

ABSTRACT

Title of Dissertation: INTRODUCING HARTGPJAZZ:
INNOVATIONS ON THE HARD BOP
STYLE THROUGH THE LENS OF KENNY
DORHAM, LEE MORGAN, AND FREDDIE
HUBBARD

Hart Guonjian-Pettit, Doctor of Musical Arts,
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Dissertation directed by: Paul C. Gekker, Professor of Trumpet, School
of Music

This written dissertation is meant to support the album recording of Hart Guonjian-Pettit: *Introducing HartGPJazz*. The album recording fulfills the University of Maryland dissertation requirements within the School of Music as the “Alternate Project–recorded dissertation with accompanying research paper.” The Hard Bop style is used to draw connections between the recorded repertoire on the album and the historical significance of trumpet players Kenny Dorham, Lee Morgan, and Freddie Hubbard. The album track list includes “Driftin’” (Herbie Hancock), “Candy” (Alex Kramer), “Repetition” (Neal Hefti), “KD Street” (Hart Guonjian-Pettit), “Star Dust” (Hoagy Carmichael), “Ya Missed the Deadline!” (Hart Guonjian-Pettit), “Ca Lee So” (Lee Morgan), and “Jessica’s Birthday” (Quincy

Jones). The album personnel includes Hart Guonjian-Pettit (trumpet), Alex Norris (trumpet), Dave Mosko (trombone), Tim Green (alto saxophone), Allyn Johnson (piano), Jeff Reed (upright bass), and Quincy Phillips (drums). The album was recorded by engineer Jeff Gruber at Blue House Productions in Silver Spring, MD.

INTRODUCING HARTGPJAZZ: INNOVATIONS ON THE HARD BOP STYLE
THROUGH THE LENS OF KENNY DORHAM, LEE MORGAN, AND
FREDDIE HUBBARD

by

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Chapter 1: Establishing the Hard Bop Style

Section 1: Introduction

As a freelance artist and musician, I have invested a significant amount of time researching and performing trumpet literature in a variety of styles. This investment has led to personal performances and projects on the trumpet in various musical settings such as Jazz, Top 40s commercial, Salsa, and Chamber Music. As a freelance musician, it is crucial to be well-versed in as many genres of musical performance as possible. This allows for greater opportunities when seeking out work as a professional musician. For artists, however, most personal projects strive to offer a new or original contribution to the medium in ways that commercial work does not. In this regard, I have pursued musical research and exploration primarily in the jazz genre. When curating performances of my own jazz group, I spent several years studying and arranging the music of Art Blakey and the Jazz Messengers. This led to further research and exploration of the subgenre in jazz known as Hard Bop. Hard Bop is defined as music that maintains the harmonic and organizational complexity of Bebop, yet reincorporates elements of the Blues, Gospel, and Soul music. This relationship to Bebop refers to the musical form, types of chord changes, and the ways in which musicians perform improvised solos.

When deciding on repertoire to record for a debut album in the Hard Bop style, I was particularly inspired by the discographies of trumpet players Freddie Hubbard, Lee Morgan, and Kenny Dorham from specifically the 1950s and 1960s. While I did not record exclusively the music of Hubbard, Morgan, and Dorham on my album, the music available from these three musicians in the 1950s and 1960s served as my primary inspiration for style, instrumentation, and repertoire selection. This written dissertation will provide the historical connection and

relevance of the Hard Bop style, the impact of Hubbard, Morgan, and Dorham, the inspiration on my own repertoire selection, arranging, and compositional process, and my decisions about musician and recording personnel selection that impacted my debut album recording titled *Introducing HartGPJazz: Innovation on the Hard Bop style through the lens of Freddie Hubbard, Lee Morgan, and Kenny Dorham*. I also provide written program notes for each of my eight recorded pieces on the album.

Section 2: Hard Bop Analysis¹

To provide context for the recorded repertoire on my album, a historical analysis of the Hard Bop style is necessary. Hard Bop is defined by Richard Cook's *Jazz Encyclopedia* as "the settling-down of bebop. By the early 50s, when the jangled nerves of original bebop had been calmed, the music slowed a little, became harmonically darker, bluesier, and collectively more trenchant... The raw material of hard bop was perhaps best exemplified in the compositions of Horace Silver, whose music sounded funky and bluesy, and was shot through with a sanctified feel that had the flavour of gospel music (Cook 2005, 102)." Within the jazz lineage, Hard Bop is colloquially described as music that maintains the harmonic and organizational complexity of Bebop, yet reincorporates elements of the Blues, Gospel, and Soul music into the genre. This is most often demonstrated in the language of improvised solos and the arranging methods used to present melodies. Soloists utilize more blues-oriented improvised ideas, both literally using the combination of notes described in western music theory as the blues scale, and more generally blues-like, imitating the bends and inflections of a blues singer or guitar player. Hard Bop also

¹ Much of the historical and stylistic context present in this chapter utilizes prior knowledge and background from a variety of sources. While the bibliography at the end of this document provides all of the resources used for the claims made in this paper, an additional footnote is provided at the conclusion of Section 2 for further reading on the Hard Bop style.

utilizes an emphasis on call and response within the music originating from Gospel, Church music, and Field Hollers (Kernfeld 1988, 482).

One of the most famous pieces in the Hard Bop repertoire is the studio recording of Art Blakey and the Jazz Messengers performing “Moanin’” by Bobby Timmons. Throughout each eight measure A section of the melody of “Moanin’” there is a constant call and response from first the piano playing the “call” and the rest of the band responding, and later the trumpet and the saxophone together playing the call, with the rhythm section responding. Additionally, the melody during the A section of “Moanin’” exemplifies the Hard Bop trend of blues-like melodic ornamentations. The call of the A section is entirely comprised of notes in the F minor pentatonic scale, yet several inflections occur utilizing the #4 passing note of concert B natural. This provides a passing note from concert C down to Bb when descending, and vice versa when ascending. “Moanin’” exemplifies another arranging trend in Hard Bop repertoire, which is the use of unison notes in the melodic instruments an octave apart. This is evident during the B section of “Moanin’,” in which the trumpet and the tenor saxophone perform the same melody an octave apart, with the tenor saxophone playing occasional harmony pitches at the end of each melodic phrase. It is also noteworthy that on the B section of “Moanin’,” the rhythm section plays time, referring to the drummer performing a typical swing shuffle feel, the bass player walking a bass line with four notes per bar, and the piano player comping chords instead of the entire rhythm section performing an arranged rhythmic figure such as the call/response pattern during the A section of this tune. Comping in this case refers to the way in which the rhythm section performs in an accompaniment manner underneath the melody or a soloist. Regarding the connection to Soul music, many Hard Bop pieces are notably slower in tempo than several Bebop examples, with a melody composed of simple rhythmic motifs often containing

ornamentations similar to Soul vocal embellishments, contrasted with the rapid and lengthy Bebop recordings from musicians such as Charlie Parker from the 1940s.

The Wayne Shorter composition “Hammer Head” on the Jazz Messengers album *Free For All* exemplifies this clearly. The A sections of “Hammer Head” are exclusively composed of the Eb minor pentatonic scale—the pitches Eb, Gb, Ab, Bb, and Db—with rhythmic jabs from the trumpet, trombone, and saxophone, complemented by complex chord harmonies from the bass and piano. The melody is performed in unison at the octave between trumpet, trombone, and tenor saxophone, and there are brief moments of harmony in the saxophone and trombone underneath the trumpet melody. The melody features embellishments that could be technically defined as turns and scoops—notes that approach a target pitch with upper and lower neighbor tones—but musically serve the purpose to imitate the way in which a Blues or Soul vocalist like Etta James, B.B. King, or Otis Redding might sing in a similar style. Again, just as “Moanin” featured the rhythm section “playing time” over the B section instead of performing specific rhythmic figures, the B section of “Hammer Head” features a medium shuffle feel where the rhythm section comps under a unison melody performed in the trumpet, saxophone, and trombone. These patterns described are extremely common in Hard Bop repertoire.²

Section 3: Hard Bop Historical Context

Hard Bop repertoire is not all composed of music performed in a minor key with a medium swing shuffle feel in the same manner as “Moanin” or “Hammer Head.” The genre is significantly more complex, with a large emphasis placed on the importance of musical arrangement when presenting a particular composition. One of the earliest instances of this was

² For further reading on the Hard Bop style, consider Ted Gioia’s *The History of Jazz*, and *A Guide To Jazz Standards* as well as *The New Grove Dictionary of Jazz* and Richard Cook’s *Jazz Encyclopedia*.

