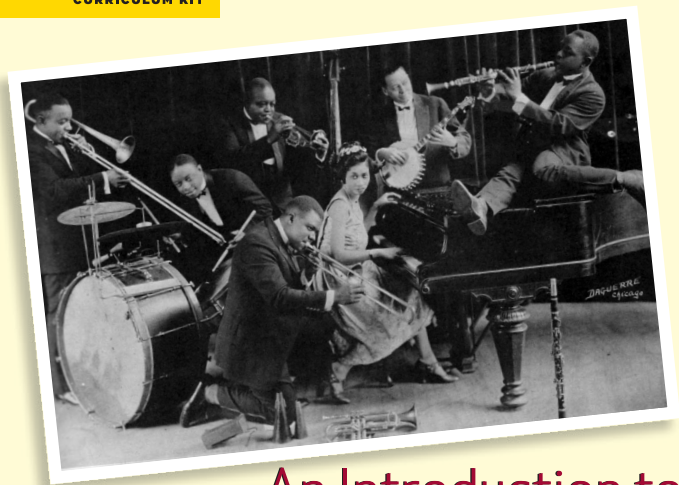




TRADITIONAL  
**JAZZ**  
CURRICULUM KIT



# An Introduction to Traditional Jazz!

NOT FOR SALE

For jazz education purposes only

*The Traditional Jazz Curriculum Kit was conceived, developed and produced  
by David F. Robinson Jr., Adjunct Professor of Music, George Mason University,  
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# An Introduction to Traditional Jazz!

Notes on the performances by David Robinson, Jr.

## 1. Eddie Metz and his Gang, “It All Belongs to Me” (Irving Berlin)

For use in Lessons #2 and #17.

**STYLE:** Mainstream

**PERSONNEL:** Randy Sandke trumpet, Allan Vache clarinet, Harry Allen tenor saxophone, John Allred trombone, Johnny Varro piano, Phil Flanigan bass, Eddie Metz drums. Recorded in 1999.

Issued on Nagel-Heyer CD 053.

This opening track presents the “mainstream” approach, and it has been placed first in the curriculum because this style sounds closest to what most young people are used to hearing. The four-man front line of trumpet, clarinet, tenor sax and trombone plays the “head” of the tune (inchorus and outchorus) in collective improvisation, but the spotlight is on the soloists, who play with considerable swing and creativity. The use of post-swing musical vocabulary is apparent throughout this performance; examples include Harry Allen’s 16th-note run at 1:53, his “sideslipping” to an Em chord played against an E $\flat$  major chord at 1:46, and John Allred’s boppish ascending triplet phrase at 1:48.

### SEQUENCE FOR THIS TRACK (4:17)

- 0:00 4-bar piano intro (with the rhythm section)
- 0:06 Ensemble inchorus
- 0:51 Clarinet solo
- 1:32 Tenor sax trades fours with trombone
- 2:15 Bass solo
- 2:57 Trumpet plays the verse
- 3:23 Ensemble outchorus, with drum solo on the bridge (3:45); “turnaround” ending (4:00) with fermata

## 2. Eureka Brass Band, “Just a Little While to Stay Here” (E. M. Bartlett)

For use in lesson #3.

**STYLE:** New Orleans Brass Band

**PERSONNEL:** Percy Humphrey trumpet, George “Kid Sheik” Colar trumpet, Peter Bocage trumpet, Willie Humphrey clarinet, Emmanuel Paul tenor saxophone, Albert Warner trombone, Oscar “Chicken” Henry trombone, Wilbert “Bird” Tillman sousaphone, Josiah “Cie” Frazier snare drum, Robert “Son Fewclothes” Lewis bass drum. Recorded in 1962.

Issued on Atlantic SD 1408.

Reissued on Collectables COL-CD-6627 and Mosaic MD4-179 Disc I.

This is a spirited performance of one of the standard hymns in the New Orleans jazz repertoire, rendered by one of the city’s top brass bands. This track is a great example of the emotional catharsis that such bands are capable of creating in the streets during a jazz funeral, celebrating the passage of the deceased to his great reward. The trumpet’s call at 0:05 is the traditional signal for the drums to go into their rolloff. The “woody” New Orleans clarinet sound is evident in Willie Humphrey’s solo at 2:53, and Emmanuel Paul’s tenor sax solo at 3:31 employs characteristic heavy vibrato.

### SEQUENCE FOR THIS TRACK (4:59)

- 0:00 Drum cadence, trumpet call, rolloff
- 0:18 First ensemble chorus
- 0:56 Second ensemble chorus
- 1:35 Trumpet solo (P. Humphrey) over ensemble
- 2:14 Ensemble chorus (trumpets switch the lead)
- 2:53 Clarinet solo over ensemble (minus trumpets)
- 3:31 Tenor sax solo over ensemble (minus trumpets)
- 4:10 Ensemble outchorus
- 4:49 Drum cadence continues



Eureka Brass Band

### 3. Chris Tyle's Silver Leaf Jazz Band, "Canal Street Blues"

(Joe Oliver-Louis Armstrong)

For use with Lesson #4.

