



TRADITIONAL  
**JAZZ**  
CURRICULUM KIT

# HOW TO PLAY TRADITIONAL JAZZ!



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**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, and Founder, Traditional Jazz Educators Network

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# HOW TO PLAY TRADITIONAL JAZZ!

## Segments/Chapters Menu

Please note: Included in the master classes are vintage clips of some of the giants of jazz. Due to the technical limitations of the day, the soundtracks for these films were often recorded separately and then dubbed onto the edited film, resulting in audio that is poorly synchronized with the video. This is not a flaw in the playback of the clips.

### Segment 1: Traditional Jazz Today! (20:33)

#### CHAPTERS:

1. Opening and New Orleans scenes
2. Olympia Brass Band, funeral parade
3. Preservation Hall Jazz Band
4. Fireworks (jazz band)
5. New Black Eagle Jazz Band
6. Greg Stafford/Michael White
7. Hot Jazz Band
8. Yerba Buena Stompers
9. Jazz Band Ball Orchestra
10. Uptown Lowdown Jazz Band
11. Boilermaker Jazz Band
12. Kermit Ruffins and the Barbecue Swingers
13. Climax Jazz Band
14. Jim Cullum Jazz Band
15. Raisin Babies (youth group)
16. The Real Deal (youth group)
17. Barkin' Dawg Jazz Band (youth group)
18. Caroline Frommel (young clarinetist)
19. Muskrat Ramblers (youth group)
20. 51<sup>st</sup> Eight (youth group)
21. Baby Boyz Brass Band (youth group)
22. UCD Claim Jumpers (youth group)
23. Wasabi Stompers (youth group)
24. STJS Trad Jazz Camp scenes; Back Alley Strutters (youth group)
25. Traditional Jazz Youth Band Festival scenes; Capital Focus Jazz Band (youth group)
26. Traditional Jazz Curriculum Kit overview
27. Marsalis Family

### Segment 2: Master Class for Banjo/Guitar (20:02)

#### CHAPTERS:

1. Clinician introductions: Howard Alden, Cynthia Sayer, Don Vappie



2. Which Instrument for Which Style
3. A Look at the Acoustic Guitar
4. A Look at the Electric Guitar
5. A Look at the Tenor Banjo
6. A Look at the Plectrum Banjo
7. A Look at the Six-String Banjo
8. “Guitar Tuning” on the Banjo
9. Banjo Considerations
10. Banjo Techniques
11. Your Role
12. Ensemble Banjo Playing: New Orleans Styles
13. Ensemble Banjo Playing: San Francisco Style
14. Ensemble Guitar Playing: Chicago/Swing/Mainstream Styles
15. Soloing on Banjo
16. Soloing on Guitar
17. Clinicians’ Showcase
18. A Message From Howard
19. A Message From Don
20. Clip of Eddie Condon
21. Clip of Freddie Green
22. Clip of Harry Reser

### **Segment 3: Master Class for Trumpet/Cornet (21:25)**

#### CHAPTERS:

1. Clinician introductions: Dan Barrett, Randy Sandke
2. Trumpet, Cornet and Flugelhorn
3. Trumpet Mutes for Traditional Jazz
4. Trumpet Techniques
5. Your Role
6. Being the “Floor Leader”
7. Ensemble Trumpet Playing: Classic New Orleans Style
8. Ensemble Trumpet Playing: New Orleans Revival Style
9. Ensemble Trumpet Playing: San Francisco Style
10. Ensemble Trumpet Playing: Chicago/Swing/Mainstream Styles
11. Soloing on Trumpet: Classic New Orleans Style (a la Armstrong)
12. Soloing on Trumpet: Chicago Style
13. A Message From Randy
14. A Message From Dan
15. Clip of Louis Armstrong
16. Clip of Bix Beiderbecke
17. Clip of Bobby Hackett
18. Clip of Sidney DeParis

### **Segment 4: Master Class for Drums (21:53)**

#### CHAPTERS:

1. Clinician introductions: Joe Lastie, Hal Smith
2. A Look at the Drum Set
3. Your Role
4. Ensemble Drumming: New Orleans Brass Band Style
5. Ensemble Drumming: Classic New Orleans Style
6. Ensemble Drumming: New Orleans Revival Style
7. Ensemble Drumming: Chicago Style
8. Ensemble Drumming: San Francisco Style
9. Playing the Washboard
10. Soloing: New Orleans Revival Style
11. Soloing: Chicago Style
12. A Message From Hal
13. A Message From Joe
14. Clip of Baby Dodds
15. Clip of Jo Jones
16. Clip of Big Sid Catlett
17. Clip of Gene Krupa

