

4-2017

A Musical Analysis of the Improvisational Style of Tommy Turrentine

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A MUSICAL ANALYSIS OF THE IMPROVISATIONAL STYLE OF TOMMY
TURRENTINE

by

Jesse N. McBee

A DOCTORAL DOCUMENT

Presented to the Faculty of

The Graduate College at the University of Nebraska

In Partial Fulfillment of Requirements

For the Degree of Doctor of Musical Arts

Major: Music

Under the Supervision of Professor Darryl White

Lincoln, Nebraska

April, 2017

A MUSICAL ANALYSIS OF THE IMPROVISATIONAL STYLE OF TOMMY
TURRENTINE

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University of Nebraska, 2017

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Tommy Turrentine was a jazz trumpet player active in both Pittsburgh, Pennsylvania and New York City. While he is highly respected among jazz musicians, particular those who developed a personal relationship with him in New York City, he seems to have been overshadowed by many of his contemporaries. Additionally, he has a limited discography, with only one recording as a leader. Despite this, he performed with numerous notable musicians throughout his career, including Dizzy Gillespie, Count Basie, Abbey Lincoln, Stanley Turrentine, and Max Roach. These collaborations solidify his role as a significant musician in the lineage of jazz trumpeters.

This research analyzes his improvised solos to assess what characteristics left such an impression on those who were familiar with Turrentine's work, as well as establish a base for future scholarly writings on his work and life. While extensive biographical research is beyond the scope of this document, interviews with those who were mentored by Turrentine were conducted and included, as his role as a mentor to younger musicians is a significant component of his contributions to the music. The musical analyses were limited to solos from his only album as a leader, the self-titled *Tommy Turrentine*, both for consistency regarding recording dates, as well as an acknowledgement that Turrentine would be unlikely to release work under his own name

that he did not find to be representative of his musical voice at that point in time. The culmination of this research demonstrates Turrentine's significance as a jazz artist, as well as offers some insight as to why he never achieved the critical acclaim of many of his contemporaries.

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A Musical Analysis of the Improvisational Style of Tommy Turrentine

by: Jesse McBee

Introduction

Tommy Turrentine is one of many significant hard-bop era jazz musicians deserving of wider recognition. He was active in both the vibrant Pittsburgh jazz scene early in his career, as well as in New York City. While Turrentine, a jazz trumpeter, never received the popular acclaim of his brother, tenor saxophonist Stanley Turrentine, he was a “musician’s musician” who was respected among his colleagues. Tommy Turrentine, while only recording one album as a leader,¹ was frequently utilized by the iconic Blue Note label and appeared as a sideman on albums by such jazz luminaries as Max Roach, Abbey Lincoln, Sonny Clark, Horace Parlan, Jackie McLean, Lou Donaldson, and his brother Stanley.² He also appeared on live dates at the Five Spot in New York City with bassist Charles Mingus, as well as on a recording date with Archie Shepp. Despite his professional performing credentials, it often seems as though Turrentine was overlooked by critics and many jazz fans; it has been suggested that this could be a result of his brother’s increasing mainstream popularity, and/or a focus on the new sounds of the avant-garde, fusion, and a more contemporary approach influenced by

¹ “Tommy Turrentine Discography at Discogs.” Discogs, accessed December 16, 2016, <https://www.discogs.com/artist/305103-Tommy-Turrentine>.

² “Obituary: Tommy Turrentine.” The Independent, accessed December 16, 2016, <http://www.independent.co.uk/news/obituaries/obituary-tommy-turrentine-1263853.html>.

John Coltrane's progressive harmonic language and aggressive "sheets of sound" approach to improvising.³ However, Turrentine's music has stood the test of time, and while he is not at the forefront of the discussion of jazz trumpet innovators, he was a significant stylist who inspired and mentored several generations of jazz musicians. Turrentine exhibits many of the same characteristics that we admire and emulate from other artists who achieved more notoriety. His ability to navigate changes with great harmonic specificity by targeting guide tones (thirds and sevenths) is rooted in the bebop tradition, and shares similarities with other masters such as Clifford Brown and Charlie Parker. Additionally, he exhibits a keen sense of harmony, as demonstrated by his use of tritone substitutions, which analysis and personal interviews would suggest are influenced by Kenny Dorham. Turrentine also possesses a strong and soulful sense of melody, resulting in an aesthetic that is at times similar to Lee Morgan, who used melody and inflection to great effect. This analysis of Turrentine's improvisational approach is offered in hopes that others will critically assess his place in the hierarchy of jazz trumpet history, as well as inspire others to use this as the basis for more in-depth studies of his life and music, some of which will inevitably fall outside the scope of this work.

Unfortunately, there is no scholarly work dealing primarily with Tommy Turrentine; it is my hope that this work will serve as a foundation to build upon in that regard. Even Turrentine's entry in Grove Music demonstrates this lack of resources; of the three sources cited, two are writings from album liner notes, and the third is from

³ Ibid.

Turrentine's published obituary.⁴ One significant work by Colter Harper, Ph.D., does deal with the Pittsburgh's Hill District and its music scene that Turrentine was both raised in and later contributed to as an artist in his own right.⁵ Paul Berliner's text, *Thinking in Jazz*, does offer interviews and commentary on Tommy Turrentine and his approach to improvisation, and while both interesting and significant to the artist and/or historian, does not constitute the body of research that exists for his contemporaries who received more mainstream success. Turrentine's only album as a leader, a self-titled release, was recorded in 1960, during the decade that his recorded output was most prolific and demonstrated his playing in strong form. Additionally, five of the seven tracks on the release were written by Tommy Turrentine, demonstrating his prowess as a composer as well.⁶ Of the two remaining tracks, one features Turrentine improvising over a blues form (Horace Parlan's "Blues for J.P.") and the other over Bud Powell's bop classic "Webb City." By limiting the scope of my research to this album, I have focused my analysis of his improvisational style on a specific era, one which is considered one of his most prolific. Additionally, it focuses the work on musical research; while biographical information is also scarce, that is beyond the scope of this project. It is my hope, however, that the comprehensive analysis of this recording will encourage further musical and biographical research of Turrentine.

⁴ Mark Gardner and Barry Kernfeld. "Turrentine, Tommy." *The New Grove Dictionary of Jazz*, 2nd ed. Grove Music Online. Oxford Music Online. Oxford University Press, accessed December 15, 2016, <http://0-www.oxfordmusiconline.com.library.unl.edu/subscriber/article/grove/music/J459400>.

⁵ Colter Harper, "'The Crossroads of the World': A Social and Cultural History of Jazz in Pittsburgh's Hill District, 1920-1970" (PhD diss., University of Pittsburgh, 2011).

⁶ Scott Yanow. "Tommy Turrentine – Tommy Turrentine." AllMusic, accessed December 16, 2016, <http://www.allmusic.com/album/tommy-turrentine-mw0000313901>.

This document relies primarily on audio recordings as the primary source material, supported by secondary materials, such as *The Art of Jazz Trumpet* by John McNeil and Paul Berliner's *Thinking in Jazz*, both texts that provide valuable information about Tommy Turrentine, but not an exhaustive overview of his life or career. Published interviews and texts describing Turrentine and/or his influence will also be utilized to explain his place in the hierarchy of jazz trumpet history; McNeil's "Jazz Trumpet Family Tree" is an excellent visual resource for identifying lines of influence. However, the bulk of the document relies on Tommy Turrentine's recording *Tommy Turrentine*⁷ for transcription and musical analysis. The musical analysis is codified using standard terminology for most jazz theory classes and texts, based in the pedagogy of David Baker.⁸

⁷ Tommy Turrentine, *Tommy Turrentine*, Audio Fidelity AFZ 007, 1960, CD.

⁸ David Baker, *David Baker's Jazz Pedagogy: A Comprehensive Method of Jazz Education for Teacher and Student* (Van Nuys, CA: Alfred Pub. Co., 1989).

Chapter One: Biography

Thomas Walter Turrentine, Jr., most commonly known as Tommy Turrentine (b. 1928-d. 1997) was a jazz trumpet player from Pittsburgh, Pennsylvania.⁹ The Turrentine brothers were a product of the rich cultural environment of the Hill District, a predominantly African-American community in Pittsburgh, PA that produced a multitude of significant musicians and artists in its prime, during the 1920s-1950s. He began his formative musical education on violin, beginning his trumpet studies at age 11.¹⁰ Tommy had the opportunity to play with a variety of groups throughout his career, and while predominantly a hard-bop trumpet player, the eclecticism in his performing credits contributed to his unique and individual style within the genre. Early on, Turrentine gained significant performing experience playing in the big bands of Benny Carter, Dizzy Gillespie, Billy Eckstine and Count Basie.¹¹

After moving to New York City, Turrentine found himself in demand with various well-known band leaders, including Max Roach, Sonny Clark, Horace Parlan (also of Roach's ensemble), Charles Mingus, Jackie McLean, Dexter Gordon, Paul Chambers, Booker Ervin and Lou Donaldson. This period of his career would become his most significant, particularly his contributions with Max Roach's ensemble; this same group, also featuring Stanley Turrentine, Julian Priester, Horace Parlan and Bob Boswell

⁹ Mark Gardner and Barry Kernfeld. "Turrentine, Tommy." *The New Grove Dictionary of Jazz*, 2nd ed. Grove Music Online. Oxford Music Online. Oxford University Press, accessed December 15, 2016, <http://0-www.oxfordmusiconline.com.library.unl.edu/subscriber/article/grove/music/J459400>.

¹⁰ Scott Yanow, *Trumpet Kings: The Players Who Shaped the Sound of Jazz Trumpet* (San Francisco: Backbeat Books, 2001).

¹¹ "Obituary: Tommy Turrentine." *The Independent*, accessed December 16, 2016, <http://www.independent.co.uk/news/obituaries/obituary-tommy-turrentine-1263853.html>.

would be the same group performing on Tommy's sole release as a leader. He was also in demand as a sideman with Blue Note records, and as previously mentioned, received praise for his ability to accompany vocalists, such as his collaborations with Abbey Lincoln.¹² Poor health forced an "early retirement" of sorts in the late 1960s, although he did have frequent comebacks to playing. He recorded occasionally with his brother, Stanley Turrentine, in the 1970's (under a pseudonym) and was making rounds on the New York City scene in the 1980's. He could be seen playing at Zanzibar and the Star Café during this time,¹³ as well as with jazz legend Barry Harris. He also recorded with Sun Ra in 1988, offering further testament to the versatility of Turrentine's individualistic style.¹⁴ Turrentine was active throughout the 1990s, and was particularly known for his involvement in the New York City scene through his interactions with up-and-coming musicians at Smalls, a prominent jazz club in that city.

