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A Comparison of the Improvisational Styles of Trombonists Conrad Herwig and Steve Davis

Andrew Hamilton
University of Miami, ahjazzbone@gmail.com

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A COMPARISON OF THE IMPROVISATIONAL STYLES OF TROMBONISTS
CONRAD HERWIG AND STEVE DAVIS

By

Andrew Hamilton

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

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the requirements for the degree of
Doctor of Musical Arts

A COMPARISON OF THE IMPROVISATIONAL STYLES OF TROMBONISTS
CONRAD HERWIG AND STEVE DAVIS

Andrew Hamilton

Approved:

Rachel Lebon, Ph.D.
Professor of Jazz Vocal Performance

Martin Bejerano, M.M.
Assistant Professor of Jazz Piano

Dante Luciani, M.M.
Lecturer of Jazz Trombone

M. Brian Blake, Ph.D.
Dean of the Graduate School

Timothy Conner, B.M.
Lecturer of Trombone
The purpose of this essay is to analyze the playing styles of jazz trombonists Conrad Herwig and Steve Davis, and compare them side-by-side. Five improvised solos by each player are transcribed. The transcriptions are selected from two albums that the trombonists recorded together, Conrad Herwig’s *Osteology* and *A Jones for Bones Tones*. The melodic, harmonic, rhythmic, and stylistic contents of the solos are compared, in order to determine in what ways the two subjects are similar, and in what ways they are different. Musical examples are cited throughout the analysis, and the full transcriptions are included in the appendix, as well as interviews with both Herwig and Davis.
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CHAPTER 1
INTRODUCTION

For many years the trombone was considered to be rather unwieldy among the jazz community. It was thought to be incapable of executing the fast passages that the trumpet, saxophone, and piano were known for. This perspective was challenged time and again by the trombonists of the twentieth century. From Jack Teagarden to J.J. Johnson, then Frank Rosolino and Carl Fontana, each innovator stretched the technical boundaries of the trombone further than the last.

As the trombone gained respect among jazz musicians, people began to transcribe the improvisations of trombonists, although still to a far lesser degree than other jazz instrumentalists. By and large the jazz community is still lacking in the study of trombonists as compared to other instruments. Of those studies that have been done, the majority have been about the historical pioneers of the instrument such as Johnson and Rosolino. Very few studies have been done on contemporary trombonists.

Conrad Herwig and Steve Davis are two of the most prolific living trombonists. Combined, they have recorded over 36 albums as leaders, and several hundred albums as sidemen.\(^1\) Although they are both undisputedly successful players of the same instrument, they have vastly contrasting styles. The jazz trombone community, and jazz musicians on the whole, would benefit greatly from an in-depth analysis of these two masters of the trombone due to the quality and variety of vocabulary represented in their

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solos. A transcription and analysis of their solos not only provides the student with specific vocabulary, but it also provides him or her with the concepts behind that vocabulary, thus facilitating the spontaneous composition of their own solos.

Aside from the value of transcribing Davis and Herwig independently, there are two additional factors that make this pair a worthwhile study. These trombonists have extremely different styles. The vocabulary they use, as well as the techniques they use in their playing are almost polarized. The second advantage in comparing these two subjects is that they have recorded two albums together. This provides a unique opportunity to compare them performing the same pieces, with the same rhythm section, from the same session. Often times, when two musicians’ improvisations are compared it is done so from the standpoint of different compositions, and from different points in the subjects’ lives and careers, causing a disparity in the context in which the solos were composed.

**Purpose of the Study**

The purpose of this essay is to transcribe and analyze specific solos of Conrad Herwig and Steve Davis, to compare and contrast the melodic, harmonic, rhythmic, and stylistic content of the solos, and to add to the existing jazz trombone literature.

Herwig and Davis were specifically chosen for their high level of improvisational abilities, their success in the jazz world, their contrasting styles, and the fact that they are currently performing and recording.
Need for the Study

Compared to the wealth of analytical literature available about jazz trumpeters, saxophonists, and rhythm section players, there are very few studies of jazz trombonists. Analyzed transcriptions are a valuable resource to the jazz students and professionals. As renowned jazz musician and Educator David Liebman states on his website:

“For jazz, the most valuable form of imitation is a direct master-apprentice relationship in which the live model (master) demonstrates directly to the student demanding immediate and exact repetition until mastered before moving on. Learning in this way becomes a natural outgrowth of constant exposure and reinforcement on the spot. But without that opportunity, I have found transcription is the next best method…the best players are usually the ones who will tell you immediately that so and so was their main inspiration and they began copying him. This is a process – a means to and end and to my mind very necessary.”

While there are an increasing number of trombonists’ transcriptions available, very few of these are accompanied by analyses, which in many ways is the most important part of transcribing. It is through the analysis that students can learn the underlying concepts that will allow them to improve their own improvisational skills.

The jazz trombonist can gain insight into the improvisational language of two masters of the craft and the techniques they implement. Other jazz instrumentalists can obtain vocabulary that they would not ordinarily encounter and gain an understanding of the technical aspects of an instrument other than their own. Non-jazz musicians can learn about improvisation and the trombone in general from this study.

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Facets of Style to be Compared

In order to best analyze and compare the subjects’ improvisational styles, the content of their solos is broken down into four specific categories. These categories are: melodic content, harmonic content, rhythmic content, and stylistic inflection. The author has developed this four-point analysis because it shows a complete picture of an improviser’s style. It is based on an amalgamation of previous studies such as Dr. Rodney Lancaster’s “Transcription and Analysis of Selected Trombone Solos from J.J. Johnson’s 1964 Recording Proof Positive,” Dr. David Lambert’s “A Comparison of Three Divergent Jazz Trombone Styles from 1953: Jack Teagarden, J.J. Johnson, and Frank Rosolino,” and Dr. Timothy Pitchford’s “The Improvisation of Hal Crook.” This method provides the easiest side-by-side comparison of the different facets of playing style.

Melodic Content

Within the topic of melodic content there are several techniques that can be employed in order to construct a musical solo. The intervallic relationships within the lines are compared to determine whether each subject tends to favor scalar passages, large intervallic leaps, or a mixture of both. The contour of the lines is also studied to compare the over-arching “shape” of the solos. Patterns and quotes of pre-existing melodies that are present in the solos are also noted.

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Harmonic Content

With regard to harmonic content, the main characteristic to analyze is whether or not the subjects’ solos adhere to the predetermined chord structure of the tune. If the solo deviates from the traditional chord changes, the superimposed chords are identified.

Rhythmic Content

There are many different rhythmic aspects of improvisation. The subjects’ swing feels are compared. It is also noted if each soloist implements specific subdivisions more than the other (i.e. quarter notes, eighth notes, triplets, etc.). The solos are also analyzed for recurring rhythmic motives.

Stylistic Inflection

The solos are analyzed for any and all stylistic devices. These include but are not limited to: falls, doits, smears, scoops, growls, vibrato and multiphonics.

Biographical Information

Conrad Herwig

Conrad Herwig was born on November 1, 1959 in Lawton, Oklahoma. He studied with Trummy Young during his adolescence and high school years while living in Hawaii. After graduating from Punahou high school he enrolled in the University of North Texas where he played in the One O’clock Lab Band. He did not finish his degree at UNT but instead joined Buddy Rich’s band and began touring professionally. He later earned a Bachelor’s degree in Afro-Caribbean Ethnomusicology from Goddard College in Plainfield, Vermont, and eventually earned a Master’s in Jazz Studies from Queens College in New York.
Herwig’s professional career started with big band work. He played in big bands led by Clark Terry, Cab Calloway, Buddy Rich, Toshiko Akiyoshi, Mel Lewis and Frank Sinatra. He also worked with Mario Bauza and his Afro-Cuban Jazz Orchestra, which would pave the way for his later work in the Latin Jazz field.

His first album *With Every Breath* was released in 1987. He continued recording albums every few years. It was during this time that Herwig began playing with Eddie Palmieri. He also worked with Paquito D’Rivera and served as musical director of the Mingus Big Band. Another of Herwig’s most important career moves was joining Joe Henderson, with whom he both toured and recorded.

In 1996 he released *The Latin Side of John Coltrane*. This album was comprised of original Latin Jazz influenced arrangements of many of Coltrane’s works. This was the first of several Latin Jazz inspired homage albums. This was also his first Grammy nomination for “Best Latin Jazz Recording.” This album was followed by *Another Kind of Blue: Latin Side of Miles Davis* in 2004, *Qué Viva Coltrane* in 2004, *Sketches of Spain Y Mas* in 2006, *Latin Side of Wayne Shorter* in 2008, and *Latin Side of Herbie Hancock* in 2010. Throughout this time Herwig continued to release swing albums as well.