### **Segment 5: Master Class for Clarinet/Saxophone (22:33)**

#### CHAPTERS:

1. Clinician introductions: Evan Christopher, Scott Robinson
2. A Look at the Clarinet—Boehm and Albert
3. A Look at the Soprano Saxophone
4. A Look at the Tenor Saxophone
5. Your Role
6. New Orleans Clarinet: The Sound
7. New Orleans Clarinet: The Phrasing
8. Chicago/Swing/Mainstream Style Clarinet and Tenor
9. Other Clarinetists to Listen To
10. A Message From Evan
11. A Message From Scott
12. Clip of Pee Wee Russell
13. Clip of George Lewis
14. Clip of Coleman Hawkins
15. Clip of Sidney Bechet

### **Segment 6: Master Class for Trombone (18:01)**

#### CHAPTERS:

1. Clinician introductions: Lucien Barbarin, Dan Barrett
2. Trombone Mutes for Traditional Jazz
3. Trombone Techniques
4. Your Role



5. Ensemble Trombone Playing: New Orleans Style
6. Ensemble Trombone Playing: San Francisco Style
7. Ensemble Trombone Playing: Chicago/Swing/Mainstream Styles
8. Soloing on Trombone: Classic New Orleans Style
9. Soloing on Trombone: San Francisco Style
10. Soloing on Trombone: Chicago/Swing/Mainstream Styles
11. Other Trombonists to Listen To
12. A Message From Lucien
13. Clip of Jack Teagarden
14. Clip of Cutty Cutshall
15. Clip of Turk Murphy
16. Clip of Kid Ory With Louis Armstrong

### Segment 7: Master Class for Piano (21:05)

#### CHAPTERS:

1. Clinician introductions: Cynthia Sayer, Mark Shane
2. Piano or Keyboard?
3. Piano Techniques
4. Your Role
5. How to Play a “Piano Intro”
6. Ensemble Piano Playing: Classic New Orleans Style
7. Ensemble Piano Playing: New Orleans Revival Style
8. Ensemble Piano Playing: San Francisco Style
9. Ensemble Piano Playing: Chicago/Swing Styles
10. Ensemble Piano Playing: Mainstream Style
11. Soloing: A Variety of Approaches
12. How to Play “Stride” Piano
13. Clinician Showcase
14. A Message From Cynthia
15. A Message From Mark
16. Clip of Fats Waller
17. Clip of Jess Stacy
18. Clip of Albert Ammons and Pete Johnson

### Segment 8: Master Class for String Bass/Tuba/Bass Saxophone (19:20)

#### CHAPTERS:

1. Clinician introduction: Vince Giordano
2. Different Styles Use Different Bass Instruments
3. String Bass or Electric Bass?
4. Your Role
5. Playing the Bass Line: Chicago Style
6. Playing the Bass Line: Mainstream Style
7. Playing the Bass Line: New Orleans Revival Style
8. “Slap” Bass

9. Soloing: New Orleans Revival Style
10. Soloing: Chicago Style
11. Soloing With the Bow
12. A Look at the Tuba
13. Playing the Bass Line on Tuba: San Francisco Style
14. Playing the Bass Line on Tuba: Chicago Style
15. Soloing on Tuba
16. A Look at the Bass Sax
17. Playing the Bass Line on Bass Sax: New York Style
18. Soloing on Bass Sax
19. A Message From Vince
20. Clip of Milt Hinton
21. Clip of Bob Haggart
22. Clip of Eli Newberger



# HOW TO PLAY TRADITIONAL JAZZ!

A detailed description/transcription of the video segments follows for reference.

## Segment 1: Traditional Jazz Today!

FOR USE IN LESSON #1.

*Dave Robinson narration:* Hey, I'm Dave Robinson, the producer of this kit, and I want to introduce you to the kind of music that comes from New Orleans. You know, there's lots of different ways to play jazz, but the New Orleans approach is something special. The beat, the excitement, the sound of several horns improvising together, having a conversation...it gets right to the heart of things.

### *New Orleans scenes*

New Orleans is famous for its jazz funerals. A brass band leads a parade to the cemetery, improvising slow hymns. After the deceased is buried, it's time to let loose! The band takes to the streets, playing uptempo jazz while folks form what we call a "second line" and let the music overtake them. This is where the traditional sound of horns improvising together comes from. Now I want you to turn up the volume and put yourself in the "second line" of this jazz funeral parade for a minute, and feel the power of this music.

