



The Hampton Sound

Speaker Script · "The Best of Both Worlds"



PRESENTER Dr. Thomas L. Jones, Jr.

SLIDES 14

THE HAMPTON UNIVERSITY MARCHING FORCE · PRE-DRILL CAMP 2026

Presenter notes for every slide, in order. Bracketed cues are stage directions; quoted lines are suggested wording — say them in your own voice.

01 The Hampton Sound

SLIDE 1 — TITLE: The Hampton Sound

INSTRUMENTALIST SESSION. Dr. Jones presenting — this is the sound concept and the arranging behind it.

OPEN: "You can pick us out of a hundred bands in three notes. That's not luck. It's design."

02 Hear It First

SLIDE 2 — HEAR IT FIRST (three reference clips)

Don't explain first — play first. Order matters.

1. RAW POWER — Southern University Human Jukebox (2:46)
2. POWER WITH CONTROL — Phantom Regiment, Elsa's Procession (1:51)
3. THE COMBINATION — North Carolina A&T (2:49)

AFTER EACH, one question: "What did you hear?" Don't lecture between clips.

AFTER THE THIRD: "That combination — power and control together — is The Hampton Sound."

TIME CHECK: about eight minutes of audio. Budget for it.

03 The Premise

SLIDE 3 — THE PREMISE (statement slide)

Read it.

Takeaway: "Every note serves a purpose." That phrase recurs — plant it here.

04 What The Hampton Sound Is

SLIDE 4 — WHAT THE HAMPTON SOUND IS

Two columns — power on one side, precision on the other.

READ THE CALLOUT VERBATIM: "efficient and calculated — every note serves a purpose. The best of both worlds: power and precision, married."

KILL THE FALSE CHOICE: "Not one or the other. Both, at the same time."

05 The Color: Dark and Resonant

SLIDE 5 — THE COLOR: DARK AND RESONANT

"Dark, resonant, full of core, with real weight behind every note."

THE MODEL: the great DCI corps of the 80s and 90s, the era of the big G bugles — larger horns, harder to play, and the sound carried across the whole field.

LAND: "A dark, resonant core projects farther — and ages better — than a bright, thin edge ever will."

06 Tone at Volume

SLIDE 6 — TONE AT VOLUME

"Anyone can play loud. Tone at volume is the whole craft."

TECHNICAL: "Move more air, not more force. Open the throat, keep the core. Projection, never distortion."

OUR PHRASE: "The wall cannot sag in the fifth quarter." Explain it if any freshmen are present — fifth quarter is when HBCU bands stay after the game and play, usually against the opposing band.

THE LINE: "The instant tone breaks into blatt or spread, you've left The Hampton Sound."

07 Balance, Blend, and Intonation

SLIDE 7 — BALANCE, BLEND, AND INTONATION

"This is where the sound is actually built."

Balance — nobody buried, nobody sticking out.

Blend — match tone, pitch, and volume until the section rings as one; when it truly locks you hear overtones.

Intonation — tune from the bottom up. "Power means nothing out of tune."

KEY IDEA: "Colors complement. They do not compete."

08 Every Section Owns a Piece

SLIDE 8 — EVERY SECTION OWNS A PIECE

Woodwinds (color and agility), High Brass (melody and edge), Low Brass (foundation and drive), Percussion (time, pocket, power).

NOTE: our percussion has no pit — everything is on the move.

READ THE CALLOUT: "Four different colors, one sound."

09 How It's Built on the Page

SLIDE 9 — HOW IT'S BUILT ON THE PAGE

The arranging half. This is where you speak as a former Chief Music Arranger — say so.

Voiced bottom-up. Low brass lays a wide, deep foundation.

THE IDEA TO EMPHASIZE: "The instruments talk to each other. They're voices in one cohesive conversation — they don't try to outcompete one another."

Soulful harmonic color — gospel, funk, and R&B harmony over concert-band cleanliness. That marriage is the Hampton identity.

Hits and call-and-response — including the silence right before the hit.

10 Part Alignments: The Brass

SLIDE 10 — PART ALIGNMENTS: THE BRASS

Two charts side by side: high brass and low brass, an octave apart.

HOW TO READ IT: "Read DOWN a chart to see each part. Read ACROSS a voice to see who you're locked with."

Have players find their own part on the chart before you move on. Give it a beat.

11 Where the Woodwinds Align

SLIDE 11 — WHERE THE WOODWINDS ALIGN

The featured chart. Woodwinds don't hold independent voices — each aligns to a brass line, part for part.

CALL OUT THE EXCEPTION EXPLICITLY: alto saxes and clarinets do NOT align with each other. That's the most common misunderstanding in the room — make sure it's said out loud.

Also show where flugelhorns and saxes align.

12 The Tradition

SLIDE 12 — THE TRADITION (statement slide)

Read it.

THE POINT: "Every August a new class arrives that has never made this sound. It has to be taught from the first long tone."

Takeaway: "Learn it in a semester. Keep it a career. Pass it on."

13 Your Job: Keep the Sound

SLIDE 13 — YOUR JOB: KEEP THE SOUND

Four: Model It, Build It in Warmups, Hold It at Volume, Protect Balance and Blend.

"Your horn is the reference." That's the whole responsibility in four words.

"The core tone is built before the music starts."

14 Own the Sound. Pass It On.

SLIDE 14 — CLOSE: Own the Sound. Pass It On.

"It is taught, not inherited, and it lives or dies with the leaders in this room."

End on the sign-off.