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EVIDENCE FOR MASTERY OF STYLE: BEYOND THE SUBJECTIVE

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Abstract
There are occasions when artists and students need information based on objective rather than merely subjective claims and anecdotes. Scott Hamilton, a living artist (jazz tenor saxophonist), has been praised by critics, artists, and pedagogues for his extraordinary mastery of the bygone swing era style. Hamilton has been heralded as a "master," deemed "the real thing," and called an outright "reincarnation" and helped spearhead an era-defining movement with aimed to return to pre-John Coltrane and pre-Charlie Parker eras. Not only an iconoclast, Hamilton's recordings are among the best jazz recordings of all time and draws praises of the current leaders of jazz saxophone performance regardless of their own style. Hamilton, though aware of the styles that lie outside the genre of the swing era style, has purposefully avoided incorporating any of those "newer" characteristics.

My research moves beyond the subjective and into the objective via standard analytical practices within the field of jazz research and pedagogy. Split-second note choices over cadential points within the improvisations of Hamilton are investigated and compared to the improvisations of exemplary tenor saxophonists from the actual swing era and eras that followed up until, and overlapping, Hamilton's career. The same formal areas were investigated and compared and contrasted to the improvisations of non-swing era tenor saxophone improvisations of influential/change-of-era masters that followed the swing era. It also critically examines Hamilton's improvisations for evidence and mastery of characteristics he holds in common with the improvisations from the swing era.

Keywords
Jazz pedagogy, Jazz theory, Jazz improvisation, Swing era, Jazz saxophone pedagogy

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1. Introduction

1.1. Bob Brookmeyer, a recipient of the National Endowment for the Arts Jazz Masters Award and one of the most important jazz composers and educators in the history of jazz, told this author that someone should do a blow-by-blow account of every note in a jazz solo to show people the degree to which jazz improvisers could spontaneously calculate and justify their note choices. He also said that such a rigorous undertaking, this blow-by-blow account of note choices, could show the differences in jazz styles. He added kindly that this author should do it.[62]

1.2. This study investigates the improvisatory style of Scott Hamilton, especially as compared to exemplary artists of the swing era and non-swing era that are considered both artful and influential in their mastery of jazz improvisation and jazz saxophone: Sidney Bechet, Michael Brecker, Don Byas, John Coltrane, Stan Getz, Dexter Gordon, Coleman Hawkins, Frankie Trumbauer, Ben Webster, and Lester Young.

1.3. 1,716 specific musical examples, 106 cadential points, were examined in this study which were drawn from the 32 original transcriptions that this author generated from the improvisations on the original recordings of the artists mentioned above. From these original transcriptions, 106 cadential points were examined in this study. A survey of the cadential note choices of improvised melodies from these artists was conducted and scrutinized, noting conspicuous commonalities, dissimilarities, and trends. In addition to being expressed via standard musical notation, note choices at the cadential points were enumerated and codified abstractly in originally-generated tables. The note choices of improvised melodies used over dominant areas, over resolution areas, and in the transition between the two were enumerated, investigated, and then explicated in prose. The result of this study is an analytical account, based on cadential notes choices, of Hamilton's style that is noted for its extraordinary equivalence to a generations-removed swing era style. An interview with Hamilton garnered biographical information. This study eschews normative language and attempts to be descriptive rather than prescriptive.

2. Problem statement

2.1. This study scrutinized the note choices of jazz tenor saxophonist, Scott Hamilton, using analytical research methods and other methods that have become industry standard in the jazz field both in academia proper, with Drs. Blanq, Bauer, Carlson, Gardiner, Hodson, Porter, et al., and in the field at large with leaders in jazz pedagogy, such as David Baker, Charlie Banacos, Jerry Bergonzi, Bob Brookmeyer, Corey Christiansen, Gil

[62] Della Sylvan, Rolynd. personal communication, September 29, 2004.

Goldstein, and others. Hamilton's mastery over the improvisatory style of, what is for Hamilton, a several-generations-removed swing era, is both uncommon and startling.[63] Extensive literature can be found documenting the distinctive styles and genres of jazz but much of the writing is anecdotal and offers few, if any, objective accounts. Although Hamilton is considered a leader in his field, with three recordings among the best jazz recordings of all time[64] (Morton, 251, 2010) in addition to having mastered a style to the level of being called "a reincarnation,"[65-66] there are no analytical studies of Hamilton. With few remaining living links to the swing era, a study that yields insights into the style of an artist, who has both mastered the aesthetics of a particular style and performed alongside those living links, should prove meaningful.

2.2. This study attempts to generated insights, via analyses of the cadential note choices of the improvisations of those swing era artists to whom Hamilton is perpetually compared: Coleman Hawkins, Ben Webster, and Lester Young, as well as other artists whose improvisations are examined in this study: Sydney Bechet, Michael Brecker, Don Byas, John Coltrane, Stan Getz, Dexter Gordon, and Frankie Trumbauer. First-hand accounts via an interview with Hamilton offered biographical information.

Subproblems

1a. Scrutinize the note choices over the dominant area at cadential points in improvisations by Hamilton and exemplary artists of swing era tenor saxophone (Hawkins, Webster, and Young).

1b. Scrutinize the note choices over the dominant chord at cadential area in improvisations by exemplary artists of non-swing era saxophone (Bechet, Brecker, Byas, Coltrane, Getz, Gordon, Trumbauer).

2a. Scrutinize the note choices over the resolution area at cadential points in improvisations by Hamilton and exemplary artists of swing era tenor saxophonists.

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[63] Nicholson, Stuart. *Jazz: The 1980s Resurgence*. Da Capo Press, 1995.

[64] Morton, Brian. *The Penguin Jazz Guide: The History of the Music in the 1001 Best Albums*. Penguin Books, 2010.

[65] Feather, Leonard. *The Pleasures of Jazz: Leading Performers On Their Lives, Their Music, Their Contemporaries*. Horizon Press, 1977.

[66] Gelly, D. *Masters of jazz saxophone: The story of the players and their music*. London: Backbeat Books, 2000.

2b. Scrutinize the note choices over the resolution area at cadential points in improvisations by Hamilton and exemplary artists of non-swing era saxophonists.

3a. Scrutinize the note choices as they are voice led from dominant areas to the resolution points at cadential points in improvisations by Hamilton and exemplary artists of swing era tenor saxophonists.

3b. Scrutinize the note choices as they are voice led from dominant areas to the resolution points cadential points in improvisations by Hamilton and exemplary artists of non-swing era tenor saxophonists.

3. Need for study

3.1. Although Scott Hamilton has been praised by many critics, artists, and pedagogues for his mastery of the swing era style—from being identified as a master of the swing era style saxophone[67], to being deemed "the real thing,"[68] to being called an outright "reincarnation,"[69] there is presently no analytical literature on Hamilton that explicates any details of his mastery. This study, therefore, is the first to utilize an analytical approach, via standard analytical practices in the field of jazz research and pedagogy, to investigate Hamilton's style as it relates to his mastery of the swing era style. At present, there is presently no analytical writing on Hamilton, only anecdotal accounts. Although these may be entertaining, inspiring, enlightening, and valuable on their own merit, there are occasions when artists, students, and researchers, to name a few, may feel the need for more information that is based on an analytical method applied to the note choices themselves.

3.2. In other words, there is currently there is a gap in the literature as it relates to Hamilton, an artist who helped spearhead the movement to return to pre-Coltrane and pre-Parker eras[70] whose recordings show up in lists of the best jazz recordings of all time, and draws the praises of the current leaders of jazz saxophone performance regardless of style. One of the reasons for this gap in the literature is that while the swing era is customarily considered to have taken place in the 1930s or between

[67] DeVeaux, S. K. *The birth of bebop a social and musical history*. Berkeley: University of California Press, 1997.

[68] Blumenthal, B. *Jazz: An introduction to the history and legends behind America's music*. New York: Collins, 2007.

[69] Gelly, D. M*asters of jazz saxophone*. 2000.

[70] Larson, T. *Modern sounds: The artistry of contemporary jazz*. IA: Kendal Hunt Publishing,2011.

1930-1945.[71] Hamilton did not begin playing sax until 1971. Thus, when the swing era and it practitioners are researched and written about, the focus is customarily on those years when this genre essentially took place and when the swing style dominated the jazz landscape.

3.3. This study attempts to fill this historical-analytical gap via the first application of rigorous musical analysis and explication of Hamilton's improvisations as compared to swing era and non-swing era artists. This study illustrates shared characteristics of swing era saxophone performance: in particular its improvisatory style via scrutiny of the note choices used at cadential points. The same was investigated, compared and contrasted to the solos of non-swing era improvisations. It also critically examines Hamilton's improvisations for evidence and mastery of characteristics he holds in common with the improvisations from the swing era. Hamilton, though aware of the styles that lie outside the genre of the swing style, has purposefully avoided incorporating any of those characteristics.[72]

3.4. Although books and textbooks are abundant in the field of jazz history, jazz theory, jazz improvisation, and jazz pedagogy, there is no analytical writing on Hamilton and no singular source for study and mastery of jazz saxophone improvisation via an empirically-based analysis of the characteristics specific to the swing era style. By virtue of being the first to utilize a rigorous investigation based on musical analyses of the note choices at cadential points by Hamilton and the swing era and non-swing era artists, this study creates connections among the many writings on the influential jazz artists under scrutiny in this study, the reviews of Hamilton's and other influential jazz artists' recordings, and jazz theory, history, and pedagogy books.

4. Literature review

Context and Background

4.1. Claims that Hamilton has mastered the swing era jazz style have saturated the relevant literature. One of the most recent textbooks on jazz asks, "Why was 1976 an important year in the resurgence of mainstream acoustic jazz?"[73] The answer, according to historian and pedagogue Thomas Larson, is the arrival of Scott Hamilton and Warren Vaché. This declaration is echoed in another recent book on swing: "The appearance of Scott Hamilton, the single most important figure in the Mainstream Swing Revival, on the jazz scene in 1976 was big news."[74] Hamilton's

[71] Schuller, G. *The swing era: The development of jazz, 1930-1945*. NY: Oxford University Press, 1989.

[72] Della Sylvan, Rolynd. personal communication, 2011.

[73] Larson, T. (2008). *Modern sounds*, 2008.

[74] Yanow, S. *Swing*. CA: Backbeat Books, 2000.

mastery over a style that became popular virtually half a century before his career began, and his artistry at merely 20-years-old after having taken up the saxophone at 17-years-old in 1971, is indicated by the comments made by the artists who in fact played in the bands famous during the swing era and convinced Hamilton to move to New York and join their ensembles. When trying to sum up his assessment and excitement over Scott Hamilton, Nat Pierce (trained by the New England Conservatory of Music and member of the Count Basie band, et al.) asked Monty Budwig (member of the Woody Herman band, et al.), "Do you believe in reincarnation?"[75] Hamilton has been called a prodigy, an anachronism, and a counterrevolutionary. "[H]e has rendered a priceless service in reminding us what the tenor saxophone was all about when Coleman Hawkins and others of his generation established it a half century ago."[76]

One of the first famous and influential jazz artists to hear the 21-year old Hamilton was Roy Eldridge.

