A COMPARATIVE ANALYSIS OF THREE FREDDIE HUBBARD IMPROVISATIONAL SOLOS IN THREE DIFFERENT STYLES WITHIN THE JAZZ IDIOM

Submitted by
HUGH F. RAGIN

For the Doctorate of Musical Arts to:

Professor Brad Goode
Professor John Gunther
Professor Paul McKee
SIGN OFF SHEET

Professor Brad Goode

Professor John Gunther

Professor Paul McKee
# TABLE OF CONTENTS

## Chapters

1. Purpose of the Study .............................................................................. 1
2. Freddie Hubbard Biography ................................................................. 4
3. Stylistic Contexts .................................................................................. 6
4. Freddie Hubbard Trumpet Solo: *On Green Dolphin Street* ................. 9
5. Freddie Hubbard Trumpet Solo: *Free Jazz: A Collective*
   *Improvisation by the Ornette Coleman Double*
   *Quartet* (Excerpt) ................................................................................ 12
6. Freddie Hubbard Trumpet Solo: *Chaos* ........................................... 17
7. Conclusion .............................................................................................. 23
8. Summary ............................................................................................... 30

## Appendices

1. Solo: *On Green Dolphin Street* ....................................................... 31
2. Solo: *Free Jazz* (Excerpt) ................................................................. 35
3. Solo: *Chaos* ....................................................................................... 37

Selected Bibliography .............................................................................. 41
Selected Discography ............................................................................... 42
CHAPTER I
PURPOSE OF THE STUDY

This study will provide insight on how the fundamentals of music theory are applied by Freddie Hubbard within the straight-ahead style, the free jazz style, and the post-bop style. The methodology of research is modeled after the work of Dr. Yusef A. Lateef and Dr. Roland Wiggins. Their commentary on musical analysis can be found in the *Repository of Scales and Melodic Patterns* by Dr. Yusef A. Lateef.¹

In the introduction of the text, Dr. Lateef speaks of the use of “thematic suggestions and developmental materials” within the realm of solo development.² We will explore these concepts as they apply to compositional influence on the improvisational solo later in this study.

As we delve into the Freddie Hubbard solos we will discover a major principle in that “the various melodic patterns and harmonic devices do not, in themselves, account for creative improvisation, but only when theory and technique are combined with mind and spiritual feeling do works of important aesthetic substance result.”³

Throughout his lifetime, Dr. Lateef developed the term “autophysiospsychic music” as a deeper definition of the word “jazz.” This is a term of his invention.

² Ibid.
³ Ibid.
that he has defined as “music that comes from the physical, mental, and spiritual self.”\(^4\)

In this study these ideas will help explain how Freddie used virtuoso technique combined with emotional content to maintain expressive improvisational jazz solos. We will also look at the consistency of Freddie's three solos as they relate to what Dr. Roland Wiggins calls the “kinesthetic relationship to the instrument, the semantic basis of the music and the syntax of putting all of these elements together for a well constructed solo.”\(^5\)

The kinesthetic component speaks to the physicality of trumpet performance that sets Hubbard apart from others. The semantic basis of the art of improvisation may include a reflection upon emotional content, meaning, personal convictions, or cultural context within and surrounding the creation and performance of the improvisation. Dr. Wiggins says syntax is, “a look at notions of altering, expanding, dividing, disjoining phrases to make a complete picture of the solo.”\(^6\) When building on these materials, Dr. Lateef says the musician will have a “capacious palette of materials to use as solo resources.”\(^7\)

By comparing lines and phrases from these Freddie Hubbard solos, we will identify a musical vocabulary and style of performance that pervades each solo. Moreover, we will see how each solo is predicated on interpreting the intention of the composer whether it be in a straight-ahead, free jazz, or post-bop setting.