While Turrentine is underrepresented in both recorded dates as a leader and in scholarly research, an analysis of his discography and the artists with whom he has recorded, as well as a survey of the current generation of significant jazz musicians who were a part of the scene in New York City during the 1990s demonstrates Turrentine's influence and continued legacy, as a player, composer and mentor. His obituary sums up the dichotomy that exists when studying Turrentine's life and music by stating, "For a

¹² Abbey Lincoln, *Abbey Is Blue*, Riverside Records 00025218606929, 2006, CD.

¹³ Joe Magnarelli (New York City-based Jazz Trumpeter), interviewed by Jesse McBee, March 2017.

¹⁴ Scott Yanow, *Trumpet Kings: The Players Who Shaped the Sound of Jazz Trumpet* (San Francisco: Backbeat Books, 2001).

man of his stature he is not well represented on record today, but that does not lessen the impact of his passing.”¹⁵

¹⁵ “Obituary: Tommy Turrentine.” The Independent, accessed December 16, 2016, <http://www.independent.co.uk/news/obituaries/obituary-tommy-turrentine-1263853.html>.

Chapter Two: Hill District

Colton Harper's Ph.D. dissertation, "'The Crossroads of the World:' A Social and Cultural History of Jazz in Pittsburgh's Hill District, 1920-1970" provides fascinating research regarding the history and development of Pittsburgh's Hill District, which was the epicenter of African-American culture in Pittsburgh throughout much of the 20th century. When discussing the significance of Tommy Turrentine, it is imperative to consider the environment that produced players such as the Turrentine brothers, as well as countless others. When considering jazz history, we often think of New York City, and to a somewhat lesser degree, Philadelphia, as locations central to the development of the music. While it is true that New York City is the cultural center of the development of jazz music, many cities throughout the country had vibrant jazz scenes, and Pittsburgh's was particularly significant, contributing artists including Billy Eckstine, Ahmad Jamal, Roy Eldridge, Art Blakey, Horace Parlan, Earl Hines, Sonny Clark, Ray Brown, among others.

The Hill District was Pittsburgh's equivalent of Harlem during the 1920s-1960s, a vibrant cultural district with predominantly African-American residents, as well as a diverse immigrant population. This environment led to the Hill District becoming known as "The Crossroads of the World."¹⁶ Gus Greenlee, a prominent African-American Pittsburgh businessman, was a frequent contributor to the district; he was most notable as

¹⁶ Colter Harper, "'The Crossroads of the World:' A Social and Cultural History of Jazz in Pittsburgh's Hill District, 1920-1970" (PhD diss., University of Pittsburgh, 2011).

being the owner of the Pittsburgh Crawfords, a professional Negro League baseball team named after the jazz club also owned by Greenlee, the Crawford Grill.

The Crawford Grill is considered the most significant venue in the Hill District, and certainly one of the most prominent in Pittsburgh. The first location, opened in the Hill District in 1933, was notable not only as a venue for musicians, but as a meeting place for people of all races and socioeconomic classes, tearing down the segregation that permeated throughout the rest of the country during this time. While Harper's research demonstrates that many local musicians catered to the audience by playing American Songbook Standards that were favored, as opposed to the more harmonically adventurous bebop compositions favored by the musicians, the club was a significant venue for local artists, as Billy Strayhorn and Duke Ellington met here for the first time. Due to the building's physical decline and a fire at the location in 1951, Greenlee renewed his focus and resources into a second location for the Crawford Grill.

The second Crawford Grill opened by Gus Greenlee would prove to be much more significant as a venue for hard-bop era musicians such as the Turrentine brothers. From the beginning, the second location for the venue was designed to focus on the musicians and entertainment. This was of great value to the local Pittsburgh musicians, and would become an attractive spot for touring acts in a short amount of time. The construction of the stage also allowed for significantly larger ensembles than the first Crawford Grill location could accommodate. The initial local acts booked at that venue were focused on providing background music that was unobtrusive, as the second venue quickly filled the same societal role of the first, serving as a desegregated meeting spot for all races and socioeconomic groups. However, Gus Greenlee passed away in 1952,

leaving management to his business partner, Joe Robinson. The next four years saw Robinson push to not only hire more local musicians, but to start booking prominent touring acts.

It was this venue and the atmosphere fostered here that would result in the formation of one of Max Roach's most significant touring groups, and the ensemble that is the focus of this author's research. Colton Harper's dissertation on the Hill District chronicles how Max Roach, known for his temper, fired most of his band (with the remaining members resigning) during a residency at the second Crawford Grill location. This resulted in him using local, Pittsburgh-based musicians to form a new group, which would include both Tommy and Stanley Turrentine, as well as Bob Boswell, all of whom toured and recorded together during the early 1960's.

Study of established venues, such as the Crawford Grill, demonstrates that Pittsburgh had a vibrant and significant arts scene that contributed many great artists to the genre. Additionally, venues such as the aforementioned helped create a touring circuit that made jazz viable both nationally and internationally, and helped both New York City-based musicians gain further notoriety, as well as give regional players the opportunity to be noticed and hired by established jazz artists. It was this environment that allowed artists such as Tommy and Stanley Turrentine to become recognized and thrive in the New York City jazz scene, as the quality of the scene certainly set a precedent regarding the expectation of the abilities of Pittsburgh-based musicians.

Chapter Three: Tommy Turrentine Personnel

Despite his substantial recording credits, Tommy Turrentine only recorded one album as a leader, the self-titled *Tommy Turrentine*. I have chosen to use this as the primary source material in transcribing and analyzing his improvisational style. Five of the seven tracks on the album are penned or co-penned by Tommy Turrentine, and it also features him improvising over standard forms, including several blues compositions and Bud Powell's "Webb City." The variety of original and standard compositions, as well as the date being the only one released by Turrentine as a leader, warrants detailed analysis. Additionally, the ensemble featured on this date is essentially Max Roach's touring group playing Tommy Turrentine's compositions. Group dynamic and interaction is a vital part of jazz and improvised music, and the fact that this same group had toured and recorded extensively adds value to its study; one only need to look at esteemed ensembles such as the many iterations of Art Blakey's Jazz Messengers or the quintets of Miles Davis to recognize the invaluable nature of this experience.

Turrentine's *Tommy Turrentine* was recorded and released in 1960 on Time Records, during the peak of his performing and recording career. The ensemble featured Max Roach's ensemble, with the addition of Pittsburgh-born pianist, Horace Parlan.¹⁷

Personnel:

Tommy Turrentine – trumpet, leader

¹⁷ Scott Yanow. "Tommy Turrentine – Tommy Turrentine." AllMusic, accessed December 16, 2016, <http://www.allmusic.com/album/tommy-turrentine-mw0000313901>.

Stanley Turrentine – tenor saxophone

Julian Priester – trombone

Horace Parlan – piano

Bob Boswell – bass

Max Roach – drums

Track Listing

1. “Gunga Din” (J. Spencer, T. Turrentine)
2. “Webb City” (B. Powell)
3. “Time’s Up” (T. Turrentine)
4. “Long as You’re Living” (C. Brown, J. Priester, T. Turrentine)
5. “Too Clean” (T. Turrentine)
6. “Two, Three, One, Oh!” (T. Turrentine)
7. “Blues for J.P.” (H. Parlan)

Chapter Four: Methodology/Terms Used

AABA Form – A typical jazz standard form that is usually 32 measures. The format is typically two statements of an eight-measure ‘A’ section, followed by an eight-measure bridge, or ‘B,’ and a final eight-measure recapitulation of the ‘A’ section.

Great American Songbook – A canon of popular tunes, mostly written on Tin Pan Alley during the 1920’s, that became popular vehicles for improvisation among jazz musicians of the 1940’s-1950’s. Many Great American Songbook compositions were formulaic in nature and written for Broadway musicals.

ii-V7 – The most common chord progression found in jazz. It focuses on V7-I relationship. In the key of C, a ii-V7 would be D minor-G7 (dominant). This progression can, but does not have to resolve to tonic; this provides a logical means to delay resolutions and move to unrelated key centers, thus the chromatic nature of many jazz compositions.

Bebop – A subgenre of jazz created and pioneered in the 1940’s, most notably by Charlie Parker and Dizzy Gillespie. Bebop improvisation and compositional practices have become the basis for both modern jazz performance practice and jazz education.

Guide tones – This refers to the 3rd and 7th of a given chord.

Upper extension – Chord tones played above the 7th (ex: 9th, 13th).

Altered Dominant – It is common practice to alter upper extensions of a V7 chord functioning as a V. Altered dominant refers to any alteration of the dominant chord (ex: b9, #9, #11, b5, etc.).

Harmonic Specificity – Improvising in a way that outlines the sounding chord progression, often accomplished by focusing on resolutions to guide tones within the improvised line.

Harmonic Generalization – Simplifying a given chord progression to one tonal center. One example would be playing only a Bb Major scale over the ‘A’ sections of a “Rhythm Changes” tune.

Enclosure – Enclosing a target note with upper and lower neighbor tones. This was a common practice of bebop-era artists to both ornament a line, as well as delay resolutions.

Double-time: Playing twice as fast as the quarter-note pulse, typically executed through the use of extended 16th-note based lines.

Bebop scale – An eight note scale, based upon the Ionian, Dorian, or Mixolydian mode, with the addition of a chromatic passing tone.

Coltrane Changes – Common chord substitutions pioneered by and rooted in John Coltrane’s composition, “Giant Steps.”

Turnaround – A ii-V7 or ii-V7/ii-ii-V7 progression that leads into the top of a form; this is common Great American Songbook and jazz standards, as it creates interest for the

improviser and supports a sense of forward motion and delayed resolution, despite arriving at the end of the form.

Chapter Five: "Gunga Din"

TOMMY TURRENTINE ON "GUNGA DIN"

TRANSCRIBED BY JESSE McBEE

STRAIGHT AHEAD ♩=120 F#M7

TRUMPET IN B \flat

5

9

13

17

21

25

29

33

37

41

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2

F#7 F7 Bb7 Eb7 AbMa7 G#7(b9) C7

F#7 Bb7 Eb7 AbMa7

G#7(b9) C7 F#7 G#7(b9) C7 F#7

G#7(b9) C7 F#7 G#7(b9) C7 F#7

F#7 F7 Bb7 Eb7 AbMa7 G#7(b9) C7

F#7 Bb7 Eb7 F#7

G#7(b9) C7 F#7

Analysis

“Gunga Din” is the first track on Turrentine’s self-titled album. It is one of Turrentine’s original compositions. The piece is 32-bars in length, following an AB form; while still common practice, this form is found less frequently than the AABA or ABAC form typically seen in standards from the Great American Songbook. It is in the key of F minor, utilizing minor ii-V7’s creating a sense of forward motion, with the ii-V7 in the ninth bar leading to the relative major of Ab, where the ii-V7 sequence continues until resolving to F minor.