**STYLE:** Classic New Orleans

**PERSONNEL:** Chris Tyle **cornet**, Leon Oakley **cornet**, Mike Baird **clarinet**, John Gill **trombone**, Steve Pistorius **piano**, Clint Baker **banjo**, Marty Eggers **bass**, Hal Smith **drums**.

Recorded in 1995.

Issued on Stomp Off CD1298.

This performance is patterned after the two-cornet sound of King Oliver's Creole Jazz Band, which is heard in the next track. It is almost entirely an ensemble performance, and presents an instructive lesson in the use of dynamics, building through four outchoruses: the first at medium intensity, the second lower, the third lower still, and the fourth an all-out wail. The urgent cornet

Chris Tyle's Silver Leaf Jazz Band



lead at 1:09 (first strain reprise) illustrates the sound of the pixie/plunger mute combination. The characteristic woody New Orleans clarinet tone and "slapped" bass are heard throughout this track, and some single-string banjo technique can be heard accompanying the clarinet solo.

#### SEQUENCE FOR THIS TRACK (3:00)

0:00	Ensemble intro (4 bars)	1:40	Clarinet second solo chorus
0:06	First strain: ensemble	1:55	First outchorus: ensemble
0:22	First strain repeat: ensemble	2:11	Second outchorus: ensemble
0:38	Second strain: ensemble	2:26	Third outchorus: ensemble
0:54	Second strain repeat: ensemble	2:41	Fourth outchorus: ensemble
1:09	First strain reprise: ensemble	2:56	Ensemble tag (2 bars)
1:25	Clarinet solo chorus		

### 4. King Oliver's Creole Jazz Band, "Snake Rag" (Joe Oliver)

For use with Lesson #4.

**STYLE:** Classic New Orleans

**PERSONNEL:** Joe "King" Oliver **cornet**, Louis Armstrong (age 21) **cornet**, Johnny Dodds **clarinet**, Honore Dutrey **trombone**, Lil Hardin **piano**, Bill Johnson (age 18) **banjo**, Warren "Baby" Dodds **drums**.  
Recorded in 1923.

Issued on Gennett 5184.

Reissued on Archeophone OTR-MM6-C2 and Retrieval RTR 79007.

Louis Armstrong's first recordings were made with this seminal group of New Orleans musicians. "Snake Rag" is one of the finest examples of the hot, thickly textured Oliver ensemble, and of the famed two-cornet harmonized breaks that Oliver and Armstrong deployed frequently. These breaks can be heard at 1:58 and 2:36 (at 2:31, Armstrong previews the harmonized break that occurs five seconds later). Rhythmic variety informs this performance, notably the





trombone's shifting between legato (e.g. 1:52) and staccato (e.g. 2:05) phrasing, and the piano's interesting three-against-four accompaniment to the ensemble at 1:06.

#### SEQUENCE FOR THIS TRACK (2:59)

- 0:00 Ensemble intro (8 bars with break by cornets and trombone)
- 0:10 First strain: ensemble (with break by cornets and trombone)
- 0:29 Second strain: ensemble (with break by trombone)
- 0:47 First strain reprise: ensemble (with break by cornets and trombone)
- 1:06 Third strain (key change): ensemble (with break by clarinet)
- 1:42 Third strain repeat: ensemble (with harmonized break by cornets)
- 2:19 Third strain repeat: ensemble (with harmonized break by cornets); "double ending"

### 5. Jelly Roll Morton's Red Hot Peppers, "Black Bottom Stomp" (Jelly Roll Morton)

For use with Lesson #6.



Jelly Roll Morton's Red Hot Peppers

**STYLE:** Classic New Orleans

**PERSONNEL:** George Mitchell **cornet**, Omer Simeon **clarinet**, Edward "Kid" Ory **trombone**, Ferd "Jelly Roll" Morton **piano**, Johnny St. Cyr **banjo**, John Lindsay **bass**, Andrew Hilaire **drums**. Recorded in 1926.

Issued on Victor 20221.

Reissued on RCA Victor/Bluebird 2361-2-RB Disc 1, 66641 and 09026-68500-2.

Morton, one of the great jazz pianists and bandleaders and the first great jazz composer, made a series of milestone recordings featuring his intricate compositions. "Black Bottom Stomp" (named for a dance craze of the 20s) is a complex tour-de-force. Archetypal stylistic elements to listen for include the plunger cornet solo at 1:49 (with a "rip" at 1:53), and the prominent "slapped" bass at 0:54 and again behind the banjo solo. Morton's piano solo at 1:31 builds to a frenzy, sounding almost like two players at its climax. The final outchorus is intensified by tom-tom backbeats, as well as a wild three-against-four trombone break at 2:50.

Included in the Traditional Jazz Curriculum Kit is a full transcription of this recording, for live performance.

**SEQUENCE FOR THIS TRACK (3:06)** (with measure numbers corresponding to the transcription in the Traditional Jazz Curriculum Kit)

- 0:00 1 Ensemble intro (8 bars)
- 0:07 5 First strain: ensemble
- 0:22 21 First strain variation: ensemble (series of 1-bar cornet breaks in second half)
- 0:36 37 First strain variation: clarinet solo
- 0:50 53 Ensemble interlude (4 bars)
- 0:54 57 Second strain: ensemble (break by cornet/trombone)
- 1:13 77 Second strain: clarinet solo
- 1:31 97 Second strain: piano solo
- 1:49 117 Second strain: cornet solo (stoptime)
- 2:07 137 Second strain: banjo solo
- 2:25 157 Second strain: ensemble (break by choked cymbal)
- 2:44 177 Second strain: ensemble (break by trombone), "double ending"

## 6. Louis Armstrong and his Hot Seven, “Potato Head Blues” (Louis Armstrong)

For use with Lesson #4.