\(^5\) Ibid.
\(^6\) Lateef, *Repository of Scales and Melodic Patterns*.
\(^7\) Ibid.
This study will show, through comparative analysis, how this great improviser applied musical concepts in three different styles within the jazz idiom.
CHAPTER II
FREDDIE HUBBARD BIOGRAPHY

Freddie Hubbard was born on April 7, 1938 in Indianapolis, IN, and died December 29, 2008 in Sherman Oaks, Los Angeles, CA. He became known for his masterful execution of the instrument beginning in the early 1960s, in styles which include bebop, modern jazz, jazz rock, and experimental music. The Encyclopedia Britannica says that Hubbard “played bravura trumpet solos with a harmonic-rhythmic flair that made him the most exciting late-bop virtuoso on his instrument.”

Early in his career, influenced by bop-era trumpeters including Clifford Brown and Lee Morgan, “Hubbard developed a big commanding tone and a subtle style of inventing melodies that flowed and alternately burst into contrast.”

It is worth noting that the Encyclopedia Britannica identifies Hubbard as, “...a prolific and daring recording artist, he not only was a major hard-bop figure but also played free jazz with Ornette Coleman, John Coltrane, and Eric Dolphy and modal jazz with Wayne Shorter.”

After performing (1961-64) in Art Blakey’s Jazz Messengers, Hubbard led several combos. These included jazz-rock fusion groups which recorded the popular albums Red Clay and First Light (Grammy Award, 1972). He also played

---
9 ibid.
10 ibid.
(1976-79) with Wayne Shorter and Herbie Hancock in the all-star quintet called VSOP (Very Special One-Time Performance).

Years of intensive trumpet performance led to a lip infection. The infection influenced Freddie to begin playing flugelhorn, a kinesthetically less demanding instrument. His compositions and recorded flugelhorn solos exhibit a high level of virtuosity, demonstrating mastery of emotional content and great sensitivity as an ensemble performer.
CHAPTER III
STYLISTIC CONTEXTS

Before we begin our study, a look at what the soloist has to consider will be appropriate. First, the *On Green Dolphin Street* solo is purposefully built on the chord progressions and the character of the composition. Second, the *Free Jazz* improvisational solo is built on an agreed-upon setting among the musicians which allows collective solos intermixing with the primary soloist; and there are also random riffs played by the other horns, behind the soloist. This presents an atmosphere of organized chaos: a polyrhythmic platform of one bass and one drummer playing a medium swing pulse with no bar line indications; and, at the same time, a second bass and drummer playing double time swing. Third, *Chaos*, by Wayne Shorter, is built on a thematic line that has two parts: a rapid perfect fourth theme, contrasting with a seemingly out of time whole note closing phrase. In this composition there is a rhythm section of piano, bass, and drums playing very fast pulse time—with bar lines during the melody, and without barlines during solos. This structure allows a loose feel for time, and also opens the soloist to play textures as well as notes in the improvisations. This composition is different from *Free Jazz*, in that there are no interruptions by way of random riffs or blended collective soloing.

In order to solo in the straight-ahead style of *On Green Dolphin Street*, the soloist should have a basic knowledge of music theory which includes the ability
to recognize and perform: 1) major and minor scales, 2) major and minor triads, 3) major and minor arpeggios, 4) augmented and diminished arpeggios, 5) identification of intervals, 6) identification of form (e.g. 12-bar blues, 32-bar song form, etc.), 7) identification of melodic and rhythmic ideas and motifs, and 8) elementary knowledge of piano as a music theory reference.

In all styles of solos, we will study the use of trumpet tone within the melodic or thematic line and within the solos, concerning intonation, note choices, rhythms, technique, expressive qualities, balance, blend, and how Hubbard values the fact that all parts create the overall spectrum of the performance. We will also look at the ensemble's contributions and designated roles in the three distinctively different styles.