Chorus One: Turrentine’s solo over these idiomatic hard bop chord changes exhibits a great sense of balance and a strong command of the bebop language. In the first five measures of the transcription, we see an initial melodic statement from the fifth to tonic, followed by a string of eighth notes landing on guide tones. Additionally, Turrentine demonstrates idiomatic voice leading by landing on chord tones throughout the changes in the excerpt.

Figure 5.1

The response to the first statement resolves to thirds in measure three, again displaying a strong command of traditional bebop voice leading. The statement ends on the ninth of

the tonic chord in measure four, resulting in a sense of resolution and richness of color through the use of an upper extension.

Figure 5.2

Measures six and seven continue to demonstrate Turrentine's command of balance and melodic statements, by starting the idea with an arpeggiated displaced triad over the F minor chord. However, he begins to create tension and demonstrate an advanced harmonic sense by anticipating the C7 chord in beats one and two; he begins on C and proceeds to arpeggiate the flat thirteenth, sharp eleven, and ninth, ending the phrase immediately before the C7 sounds on beat three. Measure ten shows various uses of altered dominant scale fragments over dominant chords. Turrentine utilizes triplet rhythms and enclosures throughout, allowing a sense of delayed resolution throughout the shifting key centers. Dissonance and forward motion is created in measure eleven through another enclosure placed around the third of the Ab major chord and again around the C7 in measure twelve. When conceptualized from the larger phrase spanning measures 9-13, a clear resolution is seen at mm. 13, utilizing the thirteenth of the F minor chord.

Turrentine's use of double time is limited in this solo, preferring to play with a great deal of harmonic specificity utilizing eighth-note based lines. Measures 14-18 show one of two uses of double time lines in this solo.

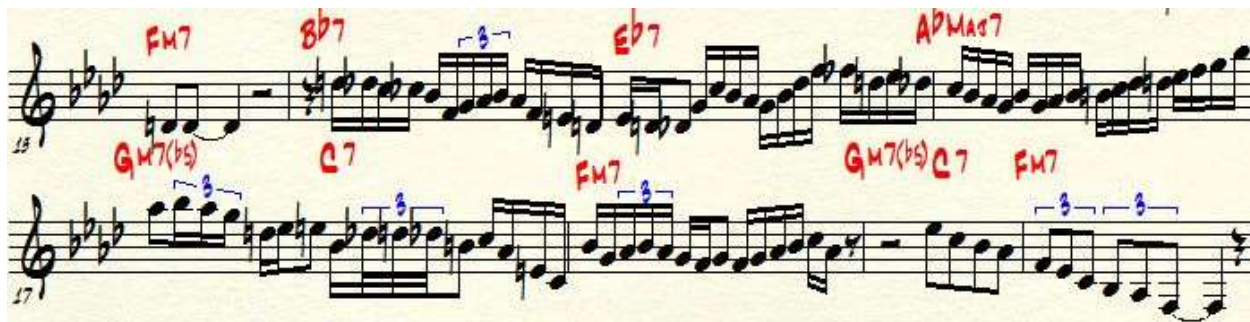


Figure 5.3

He begins the line with a chromatic scale fragment leading to the root, and then continues the line with an enclosure that resolves to the root of the Eb7 chord sounding on beat three. Turrentine continues to play through the dominant cycle progression, utilizing bebop scale fragments to create a long, flowing line.¹⁸ Of particular note is his harmonic timing in measure 14, as he waits until beat four to play an altered dominant scale fragment that resolves to the Ab major chord in measure 15. The string of sixteenth notes continues throughout this measure. Note how Turrentine plays predominantly in Ab major, with the exception of beat three, where a chromatic scale fragment is used to allow Turrentine to create tension and release with chord tones on downbeats, once again showing the influence of the bebop language on his playing. Measure 17, while sounding as a minor ii-V7, is treated simply as a V7 throughout. Turrentine lands on an Ab on the Gmin7(b5) chord, which would not be an idiomatic note choice, but when conceptualized

¹⁸ This is in reference to the bebop dominant scale, which is a Mixolydian mode with the raised 7th as a chromatic passing tone.

as C7, this becomes the sharp fifth of the chord. The remainder of the line centers around C altered dominant as well.

Measures 22-23 show Turrentine using rhythmic devices to create tension, as he plays a repeated digital pattern (4-3-2-1) against the minor ii-V7 displaced over the bar lines. In addition to demonstrating a keen rhythmic sense, it shows Turrentine's ability to utilize harmonic generalization to great effect, as he moves away from harmonic specificity in outlining each chord change in order to create tension. Turrentine resolves the line by arpeggiating a Fmin(Maj7) chord, ending the phrase on the eleventh of Fmin7.



Figure 5.4

Measure 28 demonstrates a combination of Turrentine's rhythmic and harmonic command, as he places an enclosure around the root of the C7 on beat three. However, the enclosure is displaced and disrupted by a sixteenth note rest in beat two. This is an atypical approach to the placement of enclosures that shows an individuality to Turrentine's language, and is a testament to his strong command of the bebop lexicon.¹⁹ Measure 31 utilizes a sextuplet containing fragments of the altered scale, resolving to the seventh of AbMaj7. He anticipates the second chorus with a pick-up phrase in measure 33, again treating the entire ii-V7 as a C7 chord (the Db and F# suggest alterations of a

¹⁹ The rhythmic displacement resulting from the sixteenth note rest is what makes this example atypical; traditional, enclosures are executed by utilizing a string of eighth or sixteenth notes.

C7 chord, albeit played over the Gmin7(b5)). The phrase then anticipates the top of second chorus by resolving on a Bb on beat four, one beat prior to the top of the form.



Figure 5.5

Chorus Two: Turrentine begins the second chorus by breaking away from the harmonic specificity heard earlier, using harmonic generalization and the blues scale to great effect. He begins by playing repeated Bb's, using false-fingerings as opposed to traditional articulation, ending the phrase with a flourish comprised of blues scale fragments.



Figure 5.6

Measures 37-40 form a response to that initial statement, reaffirming Turrentine's penchant for melodicism and balance within an improvised solo. The phrase begins on the b13 of the C7 chord, descending to the third, an E. He then ends the phrase with another blues scale fragment, the final note being a Bb. It is interesting, and likely no accident that the top of the chorus begins on the eleventh, and the response ends the same way. Turrentine's tendency is to favor balance over displays of technique, and seems to

have an uncanny recollection of melody, in addition to an ability to relate back to ideas played earlier in the solo.

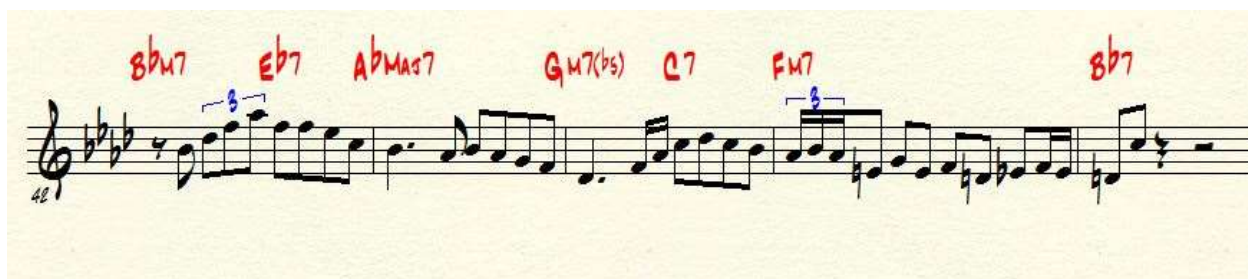


Figure 5.7

Turrentine plays with excellent voice-leading from mm. 42-46, playing in a fairly diatonic manner, but emphasizing resolutions to chord tones and upper extensions. He begins the phrase with a triplet arpeggiation of the Bbmin7 chord, and introduces chromaticism into the line with an enclosure at measure 45. Measure 47 implies a tritone substitution over the dominant chord, starting on the fifth and arpeggiating through upper extensions of the superimposed A7 chord. This is particularly impressive, as without outlining the Emin7 chord in beats one and two, it would simply be an alteration of Eb7, but the presence of the Emin7 arpeggio changes to entire character of the line. He then suggests A altered dominant as he resolves the line into the third of the AbMaj7 chord.

Measure 50 is a bit peculiar, as Turrentine outlines the harmony perfectly, and the line resolves to an E over a Fmin7 chord. Whether intentional or accidental, Turrentine plays the note with purpose, playing repeated quarter notes throughout the measure. He then resolves the note by generalizing C7 throughout the following ii-V7, creating tension at the resolution by playing a chromatic passing tone on beat one in measure 52.

He then plays a nearly identical set of pitches at measure 53 as found in measure 49, differing only by the use of rhythmic displacement and by omitting ornamentation. This then leads into another statement of repeated E's over Fmin7. Not only does this validate the intent of the initial statement, but also serves as another example of Turrentine's keen memory as well as his ability to create balance and symmetry in a solo through a series of "questions" and "answers."



Figure 5.8

Measures 57-59 present the second occurrence of double time lines in this solo. The phrase begins with a chromatic scale fragment over an F7 chord in measure 57, leading into a descending Bb mixolydian scale. While the passage ends on a D over a Bbmin7 chord, this D serves to imply a secondary dominant (Bb7), immediately resolving to the tonic of Eb7 on beat three. The line continues with an enclosure to the sixth of the Eb7, followed by a chromatic scale fragment resolving into the AbMaj7 in measure 59. The line in measure 59 is in Ab major, with the exception of beat two which utilizes a chromatic scale fragment to continue the forward motion of the line.



Figure 5.9



Figure 5.10

Measure 61 utilizes what is essentially an enclosure, except Turrentine chooses to outline the root with the fifth as the upper surrounding note (typically, the G a step above the root would be played). This shows a command of bebop language while adding a modern twist by utilizing larger intervals within the line. The solo ends with a phrase featuring idiomatic bebop language, resolving to the thirteenth of the Fmin7 chord.