**STYLE:** Classic New Orleans

**PERSONNEL:** Louis Armstrong **cornet**, Johnny Dodds **clarinet**, John Thomas **trombone**, Lil Hardin Armstrong **piano**, Johnny St. Cyr **banjo**, Pete Briggs **tuba**, Warren “Baby” Dodds **drums**. Recorded in 1927.

Issued on Okeh 8503.

Reissued on Columbia CK 44253, 86539 and CK 61440, and Sony Music 8869794562 Disc 2.

Armstrong’s genius could not be contained in King Oliver’s ensemble for long. His “Hot Five” and “Hot Seven” recordings propelled him to the top, and ushered in an emphasis on the jazz soloist. “Potato Head Blues” is universally regarded as one of Armstrong’s finest moments. It



Louis Armstrong and his Hot Five

is instructive to compare the rhythmic phrasing in the clarinet and cornet solos. Dodds displays a rhythmic feel that is close to straight-eighth in places, while Armstrong is nudging the pulse towards the triplet feel that would take root in the swing era. Armstrong’s landmark solo employs such devices as “shuttlecocking” (2:06), shakes (e.g. 2:14), and rips (to the cornet’s high B at 2:27 and to high D at 2:35).

### SEQUENCE FOR THIS TRACK (2:59)

0:00 Chorus: ensemble (cornet break at the end)

0:44 Verse: cornet solo

1:06 Chorus: clarinet solo (with breaks)

1:49 Banjo interlude (4 bars)

1:54 Chorus: cornet solo (stoptime)

2:37 Half chorus: ensemble (cornet break at end)

## 7. George Lewis’ New Orleans Ragtime Band, “Panama” (William H. Tyers)

For use with Lessons #9 and #11.

**STYLE:** New Orleans Revival

**PERSONNEL:** Avery “Kid” Howard **trumpet**, George Lewis **clarinet**, Jim Robinson **trombone**, Alton Purnell **piano**, Lawrence Marrero **banjo**, Alcide “Slow Drag” Pavageau **bass**, Joe Watkins **drums**. Recorded in 1953.

Issued on Delmar 202.

Reissued on Delmark DD-202.

Clarinetist George Lewis is one of the progenitors of the New Orleans Revival Style. “Panama” is among the most structured of the tunes commonly played in this style; originally published as a tango, this jazz version contains four strains plus variations.



George Lewis

Characteristically, this performance is mostly by the full ensemble, save for a trombone/clarinet duet and a piano solo. Drummers should listen for Watkins' variegated press-roll-based beat throughout the first half of the recording. Characteristic slap bass is heard intermittently throughout (e.g. at 1:50), as well as growls from the trumpet (e.g. at 1:58). Lewis' clarinet, while undermiked, displays the swooping arpeggios that are frequently employed by clarinetists working in this style. Jim Robinson's moaning, shouting trombone is similarly instructive.

#### SEQUENCE FOR THIS TRACK (4:45)

- 0:00 Intro
- 0:05 First strain: ensemble
- 0:23 First strain repeat: ensemble
- 0:40 Second strain: ensemble
- 0:58 Second strain repeat: ensemble
- 1:15 Third strain: ensemble
- 1:33 Third strain repeat: ensemble
- 1:50 Fourth strain: ensemble
- 2:07 Fourth strain repeat: ensemble
- 2:25 Fourth strain: trombone/clarinet duet
- 2:42 Fourth strain: trombone/clarinet duet
- 2:59 Fourth strain: piano solo
- 3:16 Fourth strain: piano solo
- 3:32 Fourth strain, first variation: ensemble
- 3:49 Fourth strain, second variation: ensemble
- 4:06 Fourth strain, jam: ensemble
- 4:23 Drum tag (4 bars)
- 4:27 Fourth strain, jam: ensemble

#### 8. Dr. Michael White, "Careless Love"

(W. C. Handy-Martha E. Koenig-Spencer Williams)  
For use with Lessons #2 and #9.

**STYLE:** New Orleans Revival

**PERSONNEL:** Wynton Marsalis **cornet**, Michael White **clarinet**, Freddie Lonzo **trombone**, Steve Pistorius **piano**, Reginald Veal **bass**, Herlin Riley **drums**. Recorded in 1990.

Issued on Antilles 422-848 545-2.

Wynton Marsalis, one of the primary voices in jazz today (both contemporary and traditional), here struts his New Orleans stuff in a band led by New Orleans clarinetist and educator Dr. Michael White. This performance is slow and loose, yet intense; it fairly drips with emotional content. The slow "shimmy beat" is prominently heard in the drums. Marsalis' down-'n-dirty cornet solo uses rips, growls, and shakes; listen for a paraphrase from Armstrong's "Potato Head Blues" solo (at 2:20). The outchorus finds the trombone growling as well.