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7 Conrad Herwig, *With Every Breath*, recorded in 1987, Ken Music, 008, CD.
8 Conrad Herwig, *The Latin Side of John Coltrane*, recorded in 1996, Astor Place, 4003, CD.
9 Conrad Herwig, *Another Kind of Blue: Latin Side of Miles Davis*, recorded in 2004, Half Note, 4517, CD.
10 Conrad Herwig and Brian Lynch, *Qué Viva Coltrane*, recorded in 2004, Criss Cross, 1254, CD.
11 Conrad Herwig and Brian Lynch, *Sketches of Spain y Mas*, recorded in 2006, Half Note, 4530, CD.
13 Conrad Herwig, *The Latin Side of Herbie Hancock*, recorded in 2010, Half Note, 4544, CD.
As an educator, Herwig has had great success as well. In addition to being on the Board of Advisors of the International Trombone Association, he has also taught at Rutgers University as Professor of Jazz Trombone, Improvisation, and Composition and Arranging. He is also a visiting Professor of Jazz Studies at Julliard.1415

**Steve Davis**

Steve Davis was born in Worcester, Massachusetts in 1967. He graduated from the Jackie McLean Institute, part of the University of Hartford, in 1989. After graduating, Davis began playing with Art Blakey. He returned to Hartford to join McLean’s group in 1992. He also began teaching at the McLean Institute at this time.

Davis became a member of Chick Corea’s Origin band in 1997. He also co-founded a group called “One for All” along with Eric Alexander, Jim Rotundi, David Hazeltine, John Webber, and Joe Farnsworth. This group has recorded 13 albums since its inception.

Since 1994, Davis has recorded 16 albums as a leader. His albums have featured such artists as Roy Hargrove and Hank Jones. He is also an accomplished composer and arranger and has published a number of original arrangements through Second Floor Music.16

**Summary**

This essay provides transcriptions and analyses of solos by trombonists Conrad Herwig and Steve Davis. These contemporary subjects were selected due to their

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15 Conrad Herwig, interview by Michael Davis, October 1, 2014, Bone2pick Series.

mastery of the trombone, professional success, and contrasting styles. The solos are analyzed for melodic, harmonic, rhythmic, and stylistic content. The content of the solos are compared.

This essay will be beneficial to the jazz community by adding to the relatively scarce amount of literature available on jazz trombone playing. It will provide students with both improvisational vocabulary and insight into the thought processes of two eminent artists.
CHAPTER 2

LITERATURE REVIEW

While there is a relatively small amount of literature available in which trombone solos are analyzed for content, there is quite a diverse body of literature that was consulted during the writing of this essay. There is also relatively little writing on both Steve Davis and Conrad Herwig, as they are contemporary players. A number of historical books were consulted in order to understand the lineage of jazz trombonists to provide historical context. There are also a number of books that provide transcriptions of trombonists that were useful in researching the transcription process and in providing historical context leading up to the careers of Mr. Herwig and Mr. Davis. The dissertations available that provide transcriptions and analyses of other trombonists’ solos were consulted as models for essay formatting and organization as well as the transcription process. In addition to the few books in which the subjects are mentioned, their websites were also valuable resources for their biographical information. The subjects are mentioned in several journal articles and interviews. A large number of the subjects’ albums were studied as well to determine their playing styles.

Feather and Gitler’s *The Biographical Encyclopedia of Jazz* contained brief biographies of a number of historical jazz trombonists. Jazz, *The Essential Companion* was also consulted for historical and biographical information about Herwig and Davis’s predecessors. Collier’s *The Making of Jazz, A Comprehensive History* was used as well.

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for historical research although being published in 1978; its scope was more limited in that none of today’s jazz musicians were included.¹⁹

In researching the transcription process and effective analyses of the solos’ content, a number of resources proved invaluable. *Jazz Styles and Analysis: Trombone* by David Baker is one of the few published books of trombone solos that include an analysis of each solo. Baker’s analyses are limited in that they highlight things such as melodic sequences and rhythmic motives but neglect specific harmonic choices.²⁰ Niels Lan Doky also published a book of transcriptions complete with analyses entitled *Jazz Transcription: Developing Jazz Improvisation Skills Through Solo Transcription and Analysis*.²¹ Both of these texts provided advice for how to transcribe and what aspects of the solos to analyze.

A number of dissertations that have a similar scope were consulted. They provided a model for the organization of the essay itself as well as many of the source materials. The layout of the transcriptions and the analytical techniques the authors used were also helpful in the construction of this essay. Many of these essays provided notation that was easy to read. Each essay contained several elements of style and it was through a combining of these elements that the most complete four-point analysis was developed. One such dissertation was Isadore Rudnick’s “A Stylistic Analysis of Melody,

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Harmony, Rhythm and Sound Quality in Selected Improvised Solos of Slide Hampton.”

Another essay consulted was “The Improvisation of Hal Crook” by Timothy Pitchford.

Rodney Lancaster’s “Transcription and Analysis of Selected Trombone Solos from J.J. Johnson’s 1964 Recording Proof Positive” was also used as a reference. The two works that most inspired this essay David Lambert’s “A Comparison of Three Divergent Jazz Trombone Styles from 1953: Jack Teagarden, J.J. Johnson, and Frank Rosolino.”

And Eddie Lee Elsey Jr.’s “A Comparison of Two Distinctive Jazz Trombone Artists, David Steinmeyer and Curtis Fuller.”

One of the most helpful essays in preparation for the study of Steve Davis’s style was David Phy’s “The Musical Language of Trombonist Steve Davis.”

There were interviews with Conrad Herwig available. Julie Gendrich published a book in 2011 entitled Bonanza: Insights and Wisdom from Professional Jazz Trombonists that features an interview with Herwig. Another interview with Herwig is included in the book Top brass: Interviews and Master Classes with Jazz’s Leading

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24 Lancaster.

25 Lambert.

26 Eddie Lee Elsey, Jr., “A Comparison of Two Distinctive Jazz Trombone Artists, David Steinmeyer and Curtis Fuller” (D.M.A. Essay, University of Southern Mississippi, 2008).


Brass Players by Bob Bernotas in 2002. Conrad Herwig’s website contains a press materials section that helped in writing the biographical portion of this essay.

A transcription of a radio interview with Steve Davis from Jazz Radio 247 proved valuable in providing insight into his musical influences and biographical information. His website was also helpful in writing the biographical section.

Many of the artists’ albums were studied. From Steve Davis the following albums were studied: Dig Deep (1996), Vibe Up (1998), Systems Blue (2001), and Meant to Be (2003). From Conrad Herwig the following albums were studied: Latin Side of John Coltrane (1996), Osteology (1999), Land of Shadow (2003), Que Viva Coltrane (2004 Brian Lynch co-leader), and A Jones for Bones Tones (2007). Both “Osteology” and “A Jones for Bones Tones” featured Steve Davis as well as Herwig and it is from these two albums that the solos were selected for transcription.

33 Steve Davis, Dig Deep, recorded in 1996, Criss Cross, 1136, CD.
34 Steve Davis, Vibe Up, recorded in 1998, Criss Cross, 1178, CD.
35 Steve Davis, Systems Blue, recorded in 2001, Criss Cross, 1218, CD.
36 Steve Davis, Meant to Be, recorded in 2003, Criss Cross, 1248, CD.
37 Conrad Herwig, Latin Side of John Coltrane, recorded in 1996, Astor Place, 4003, CD.
38 Conrad Herwig, Osteology, recorded in 1999, Criss Cross, 1176, CD.
39 Conrad Herwig, Land of Shadow, recorded in 2003, Criss Cross, 1230, CD.
40 Conrad Herwig, Que Viva Coltrane, recorded in 2004, Criss Cross, 1254, CD.
41 Conrad Herwig, A Jones for Bones Tones, recorded in 2007, Criss Cross, 1297, CD.
Summary

There were a number of worthwhile resources to pull from when preparing this essay. In addition to the sound recordings of the artists themselves, there were interviews available in book, journal, and website form. Both artists’ website provided biographical information. There were several dissertations that have been written with similar scopes of study about different subjects that were useful in organizing this essay as well as developing a transcription and analysis method. Some books contained analyzed transcriptions as well. Jazz history books were also studied to provide historical context.
CHAPTER 3

METHOD

The purpose of this essay is to analyze the improvised solos of Conrad Herwig and Steve Davis on five songs of contrasting style and tempo. The solos are analyzed for melodic, harmonic, rhythmic, and stylistic content. The content of the solos is compared. The analyses and comparisons will provide the reader with insight into the individual playing styles of these two artists and the differences between them. This will offer the reader many different tools and vocabulary to integrate into his/her own improvisations.

Transcription Procedure

In order to determine the best procedure for the transcription process, several transcription books as well as doctoral essays were studied. The best methods were assimilated and used for this study. The main objective of the transcription is to provide an accurate representation of the solos.

The solos were transcribed note for note in real time using CDs and headphones. Special software called *The Amazing Slow Downer* was used to slow down the music without altering the pitch or rhythm when a passage was difficult to determine otherwise. The transcriptions were originally done with pencil and paper. Afterward, they were transferred into the *Finale 2011* notation software, as the computer-generated notation facilitates ease of reading. In addition to pitches, rhythms, and chord changes, articulations and stylistic markings were used to analyze each solo as closely and thoroughly as possible. Trombonist and educator Dante Luciani proofread the transcriptions prior to their completion.
Excerpts from the solos are included and in the essay body where they are analyzed and compared. The complete transcriptions are included in the Appendix.