Summary: The most striking aspect of Turrentine’s solo on “Gunga Din” is his ability to make strong melodic statements, and to create balance and symmetry within the solo. Unlike many players who “run changes,” or focus on eighth note based lines outlining chord changes, Turrentine possessed the ability to juxtapose this with memorable, singable melodies over dense harmonic motion. This particular solo does not follow a common structure regarding the climax of the improvisation. Turrentine utilizes the upper register of the trumpet and double time within the first twenty measures. The remainder of the solo, excepting the last double time passage from mm. 57-59, is predominantly eighth-note based and is largely based on standard bebop vocabulary.

While Turrentine's approach over these chord changes does not demonstrate the same level of technical proficiency as some of his contemporaries, the informed jazz listener will appreciate the challenge of building solos with such masterful phrasing and structure, and also his subtle demonstrations of formidable harmonic knowledge. His use of tritone substitutions, altered dominants, and his ability to use harmonic generalization and specificity interchangeably, and to great effect, show his command of this chord progression. He also consistently displays a command of the bebop language and individuality generally associated with players of the established mainstream. However, Turrentine's playing here demonstrates a level ability equal to that of his more renowned contemporaries.

Chapter Six: "Blues for J.P."

TOMMY TURRENTINE ON "BLUES FOR J.P."

TRANS. JESSE McBEE

$\text{♩} = 170$

TRUMPET IN $B\flat$

The musical score consists of 12 staves of music for Trumpet in $B\flat$. The tempo is marked as $\text{♩} = 170$. The key signature has two flats ($B\flat$ and $E\flat$). The score includes various chords and articulations:

- Staff 1: $B\flat 7$, $E\flat 7$, $B\flat 7$, $F\text{MIN}7$, $B\flat 7$
- Staff 2: $E\flat 7$, $B\flat 7$ (with triplet), $D\text{MIN}7$ (with triplet), $G7$
- Staff 3: $C\text{MIN}7$ (with triplet), $F7$, $D\text{MIN}7$, $G7$, $C\text{MIN}7$, $F7$
- Staff 4: $B\flat 7$, $E\flat 7$, $B\flat 7$ (with triplet), $F\text{MIN}7$, $B\flat 7$
- Staff 5: $E\flat 7$, $B\flat 7$ (with triplet), $B\flat 7$, $D\text{MIN}7$, $G7$
- Staff 6: $C\text{MIN}7$ (with triplet), $F7$, $D\text{MIN}7$ (with triplet), $G7$, $C\text{MIN}7$, $F7$
- Staff 7: $B\flat 7$, $E\flat 7$, $B\flat 7$, $F\text{MIN}7$, $B\flat 7$ (with triplet)
- Staff 8: $E\flat 7$, $B\flat 7$, $D\text{MIN}7$, $G7$
- Staff 9: $C\text{MIN}7$, $F7$, $D\text{MIN}7$, $G7$, $C\text{MIN}7$, $F7$

Measure numbers are indicated at the start of each staff: 5, 9, 13, 17, 21, 25, 29, 33.

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Handwritten musical score for guitar, featuring seven staves of music. The key signature has two flats (B-flat and E-flat). The score includes various chord voicings and melodic lines with fingerings.

Staff 1 (Measures 37-40):
 Chords: Bb7, Eb7, Bb7, F#m7, Bb7

Staff 2 (Measures 41-44):
 Chords: Eb7, Bb7, Dm7, G7

Staff 3 (Measures 45-48):
 Chords: Cm7, F7, Dm7, G7, Cm7, F7

Staff 4 (Measures 49-52):
 Chords: Bb7, Eb7, Bb7, F#m7, Bb7

Staff 5 (Measures 53-56):
 Chords: Eb7, Bb7, Dm7, G7

Staff 6 (Measures 57-60):
 Chords: Cm7, F7, Dm7, G7, Cm7, F7

Staff 7 (Measures 61-64):
 Chords: Bb7

Analysis

“Blues for J.P.” is a medium-up tempo blues form, composed by the pianist performing on this session, Horace Parlan.²⁰ In the key of Bb, the standard “jazz blues” changes presented here (in a standard key) provide a benchmark by which jazz musicians’ assimilation of language and innovation are both assessed. “Blues for J.P.” is the last track on the album, and Turrentine takes the third solo. He takes five choruses over this form; his solo, focused on language and an ownership of the hard-bop idiom are a refreshing approach to a closing track.

Chorus One: Turrentine begins his solo demonstrating his penchant for motivic development. Mm. 1-5 show his ability to embellish and elaborate upon the two note Bb motif. From the second measure, however, Turrentine also shows his command of harmony; the D played over Eb7 could be seen as harmonic generalization in the tonic key of Bb, but given his tendency to play with a great deal of specificity, this author finds it more likely that it is the superimposition of a secondary dominant, in this case implying Bb7 over Eb7. This is in great contrast mm. 4-5, where Turrentine utilizes harmonic generalization over the ii-V7 to the IV chord based around fragments of a Bb blues scale and Bb major pentatonic.

²⁰ Scott Yanow. “Tommy Turrentine – Tommy Turrentine.” AllMusic, accessed December 16, 2016, <http://www.allmusic.com/album/tommy-turrentine-mw0000313901>.



Figure 6.1

In the case of the major pentatonic, he focuses on the 6-1 relationship, a sound commonly heard in gospel, blues, and later jazz and hard bop. This is in contrast to the use of the pentatonic scale we commonly associate with jazz artists of the hard bop era such as John Coltrane and McCoy Tyner, who often use that device coupled with superimposition and a certain amount of harmonic density to create a certain aesthetic over complex chord changes, such as “Coltrane changes.”

Measures 6-9 demonstrates Turrentine gradually increasing the length of his lines, and a formidable command of bebop language. Measure 6 shows a clear outline of the Eb7 chord. In measure seven, a B is sounded over the Bb7 chord as a chromatic passing tone. While in this context, on this form, this cannot be justified through an association with an altered dominant sound, it demonstrates Turrentine’s focus on playing chord tones, a common trait among bebop musicians. The result of guide tones and use of idiomatic rhythms is that, in context, this note is not striking or off-putting.



Figure 6.2

Measure eight shows a triplet arpeggiation anticipating the G7 chord by outlining the third, fifth, and flat nine. Turrentine continues to imply the alteration of the V7 chord through use of the flat thirteen in beat three. It is also of interest to note his tendency to arpeggiate chords with a triplet, usually occurring on beat two, as seen in Figure 6.2.

Measure 9 utilizes a fragment of an altered dominant scale, leading a superimposed secondary dominant, where he implies F7 over Bb7. There is a certain dichotomy that exists here, as he treats the ii-V7 in measure 11 as a measure of Bb7, showing use of harmonic generalization. However, he uses the generalization as a springboard to utilize a great deal of harmonic specificity over the implied BbMaj7.



Figure 6.3

Chorus Two: The beginning of Turrentine's second chorus shows him using syncopation and rest to counter his initial eighth-note based melodic statement in measures 13-14. Additionally, we see Turrentine exploring the sharp nine over the Eb7 in measure 14 and the Bb7 in measure 15. In the former, it serves as a chromatic neighbor tone to the chord tone, the fifth, sounded on the downbeat of measure 15. Over the Bb7, it is functioning as a chromatic passing tone, delaying the third until the "and" of beat four.



Figure 6.4

This motif based off of the sharp nine and rhythmic interplay with off beats continues into measure 16, leading to the superimposition of a secondary dominant, Bb7 over Eb7, in measure 17. Measures 20-21 show Turrentine highlighting the alterations of the dominant chord on the G7, and creating a sense of forward motion through a delayed resolution in measure 21. He begins to play an enclosure on beat one, but further delays the resolution by enclosing tonic with a C# and B natural in beat two, finally resolving to the tonic on beat three.



Figure 6.5

While a C# is not typically justifiable over a Cmin7 chord when analyzing the work using functional harmony as a framework, it works in this instance because Turrentine played the line rhythmically idiomatically, and created a sense of forward motion through the use of guide tones. These notes that are not part of functional harmony are seen frequently among skilled bebop and hard bop players, as the focusing is on creating

tension by delaying the resolution. As long as the player keeps the line moving forward, and eventually has clear resolutions to chord tones, as Turrentine did in Figure 6.5, these “stray” non-chord tones are absolutely acceptable. Measures 22-23 show Turrentine implying fragments of the F altered scale that resolve to the third of the Dmin7 in measure 23. Despite this harmonic specificity, Turrentine chooses to anticipate the resolution to tonic a bar early, outlining a clear resolution to tonic in measure 23. He then leaves the following measure of the turnaround empty, creating a release from the previous rhythmically active chorus.

Chorus Three: Turrentine begins his third chorus with eighth-note based lines outlining the chord changes clearly; however, he creates dissonance by once again visiting the sharp nine over the IV chord (Eb7). In this instance, he ends his first statement of this chorus on that note, adding a certain assurance as to his intent. During the turnaround in measure 28, he places a tritone substitution over the entire measure, playing an E altered scale descending from the root.



Figure 6.6

Measures 29-32 continue to demonstrate Turrentine’s ability to create balance within a solo. He creates a great deal of tension in measures 29-30. Even though his line here is clearly within the chord change, he creates a strong sense of dissonance by focusing on the third and seventh of the chord, which are an interval of a tritone. He then resolves

this tension by moving up a half step, to the third (D) of the Bb7 chord in measure 31, and follows this by another empty measure, allowing the listener to process the previous dissonance.



Figure 6.7

It is a testament to Turrentine's sense of melody, balance and his restraint that the first double-time line occurs four measures before the start of the fourth chorus, in measures 33-35. Similar to his double-time lines in "Gunga Din," this line begins with a chromatic scale fragment on the downbeat of the measure, and then consists of a C dorian scale, with the exception of an Ab played at the end of the measure. Given the context of the longer line, this note does not stand out as incorrect, although this author finds it unlikely that the Ab was intentionally played. Playing at this tempo requires a great deal of technique, and it would be more likely that Turrentine played this by mistake in attempting to keep the flow of the line, or simply played an A that was flat on his instrument, possibly due to fatigue at this point, over halfway through the improvisation.



Figure 6.8

Turrentine continues the line in measure 34 by utilizing permutations of the F bebop scale, and resolves using harmonic generalization in measure 35, treating the ii-V7 as a tonic chord.

Chorus Four: Turrentine begins the fourth chorus by utilizing stark dissonance and chromaticism. He plays a chord tone, the 7th, on the downbeat at the top of the chorus, but then immediately leaps to a B over the Bb7 chord, a striking choice; although a common alteration when the dominant chord functions as a V7, that analysis does not justify the B in this instance. Beats three and four of measure 37 utilize a chromatic scale fragment that resolves by half step to the tonic of measure 38, Eb. It is my contention that Turrentine makes the B sound acceptable over the Bb7 by following it with a highly chromatic line that resolves to tonic on a downbeat, and because the line is eighth note based. This rhythmic consonance provides stability for the listener over an otherwise dissonant phrase.