#### SEQUENCE FOR THIS TRACK (4:14)

- 0:00 First ensemble chorus
- 0:42 Second ensemble chorus
- 1:24 Clarinet solo
- 2:04 Cornet solo
- 2:45 First ensemble outchorus (trombone out)
- 3:27 Second ensemble outchorus (trombone in)—fermata at end



Dr. Michael White

## 9. Kenny Ball's Jazzmen, "I Love You, Samantha" (Cole Porter)

For use with Lesson #9.

**STYLE:** European "Trad"

**PERSONNEL:** Kenny Ball trumpet/vocal, Dave Jones clarinet, Johnny Bennett trombone, Ron Weatherburn piano, Bill Dixon banjo, Vic Pitt bass, Ron Bowden drums. Recorded in 1961.

Issued on Pye 7NJ.2040.

Reissued on Castle Communications CCSCD 258, Castle Pie PIESD 139, Castle Pulse PLSCD 255, and Kaz Truetrax TRT CD147.

Englishman Kenny Ball's waxing of this paean from the film "High Society" (sung onscreen by Louis Armstrong and Bing Crosby) hit the pop charts in the UK. Besides sporting atypical chromatic chord changes, the tune follows an unusual 48-bar form: 16 bars; repeat; 8 bar bridge; variation of the first 8 bars. The "ringing" banjo sound characteristic of European "Trad" is evident here, especially behind the vocal. Ride cymbal is used throughout, setting up a steady 4/4 rhythm with a fast shuffle feel. Ball's blistering plunger solo at 1:31 climaxes in a powerful shake at 1:41. This performance builds several times within itself: the vocal builds; the intensity builds again through the ensemble and trumpet solo, then suddenly drops at 1:51; it then builds again, with everyone wailing coming out of the bridge.

### SEQUENCE FOR THIS TRACK (2:19)

- 0:00 Ensemble intro (8 bars)
- 0:11 Vocal chorus (with trombone/clarinet riffs and improvisation)
- 1:11 Ensemble (16 bars); trumpet solo (plunger) with riffs (16 bars); ensemble (16 bars)
- 2:08 Arranged extended ending (drums "stinger" on "4")



Kenny Ball

## 10. Dan Levinson's Roof Garden Jass Band, "Ostrich Walk"

(Nick LaRocca, Larry Shields)

For use with Lesson #12.

**STYLE:** Early "Dixieland"

**PERSONNEL:** Jon-Erik Kellso cornet, Dan Levinson clarinet, David Sager trombone, Tom Roberts piano, Kevin Dorn drums. Recorded in 1998.

Issued on Loup-garous LG1001.

"Jass" was an alternative spelling of "jazz". This all-ensemble performance characterizes the sound of the Original Dixieland Jazz Band and similar groups of the late teens and early 20s. "Ostrich Walk" was written and recorded by the ODJB, and this performance in modern fidelity is based on that recording. The phrasing here is not quite as "stilted" as in the original records, but listen to the cornet's phrasing at 0:56 for a sample of the rhythmic note placement that was common in this style. The shrill clarinet sound often heard in this style is exemplified at 1:52.

### SEQUENCE FOR THIS TRACK (3:12)

- 0:00 Ensemble intro (4 bars)
- 0:06 Second ensemble intro (4 bars)
- 0:11 First strain: ensemble (breaks by clarinet)
- 0:31 First strain repeat: ensemble (breaks by clarinet)
- 0:51 Second strain: ensemble (breaks by clarinet)
- 1:11 Second strain repeat: ensemble (breaks by clarinet)
- 1:31 First strain reprise: ensemble (breaks by clarinet)
- 1:52 First strain repeat: ensemble (breaks by clarinet)
- 2:11 Second strain reprise: ensemble (breaks by clarinet)



Roof Garden Jass Band

- 2:31 Second strain repeat: ensemble (breaks by clarinet)
- 2:51 Second strain repeat: ensemble (breaks by clarinet)
- 3:11 “Doo-dop” ending

## 11. Frankie Trumbauer and his Orchestra, “Riverboat Shuffle”

(Hoagy Carmichael-Dick Voynow)  
For use with Lesson #12.



Bix Beiderbecke

**STYLE:** New York

**PERSONNEL:** Bix Beiderbecke **cornet**, Don Murray **clarinet**, Frank Trumbauer **C-melody saxophone**, Stanley “Doc” Ryker **alto saxophone**, Bill Rank **trombone**, Irving Riskin **piano**, Eddie Lang **guitar**, Chauncey Morehouse **drums**. Recorded in 1927.

Issued on Okeh 40822.

Reissued on Columbia CK 45450, Naxos 8.120767, and Mosaic MD7-211 Disc 1.

The New York style of the late 20s ushered in harmonic advancements and smoothed-out phrasing, integrated into carefully constructed arrangements that also leave room for ensemble improvisation. Cornetist Bix Beiderbecke possessed an unmistakable tone and an ear that was ahead of his time. His solo here is smooth, assured, harmonically adventurous, and unpredictable, employing a rip at 1:11 and half-valve technique at 1:08 and 1:16; the solo resolves on a major seventh instead of the tonic. Whole tones/augmented chords are heard in the piano break at 0:39 and the clarinet break at 0:49, and the guitar break at 0:11 outlines a minor six/nine chord. At 1:37 the trombone leaps octaves, a device frequently found in this style.