The first time I heard about Scott Hamilton, it was from a very special source. Roy Eldridge and I were sitting in Roy's car. Roy had indicated that he had something special to tell me, and now he was ready: "I did a gig in Providence last week," Eldridge said, "and there was this little young cat playing tenor–you won't believe this, I can hardly believe it myself–sounding so much like Ben Webster and Don Byas and them. It knocked me out! I never thought I'd hear a young musician sound like that again. And he can play!"[77]

4.2. Claims that Hamilton is a world-class musician[78] and a master of the saxophone are not unique to writers, critics, and historians; contemporary jazz artists offer praise as well. In *Great Tenor Sax Solos*, which includes solos by Coleman Hawkins, Lester Young, and others, saxophonist Tim Price says of Hamilton, "No doubt this is one of the best solos played on this war-horse standard."[79] Jerry Bergonzi, a three-time NEA grant recipient, jazz tenor saxophone master as both a contemporary artist and jazz pedagogue, says that Hamilton is the best living swing player on the scene today.[80] Ted Nash of Jazz at Lincoln Center, a multi-national award winner for saxophone and composition, has expressed a deep respect and awe for the mastery Hamilton shows over the swing

[75] Feather, L. *The Pleasures of Jazz.*

[76] *Ibid*.

[77] Morgenstern, Dan E. *Annual Review of Jazz Studies 10:1999 (Volume 10).* Scarecrow Press, 2002.

[78] Yanow. *Swing*.

[79] Price, T. Great tenor sax solos. Milwaukee, WI: Hal Leonard, 1995.

[80] Della Sylvan, Rolynd. Personal Communication, 2005.

style.[81] Charlie Banacos, a teacher of some of the biggest names in jazz — who themselves are famous teachers — has a profound respect for Hamilton's mastery over the specific aesthetic characteristics of swing improvisation.[82]

Hamilton has attracted the biggest names in jazz and to list those with whom he has performed and recorded is to read a literal "who's who" in swing: Woody Herman, Count Basie, Benny Goodman, Gerry Mulligan, Tony Bennett, Al Cohn, Rosemary Clooney, Hank Jones, Roy Eldridge, Charlie Byrd, Anita O'Day, Benny Carter, Bucky Pizzarelli, Buddy Tate, Maxine Sullivan, Bill Berry, Gene Harris, Flip Phillips, Ruby Braff, Dave McKenna, Nat Pierce, Tommy Flanagan, and Jake Hanna. Hamilton continues to perform with jazz legends and, as an established solo artist, he still plays to packed houses in the U.S., Europe, and Japan. Hamilton continues to record and play to sold out audiences in the U.S., Europe, and Japan. Hamilton was awarded the inaugural Ronnie Scott Award for Saxophonist of the Year in 2007.

4.3. Although Hamilton's style has not changed, indeed it appeared fully-mature by the time he made his first recording at 21-years-old in 1976 — Hamilton has three albums listed as best albums in the history of jazz, including his first two recordings, in *The Penguin Jazz Guide* — jazz, as an art form, has undergone drastic changes since the swing era resulting in many styles, both disparate and interconnected. The influences from even jazz's earliest periods have not been fully revealed.[83] According to *The Cambridge Companion to the Saxophone*, Hamilton's artistry continued throughout the remainder of the century proving that older styles and the skills needed to master them continue to remain factors on one's capacity to create challenging and exciting music.[84] Hamilton's importance to this field is substantiated by his being cited 18 times in one of the most recent books written on swing. In fact, Hamilton is cited virtually the same number of times as the influential and iconic artists from the actual swing era to whom he is compared — Lester Young and Illinois Jacquet — and only less cited than his other two main influences, Coleman Hawkins and Ben Webster.[85] Claims that Hamilton has mastered the sound of an earlier jazz era also abound in the literature. "Scott Hamilton can trace his roots back to an earlier time: The golden era

[81] Della Sylvan, Rolynd. Personal Communication. 2005.

[82] Della Sylvan, Rolynd Personal Communication, 2003.

[83] Bumenthal. *Jazz*.

[84] Ingham, R. (Ed.). *The Cambridge companion to the saxophone*. NY: Cambridge University Press, 1998.

[85] Yanow. *Swing*.

of tenor saxophone that gave us the legendary Coleman Hawkins, Chu Berry, Ben Webster, and Lester Young."[86]

Related Research

4.4. With such overwhelming evidence that Hamilton is a master of swing jazz tenor saxophone, one could rightfully ask, "What is it that makes Hamilton sound like those jazz tenor saxophonists that defined the swing era style?" Unfortunately, there is no analytical literature on Hamilton's style. Thus, there is no source that a student or teacher can turn to that objectively articulates the specific features, specifically note choices, of swing era improvisatory style as it relates to one who has mastered it. Other researchers, including doctoral scholars, have had similar results in their attempts to find literature that utilizes analysis as a tool for describing style. "An extensive search currently reveals no writings that include solo transcription, analysis, and historical information as a method of documenting the evolution of jazz saxophone performance."[87] There are several doctoral dissertations that include the elements of transcription, analysis, and historical perspectives, including Lewis Porter's *John Coltrane's Music of 1960 through 1967* and Thomas Owens' *Charlie Parker: Techniques of Improvisation*. Yet these, along with most of the related literature, are focused on one artist and do not offer any cross-style comparisons**.** Perhaps the closest model to this study is Dr. Gardiner's *Stylistic Evolution of Jazz Saxophone Performance as Illustrated Through Selected Improvisations by Ten Master Improvisers*, which spends time noting what each improviser executed in a specific improvisation, but does not include Hamilton. Claims similar to Stuart Isacoff''s, "[T]here are common elements which thread the history of jazz sax, and in effect define the art of contemporary improvisation,"[88] are abundant, but the authors nevertheless submit little categorical evidence. Dr. Weremchuk's research attempts a comparative analysis but only deals with one swing era artist and this is on an already well-documented improvisation: Hawkin's solo on *Body and Sou.l*[89] Dr. Heen's writing stands out as it not only addresses this lack of categorical accounting of characteristics but also addresses them in the study.

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[86] Della Chiesa, Ron. *Radio My Way: Featuring Celebrity Profiles from Jazz, Opera, the American Songbook and More*. Pearson, 2011.

[87] Gardiner, R. A. Stylistic evolution of jazz saxophone performance as illustrated through selected improvisations by ten master improvisers. University of South Carolina, 2009.

[88] Isacoff, S. Solos for jazz tenor sax. NY: Carl Fischer, 1985.

[89] Werenchuk, G. *A Comparative Analysis of Improvised Solos Based on the Popular Songs "Body and Soul, Night and Day" and "out of Nowhere" as Performed by Selected Jazz Tenor Saxophonists Representing Different Styles*. University of Miami, Florida, 1999.

4.5. In examining the issue of style analysis, the review of the literature exposed a shortage of description of style analysis using musical elements. In other words, there was no single source that held a synthesis of major style characteristics using all elements on a broad scale. A compendium on the nature of styles would meet this need and illustrate what the analysis would have to accommodate.[90]

Heen's paper does account for different styles of jazz but these categories do not deal with the specifics of improvisatory style or the note choices of improvisers.

4.6. There is also not one source that specifically codifies swing era tenor style versus non-swing style in the literature. Gunther Schuller's *The Swing Era* does attempt to catalogue some of the specific characteristics that appear in the style of the jazz tenor greats from the swing era. Schuller's book is heavy on descriptive prose yet light in its explicit, categorical codification of the improvisatory characteristics of Hawkins and Young. Dr. Porter's book, *Lester Young,* is another model for this study as it investigates the notes choices of Young. This study was built on the foundations in the relevant literature of Porter and others (Baker, Bauer, Bergonzi, Christiansen, DeVeaux, Gardiner, Giddens, Heen, Hodson, Isacoff, King, Schuller, et al.) by cataloguing note choices at cadential points in the improvisations of the swing era and non-swing era jazz saxophone masters and comparing and contrasting these with the note choices of Hamilton (see "Methods" section).

4.7. Published transcriptions of jazz improvisations, which first appeared in the 1950s in *Down Beat* and *Jazz Review* magazines, are too numerous to enumerate. For example, Andrew White alone has transcribed more than 1,100 saxophone solos (Gardiner, 2008). Biographies on the subject of jazz artists or individual saxophonists are also abundant and, while entertaining in their anecdotal accounts, apocryphal or not, are beyond the scope of this study as they do not easily lend themselves to the analytical methods of this study.

4.8. Other jazz researchers and pedagogues have codified some of the style used by jazz improvisers; this study draws upon this literature. For example, it has become common to identify certain 8-note scales as "bebop scales." "These scales have become the backbone of all jazz from bebop to modal music."[91] Though jazz teachers and students take Baker's assertion for granted, this study critically evaluated the accuracy of the use of this term and provides evidence that "bebop scales" and "bebop melodies" actually pre-date bebop and can be found in the solos of the

[90] Heen, C. L. *Procedures for style analysis of jazz: A beginning approach*. University of Miami, Florida, 1981.

[91] Baker, D. *David baker's jazz improvisation: A comprehensive method for all musicians*. Van Nuys, CA: Alfred Pub. Co., 1988.

swing tenor saxophonists. Two other terms that have come to be associated with Young and Hawkins were used to analyze Hamilton's improvisations: "horizontal" and "vertical." The "horizontal" (or linear) approach to soloing — defined by a melodic, often scalar, approach to improvisation — is often associated with Lester Young, while a "vertical" (or arpeggiated) approach to soloing is often associated with Coleman Hawkins.[92]

"Writers on jazz often contrast Young with Coleman Hawkins in the treatment of harmony. Hawkins is cited as the harmonic innovator, while Young is considered the melodic genius who only uses the harmonic concepts standard in his day."[93]

Porter's contention is that such a distinction is misleading and that Young simply chose a different approach and was no less concerned about the harmony.

4.9. Harmony and melody are interdependent and inseparable. Therefore, it makes more sense to speak of different approaches to melody, as George Russell suggested–vertical and horizontal. Hawkins was a master of vertical thinking, not only articulating the individual chords in a progression but implying passing chords and upper chordal extensions. Young thought more in terms of the horizontal line and developed his patterns and sequences in a logical manner even if they momentarily clashed with the underlying chord progression.[94]

4.10. Since Hamilton is regularly compared to these two swing era artists, this terminology was used as a narrative and categorical tool in which Hamilton's solos were examined.

4.11. Currently there is no analytical writing on Hamilton, none on Webster, and very little that objectively categorizes the note choices in the improvisations of Hawkins and Young when the vast numbers of books on these artists are taken into account. This study helps address this gap by generating original transcriptions and utilizing an analytical method to compare Hamilton's improvisatory style with that of the swing era and non-swing era jazz saxophone masters.