Straight-ahead jazz is a jazz music style from the period between bebop and the 1960s style of Wayne Shorter and Herbie Hancock. Its main characteristics include a walking bass, a swing 4/4 time signature in the drums, and the piano playing chords in the left hand and playing the melody in the right hand. A head followed by a solo by each melody instrument, and sometimes drums and bass, followed by a reprise at the end. Straight-ahead jazz musicians can be influenced by music from other jazz styles, including avant-garde, tin pan alley, popular songs, Broadway show tunes, and songs from Hollywood musicals.11

Free jazz is an approach to jazz which developed in the 1960s when musicians attempted to change or break down jazz conventions, such as regular tempos, tones, and chord changes. Musicians during this period believed that the bebop, hard bop, and modal jazz of the past was too limiting. They became preoccupied with creating something new. Free jazz has often been combined with or substituted for the term “avant-garde jazz.” Others have used the terms “modern jazz,” “creative music,” and “art music.”

According to the book *Miles Davis, Miles Smiles, and the Invention of Post Bop*, by Jeremy Yudkin, “Miles Davis is really the one who started post-bop and continued on the legacy of his own creation towards fusion and hard bop.”¹²

“Post-bop can refer to a variety of jazz music that is post-bebop chronologically; but in the common understanding, post-bop music reflects these influences: the more open, approach to the jazz ensemble crystallized by the second Miles Davis quintet, and the modal intensity of John Coltrane.”¹³

---


CHAPTER IV

FREDDIE HUBBARD TRUMPET SOLO:

ON GREEN DOLPHIN STREET

The On Green Dolphin Street solo is taken from the Eric Dolphy album, Outward Bound, recorded April 1, 1960 and released in 1960. The album features Eric Dolphy - leader, flute, bass clarinet, alto saxophone; Freddie Hubbard - trumpet; Jaki Byard - piano; George Tucker - bass; and Roy Haynes - drums. The joyful emotional content of the song is embodied in the closing lyrics, "When I recall the love I found on, I could kiss the ground on Green Dolphin Street."

The On Green Dolphin Street solo begins with Freddie Hubbard playing chord tones from measures 25-28, with the note "G" in a position to function as the ninth in mm. 25 and 26, and in a position to function as a passing tone "G" connecting the minor third descending to the root as seen in measure 28. (See Example 4.1)

Example 4.1.
A new motif is introduced in measure 29 and is sequenced down a half step in measure 30, resolving to the key of the composition in measures 31 and 32. (See Example 4.2)

Example 4.2.

Measures 33-36 is the standard major ii-V-I progression in which Freddie swings the eighth notes in a harmonically strict four-bar phrase. This is followed in measures 37-40 by a closing four-bar phrase played on a major ii-V7-I phrase, up a minor third (See Example 4.3).

Example 4.3.

Measures 41-44 create an upper pedal note on the fifth of the chord, in a “fanfare trumpet” style. This is followed by a one-bar motif (measure 45) and, in measures 46-48, a three-bar phrase (See Example 4.4).

Example 4.4.
Measure 49 is a chromatic blues idea that resolves on a minor ii-V-i progression to the sixth degree of the key in measures 49-51. Measures 52-55 closes out the chorus with a series of hard swinging eighth notes over a minor ii-V7-i in measure 52, and closing with the ii-vi-ii-V-I cadence from measures 53-55 (See Example 4.5).

Example 4.5.
CHAPTER V

FREDDIE HUBBARD TRUMPET SOLO: FREE JAZZ: A COLLECTIVE IMPROVISATION BY THE ORNETTE COLEMAN DOUBLE QUARTET (EXCERPT)

The solo on *Free Jazz* is from the Ornette Coleman album, *Free Jazz: A Collective Improvisation by the Ornette Coleman Double Quartet*, recorded December 21, 1960 and released in September, 1961. The album features Ornette Coleman - composer, alto saxophone; Don Cherry - pocket trumpet; Scott LaFaro - bass; Billy Higgins - drums; Eric Dolphy - bass clarinet; Freddie Hubbard - trumpet; Charlie Haden - bass; and Ed Blackwell - drums.