demonstrated with duo bandleaders Clifford Brown and Max Roach. Before forming their famous Clifford Brown and Max Roach Quintet. Brown and Roach traveled in 1954 to the west coast to record the album *Jazz Immortal* with tenor saxophonist Zoot Sims. At this time in jazz history, the west coast was known for complex arrangements typical of the Cool Jazz era (Catalano 2000, 119). Examples of Cool Jazz include the recorded repertoire of Miles Davis, appearing most prominently on the album *Birth of the Cool* (Gioia 2011, 256). The clear distinction between Cool Jazz and Hard Bop was that Hard Bop possessed more of an earthiness, edginess, and homage to the Blues which was identifiable as far back as *Jazz Immortal*. On *Jazz Immortal*, Clifford Brown recorded four-horn arrangements of many of his standard compositions such as “Joy Spring” and “Daahoud,” as well as notable standards like “Gone with the Wind.” These recordings featured extensive arrangements where the rhythm section performed detailed and organized rhythmic figures and other parts during the melody, while a combination of trumpet, tenor saxophone, baritone saxophone, and trombone performed a series of arranged melodies, harmonies, and rhythmic figures throughout. It is worth noting that once the melodies were finished, the rhythm section did resort to playing time over the solos, in which the drums performed a swing pattern on the drum set, the bass player walked a bass line, and the piano player performed rhythmic and melodic comping.

This mode of arrangement is also evident in the remaining recorded repertoire of the Clifford Brown and Max Roach Quintet. Nick Catalano’s biography of Clifford Brown details how one of Brown and Roach’s primary musical goals with their ensemble was to incorporate the value of musical orchestration when presenting their music (Catalano 2000, 119). They grew tired of the performance format in Bebop where musicians would play the head,—referring to the melody—take a series of solos and take the head out only. The emphasis on bringing back a level

of sophistication with making orchestration and arranging decisions was crucial to Brown and Roach in the identity of their music. A handful of examples of this include the train sound effects performed on the Brown and Roach Quintet recording of “Take the A Train” by Billy Strayhorn from the album *Study in Brown*, the time signature changes between 3/4 and 4/4 in “I Get A Kick Out Of You” by Cole Porter from the album *Brown and Roach Incorporated*, the extensive band introduction and rhythmic hits during the melody on the composition “The Scene Is Clean” by Tadd Dameron from the album *Clifford Brown and Max Roach At Basin Street*, and the classic rhythm section introduction on Clifford Brown’s own composition “Joy Spring” from the album *Clifford Brown and Max Roach*.

Chapter 2: Hard Bop Analysis Through the Style of Kenny Dorham, Lee Morgan, and Freddie Hubbard

Section 1: Introduction

To further analyze the Hard Bop style and provide context for the recorded repertoire on my album, I will next take the three trumpet players that primarily inspired my recording— Lee Morgan, Freddie Hubbard, and Kenny Dorham—and share context about noteworthy Hard Bop albums that they recorded on, the stylings of their individual trumpet sounds, and methods of musical arrangement on noteworthy pieces recorded on each album. I will present this analysis in chronological order, as a clear development can be traced from the Bebop era into the Hard Bop era through addressing this material.

Section 2: Kenny Dorham

In November 1955, the Jazz Messengers ensemble recorded *At the Cafe Bohemia Volumes 1 and 2*. This was a live recording with an audience rather than in a recording studio. The personnel on the album includes Kenny Dorham on trumpet, Hank Mobley on tenor saxophone, Horace Silver on piano, Doug Watkins on bass, and Art Blakey on drums (Blakey, 1955). It is important to note that this is the ensemble founded by Horace Silver and Art Blakey known as the “Jazz Messengers,” which would later be renamed to “Art Blakey and the Jazz Messengers.” This ensemble is regarded by many as the highest level of development and evolution of the Hard Bop genre over the course of the four decades that the ensemble actively performed worldwide until Blakey’s passing in 1990. Dorham was 31 at the time of this 1955 recording. While he has many compelling recorded releases as a bandleader, I would like to use this album in which Dorham appears as a sideman to share components of his musicianship that

have inspired my own trumpet performance and to draw connections to the development of the early Hard Bop style with how the music was presented on this album regarding ensemble arrangements. I will specifically address the tracks “The Theme” (Miles Davis, composer), “Prince Albert” (Kenny Dorham), “Lady Bird” (Tadd Dameron), and “Like Someone in Love” (Jimmy Van Heusen).

“The Theme” is a Bb “rhythm changes” tune with arranged A sections. Rhythm changes in this instance refers to a thirty-two measure AABA song form based on the chord changes to the George Gershwin composition “I Got Rhythm.” “The Theme” is attributed to Miles Davis, originally appearing on the October 1955 Miles Davis album *Miles: The New Miles Davis Quintet*. It is interesting to note that this original recording by Miles Davis took place only one month prior to this Jazz Messengers recording of the same tune. Miles Davis certainly performed this composition publicly prior to recording it, but this shows how quickly music of the Hard Bop era evolved with musicians performing and innovating upon each other’s compositions. On the recording by the Jazz Messengers, the track begins with a lengthy drum solo before the entire ensemble enters to perform the melody. After the melody, Dorham plays the first solo. The tempo is very quick, and Dorham demonstrates a great degree of trumpet fortitude with his ability to perform lengthy eighth note lines at this speed. Much of the content of Dorham’s solo here is composed of ii-V-I inspired Bebop phrases, with quite a lot of chromatic passing notes, diminished scale usage, and enclosures. A ii-V-I chord progression is a functional harmony series of chords in which the predominant minor ii chord moves to the dominant V chord before resolving to the I tonic chord. He utilizes a variety of popular quotes—or musical quotations—such

as “Turkey in the Straw”³ at the beginning of his second chorus, and “Bewitched” at the start of his final A section of the solo. A few iconic Dorham phrases are present, especially his tendency to perform 4 measure phrases over the A section to Rhythm Changes emphasizing the second scale degree of the tonic chord. In this solo, he concludes his second chorus with this phrase, though this motif is present in many of his later Rhythm Changes recordings such as “Straight Ahead” and “Whistle Stop.” While many Hard Bop era compositions and arrangements did not feature exceptionally fast tempi, this recording of “The Theme” is evidence of the relevance of older types of song forms and methods for performance in relation to the new developments of Hard Bop era repertoire.

Following “The Theme” regarding influential instances of Dorham’s performance on this Jazz Messengers album is “Prince Albert.” This composition is a contrafact of the popular jazz standard “All the Things You Are.” A contrafact is a tune which takes preexisting chord changes and creates a new melody over the same chords, creating an entirely new composition.

Contrafacts were extremely common in the Bebop era of jazz because musicians wanted to perform popular jazz standards with engaging chord progressions to improvise on, but they did not necessarily possess the licensing rights to the songs that they wanted to perform and record. Contrafacts became a very popular method to sidestep this legality. Most demonstrative Bebop era recordings by musicians like Tadd Dameron and Fats Navarro such as the album *The Fabulous Fats Navarro* feature several contrafacts on popular jazz standards. “Prince Albert” creates a new melody over “All the Things You Are” with notably more lines of scale-based eighth notes that fit the chord harmonies. The recording begins with a piano riff variation of the

³ While this was recorded in 1955 by Kenny Dorham, it is relevant to mention at the time of the publication of this paper (2025) that Turkey in the Straw has been identified in recent times as a Minstrel Song, in which racist caricatures of African Americans were popularized. This is problematic and worthy of mention in modern times.

original intro on “All the Things You Are” from the Dizzy Gillespie and Charlie Parker recording from the 1940s. Next, the melody begins with trumpet and tenor saxophone. The B section on the melody is performed with straight eighths in a pseudo-tango style where the trumpet plays the melody, the saxophone plays a counter melody, and the rhythm section comps in a straight eighth slow tango dance fashion. This stylistic shift only occurs on the melody, and only for the 8 measures of the B section. Once Dorham’s solo begins, many of the noteworthy aspects of style from his solo on “The Theme” are present in “Prince Albert.” He expresses the chord harmonies with a variety of eighth note lines, using a variety of enclosures—notes preceding a target note approaching from above and below—and chromatic passing tones. His popular music quotes continue with “Camptown Races”⁴ at the end of the first A section of the solo. He does notably use extensive double time material throughout his solo. Many times throughout this specific solo, Dorham’s eighth note swing feel gravitates closer to a straight eighth note feel. Many of the ii-V phrases that he performs here utilize altered pitches over the dominant V chord to resolve with effective voice leading to a specific chord tone of the tonic. This is characteristic of Dorham’s ability to perform melodic lines that highlight every passing chord harmony, ensuring that he accurately expresses every chord instead of stretching out with lengthy phrases over several chords without melodically voice leading one harmony to the next.