Figure 6.9

Measures 39-40 show Turrentine anticipating the ii-V7 a measure early, and then restating the motif based on the altered dominant scale. It should also be noted that in measure 40, he treats the entire bar as Bb7, conceptualizing the turnaround as V7-I

relationship as opposed to outlining the ii-V7; this is a common approach to turnarounds in Turrentine's improvised solos.



Figure 6.10

He clearly outlines the IV chord in measures 41-42, and then resolves the phrase by implying F7 over the Bb7 in measure 43. The D and A sounded imply a thirteenth resolving to the third when conceptualized as an implied secondary dominant. Turrentine approaches the ii-V7 in measures 45-46 by outlining the ii chord, and accentuating the altered nature of the V7 chord.



Figure 6.11

Throughout the solo, we see that Turrentine frequently outlines the ii chord when the ii-V7 occurs over two measures, but for the same harmonic progression occurring within a single measure, he typically treats the progression as a bar of V7. Once again, at the end of the form, he superimposes Bb7 over the ii-V7, creating a sense of resolution, as

opposed to outlining the changes and suspending the line forward. This finality and space at the end of the chorus is a compelling use of space, and gives the listener time to process the previously stated ideas.

Chorus Five: Turrentine's final chorus allows for a taper to the end of the solo, centering on ideas based upon the blues scale. Specifically, the first seven measures of this chorus utilize harmonic generalization and are generally simpler ideas than seen through the rest of the solo, although Turrentine does start two separate ideas on the tritone, creating a sense of tension until countered with consonant ideas in the next measure (this is seen at measures 50 and measure 52).

The image shows three staves of handwritten musical notation in G minor. The first staff (measures 45-52) contains the following chords: Cmin7, F7, Dmin7, G7, Cmin7, and F7. The second staff (measures 49-54) contains: Eb7, Eb7, Bb7, Fmin7, and Bb7. The third staff (measures 55-58) contains: Eb7, Bb7, Dmin7, and G7. The notation includes various rhythmic values, accidentals, and tritone markings.

Figure 6.12

The idea finally breaks away from blues-based ideas in measure 55, where Turrentine clearly outlines the Bb7 by playing the third, then resolving to tonic. Measure 57 shows him anticipating the following F7 by outlining an F altered sound, creating tension by holding the raised fifth in measure 58. Turrentine resolves this tension by utilizing a

great deal of harmonic specificity in measures 59-60. He ends the solo on a colorful A over Bb7; while this is a jarring resolution, it can be justified as the implication of a V/V, or F7 over the Bb7. Turrentine frequently uses this superimposition, such as how he utilized the same sound in measure 2 of this solo.

Summary: This solo once again reinforces Turrentine's penchant for melody and motivic development. His balance of melodic statements, frequent sense of call and response, and use of space between each chorus shows a mastery of solo development few players possess. Once again, Turrentine shows his ability to combine harmonic specificity and harmonic generalization to demonstrate his command of traditional bebop vocabulary. This is seen in his tendency to utilize harmonic generalization at the end of each chorus over the turnaround. This creates a strong sense of finality in each chorus. This sense of balance can be seen when looking at the arc of the solo in its entirety as Turrentine begins with melodic development, becomes more involved, both technically and harmonically, as the solo develops, and then uses his last chorus to play ideas primarily centered around the blues scale. Within this command of the tradition, he still possesses a unique and individual identity, such as his unconventional use of chromaticism and alterations of dominant chords that are not functioning as a V7. Additionally, Turrentine's time-feel at slow and mid tempos never entirely abandoned the influence of the swing-era; Turrentine has this in common with his contemporary, Kenny Dorham. These aspects of his playing contribute to an approach to improvisation that is steeped in the tradition, while still being unique and individual.

Chapter Seven: "Webb City"

TOMMY TURRENTINE ON "WEBB CITY"

TRANS. JESSE MCBEE

UP SWING ♩=228

TRUMPET IN B \flat

$B\flat$ MA7 GMIN7 CMIN7 F7 DMIN7 G7 CMIN7 F7
 $B\flat$ 7 Eb7 EbMIN7 DMIN7 G7 CMIN7 F7
 $B\flat$ MA7 GMIN7 CMIN7 F7 DMIN7 G7 CMIN7 F7
 $B\flat$ 7 Eb7 EbMIN7 CMIN7 F7 FMIN7 $B\flat$ 7
 Eb7 $B\flat$ 7 G7(#5)
 C7(#11) F7(#5)
 $B\flat$ MA7 GMIN7 CMIN7 F7 DMIN7 G7 CMIN7 F7
 $B\flat$ 7 Eb7 EbMIN7 DMIN7 G7 CMIN7 F7
 $B\flat$ MA7 GMIN7 CMIN7 F7 DMIN7 G7 CMIN7 F7
 $B\flat$ 7 Eb7 EbMIN7 DMIN7 G7 CMIN7 F7
 $B\flat$ 7 Eb7 EbMIN7 DMIN7 G7 CMIN7 F7

2

43 $BbMA7$ $GMIN7$ $CMIN7$ $F7$ $DMIN7$ $G7$ $CMIN7$ $F7$

45 $Bb7$ $Eb7$ $EbMIN7$ $CMIN7$ $F7$ $FMIN7$ $Bb7$

49 $Eb7$ $Bb7$ $G7(\#9)$

53 $C7(\#11)$ $F7(\#9)$

55 $BbMA7$ $GMIN7$ $CMIN7$ $F7$ $DMIN7$ $G7$ $CMIN7$ $F7$

57 $Bb7$ $Eb7$ $EbMIN7$ $DMIN7$ $G7$ $CMIN7$ $F7$

61 $BbMA7$ $GMIN7$

65

Analysis

While *Tommy Turrentine* features many tracks over traditional changes, Bud Powell's "Webb City" is the sole standard performed on the album. The track is a "Rhythm Changes" tune, and the 32 bar AABA form provides an excellent opportunity to analyze Turrentine's playing on traditional jazz repertoire at a fast tempo. This is particularly interesting given Turrentine's tendency to avoid double-time lines at slow and medium tempos.

Chorus One: Turrentine begins his solo by utilizing harmonic generalization in Bb major for the first two measures. Additionally, we see him beginning with a simple statement based on the major scale, and then countering it in measures 3 and 4 by playing the F bebop scale; he uses this to anticipate the F7 chord in measure 4, and in fact treats the entire measure as a V7 chord, which was a device also frequently seen throughout his solo on "Gunga Din."



Figure 7.1

Measure 5 shows Turrentine outlining the Bb7 chord. He uses harmonic generalization throughout most of measures 6-8; the D over Ebmin7 in measure 6, the Eb and F# over Dmin7 in measure 7, and the Eb over G7 in the same measure suggest that Turrentine is

thinking in Bb major as opposed to carefully outlining the chord progression. However, in measures 7 and 8, he uses enclosures and neighbor tones to resolve to chord tones, such as the F on G7 and Eb on Cmin7. The precision demonstrated in these guide tones within the line demonstrate that even though Turrentine was utilizing harmonic generalization, he was keenly aware of the harmonies sounding at the time, and was able to use this to create a sense of forward motion within the line. Additionally, Turrentine clearly implies an alteration of the F7 in measure 8 by playing the flat thirteenth of the chord, creating a “spring board” for the line to continue into the second statement of the ‘A’ section.



Figure 7.2

The repeat of the ‘A’ section shows Turrentine again utilizing harmonic generalization, beginning with an enclosure around the tonic, and then superimposing a IV chord in measure 10; this superimposition does not sound as though he’s playing “outside” the changes, as the Eb major triad consists of chord tones from the sounding Cmin7 chord, and also relates as the relative major of C minor. Turrentine follows this two measure idea with the use of rest, followed by an idea suggesting G7 altered, then continuing into an F bebop scale throughout measure 12, once again generalizing the ii-V7 as simply a V7.



Figure 7.3

Measure 13 shows Turrentine again outlining the Bb7 chord, but this time he suggests an altered sound with the B within the line. He then utilizes an enclosure around fifth in the second half of the measure, countering the prior chromaticism. In measure 15, Turrentine anticipates the Bb tonality by superimposing a Bb7 sound. He then outlines the ii-V7 leading to the bridge in measure 16. The altered sound played over the Bb7 chord is particularly colorful.



Figure 7.4

Turrentine stays in Eb throughout measures 17 and 18, with the exception of the last two beats of measure 18, where he utilizes a chromatic scale fragment to allow a precise resolution to the tonic in measure 19. Measure 19 is predominantly in Bb, with the use of chromatic passing tones to create forward motion in the eighth-note based line. A Bb major pentatonic scale is used in measure 20; this is an instance where Turrentine utilizes harmonic ambiguity to accentuate his knowledge of the chord progression. The

pentatonic scale could imply either a G minor tonality, or generalization in the tonic of Bb; in either case, it allows Turrentine to develop the line to the E over C7 in measure 21. Measures 22-24 demonstrate him navigating the changes with fluent lines based upon fragments of the bebop scale. In measure 24, Turrentine implies an F altered sound leading into the last 'A' section of the first chorus.

Figure 7.5

Measures 25-26 show Turrentine carefully outlining the changes, utilizing a combination of traditional bebop techniques such as triplet rhythmic figures and arpeggiation, but he shows a penchant for more modern ideas through the use of a chromatic pattern in measure 25. This statement is answered by a blues-based idea executed over the remainder of the last 'A,' utilizing fragments of the blues scale and false-fingerings to create an interesting rhythmic effect.

Figure 7.6

Chorus Two: The second chorus shows Turrentine abandoning his usual approach to melodic statements placed in a “call-and-response” fashion, favoring instead to create tension by utilizing a long eighth-note based line that develops throughout the first ‘A’ section. Lines of this length are atypical for Turrentine. Measure 33 utilizes fragments of the blues scale, leading into eighth-note lines in the key of Bb. Here, Turrentine uses harmonic generalization throughout, using the Bb major and Bb dominant scale. He begins anticipating the Bb7 chord in measure 37 as early as beat four of measure 35.

Figure 7.7

In measures 37-40, Turrentine begins outlining the chord changes with more precision; it is interesting to note, however, that he chooses to treat measure 39 as a G7 altered chord, and measure 40 as a F7 altered chord, choosing to focus on the V7-I relationship as opposed to outlining the sounding ii-V7 chords in each.

Figure 7.8

Turrentine completes his previous line in the beginning of the second statement of the ‘A,’ and then utilizes space to allow the listener to process the previous line.