In this composition Freddie Hubbard displays his strong sense of harmonic playing and also his ability to reach beyond progressions into intense chromaticism. Ornette Coleman's title, *Free Jazz*, became the name for a stylistic movement in the development of the new jazz.

A working definition of the free jazz concept will help the listener understand how to approach this music. According to the *Encyclopedia Britannica*, "the main characteristic of free jazz is that there are no rules. Musicians do not adhere to a fixed harmonic structure (predetermined chord progressions) as they
improvise; instead they modulate (i.e. change keys) at will. Solo and accompaniment roles tend to be fluid.”

Ornette Coleman says, “The most important thing was for us to play together, all at the same time, without getting in each other’s way, and also to have enough room for each player to ad lib. alone—and to follow this idea for the duration of the album. When the soloist played something that suggested a musical idea or direction to me, I played that behind him in my style. He continued in his own way.”

The theme of a solo is whatever the improvisor invents at the moment, in the act of creation. Ensemble points separate the solos and later blend in with the solos. Instrumentation provides a bass and drum playing medium swing, and a bass and drum playing double time—simultaneously. Freddie Hubbard starts with an open solo that slowly blends into a collective solo with bass clarinet, pocket trumpet, and alto sax. Then the collective drops out and makes room for a second open trumpet solo. The measures have been superimposed to four-four time and numbered, for analysis of phrases and thematic lines.

In measures 2-6 Freddie Hubbard starts his solo with a fast rhythmic motif that aligns with the double time feel of the rhythm section (See Example 5.1).

15 Ibid.
Example 5.1.

Measures 8-12 feature two chromatic phrases, the first one ending on "E" natural, and the second ending on "F." This gives a feeling of chromatic line to leading tone "A" and chromatic answer leading to "F." The double time also relates to the double time free form opening of the composition (See example 5.2).

Example 5.2.

He continues with eighteen bars of melodic half notes and quarter notes that identify with the medium swing. Measures 13-15 have an "F" tonal center, measures 16-21 have an "E" tonal center, and measures 22 to the first beat of measure 30 have an Eb tonal center (See Example 5.3).

Example 5.3.
Measure 30 provides a pickup into a short motif centered around "G" (See Example 5.4).

Example 5.4.

Measure 34 provides an eighth note pickup to measures 35 and 36 in medium swing which changes to a contrasting sixteenth note closure with a pickup phrase on the end of beat three in measures 38-40, which centers around an e minor tonality. (See example 5.5)

Example 5.5.
The final open trumpet phrase from measures 41-43 centers around "C" as it fades into the collective ensemble (See example 5.6).

Example 5.6.
CHAPTER VI
FREDDIE HUBBARD, TRUMPET SOLO: CHAOS

Hubbard's solo on Chaos is from the All Seeing Eye album recorded October 15, 1965 and released on the Blue Note label as BLP 4219 and BST 84219. The album features performances by Wayne Shorter - leader, composer, tenor saxophone; Freddie Hubbard - trumpet; Grachan Moncur II - trombone; James Spaulding - alto saxophone; Herbie Hancock - piano; Ron Carter - bass; and Joe Chambers - drums; with Alan Shorter - trumpet on one track.

Scott Yanow's review of the album on Allmusic states, "it is clear from the start that the music on this CD reissue is not basic bop and blues...the dramatic selections, and their brand of controlled freedom has plenty of subtle surprises. This is stimulating music that still sounds fresh over three decades later."\(^{16}\)

Wayne Shorter's comments on the original liner notes describe the sound and feeling of the composition. He says, "[I] wanted a wider range of colors and textures," and "the composition is about life and the universe and God."\(^{17}\)

Freddie Hubbard's solo reflects the concept with sound flurries, angular phrases, and heralding trumpet fanfare motifs. To understand what the composer

---


is trying to communicate overall shows how Freddie has the sensitivity to play sound shapes and notes to convey the emotional content of the music.