5. Methods

5.1. The primary sources of data for this study were the original recordings of Scott Hamilton, swing era artists, and non-swing era artists. This researcher generated 32 original transcriptions of the improvisations of these artists from original recordings. From these original transcriptions, 106 cadential points were examined. Critics,

[92] Levine, Mark. *The Jazz Theory Book*. Sher Music, 2005

[93] Porter, L. *Lester Young*. Ann Arbor: Univ. of Michigan Press, 2005.

[94] *Ibid*.

pedagogues, and other jazz artists consider each of the artists chosen to be artful and influential in his mastery of jazz saxophone. Two of the artists chosen, Sydney Bechet and Frankie Trumbauer, are predecessors to the swing era; not only are these two artists the most influential saxophonists from the pre-swing era, but they are also virtually the only names consistently showing up in jazz books as being noted for their saxophone artistry and influence from that era. Many historians consider Bechet, along with Louis Armstrong, a jazz trumpeter, to be one of the first great jazz improvisers. Although Bechet and Trumbauer are indeed renowned for their impact on jazz, jazz improvisation, and the saxophonists who followed, these two artists are not noted for playing the tenor saxophone; Bechet and Trumbauer are regularly noted for playing the soprano and c-melody saxophones, respectively. The swing era artists represented in this study include the quintessential jazz tenor saxophonists, Coleman Hawkins, Ben Webster, and Lester Young: each artist having a lasting impact on both jazz improvisation and saxophonists from the succeeding eras. Non-swing era artists under scrutiny in this study, in addition to those mentioned that precede the swing era, include the tenor saxophone masters: Michael Brecker, an artist from the contemporary era; Don Byas, an artist most noted from the era coinciding and immediately following swing; John Coltrane, here taken from 1957; Stan Getz, most noted for his "cool jazz" style; and another highly influential, post-swing era tenor saxophonist, Dexter Gordon. This study is not concerned with tracing the evolution of the improvisational characteristics or note choices used over cadential points of jazz tenor saxophonists or their influences on those who followed, including Hamilton (see the section titled, "Delimitations"). Non-swing era artists were chosen for their mastery and importance in jazz history as non-swing era masters and allow the opportunity to compare and contrast Hamilton's cadential note choices with references to these artists. Hawkins, Webster, and Young were chosen as the artists representing the tenor saxophone from the swing era for several reasons: a) all three are consistently noted as artful and influential as well as being perpetually linked to the swing era, and b) these three artists are those to whom Hamilton is repeatedly compared.

5.2. This study used the analytical research methods and other methods that have become industry standard in the jazz field, both with those trained in research at the doctoral echelon, with Drs. Blanq, Bauer, Carlson, Gardiner, Hodson, Porter, et al., and in the field at large with such leaders in jazz pedagogy, such as David Baker, Charlie Banacos, Jerry Bergonzi, Bob Brookmeyer, Corey Christiansen, Gil Goldstein, and others. Nomenclature and descriptive prose, commonly used in jazz pedagogy and textbooks, were used that allowed comparisons and contrasts of

cadential note choices in the improvisations of the artists chosen for this study. These categories were used to scrutinize Hamilton's improvisatory characteristics at those junctures as well as those of the swing era, and non-swing era players resulting in empirical evidence for Hamilton's successful emulation of the swing era masters. Indices, charts, and other visual aids were generated to catalog and discuss the results. Musical notation was generated to express the entire solos as well as the cadential points. Tables were generated to express the abstracted note choices in order to facilitate comparisons across keys, saxophone transpositions, chord qualities, and tonal areas.

5.3. A relevant and important notion, to which one of the main impetuses of this study may be traced, can be summarized with a question: is Dr. Bauer correct when he postulates that entire genres can be determined by examining the cadential points (the chords just prior to and at the point of resolution) of improvisations?[95]

5.4. Bauer makes the claim that genres can be detected by examining the cadential points of improvisations yet he does not tender any objective proof beyond simply claiming that this is true. Not only did Bauer's dissertation investigate a mere four improvisations by "modern jazz" trumpet players, he proffers no analysis of predecessors or successors to the focus of his study to justify his claim. However, if musical analyses of cadential points can be shown to provide some evidence for genres, if not utterly confirming Bauer's assertion, it would not only begin to show analytical evidence of distinct genres but would also reinforce the surfeit of similar statements within the jazz literature stating that styles can be discriminated via analyses. If, indeed, genres (genre is synonymous with style, category, type, school, subcategory, etc. in jazz literature [Baker, et al.]) can be detected via analysis of cadential note choices alone, then this would, in fact, be a helpful tool in both investigating and describing style. This, then, would allow researchers to add to the anecdotal approach and offer an empirical, objective body of evidence in the discussion of style.

5.5. We can see, through this investigation of sections of improvised solos ("solo" is generally understood and used interchangeably with "improvisation") throughout the history of jazz that, for the most part, utter freedom – jazz is often characterized as an art form characterized by freedom – is not displayed. That is, this study reveals that much of what is improvised was or is actually bound, at least, by harmonic conventions and formal plans. The goal of this study, however, was not to

[95] Bauer, S. M. *Structural targets in modern jazz improvisation: An analytical perspective.*(unpublished thesis) University of California, San Diego, 1994.

codify what these conventions and limitations may be or how they are learned or transmitted but to determine if Hamilton's cadential note choices correlate with swing era artists, non-swing era artists, both, neither, or a mixture. It is enough here to note that even within the scope of this study, it is possible to discern the adhering to or breaking away from harmonic and formal designs by an improviser by way of their utilizing established conventions or casting off the limitations urged by those conventions. This study does not intend to define freedom or enter into the perpetual debates about its relevance to the jazz art form; however, the study is linked to the notion of freedom in one sense: the extent to which an improviser adheres to limitations at cadential points can be an indicator of style.

5.6. The cadential points under investigation were examined through the utilization of categories. These categories for examining the improvisatory style of Hamilton and the swing era masters are those used by the leading pedagogues, artists, and researchers in the jazz field mentioned above, including but not limited to, those outlined in the subproblems section above.

5.7. Note choices improvised at cadential points were enumerated into musical notation and tables that indicated the abstracted note choices (see Results chapter) using what may be understood as the "standard practice" in jazz pedagogy and the jazz field at large. Although jazz argot and nomenclature are not fully standardized, there is somewhat of a standard practice in use and the system of codification for note choices is somewhat ossified: note choices are abstracted and identified using Arabic numbers representing their scale degree corresponding to the chord of the moment. This allows for ease of comparison and contrast across keys, instruments, styles, ranges, etc. That is, the notes G, F, and Ab, used over the chord Bb7, are sometimes given the identifiers, 13th, 5th, and b7 respectively. Note that some problems exist: given the note choices B and Bb over this same chord, the B would usually be identified as, b9 and the Bb as the root or 1 rather than with the numbers, b9 and 8. Although the b9 - to - 8 may best represent the voice leading, by descending half step, the 8, as is most often the case, is designated with a "1." Extensions, chord tones beyond the 7th, are given the identifiers within the octave in this study unless otherwise noted. That is, in the example above, the note G is represented as a 6th and not a 13th. This practice has not been standardized and two schools of thought exist and arguments can made for labeling the G as a 6th or as a 13th. This study will use system that labels the extensions within an octave. The rationale here is that the numbers, 13, b13, 5, #11, do not show the melodic contour as easily as the equivalent, 6, b6, 5, b5: descending half steps.

5.8. Cadential points were chosen representing two types: formally significant and non-formally significant. That is, cadential points that demarcated the boundaries of the overall, cyclical formal plan or marked the repeat of a subdivision of the piece were identified and deemed formally significant. Cadential points that appear within subsections of the overall formal design, yet did not demarcate significant larger formal divisions, were chosen as a second type of cadential point: non-formally significant. This differentiation was utilized in order to broaden the pool of examined note choices at cadential points with the prescience that to use only the cadential points that demarcated the end of a 32-bar form, for example, would be too narrow: perhaps improvisers may treat this cadence differently than a cadence that fell within a 4-bar phrase that itself was within an 8-measure subdivision of the 32-bar form.

5.9. The resolution chords were identified as those chords immediately following dominant chords with one exception: a major chord that followed a chord progression that used a modal interchange, the borrowing of chords from parallel tonalities or modalities for use in the primary key. For example, a sub-dominant minor to major chord progression, was chosen to further broaden the pool as the modal interchange was used as a cadence. As is standard practice in the jazz field, these chords were deemed "I" (or "i") chords regardless of their position in the overall formal key. That is, in the key of Ab major, for example, the chord progression, Fmin7 to Bb7 to Eb7, the Bb7 is clearly a secondary dominant and the Eb7 is clearly the dominant chord of the overall key and would be deemed as such in classical music theory. However, the jazz artist or jazz music theorist may, more often than not, label this as at type of "ii – V - I" where the "I" is the Eb: it is deemed as "I" regardless of its quality being that of a dominant chord. Thus, in this study, the resolution chords in the cadential points are deemed "I" (or "i").

5.10. The note choices improvised over the dominant areas, after being abstracted and enumerated, were examined for common patterns as well as noting extraordinary occurrences. Note choices were similarly examined for the resolution areas. Voice leading from the last note improvised over the dominant area to the first note of the resolution area, or the eventual note of the resolution chord, were also examined. Again, common patterns as well as noting extraordinary occurrences were noted. Note choices over the resolution chord were similarly examined. Non-chord tones were examined and justifications are offered. Hamilton's adhering to common characteristics of the swing era artists were found as well as those characteristics that separated Hamilton from the non-swing era players. Adherence to or breaking away from the aesthetic concerns of the swing era improvisers by the non-swing era artists were noted as well.

5.11. This researcher transcribed the solos in their entirety from the relevant recordings and generated original tables. The cadential points under investigation are diplayed in musical notation and tables and are discussed in the Results sections while the solos in their entirety (musical notation) are found in the appendix.

5.12. The songs from which the solos were transcribed were chosen because of their being a shared medium that the artists, in some cases separated by more than half a century, used as vehicles for their improvisations. That the swing era artists used these during the swing era gives this study a control group to which Hamilton and others may be compared.

5.13. Much of the biographical information regarding Hamilton was the result of an interview with Mr. Hamilton at his house in Tuscany, Italy on December 23, 2011. Sources beyond the interview were also utilized and are cited below.[96]

5.14. Jazz is a relatively new art form when compared to Western Classical music: many claim that jazz is only 100 years old. With this in mind, and because much of the transmitting of knowledge regarding jazz improvisation for many of its first decades was virtually via a non-written medium, much of jazz nomenclature has not been standardized. Therefore, compromises must be made with regards to labeling cadential note choices. The nomenclature and practice that is used in many of the jazz theory textbooks was used in this study as it allows for ease of reading, tracking, comparing, and contrasting note choices. That is, note choices, the notes themselves, are written using numerals while distances, measure numbers, and other features that are qualified with numbers are described in prose. Most of each music department in higher education consists of non-jazz majors and the use of "#" and "b" when reading and writing chromatic alterations of pitches (including figured bass) is far more prominent that "+" or "-". Note that Baker, Bergonzi, Boras, Coker, Goldstein, Graf, Levine, Ligon, Nestico, Pease, Pullig, Wright, et al., use b5 and not -5, and #11 not +11 when writing about pitches. Sammy Nestico maintains that the dash (-) should not be used and the plus (+) is not to be used to connote "sharp." I have chosen to use this same nomenclature found in the books by Baker, Bergonzi, Boras, Coker, Goldstein, Graf, Levine, Ligon, Nestico, Pease, Pullig, Wright, et al., and maintain consistency throughout the dissertation for ease of reading of the prose as well as ease of comparisons between the prose and the results tables. Because jazz majors are familiar with the both nomenclatures but most of every music department is familiar with only one, have chosen to use the most prevalent and use it consistently throughout the charts and prose.