**Interviews**

The subjects were interviewed after the transcriptions were completed. The interviews were conducted via telephone and then transcribed. The transcribed interviews are presented in the appendix of this essay. The subjects were asked about their influences, their improvisational approach, their technique, and the specific recording dates.

**Selected Recordings**

The solos are taken from two recording dates. The albums are *Osteology* by Conrad Herwig (Criss Cross 1999) and *A Jones for Bones Tones* by Conrad Herwig (Criss Cross 2007). These particular recordings were selected because they feature both Herwig and Davis soloing on the same songs. This provides the most worthwhile comparison. The five songs were selected for their contrasting styles and tempos. “Syeeda’s Song Flute” by John Coltrane was chosen for its relatively bright tempo. The Gershwin classic “It Ain’t Necessarily So” is performed with a 6/8 feel and therefore provides a stylistic contrast. “You Don’t Know What Love Is” by Gene de Paul is the ballad selection. The other two selections are originals of Herwig’s entitled “Slide’s Routine” and “Que Viva Barry,” and are a medium minor blues and a Latin piece respectively. These specific selections were chosen to highlight the players’ styles in these varying musical situations.

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42 Conrad Herwig, *Osteology*, recorded in 1999, Criss Cross, 1176, CD.

43 Conrad Herwig, *A Jones for Bones Tones*, recorded in 2007, Criss Cross, 1297, CD.
Summary

This essay provides transcriptions of five solos by Conrad Herwig and five solos by Steve Davis on the same stylistically contrasting pieces from the albums *Osteology* and *A Jones for Bones Tones*. The transcriptions were by hand and then entered into Finale. The solos are analyzed for melodic, harmonic, rhythmic, and stylistic content and compared. The analyses will provide the reader with improvisational material for study and integration into their own solos.
CHAPTER 4

ANALYSIS OF SOLOS

The solos from the five songs have been analyzed for melodic, harmonic, rhythmic, and stylistic content. These aspects will be discussed individually and will be accompanied by musical examples from the solos. In some situations Herwig and Davis do very similar things, and in some cases their approaches are quite different. Both scenarios will be addressed and the side-by-side musical examples will help to illustrate each point.

Melodic Content

On brass instruments, large intervallic leaps are more difficult to play than scalar passages and thirds. This is due to the overtone series, as consecutive partials can be executed more easily, especially at faster tempi. Both Herwig and Davis play mostly scalar passages or in thirds in the selected solos. Herwig does tend to use larger leaps more often then Davis does, although Davis does use them as well. In mm. 19-23 of “Syeeda’s Song Flute” Herwig plays a passage comprised only of notes from the F major pentatonic scale. By skipping notes in the scale he produces a line that contains several leaps of a perfect fourth and one perfect fifth (Example 4.1). In mm. 41-44 Herwig uses a triadic motive that produces several perfects fourths as well (Example 4.2).
Example 4.1. “Syeeda’s Song Flute,” mm. 19-23.

Gmin       A\textsuperscript{7}

Example 4.2. “Syeeda’s Song Flute,” mm. 41-44.

G           A\textsuperscript{7}       G           A\textsuperscript{7}

Although Davis does use larger intervals a few times in his improvisation over “Syeeda’s Song Flute,” his solo contains mostly seconds and thirds as in mm. 105-108 (Example 4.3).

Example 4.3. “Syeeda’s Song Flute,” mm. 105-108.

G           A\textsuperscript{7}       G           A\textsuperscript{7}

The tempo in “Syeeda’s Song Flute” is rather brisk ($\frac{3}{4}=208$). “Que Viva Barry” ($\frac{3}{4}=176$) provides a medium where larger intervals can be more easily executed. Davis uses leaps of a fifth, two sevenths and a sixth in mm. 19-23 (Example 4.4).
Example 4.4. “Que Viva Barry,” mm. 19-23.

\[
\begin{array}{c}
D_{\text{min11}} & C_{7\text{sus}} \\
\end{array}
\]

In mm. 77-90, Herwig plays another passage based on the F major pentatonic scale, although in this case he adds the 7th scale degree as well (E\#). This again produces several leaps of a perfect fourth (Example 4.5).

Example 4.5. “Que Viva Barry,” mm. 77-90.

\[
\begin{array}{c}
C_{7\text{sus}} & D_{\text{min11}} & C_{7\text{sus}} \\
\end{array}
\]

Many more examples of the uses of intervals larger than a third can be found in the transcriptions provided in the appendix. The bulk of the both solos, however, is comprised of scalar passages, and major and minor thirds.

The contour of Herwig and Davis’s solos tends to vary as they have different approaches to building a solo. Typically, Davis takes his time, gradually building the solo before ascending into the upper register of the horn, while Herwig gets there much more quickly.
In “Que Viva Barry” Davis starts his solo on a G in the staff, and gets to a high B♭ by m. 15. He stays within this range of a minor tenth until m. 34 when he reaches a high C. It is in measure 43 that he reaches the lowest point in the solo, a C in the staff. The entire solo is within this two octave range. In Herwig’s solo that same high C is the second note played, and is followed immediately by a high D. Interestingly, his solo is also entirely within a range of two octaves, reaching it’s lowest point in the 18th measure (m.87). By the next bar he is already back at a high A. Both players end their solos in the middle register of the horn.

In “It Ain’t Necessarily So,” Davis starts on an F above the staff, but this time gets to the high C by m. 16. The E♮ in the staff in m. 32 is the lowest note, putting this solo in the range of a minor thirteenth. Herwig starts on a high A and by the 16th measure (m. 296) has reached an altissimo F. His low point is a D♮ in the staff in m. 320 giving the solo a range of a minor 17th, or two octaves plus a minor third.

The ballad selection, “You Don’t Know What Love Is,” also sees Herwig at an altissimo F by the first full measure of his solo (not including his pickups). The E♭ in the staff a major 16th below is the lowest point and occurs in m. 12, but is included in a flurry of 32nd notes. The lowest sustained note is an A♭ on the top line. Davis does have a high B♭ in the second measure of his solo (m. 18), and reaches a high C in the 10th bar (m. 26). He ends his solo on a C in the staff making the range exactly two octaves.

From these examples it is clear that both players tend to utilize similar ranges within the solos, but Herwig gets to the high points much more quickly where Davis’s solos have a more gradual build.
The use of patterns is very common among performers of jazz music. Whether developed as patterns first and then played in a solo, or improvised first and then analyzed as patterns, the fact remains that they are present in most if not all jazz solos. In the essential method book by Jerry Coker, Jimmy Casale, Gary Campbell, and Jerry Greene, *Patterns for Jazz*, the authors state in the introduction:

“Just as spontaneity is combined with conditioning, so is the existing style of jazz combined with originality of expression. One is lost without the other, and so we seldom hear an improviser’s solo that does not contain melodic fragments or patterns: from the melody of the tune used, from a fellow performer’s solo, from an influential player of the time, from a different tune altogether, from material previously improvised, or from patterns (original or borrowed) currently studied in individual practice.”

Both players use recognizable patterns in their improvised solos. Both players also tend to favor pentatonic patterns as they occur frequently in the solos. In “It Ain’t Necessarily So” Davis plays an eight note pentatonic figure and then moves the exact same pattern down in whole steps in mm. 21-26 (Example 4.6).


---

Almost the exact same pattern recurs with only slight rhythmic deviation in mm. 46-47, 58-59, and 114-115 (Example 4.7).


Davis also uses a major triad pattern that moves down in whole steps in mm. 105-106 (Example 4.8).

Example 4.8. “It Ain’t Necessarily So,” mm. 105-106.

The opening figure of Davis’s solo on “Syceda’s Song Flute” is a very similar pattern as well (Example 4.9).
Example 4.9. “Syeeda’s Song Flute,” mm. 82-83.

A₇

G

Dm Pentatonic

Davis employs another similar pentatonic technique in his solo on “Slide’s
Routine,” this time only descending (Example 4.10).


B₄min₇

Ebm Pentatonic  Dbm Pentatonic  Bm Pentatonic

Fm Pentatonic

Herwig also uses many pentatonic patterns. He does not repeat them verbatim but
uses slight derivations like in mm. 317-320 of the “It Ain’t Necessarily So” (Example
4.11).

Example 4.11. “It Ain’t Necessarily So,” mm 317-320.

B₆

G₄min₇  G₅b7

Abm Pentatonic  Am Pentatonic

The second chorus of Herwig’s solo on “Slide’s Routine” does contain a minor
pentatonic figure that is repeated verbatim in shape and rhythm, but he uses different
scale degrees relative to the chord changes (Example 4.12).

In Herwig’s solo on “Que Viva Barry” there is a phrase that is six measures long and contains only notes from the D minor pentatonic scale except for one A♭ that adds a bluesy color (Example 4.13).

Example 4.13. “Que Viva Barry,” mm. 82-87.

Both players employ the blues intermittently in their solos. In addition to the above example, Herwig also uses the blues in “Slide’s Routine” (Example 4.14).
Example 4.14. “Slide’s Routine,” mm. 61-64.

Herwig also employs the blues twice in his solo on “You Don’t Know What Love Is” in mm. 8 and 15 (Example 4.15).

Example 4.15. “You Don’t Know What Love Is,” mm. 8, 15.