*Chaos*, Shorter emphasizes, “is what man has done, to a certain extent, to God's creation. The music mirrors conflicts, wars, disagreements—the difficulty men have in understanding each other. As far as its structure, it moves—in its textures, in its use of time—fighting with clubs and bows and arrows to the atomic age and beyond. You can hear, for example, the age of gunpowder being introduced in a particularly staccato section.”¹⁸

The composition *Chaos* by Wayne Shorter represents the vicissitudes of creating different textures. As far as the kinesthetic relationship to the trumpet, Freddie is in full command of the instrument and he uses a burst of freedom soundscapes that are similar to John Coltrane's “sheets of sound.”

During this period, Shorter studied scores from classical composers such as Stravinsky, Schoenberg, and William Grant-Still, as well as studying the impact of the film industry and the history of gospel.
Freddie Hubbard's solo picks up where the previous alto sax solo is coming to a close. In measures 26-32 there is an ascending motif of perfect fourths, brought to a conclusion in measures 33 and 34. (See Example 19)

Example 6.1

Measures 35-39 are built on a two bar motif with closure on beat one of measure 40, with two sixteenth notes and an eighth note. (See Example 6.2)

Example 6.2

In the spirit of the composer's desire, Freddie plays a soundscape of colors and textures beginning on beat four of measure 41 which continues to beat one of measure 47. (See Example 6.3)
Example 6.3

A new section of the solo starts with a short motif ending on the note B-flat, from measures 49-50. (See Example 6.4)

Example 6.4

This is followed by a long chromatic line that uses angular, uneven phrases from measures 51-62, also ending on the note B-flat. (See Example 6.5)

Example 6.5
Measures 63-69 start with a surprise. B-natural heading into an angular line which also brings closure on the note B-flat. (See Example 6.6)

Example 6.6

Two four-note fanfares lead into a flurry of sounds ending on beat one, from measures 71-78. (See Example 6.7)

Example 6.7
A final motif transitions into a final sound spectrum, ending on a high on beat one of measure 92. (See Example 6.8)

Example 6.8
CHAPTER VII

CONCLUSION

Freddie Hubbard’s approach to each solo is strongly influenced by the intention of the different styles of composition. He changes texture and timbre to enhance the emotional content of each piece, while simultaneously making his own unique musical contribution. Hubbard’s approaches to each solo may be compared and contrasted based upon aspects of chromaticism, rhythmic phrasing, timbre, kinesthetics, phrase endings, and enclosures.

Chromaticism

In his solo on *On Green Dolphin Street*, Hubbard uses a swinging, bluesy eighth note style, which is retained throughout the solo. Rhythms are mostly based upon the eighth note feel established by the piece (See Example 7.1)

Example 7.1

![Chromatic Example](image)

In contrast, the *Free Jazz* solo includes a wide variety of rhythmic and chromatic content. For example, measures eight and nine include a descending
chromatic line with a double time feel, ending in a resolution from Bb to E
natural. (See Example 7.2)

Example 7.2

The *Chaos* solo, measures 63 and 64, are a microcosm of the character of the solo,
including an ascending chromatic line intermixed with minor thirds and major
seconds. (See Example 7.3)

Example 7.3

**Rhythmic Phrasing**

The *On Green Dolphin Street* solo opens with two four-bar phrases
(measures 25-32) in a medium swing eighth note style. (See Example 7.4)

Example 7.4
Harmonically, these phrases adhere closely to the composition's chord changes. In *Free Jazz*, Hubbard begins his solo (measures 1-5) using a rapid, irregular rhythmic motif which he sequences. Note that in this composition he has the option to either play with either of the two bass-and-drums duo: the duo playing medium swing or the duo playing in double time. (See Example 7.5)