Measures 43-46 show him playing with harmonic specificity; of note, however, are the chromatic scale fragment used in measure 44, the Bb bebop scale in measure 45, and the chromatic pattern played over Ebmin7 in measure 46. In each case, these allow Turrentine to play with excellent idiomatic voice-leading throughout the line.

Handwritten musical notation for measures 43-46. The notation is on two staves in G major. The first staff (measures 43-46) has chords: BbMA7, GMIN7, CMIN7, F7, DMIN7, G7, CMIN7, F7. The second staff (measures 47-50) has chords: Bb7, Eb7, EbMIN7, CMIN7, F7, FMIN7, Bb7. The music shows melodic lines with chromaticism and bebop scales.

Figure 7.9

Turrentine implies F altered in measure 47, and again outlines the ii-V7 leading to the bridge in measure 48. As in the first chorus, this works due to the rhythmic consonance of the line and the clear resolution to the bridge, a G over Eb7. The bridge of the second chorus shows Turrentine masterfully displaying both harmonic specificity and generalization fluidly, utilizing both within the same line. Measures 49-50 carefully outline the Eb7 chord, leading into harmonic generalization in Bb major in measures 51-52. The exception to this is the fourth beat of measure 52, where he clearly outlines the G7 altered sound. The remainder of the bridge is outlined carefully, including a focus on the altered V7-I relationship leading into the last statement of the ‘A’ section.

Figure 7.10 shows two staves of music. The first staff starts at measure 49 and has handwritten chord annotations: Eb7 above the first measure, Bb7 above the second measure, and G7(#5) above the third measure. The second staff starts at measure 59 and has handwritten chord annotations: C7(#11) above the first measure and F7(#5) above the second measure. The music is in Bb major and 4/4 time.

Figure 7.10

Turrentine's lines over the last 'A' section are predominantly generalized in Bb major, with the exception of measures 61-62, where he chooses to clearly outline the chord changes. As in previous occurrences of this progression, Turrentine frequently chooses to outline the Bb7 chord in the fourth measure of the 'A' section. However, measure 63 finds Turrentine returning to generalization, finish the solo with variations on a Bb major scale.

Figure 7.11 shows three staves of music. The first staff starts at measure 57 and has handwritten chord annotations: BbMA7, GMIN7, CMIN7, F7, DMIN7, G7, CMIN7, and F7. The second staff starts at measure 61 and has handwritten chord annotations: Bb7, Eb7, EbMIN7, DMIN7, G7, CMIN7, and F7. The third staff starts at measure 65 and has handwritten chord annotations: BbMA7 and GMIN7. The music is in Bb major and 4/4 time.

Figure 7.11

Summary: The most striking aspect of this solo is the shift in Turrentine's eighth-note feel. As previously mentioned, at medium tempos he possesses a time-feel that pays homage to the swing era that he was a product of, playing predominantly on the back side of the beat. On up-tempo tunes such as Powell's "Webb City," however, Turrentine's eighth notes become much more even and centered in the beat, demonstrating the influence of the Clifford Brown/Fats Navarro lineage, as suggested by John McNeil.²¹

This solo demonstrates Turrentine's ability to create melodic ideas, clear statements and answers, and a sense of balance in his solos, even at fast tempos. At this tempo, it seems as though he utilizes more harmonic generalization, particular through the 'A' sections. This is not an uncommon approach to a "Rhythm Changes" tune among his contemporaries. However, the precision in which he does outline the changes suggests that he is keenly aware of the harmony, and as seen in previous examples, the generalization serves to compliment his command of harmony and language. As also demonstrated in previous solos, we see that Turrentine avoids displays of trumpet virtuosity, such as double-time and extended upper-register forays, instead favoring demonstrating his warm sound, language, precise time-feel and ability to navigate changes using idiomatic bebop language, but with a strong sense of individualism.

²¹ John McNeil, *The Art of Jazz Trumpet* (Brooklyn, NY: Gerard & Sarzin, 1999).

Chapter Eight: Summary of the Improvisational Style of Tommy Turrentine

Despite the lack of scholarly writings and recording credits as a leader, analysis of Tommy Turrentine's work solidifies his place as a significant hard-bop era jazz trumpeter. Turrentine is frequently lauded for his sound; in an interview with jazz trumpeter Joe Magnarelli, he pointed to Turrentine's sound as the most striking element of his style.²² While possessing many influences out of the Fats Navarro/Clifford Brown lineage of playing, his sound was somewhere in between the personal, nuanced approach of Kenny Dorham and the broad bravura possessed by Freddie Hubbard, Turrentine's sound being full, but warm and compact.

Tommy Turrentine's rhythmic conception and time-feel was also significant, and contributed to the diverse nature of his roles as a sideman. At medium tempos, it is clear that Turrentine never completely abandoned the swing-era conception that shaped his formative development, his many big band credits likely contributing to this. His tendency to lay back and play on the back side of the beat creates a relaxed, buoyant feeling at these tempos. In many ways, this approach is reminiscent of Kenny Dorham, who had a similar time conception, and who Magnarelli verified was a strong influence on Turrentine. However, at faster tempos, Turrentine's approach to his eighth notes becomes more "straight," possessing little of any "swing" feel. In these instances, the Navarro/Brown lineage becomes much clearer, as both were known for their long, eighth-

²² Joe Magnarelli (New York City-based Jazz Trumpeter), interviewed by Jesse McBee, March 2017.

note based lines. In the case of Navarro and Brown, the sense of swing was alluded to through a careful balance of tonguing and slurring, often referred to as “jazz articulation,” where the first note is tongued, and each subsequent group of two notes is slurred (referred to as tongue one, slur two). The cumulative effect of these influences on Turrentine is a strong sense of tradition, while still allowing him to be relevant in more contemporary ensembles and settings.

It is this author’s contention that Turrentine’s sense of melody was unrivaled by his contemporaries on his instrument. Drummer Dana Murray, who was mentored by Turrentine while residing in New York City in the 90’s, also cites his sense of melody and lyrical phrasing as a key aspect of his approach to jazz improvisation.²³ While still possessing the ability to string long lines together, Turrentine could execute a memorable phrase and counter it with an answer, utilizing a compositional approach to build his solos. Joe Magnarelli also cites this, along with his sense of rhythm, as one of the most significant aspects of his style.²⁴ Even casually looking through transcriptions of Turrentine’s solos will show his tendency to state two and four bar ideas, with substantial rest in between, allowing the listener to process the statement and creating a strong sense of balance within the solo as well. Even on an up-tempo selection such as “Webb City,” Turrentine maintains the sense of melody throughout much of the solo, making instances of double-time much more effective. This also allowed Turrentine to often play solos with unconventional arcs and climactic points, while still maintaining interest for the listener. Additionally, the solidity of his melodic ideas allowed for

²³ Dana Murray (Omaha-based jazz drummer), interviewed by Jesse McBee, March 2017.

²⁴ Joe Magnarelli, interviewed by Jesse McBee, March 2017.

“outside” chromatic notes to be used without sounding jarring or “incorrect” to the listener.

Turrentine’s harmonic approach was steeped in the bebop tradition, but he was still able to forge a unique approach to navigating chord changes. Instead of defaulting to “running changes,” Turrentine was able to use his melodic sensibilities to create a balance of harmonic specificity and harmonic generalization. One concern with harmonic generalization is creating the sense that the artist is unable to navigate or unaware of the chord changes sounding; however, Turrentine was able to utilize this in such a way that only reinforced his keen knowledge of the changes. In the midst of utilizing this approach, Turrentine had the ability to weave a line in the middle of a form to outline a specific chord or series of chords, and work his way back out utilizing generalization. Additionally, Turrentine would occasionally demonstrate his fluidity with more modern techniques by utilizing tritone substitutions over dominant chords. He would typically do this within the context of a consonant-sounding eighth-note based line, obscuring the superimposition. This was also a favorite technique of trumpeter Kenny Dorham, and this approach was likely a strong influence on Turrentine, who possessed a similar conception of phrasing and time. Both Magnarelli and Murray expressed, when interviewed, that Dorham was a favorite of Turrentine. It should also be noted that both musicians also alluded to the influence of Barry Harris’s pedagogy on Turrentine’s approach to voice leading when executing eighth-note lines. Harris has been a fixture as both a player and pedagogue in New York City for decades.

The combination of influences and individual characteristics made Tommy Turrentine a significant hard-bop stylist, who was certainly respected and in-demand by

his peers, as his discography demonstrates. This diversity is demonstrated from the range of artists he collaborated with throughout his career, from Benny Carter and Count Basie, to Max Roach and Lou Donaldson, to Charles Mingus and Sun Ra. Turrentine's phrasing and rhythmic sense, in addition to his strong knowledge of the bebop lexicon, allowed him to incorporate modern and more "free" harmonic choices into his playing as he desired. The result was a player who was a "musician's musician," but still accessible and aesthetically pleasing to the mainstream.

Chapter Nine: Turrentine's Place in the Jazz Trumpet Lineage

While Turrentine was often overshadowed not only by his brother Stanley, but by the mainstream success of contemporaries Freddie Hubbard and Miles Davis (whose public rivalry captured the fascination of jazz fans and critics alike), many consider him to be an important contributor to the jazz genre, particularly in regards to his work with the hard-bop focused Blue Note Records. Respected artist, educator and jazz trumpeter John McNeil discusses the role of significant players and lines of influence in his text *The Art of Jazz Trumpet*.