Next in terms of relevant material to my own inspiration on the album is the Tadd Dameron composition “Lady Bird.” This piece demonstrates a clear bridge from Bebop era to Hard Bop occurring at the time of this recording. “Lady Bird” is a classic Bebop composition with ii-V harmony typical of that era of jazz. On this album, there are many aspects that

⁴ While this was recorded in 1955 by Kenny Dorham, it is relevant to mention at the time of the publication of this paper (2025) that Camptown Races has been identified in recent times as a Minstrel Song, in which racist caricatures of African Americans were popularized. This is problematic and worthy of mention in modern times.

demonstrate a shift away from typical Bebop norms. First is the way the rhythm section comps over the melody performed on trumpet and saxophone. The piano, bass, and drums all play a rhythmic riff that matches the rhythm of the melody for the entire initial statement of the tune, only “playing time” during the last four measures of each sixteen-bar pass through the form. Second, during Dorham’s solo, Art Blakey provides several dramatic drum fills interspersed throughout the trumpet improvisation. The entire rhythm section is significantly more present and dynamic throughout each solo. This style of rhythm section comping was not typical of the Bebop era, as most recordings of Bebop featured rhythm section comping that provided a framework on which the soloist would freely improvise. The interaction between rhythm section and soloist is more notable here, indicating the musical shift occurring at this point in history. Third and finally, the tempo of this tune is also faster than most Bebop era recordings of the same composition. Before the recording concludes, the ensemble performs a shout section—a portion of music other than the melody in which the entire band performs a composed melodic segment—typically played at the end of “Lady Bird,” originally performed by Tadd Dameron and Fats Navarro years earlier. This shout section is as much a part of the tune as the melody, so the inclusion of it on this recording is noteworthy.

Finally on this album in terms of personally influential recordings and noteworthy to the development of Hard Bop is the Jimmy Van Heusen tune “Like Someone in Love.” This composition begins with a rhythmic riff performed by the piano extremely reminiscent of the Ella Fitzgerald and Louis Armstrong recording of “Cheek to Cheek,” before the melody begins played by the trumpet. Throughout the entire tune including melody and solos, the rhythm section plays a pedal riff with a series of suspended chords over the third, fourth, fifth, and sixth measures of each A section. This is an evident reharmonization of the original standard, as

normally at this portion of the tune, the bass player performs a descending bass line underneath the moving chords. After the rhythm section pedal, the ii-V progression moving to the IV chord on the downbeat of bar 9 is superimposed by a ii-V a half-step higher in measure 7, with the original ii-V to the IV chord occurring only in bar 8. Throughout Dorham's solo, he performs extensive double time phrases while the rhythm section maintains a steady "four to a bar" swing feel. At the conclusion of his first chorus, Dorham plays a stately Ab blues riff, at which point the drums and piano actually enter a double time feel while Dorham ends his own double time phrasing to revert to a basic swing eighth note style. This continues for the remainder of the first half of this chorus before Dorham and the rhythm section "switch roles" one last time, with the trumpet primarily playing double time again while the rhythm section plays "four to a bar."

The aspects of Kenny Dorham's trumpet playing that are most inspirational to me are his fluidity of double time phrases, his impeccable ability to voice lead effectively through chord harmony, clearly spelling out each passing chord, and his tone quality throughout extensive trumpet passages. I have always gravitated toward the aspect of Dorham's trumpet style in which he never possessed an aggressive and unpleasant edge to his sound, even when performing at loud volumes, rapid tempi, and in the upper register of the trumpet. Many of Dorham's albums aside from his discography with the Jazz Messengers have deeply influenced me, such as *Showboat*, *Una Mas*, and *Quiet Kenny*.

Section 3: Lee Morgan

In 1957, John Coltrane recorded the album *Blue Train* for Blue Note Records. This album featured 19-year-old trumpet player Lee Morgan. This is one of the first jazz albums that I ever owned. I've listened to it extensively, even going so far as to transcribe every Morgan solo on the

album. The track list includes “Blue Train” (John Coltrane, composer), “Moment’s Notice” (John Coltrane), “Locomotion” (John Coltrane), “I’m Old Fashioned” (Jerome Kern), and “Lazy Bird” (John Coltrane) (Coltrane 1957).

The first recording on the album is the title track “Blue Train.” The melody of “Blue Train” features a call and response from the horns and the rhythm section. The horns perform several five note riffs as a “call,” with a two-note rhythmic figure as the “response” in the rhythm section before the solo section begins. During Morgan’s solo, he performs his first two choruses with steady rhythmic motifs repeating two notes that change with the passing chord harmony, adding a few eighth note phrases that outline the chord changes. At the start of the third chorus, he begins a series of double time phrases, which he continues for two choruses. During the fifth and final chorus, he ends the double time feel with a series of notes that fit within the Eb blues scale before concluding the solo with several phrases that possess the signature Lee Morgan sound with downwards glissandi, an over-emphasized swing eighth note feel, several scoops into notes, air-accents to make certain parts of each phrase pop out, and an abrasive and heavy articulation. Many of these stylings are impossible to notate, and I was only able to learn them by listening and attempting to imitate them with my own trumpet performance.

The second track on the album is “Moment’s Notice.” This piece is especially challenging as it features a fast tempo and rapidly changing chord harmonies. All the chord changes on “Moment’s Notice” follow the typical Bebop framework of ii-V chords, though many of the harmonies feature ii-Vs interrupted by an additional ii-V transposed up by half step before the original ii-V resolves to the tonic I chord. The melody is almost exclusively diatonic in Eb major, with the complex harmonies occurring in the trumpet, trombone, and rhythm section below the saxophone statement of the tune. Morgan’s solo features a clear execution of the

harmonies of this tune, though he does repeat several identifiable ii-V phrases throughout his solo that fit with the corresponding chord changes. Morgan's approach to improvising over complex harmony is evident with this repetition, as these ii-V melodic phrases were clearly ones that he practiced ahead of time.

The next track on the album "Locomotion" is interesting because it follows AABA form in which each A section is composed of a single twelve bar blues chorus and the B section is an alteration on the bridge of rhythm changes. The piece is very fast, and the melody of each A section features a simple riff in the horn players for the first 8 measures, followed by a 4 measure improvised response by John Coltrane. The form of the tune is AABA, where the B is a harmonic variation on the eighth measure bridge of George Gershwin's composition "I Got Rhythm," or Rhythm Changes. The first and third chords of the Bridge are a tritone substitution of their original harmony, where the first chord of D dominant 7 becomes Ab7, and the third chord of C7 becomes Gb7. This creates a chromatically descending series of four chords over the bridge to this tune. All this harmonic and form experimentation is very typical of the Hard Bop era, where musicians took typical conventions from Bebop and the Blues and made slight changes to create a new musical sound. Morgan's solo begins with an eight-measure break in the comping—in which the entire band drops out for the trumpet solo to begin—where he performs a series of ii-V/iii-VI phrases typical of Bebop, before beginning the AABA 12 Bar Blues/8 Bar altered Rhythm Changes bridge form.

The penultimate composition on the album is "I'm Old Fashioned" written by Jerome Kern, originally appearing in the 1942 movie *You Were Never Lovelier*. This tune is a ballad in which John Coltrane begins the recording with the end of the melody on saxophone with only piano accompaniment, before being joined by the full rhythm section at the beginning of the full

statement of the melody. After saxophone, trombone, and piano solos, Morgan performs a solo in which his rhythmic variance outside of typical 4 / 4 swing eighth note phrasing is evident. He often repeats notes and executes melodic lines in a rhythmic manner that does not quite fit into eighth, triplet, or sixteenth note subdivisions. His use of vibrato on sustained notes is also very evident here. After the solo, Morgan transitions into performing the melody, or “head out,” to end the tune with the rest of the band. John Coltrane does not perform the melody at the conclusion of the recording.

The final composition on *Blue Train* is the John Coltrane tune “Lazy Bird.” This piece features Lee Morgan performing the melody and playing the first solo. The harmony of this tune is significant as it demonstrates an early instance of a chord progression known as “Coltrane Changes,” where the root motion of the changing harmonies move in 3rds, in this case first from G major, then to concert Eb major, and back to G major. Morgan’s solo primarily consists of ii-V language that fit each underlying chord change and transition nicely into the following harmonies during the moments of “Coltrane Changes.” The bridge of this tune features a clear iii-VI ii-V motion with a brief chromatic ii-V inserted in the fourth and eighth measure of the B section. Morgan clearly dictates this harmony with his melodic phrasing in his solo.