Example 7.5

The *Chaos* solo opens (measures 26-32) with a seven-bar phrase in ascending perfect fourths (See Example 7.6)

Example 7.6

Timbre

Hubbard uses a harmon mute throughout his performance of *On Green Dolphin Street*. Muting changes the timbre of the sound significantly, thereby changing the character of the solo and of the recording as a whole. In *Free Jazz*,


Hubbard occasionally alters timbre by using the ends of the trumpet range, such as in measures 28 and 29. (See Example 7.7)

Example 7.7

The “Chaos” solo uses sound structures in the high register (measures 42-46) which are appropriate: Shorter was searching for new sounds in this composition. (See Example 7.8)

Example 7.8

**Kinesthetics**

Aspects of Freddie Hubbard’s unique personal style and sound include a powerful, heralding trumpet sound, virtuoso technique, and use of advanced harmonic concepts. The big, high quality tone, even with the harmon mute, playing high “C”s (*On Green Dolphin Street*, measures 41-44), requires great strength. (See Example 7.9)

Example 7.9
The Bb to Eb surprise in measures 28-29 of *Free Jazz* demonstrates a high level of control of the instrument. (See Example 7.10)

Example 7.10

Soundscapes in *Chaos*, measures 74-78 display innovative extended trumpet technique (See Example 7.11)

Example 7.11

**Phrase Endings**

The *On Green Dolphin Street* solo features clear phrase endings, often leaving a significant amount of space before the beginning of the next phrase. (See Example 7.12)

Example 7.12
Free Jazz phrase endings are short, but each phrase retains a sense of beginning and ending. (See Example 7.13)

Example 7.13

Finally, Chaos, measures 60-62 illustrate how, in this solo, Hubbard defines phrase endings in a very free and open forum. (See Example 7.14)

Example 7.14

Enclosures

In On Green Dolphin Street, an enclosure links measures 52 and 53. (See Example 7.15)

Example 7.15

In Free Jazz, an enclosure serves as a phrase ending. (See Example 7.16)
Example 7.16

An enclosure extends a phrase in *Chaos*, measure 58. (See Example 7.17)

Example 7.17

Freddie Hubbard's command of chromaticism, rhythmic phrasing, and timbre served to reinforce the intent of the composer regarding the emotional character of different compositions. At the same time, his use of kinesthetics, phrase endings, and enclosures help to define his individuality as a musician. Hubbard's improvisational style shows respect for emotional content of each composition.
CHAPTER VIII
SUMMARY

When soloing on a straight-ahead jazz composition, an open structure free jazz composition, or a post-bop composition that encourages new colors and textures over an open fast tempo swinging pulse, Freddie follows four basic principles. The first principle is to know the style of the music and the intent of the composer. The second principle is to be a good ensemble player as well as an improvisational soloist. The third principle is to have a sense of a strong beginning that flows all the way to a strong ending which includes the shaping of phrases and lines in the middle. The fourth principle is to use your kinesthetic relationship to your instrument to your advantage, using specific techniques while soloing.

In these three solos, Hubbard demonstrates the importance of knowing basic music theory, including how to play in an ensemble setting while providing improvisation accompaniments in Free Jazz, leading a horn section in Chaos, and how to swing in the straight-ahead style of On Green Dolphin Street.
APPENDIX 1

SOLO: ON GREEN DOLPHIN STREET
Bb Trumpet

On Green Dolphin Street

C

G7/F Gb/F FΔ

G7 C7 FΔ

Bb7 Eb7 AbΔ (C7)

FΔ F7

G7/F Gb/F FΔ

G7 G7/F E7 A7♭9 D7 D7 C G7 E7

A7 D7 G7 C7 FΔ G7 C7

FΔ

F7
APPENDIX 2

SOLO: *FREE JAZZ* (EXCERPT)
APPENDIX 3

SOLO: CHAOS
Selected Bibliography


Selected Discography