Davis plays a bluesy figure on the same tune at the beginning of the last A section in his solo and again just 3 measures later (Example 4.16).

\[
\begin{array}{c}
\text{C}_{7b9} & \text{F}_{\text{min7}} \\
\begin{array}{c}
\text{Blues Scale} \\
\end{array}
\end{array}
\]

In “Slide’s Routine,” Davis plays a common blues idea to start his fifth chorus (Example 4.17).

Example 4.17. “Slide’s Routine,” mm. 121-123.

\[
\begin{array}{c}
\text{B}_{\text{min7}} \\
\begin{array}{c}
\text{Blues Scale} \\
\end{array}
\end{array}
\]

Davis also employs the blues scale in his solo on “Que Viva Barry,” in mm. 16-18 (Example 4.18).

Example 4.18. “Que Viva Barry,” mm. 16-18.

\[
\begin{array}{c}
\text{C}_{7\text{sus}} & \text{D}_{\text{min11}} \\
\begin{array}{c}
\text{b5} \\
\end{array}
\end{array}
\]
In addition to both players’ use of the blues, they do sometimes quote pre-existing melodies. In the ten solos transcribe for this study it only occurs twice, once by each player. Herwig begins his solo on “It Ain’t Necessarily So” by quoting the melody to Wayne Shorter’s “Footprints,” and then paraphrases it again 14 measures later (Example 4.19).


Davis’s only quote in the selected transcriptions is his final statement on “You Don’t Know What Love Is,” where he quotes another classic ballad, “Cry Me A River,” although he alters the rhythm (Example 4.20).


Both Herwig and Davis are masters of creating very melodic solos and use the many tools at their disposal. Using melodic patterns, the blues, and quotes from pre-
existing tunes to create continuity and variety in their solos, they simultaneously build their solos by creating a contour that gives each solo a clear beginning, middle, and end.

**Harmonic Content**

In regard to the harmonic content of a solo, there are only two main options. One can either play “inside” the established chord progression of the tune, or one can play “outside” of that chord progression. When playing “outside” there are a few techniques that can be used such as “side-slipping” or “delayed resolution.” In many cases when playing outside of a chord, one is really just playing inside of a different chord.

For the most part, Herwig and Davis are both relatively “inside” players. They often play ideas that fit according to standard chord-scale theory. For example, in the opening of his solo on “Que Viva Barry,” Davis adheres exactly to the chord structure (Example 4.21).


This is the case for the bulk of his solos as well as Herwig’s. There are times when both players do deviate from the chord structure. In an example that was used
previously, Davis moves a pentatonic pattern down in whole steps. This technique is commonly referred to as “planing”. This can either be seen as deviating from the chord structure, or substituting different chords and adhering to those new chords (Example 4.22).

Example 4.22. It Ain’t Necessarily So,” mm. 21-26.

Another way that Davis likes to deviate from the chord structure is by using chromaticism. Later in the same solo he starts an idea in the chord-scale but then ascends chromatically leaving the pre-existing chords completely (Example 4.23).
Another technique Davis uses is to substitute a V7-I cadence over a different progression. In measure 37 of his solo on “Que Viva Barry” he plays an idea that represents A7♭9 going to Dmin11 instead of the C7sus that is written (Example 4.24).

Example 4.24. “Que Viva Barry,” mm.36-38.

Delayed resolution is the process of continuing to play the scale associated with a chord even after it has changed in the original harmonic structure, then resolving it a beat or two later, creating additional tension. Davis does this often. There are several examples like the following excerpt from his solo on “It Ain’t Necessarily So” (Example 4.25).
Example 4.25. “It Ain’t Necessarily So,” mm. 31-33.

Herwig employs many of these same techniques as well as some others. In mm. 38-41 of “Slide’s Routine” he uses side-slipping, or playing a half-step away, chromaticism, and tritone substitution, or playing an augmented fourth away, in rapid succession. He begins the chorus by establishing B♭min7 in the first measure, he then slips up a half step to Bmin7 halfway through the second measure. Starting on beat 3 of the second measure he chromatically descends back to the B♭min7 in measure 4. On beat 2 of measure 4 he plays a ii-V7 progression in the key of A, but it is resolving to E♭min7 making it a tritone substitution (Example 4.26).

Herwig proceeds to continue his use of tritone substitution, side-slipping, and chromaticism in the next three measures, finally releasing the tension in measure 45. He starts out playing a major triad a tritone away from the written chord, then comes back to it on beats 3 and 4. He establishes the B♭min7 in the next measure, then side-slips up a half step on beat 3. He then uses an ascending chromatic line to get to the 13th of the Cmaj7/E on the downbeat of the last measure (Example 4.27).
Herwig will also use a technique similar to delayed resolution. In this version he will establish the sound of a chord in the listener’s ear, and then continue to outline that chord regardless of the written chords. The difference with delayed resolution is that he will not eventually resolve, but leave the sound hanging instead. In mm. 59-61 of “Syeeda’s Song Flute,” Herwig establishes an F6/9 sound, which works over the Gmin7. He then changes to an F7 and continues outlining that chord even though it directly clashes with the underlying harmony. The sound is so strong melodically that the listener can barely notice the clash (Example 4.28).

Another example of this technique can be found in mm. 33-38 of the same solo. In this example Herwig starts out playing E pentatonic over E7. He continues to play E...
pentatonic over a D7 chord, which gives him the major 7\textsuperscript{th} and the sharp 11\textsuperscript{th} of that chord. The E7 returns for two measures putting Herwig back in the “correct” chord-scale (Example 4.29).

Example 4.29. “Syeeda’s Song Flute,” mm. 33-38.

Although Herwig and Davis are primarily “inside” players, both utilize a number of techniques for playing “outside” as well. These moments occur relatively infrequently making their impact quite significant when they do occur. Among the techniques they use are side-slipping, planing, delayed resolution, and tritone substitution.

**Rhythmic Content**

There are several rhythmic components to a player’s style. Swing feel is a highly individual aspect to jazz playing, and Herwig and Davis have two different ways of swinging. Another rhythmic aspect to these players’ styles is the use of double time, triplet subdivisions. Finally, the use of rhythmic motives in the players’ solos will be addressed.
A player’s swing feel is a very individualized component to their playing. When the recordings are slowed down and synchronized with a metronome, the second eighth note of each pair of eighth notes that Herwig and Davis play falls in a different place relative to the next downbeat. Herwig’s swing eighths are somewhere between straight eighths and the first and third note of an eighth note triplet. Davis’s swing eighths lie somewhere between that eighth note triplet and a dotted eighth-sixteenth rhythm. This difference gives Herwig a more even feel in his eighth note feel, while Davis has a slightly more lop-sided feel.

Both trombonists use several different types of subdivision, other than the eighth note subdivision that makes up the bulk of their solos. Herwig is more prone to play double time passages in his solos, although Davis does use the technique as well. During his solo on “Slide’s Routine,” Herwig has already played a double time passage by the end of his first chorus. In mm. 9-10 of his solo, Herwig plays just two measure of double time before settling back into the original tempo of the tune (Example 4.30).

Example 4.30. “Slide’s Routine,” mm. 9-12.

Herwig’s fourth, fifth, and sixth choruses of the same solo are almost entirely comprised of double time playing. During this song is one of the few times that Davis plays any extended double time passage as well. The last four measures of his third
chorus are in double time, as are the third through sixth measure of his sixth (Example 4.31).

Example 4.31. “Slide’s Routine,” mm. 105-108, 135-138

```
Cmaj7/E  Bmaj7/D  Dmaj7  Bmaj7
\[\text{Music notation image}\]
```

“You Don’t Know What Love Is” is the only other selection in which both Herwig and Davis use double time. The passages are technically in quadruple time due to the very slow tempo of this ballad. Herwig comes out of the gate in quadruple time, starting his solo with a very high-energy line (Example 4.32).


```
C7b9  Fmin7  D9  C7b9
\[\text{Music notation image}\]
```

```
\underline{Quadruple Time Feel}  \underline{Double Time Feel}
```

Herwig proceeds to weave in and out of quadruple time throughout his solo.

Davis, once again, uses the technique more sparingly, only playing one passage (Example 4.33).
Both players frequently play extended figures using a triplet subdivision of the beat as well. In “It Ain’t Necessarily So,” Herwig plays one idea in a duple subdivision. He then repeats the idea, this time in a triple subdivision (Example 4.34).

Herwig also uses an extended triplet figure coming out of the bridge of his second chorus on “Syeeda’s Song Flute” (Example 4.35).
Example 4.35. “Syeeda’s Song Flute,” mm. 60-64.

There are many more examples where Herwig utilizes the triplet motive in his solos. Davis uses them less frequently, but still quite often. In measures 30-33 of his solo on “Que Viva Barry,” Davis plays a brief triplet motive, but then reverts into a duple feel immediately following the figure (Example 4.36).

Example 4.36. “Que Viva Barry,” mm. 30-33.

Davis also uses an extended triplet figure in the opening of his solo on “You Don’t Know What Love Is” (Example 4.37).
One interesting technique that Herwig will employ is that of using the triplet to transition into double time. The result is a series of eighth notes, followed by a series of eighth note triplets, followed by a series of sixteenth notes (Example 4.38).