*Olympia Brass Band plays "What a Friend We Have in Jesus" and "It Ain't My Fault"*

This sound of collective improvisation can be heard in bands that play indoors for listening and dancing in New Orleans. This kind of music is part of the daily life of that city. Preservation Hall is a famous hotspot for traditional New Orleans jazz.

*Preservation Hall Jazz Band plays "Panama"*

The New Orleans way of playing jazz has taken hold all over the world. Folks have come up with a variety of stylistic approaches that are all based on the traditional New Orleans sound. Here's some hot bands I want you to check out. Let's just listen for awhile.

*Fireworks plays "High Society"*

*New Black Eagle Jazz Band plays "Weary Blues"*

*Greg Stafford/Michael White play "Independence Blues"*

*Hot Jazz Band plays "We Don't Need Any Beauty for Love"*

*Yerba Buena Stompers plays "Sage Hen Strut"*

*Jazz Band Ball Orchestra plays "Indiana"*

*Uptown Lowdown Jazz Band plays "Mad Dog"*

*Boilermaker Jazz Band plays "You Always Hurt the One You Love"*

*Kermit Ruffins and the Barbecue Swingers plays "St. James Infirmary"*

*Climax Jazz Band plays "Clap Hands Here Comes Charlie"*

*Jim Cullum Jazz Band plays "She's Crying For Me"*

Young people play this music too! Give a listen to some of the hot young players who are working within the New Orleans tradition.

*Raisin Babies plays "Bourbon Street Parade"*

*The Real Deal plays "I've Found a New Baby"*

*Comments by Marques Crews:* "I've been playing this for about five years now...I love to play other kinds of music, I like to play bebop and modern jazz and free jazz and all that, but traditional jazz is sort of like my dessert, you know; it's fun, and this festival is really fun. I love it."

*Barkin' Dawg Jazz Band plays "Emperor Norton's Hunch"*

*Caroline Frommel plays blues*

*Comments by Caroline Frommel:* "My name is Caroline Frommel, and I moved to New Orleans from Sweden one year ago to start at UNO, at the jazz performance line, and it's been my dream since I was 10 years old to come to New Orleans and play New Orleans music. I love New Orleans jazz because it is such moving music, and it's got the rhythm, and it just swings, the music just makes you very happy."

*Muskrat Ramblers plays "Hello Dolly"*

*51st Eight plays "Dinah"*

*Comments by Bria Skonberg:* "I like traditional jazz better because it's so uplifting, it's energetic, and it's just great. It's great, yeah."

*UCD Claim Jumpers plays "Tight Like This"*

*Baby Boyz Brass Band plays "I'll Fly Away"*

*Comments by Dwayne Waples:* "I like the energy, I like the energy of the New



Orleans music... the hype... everybody loves this music. It's great music. As far as the future, going—as far as school and all that, we can't really tell right now. But we're hoping that it will stick together."

*Comment by Glenn Hall III:* "Hopefully we'll be together forever."

*Baby Boyz Brass Band plays "Bourbon Street Parade"*

*Wasabi Stompers plays "Out of Nowhere"*

*Comments by Gordon and Brandon Au:*

*Gordon:* "Well, this music is just a whole lot of fun, that's why we've been doing it for a while—not too long because we're so young, but it's a lot of fun and you meet really interesting people."

*Brandon:* "It really helps get that creative part of your brain working, because of the communication you have to do with the rest of the band."

*Gordon:* "Yeah, it's just one of the greatest forms of music around."

Some of these young players have attended various summer jazz camps that specialize in teaching traditional jazz. Sacramento California hosts one of these camps.

*STJS Trad Jazz Camp scenes; Back Alley Strutters (camp band) plays "South Rampart Street Parade"*

Sacramento also hosts the annual Traditional Jazz Youth Band Festival, where young bands play for fun and prizes.

*Traditional Jazz Youth Band Festival scenes; Capital Focus Jazz Band plays "The Second Line"*

The Traditional Jazz Curriculum Kit is going to show you how you can get in on this music. You'll see that there are various styles of traditional jazz which all stem from the New Orleans way of playing. The kit includes lesson plans incorporating video masterclasses, video clips of some of the giants of jazz, a sampler of great recordings, music arrangements for you to play, and more. I hope you and your music instructor have fun exploring this music. I'll leave you now with this.

