noticed is the extent to which the melody is utilized as part of the solo. Neither solo used the melody very much, if any at all. Though there were a lot of ideas to be borrowed from the melody of “Hagar’s Blues”, Ory certainly did not take advantage of them. There is no evidence available that he rephrased a certain lick or even rhythm into his solo. This may be because, like mentioned earlier, the chords are so different from melody to solo section. Fuller, on the other hand, has a similar form for both melody line and solo section. This does not encourage him to use the melody in his playing though. There is, however, a resemblance of the melody in the way he begins a few of his phrases. For example, the melody consists of five notes with a rhythm that begins with a swung eighth-note on the upbeat of count 2. This is followed simply by four more swung eighth notes, the last one being tied to a whole note into the next measure. In his solo, Curtis Fuller incorporates this idea many times by introducing every one of his phrases with a swung eighth-note on some upbeat to be succeeded by either another eighth-note, or a quarter note. Yet after listening to the track several more times, it was recognized that Lee Morgan¹⁹ closed his solo with the very same notes and rhythm that Curtis uses to commence his own solo. This could be interpreted as less of a manipulation of the “Blue Train” melody and more

¹⁹ the famous jazz trumpeter who precedes Fuller in the solo section

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of an interaction with a previous soloist who might have gotten the idea from the melody himself. Possibly, Curtis Fuller is utilizing the melody—indirectly—without even realizing it. Other than that, there is no representation of the melody in either solo.

As far as actual note choice²⁰ over specific chords and the chord-scale relationships that result from them, this is where the most important and significant contrast between the two solos and styles of jazz is displayed. Beginning with Ory's take, for example, there is a definite tendency for him to highlight the arpeggio notes for the major tonic chord, F, in the first half of his entire solo. In measure 9, he plays up to the major 7th, E-3 natural—but only once in this half. The second half is a bit more interesting because he seems to be presenting a theme in the form of one note. Almost every embellishment he plays from measure 13-21 begins, highlights, or ends on an A-3 or Ab-3. Both notes are 7ths of the IV chord, 3rds of the I chord, and 6ths of the V chord, making them suitable for choosing throughout the entire piece. This resembles the function and purpose of the Blues Scale²¹, however the extent to which Ory plays this scale is not much, seeing as the tonic, dominant, and minor 3rd are the only two notes within the Blues Scale that he ever plays.

On the other hand, Fuller's trombone does not have much to say for the Blues Scale. He begins his solo on measure 2 of the chord progression, right on the Bb⁷ chord, yet he plays a Db-4, which is not found in the Bb dominant scale, or arpeggio. The next few measures show how he hovered around the relative major tonic of Eb, using that same Db as well, even though it does not fit any of the chords until the 4th measure²² where 2 beats of Eb⁷ chord are to be played. The Db functions as the minor 7th of that chord, and this is finally where the note

²⁰ Without notes, there would be no solo, and the variety of notes available—or acceptable—to choose during an improvisation in one style is what mainly sets the solo aspect of it apart from the other style.

²¹ A scale containing notes that all sound good when played at any given point in a major blues. Notes consist of: root, m3, M4, #4, P5, and m7.

²² 3rd measure of solo, as Fuller began his chorus on the second measure of the chord progression.

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makes begin to make since, seeing as there was no suitable place for it in any of the previous chords. Moving on to measure 28, one can see a scale Fuller likes to play in short bits throughout the piece. His quick short chromatic climb to the dominant is similar to Ory's tendency to play around and emphasize the dominant. In measures 40-41, another chromatic passage can be seen. Upon looking over the whole piece, and seeing Fuller's attachment to that Db note, along with many Gb notes as well, it finally came to my attention that Fuller had been primarily been using the Db Dorian²³ scale this whole time. The combination of Db Dorian and the chromatic scale make up the bulk of Fuller's solo and certainly this contrasts to Ory's arpeggiated tonic notes and hint of Blue Scale within his own solo.