[96] Della Sylvan, Rolynd. personal communication, Tuscany, Italy, December, 2011.

For example: The 5th of the dominant chord was approached by the ascending leap of a major third and was left unaltered by both Hamilton and Coltrane in the fifth measure. Other compromises also had to be made in order to facilitate the tracking of note choices across keys and tonal areas as well as ease the reading of the explications in prose and tracking between the prose and the tables. For example, when referencing a chromatically altered 5th of a V7 chord, #5 was used. This study used the identifier, #5, rather than moving between its enharmonic equivalent, b6, and back as this does not lend itself to ease of tracking note choices across songs or keys. Also, many jazz theory books use #5 even though the scale degree of the parent scale may call for b6. Not all jazz theory textbooks agree in their nomenclature. Virtually all of the older jazz theory books will label an altered dominant chord, V7+5, while some of the newer book may label this, V9(b13). There are important differences: the designation V9(b13) maintains an unaltered 5th and unaltered 9th while the designation V7+5 is ambiguous. The 5th of the V7+5 could be chromatically raised, as in the whole tone pitch collection that sounds a V7#5 chord, or unaltered, as in the half-whole symmetrical diminished scale which sounds both the 5th and the b6 (#5 or b13). Again, in order to facilitate the tracking of note choices across keys and songs as well as ease the reading of the prose, this study attempts to use the same identifiers throughout the paper.

6. Delimitations

6.1. This study examines the characteristics of Hamilton's cadential note choices in his improvisations as they correlate to exemplary jazz saxophone artists of the swing era and non-swing era. It is not an attempt to generally define, end, or enter the enduring debates as to the definitions of improvisation, jazz, or style. Exemplary artists of the swing era are defined in this study as those artists to whom Hamilton is perpetually compared: Lester Young, Coleman Hawkins, and Ben Webster. Seven exemplary artists of non-swing eras spanning the history of jazz were chosen based on their being cited as being both influential and having displayed mastery in a non-swing era genre: Sydney Bechet, Michael Brecker, Don Byas, John Coltrane, Stan Getz, Dexter Gordon, and Frankie Trumbauer. This study does not claim that these artists represent every genre or subgenre of jazz. This study does not claim to investigate how rules or conventions are formulated, transmitted, or assimilated but only that evidence for adherence to conventions can be found within the cadential note choices of Scott Hamilton as related to other artists and results in his being deemed a master of a particular style. That the study of cadential note choices is only one of many attributes that constitute a particular style which may be studied is a given: this study claims only

that evidence for mastery of a style, as pertains to Hamilton, may be found via the investigation of cadential note choices. This study attempts to be descriptive rather than prescriptive and is not meant to be taken as how one should or should not improvise.

7. Conclusions

7.1. The following is an attempt to distill and summarize hundreds of pages of original solo transcriptions of exemplary jazz tenor saxophone players (representing different eras) while soloing over common songs and this author's analyses.

7.2. Referring to Scott Hamilton as a musical reincarnation of the jazz saxophone masters from the swing era, as many musicians, critics, and others have done, may be justified. This is due to Hamilton's perpetual demonstration of mastery over cadential note choices by correlating his aesthetic concerns at these junctures with those displayed in the cadential note choices of the swing era improvisers.

7.3. A primary concern for the swing era artist appears to be clear expression of the chords and their qualities by sounding the fundamental chord tones on strong beats associated with each chord and its place within the harmonic rhythm. If an improviser chooses to truncate the dominant area by sounding an anticipation, especially by a full beat or more, then the clear expression of the succeeding chord appears to be a primary concern of the swing era artists. The strong beats, the downbeats within a measure, are the rhythmic targets to which the swing era improvisers aim for sounding a chord. If the target, a chord tone, is sounded on the "and" of a beat, a weak beat, then the target is often sustained into the following downbeat or silence is left after its sounding. Figure 1, from Hawkins' solo on *Stuffy*, shows a common execution of an anticipation by a swing era artist.

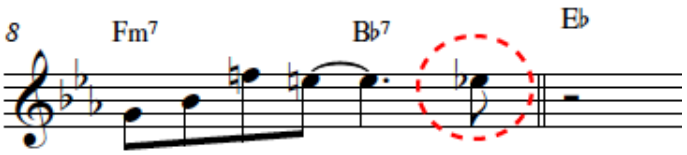

Fig. 1. *Stuffy*, Coleman Hawkins' solo, mm.8-9.

The silence on the downbeat helps to draw attention to the last note sounded. Since the resolution chord tone was sounded on a weak beat, the "and" of beat four at the end of the dominant area, the silence that follows helps to draw awareness to this note as being a resolution chord tone. The post-swing era artists appear to be less concerned with clear expression of each correlating chord to its improvised melody. This is not to say that

the post-swing era artists do not clearly express the chords. The post-swing era artists examined in this study do clearly express the chords but not as often and sometimes not at all. Hamilton displays strong ties to the swing era by clearly expressing the chords in their places within the harmonic rhythm, as do the swing era artists.

7.4. The fundamental chord tones, 1, 3, 5, 7 for ii and V chords, are a primary focus of the swing era improvisers when generating a melody that is to be sounded over a chord within the dominant area. These notes are used to express each chord and its placement within the harmonic rhythm. The fewer the notes articulated over a dominant chord, for example, the more likely a swing era improviser will sound one of the fundamental chord tones. The post-swing era artists show this same primary focus but at times, to varying degrees, but may sound notes that show a focus other than on the fundamental chord tones. Hamilton's cadential note choices over dominant areas exhibit a primary focus for the articulations of fundamental chord tones. Figure 2, from Hamilton's second chorus of his solo on *Indiana*, shows his clear expression of the chords in the dominant area via his focus on the fundamental chord tones and their rhythmic placement: placing them on downbeats.

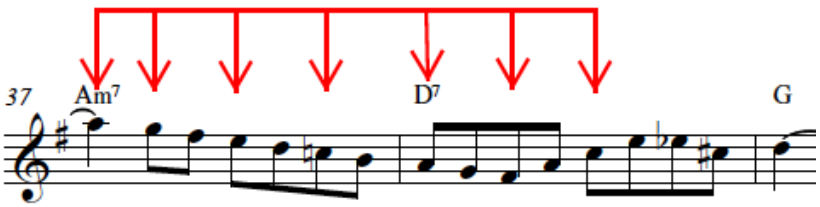

Fig. 2. *Indiana*, Scott Hamilton's solo, mm37-39.

The final three eighth notes of Figure 2, discussed earlier in the Results section, constitute the execution of a double chromatic enclosure that targets the 5th of the resolution chord.

7.5. Diatonicism is a prominent feature for the swing era artists. Although any or all of the notes of the traditional seven-note modes may be sounded over a particular chord in a dominant area, the swing era artist is likely to align the fundamental chord tones within these pitch collections with strong beats or use rhythms that draw attention to strong beats. For example, the sounding of the 5th of a dominant chord on the "and" of the first beat after sounding the 4th, a non-chord tone but a diatonic note of the overall tonal area, on the first downbeat may be followed by a rest or sustained into the second downbeat. There appears to be a hierarchy of pitches where the fundamental chord tones are given prominence above the remaining three tones of the diatonic pitch collection. These two echelons take precedence over the chromatically

altered pitches that may be deemed functional or operative in that they are generally used as teleological devices.

7.6. Post-swing era artists may sound tones other than the fundamental chord tones to express a chord. This is the case for the extensions, chromatically altered or not, over V7 chords: they may be sounded over a V7 chord without resolving to a chord tone. This is not in keeping with the aesthetic concerns of the swing era artists. Although Hamilton was born in the mid-1950s and Michael Brecker at the end of the1940s, Hamilton does not fall into the modern jazz saxophone mainstream tendency that so many of Brecker and his contemporaries did, which was to follow John Coltrane, Joe Henderson, Sonny Rollins, and Wayne Shorter, all iconic post-swing era saxophonists. Hamilton's note choices over the dominant area are far more in line, if not striking in their similarity, with the swing era artists than those that followed more modern players. The 4th of a dominant chord is virtually never sounded without qualification. This is a non-chord tone for the swing era improvisers and is generally resolved to a fundamental chord tone in an easily identifiable manner (see Fig. 3). Hamilton shows the same predilection as the swing era artists in this regard. The post-swing era artists are more likely to sound the 4th of a V7 chord and leave this note unaccounted for from the perspective of the swing era artist.

7.7. In the example below, from Webster's second chorus of his solo on *Indiana*, the gravity of the sounding of a root position 7th chord by a single-note sounding instrument (multiphonics were not found in this study) in measure 37—1, b3, 5, b7—lends credence to Webster's outlining the chord of the moment (ii m7 chord). The rhythmic placement of the b7 of this chord results in its being a non-chord tone when compared to the chord of the moment in measure 38, the V7 chord (explicated in the Results section). That is, in measure 38, he appears to begin this measure with a non-chord tone, the 4th of the dominant chord, but the non-chord tone here is the result of sounding the entire ii m7 chord in root position (1, b3, 5, b7) beginning in measure 37. The rhythmic placement of this arpeggiation of the ii m7 chord results in the b7 of the ii m7 chord being sounding on the downbeat of the arrival of the V7 chord where b7 of the ii chord is simultaneously the 4th of the V7 chord: a non-chord tone in relation to the V7 chord. After an embellishment, he resolves this non-chord tone via a 4 - 3 suspension-resolution device on a strong beat, the third downbeat. Webster has displaced the harmonic rhythm by extending the ii chord area into the V chord area: a common technique for swing era improvisers.

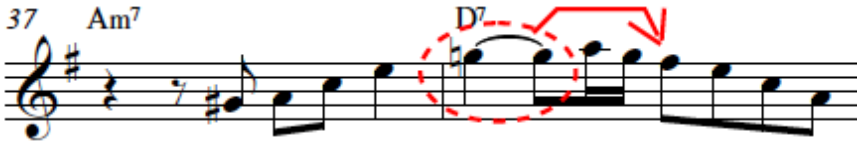

Fig. 3. Indiana, Ben Webster's solo, mm. 37-38.