*The Marsalis Family plays "Struttin' With Some Barbecue"*

## Segment 2: Master Class for Banjo/Guitar

FOR USE IN LESSON #5.



**Clinician introductions:** (LEFT TO RIGHT) Howard Alden, Cynthia Sayer, Don Vappie

*Howard:* [plays runs on the tenor banjo] Oh hi. I'm Howard Alden, and I'm going to talk to you a little bit today about the role of the banjo and the guitar in traditional jazz.

*Cynthia:* [plays "Doin' the New Lowdown" on the plectrum banjo] Hi. I'm Cynthia Sayer. I play jazz banjo, and this is a plectrum banjo.

*Don:* [plays "Alabama Jubilee" on the tenor banjo] Hey! I'm Don Vappie and I'm here to talk to you about some jazz.

### Which Instrument for Which Style

*Howard:* So. One of the first things to consider is when to use banjo, when to use guitar. Depends on the style of jazz you're playing. Usually the tradition in New Orleans Styles, banjo is best although guitar can also work. When you're playing the Chicago Style, more of a swing era style, or a swinging style, guitar is better. San Francisco Style, which was one of the first revivals of the traditional jazz in the 40s, usually calls for banjo. And the European Trad Style also is best on banjo.

### A Look at the Acoustic Guitar

*Howard:* Generally, in traditional jazz, acoustic guitar is the best choice, and there's so many different styles. If you can get an archtop guitar, which is the kind that was used in the 20s and 30s, it has a more percussive sound and also just a little jazzier sound. This guitar is also an acoustic guitar; this is the type of guitar that Django Reinhardt played a lot. It's a French design but it's also very good for traditional jazz music [strums a chord] because it has a nice acoustic sound to it.



### A Look at the Electric Guitar

*Howard:* If you are using electric guitar, it's a good idea to find one that has at least a bit of a body to it. This is not a really loud acoustic guitar, but it still is not a completely solid guitar, so it has *[strums]* a little bit of acoustic response to it, but it'll still come out when you amplify it; you'll just be able to feel a little—better for rhythm and stuff. You want to avoid completely solid body guitars.

### A Look at the Tenor Banjo

*Howard:* Now getting back to the banjo, there are several different kinds of banjo used over the years, and there's a lot of ways to play them. The type of banjo I play mostly is called tenor banjo. It's a four-string banjo, it was used a lot back in the 1900s through the 1930s, and it's tuned *[sounds each string]* in fifths, C-G-D-A, like a viola; it has a very open, bright sound. *[strums chords]*

### A Look at the Plectrum Banjo

*Cynthia:* And the plectrum banjo is tuned C-G-B-D *[sounds each string]*—in other words, it's a G chord *[runs the chord]* with a C on the bottom. Now if you think about it, the plectrum banjo has a much tighter chord cluster than a tenor banjo does, and consequently, the plectrum banjo works very well for playing chord-melody style playing on the instrument. Tenor banjo has a bigger spread with the inversions, and plectrum banjo has tighter chord clusters. And so, you should pick what sounds good to you.

*Don:* There's also the 5-string banjo which is normally not used, because it's just built for a different style of playing; it has that short drone string up there, it's more for bluegrass, clawhammer type stuff. You could use a 5-string if that's what one you have; just take off the drone string, tune it like a plectrum, and you can strum it.

### A Look at the Six-String Banjo

*Don:* Okay, the banjo I'm holding right now is a 6-string banjo. Sometimes it's called a guitar banjo or a banjo guitar, or ban-tar, git-jo, whatever. It's tuned like a guitar, it has 6 strings, you play it exactly like a guitar. *[demonstrates]*

### "Guitar Tuning" on the Banjo

*Howard:* Now, another option, if you're already a guitar player—start playing the banjo, just tune it like the top four strings of the guitar. *[sounds the strings]* It's not going to be quite as resonant as the regular banjo tuning, because you don't have the low C, and it's not quite as open voicings, but you can still get a very good sound that way. And...one thing to keep in mind is the guitar normally is much closer voicings *[strums]* but if you open them up by simply making the chords go this way *[motions]* across the fingerboard

instead of this way *[motions]*, it'll sound a little more banjo-like and a little more resonant. *[plays a chord]* This *[plays a chord]* as opposed to this *[plays a chord]*, or this *[plays a chord]* as opposed to this *[plays a chord]*, or this *[plays a chord]* as opposed to this *[plays a chord]*. Even something like this, instead of playing, like a major chord like this *[plays a chord]* ... *[plays a chord]*, so with a little experimentation you can get pretty much the same sound as a plectrum banjo out of guitar tuning.