Example 4.38. “Que Viva Barry,” mm. 82-89.

Both Herwig and Davis also utilize the technique of developing rhythmic motives, which adds continuity to their solos. These motives can occur in long or short phrases. Toward the beginning of his solo on “It Ain’t Necessarily So,” Davis comes out of an eighth note line ending on the and of two. He proceeds to emphasize the and of two for the next four measures (Example 4.39).


In “Slide’s Routine,” Davis plays a figure this is comprised of four sixteenth notes followed by one sixteenth rest, thereby superimposing five over four, and creating an interesting rhythmic motive (Example 4.41).
Example 4.41. Slide’s Routine,” mm. 135-136.

Davis plays something similar in his solo on “Que Viva Barry, but this time uses triplets (Example 4.42).

Example 4.42. “Que Viva Barry,” mm. 58-61.

Herwig creates rhythmic motives quite frequently as well. In “Syeeda’s Song Flute,” he uses a motive anticipating beats one and three that’s lasts for nearly six measures (Example 4.43).

Example 4.43. “Syeeda’s Song Flute,” mm. 48-54.
Herwig uses another rhythmic motive to end his solo on the same tune (Example 4.44).

Example 4.44. “Syeeda’s Song Flute,” mm. 76-81.

Both trombonists use many rhythmic devices in their improvisations. Both use the development of rhythmic motives to build interest in their solos. They also make use of extended triplet motives. Although Herwig utilizes double time more often than Davis, it can be found in both players’ solos. The two subjects have different swing feels as well, resulting in a very individualized style that can easily be told apart.

**Stylistic Content**

The trombone is one of the most expressive instruments in music. Having the slide, as opposed to valves or keys, allows the player to create many sounds that are either impossible, or much more difficult on other instruments. Both of the subjects of this study have many stylistic devices at their disposal, such as glissandi, falls, and
fretting. Both Herwig and Davis use many of the same stylistic devices, although each player does have a tendency to implement certain ones more often than others.

One of the stylistic techniques that both players use often is the fall. There are two ways to fall off of a note on the trombone. One can either lengthen the slide but keep the horn resonating on the same partial, referred to as a short fall and noted in this study as a straight line. The other method involves letting the pitch fall down through the overtone series, referred to as a long fall and notated as a wavy line in this study. Herwig uses both types of fall quite frequently. In the following example from “Syedea’s Song Flute,” Herwig plays two long falls and one short fall in the course of three measures (Example 4.45).

Example 4.45. “Syedea’s Song Flute,” mm. 29-32.

This is quite typical of Herwig. In the five solos selected for this study, he plays approximately 60 short falls and ten long falls. Davis plays just six short falls and no long falls. Davis more often uses the slide to gliss up to a target note from an indeterminate pitch below the target. A variation on this is tonguing the approach note, which produces a grace note. In “Que Viva Barry,” Davis uses both techniques in the course of just four measures (Example 4.46).
Example 4.46. “Que Viva Barry,” mm. 34-37.

These are devices that he uses more often than Herwig, although not to such a dramatic extent as the falls. Davis plays 17 glisses from below and 3 grace notes while Herwig plays just five glisses from below and no grace notes.

Fretting, or playing against the grain, is the technique of ascending through the overtone series while lengthening the slide, or descending through the overtone series while shortening the slide. This is a technique that both players use often. Here is an example that was used earlier to demonstrate Herwig’s use of the triplet subdivision. Using alternate positions for the D and E♭, 4th and 5th respectively, Herwig is able to execute this figure in a fluid and efficient manner (Example 4.47).

Example 4.47. “Syeeda’s Song Flute,” mm. 60-61.

Herwig plays a similar passage in his solo on “It Ain’t Necessarily So” (Example 4.48).
Example 4.48. “It Ain’t Necessarily So,” mm. 383-386.

\[
\begin{array}{cccc}
F_{\text{min}7} & G_{b7} & F_{\text{min}7} & G_{b7} \\
\end{array}
\]

Davis uses the same technique in his solo on the same piece. By playing the G in 4\textsuperscript{th} position, Davis is able to play against the grain in this series of descending lines (Example 4.49).

Example 4.49. “It Ain’t Necessarily So,” mm. 120-122.

\[
\begin{array}{cccc}
C_{7b9} \\
\end{array}
\]

Davis plays a similar figure in “Syeeda’s Song Flute.” In this case, he starts out playing four notes that are all in the same position, using only the overtone series to execute them. He then transitions into fretting from a high C in 3\textsuperscript{rd} position to an F in 1\textsuperscript{st} (Example 4.50).
Example 4.50. “Syeeda’s Song Flute,” mm. 117-121.

Shaking is the process of performing a quick lip trill on a sustained note. This only happens once in all ten of the selected transcriptions. Davis performs a shake in his solo on “You Don’t Know What Love Is” (Example 4.51).

Example 4.51. “You Don’t Know What Love Is,” m. 27.

Both trombonists use many stylistic devices in their playing. While both players use falls, Herwig does so more often. Davis is more prone to glissing up to a note from below and playing graces notes. Both players use alternate positions and the technique known as fretting. The use of these stylistic devices, and the frequency with which they are used, give the subjects their own unique styles, setting them apart from each other, and other trombonists.
**Conclusion**

Herwig and Davis have very different styles. They use many of the same techniques in their solos, but with varying degrees of frequency.

Both players use primarily scalar passages or passages in thirds. Both players do sometimes use larger leaps in their solos. The contours of their solos are typically quite different. Davis takes his time building to the upper register, while Herwig usually gets there much sooner in his improvisations. Both players use a good deal of patterns, especially pentatonic patterns, and both players will sometimes quote pre-existing melodies. Both players are fond of using the blues in their solos as well.

While both trombonists play within the chord changes most of the time, both do deviate occasionally, building tension in their solos. Planing and side-slipping are used in the selected transcriptions by Davis and Herwig respectively. Both players use chromaticism and chord substitution, especially tritone substitution, occasionally in their solos as well. Delayed resolution is used by both players, with Herwig sometimes never resolving.

Herwig and Davis have different swing feels, giving them each a unique sound. While Herwig plays double time passages in his solos more frequently, Davis does occasionally use the technique as well. Both players will play extended passages using a triplet subdivision in their improvisations. Both players build rhythmic motives in their solos, creating a continuity and rhythmic interest.

Each of the trombonists has their own stylistic preferences, although several overlap. While both players use falls, Herwig does so much more often. Davis is more prone to gliss up to notes from below, although Herwig does it as well to a lesser extent.
In the selected transcriptions, only Davis utilizes the grace note and the shake. Both players use alternate positions and against the grain playing to play certain fast passages with fluidity and precision.

These players sound quite different, and have very different styles. They use a surprising amount of the same devices in their playing to yield such different styles. It is the frequency with which they employ these devices that creates such individual sounds. They make for interesting foils, and studying transcriptions of their play provides valuable insight into jazz improvisation. Understanding the differences in their playing and integrating them into one’s own playing can provide an important variety into one’s own improvisational style.
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APPENDIX A

Interview with Conrad Herwig
What trombonists have influenced you the most?

Well, that’s a multi-faceted question, because, I’ve been playing trombone since I was eight. The most important for me, early on, when I was growing up in Hawaii was Trummy Young. A little before Louis Armstrong died, Trummy had married a Hawaiian girl, and was living in Honolulu, were I grew up. I had two teachers, Les Benedict and Ira Nepus, who were hugely influential on me. Les had been in the Air Force, and is a phenomenal virtuoso player, now living in L.A. Ira Nepus played lead in Woody Herman’s band. They were protégés of Trummy, so I met Trummy through them, and I was in awe. I often tell the story that the first time I saw Trummy play was probably my 13th birthday, and I saw him play with his quartet, and so I thought that all jazz quartets were led by trombone players, because it was the only one I had ever seen. I just idolized him. Trummy was just a tremendous influence on me. In fact, he was the reason that I wanted to be a jazz musician, him and Ira and Les.

Les had a huge collection of recordings, and he would give me all these recordings. So, the guys who influenced me the most were Carl Fontana, Frank Rosolino, and the J.J., Curtis, and Slide Hampton, not necessarily in any order...J.J. was the first one whose records I would just put on, and try to play along with. But Les had a lot of European recordings, so I was exposed, at a pretty young age, to Albert Mangelsdorff and Eje Thelin, and they were huge influences on me.

The other guys who I’d say were big influences on me were Raul de Souza and Edison Maciel from Brazil. I had an album called The Beat of Brazil, by Sergio Mendez, and I think it’s arguably one of the greatest trombone albums of all time...so, it was the combination of all these trombone players that really influenced me. Raul de Souza was a valve trombone player, but I didn’t know he played valves, so when I’d listen to it, I would just try to figure out what he was doing. That was what shaped me when I was a younger kid.

Then, when I went to North Texas, when I was 17, Rich Matteson became a huge influence on me. He was my teacher, and he was the baddest euphonium and tuba player that we’ve had. He was really good friends with Frank Rosolino, so I was able to hear Carl and Frank a lot during those years. They had a quintet together and they came to Dallas.

How about other instrumentalists?