7.8. Chromatically altered notes are generally not sounded for their own sake but are generally part of teleological musical devices that are dependent upon musical prescience, conscious or subconscious, by the soloist. These chromatically altered notes are musical events that participate in a motion toward consonance. Their harmonic and melodic instability provide musical tension and energy that is discharged through resolution to fundamental chord tones. The fundamental chord tones are generally the objects of these teleological musical devices by the swing era improvisers and dissipate the dissonance's instability. One such device is the continuation of a melody that moves to a fundamental chord tone via stepwise motion. The penultimate note to the fundamental chord tone may be diatonic or chromatically altered. The enclosure is another teleological device for the swing era improviser (see Fig. 4), more so for Hawkins and Webster than Young, although Young does employ this device, and it may be executed at any point within the dominant area. The target note of the enclosure is usually a fundamental chord tone that is sounded on a strong beat or rhythmically placed to draw attention to a strong beat via anticipation. One or more of the tones that make up the enclosure may be diatonic or chromatically altered. There is the predilection for the penultimate note of an enclosure to be a half step below the target note in the solos of the swing era artists, especially in the solos of Hawkins and Webster, which often requires the chromatic alteration of a diatonic note (Fig. 4). Although targeting devices may follow one another, with each sounding its target object, the swing era artists are not inclined to repeat a targeting device that targets the same object. Post-swing era artists are more likely to virtually repeat a targeting device that targets the same pitch. Functional chromaticism is a term that is sometimes used, although not a standardized term in the jazz lexicon, and perhaps it most succinctly conveys the swing era artist's use of chromatically altered, non-diatonic pitches in a dominant area. Functional chromaticism is a musical event, the chromatic alteration of diatonic pitches (non-chord tones) that participates in a motion toward consonance (chord tones). The chromatic alterations of extensions, b2, b3, b5, #5, (b9, #9, #11, b13), of V7 chords appears not to be the preoccupations of swing era improvisers in the way that it may be for

post-swing era artists. Hamilton, as with the swing era artists, utilizes the sounding of any extensions or chromatic alterations of extensions generally as devices that target a fundamental chord tone placed on a strong beat. The improvised melodies that utilize targeting devices tend to target fundamental chord tones less the ^7 of major resolution chords (discussed below). Hamilton, in these regards, shows mastery of the swing era aesthetic concerns in his execution of these melodies and devices in his improvised melodies.

7.9. The circled example below would be called a bebop melodic device in virtually any jazz textbook. According contemporary saxophone icons, Jerry Bergonzi[97] and Ted Nash,[98] mastering a teleological device like this, to the point of being able to execute it seemingly at will, would take years. Webster may have already spent years working on this device in order to execute it with the proficiency displayed in his solo from 1940 which may place this melodic device as early as the late 1930s. Bebop is generally regarded as an underground movement that began in the early 1940s which did not become relatively widespread until its documentation, via recordings, in the mid-1940s. That dates associated with the demarcations of eras, genres, sub-genres, and styles are ambiguous is without question. It is the assigning of the melodic device found in Webster's solo in this example, to the bebop era, this study has found, that may be somewhat out of place due to its being employed in 1940 by Webster. The example below shows Webster executing a double chromatic enclosure that targets the 5th of the chord which is sounded on a strong beat, the downbeat of the resolution point.

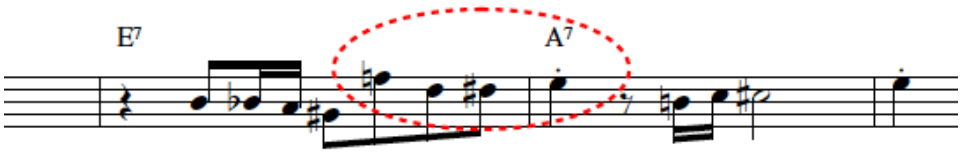

Fig. 4. *Indiana,* Ben Webster's solo, mm. 82-84.

Also, notice in this example (Fig. 4), that Webster chromatically lowers the 5th of the V7 chord which is used as part of an unaccented chromatic passing tone figure that also targets a fundamental chord tone, the 3rd of the V7 chord, on a strong beat.

[97] Della Sylvan, Rolynd. Personal Communication, 2005.
[98] Della Sylvan, Rolynd. Personal Communication, 2012.

7.10. In the example below (Fig. 5), which is this same example and in this same measure as the example above, notice that Webster, in 1940, has executed another device attributed to the later bebop era, the 3 – b9 melodic device.

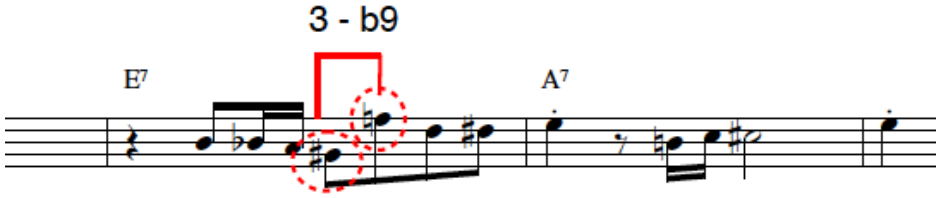

Fig. 5. *Indiana,* Ben Webster's solo, mm. 17-19.

Hamilton, as with the swing era artists, also has the prescience to execute these teleological devices at will and he employs them often. One such example is the enclosure. In keeping with the aesthetic concerns of the swing era artists, the notes are rhythmically placed in order that the target will be sounded on a strong beat.

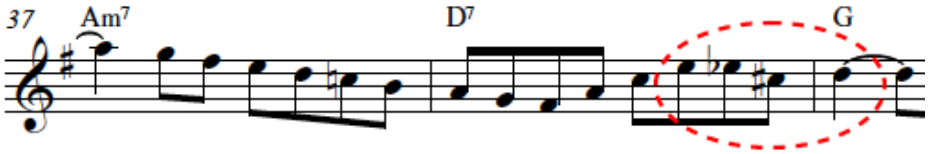

Fig. 6. *Indiana*, Scott Hamilton's solo, mm. 37-39.

7.11. The post-swing era artists may employ these targeting devices but they are more inclined to sound more chromatically altered notes in general than a swing era artists. That is, the post-swing era artist is more likely to sound non-chord tones without resolving these to fundamental chord tones in an easily identifiable manner as do the swing era artists. The post-swing era artists may sound one or more extensions, altered or not, for their own sake and not as part of a targeting device. Thus, post-swing era artists are more likely to sound non-chord tones and leave them unaccounted for from the perspective of the common practices of the swing era artist.

7.12. In the example below, Hamilton uses the b2, a chromatically altered non-chord tone, as the beginning of an enclosure that targets the root of the V7 chord. However, he then moves this chromatically altered note back to its diatonic position as the (natural) 2nd of the V7 chord within the dominant area. Thus, Hamilton is showing less the use of a chromatic alteration of an extension of a V7 chord for its own sake than a teleological entity that targets a fundamental chord tone. In this case, the

root of the V7 chord is the target and an important chord tone for Hamilton and the swing era improvisers as it is a fundamental chord tone.

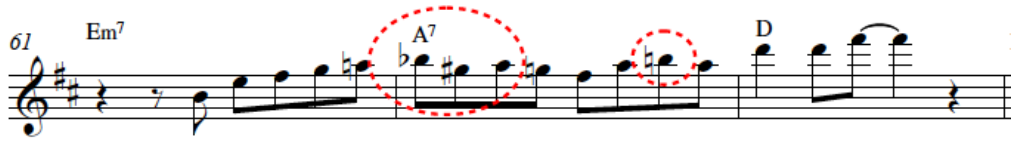

Fig. 7. *All Of Me*, Scott Hamilton's solo, mm. 61-63.

7.13. Similar to what Hamilton executed in the example above, Hawkins (Fig. 8) uses the chromatically altered 5th of a V7 chord not as a chord tone but as a targeting device to a fundamental chord tone, the (natural) 5th of the V7 chord, which is sounded on a strong beat.

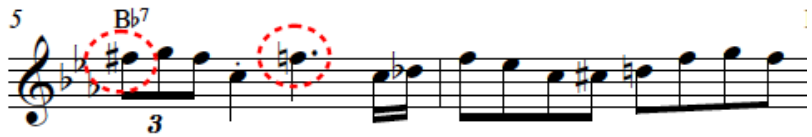

Fig. 8. *I Can't Believe That You're In Love With Me,*
Coleman Hawkins' solo, mm. 5-6.

7.14. Note that Hawkins also employed a double chromatic enclosure in the second measure above (Fig. 8), that targets the 3rd of the V7 chord on a strong beat.

7.15. Hamilton displays mastery of the teleological musical devices and employs them often as is evidenced in his note choices over the chords of a dominant area. He is adhering to functional chromaticism. This is another shared characteristic between Hamilton and the swing era artists.

7.16. Chromatic alterations sounded against the V7 chord are often notes that may be justified as belonging to a blues riff based on the overall key or the resolution chord.

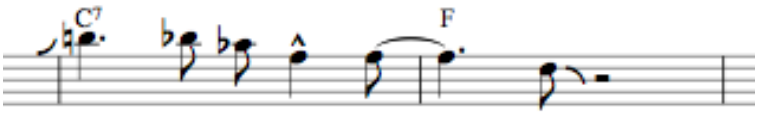

Fig. 9. *Broadway,* Scott Hamilton's solo, mm. 30-31.

7.17. In the example above (Fig. 9), Hamilton sounds the ^7 of the dominant chord on the downbeat. While this is striking in sound, its justification, as is often the case with the swing era improvisers, is to be found by stepping back and looking at the overall key rather than the narrow focus of the chord of the moment. The chromatically altered notes, the non-chord tones, in measure 30 that are sounded against the

dominant chord all belong to the blues scale of the overall key. The sounding of blues riffs associated with the overall key over the dominant area is a common technique of the swing era improvisers and Hamilton has assimilated this technique into his playing.

7.18. The use of the major pentatonic scale over dominant areas is another common procedure for the swing era artists and the pitch collection is usually built with its root being the root of the resolution chord and, less often, the root of the dominant chord. In the example below, Hamilton sounds the major pentatonic built on the root of the resolution chord over the entire dominant area (ii min7 – V7). He continues this pitch collection into the resolution area with the chromatic alteration of the 2nd degree making it the enharmonic equivalent of the b3. At this point, in the resolution area, Hamilton is sounding a blues riff, b3 – 3. The use of the major pentatonic scale built on the root of the resolution chord and the use of blues riffs based on the overall key in the resolution area are common features of swing era improvisers.

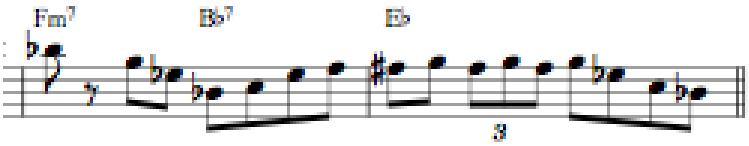

Fig. 10. *Stuffy*, Scott Hamilton's solo, mm.15-16.

7.19. Swing era artists are more inclined to alter the 5th of a dominant chord than to chromatically alter extensions of this chord. The 5th of the V7 chord may be chromatically raised or lowered and, very rarely, raised and lowered. In the example below, Hamilton shows one of his many executions of chromatically altering the 5th of the V7 chord. Note the swing era technique of the anticipation on the final eighth note of the second measure where Hamilton sounds the 3rd of what will follow this ii – V (Fig 11).: the (I [D maj]) chord.