While I chose to analyze Lee Morgan’s Hard Bop style on the John Coltrane album *Blue Train*, there are many other albums of Morgan’s that have inspired me. *The Sidewinder*, *Search for a New Land*, *Cornbread*, and *The Gigolo* are favorites, both because of Morgan’s trumpet performance on the albums as well as the showcasing of Morgan’s original compositions. “Ceora,” “Hocus Pocus,” “Morgan the Pirate,” and “Speedball” stand out to me as jazz standards that hold their own as landmark compositions in the repertoire.

Section 4: Freddie Hubbard

In October of 1962, Art Blakey and the Jazz Messengers recorded the album *Caravan*, featuring several tunes exemplifying the Hard Bop style. The personnel on the album includes Freddie Hubbard on trumpet, Wayne Shorter on tenor saxophone, Curtis Fuller on trombone, Cedar Walton on piano, Reggie Workman on bass, and Art Blakey on drums. At the time of *Caravan*'s recording, Hubbard was 24 years old, and had begun releasing his own commercial albums such as *Open Sesame* and *Ready for Freddie*. The track list for the album includes "Caravan" (Juan Tizol), "Sweet 'N' Sour" (Wayne Shorter), "In the Wee Small Hours of the Morning" (David Mann), "This is for Albert" (Wayne Shorter), "Skylark" (Hoagy Carmichael), and "Thermo" (Freddie Hubbard) (Blakey, 1962). There are many components of this album that clearly distinguish the Hard Bop style. For this album, I will provide an analysis of "Caravan," "This is for Albert," "Skylark," and "Thermo" in relation to the Hard Bop era and Freddie Hubbard's style.

The first track is a creative arrangement of the Juan Tizol composition "Caravan." "Caravan" was originally performed by the Duke Ellington band in the late 1930s and onward. The recording begins with an extensive drum solo, followed by an ostinato triplet pattern in the bass and the left hand of the piano, before eventually being joined by the trumpet, trombone, and tenor saxophone performing an intro riff harmonized primarily with dissonant intervals such as tritones and suspended fourths, before resolving to unison octaves. This ensemble section ends on a sustained high note, followed by more drum soloing from Blakey. The band then performs a different ostinato pattern, including a clearer tritone interval compared to the earlier triplet riff, before the horns state the melody. The harmonization of the horns is particularly dissonant, with the trumpet performing the melody note and root of the corresponding chord of C natural as the

highest pitch of the 3-part harmony, and the saxophone performing D flat as the flat nine interval and the lowest pitch of the harmony. The trombone harmony pitches occur in between the trumpet and the tenor saxophone, which is atypical for standard 3-part jazz harmonization, though it is a very common harmonization trend of horns in the Jazz Messengers group during this era. The trombone performs the melody for the B section of this tune while the trumpet and tenor saxophone play a very technical and acrobatic accompanying counter melody. The final A section of the melody concludes in the same manner as the first two A sections, with trumpet performing the melody and saxophone and trombone playing harmonies. Hubbard performs the first solo on the recording, and his solo is noticeably more “athletic” than the solos of Morgan on *Blue Train* discussed earlier. Hubbard enters the upper register more frequently and for longer periods of time than the Morgan *Blue Train* solos. The phrases of the trumpet solo on “Caravan” are notably almost all 8 measures to 16 measures long. A common phrasing tendency of Hubbard during this era of music was to perform lengthy phrases of eighth notes that clearly identified the underlying chord harmony more so than other trumpet players at this time. This is very evident with the harmonies implied by Hubbard’s solo phrases on “Caravan.”

Next is the Wayne Shorter tune “This Is For Albert.” The recording begins with a solo bass intro followed by the entrance of drums and piano providing an approximate statement of the melody before the horns enter with the actual melody. This composition features a combination of ii-V oriented harmonies and melodies as well as moments of nonfunctional chordal sustains to set up more scale-based melodies. This exemplifies the Hard Bop trend of utilizing various conventions of Bebop harmony with notable harmonic departures and innovations. Hubbard’s solo on this tune showcases typical rhythmic syncopations within his phrasing of steady eighth note lines as well as rapid bursts of notes performed repeatedly

forming either a 7th chord or a group of 3 nearby notes. Both sounds capture the essence of Hubbard's improvisational style as well as his physical capabilities on the trumpet.

Freddie Hubbard is also featured extensively on the Hoagy Carmichael composition "Skylark" from this album. The way in which this recording of "Skylark" is arranged and performed goes against standard protocol for how ballads typically sounded during this era of jazz music. Instead of the rhythm section playing slow and pleasant accompaniment to a solo voice melodic statement, this recording begins with a piano tremolo followed by the full band performance of the melody in which the trumpet plays the tune, the rhythm section plays a series of chordal pedals and reharmonizations, and the tenor saxophone and trombone play accompanying harmonies and countermelodies to match the reharmonization of the rest of the ensemble. While performing the melody, Hubbard uses a very edgy vibrato on sustained notes, scoops upward into various pitches, and embellishes various melodic notes with a flurry of non-melody scale-based notes prior to arriving at his target note in the tune. Many of the embellishments here are like the Blues and Soul embellishments described earlier in "Moanin'" and "Hammer Head." Hubbard's solo takes place over the B section of the tune and lasts only eight measures before he restates the final A section of the melody and performs a cadenza at the conclusion of the recording. The rhythm section plays an implied double time swing feel over his eight-measure solo, and Hubbard performs a series of double time phrases encompassing the full range of the trumpet.

The final tune on this album that I would like to connect to the Hard Bop style is the Freddie Hubbard composition "Thermo." This tune is noteworthy for a variety of reasons, but it primarily is an example of a melding of Hard Bop and Modal Jazz. "Thermo" is a jazz composition with an exclusively minor tonality without many functional changing harmonies

typical of Modal Jazz, yet it also features complex chords closely related to the minor key throughout. Tunes like this maintain the deeply minor sound the entire time typical of many Modal Jazz pieces, yet possess several non-functional harmonies that provide musical color and variety. Other examples of this type of tune in the Hard Bop era include “The C.O.R.E.,” by Hubbard, “Hammer Head” by Wayne Shorter, “Minor’s Holiday” by Kenny Dorham, and to a lesser extent, compositions like “Dat Dere” by Bobby Timmons and “Ray C” by Horace Parlan. “Thermo” begins with an abrasive ensemble introduction predicated by a triplet figure in the drums and an eight-measure intro by the rest of the band. The A sections of the melody feature primarily octave unison voicings between the horns with some harmonies throughout and prominently arranged rhythm section hits. The B section features a trumpet melody with rhythm section, tenor saxophone, and trombone rhythmic responses, leading to the saxophone and trombone continuing harmonic sustains while the rhythm section plays time, until the final A section occurs. The non-functional harmonies mentioned throughout this composition are primarily the descending groups of three chords occurring in measures two and five of the A sections, the Gbmaj7#11 chord at the end of each A (in which all notes of the Eb minor pentatonic scale do indeed fit), and the chords throughout the B section that ascend by half step. The genius in this composition is that throughout almost all these harmonic instances the basic notes of the Eb minor pentatonic scale still fit. This is evident throughout Hubbard’s solo on this tune, in which he sticks primarily to an Eb minor tonality with brief moments where he clearly spells out the other harmonies providing for tonal color and variety.

Freddie Hubbard’s recorded repertoire with Art Blakey and the Jazz Messengers has been deeply influential to how I approach trumpet performance in this style. In addition to the album *Caravan*, I have been very inspired by the Jazz Messengers albums *Ugetsu*, *Three Blind Mice*,

and *Free For Fall*—all of which feature Hubbard on trumpet. What is most striking about these albums to me is how the Hard Bop era showed clear evolution regarding developing harmonic innovation, arranging style, and improvisational content with pieces like “Up Jumped Spring” (Freddie Hubbard, composer), “Ugetsu” (Cedar Walton), “One By One” (Wayne Shorter), and “Pensativa” (Clare Fischer). While these albums all feature Hubbard as a sideman, the albums in which he is the featured leader are also significant. *Red Clay* was one of the first albums I listened to when I was first learning trumpet, *Ready For Freddie* showcases Hubbard’s groundbreaking improvisational capability, and *Hubtones* showcases Hubbard’s intervallic, creative, and physically dominant trumpet skills.