Well, growing up, I really loved the tenor sax. I was really into all the artists on Blue Note, but certain albums were just huge for me. One of those was The Real McCoy with Joe Henderson, so then I just tried to get every Joe Henderson record
I could. But it wasn’t just Joe Henderson, but a lot of tenor players: Sonny Rollins, John Coltrane, Dexter, and Don Byas. One of the reasons was that the tenor sax is pretty much in the same range as the trombone, so a lot of that made a lot of sense to me. Besides tenor sax, I’m a huge Woody Shaw fan…and Lee Morgan, Dizzy and Clifford Brown…and Cannonball was also huge for me. I just tried to soak up everything, and apply it as best as I could.

Can you talk a little bit about technique and how you play the horn? Things like tonguing and against the grain playing.

Well, I think I’ve always been a fan, because of my teachers when I was younger, of flexibility, and against the grain playing, and the use of alternate positions. I was such a huge fan of Frank Rosolino, and Frank was just the epitome of flexibility. I transcribed a ton of Frank Rosolino, and the stuff he was doing was just incredibly difficult…and I was transcribing a lot of John Coltrane solos, and Joe Henderson Solos, and Woody Shaw solos, and to be able to play that stuff just requires you to use a lot of against the grain playing and doodle tonguing. I would just start off trying to play them really slowly, and then eventually play them along with the record and try to keep up. That forces you to develop a certain kind of technique.

I was blessed to have a teacher at North Texas named Don Jacoby, who is a master of brass playing. I consider him to be one of the greatest brass gurus of all time. He taught me about air speed, and how to think about articulating on the horn, and how to use my air…but a lot of it is just practical. A lot of my best friends are sax players, and if you want to keep up with the sax players, you just figure it out as you go along.

What are your thoughts on improvisation? What kinds of things do you think about when you play, or do you think at all? What kinds of things should students practice?

The way I look at it is that improvising is sonic painting, or painting in sound. So, our palette is basically based on different colors of sound. People call them modes, different forms of scales. So, each diatonic mode, whether you’re talking about ionian, dorian, phrygian, lydian, et cetera, is a different sonic color. When you hear a minor chord, it’s not always a dorian sound. Aeolian, and phrygian, and locrian are very rich sounds, so I tried to apply those scales. I listened to Herbie Hancock and Wayne Shorter and tried to figure out how they applied those sounds, and dimished sounds, and different modes of melodic and harmonic minor…and then I got really fascinated listening to Woody Shaw and working with pentatonics. So, then I tried to find ways of applying pentatonic, and then linking them so you’re moving between modes and pentatonics. I tried applying different pentatonics over different chords.
And then, of course, when you transcribe you learn vocabulary, which is a patchwork of ideas and phrases. People call them licks. I was never a huge fan of putting licks together. Of course we all do it from when we’re kids, you learn a lick, then you learn another lick, then you try to learn it in 12 keys and try to apply it. But, when I listen back to my own playing on recordings, I prefer it more when I’m more free-associating colors than just stringing licks together. I’ve always thought of stringing licks together is kind of a band-aid approach to improvising. When you’re using sound colors, and you’re free-associating rhythmic patterns, in asymmetrical and symmetrical applications, then it’s really a creative process.

Can you talk a little bit about the two recording sessions that you did with Steve Davis?

The first session, was early in my run of Criss Cross albums. One of a lot of people’s favorite bands, and one of my favorite bands was the old J and K band, with J.J. Johnson and Kai Winding. So, in speaking to Gerry Teekens about what kind of projects I wanted to do, he mentioned the J and K project. So, I said that if I were to do it, the only person I’d want to do it with would be Stevie D, because I admire his playing so much…you’ve got to be on top of your game if you’re going to be with Art Blakey and the Jazz Messengers. He’s a really creative guy, and he’s a great trombonist…he just has a very eloquent way of playing…and, I’ve always admired the fact that he plays the changes so well. He’s such a polished and consummate musician. So, that’s how the idea came about. Then, I’ve been really lucky that some of my best friends are some of the best pianists, bassists, and drummers in the world. Dave Kikoski and I had been friends for many years, and recorded on different people’s projects. And James Genus lived in Brooklyn, and I had known James for a long time. I met Tain through Branford Marsalis, who is a good friend of mine. So, it just worked out to get Tain and James and Dave together, and you can’t ask for a better rhythm section than that…those guys are just amazing. So, I put together some originals and some standards that I really liked…it was a nice synchronicity, because Steve and I had both been recording for Criss Cross, and we were able to get these great rhythm section guys in the band.

The second session was almost ten years later, and in the interim we both had many different things happen in our careers. I had recorded a sextet with Alex Sepiagin and Seamus Blake, and then I had done a different sextet with Tim Hagans and Ben Schachter. The difference in the two records is that the first album was not a trombone tribute per se…I’m not really a huge fan of making trombone records. What we really wanted to do was just make a creative project, and it just so happens that we play trombone. I think the first record was pretty successful, as far as selling, because Gerry asked us to do another one.
In the mean time I had decided that if I were to do another one, it would be all originals, and I would write each tune for a different trombone player that I considered one of my heroes. I had a blues for Frank Rosolino, one for Raul de Souza, I wrote a minor blues entitled “Slide’s Routine.” There was a ballad for Albert Mangelsdorff that I actually wrote about 20 minutes after I found out that Albert had passed. I had a tongue-in-cheek rhythm changes called “Jay Dot.” I had a little medium bounce tune I called “Dubois’ Delight,” because Curtis Fuller’s middle name was Dubois. And, I was up in Nova Scotia, and it really reminded me of Scandinavia, and I wrote this tune, and I thought of Eje when I wrote it, so I called it “Eje’s Dream.” The other tune was written for Barry Rogers…I’ve spent half of my life playing with Eddie Palmieri, and Barry Rogers pretty much wrote the trombone book for that gig. So the first one was just Stevie D and I getting together with Dave and James and Tain to just do our thing. The second album was more of a trombone tribute.

One thing about the second album is that it was with Orrin Evans, Boris Kozlov, and Donald Edwards. We play together all the time…in fact, Steve subs in there a lot, and I’m more of a regular member of the Mingus band. I’ve probably played 1000 gigs with those guys…I don’t know for sure, but well over 500…and we’ve been playing Mingus’s music, which is really hard music.

Steve and I play really differently. We play in a different register. If Steve wanted to play in the upper register he could, but he’s just comfortable in his zone, and I’m more comfortable in mine. To me, it’s pretty easy to tell us apart.

What do you like about his playing and why did you choose to record with him?

Steve is incredibly consistent. He has such a great understanding of harmony. He really, really knows the changes. I think he knows the changes better than I do. His playing reminds me of the great qualities of J.J. and Curtis. I used to think of J.J. as a diamond cutter. He was just able to take the diamond and just polish the facets of that diamond, and Stevie is able to take a tune, and just totally smoke it. He just always hits a home run in the changes. I learned from listening to him, about how to use the guide tone line, and color tones…his solos are very, very well crafted.

The other thing is that he’s really spontaneous. He can do it on a dime. He can shift and turn, and if we’re trading he always has a great complementary phrase. I’ve always admired that…and, there no set of changes that Steve can’t play. I’ve heard him play tunes like 26-2 by John Coltrane, and just smoke it. There’s no one I respect more than Stevie D.
Any final thoughts for students who might read this interview and want to be successful jazz musicians?

In jazz there are really only two things: there’s the truth, and there’s a lie. You’re better off just playing your own personal truth. You can’t be somebody you’re not. When I’m in the moment, I tell myself, “just go for it and be your self.” That’s advice I’ve gotten from great players. Clarke Terry used to give me that advice. If I try to be something I’m not, then it sounds too controlled, or unemotional. I’m better off just cutting loose and being myself.

Something that Dave Liebman told me is that you should record with the guys that you’ve been playing with…like with Orrin, Boris and Donald. I’ve played so much with them, and there’s a feeling of comfort and trust, so you can take chances, and feed off of each other. It creates a creative spiral. It’s an upward spiral. Trust your rhythm section, and listen to them and react to them…and choose them wisely.
APPENDIX B

Interview with Steve Davis
What trombonists have influenced you the most?

J.J. Johnson, Curtis Fuller, Slide Hampton. I would say those three for sure… and many other great players. In recent years, although you might not hear it so obviously in my playing, I’ve been listening to Jack Teagarden a lot more. Of course, when I was coming up, Steve Turre was a newer voice, a very exciting voice… of course Frank Rosolino…and Carl Fontana had a big influence on me as well. But, primarily it has been J.J., and Curtis Fuller, and Slide Hampton.

How about other instrumentalists?

My gosh, I mean, so many. All of the masters that most of us listen to. Miles Davis had a big influence on me…Freddie Hubbard…Jackie McLean. I spent so much time around Jackie, and his concept and language was such an influence on me. Chet Baker and Lee Morgan I listen to a lot. John Coltrane, I mean you could just go on and on. And then there’s the non-horn players. I love piano trio. Hank Jones and Cedar Walton in particular had a huge influence on me…McCoy Tyner…singers as well. Nat King Cole…Sarah Vaughan. It’s hard to say; there have just been so many influences over the years. Hopefully it just sort of distills through you, and eventually you’re just playing, and it just comes out as your voice.