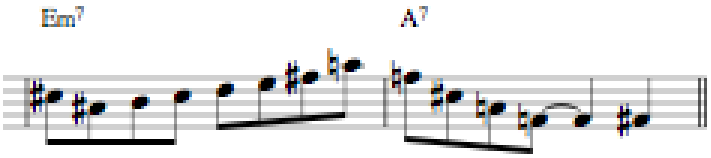

Fig. 11. *All Of Me*, Scott Hamilton's solo, mm. 15-16.

7.20. In the example below (Fig. 12), Hawkins, in an uncommon display for swing era improvisers, clearly outlines a tritone substitution.

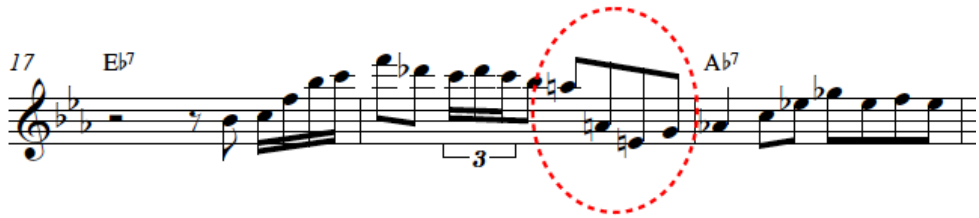

Fig. 12. *Stuffy*, Coleman Hawkins' solo, mm. 17-18.

Although this is uncommon in Hawkins' solos, swing era artists' solos, or Hamilton's solos, it is a textbook example of a tritone substitution. Hawkins, in keeping with the swing era aesthetic of smooth voice leading, not only superimposes this non-diatonic chord over the existing chord of the moment but also smoothly resolves its last note by step into the next measure. The superimposition of triads or seventh chords whose root is a tritone away from the chord of the moment, a tritone substitution, may be found in the solos of Hawkins as early as 1937.[99]

7.21. Hamilton (Fig. 13), after performing thousands of concerts and recording several dozens of albums, explicitly outlines a tritone substitution in this same measure of his second chorus as Hawkins did in his first chorus almost half a century earlier.

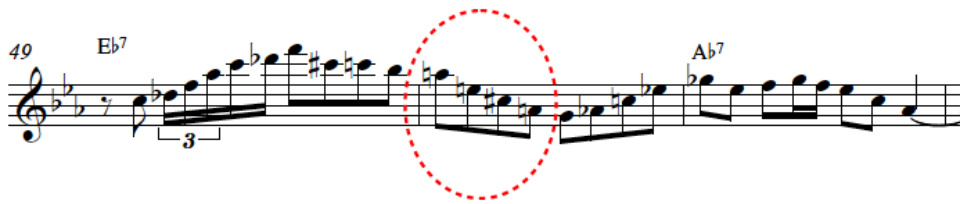

Fig. 13. *Stuffy*, Scott Hamilton's solo, mm. 49-51.

7.22. Hamilton superimposes the alien chord at the beginning of measure 50. Note that by placing the chromatically altered pitches of the tritone substitution at the beginning of the measure rather than the end, he may feel the need to resolve these non-chord tones to chord tones belonging to the original V7 chord via notes from the V major pentatonic. Hamilton smoothly resolves the final note of the superimposed chord to the 3rd of the original V7 chord. An alternate analysis may deem that the tritone sub is the full V7 chord that includes the b7 of the V7 chord resolving stepwise to the root of the anticipation triad. Either analysis allows the sounding of an anticipation that clearly outlines 1 – 3 – 5 of the chord of the succeeding measure.

[99] DeVeaux, S. *The birth of bebop a social and musical history*.

7.23. The 6th of a dominant chord, while a legitimate note choice for the reasons that it belongs to both the chord of the moment and the larger tonal area of the cadential point (diatonicism), is not a pitch that is usually allowed to define the chord and its quality or to express the structural significance of the dominant area without the accompaniment of a resolution to a fundamental chord tone. That the 6th is often used over a V7 chord is without question. However, in the cases where the 6th is sounded against a V7 chord, it may be that diatonicism is playing a role. This diatonicism may include the sounding of the major pentatonic scale based on the root of the dominant chord or the root of the resolution chord. In the example below, Young uses the major pentatonic whose root is that of the dominant chord to sound over both the ii min7 chord and the V7 chord. Thus, he has sounded a major pentatonic over the entire dominant area and not used the 6th to sound the V7 chord specifically.

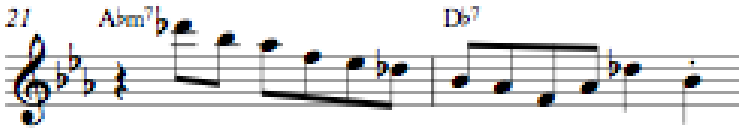

Fig. 14. *Broadway* Lester Young's solo, mm. 21-22.

7.24. When generating a melody that is to be sounded over a chord within the resolution area, the fundamental chord tones are a primary focus of the swing era improvisers. These notes are used to express each chord and its placement within the harmonic rhythm. The fewer the notes articulated over a resolution chord, for example, the more likely a swing era improviser will sound one of the fundamental chord tones. The post-swing era artists show this same primary focus at times and to varying degrees. However, they are likely to sound notes that show a focus other than on the fundamental chord tones. Hamilton's cadential note choices over resolution areas exhibit a primary focus for the articulations of fundamental chord tones.

7.26. Regarding note choices used over resolution areas, diatonicism is a prominent feature for the swing era artists. Although any or all of the notes of the corresponding traditional seven-note mode may be sounded over a particular chord in a resolution area, the swing era artist is likely to align the fundamental chord tones within these pitch collections with strong beats or use rhythms that draw attention to strong beats. Hamilton displays this characteristic in his note choices over the chords of a resolution area.

7.27. The ^7 of a resolution (major) chord, while a legitimate note choice for the reasons that it belongs to both the chord of the moment and the larger tonal area of the cadential point, is not a pitch that is usually

allowed to define the chord and its quality or to express the structural significance of the resolution point without the accompaniment of easily identifiable resolution to a fundamental chord tone. That the ^7 is sounded over a resolution chord is without question. However, if the ^7 is chosen, it is most likely followed by a fundamental chord tone which is sounded on a strong beat. Since the strong beats are used as resolution points for teleological devices in the dominant areas and between the dominant and resolution areas, and that the ^7 is often followed with smooth voice leading to a fundamental chord tone on a strong beat, as do the targeting devices mentioned above, then it is likely that the ^7 is generally used as part of a targeting device. Below, Young uses the ^7 as a targeting device in which the ^7 is sounded on a weak portion of the beat which leads to the object of this enclosure, the root of the resolution chord which is sounded on a downbeat.

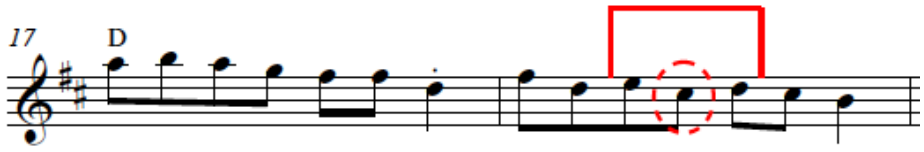

Fig. 15. *All Of Me*, Lester Young's solo, mm17-18.

Again, this is not to say that the ^7 is not used or not an important tone for resolution (major) chords, but only that it is not commonly used to clearly express the resolution chord in the manner that the fundamental chord tones are used.

7.28. For example, out of approximately 70 notes sounded at resolution points for major chords examined on his solo on *All Of Me*, Young sounds the ^7 only four times with two of these being used as part of a teleological device where the ^7 is part of an enclosure that targets the root (as in Fig. 15). The root is sounded 12 times, the 3rd is sounded 22 times, and the 5th is sounded 30 times.

7.29. Teleological devices may be deemed as diminutive cadences as they are used to create energy that drives the voice forward toward the dissipation or resolution of tension and when executing these devices, the swing era artists target the fundamental chord tones but not the ^7 of resolution chords (major). This add further evidence that the ^7, while belonging to the fundamental chord tones of a resolution chord, belongs to a different echelon of than the 1, 3, 5 for the swing era improvisers. Hamilton shows his mastery of the swing era style in this regard as well by correlating his aesthetic concerns with the swing era masters.

7.30. Another example can be seen in Webster's first chorus (mm. 3-4) on his solo on *All The Things You Are* (Fig. 20). Here, he sounds 3, ^7, 3 where the final 3 is emphasized by the silence that follows. He could

have easily—his mastery of note choice has been demonstrated by his execution of enclosures, compound lines, and the clear expression of each chord of the moment of his cadential note choices under investigation in this study—maintained this contour and sounded 3, 5, ^7 (leaving silence after the ^7 thereby emphasizing it) but he manipulated his note choices to sound the 3rd of the chord as the important final note of the resolution point and the ^7 on a weak beat.

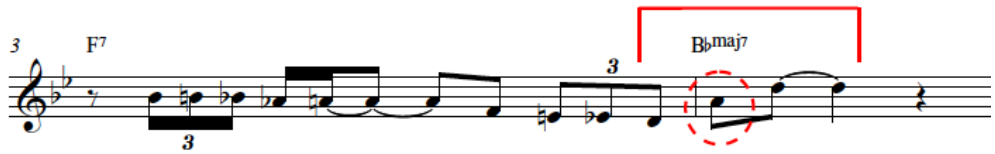

Fig. 16. *All The Things You Are,* Ben Webster, mm. 3-4.

7.31. Note that at this same resolution point, Getz and Gordon, both post-swing era artists, sound extensions as the final note of this same resolution point where the final note is followed by silence: both Getz and Gordon sound the 9th (Getz in his first chorus and Gordon in his second). In measure seven of Webster's first chorus on *Indiana* (Fig. 17), he sounds the ^7 on the downbeat of the point of resolution but this note is part of an enclosure which keeps the perpetual eighth note rhythmic activity and targets the root of the resolution chord that is sounded on the following two downbeats. That the ^7 is used as part of general diatonicism and a leading tone here is emphasized by the following two notes where the ^7 is sounded on the "and" beat two which sets up the sounding of the root on the next downbeat. Note also that Webster moves the sounding of the root of the resolution chord, first sounded on the "and" of beat three as the b7 of the ii m7 chord in measure six, to strong downbeats in the resolution area which helps to dissipate the tension created by the displacing of the harmonic rhythm and the non-chord tones as related to the chord of the moment (discussed earlier in the Results section). The F natural, a chromatically altered note, is not used to sound the resolution: it is used to create a V7 chord out of the resolution chord (I chord) which resolves down a fifth in measure nine.