Chapter 3: Previous Experiences as a Bandleader Informing My Album Recording Choices

Now that I've shared a clear progression of the Hard Bop repertoire through analyzing aspects of Kenny Dorham, Lee Morgan, and Freddie Hubbard's trumpet playing, I'd like to share about experiences I had as a bandleader that directly impacted the repertoire, arranging, and presentation choices that impacted my album recording. As a freelance musician, I perform about 150-170 performances a year. As a jazz bandleader however, I only perform one to three times a year with a group that I personally assemble with repertoire that I curate myself. I will discuss my experiences leading a group within the following timeframe performing Hard Bop repertoire and how those experiences led me to decide my repertoire selections for my album recording. It should be noted that I do have full recordings of all nine of the following performances.

1. 3.6.2020 Live at Milkboy Arthouse in College Park

Personnel–

Hart Guonjian-Pettit – trumpet

Dan Janis – tenor saxophone

John Wambach – trombone

Rob Coleman – guitar

Steve Arnold – bass

Ele Rubenstein – drums

Repertoire–

Ugetsu – Cedar Walton

Thermo – Freddie Hubbard

Like Someone In Love – Jimmy Van Heusen

Pure Imagination – Anthony Newley

Stablemates – Benny Golson

Ask Me Now – Thelonious Monk

Speedball – Lee Morgan

This was the first time I ever led a sextet with the specific intention of performing Hard Bop era and Jazz Messengers repertoire. I experimented with compositions that I felt had inspiring arrangements. I wrote the arrangement on “Pure Imagination,” but all other tunes were arranged based on other recordings in the jazz canon.

0. 3.14.2021 Live at An Die Musik Live in Baltimore

Personnel–

Hart Guonjian-Pettit – trumpet

Elijah Jamal Balbed – tenor saxophone

Ellington Carthan – piano

Eliot Seppa – upright bass

Joey Antico – drums

Repertoire–

Like Someone in Love – Jimmy Van Heusen

Ugetsu – Cedar Walton

Thermo – Freddie Hubbard

Stablemates – Benny Golson

Confirmation – Charlie Parker

Sister Cheryl – Tony Williams

Star Dust – Hoagy Carmichael

Speedball – Lee Morgan

For this performance, I tried to expand my repertoire of tunes in the Hard Bop style that I was confident performing. The ensemble was only a quintet, so I did not prepare any arrangements for trombone. All selections from this performance were arranged in the manner that they originally occur in the recorded lineage.

0. 7.28.2021 Live at An Die Musik Live in Baltimore

Personnel–

Hart Guonjian-Pettit – trumpet

Brendan Schnabel – tenor saxophone

Christian Hizon – trombone

Harry Appelman – piano

Tom Baldwin – bass

Joey Antico – drums

Repertoire–

Yearnin’ – Oliver Nelson

Ugetsu – Cedar Walton

Caravan – Jual Tizol

Repetition – Neal Hefti

Joy Spring – Clifford Brown

Love Song – Tigran Hamasyan

Star Dust – Hoagy Carmichael

Eternal Triangle – Sonny Stitt

I continued to add new tune selections to my working repertoire as a bandleader. There is a clear attempt to experiment with material outside of Hard Bop with the Tigran Hamasyan composition. While it was musically appealing, it really did not match with the theme of the rest of the concert material. The arrangement of “Caravan” here is from the Art Blakey recording from 1962.

0. 8.24.22 Live at An Die Musik in Baltimore

Personnel-

Hart Guonjian-Pettit – trumpet

Brent Birckhead – tenor saxophone

Christian Hizon – trombone

Harry Appelman – piano

Blake Meister – bass

Lenny Robinson – drums

Repertoire–

Yearnin’ – Oliver Nelson

Ugetsu – Cedar Walton

The C.O.R.E. – Freddie Hubbard

Repetition – Neal Hefti

Sister Cheryl – Tony Williams

Darn that Dream – Jimmy Van Heusen

Whistle Stop – Kenny Dorham

I tried some less-popular hard bop selections here with “The C.O.R.E.” and “Whistle Stop.” Both presented musically fulfilling experiences, but I was still clearly in the process of trying to narrow down a set of repertoire with which I was confident.

0. 12.4.2022 DMA Recital at the University of Maryland

Personnel

Hart Guonjian-Pettit – trumpet

Tedd Baker – tenor saxophone

Christian Hizon – trombone

Harry Appelman – piano

Jeff Reed – bass

Lenny Robinson – drums

Repertoire

Yearnin’ – Oliver Nelson

Ugetsu – Cedar Walton

The C.O.R.E. – Freddie Hubbard

Repetition – Neal Hefti

Sister Cheryl – Tony Williams

Star Dust – Hoagy Carmichael

Jessica’s Birthday – Quincy Jones

After four prior bandleading experiences, a goal with this recital at UMD was to increase my overall performance and confidence level with presenting a live group. The only piece on this concert that I had not previously performed was “Jessica’s Birthday.” Because of the complexity

and fast tempo of that arrangement, I decided that future performances of the composition would need much more ensemble preparation and rehearsal.

0. 8.15.2023 Live at An Die Musik in Baltimore

Personnel–

Hart Guonjian-Pettit – trumpet

Elijah Jamal Balbed – tenor saxophone

Dave Mosko – trombone

Harry Appelman – piano

Jeff Reed – bass

Lenny Robinson – drums

Repertoire–

Quasimodo – Charlie Parker

Swinging at the Haven – Ellis Marsalis

Hammer Head – Wayne Shorter

Pensativa – Clare Fischer

Jessica’s Birthday – Quincy Jones

You Go To My Head – Fred Coots

Yearnin’ – Oliver Nelson

On this performance, I experimented with additional repertoire in the Jazz Messengers lineage. From a presentation perspective, I liked how “Pensativa” presented the opportunity to perform a straight eighth note composition in the bossa nova style. “Swinging at the Haven” was an enjoyable selection in the Hard Bop style composed in the 1980s by Ellis Marsalis. I was

experimenting with different methods of performing a ballad on this performance, and with “You Go To My Head,” I chose to perform trumpet and piano exclusively with no drums or bass.

0. 10.22.2023 Lee Morgan Festival Performance at Blue House Productions in Kensington

Personnel–

Hart Guonjian-Pettit – trumpet

Elijah Jamal Balbed – tenor saxophone

Anthony Pocetti – piano

Obasi Akoto – bass

Brendan Brady – drums

Repertoire–

Candy – Alex Kramer

Morgan the Pirate – Lee Morgan

Mr. Kenyatta – Lee Morgan

Like Lee – Marquis Hill

Cornbread – Lee Morgan

Anticlimax – Lee Morgan

Speedball – Lee Morgan

This was my first experience with intentionally performing the music of Lee Morgan.

While not all compositions were written by Morgan, he had noteworthy recordings of each piece.

“Like Lee” is a tune written by Marquis Hill which was composed after Lee Morgan’s passing, though it utilizes the exact chord changes of Lee Morgan’s composition “Ceora,” so I thought it was an appropriate inclusion for a concert featuring Morgan’s work.

0. 11.19.2023 Lee Morgan Festival Performance at An Die Musik in Baltimore

Personnel–

Hart Guonjian-Pettit – trumpet

Alex Norris – trumpet

Hannah Mayer – piano

Jeff Reed – bass

Quincy Phillips – drums

Repertoire–

Lazy Bird – John Coltrane

The Mercenary – Lee Morgan

Ca Lee So – Lee Morgan

Gary’s Notebook – Lee Morgan

Carolyn – Lee Morgan

Gin and Bitters – Lee Morgan (previously unrecorded with secured permission for performance from the Morgan estate)

Cornbread – Lee Morgan

Hocus Pocus – Lee Morgan

This was my second opportunity to perform the music of Lee Morgan. While “Lazy Bird” was composed by John Coltrane, the original recording of it featured Lee Morgan on the album *Blue Train*. It was also a unique experience for this performance to feature two trumpets as the frontline musicians with rhythm section. I later decided to record with this instrumentation for one selection on the album.

0. 8.7.2024 Live at An Die Musik in Baltimore

Personnel–

Hart Guonjian-Pettit – Trumpet

Allyn Johnson – piano

Jeff Reed – bass

Lenny Robinson – drums

Repertoire–

Candy – Alex Kramer

KD Street – Hart Guonjian-Pettit

On Green Dolphin Street – Bronislau Kaper

Mr. Kenyatta – Lee Morgan

Repetition – Neal Hefti

You Go To My Head – Fred Coots

Ca Lee So – Lee Morgan

For this performance, I specifically challenged myself to curate a concert of only jazz quartet material. In the past, I always brought great saxophone and trombone players to join me for performances in which I was the bandleader. I wanted to have the experience of leading a band where I was the only melodic wind player—performing in the quartet format. I was already in the preliminary stages of planning my album recording at this time, and I knew that I wanted to feature a combination of tracks with only trumpet and rhythm section as well as tracks featuring additional horn players. This performance gave me the opportunity to refine my jazz quartet playing.