Can you talk a little bit about technique and how you play the horn? Things like tonguing and against the grain playing.

I try to single tongue as much as possible. But, before that, I really just try to keep the air moving…and get the slide where it needs to be, as efficiently and quickly as possible, so that you’re kind of eliminating the kind of cliché trombone-y, or lazy slide type of sound. That’s how J.J. and Curtis Fuller, their precision and articulation, really influenced me. There are times when you listen to those guys and you could swear they were playing valves. And they’re playing language that was not really associated with the trombone. That’s something, early on, that I was always interested in…and I think I share that with Conrad. He plays things that are not typical of the trombone.

I definitely use alternate positions. If you want to play certain melodic passages, if you want to execute them with any kind of velocity, you’re going to need to address that. You have to play out there, and learn how to make that timbre sound pleasant and not just nasal. I’ve spent some time trying to match intonation and timbre with, say, D in first and D in fourth, or B♭ in first and B♭ in fifth. I have to use alternate positions to try to keep things as efficient as possible…it’s very important.
What are your thoughts on improvisation? What kinds of things do you think about when you play, or do you think at all? What kinds of things should students practice?

First and foremost, I try to play as if I’m singing, so that everything has a lyrical feeling to it. That’s my goal anyway, so that the trombone is almost incidental. It’s almost like air in your hands, and you’re just trying to sing, through your horn.

Certainly a huge component to improvisation, group improvisation, is listening to the rhythm section, and playing off of them. I try to keep my radar on at all times, and almost become a fourth member of the rhythm section. I really try to integrate my approach with what they’re doing, so I’m not just “running my stuff” over the top of the rhythm section. Sometimes it’s going to sound that way because you’re the horn player and they’re the rhythm section, but I try to avoid that as much as I can…and I just try to stay as lyrical as I can, even when I’m playing music that requires me to deal with sophisticated harmonic passages. I always try to “find a song” in the chords, and pull melodies out of the chord changes.

Students should listen to as much music as possible. If you’re a young alto player, of course you’re going to listen to Bird, and Johnny Hodges, and Jackie McLean, and Cannonball Adderall, Sonny Stitt, Lou Donaldson, and Phil Woods on up through Gary Bartz and Kenny Garrett and these great players today. But, you need to listen to everybody…and really listen. I remember the great Mulgrew Miller, God bless him, came to do a master class at the McLean Institute at the Hartt School at the University of Hartford, where I’ve been teaching for a long time. He came just about six months before he passed away, and gave a fantastic master class. He said something very profound. He said, “If you guys remember one thing about my visit today please remember this: Show me a great player, and I’ll show you a great listener.” I just thought that was a homerun for our students because we all get caught up in what we’re trying to play, and what we’re shedding, and we forget to really listen…and not just listen during the act of playing, but really listen to music, everywhere, all the time…and not just jazz.

So, I would encourage students to do more of that first and foremost…and then, really try to sing through their instruments. I would urge non-pianists to really develop their piano, so that they can hear, and see, and play the harmonies, and really get connected to chords that way. And also learn something about the bass, and the drums…really become a fan of the rhythm section so that they’re really connected to the total language of the music. Another thing I would encourage students to do is to go back through the history. I think a lot of times, in our field, it’s important to be innovative, and fresh, and you hear these words all the time. Mozart was an innovator, Charlie Parker was an innovator, John Coltrane was an innovator, but there’s not too many of those. I think you should become a really good musician first and foremost, and if along the way, people start to call you an innovator, then good for you, that’s great. But I think there’s a little too much instant gratification going on in this day and age and everybody’s trying to play
on the outer edge of the music right from jump street without really knowing the guts of the music, or being able to really play a compelling solo without “taking it out.” I think it’s important to build your foundational language, some call it bebop, but whatever you want to call it, it’s the tradition. Look at all the great players who are out there, still doing it. It’s a long line that we’re all in, and you can’t really cut in the line, you’ve got to get in line, and that’s how you really become part of the tradition.

For trombone players specifically, I would say, do your long tones, softly, everyday. I did long tones, finally, when I was about nineteen. I thought I was a natural and I was very undisciplined… I wouldn’t say I was lazy, but I just wanted to get to the good stuff right away, and play along with records, and jam with my buddies and all that. Then Jackie McLean and Steve Turre helped me and influenced me. Steve Turre showed me one time and I’ve been doing them ever since, and they’ve really help me to focus my sound. And then after that, work on flexibility, and articulation, and all of that stuff.

Can you talk a little bit about the two recording sessions that you did with Conrad Herwig?

The first one, Osteology, was during the summer of ’98 I believe, and I was very flattered, and honored, that Conrad would ask me to make a record with him. He was the leader on the date, and he organized everything… he organized the rhythm section, which was fantastic, and all the music, the arrangements, everything. As is always the case, everyone was pretty busy. We never had a full band rehearsal. Conrad and I got together one afternoon for about an hour and a half, ran through a few parts, I don’t think we got through all the music… so, it was really on the fly. We all kind of read it down, got it together, and let it rip. We only did one or two takes of each tune so it was very fresh. It was really great music, and I was just trying to keep up.

Conrad had a great rhythm section: Jeff “Tain” Watts, Dave Kikoski, and James Genus… guys that he’d been playing with for some time. I was definitely the youngin’ on the session, a little bit less experienced than those guys. It was challenging material, very exciting music, and Conrad just absolutely played his butt of. It definitely was a very exciting experience for me… and I thought the music came out really well actually. I was worried that I wasn’t familiar enough with the music, and it was difficult, and I thought that maybe I wasn’t playing up to the level. Now that I listen back though, I think it really came out great. I’m very proud of that record.

I guess the first one did very well. I think it was, believe it or not, ten years later. Conrad and I had recorded extensively for Criss Cross as leaders and as sidemen by that point. So Conrad just said, “Let’s do it again.” He got another great rhythm section, I think it was the Mingus Band’s rhythm section at the time: Orrin Evans, Boris Kozlov, and Donald Edwards. Conrad wrote all the music… on that one I think he paid tribute to many of the trombone heroes like
Frank Rosolino, Slide, Curtis, and others. The music on that record was fantastic too. It was just round two of what we had done ten years before, and we really had a great time playing together. I’ve learned an awful lot playing next to Conrad over the years in different situations. You better eat your Wheaties if you’re going to be playing next to Conrad. Conrad is dead serious, man, he’s such a serious musician, and a brilliant musician, and he just plays on such a high level. It’s very inspiring.

What do you like about his playing and why did you choose to record with him?

First of all, I dig his concept in terms of music repertoire, and his language is very hip…he’s a real modernist. He’s not afraid to delve into the Woody Shaw, Joe Henderson, and McCoy Tyner kind of harmonic ideas and concepts. That’s very inspiring. He plays things that aren’t really addressed on the trombone, which is very exciting to me…and then there’s just his physical ability on the trombone that’s so phenomenal. I mean, he does things that I couldn’t do in my wildest dreams. And his style is very different from mine. He kind of brings out the best in me, and I think we’re quite good foils…and maybe in my own way, I push him too. I just try to play the best Stevie D I can play, and try not to outplay myself. But, Conrad has definitely influenced me in a lot of ways. I’m very proud of those dates we did together.

Any final thoughts for students who might read this interview and want to be successful jazz musicians?

I would encourage them to dream, because that’s what I did when I was a young kid growing up, and listening to my father’s records. I came to the University of Hartford when I was eighteen, and I met Jackie McLean, and I met Curtis Fuller. I saw J.J. Johnson, and all of the great heroes like Art Blakey. And then I wound up getting to play with Art Blakey at a young age. Your dream can come true, and I would encourage young players to go for it, because we need them. I want to have some new cats to play with in the coming years. In thirty or forty years I’m going to want to play with great new musicians. We all need to keep this music alive, and well, and vital, and it is, and I think it will be. But we need as many fresh, exciting voices as possible playing jazz music.
APPENDIX C

Ten Selected Transcriptions
Syeeda's Song Flute

Swing \( \frac{3}{4} \) = 200

Herwig
1:33

\[ \text{Syeeda's Song Flute} \]

\[ \text{Swing} \quad \frac{3}{4} = 200 \]

\[ \text{G} \quad \text{A}_7 \quad \text{G} \quad \text{A}_7 \quad \text{John Coltrane} \]

\[ \text{G} \quad \text{A}_7 \quad \text{G} \quad \text{A}_7 \]

\[ \text{Gmin} \quad \text{A}_7 \quad \text{Gmin} \quad \text{A}_7 \]

\[ \text{Gmin} \quad \text{A}_7 \quad \text{Gmin} \quad \text{A}_7 \]

\[ \text{G} \quad \text{A}_7 \quad \text{G} \quad \text{A}_7 \]

\[ \text{G} \quad \text{A}_7 \quad \text{G} \quad \text{F}^\# \]
Syedda's Song Flute