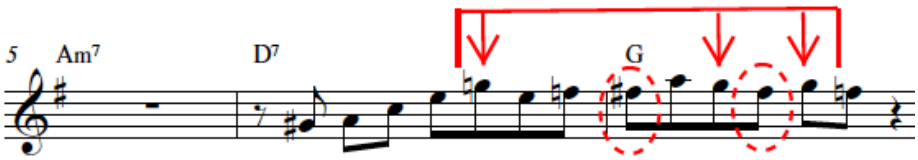

Fig. 17. *Indiana*, Ben Webster's solo, mm. 5-7.

Again, this is not to say that the ^7 is never sounded as the final note by swing era improvisers but that there are few instances of this occurring in the hundreds specific musical examples examined in the study. Figure 18 shows Webster sounding the ^7 as the final note of the resolution measure (m. 17) in his first chorus of *Indiana.*

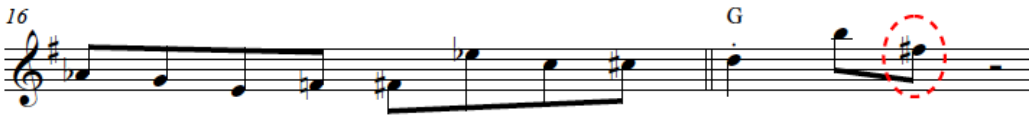

Fig. 18. *Indiana*, Ben Webster's solo, mm. 16-17.

7.32. Young's sounding of the ^7 in measure nineteen of his first chorus of Broadway (Fig. 19) is another example of the ^7 belonging to a lower echelon of importance, when compared to the fundamental chord tones, for notes used to sound the resolution chord. Here, he sounds the ^7 on beat four which is preceded by the sounding of the fundamental chord tones (1, 3, 5) and the addition of the 6th of a major resolution chord. In the following measure the ^7 is sounded as the fourth note of perpetual eighth notes where the ^7 is sounded on the "and" of beat two which sets up the sounding of longer durations on the two succeeding downbeats that are followed by silence: fundamental chord tones (5, 3).

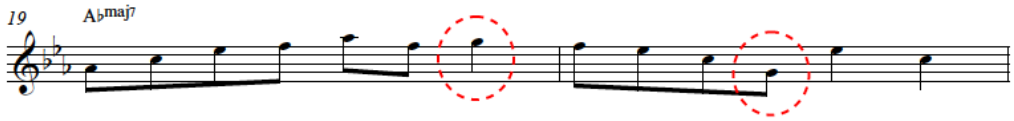

Fig. 19. *Broadway*, Lester Young's solo, mm. 19-20.

7.33. Further evidence can be found by looking to the final note sounded by Young on the song, *All of Me*. After the melody of a song has been stated, the improvisations on the cyclical formal plan have taken place, and the melody is restated a final time, there is the common practice in jazz performance of sustaining a chromatically altered version of the tonic chord as a fermata to add surprise and drama to the end of the piece. Usually the extensions of a chord are sounded or altered to create a novel version of the tonic chord. Young's solo on *All Of Me* offers insight into the category under which the ^7 is placed for swing era artists. The only place that the ^7 is allowed to sound without qualification, it may be argued, is at the fermata where the altered version of the tonic chord is sounded. That is, Young chose to sound and sustain the ^7 as a novel version of the tonic chord. Thus, the ^7 sounded on a major chord is a note worthy of conveying drama and surprise but is not generally used to sound the resolution in a cadential area within the standard formal design of a solo. Hamilton adheres to this in the same manner as the swing era improvisers

and is another shared characteristic between him and the swing era exemplary artists.

17.34. The 2nd (9th) of resolution chords—major, minor, or dominant—are mostly likely non-chord tones for swing era improvisers insofar as the 2nd of a resolution chord, while a legitimate note choice for the reasons that it belongs to both the chord of the moment and the larger tonal area of the cadential point, is not a pitch that is generally allowed to define the chord and its quality or to express the structural significance of the resolution point without the accompaniment of easily identifiable resolution to a fundamental chord tone. As with the ^7, this tone does appear in the resolution areas. The 2nd belongs to the major pentatonic built on the root of the resolution (major) chord and thus, is often sounded as the major pentatonic pitch collection is often employed over the resolution chord. Hamilton's use of the 2nd is in keeping with its use by the swing era improvisers.

7.35. In the example below (Fig. 20), Hamilton, like the swing era improvisers, chooses notes from the major pentatonic built on the root of the resolution (major) chord. Note that the last note in the second resolution area is altered to sound an anticipation, the b3 of the succeeding minor chord.

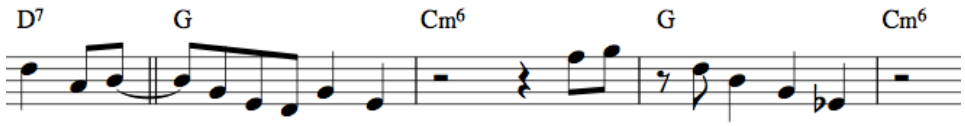

Fig. 20. *I Never Knew*, Scott Hamilton's solo, mm. 24-28.

7.36. The 6th of a resolution chord, is most likely a legitimate note choice for the reasons that it belongs to both the chord of the moment and the larger tonal area of the cadential point, and is a pitch that may be allowed to define the chord and its quality or to express the structural significance of the resolution area as it does not need the accompaniment of smooth resolution to a fundamental chord tone. The 6th may be allowed to sound on its own without qualification. In the example below (Fig. 21), Hamilton, as with the swing era artists, allows the 6th to sound without resolving it to a fundamental chord tone (see also Fig. 21 and 14).

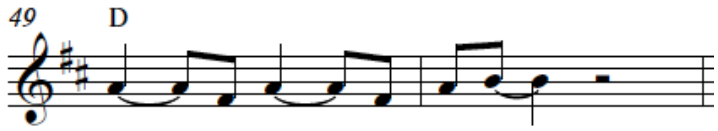

Fig. 21. *All Of Me*, Scott Hamilton's solo, mm. 49-50.

7.37. Just as the swing era artists commonly create clear expressions of the chords in the cadential areas with smoothly voice led melodies, they also choose notes that generally create smoothly voice led melodies between the dominant and the resolution areas. Perhaps the smoothest sounding of the melodic devices is the sustained common tone. In this device, a fundamental chord tone of the dominant area is articulated and held over into the resolution point where the note is also a fundamental chord tone.

7.38. Another common technique for the swing era artists is the anticipation. This is the sounding of a tone in the dominant area that is a fundamental chord tone of the upcoming resolution point. The anticipation may be a single note or several notes belonging to the resolution chord. The swing era and post-swing era artists displace the harmonic rhythm by extending the dominant area into the resolution area as well as anticipating the resolution area in the dominant area. There is evidence that an anticipation proper (e.g. a resolution chord tone sounded at the end of the dominant area that becomes a resolution chord tone as it is held into the resolution area or followed by silence) is a technique of the swing era improvisers and one that Hamilton has assimilated into his improvisations at the cadential points under investigation (see Fig. 1).

7.39. Hamilton has assimilated these techniques into his improvisations and he uses them often. In the example below (Fig. 24), Hamilton sounds the 6th of the V7 chord, most likely a non-chord tone (as discussed above and in the Results sections), which may be justified as the articulation of the 3rd of the upcoming resolution chord. Here, Hamilton has sounded an anticipation on the final eighth note of the dominant area.

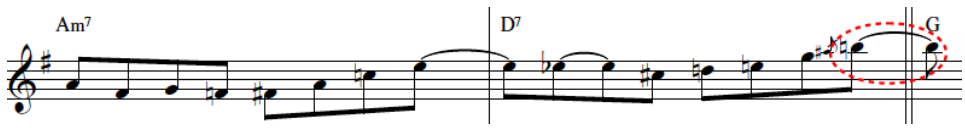

Fig. 22. *Indiana,* Scott Hamilton's solo, mm. 15-17.

7.40. Hamilton, as well as the swing era improvisers, uses the 7 - 1 and the 5 – 1 resolution devices to create smoothly voice led transitions between the dominant and the resolution areas. Another common technique of the swing era improvisers is the b7 – 3 device. This device, another targeting device, can be used at any point in the cadential area but when it appears between the dominant and the resolution areas it creates a very smooth melody. This device is often attributed to the bebop artists but was used by the artists that preceded them. Below (Fig. 23), is an example of Hamilton's execution of this device. Note that the target of the 3 of the b7 – 3 device, is sounded on a strong beat.

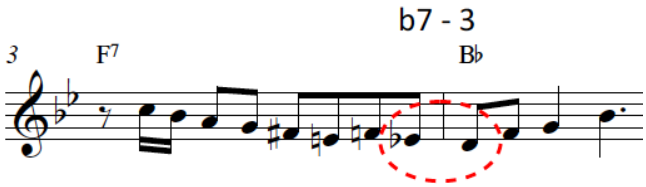

Fig. 23. *All The Things You Are*, Scott Hamilton's solo, mm. 3-4.

7.41. Just as the b7 – 3 device may be used at any point, the enclosure may be used at any point of the cadential area. In the example below (Fig. 24), Hamilton shows his mastery of this targeting device by rhythmically placing and chromatically altering the pitches of the V7 chord so that they may surround and target the 3rd of the resolution chord on the first downbeat of the arrival of the resolution chord.

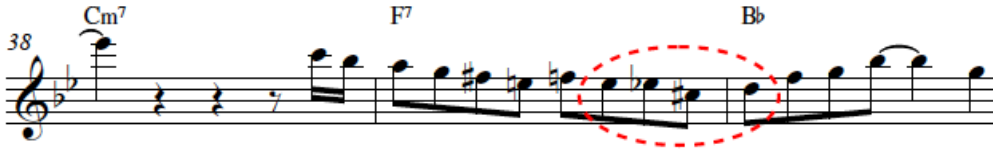

Fig. 24. *All The Things You Are*, Scott Hamilton's solo, mm. 38-40.

7.42. Just as blues riffs may be sounded in the dominant area or the resolution area, they can be employed as to cross the bar line that demarcates the two areas. Below (Fig. 25), Hamilton displays his ties to the swing era artists, by sounding a blues riff at the end of the dominant area that continues into the resolution area.

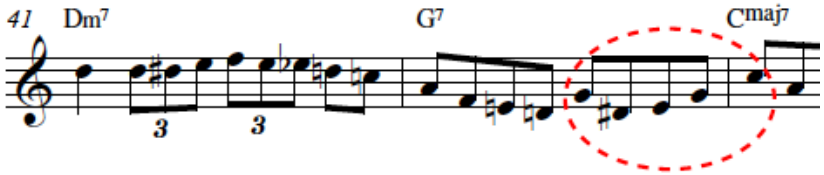

Fig. 25. *Autumn Leaves*, Scott Hamilton's solo, mm. 41-43.

7.43. The compound melody is a common device employed by the swing era improvisers and appears only infrequently in the cadential areas of the post-swing era artists. In an improvised compound line, for the swing era artists, the notes of the main melody are executed in a manner as to bring out a smoothly contoured design in an easily recognizable melody: they are generally placed on strong beats and in the same registral placement. In the cases where the compound line takes place over several measures, the notes belonging to the main melody are usually placed at their rhythmic equivalents in each measure. In the example below (Fig. 26), Webster shows mastery of generating a

compound line by not only creating a smoothly voice led melody but also by simultaneously choosing notes that clearly express each chord for the notes not belonging to the main melody of the compound line.