Chapter 4: Album Development and Production

Section 1: Personnel Choices

After the bandleading experiences described in the previous section, I spent a great deal of time reflecting on music to select for my album recording. One guiding principle throughout my decision process was the following questions: “If I were a consumer of this music who was uninvolved with the production process of this album, would I enjoy what I was listening to?” I wanted to ensure that the intended audience for the album would not only include musicians familiar with the jazz and Hard Bop style but would also include non-musicians who do not possess prior knowledge of and expectations for what an instrumental jazz album sounds like. As a result of these principles, I decided that any repertoire that I select and arrange should concisely state any relevant melodies, introductions and endings of tunes should be clear and straightforward, solos should maintain a reasonable length, and that I should avoid any overly complex arranged musical material. I also want to make it clear that I made these musical decisions not only based on what I believed to be good choices for a wide audience of listeners, but also based on my own comfort and experience with arranging and orchestration. I wanted to ensure that the compositions and arrangements included on this album clearly stated their musical intentions, and that my artistic efforts were conveyed successfully with this presentation.

Through the reflection process, I decided to narrow down my scope of repertoire to a combination of quartet recordings—trumpet, piano, bass, and drums—as well as larger ensemble recordings featuring additional musicians beyond the quartet format. I allowed my specific repertoire selections to be dictated first by musicians that I had a desire to record with.

In terms of rhythm section, I wanted to record with Quincy Phillips on drums, Jeff Reed on bass, and Allyn Johnson on piano, as I really enjoyed working with them during previous bandleader projects detailed in the previous section of this document. Quincy Phillips was Roy Hargrove's drummer for several years before Hargrove's passing in 2018, and Phillips had shared with me personally on prior occasions that he takes a special interest in working with trumpet players. These components led me to asking Quincy to be a part of this project. Allyn Johnson is one of the top-call piano players in the Washington DC region, also teaching at the University of the District of Columbia (UDC) as their director of jazz studies. I was very grateful that he was willing to be a part of this recording project when I asked. Jeff Reed has been a mentor and friend to me for over 10 years, supporting my musical endeavors at all stages of my music career thus far. Reed was gracious enough to volunteer to perform on upright bass as a part of some of my first ever experiences leading a jazz group during my undergraduate jazz degree recitals. Later, Reed recommended me for several lucrative jazz freelance opportunities outside of academic environments, several of which I am still involved with to this day. I continue to work with Reed in jazz and non-jazz musical endeavors each year. I knew that I had to record with him for my first album as a bandleader.

In terms of additional musicians to record with, I was especially inspired by the two-trumpet Lee Morgan performance I led in 2023 with Alex Norris. Norris has also been a significant teacher and mentor to me during the last five years. From 2020 to 2022, I took periodic lessons from him over Zoom, originally on a weekly basis during the COVID pandemic in 2020, and gradually moving to a more sporadic schedule in the following years. Alex Norris has had a profound impact on my own trumpet concept and musicianship. When asked, he happily offered to come down to DC from New York City for a day of recording. I knew that I

would need to use trombone for several repertoire selections on the album, as the Hard Bop style clearly establishes the front line of trumpet, saxophone, and trombone. Dave Mosko was my selection for this role. Dave is a friend and colleague in jazz who is a member of the US Army Field Band Jazz Ambassadors, a professional big band of military musicians based in the Washington DC area. To round out my selection of musicians to record with aside from the rhythm section, I knew that I needed to find a saxophone player. After some reflection, I decided that I did not want to bring on a tenor saxophone player for recording. I felt too restricted, feeling like I was only performing covers of Hard Bop repertoire with the traditional trumpet, tenor saxophone, and trombone front line. I considered alternative options before settling on a front line of trumpet, alto saxophone, and trombone. This would not only provide opportunities for different repertoire selections beyond the traditional music expected of the Jazz Messengers era of Hard Bop, but also created a blend of three front line musicians that was inspiring to me when considering various arranging and compositional possibilities. When considering alto saxophone players to bring on for the recording project, I settled on Tim Green. Tim Green is an alto saxophone player from Baltimore who performs with a deeply emotive and masterful jazz style. Tim Green is my personal favorite improviser in the region. I am particularly inspired by his ability to take the language of early jazz musicians such as Charlie Parker, deconstruct various components of the language, reassemble the musical material in his own way, and apply his own new style to a comprehensive expanse of improvisational settings. While I had never performed with Tim Green in an official capacity, I had previously met him at jam sessions in Baltimore. When I asked, I was very grateful that he was willing to be a part of this project.

Section 2: Repertoire Selections

After assembling the musicians for my project, I next narrowed down the configuration of instrumentalists I would use for each track on the album. I decided to record four tracks with only trumpet and rhythm section, one track adding Alex Norris for a two-trumpet and rhythm section arrangement, and three tracks featuring trumpet, alto saxophone, trombone, and rhythm section. I then had to decide on repertoire selections and compositional considerations for the group of musicians I was preparing to record with.

Regarding repertoire selection, I decided to feature a combination of standards I find appealing, new arrangements of my own creation, original compositions, and a few selections of standards paying homage to the original compositions as they were initially arranged and recorded. With this in mind, I decided to record “Driftin’” (Herbie Hancock, composer), “Candy” (Alex Kramer), “Repetition” (Neal Hefti), “KD Street” (Hart Guonjian-Pettit), “Star Dust” (Hoagy Carmichael), “Ya Missed the Deadline!” (Hart Guonjian-Pettit), “Ca Lee So” (Lee Morgan), and “Jessica’s Birthday” (Quincy Jones). I spent a significant amount of time pondering how to present these compositions. Considerations included the original setting of each composition, existing noteworthy recordings, and new ideas that I wanted to hear on each tune.

Section 3: Arranging Considerations

For “Driftin’,” I decided to keep the arrangement straightforward. I recorded this composition with trumpet, piano, bass, and drums. The melody of the tune already has a semblance of an arrangement in the way that it is commonly performed, so I decided to maintain this format of execution for my recording. The melody of this composition resembles the Hard Bop style with the portions derived from the Eb minor pentatonic scale, the embellishments present throughout,

and the break in bars seven and eight of the first A section for a piano fill. The harmonies resemble Hard Bop in that the tune is globally written in Eb, but also possesses a great deal of ii-Vs, dominant tritone substitutions, and other common harmonic compositional techniques to provide variety throughout the tune. The melodic and harmonic compositional aspects work together in “Driftin’” to maintain a medium tempo, steady “blueslike” sound throughout. This was a theme that I wanted to remain evident in my recording, which is why I did minimal additional arranging. In my recording, I started with a basic Bb pedal in the rhythm section for eight measures up front to set up the melody. I then performed the melody, moving directly into a trumpet solo. After piano and bass solos, the ensemble “traded 8s” with the drums. This refers to where soloists improvise over a specific duration of the form, in this case eighth measures, moving from soloist, to drums, to the next soloist, back to drums, to the next soloist, etc. through the full form of the composition. After trading 8s, I restated the melody on trumpet before concluding with a basic ii-V-iii-VI tag figure with the full ensemble, after which I cued an ensemble sustain on the final chord of the piece. Two additional inspirations for selecting “Driftin’” for my album were the recordings of the same composition by Herbie Hancock from the album *Takin’ Off* and by Nicholas Payton from the album *Fingerpainting*. Freddie Hubbard’s solo on the original recording with Herbie Hancock was moderately subdued, without many active eighth note lines or upper register entrances. Nicholas Payton’s recording was far more energetic and experimental. Both recordings influenced my approach to including “Driftin’” on my album recording project.

The next composition I recorded was “Candy” by Alex Kramer. Regarding my choices for presenting this piece, this track was also recorded with the same quartet format used in “Driftin’.” There were a variety of different prior recordings of this composition that inspired me

to select this specific tune to include on the album. These include Lee Morgan's recording on the album of the same name, Terrell Stafford's Lee Morgan tribute recording on the 2015 album *BrotherLee Love*, and Nat King Cole's recording on the album *After Midnight*. I found that "Candy" was a lesser known, yet still compositionally meaningful jazz standard, leading to my desire to include it in this project. In terms of how I arranged my recording, I wanted to have a slightly more Bebop-oriented presentation when reconciling the Hard Bop themes present in other parts of the album. As a result, I chose to record with a brisk up-tempo swing feel, eight measures of drums up front, and the rhythm section playing time throughout the entire melody. I considered recording in a similar manner to Lee Morgan's recording in which drum fills interrupt the initial presentation of the melody, but I decided that I would rather perform this tune in my own way rather than explicitly emulating Lee Morgan's recording, even if that meant playing the tune straight down and moving directly into solos.