### SEQUENCE FOR THIS TRACK (3:09)

- 0:00 Ensemble intro, arranged (4 bars)
- 0:05 Verse: ensemble—8 bars arranged, 4 bars improvised, 4 bars arranged (breaks by guitar)
- 0:23 Chorus: ensemble, improvised (breaks by guitar, piano, clarinet, cornet)
- 0:59 Chorus: cornet solo (with cornet break; clarinet/trombone break at the end)
- 1:36 Verse: ensemble—8 bars arranged, 4 bars improvised, 4 bars arranged (breaks by trombone)

- 1:54 Chorus: clarinet solo (with clarinet break; ensemble break at the end)
- 2:30 Chorus: ensemble, improvised (breaks by cornet, alto, guitar, C-melody)
- 3:07 Variation of “doo-dop” ending (cornet fills the hole)

## 12. Keith Ingham and Marty Grosz and Their Hot Cosmopolites, “Red Hot Chicago”

(Ray Henderson-B. G. DeSylva-Lew Brown)  
For use with Lesson #12.

**STYLE:** New York

**PERSONNEL:** Peter Ecklund **trumpet**, Dan Levinson **clarinet**, Dan Barrett **trombone**, Keith Ingham **piano**, Marty Grosz **guitar**, Scott Robinson **bass saxophone**, Arnie Kinsella **drums**. Recorded in 1994.

Issued on Stomp Off CD1285.

This performance presents some top latter-day traditionalists—coincidentally based in New York—working within the style named for that city. Bass sax replaces string bass here, giving us another facet of the New York sound. Whole tone/augmented chord figures by the horns can be heard at 1:23 and 2:23, and “spanked cymbal” is heard at 2:52 behind the trombone.

### SEQUENCE FOR THIS TRACK (3:21)

- 0:00 Ensemble intro (8 bars)
- 0:12 Verse: ensemble (arranged)
- 0:51 Chorus: clarinet melody solo (arranged background at the bridge; arranged ensemble break at the end)
- 1:36 Ensemble modulation (2 bars)
- 1:39 Chorus: ensemble “trades fours” with trombone (8 bars); piano solo on bridge (8 bars); trombone solo (8 bars)
- 2:23 Ensemble modulation (4 bars)
- 2:29 Chorus: ensemble (16 bars), trombone solo (8 bars), ensemble (6 bars)
- 3:11 Arranged extended ending (6 bars)



### 13. Chicago Rhythm Kings, “I’ve Found a New Baby” (Spencer Williams-Jack Palmer)

For use with Lesson #13.

**STYLE:** Early Chicago

**PERSONNEL:** Francis “Muggsy” Spanier (age 21) **cornet**, Frank Teschemacher **clarinet**, Milton “Mezz” Mezzrow **tenor saxophone**, Joe Sullivan (age 21) **piano**, Eddie Condon **banjo**, Jim Lanigan **tuba**, Gene Krupa (age 19) **drums**. Recorded in 1928.

Issued on Brunswick 4001.

Reissued on Acrobat 157, ASV 5102 and 5192, and Timeless 1021.

The early Chicago Style was developed in the 20s by a group of high-schoolers collectively referred to as the “Austin High Gang”. The musicians on this recording (including several Austinites) are

in their late teens to mid-twenties, and their style is rambunctious and rebellious. Clarinetist Frank Teschemacher’s angular, pushing, straight-eighth clarinet style accounted for much of the edginess in many of the early Chicago Style recordings. A prominent element of the style is the “flare”, heard at 2:59-3:01, in which the intensity builds to a crash on beat 4 at the end of a phrase. The tag ending here is a paraphrase of a lick from Louis Armstrong’s Hot Five recording of “Cornet Chop Suey”.



#### SEQUENCE FOR THIS TRACK (3:13)

- 0:00 Ensemble chorus
- 0:40 Clarinet solo (ensemble on last two bars)
- 1:18 Piano solo (ensemble on last two bars)
- 1:55 Tenor sax solo (ensemble on last two bars)
- 2:32 Ensemble outchorus
- 3:10 Tag by tenor sax

### 14. Eddie Condon’s All Stars, “There’ll Be Some Changes Made”

(W. Benton Overstreet-Billy Higgins)

For use with Lessons #13 and #15.



**STYLE:** Chicago

**PERSONNEL:** “Wild Bill” Davison **cornet**, Billy Butterfield **trumpet**, Edmund Hall **clarinet**, Michael “Peanuts” Hucko **clarinet**, Robert “Cutty” Cutshall **trombone**, Lou McGarity **trombone**, Gene Schroeder **piano**, Eddie Condon **guitar**, Al Hall **bass**, Cliff Leeman **drums**. Recorded in 1954.

Issued on Columbia CL 616.  
Reissued on Collectables 7526 and Mosaic MD5-152 Disc I.

The raw edge of the early Chicago Style gave way in the 30s to the smoother, more swing-like sound that became commonly associated with the term “Chicago Style”. Eddie Condon, banjoist on the previous cut, switched to guitar and became the prime catalyst for this style. “There’ll Be Some Changes Made” is an extended jam session that includes a “double front line” of horns, all top players in this idiom. The performance ends with a “drum tag”, a device characteristic of this style.