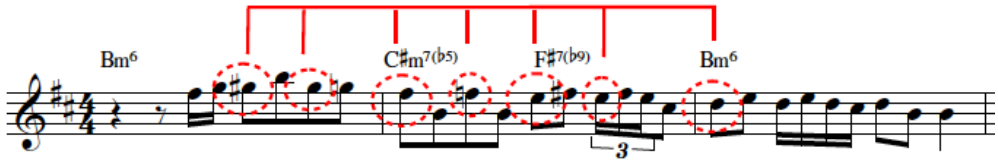

Fig. 26. *You'd Be So Nice To Come Home To*, Ben Webster's solo, mm. 1-3.

7.44. In the example below (Fig. 27), Hamilton, while also creating an ascending compound melody, masterfully manipulates the notes not belonging to the three-measure-long compound line so that they clearly express the concurrent chords and their qualities.

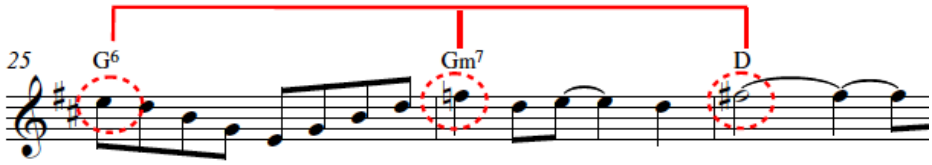

Fig. 27. *All Of Me*, Scott Hamilton, mm. 25-27.

7.45. In summary, this study found that referring to Scott Hamilton as a musical reincarnation of the jazz saxophone masters from the swing era, by the contemporary masters of improvisation, the swing era masters themselves, and by historians and critics, may be justified. This is due to his perpetual demonstration of mastery over cadential note choices by correlating his aesthetic concerns at these junctures with those displayed in the cadential note choices of the swing era improvisers. This study attempts to show that Hamilton displays the following techniques and aesthetic concerns that are common among the solos of the swing era improvisers summarized here and discussed and expanded upon in the earlier Results and Conclusions sections.

7.46. A primary concern for the swing era artist (Hamilton, as stated and detailed earlier, is to be included in this paper whenever swing era artists are mentioned as a classification) appears to be clear expression of the chords and their qualities by the sounding of the fundamental chord tones on strong beats associated with each concurrent chord and its place within the harmonic rhythm.

7.47. The fundamental chord tones are a primary focus of the swing era improvisers when generating a melody that is to be sounded over a chord within the dominant area or the resolution area. The post-

swing era artists show this same primary focus but at times, to varying degrees, but may sound notes that show a focus other than on the fundamental chord tones.

Diatonicism, the use of diatonic collections of tones, is a prominent feature for the swing era artists and is utilized over both the dominant and resolution areas.

7.48. The 4th of a dominant chord is virtually never sounded without qualification. This is a non-chord tone for the swing era improvisers and is generally resolved to a fundamental chord tone in an easily identifiable manner.

7.49. Chromatically altered notes are generally not sounded for their own sake but are generally part of teleological musical devices that are dependent upon musical prescience, conscious or subconscious, by the soloist. These chromatically altered notes are musical events that participate in a motion toward consonance. Their harmonic and melodic instability provide musical tension and energy that is discharged through resolution to fundamental chord tones.

7.50. The fundamental chord tones are generally the objects of teleological musical devices by the swing era improvisers and dissipate the dissonance's instability. Common targeting devices include the chromatic approach and the chromatic enclosure as well as the enclosure in which the notes are diatonic.

7.51. Repeated notes within the dominant area, the resolution area, or between the areas occurs in the solos of the swing era improvisers and occurs more often than in the solos of post-swing era artists.

7.52. Functional chromaticism is a term that is sometimes used, although not a standardized term in the jazz lexicon, and perhaps it most succinctly conveys the swing era artist's use of chromatically altered, non-diatonic pitches. Functional chromaticism is a musical event, the chromatic alteration of diatonic pitches (non-chord tones) that participates in a motion toward consonance (chord tones). Preoccupation with the chromatic alterations of chordal extensions is not a primary concern for swing era artists. Swing era artists are more inclined to alter the 5th of a dominant chord than to chromatically alter extensions of this chord.

7.53. Chromatic alterations sounded against the V7 chord are often notes that may be justified as belonging to a blues riff based on the overall key or the resolution chord.

7.54. The use of notes from the major pentatonic pitch collection over dominant areas and resolution areas is another common procedure for the swing era artists. The use of notes from the major pentatonic scale built on the root of the resolution chord over the dominant area and the use of blues riffs based on the overall key in the dominant area are

common features of swing era improvisers. Use of notes from the major pentatonic scale built on the root of the resolution chord over the resolution area is common for swing era improvisers.

7.55. The 6th of a dominant chord, while a legitimate note choice for the reasons that it belongs to both the chord of the moment and the larger tonal area of the cadential point (diatonicism), is not a pitch that is usually allowed to define the chord and its quality or to express the structural significance of the dominant area without the accompaniment of a resolution to a fundamental chord tone.

7.56. The ^7 of a resolution (major) chord, while a legitimate note choice for the reasons that it belongs to both the chord of the moment and the larger tonal area of the cadential point, is not a pitch that is usually allowed to define the resolution chord and its quality or to express the structural significance of the resolution point without the accompaniment of easily identifiable resolution to a fundamental chord tone.

7.57. The 2nd of resolution chords—major, minor, or dominant—are most likely non-chord tones insofar as the 2nd of a resolution chord, while a legitimate note choice for the reasons that it belongs to both the chord of the moment and the larger tonal area of the cadential point, is not a pitch that is generally allowed to define the chord and its quality or to express the structural significance of the resolution point without the accompaniment of easily identifiable resolution to a fundamental chord tone.

7.58. The 6th of a resolution (major) chord, is most likely a legitimate note choice for the reasons that it belongs to both the chord of the moment and the larger tonal area of the cadential point, and is a pitch that may be allowed to define the chord and its quality or to express the structural significance of the resolution area as it does not need the accompaniment of smooth resolution to a fundamental chord tone.

7.59. Just as the swing era artists commonly create clear expressions of the chords in the cadential areas with smoothly voice led melodies, they also choose notes that generally create smoothly voice led melodies between the dominant and the resolution areas. Perhaps the smoothest sounding of the melodic devices is the sustained common tone. In this device, a fundamental chord tone of the dominant area is articulated and held over into the resolution point where the note is also a fundamental chord tone. A variation of this is the repetition of a note between the dominant area and the resolution area.

7.60. Another common technique for the swing era artists is the anticipation. This is the sounding of a tone in the dominant area that is a fundamental chord tone of the upcoming resolution point. The anticipation may be a single note or several notes belonging to the resolution chord. The anticipation, or the final note of a group of notes

constituting an anticipation that displaces the harmonic rhythm by truncating the dominant area by sounding the resolution early, may be sustained into the resolution area or followed by silence.

7.61. Rhythmically displacing chords and harmonic rhythm is a technique used by swing era improvisers.

7.62. This study has found examples of post-swing era artists using melodic and harmonic technique made popular by the swing era artists. One example is the sounding and repeating of a pitch throughout the cadential area. This common tone technique repeats one note that changes its function as the chord and its quality changes. Although this first appears as being in line with the aesthetic goals of the swing era improvisers, there are subtle but important differences. The swing era improvisers are likely to show their prescience by choosing a note that will ultimately become a chord tone upon the changing of chords while the post-swing era artists may choose extensions or a note that does not become a chord tone upon the arrival of the resolution chord. Hamilton employs this device in a manner consistent with the aesthetic concerns of the swing era improvisers.

7.63. A repeated short motive, or repeated "lick," is a device generally not found in the solos of the swing era improvisers. Perhaps, this is more akin to the aesthetic goals of the hard bop era. Hamilton does not present repeated “licks” just as the swing era masters are not inclined to do so.

7.64. Hamilton, as well as the swing era improvisers, uses the 7 - 1 and the 5 – 1 resolution devices to create smoothly voice led transitions between the dominant and the resolution areas. Another common technique of the swing era improvisers is the b7 – 3 device.

7.65. Just as blues riffs may be sounded in the dominant area or the resolution area, a common improvisatory melodic and harmonic device by swing era improvisers, they can be employed as to cross the bar line that demarcates these two areas.

7.66. The compound melody is a common device employed by the swing era improvisers and appears only infrequently in the cadential areas of the post-swing era artists. In this technique, for swing era artists, the compound melody is usually smoothly contoured. That is, it is easily identifiable by it stepwise motion. Also, The compound line is usually sounded in an easily identifiable rhythm and registral placement. The notes not belonging to the compound line are often manipulated to express the concurrent chords. This study has found that the notes of the compound line often, but not always, align with the chord of the moment. Indeed, the contour of the compound line takes precedence over the alignment with what would be chord tones at any given point in the chord progression.

7.67. As noted earlier, the breaking away from the aesthetic concerns of the swing era improvisers by the post-swing era improvisers may be found in subtle changes to the swing era aesthetic (although drastic and easily obvious moments may also be found). Hamilton displays mastery of the swing era aesthetic concerns and style in his improvised melodies while virtually avoiding displaying the changes to this style, obvious or subtle, that the post-swing era artists denote.

7.68. With these points and the explication of the cadential note choices discussed in earlier chapters in mind, it is becomes clear why some of the leading jazz saxophonists of today, Bergonzi and Nash, to name few of many, as well as critics, historians, pedagogues, and highly influential jazz artists like Brookmeyer, refer to Scott Hamilton as a musical reincarnation of the jazz saxophone masters from the swing era and an unparalleled contemporary master of this style. His perpetual demonstration of mastery over cadential note choices by correlating his aesthetic concerns at these junctures with those displayed in the cadential note choices of the swing era improvisers is a major factor in his being labeled as swing era artist and world-class improviser.[100]

7.69. Beyond the personal urging and encouragement of Brookmeyer and Bergonzi, and other contemporary jazz icons, one of the main impetuses of this study can be summarized with a question: was Dr. Bauer correct when he postulated that entire genres can be determined by examining the cadential points of improvisations?[101] The answer, this study has found, is yes. The examination of cadential notes choices can be an indicator of style. That is, the extent to which an improviser adheres to aesthetic concerns of a genre as related to cadential note choices, can be a factor in the artist being associated with a genre. This study has found that indeed Hamilton adheres to the aesthetic concerns of the exemplary swing era improvisers while eschewing the predilections of the post-swing ear masters. His perpetual unambiguous execution of these techniques, as evidenced in the analyses of the improvised solos under investigation in this study, proffers evidence that he is a master of the swing style as related to cadential note choices.

[100] Yanow. *Swing*.

[101] Bauer. *Structural targets in modern jazz improvisation*.

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