Having attended many jazz concerts and several pedagogy master classes with world-renowned jazz musicians from all over, one thing comes to my attention every single time: the emphasis on the interaction of other members within the ensemble (the rhythm section specifically) with the soloist or vice-versa. Just like at a party it is expected for people to interact with other people, the exact same thing could be said for jazz performances during a solo section. It is encouraged for piano, bass, guitar, drums, or a combination of the four to occasionally play off of something a soloist might have played. If the soloist catches on he or she may play something back in response, and there is a little bit of just that in both recordings. As discussed earlier, Ory's phrasing tended to leave whole measure gaps in between musical ideas. The first one that appears is in measure three of the provided transcribed solo, where he leaves open beats two through one of the next measure—exactly four counts. Also as discussed earlier, Ory's phrasings were predictable, so the piano player

²³ Diatonic scale played on the 2nd scale degree of another key, using that other key's key signature. In order from scale degree 1 to 7, the scales are as follows: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian.
David Berkman, the Jazz Musician's Guide to Creative Practicing, ed. Bonnie Allen (Petaluma, CA: Sher Music Co., 2007), 14-15.

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(Cedric Haywood) took the initiative to fill in the beats with a few chords the second Ory ended his phrase. The same is to be said of Fuller's solo, though it is not until measure 10 that he takes his longest break of two and a half beats that the pretty inactive piano player up until that point decides to fill in the rests with swung eighth note chords until Fuller comes back in with another short phrase. The interaction is subtle but present as the piano player does exactly what he did just two measures previously. It is subtle because the piano does not increase volume at all and the trombonist continues playing as though he were simply taking a long breath. This happens several times throughout either solo. Surprisingly, both bass players also just play straight quarter notes the whole time.

The final similarity to note is how the climax of the solo is indicated clearly by other band members. In Curtis Fuller's solo, Philly Joe Jones—the drummer—notices the build of Fuller's musical idea in measure 21. He adds a few hits to the ride cymbal, a “bomb” or two on the bass drum and turns it into a fast four feeling rather than the previous swinging two beat feel. Kid Ory's solo is a little different on the set up of the climax. In his case, the trumpets begin a small short riff in measure 12 when Ory is building up to a new idea. Also, the pianist starts to play more and louder when he hears Ory's intention to get to a climax of some sort. Again, these are very subtle but in that fact, they are similar. Normally there would be more frequent and obvious interactions in a modern jazz tune.

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Conclusion

In all, between the recorded solos of Kid Ory's "Aunt Hagar's Children's Blues" by W.C Handy and Curtis Fuller's "Blue Train" by John Coltrane, there were several important comparisons and contrasts to make: The differences included the manner in which the trombone was played through range, articulation and embellishments used; the style of the musicality used in the improvisation by means of phrasing, solo length and complexity; and lastly, the chord progressions used over each solo. The similarities were: the extent at which the melody was utilized in either solo, the subtle interactions with the rhythm section, and the use of other instruments in the band to indicate the climax of the solo. The jazz trombone between the 1920s of New Orleans Jazz and the 1950s of Hard Bop saw many changes in which improvisation was undertaken. Phrasing was not as obvious; the focus shifted to the soloist, and there was less emphasis of how well the band played as a whole. Curtis Fuller and Kid Ory were two of very many fantastic trombone players, jazz and any other genre of music. I chose the two because they were great representations of trombone soloists of their specific eras; New Orleans Jazz and Hard Bop, and how the solos exemplified changes within the eras themselves. In conclusion, the intricate note choice and irregular rhythm of Fuller's solo reflected a characteristic of Hard Bop, in that melodies were meant more to be studied instead of enjoyed, which took away the dancing attribute. Ory's solo was predictable and straightforward, as should any dance music like that of New Orleans Jazz. *That* is the extent to which the two improvisational solos reflected their respective jazz eras.

The extent to which the improvisational solos of Kid Ory and Curtis Fuller reflect characteristic changes of their respective eras of New Orleans Jazz and Hard Bop in the development of Jazz.

SCORE	AUNT HAGAR'S BLUES KID ORY TROMBONE SOLO	Kid Ory
Score removed for copyright reasons		

The extent to which the improvisational solos of Kid Ory and Curtis Fuller reflect characteristic changes of their respective eras of New Orleans Jazz and Hard Bop in the development of Jazz.

TENOR TROMBONE

BLUE TRAIN

CURTIS FULLER TROMBONE SOLO

JOHN COLTRANE

Score removed for copyright reasons

The extent to which the improvisational solos of Kid Ory and Curtis Fuller reflect characteristic changes of their respective eras of New Orleans Jazz and Hard Bop in the development of Jazz.

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