Next on the album, I recorded Neal Hefti's composition "Repetition." This piece originally appeared on the Charlie Parker with Strings album recorded in the late 1940s. I wanted to include a straight-eighth note composition on my album with a bossa nova feel, and I felt like this composition fit that mold nicely. I also considered the point that "Repetition" has not been recorded nearly as frequently as other popular bossa nova compositions, such as those written by Antonio Carlos Jobim, among many others. In terms of arrangement considerations, the original Neal Hefti recording featured lengthy ensemble passages far beyond the basic melody of the composition. My preference was to adhere more closely to the actual melody of the tune for my arrangement. Considering the melody, there are also prominent recordings that feature several variations of a harmonic phrase extension beyond the basic 32 measure form. This includes Roy Hargrove's trio recording on *Parker's Mood* adding two extra measures, Jim Rotondi's recording

on the album *Iron Man* adding a motif present in the introduction to his arrangement, and Phil Wood's live recording featuring an 8-measure vamp reminiscent of the original Neal Hefti arrangement with strings. For my arrangement, I decided to keep to a 32-bar form for the tune and add my own harmonized parts in the tenor saxophone and trombone parts. My arrangement begins immediately with the melody, though I did not want any rhythmic comping in the first eight measures. I decided to record this composition on flugelhorn, as I felt that the mellow tone of the instrument matched the bossa nova style more than trumpet. I was also inspired to record flugelhorn on the album based on Freddie Hubbard's extensive use of the flugelhorn in his recorded repertoire. For the first and third 8-bar phrases of the melody, I harmonized the tenor saxophone and trombone specifically with chord triads matching the pitch of the flugelhorn melody, utilizing upper extension pitches of the corresponding chord harmonies to form the triads. For the second and fourth 8-bar phrases of the melody, I harmonized the trombone and saxophone beneath the flugelhorn melody with a combination of bossa nova chord comping rhythms and harmonic sustains. After solos, the statement of the melody concluding the recording was presented like the melody at the beginning, however the 8-bar tacet in the rhythm section at the beginning of the arrangement was omitted to maintain musical continuity coming out of the solo section. After the 32-bar melody, I opted for a vamp out moving from Db major 7 up a half step to D dominant 7, and back to Db. A vamp refers to a repeated segment of music, typically a few chords, in which the composition does not continue onward. While this chord motion is a standard way to vamp at the beginnings or ends of jazz standards, I was additionally influenced by chord harmony in the first several measures of Clare Fischer's bossa nova composition "Pensativa" when deciding on how to structure the conclusion of my arrangement.

During the half step vamp, the trumpet, trombone, and saxophone performed fading riffs in polyphony before the rhythm section ended on the final chord of the arrangement.

After Repetition, I recorded my first original composition as a part of this project titled “KD Street.” “KD Street” is a medium swing tempo piece in Ab major featuring trumpet and rhythm section. This piece was inspired by the style and sound concept of Kenny Dorham, reflected in many elements of the piece. Primarily, this composition is a contrafact on the Jimmy Van Heusen tune “Like Someone in Love.” There are many recordings of “Like Someone in Love” specifically from the Hard Bop era that inspired this decision in the creation of KD Street. This includes the Kenny Dorham and John Coltrane recording on the Cecil Taylor album *Stereo Drive* (later rereleased under John Coltrane’s name as an album titled *Coltrane Time*), the Kenny Dorham and Hank Mobley recording on the Jazz Messengers album *Live at the Cafe Bohemia* discussed earlier, and the Lee Morgan and Wayne Shorter recording on the Art Blakey and the Jazz Messengers album titled *Like Someone in Love*. Interestingly enough, each of these referenced recordings are all in the key of concert Ab major, further influencing my decision to write “KD Street” in Ab major. My arrangement begins with a rhythm section riff reminiscent of the intros to “Like Someone in Love” on both of the Jazz Messengers albums referenced earlier, though I specifically opted for the mode mixture sound of the I-VI-bVI-V (Abmaj7-F7-E7-Eb7) sound instead of the I-VI-II-V (Abmaj7-F7-Bbmin7-Eb7) chord progression present in the Jazz Messengers recordings. I also instructed the rhythm section to perform the arranged intro loosely, opting for a slightly more improvised sound instead of a cleanly arranged introduction to composition. After the intro, I opted to compose the melody with a series of sustained pitches and rhythm syncopations reminiscent of Kenny Dorham’s trumpet style from the 1950s and 1960s. When performing the melody, I specifically attempted to emulate his articulation, tone on

sustained pitches, note cutoffs, and phrase endings on the trumpet. I wrote a series of rhythmic hits in the rhythm section part to match with the syncopations within the melody. During the solo section, I focused on developing double time lines and motifs additionally similar to Kenny Dorham's style from the 50s and 60s. My harmonic choices in my solo also reflect several influences from the way in which Kenny Dorham would perform angular tritone substitutions over ii-V progressions. All these components worked together to create the inspiration behind my original composition "KD Street."

To provide musical variety on the album, I chose next to record the ballad "Star Dust" by Hoagy Carmichael. While there are many instances in the Hard Bop era of musicians performing ballads with creative arrangements, I opted instead to perform this composition with a straightforward format featuring trumpet and rhythm section. I began with the verse of the composition performed on trumpet, accompanied by only piano. Rhythm throughout this section was free, creating opportunities for harmonic and melodic embellishments from both the trumpet and the piano. After the verse, the drums and bass enter, joining piano and trumpet at the chorus of the melody. Once the melody concludes, I immediately continue into a single chorus trumpet solo, followed by a half chorus piano solo, and a restatement of the melody over the second half of the form. While I did not create any specific arrangement for this tune, there are several recordings of "Star Dust" and other ballads that have inspired the way I perform ballads on the trumpet. Clifford Brown, Wynton Marsalis, and Ryan Kisor all have great recordings of "Star Dust" commercially available—Marsalis with his own group both studio recorded and live, Kisor live with the Manhattan Jazz Orchestra, and Clifford Brown with a studio string orchestra. There is also a unique recording by Freddie Hubbard from the album *Live from Concerts by the Sea* in which the track is labeled "Body and Soul," but Hubbard begins the recording with the entire

verse of “Star Dust” before then performing “Body and Soul.” My usage of vibrato on ballads has also been deeply inspired by the performance of modern trumpet players Joe Magnarelli, Michael Rodriguez, and Tom Harrell, from their studio recordings of “Darn that Dream,” “Portrait of Jennie,” and “Embraceable You” respectively. The usage of vibrato as a phrasing technique is extremely important when performing ballads in the jazz style, and I was very decisive on my recording of “Star Dust” regarding exactly when to use or not to use vibrato, how wide and frequent the oscillations should be, and if the vibrato should begin at the onset of a sustained pitch, or at the end of a sustain.

The second original composition included in this album recording was “Ya Missed The Deadline!” This tune was written specifically to be included with this album, as my prior composition “KD Street” was written in 2021. This piece was deeply inspired by the sound of the Hard Bop style, and aspects of Hard Bop are evident throughout the entire composition. At the beginning of the composition, I was inspired by the lengthy arranged introductions present on several Cedar Walton compositions such as “Hindsight,” “Martha’s Prize,” and “Groundwork.” As a result, I wrote the introduction to “Ya Missed The Deadline!” reflecting several elements present in the introductions of the aforementioned compositions. In my piece, several interplaying moments occur between different sections of the ensemble. A drum riff begins the intro, followed immediately by rhythmic suspended chords harmonized in the horns and rhythm section, leading into a riff of ascending open fifths in the bass and the left hand of the piano, answered by the same full ensemble rhythmic suspended chord sequence from earlier, leading into a syncopated harmonic ostinato reminiscent of a chord sequence present in the Wayne Shorter composition “Speak No Evil,” leading into a 4-bar pause before the melody begins with trumpet and rhythm section. I composed the melody with inspiration from the Hard Bop style of