#### SEQUENCE FOR THIS TRACK (7:15)

- 0:00 Countoff and ensemble chorus, slow (Davison/Hall/Cutshall)
- 0:46 Clarinet solo (Hall) (8 bars ensemble harmony)



- 1:27 Trombone solo (Cutshall) 16 bars, cornet solo (Davison) 16 bars (8 bars ensemble harmony)
- 2:07 Drum solo transition to uptempo
- 2:11 Ensemble chorus (Butterfield/Hucko/Freeman/McGarity)
- 2:48 Tenor sax solo (Freeman) (8 bars ensemble harmony, ensemble on last bar)
- 3:26 Trumpet solo (Butterfield) (12 bars ensemble harmony, ensemble on last 2 bars)
- 4:02 Piano solo (8 bars ensemble harmony, ensemble on last 2 bars)
- 4:38 Clarinet solo (Hucko) (8 bars ensemble harmony, ensemble on last bar)
- 5:15 Trombone solo (McGarity) (8 bars ensemble riffs)
- 5:22 Ensemble chorus (Davison/Hall/Cutshall)
- 6:28 Keychange, ensemble chorus (Butterfield/Hucko/Freeman/McGarity)
- 7:05 Drum tag (4 bars drums, 4 bars ensemble)

## 15. Bob Crosby's Bob Cats, "Who's Sorry Now" (Ted Snyder-Bert Kalmar-Harry Ruby)

For use with Lessons #17 and #19.

**STYLE:** Swing

**PERSONNEL:** John "Yank" Lawson **trumpet**, Julian "Matty" Matlock **clarinet**, Eddie Miller **tenor saxophone**, Warren Smith **trombone**, Bob Zurke **piano**, Hilton "Nappy" Lamare **guitar**, Bob Haggart **bass**, Ray Bauduc **drums**. Recorded in 1937.

Issued on Decca 1865.

Reissued on Acrobat 178, Jazz Archives 15766, Proper 2073, Swaggie 501, and Sounds of Yester Year DSOY750.

The Bob Cats was a featured octet from within the Bob Crosby Orchestra. The Crosby Orchestra played big-band swing arrangements that owed much to the New Orleans sound, and the Bob Cats (including several New Orleanians) functioned as a reduction of that approach, mixing arranged "tutti" horn passages with ensemble improvisation and solos. "Who's Sorry Now" features a syncopated arranged intro and tag, as well as arranged riffs behind the tenor sax solo. Drummer Ray Bauduc's rim work behind this solo owes much to Baby Dodds, while pianist Bob Zurke successfully deploys ragtime licks during his solo in this swing setting. The "flare" device first heard in the early Chicago Style recordings appears here twice, at 2:04-2:06 and 2:23-2:26.



Bob Crosby's Bob Cats

A clever outchorus caps the performance, as the horns come out of group improvisation one at a time to stack up on an arranged triad, building tension into a reprise of the tune's last 8 bars. The final 4 bars consist of a tricky syncopated line arranged for the horns, that builds on the theme of the intro.

### SEQUENCE FOR THIS TRACK (2:53)

- 0:00 Intro: ensemble break, arranged (2 bars)
- 0:02 Ensemble chorus (largely arranged); ensemble break (arranged), 2 bars
- 0:42 Tenor sax solo (riffs throughout); piano break, 2 bars
- 1:22 Piano solo; ensemble entrance last 2 bars
- 2:01 Ensemble 4 bars, arranged ("flare"); clarinet solo 12 bars (with arranged harmony); ensemble 4 bars, arranged ("flare"); trombone solo 4 bars (with arranged harmony); ensemble 8 bars (improvised)
- 2:41 Ensemble repeat of last 8 bars (4 bars improvised, 4 bars arranged)

## 16. Teddy Wilson Sextet, “Honeysuckle Rose” (Fats Waller-Andy Razaf)

For use with Lesson #17.



**STYLE:** Swing

**PERSONNEL:** Emmett Berry **trumpet**, Edmund Hall **clarinet**, Benny Morton **trombone**, Teddy Wilson **piano**, Leroy “Slam” Stewart **bass**, “Big Sid” Catlett **drums**. Recorded in 1944.

Issued on Associated Transcription.  
Reissued on Storyville STCD 8236.

This recording, led by the definitive swing pianist Teddy Wilson, presents a jam session using traditional New Orleans instrumentation and polyphony, but with a pronounced swing rhythm and phrasing, and arranged passages. New Orleanian Edmund Hall’s edgy, urgent clarinet style (heard also in Track 14) fits well into Chicago and swing settings. Wilson varies the rhythmic flow by using a ragtime-derived “boom-chick” pattern (bass notes alternating with chords) behind the clarinet solo, then “comping” (rhythmically sparse chording) behind the trombone solo. Slam Stewart solos in his trademark style, humming in unison with his improvised bowed bass lines.