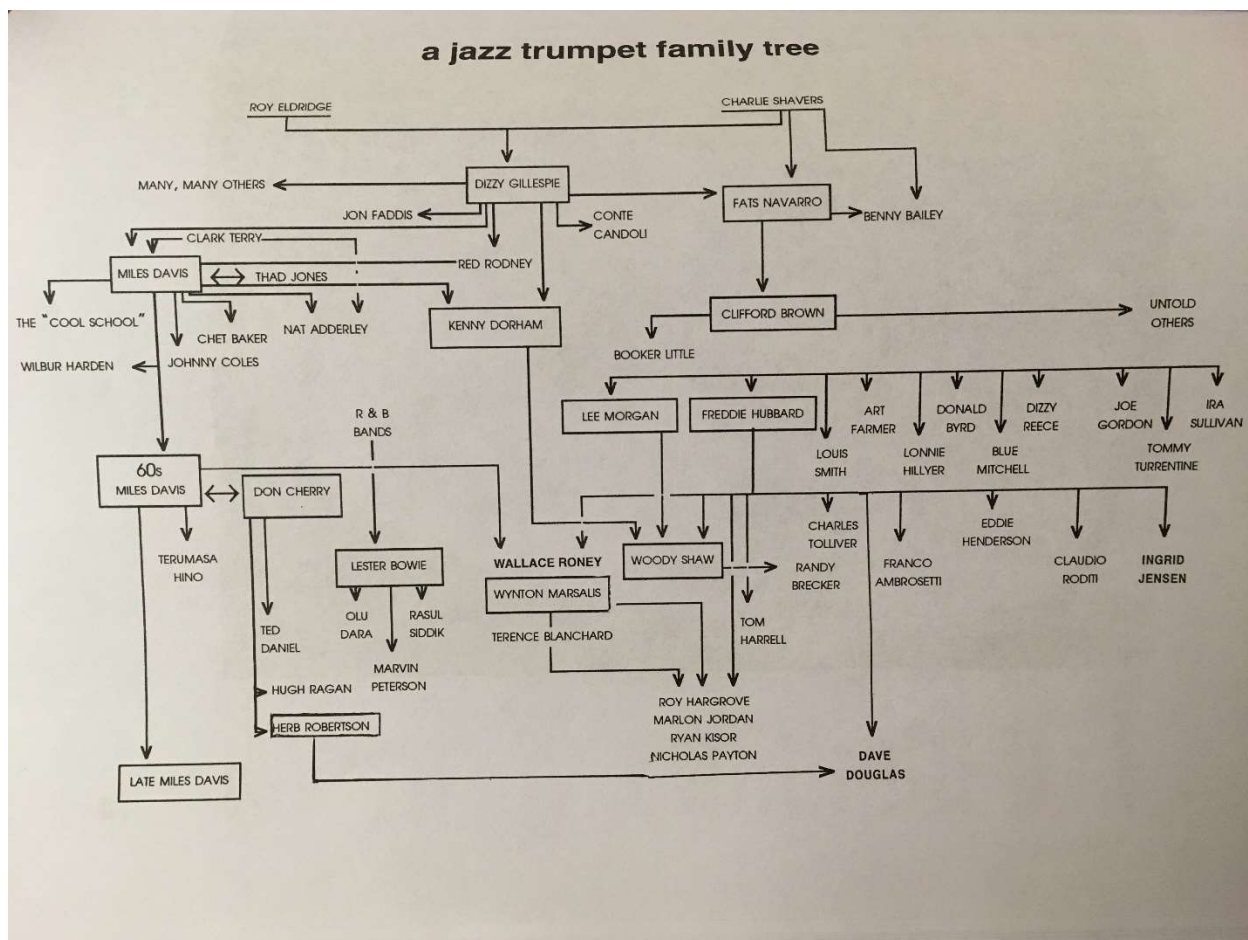


Figure 9.1

In Figure 9.1, John McNeil depicts an excellent visual representation of the lineage from Charlie Shavers, to Fats Navarro, to Clifford Brown and Booker Little, and then to Turrentine and his contemporaries, including Lee Morgan, Freddie Hubbard, Art Farmer and Donald Byrd. Analysis of Turrentine's work verifies this connection; the Clifford Brown influence is clear, and it is also interesting to note that Booker Little was working as the trumpet player in Max Roach's group prior to Turrentine, so it is even clearer as to why Roach found Turrentine a suitable replacement.²⁵

While the connection to the Navarro/Brown lineage is clear, I do think it is important to acknowledge the strong influence of Kenny Dorham on Turrentine's approach to jazz trumpet. In an interview with Joe Magnarelli, he mentions that some of his early interactions with Turrentine were sharing their mutual admiration for Dorham's work, particularly noteworthy because Dorham and Turrentine were contemporaries on the scene at the same time. It is clear from conversations with Magnarelli, however, that Turrentine wasn't concerned with rivalries, but that he was "serious about music...serious about composition."²⁶ This sentiment was echoed by drummer Dana Murray, who also discussed Turrentine's respect for both Dorham, and for musicians who demonstrated integrity and honesty when dealing with the music.

Turrentine's harmonic approach possessed many characteristics that could be derivative of Dorham, in particular, the balance he possesses between idiomatic bebop

²⁵ Colter Harper, "The Crossroads of the World: A Social and Cultural History of Jazz in Pittsburgh's Hill District, 1920-1970" (PhD diss., University of Pittsburgh, 2011).

²⁶ Joe Magnarelli (New York City-based Jazz Trumpeter), interviewed by Jesse McBee, March 2017.

language and more contemporary approaches. Turrentine's approach to tritone substitutions is quite similar to Kenny Dorham, in that he usually arpeggiates the substitution within an eighth note line, but in such a way that a casual listener would not notice that he was stretching "beyond" the harmony. As previously mentioned, his phrasing, rhythmic conception, and time-feel also bear many similarities to that of Dorham. It is possible that McNeil's Jazz Trumpet Family Tree is focused primarily on sound conception; this is particularly likely given the extreme fork in the tree that exists between Navarro and Miles Davis. Indeed, Turrentine's sound bears much more likeness to the Navarro sound concept than to Miles Davis, whom Kenny Dorham is a derivative of in Figure 9.1. With that said, in regards to harmonic concept, it is my contention that one must discuss the role Kenny Dorham played in shaping Turrentine's approach.

Chapter Ten: Turrentine's Continued Influence and Legacy

Tommy Turrentine's continued influence on contemporary jazz trumpeters is quite remarkable, particularly given his limited recording history. It is the many references from great players that served as the initial catalyst for this work, and hopefully will foster more discussion regarding Turrentine's life and work. Brian Lynch has recently paid homage to him on his album *Unsung Heroes*, which serves as his tribute to players deserving of wider recognition. Sean Jones has also referenced him as an important hard-bop stylist in his one of his recent "Tips Tuesdays" web series. Joe Magnarelli was a student and friend of Turrentine's, and was generous enough to shed light on Turrentine's influence and legacy on players in New York City in the late 1980's and early 1990's. Dana Murray also shared how Turrentine served as a mentor to him and his contemporaries who were frequently performing and attending jam sessions at Small's throughout the 1990's. Murray stated, "I think he was very aware of passing things on to the next generation. Or, in his case, a few generations after him. We were all in our early 20's. He was very aware of giving us something that was going to allow to music to progress and go forward, and he was very protective of all of us."

Tommy Turrentine was a fixture on the New York City scene for much of his life, but in particular, many contemporary players that moved to New York City in the 1990's speak of the role Turrentine played for them as a mentor. Magnarelli mentions seeing Turrentine play at various venues throughout New York City, including Star Café, the Cultural Center on 28th St., and Zanzibar. In the 1990's, Turrentine was a fixture at the jam sessions at Small's Jazz Club, where Turrentine mentored many young players,

including Magnarelli. Magnarelli says, “I met Tommy in 1994 at Small’s Jazz Club...in 1995, at that time, we became friends. We laughed hard in the kitchen at Small’s many times.”

It is clear that Tommy Turrentine was held in high regard by musicians on the scene at that time, and in fact this role may be just as important as his contributions as a player. Jazz began as a music that was taught almost as though it were an apprenticeship; the jam session environment allowed younger players to come out and test their skills in a “real world” environment. Nearly every professional musician has a story of playing at a session before they were ready, and the invaluable lessons that occur as a result. Typically, older, more seasoned players will “cut” the younger players, often to see if they will learn and improve upon what they did not know the next time they sit in. However, as the number of venues and public interest in jazz has waned, many of these opportunities have been lost. Additionally, in the last 20-30 years, many of these creators of the music have passed away. Tommy was certainly one of the few left of that generation prior to his death in 1997, and that he continued to serve as a mentor to younger players throughout his life is a testament to his character and love of the music. The universal sentiment with those I have been fortunate enough to discuss Tommy Turrentine with is that he was a caring individual with a great sense of humor, who was very, very serious about jazz music.

Interview with Joe Magnarelli

How did you get to know Tommy Turrentine?

I first saw Tommy play in 1985 at the Star Cafe in New York. I was still living in Syracuse NY. After moving to New York in 1986, I saw Tommy Turrentine play at various times at the Cultural Center on 28th Street, and Zanzibar on 3rd Avenue. I met Tommy in 1994 at Smalls Jazz Club. In 1995, we became friends.

In what ways did Turrentine influence you as a teacher/mentor?

He was a big influence in that he was a hero of mine, so when I talked to him about music and life, his words made a strong impact. Especially his composing at the piano and his ideas about chord progressions.

What do you find to be the most striking elements of Turrentine's improvisational style?

His sound first. He had a natural good feeling for rhythm and melodic sense. Plus he loved Kenny Dorham, who I also love.

How do you view Tommy Turrentine's role in the lineage of jazz trumpet players?

Very strong. He is one of the hard bop voices of the 50-60's. Although his recording career, I know, is limited, in New York he was a strong influence and presence.

Is there anything else you would like to add or share that you feel people should know about Tommy Turrentine as an artist or mentor?

Tommy was about music, serious about music. Serious about composition. And he also was a very funny cat sometimes. We laughed hard in the kitchen at Small's many nights.

Interview with Dana Murray

JM: How did you get to know Tommy?

DM: The first time I met Tommy was at a Barry Harris masterclass. He did this masterclass every Thursday in New York, at this music store. He did this for years; it was a staple of the New York jazz scene. This had to have been around late '94, and I had just gotten into town. Probably my second week in town, so I go down to the clinic and I meet Tommy, I think after the clinic. Barry would often times bring up different cats to play with him as he was going through his class. So, that day I was playing brushes; I think it was just on a snare drum. So Tommy comes up to me after the class and says, "That sounds good, that feels good. You're new in town." And I said, "Yeah, you know, I just got here." And we ended up talking. I think Eddie Henderson may have been with him, I think it was Eddie Henderson. We were just talking and I was telling him that I went to Berklee and that I was looking to get into the scene and just learn. I think he took to me because rather than say I was coming to town to "make it" and blah, blah, blah...because I came to him like, "I want to learn to play this music," I think that he really liked that and he always looked at me as someone he would try to mentor all the time. I'll never forget, he looked at me and said "With that good attitude, I can tell that you're going to do well." He had never really heard me play, aside from that masterclass. He was always someone that had a very deep sense of intuitiveness. He could feel a person out. If he didn't like, I don't think he was ever going to like you. And if he dug you, he was on your team forever. I was happy to be on the team, you know?

JM: Is it safe to say there is an influence (from Barry Harris) on Tommy's playing?

DM: Well for one thing, if Tommy was going to take the time to go down and check out something, that was definitely...especially someone of the stature of Barry Harris. He was definitely rooted and coming from a similar place. He wouldn't have spent his time doing that. Not the Tommy I knew. He would check out things that he thought were directly related to where he was coming from musically.