maintaining a simple pentatonic/blueslike tune with more complex chord harmonies underneath. I was especially inspired by the minor I chord movement to the bII major 7 #11 back to minor I sound present in compositions such as “Thermo” by Freddie Hubbard. I also took inspiration from the simplicity of ending a phrase on the V7 chord from tunes like “Work Song” by Nat Adderley. I also specifically wanted to find a thoughtful way to harmonize the natural 6th scale degree in the concert D minor tonality of my composition—B natural. To do this, I used a progression of iii-VI-ii-V leading to the major IV chord of concert G major, in which the pitch B natural occurs as the third. This created a moment of mode mixture between D minor and D major, but I treated it carefully both when arranging the melody and when soloing to ensure proper execution of this concept. During the melody on the recording, the first half of the tune only featured trumpet. During the second half of the melody, I added trombone and saxophone accompaniment. Because the trumpet and saxophone and trombone often performed melodies in unison pitches separated by one octave in several Hard Bop era recordings, I opted to do this for portions of my melody. There were other portions of the melody in which the trombone and saxophone performed rhythmic harmonizations underneath the trumpet melody. After the solo section, I ended “Ya Missed The Deadline!” with a presentation of the melody similar to the beginning. To conclude the tune, I took some components of the intro leading into a big, out-of-time D minor descending trumpet riff over a D pedal in the rhythm section, setting up a full ensemble sustain over a D minor chord. I conceived of this outro inspired by the Hard Bop similarities to Gospel and Soul genres.

The penultimate track on my album recording was Lee Morgan’s “Ca Lee So.” This tune featured Alex Norris on trumpet joining me for a two trumpet and rhythm section format. The specific arrangement was from a transcription of the original studio recording of “Ca Lee So”

that Alex Norris and I performed at a 2023 concert in Baltimore, celebrating Lee Morgan's 85th anniversary. Alex Norris performed the harmonized tenor saxophone parts throughout the melody while I performed the tune as written by Lee Morgan. This tune was a calypso, so the comping patterns were noticeably different in the piano, bass, and drums to reflect this style. "Ca Lee So" is a Bb Rhythm Changes tune with an altered bridge. During the solo section, I was especially keen to express lengthy and interesting melodic lines in my improvisation, as I wanted to ensure that my trumpet playing would compare well when presented along with Alex Norris'. To conclude the tune, we performed the melody in the same manner as the beginning of the recording, tagging the final melodic phrase three times before ending on a Bb sustain. During the sustain, both Alex Norris and I added a few notes implying the Bb whole tone scale, emphasizing the pitch E natural over Bb, forming the interval of a tritone.

The final composition on the album is "Jessica's Birthday" written by Quincy Jones. This tune originally appeared as a slow-medium swing tune performed by the Dizzy Gillespie Big Band on the 1956 album *Birks Works—The Verve Big Band Sessions*. My recording was a transcription of Cannonball Adderley's arrangement of the composition featuring trumpet (originally cornet performed by Nat Adderley), alto saxophone, and trombone (originally tenor saxophone performed by Yusef Lateef). My research has found that Cannonball's only existing recordings of "Jessica's Birthday" originate from live performances—he never recorded this arrangement in a studio setting. I decided to include this tune in the album because it is a fantastic lesser-known example of great 3-horn Hard Bop arranging. Throughout the arrangement, the rhythm section has extensive ensemble parts beyond basic comping, the horns are harmonized very nicely, there are great background figures included during solos, and there is a very nice shout section after the solos conclude. Most of the Hard Bop 3-horn jazz comes

from the Art Blakey and the Jazz Messengers library, so I wanted to feature this one from a different origin on my album recording. The tune is an Ab Rhythm Changes with a standard bridge in which a ii-V chord progression leads to the IV chord, and then another ii-V leads to the V chord, before moving into the final A section. There are several instances of great Ab Rhythm Changes recordings in the jazz trumpet lexicon—both by Kenny Dorham with “Straight Ahead” and “Whistle Stop,” as well as by Fats Navarro with “The Chase” from the album *Dameronia* and Donald Byrd’s trumpet performance on the Thelonious Monk composition “Little Rootie Tootie.” All these recordings influenced my decision to record “Jessica’s Birthday.” Another feature of the Cannonball Adderley arrangement that I really enjoy is that it has elements of big band arranging present in this small-group jazz format. The trumpet in the Adderley arrangement performs in the upper register and with a commanding articulation, both associated with big band lead trumpet style. The other wind instruments perform with articulation and rhythm matching the lead trumpet, also typical of big band style. The backgrounds during the solo section and the shout section after solos are also very reminiscent of the way in which big band music is written for the same reasons. This is also why I wanted to include this arrangement specifically on my album recording to provide musical variety compared to the earlier tracks.

Chapter 5: Reflections on the Recording Process, Concluding Remarks, and Areas of Future Interest

Once I had assembled the personnel for my ensemble, selected my compositions to be recorded, and created my arrangements, I needed to create a plan to record the project. I did not want to use the recording setup available at the University of Maryland used by other doctoral students, as the spaces and gear available best accommodate music recorded in the classical style with a great deal of reverb and room sound present on the product of the recording. I decided to record with audio engineer Jeff Gruber with his company Blue House Studios at his home studio in Silver Spring, MD. I had worked with Jeff previously at his Kensington studio designated for live performances. I was very impressed by his work at the Kensington location, so I was eager to record this project at his home studio location with even better sound equipment. For the recording, each musician was in a separate, sound isolated room. We were able to hear each other with low latency headphone monitors, and we also had a live video feed screen display in each of our rooms so that we could see each other. Jeff Gruber ensured that the recording process was very smooth. He was able to make our instruments sound how we wanted with the microphones he provided, and he was extremely flexible with managing consecutive takes of each track. Because each musician was in a separate room, I was able to work together with Gruber to make smooth audio edits and adjustments that I felt were necessary based on my desired product for the recording. Jeff was very flexible with this. After recording the full band over two separate recording sessions—one for “Driftin’,” “KD Street,” “Candy,” and “Ca Lee So,” another for “Star Dust,” “Ya Missed The Deadline!” “Jessica’s Birthday,” and “Repetition”—I was able to schedule individual time with Jeff to take care of trumpet-specific overdub requests that I still wanted to fix. Gruber’s engineering expertise was displayed with his ability to record these overdubs and

insert them throughout the entire project in areas where I personally felt like I could do a better job recording on trumpet if given another chance after the full group sessions. During the mixing and mastering process, Gruber initially sent me all eight tracks with no mixing, then continued sending me drafts as he would adjust the balance, volume, and presence of each instrument in the overall mix. At each step in the mixing process, he would listen to my input and requests for changes in the mix as we worked together to create the final mastered product. Overall, it was an extremely smooth process working with Jeff Gruber from Blue House Studios for this recording. I expect to work with him again for future projects.

After I received the final masters of each recorded track, I was able to reflect on the overall project as well as the musical content of each track. I was very pleased with how each recording turned out, and I feel that the project is a great representation of my own musicianship and my artistic aspirations with the connection to the Hard Bop era and the sounds of Kenny Dorham, Lee Morgan, and Freddie Hubbard from the 1950s and 1960s. If given the opportunity to change the recording and continue to improve, I would have written more thorough intros for “Driftin’” and “Candy.” Upon further reflection, there were more opportunities for thoughtful musical expression during the introductions of both of those tracks. I would also have consulted with peer specialists in jazz composition to refine my two originals on the album, “KD Street” and “Ya Missed The Deadline!” prior to recording them. While I am satisfied with how both tracks turned out on the recording, I do not have nearly as much experience with writing original compositions compared to other jazz trumpet endeavors in music. Building a library of compelling original compositions and remaining confident in my own abilities as a composer are certainly goals for the future.

In conclusion, I grew a lot as a musician, trumpet player, bandleader, and composer as a part of this project. While I had recorded previously for side projects and other people's work, this was my first time recording with the purpose of creating a full-length studio album representing my own artistic aspirations. Some aspects of this project took much more time and effort than I was expecting and other aspects exposed areas of my own musicianship requiring additional development. I was very grateful for the opportunity to record with such excellent musicians, and I look forward to planning future recording projects under my own name. While this project focused on my own experiences and influences from Hard Bop repertoire, I do have several other areas of music that I am interested in. I am Armenian and I have experimented in the past with arranging the music of Armenian pianist Tigran Hamasyan for a small group jazz setting. I am also deeply inspired by the music of pianist Cedar Walton and I think that his library is deserving of significantly more attention in the jazz community. With whatever future recording projects I choose to pursue, a thematic focus of mine will be bringing music that I find to be relevant and important to broader audiences. I will thankfully be able to use all my experience gained from this Hard Bop project for all future endeavors.

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