### SEQUENCE FOR THIS TRACK (3:40)

- 0:00 Piano intro (4 bars)
- 0:05 Ensemble chorus (mostly improvised)
- 0:40 Piano solo
- 1:15 Clarinet solo 16 bars, trombone solo 16 bars
- 1:50 Trumpet solo
- 2:26 Bass solo (with piano/clarinet riffs)
- 3:02 Key change—ensemble riffs (arranged) 16 bars, piano solo 8 bars, ensemble 8 bars (4 bars arranged, 4 bars improvised)
- 3:37 Tag: piano/drums 2 bars

## 17. Lu Watters’ Yerba Buena Jazz Band, “Sage Hen Strut” (Lu Watters)

For use with Lessons #20 and #21.

**STYLE:** San Francisco

**PERSONNEL:** Lu Watters **trumpet**, Bob Scobey **trumpet**, Bob Helm **clarinet**, Melvin “Turk” Murphy **trombone**, Wally Rose **piano**, Harry Mordecai **banjo**, Dick Lammi **tuba**, Bill Dart **drums**. Recorded in 1946.

Issued on West Coast 116.  
Reissued on Good Time Jazz 4GTJCD-4409-2 Disc 3.

San Francisco brassmen Lu Watters and Turk Murphy, weary of the dance band routine in the late 30s, decided it was time to return to the King Oliver model. In forming the hugely popular Yerba Buena Jazz Band, they recast the Oliver approach, infusing it with added brassiness and a chugging, 2-beat feel. “Sage Hen Strut” is one of a number of multi-strain original compositions Watters penned for the YBJB. Signature stylistic elements to listen for include Classic New



Orleans Style clarinet (2:00), gruff trombone (2:08), and ragtime-style piano (2:45). Drummers will hear extensive use of woodblock, as well as backbeat toms at 2:00, changing to choked cymbal at 2:27. The “leaning” tuba (emphasized beat 4) appears in various places but is prominent in the “double ending”, which occurs at 3:10.

#### SEQUENCE FOR THIS TRACK (3:15)

- 0:00 Ensemble intro, arranged (4 bars)
- 0:05 First strain: ensemble
- 0:22 Second strain: ensemble (with clarinet break)
- 0:41 Second strain repeat: ensemble (with clarinet break)
- 1:00 First strain reprise: ensemble
- 1:18 Ensemble interlude (stoptime), 4 bars (trombone/tuba play melody)
- 1:23 Third strain (key change): ensemble
- 2:00 Third strain: clarinet solo 8 bars, trombone solo 8 bars, clarinet solo 8 bars, trumpet solo (Scobey) 8 bars
- 2:36 Third strain: ensemble 8 bars, piano solo 8 bars, ensemble 6 bars, “double ending”

### 18. South Frisco Jazz Band, “Big Bear Stomp” (Lu Watters)

For use with Lessons #2 and #20.

**STYLE:** San Francisco

**PERSONNEL:** Leon Oakley **cornet**, Dan Comins **cornet**, Mike Baird **clarinet**, Jim Snyder **trombone**, Robbie Rhodes **piano**, Vince Saunders **banjo**, Bob Rann **tuba**, Lloyd Byassee **drums**.

Recorded in 1995.

Issued on Stomp Off CD1307.

This later recording in the San Francisco Style features another of Lu Watters’ original compositions. This rendition is taken at a somewhat slow and deliberate tempo, yet retains the style’s sense of urgency. Choked cymbal offbeats enter the picture at 2:28, setting up the 2-beat feel. The “leaning” tuba effect is heard at 0:07. Leon Oakley’s cornet solo at 3:21 is an excellent example of how that instrument should phrase in this style. The “double ending” occurs at 3:56.

#### SEQUENCE FOR THIS TRACK (4:01)

- 0:00 Intro: 4 bars ensemble, 4 bars rhythm vamp
- 0:09 First strain: ensemble
- 0:28 Second strain: ensemble (with breaks by trombone/tuba, trombone)
- 0:46 Second strain repeat: ensemble (with breaks by trombone/tuba, trombone)
- 1:05 Rhythm vamp
- 1:10 First strain reprise: ensemble
- 1:28 Ensemble interlude, 4 bars
- 1:33 Third strain: ensemble
- 2:10 Third strain: clarinet solo 16 bars, trombone solo 16 bars
- 2:47 Third strain: piano solo
- 3:21 Third strain: cornet solo 16 bars, ensemble 16 bars, “double ending”



### 19. New Black Eagle Jazz Band, “O Holy Night” (Adolphe Adam)

For use with Lesson #22

#### LISTENING EXERCISE

**PERSONNEL:** Tony Pringle **cornet**, Billy Novick **clarinet**, Stan Vincent **trombone**, Bob Pilsbury **piano**, Peter Bullis **banjo**, Eli Newberger **tuba**, C.H. “Pam” Pameijer **drums**. Recorded in 1996.

Issued on Daring DR 3025.

This soulful interpretation of a Christmas ode makes the point that traditional jazz is an approach to performance, not a repertoire. This approach can be advantageously applied to a wide variety of material. The Black Eagles’ hymn-like version of this timeless tune unfolds layer by layer,

building gently but insistently towards a joyous conclusion. Tuba players will do well to study the elasticity and dynamics of Eli Newberger's lines here.