JM: Is there anything else would like to add regarding Tommy's role as a mentor?

DM: Well, you know what? It wasn't just me. I met him and I had my own relationship with Tommy, but he generally took to all the young kids. I say 'kids,' we were anywhere between 20 and 23, 24. A big crop of us that came to the city at the same time. Sherman Irby, JD Allen, Eric Revis, James Hirt. Cats like Ari Roland, Sasha Perry, who was from New York, but cats that started the whole Smalls movement, because that's where we would congregate. That was our home base, and Tommy was always there. He actually lived there for a little while, but he was always there. And always telling you what he thought about what you were playing, so you were never at a loss for constructive criticism. And I say "constructive," it may not be as constructive to some. It was perfect for my personality, because if my shit is sad, tell me my shit is sad, and tell me why so I can fix it. Tell me how to fix being sad. Tommy was one of those cats that would give you feedback with a story. You may come off the stage, and he may say, "Ah man, that was..." And you'd say, "Yeah?" And he'd say, "Yeah." He wouldn't really tell you, "You need to check this out." He'd tell you, "Yeah, I remember..." and then he'd go into a story that would make it real. Because some of these jazz giants that you think of, you don't think of them as ever having deficiencies, but of course they did. And when

someone knew these cats back when they did, and can speak on it, you're like, "Damn. He did that too?" That really gave you a different kind of purpose. You knew you had things to work on, but he also put it in a way that it was tangible. It was something that you could touch. It was right there, just go get it. Always put it in those terms.

JM: Tommy only had one album as a leader, and compared to some of his contemporaries, his recording career might seem limited. He did a lot of stuff as a sideman, but it's not as prolific as maybe Freddie, or Kenny Dorham. So...what is Tommy's role and significance in this music? Either as a mentor or as an artist.

DM: Well, he was there with a lot of great bands and if you were a sideman, and a prominent sideman, back in those days, you were heavy. You're not just going to be in Max Roach's band, you're not going to be in Dizzy's band. He was a heavyweight. There are a lot of great players that could've had better careers, bigger careers, bigger names, and something sidetracked them, or something took them down a path that didn't allow their full greatness to manifest. There are a lot of artists that did get big prominence that at one point that could've gone down that path and it could have been something different for them. Back during that time, it was so many great players. And to shine above that, you not only had to be serious, you also had to have things work out in your favor. And there wasn't too much stuff that could really throw you off that track and you were just going to get back on and be cool. There are some great stories about great artists, from Bud Powell to Dexter Gordon, who at one point, they got off the tracks, and maybe didn't get back to the prominence or the highest point of the mountain that they could. I mean as big as Dexter Gordon was, there were a lot of people that say, "Well, what if this, or what if that?" And Dexter Gordon is one of most saxophonists'

heroes. So, who knows why? I just know that, for me, hearing all the stories that Tommy would tell, taking the time to mentor all of us young kids. I think everybody has their torch to pass and that was extremely significant to a whole lot of us; having him around. I didn't know Miles. I didn't know Freddie Hubbard. I didn't know Kenny Dorham. I didn't know Lee Morgan. I knew Tommy Turrentine, and he gave me something. He gave me a connection to all that shit that he experienced back then, and without that connection, without those stories, there would be a big, huge cavern in my overall understanding of this music and I think some of my confidence. You get confidence from knowledge. You get confidence from being rooted and really knowing something. When someone shares that kind of stuff with you, and is mentoring you, that definitely adds something to the core of who you are, that I don't necessarily think I would have if I wouldn't have met him.

JM: As far as his playing, what do you think the most striking elements were?

DM: He was very lyrical. I liked his phrasing. Obviously, there were a lot of lyrical cats back then that could phrase. When I heard him, I could definitely feel that he was trying to tell a story. It wasn't just playing a bunch of scales over top of some changes. That's what I got from his playing. It's funny, in his last days, he was actually trying to pick the horn up again. He could barely even kind of get a sound, but he would play over some stuff and you were like, you could hear the mind was still there, which was crazy! It was like, "Damn! You have absolutely no chops, but that's some of the baddest shit I've ever heard!" The mind was still there, and it was amazing that even though...there was a big stretch where he didn't play at all, but again, he would go to that Barry Harris class. He was still mentally connected. Very, very lyrical cat, and again, it makes sense that he

would come from that sort of Barry Harris approach that he was coming from. It makes sense. A lot of Barry's "curriculum," for lack of a better word; his vibe and his style was definitely built on a very specific lyrical approach to playing over the top of things.

DM: ...I remember Tommy telling me a story, they were at a jam session and Johnny Griffin...that was like the new badass who was in town, and he referenced Miles. "Miles came up and played his little pretty shit." And the way he said that...he's not looking at Miles, the god, like us. "Miles played his little pretty shit." All of us that heard that story talk about that to this day. That was one of the funniest things I had ever heard. Tommy came from a very lyrical, a very soulful place. You can hear where Stanley went more the blues route with it, you can see that they share a commonality about soulfulness, and lyricism, and telling a story in a solo.

JM: Is there anything that we haven't touched on that you feel that people need to know about Tommy?

DM: I think he was very aware of passing things on to the next generation. Or, in his case, a few generations after him. We were all in our early 20's. He was very aware of giving us something that was going to allow to music to progress and go forward, and he was very protective of all of us. I won't name any names specifically, but a very prominent jazz musician, who was a friend of Tommy's, Tommy was his mentor, too. Now, he was older than us and a jazz heavyweight. This cat is known, if I mention his name. So we're all hanging in the back room at Small's one night, and this particular jazz musician who we all respected, he's telling us these stories...but a lot of it he was bullshitting. And Tommy came in, and he didn't know Tommy was back there. He came in to just listen. And after about, 25 minutes, Tommy said, "Will you stop bullshitting?"

He said, “Stop lying!” He said, “I hate liars!” I’ll never forget how he said this: “These kids!” Which, interpretation is: “These are kids, don’t bullshit them like this.” “Come in here talking that bullshit, lying.” And, to see this great jazz musician, who we all looked up to, just shut the fuck up and cower before this greater heavyweight of knowledge was eye opening. It doesn’t matter what you’ve done, what level of proficiency you have. When you’re talking about this music, there is a certain amount of honesty and integrity that must accompany that. It always made me feel like I had a responsibility to also be honest in every turn that I could about this music, not bullshitting or sugar-coating. Saying something to not ruffle feathers, even when something is blatantly off is only going to perpetuate an already meager jazz existence. As small as the scene is, as small as the movement or participants, there’s no time for bullshit. If someone’s sad, tell the motherfuckers they’re sad, and don’t sugarcoat it, because that’s the only way they’re really going to get it. And some will fall off. Some won’t want to take that shit that way, and will go do some other shit. That means it wasn’t there for them to begin with. Because everyone great that we’re talking about, that’s how they were addressed, and that’s how they came to address the music to those that wanted to follow in those footsteps. This music is hard, and it’s very easy to try to get a Cliff Notes version of it. All the stuff you’re hearing about Tommy, just know that he was all about that. So there’s that story, and there’s stories about...as beautiful a spirit as he was, and he was one of the kindest, soft spoken, soft hearted people that I ever met, if you crossed him, and he didn’t know you enough to respect the angle you were coming at, let’s just say you might get a gallon glass water jug cracked over your head, and the paramedics might have to be called. Now, I’m not saying that happened at Small’s around 1996, but I’m

just saying it could. For as easy-going, and the beautiful cat that he was, that wasn't a guy you wanted to just fuck with. All of us who knew him and had a relationship with him, we could mess with him and tease him, but if he took something as genuine disrespect from someone he didn't know, that wasn't going to be good, at all.

Another great story was, everyone who is a jazz musician who comes to town, everybody is trying to make a name for themselves and trying to get ahead. That's a tough city to get some footing in and start to move forward. I can remember I wanted to pawn one of my snare drums, and I went down to Rogue Music, down on W. 30th, and for some reason I ran into Tommy. I would run into Tommy, I've run into Tommy like six or seven times in New York, and you don't run into people in New York when you're just getting from Point A to Point B, usually. For some reason, I ran into Tommy all the time. I ran into Tommy as I was walking in. He said, "You got your snare drum there, where you going?" "I'm about to go up here to this pawn shop." "Shit, I ain't doing nothing, I'll go up there with you." So, me and Tommy rolled up to Rogue Music, on the eighth floor of this building in New York. Like a consignment music store, they bought used instruments, so I go up there. I'm 22 years old, and this guy...this snare drum was probably worth \$350. I knew I was probably only going to get \$175 or something. Well, the guy offered me, I think it was \$50, and I'm like, "Wow, really? I paid..." and went into my whole spiel. He said, "Nah, don't need it, I'll give you \$50 for it." And Tommy, without hesitation, looked at the guy and said, "My man, at least give this young man a yard." Which was \$100. "Don't just rob the young boy. You know that drum's worth more than that, man." And that cat wrote that check for \$100 and gave it to me. He had a certain influence. But he knew that shit was fair, though. And that guy knew that shit

was fair. He called him out on my behalf. Again, he didn't want anyone taking advantage of us young cats. I know there are a ton of kids that have similar stories from that era. The last time I saw Tommy, I have a son by this time, he was probably 3 or 4, and I had, by that time, done a lot of great things. Pretty much any dream that I had about who I wanted to play with, or where I wanted to travel to, or what I thought my career would be, as far as a jazz musician, I had accomplished a lot of those things. When I saw Tommy, a lot of time had passed, and we had spoken over the years but a lot of time had passed. At this time, too, Tommy had gotten really sick, so when I saw him, he looked great! He was wearing this tweed trench and this fly hat, he kind of had it tilted to the side. He was walking downtown from around 150th, so I'm walking up to my apartment, which was over on 155th and St. Nick, which is probably about three blocks away. So, he's coming down, and we stopped and we talked. He said, "I just want to tell you, I'm proud of you." And that meant a whole lot, because he was one of the first cats I met when I got to town, and he told me that he thought I would do well. He said, "You know man, I've read some articles about you. I've seen who you've been playing with." And, to see him in such great shape, and to pass that on to me, made my whole year, not just day. If Tommy thought you were doing something well, he wasn't going to praise you. He just wouldn't tell you you were fucking up. And that became great! When he didn't get on your ass about something, or maybe just gave you a little nod, you know, "Damn, I'm doing some shit right!" But for him to actually say, "I'm proud of what you're doing," that meant a lot coming from a cat like that. He would only tell somebody something like that that he genuinely cared about. I'm glad that that's the last memory I have speaking to him.

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