E7

G

A7

G

A7

G

A7

G

A7

Gmin

A7

Gmin

A7

Gmin

A7

Gmin

A7
Syeeda's Song Flute

4 Gmin A♭7 Gmin A♭7

Gmin A♭7 Gmin A♭7

G A♭7 G A♭7

E7 D7

E7 F♯7

G A♭7 G A♭7

G A♭7 G A♭7
It Ain't Necessarily So

Swing \( \text{\textit{\textcopyright}} \) 218

George Gershwin

\[ \text{\textit{\textcopyright}} \] 1:16

Davis

F\textsubscript{min7} G\textsubscript{7} F\textsubscript{min7} G\textsubscript{7}

F\textsubscript{min7} G\textsubscript{7} F\textsubscript{min7} G\textsubscript{7}

F\textsubscript{min7} G\textsubscript{7} F\textsubscript{min7} G\textsubscript{7}

F\textsubscript{min7} G\textsubscript{7} F\textsubscript{min7} G\textsubscript{7}

F\textsubscript{min7} G\textsubscript{7} F\textsubscript{min7} B\textsubscript{13\#11}
It Ain't Necessarily So

F min7  Gb7  F min7  Gb7

B6  G min7  Gb7

F min7  C7b9

B6  G min7  Gb7

F min7  C7b9

F min7  Gb7  F min7  Gb7

F min7  Gb7  F min7  Gb7

F min7  B13#11  B7  B13#11

D7  C7#5#9  F min7  Gb7
It Ain't Necessarily So

F₉min G₉sus F₉min G₉sus 3

F₉min G₉sus F₉min G₉sus

B₉sus B₉sus D₉sus C₉sus9

F₉min G₉sus F₉min G₉sus 3

F₉min G₉sus F₉min G₉sus

F₉min G₉sus F₉min G₉sus

F₉min G₉sus F₉min G₉sus

F₉min B₉sus11 B₉sus B₉sus11

D₉sus C₉sus9 F₉min G₉sus
It Ain't Necessarily So
It Ain't Necessarily So

8  Fmin7  G7  B6

Gmin7  G7  Fmin7

C7b9  B6

Gmin7  G7  Fmin7

C7b9  Fmin7  G7

Fmin7  G7  Fmin7  G7

Fmin7  G7  Fmin7  B13#11

B7  B13#11  D7  C7#5#9

Fmin7  G7  Fmin7  G7

Fmin7  G7  B13#11  D7  C7#5#9
It Ain't Necessarily So

F\textsubscript{min7}  G\textsubscript{7}  F\textsubscript{min7}  G\textsubscript{7}

421

425
You Don't Know What Love Is

2

D7
C7b9
Fmin6

15

Bmin7
E7
A7

3:11 Davis

Bmin7
E7sus
A7

19

Dmin7
G7
C7

21

D9
C7b9

23

Fmin7
D9
C7b9

25

Fmin7
C7b9
D7

27

Gmin7b5
C7b9
Fmin6
A7

29

D7
C7b9

31
You Don't Know What Love Is

F₇₆₆

F₇₆₇
Slide's Routine

Conrad Herwig

Swing \( \frac{3}{4} = 124 \)

Herwig

1:53

B\(_{b}\)min7

---

E\(_{b}\)min7

B\(_{b}\)min7

C\(_{maj}\)/E

B\(_{maj}\)/D

D\(_{maj}\)

B\(_{maj}\)

B\(_{b}\)min7

---

E\(_{b}\)min7

B\(_{b}\)min7

C\(_{maj}\)/E

B\(_{maj}\)/D

D\(_{maj}\)

B\(_{maj}\)

B\(_{b}\)min7

---

E\(_{b}\)min7

B\(_{b}\)min7

C\(_{maj}\)/E

B\(_{maj}\)/D

D\(_{maj}\)

B\(_{maj}\)

B\(_{b}\)min7

---

E\(_{b}\)min7

B\(_{b}\)min7

C\(_{maj}\)/E

B\(_{maj}\)/D

D\(_{maj}\)

B\(_{maj}\)
Slide's Routine

2 Cmaj7/E Bmaj7/D Dmaj7 Bmaj7

33

37

39

41

43

45

47

49
Slide's Routine

\[ \text{E}_\text{min7} \quad \text{B}_\text{min7} \]

\[ \text{C}_\text{maj7/E} \quad \text{B}_\text{maj7/D} \quad \text{D}_\text{maj7} \quad \text{B}_\text{maj7} \]

\[ \text{B}_\text{min7} \]

\[ \text{E}_\text{min7} \quad \text{B}_\text{min7} \]

\[ \text{C}_\text{maj7/E} \quad \text{B}_\text{maj7/D} \quad \text{D}_\text{maj7} \quad \text{B}_\text{maj7} \]

\[ \text{B}_\text{min7} \]

\[ \text{E}_\text{min7} \quad \text{B}_\text{min7} \]

\[ \text{C}_\text{maj7/E} \quad \text{B}_\text{maj7/D} \quad \text{D}_\text{maj7} \quad \text{B}_\text{maj7} \]
Slide's Routine

Bmin7

Emin7  Bmin7

Cmaj7/E  Bmaj7/D  Dmaj  Bmaj

Bmin7

Emin7  Bmin7

Cmaj7/E  Bmaj7/D  Dmaj  Bmaj

Bmin7

Emin7  Bmin7

Cmaj7/E  Bmaj7/D  Dmaj  Bmaj
Slide's Routine

\( C_{\text{maj7/E}} \quad B_{\text{maj7/D}} \quad D_{\text{maj7}} \quad B_{\text{maj7}} \)
Que Viva Barry

Latin = 170

Conrad Herwig

Dmin11

C7sus

Que Viva Barry

Dmin11

C7sus

Que Viva Barry

Dmin11

C7sus

Que Viva Barry

Dmin11

C7sus

Que Viva Barry

Dmin11

C7sus

Que Viva Barry

Dmin11

C7sus

Que Viva Barry

Dmin11

C7sus

Que Viva Barry

Dmin11

C7sus
Que Viva Barry

2 \( D_{\text{min11}} \)

\[ C_{7\text{sus}} \]

34

\[ \text{D}_{\text{min11}} \]

\[ C_{7\text{sus}} \]

38

\[ \text{D}_{\text{min11}} \]

\[ C_{7\text{sus}} \]

42

\[ \text{D}_{\text{min11}} \]

\[ C_{7\text{sus}} \]

46

\[ \text{D}_{\text{min11}} \]

\[ C_{7\text{sus}} \]

50

\[ \text{D}_{\text{min11}} \]

\[ C_{7\text{sus}} \]

54

\[ \text{D}_{\text{min11}} \]

\[ C_{7\text{sus}} \]

58

\[ \text{D}_{\text{min11}} \]

\[ C_{7\text{sus}} \]

62

\[ \text{D}_{\text{min11}} \]

\[ C_{7\text{sus}} \]
Que Viva Barry

D\text{\textsubscript{min11}}

C\text{\textsubscript{7sus}}
Que Viva Barry

D\textsubscript{min11}

126
APPENDIX D

Consent Forms
INFORMED CONSENT FORM

A Comparison of the Improvisational Styles of Trombonists Conrad Herwig and Steve Davis

Andrew Hamilton

PURPOSE:
The goal of this research is to gain insight into the influences, experiences, and expertise of the subjects, Conrad Herwig and Steve Davis.

Responses to the interview are intended to provide insight into the subjects' thoughts on jazz music, improvisation, their influences, and their experiences with each other and other jazz musicians. The responses will be sent back to the participants for approval.

PROCEDURE:
The informed consent form will be sent in an email (recruitment letter) to the participants.

Each participant acknowledges through his/her email response that he/she has read and understood the informed consent form and further agrees to its terms. The responses will be used for research and will be included in the investigator's doctoral essay. Through responding to the questionnaire and editing it as the participant wishes it to appear in the document, each participant also agrees that his/her responses will be published in the essay.

RISKS:
No foreseeable risks or discomfort are anticipated for you by participating. Because this research is being conducted by phone, security of your correspondence cannot be guaranteed.

BENEFITS:
Although no benefits can be promised to you by participating in this study, the information gathered and distributed later is intended to help enlighten readers of the doctoral essay.

ALTERNATIVES:
You have the alternative to not participate in this study. You may stop participating any time or you can skip any question you do not want to answer. There is no penalty incurred should you choose to halt participation.
COSTS:
No costs are anticipated for you to participate in this study.

PAYMENT TO PARTICIPATE:
No monetary payment will be awarded for participation in this study.

CONFIDENTIALITY:
The participants’ names and responses will be made public in the doctoral essay, which is projected to be submitted to the faculty of the University of Miami in May of 2015 and will be available for educational purposes.

RIGHT TO WITHDRAW:
Your participation is voluntary you have the right to withdraw from the study.

OTHER PERTINENT INFORMATION:
The researcher will answer any questions you may have regarding the study and will give you a copy of the consent form after you have signed it. If you have any questions about the study please contact Andrew Hamilton, at 904-556-9664, or ahjazzbone@gmail.com, or Professor Rachel Lebon, at 305-284-6118 or RLLebon@aol.com. If you have any questions about your rights as a research participant, please contact the Human Subjects Research Office (HSRO) at 305-243-3195.

Please print a copy of this consent documentation for your records.

---------------------
Participant’s Signature

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Interviewer’s Signature

4/7/15

Date
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Andrew Hamilton

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