#### SEQUENCE FOR THIS TRACK (4:22)

- 0:00 Cornet solo, melody (16 bars); with clarinet (16 bars); full ensemble (16 bars)  
1:27 Clarinet solo (16 bars); ensemble (cornet in harmon mute with stem in) (16 bars); piano solo (16 bars)  
2:54 Ensemble outchorus



## 20. Jim Cullum Jazz Band, "A Woman Is a Sometime Thing" (George Gershwin)

For use with Lesson #22.

#### LISTENING EXERCISE

**PERSONNEL:** Jim Cullum **cornet**, Allan Vache **clarinet**, Randy Reinhart **trombone**, John Sheridan **piano**, Howard Elkins **banjo**, Jim Hunter **bass**, Ed Torres **drums**. Recorded in 1987.

Issued on Columbia MK 42517.

This track presents another fine example of traditional jazz as applied to unexpected material. This complex and exhilarating arrangement by John Sheridan is from an entire "Porgy and Bess" suite developed by this San Antonio-based band. The Jim Cullum Jazz Band has performed their adaptation of Gershwin's classic jazz opera in such venues as the Galveston Grand Opera House and the Kennedy Center for the Performing Arts.

#### SEQUENCE FOR THIS TRACK (4:05)

- 0:00 Trombone/clarinet intro with offbeats (4 bars)  
0:07 First strain: cornet solo in straight mute (13 bars), with clarinet/trombone harmony, offbeats at bars 9-10  
0:29 Second strain: ensemble (12 bars) (arranged harmony), with offbeats at bars 9-10, cymbal break at bar 12  
0:49 First strain: ensemble, cornet now open (12 bars)  
1:08 Second strain: ensemble (14 bars), with clarinet lead against suspended time (bars 12-13), and clarinet break (bar 14)  
1:31 First strain: clarinet solo  
1:50 Second strain: clarinet solo  
2:10 First strain: cornet solo  
2:29 Second strain: cornet solo  
2:48 First strain: trombone solo  
3:07 Second strain: trombone solo  
3:26 Second strain: ensemble (10 bars) (arranged harmony), with offbeats at bars 9-10  
3:42 Repeating cornet phrase against offbeats (8 bars)  
3:56 Cornet cadenza against ensemble fermata



#### PHOTOGRAPHER CREDITS:

Katsuji Abe: p. 11, Jules Allen: p. 13, Mike Cogan: p. 6, Bill Gottlieb: p. 19, Peter Karl: p. 15

#### AUDIO TRACK SOURCES:

Associated Transcriptions USA: Tr. 16; Atlantic Recording Corp.: Tr. 2; Concord Music Group: Tr. 17; Daring Records: Tr. 19; Delmark Records: Tr. 7; Island Records Inc.: Tr. 8; Loup-garous Productions: Tr. 10; Nagel Heyer Records GmbH: Tr. 1; Sony Music Entertainment: Tr. 5, 6, 11, 14, 20; Stomp Off Records: Tr. 3, 12, 18; Universal Music Group: Tr. 9, 13, 15

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# An Introduction to Traditional Jazz!

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## MAINSTREAM STYLE

- 1. It All Belongs to Me**  
Eddie Metz and his Gang, 1999

## NEW ORLEANS BRASS BAND STYLE

- 2. Just a Little While to Stay Here**  
Eureka Brass Band, 1962

## CLASSIC NEW ORLEANS STYLE

- 3. Canal Street Blues**  
Chris Tyle's Silver Leaf Jazz Band, 1995
- 4. Snake Rag**  
King Oliver's Creole Jazz Band, 1923
- 5. Black Bottom Stomp**  
Jelly Roll Morton's Red Hot Peppers, 1926
- 6. Potato Head Blues**  
Louis Armstrong and his Hot Seven, 1927

## NEW ORLEANS REVIVAL STYLE

- 7. Panama**  
George Lewis' New Orleans Ragtime Band, 1953
- 8. Careless Love**  
Dr. Michael White, 1990

## EUROPEAN "TRAD" STYLE

- 9. I Love You, Samantha**  
Kenny Ball's Jazzmen, 1961

## EARLY "DIXIELAND" STYLE

- 10. Ostrich Walk**  
Dan Levinson's Roof Garden Jazz Band, 1998

## NEW YORK STYLE

- 11. Riverboat Shuffle**  
Frankie Trumbauer and his Orchestra, 1927
- 12. Red Hot Chicago**  
Keith Ingham and Marty Grosz and Their Hot Cosmopolites, 1994

## EARLY CHICAGO STYLE

- 13. I've Found a New Baby**  
Chicago Rhythm Kings, 1928

## CHICAGO STYLE

- 14. There'll Be Some Changes Made**  
Eddie Condon's All Stars, 1954

## SWING STYLE

- 15. Who's Sorry Now**  
Bob Crosby's Bob Cats, 1937
- 16. Honeysuckle Rose**  
Teddy Wilson Sextet, 1944

## SAN FRANCISCO STYLE

- 17. Sage Hen Strut**  
Lu Watters' Yerba Buena Jazz Band, 1946
- 18. Big Bear Stomp**  
South Frisco Jazz Band, 1995

## LISTENING EXERCISES

- 19. O Holy Night**  
New Black Eagle Jazz Band, 1996
- 20. A Woman Is a Sometime Thing**  
Jim Cullum Jazz Band, 1987