



### Lesson 3 – The Hampton Family Band

The Hampton family was one of the most important Indianapolis jazz families representing the intergenerational practice of jazz. The family's dedication, persistence and vision are enough to put Indianapolis on the national map of jazz alone. Clarke "Deacon" Hampton and his wife Laura reared twelve children, all of whom Deacon taught to play a variety of musical instruments or perform in some capacity on stage by the age of three. The Hamptons encountered harsh racism travelling through the Midwest, East Coast and American South during the late 1920s and the early 30s, but with few other options for African American entertainers during the era, Deacon ruled with an "iron fist" and determined that "the show must go on" at any cost. The regime included family rehearsal sessions sometimes lasting up to 10 hours a day and sending out sick children covered with makeup to perform on stage anyway. The Hamptons moved from Middletown, Ohio to Shelbyville, Indiana then to Indianapolis in 1938 and held lengthy engagements at Indianapolis' Cotton Club and the Sunset Tavern. This was the early years of Indiana Avenue becoming an important center for jazz and African American businesses and the bustling developments on the Avenue had a profound effect on the Hampton children. In Indianapolis, the Hampton rehearsals became infamous and stretched into jam sessions where aspiring jazz musicians would stop by to participate or just listen in. Mother, Laura Hampton provided soft drinks for visitors and as a child, Paula Hampton (drummer and daughter of Aletra Hampton) turned the attraction into a mini business venture, occasionally charging entrance fees (Taborn 2009). When WWII broke out, the boys, who were old enough, joined the military service and "Deacon" retired from music performance but continued to work for the Hurst Company manufacturing rubber products for the defense industry. During this time, the girls formed their own rhythm and blues band and a singing group while they continued to hold day jobs. When the boys returned from service the siblings reunited and toured the East coast under the direction of multi-instrumentalist, Clarke, Jr., aka Duke Hampton. Locksley "Slide" Hampton eventually became internationally renowned as a trombone player and an arranger.

1. Review May Aufderheide facts and recollections, ragtime characteristics, introduce Lawrence Clark, play Thriller Rag with drums, establish ragtime body percussion pattern – have Lawrence establish a beat, then echo clap rhythm patterns.
2. Talk about doing things together with the family and ask for favorite activities. Anyone has a family band? Anyone more than 1, 2, .... Siblings? Tell the story of the Hampton Family Band with 12 siblings, touring in a trailer, practicing 10 hours, covering the sick kids with make-up. Talk about segregation in the 20s and 30s and have Lawrence chip in on the conditions at that time.
3. Play "God Bless the Child" (Bb) – discuss lyrics, some Billie Holiday background, Janiece comments on emotions while singing, and memories of Hamptons.
4. Discuss work ethics, entertaining the audience, leaving your troubles on the door step, Lawrence adds memories.
5. Watch excerpts from Hampton Family Reunion DVD, Dawn Hampton whistling Stardust, and clip of Dawn dancing.
6. Introduce the Blues, refer to lyrics written so far, show blues form, perform Route 66 (C), while following form introduce chorus principle.
7. Kids on Orff Instruments play root notes, kids on keys hold Blues Voicings, assign one chord each, advanced players may play all three, do some practice choruses.
8. Echo singing on Route 66, Janiece leads, encourage kids to be leaders or make up complete chorus.
9. Review, questions, and jam on Blues for the kids on the way out.