*Don:* By the way, if you do use guitar tuning, you may need to change a few of the gauges, and not use a standard tenor banjo set. You don't want one string flopping around and another one not, I mean you sort of want a uniform tension on your strings. That's something you need to experiment with.

### Banjo Considerations

*Howard:* My recommendation is, get a banjo with a plastic head, or put a plastic head on it, and keep it tightened up, not ultra-tight that it's going to break but keep it tense enough that you get a nice clear sound out of it. *[strums]* And picks: you want to have a small, fairly hard pick that gets a good tone off of the string without flexing or bouncing around too much. I just use a small, hard pick.

### Banjo Techniques

*Cynthia:* The way you mostly play the instrument, and then you make your variations from there, is to hold down the strings. *[begins strumming]* Let that banjo ring. And you should be driving that rhythm section. *[finishes strumming]* And when you're strumming, people sort of try to find the path of least resistance, but in truth you want to get nice clarity, by being fairly perpendicular to the strings. *[strums]* You don't want to be... *[strums weakly, with pick turned]* You can hear that blanket sound. *[strums weakly]* You want to be like this. *[strums strongly]* You hear the difference? You want to let that banjo ring, and let each note have lots of full clarity on the instrument.

### Your Role

*Howard:* The idea is to listen to the rest of the rhythm section and lock in with whatever feel is going on; sometimes it'll be strictly a 2-beat type of thing... *[plays four bars of 2-beat]* Sometimes it'll be more of a steady 4/4. *[plays four bars of 4-beat]* And the whole idea is to listen to both the drums and the bass and try to get something that locks in rhythmically. And also define the harmony at the same time.

*Cynthia:* Sometimes banjo players will play along with a band, instead of being an integral part of the rhythm section. It's very important that you are a part of what drives the band. It's not for other people to drive it and for you to play along; it's for you to contribute to the driving part of what's going on



with that time. It's very very important; that's what makes you a musician, to connect that way to the time. You just listen with your ears and you feel with your heart, and you get involved with the music. Don't stay involved with your instrument here; you listen to what's going on in the band, and you contribute to what feels right out here with the music.

### Ensemble Banjo Playing: New Orleans Styles

*Howard:* Now if you're playing rhythm for New Orleans Style, the idea is to usually stay in pretty much a very even, steady 4/4 rhythm. I'll use a tune that we'll play over and over again, called "Hindustan". Give you an idea of a progression. You might just use full chords in 4/4. *[plays "Hindustan", simple chords in 4/4]* Now there I'm using just wide open four-note chords. You can also quiet down a little bit by going on the bottom three strings, and still have the same effect. You'll have more of a guitar sound, but just a little softer. *[plays "Hindustan" chords on three strings]*

*Don:* What I like to do is make it more interesting and sort of have an underlying melodic thing going on by using different inversions. *[plays 8 bars]* So, another thing I like that you can do, on some songs you might want to have sort of a what they sometimes refer to as ragging it up a bit—use sort of triplet figures, like: *[plays 6 bars]*

### Ensemble Banjo Playing: San Francisco Style

*Howard:* Now if you're playing banjo in a San Francisco Style band, it's usually 2/4. You have a tuba playing pretty strong on one and three, and the banjoist mostly plays on two and four. And what I might do is play on one and three very lightly but I'll still put the main accent on two and four. So I might even play slightly on one and three. *[plays "Hindustan" chords with a 2-beat feel]*

### Ensemble Guitar Playing: Chicago/Swing/Mainstream Styles

*Howard:* On the guitar, I usually try to voice my chords so the top note is on the second string. And usually the root is on the 5<sup>th</sup> string. You don't have to play all six strings with the guitar for it to sound good; you don't have to play whole, you know... *[strums a full chord]* Usually three notes is enough to make a good sound with the rhythm section. *[plays 8 bars of chords]*

*Don:* *[strums chords]* That's all you need to do. And if you can get your groove, you can transmit that groove, that feeling through your music, you're a lot more powerful than the biggest, loudest chord you could ever play. In fact, I think it was Count Basie who said if you can't hear the guitar player, you're playing too loud. So that makes you real important.

### Soloing on Banjo

*Cynthia:* On the banjo there are two ways that you can approach your solo work. One is by playing single-string. *[plays a single-string lick]* One is by playing chords. *[plays a chords lick]*

*Don:* Let's take "Hindustan"—I'll do a chord solo thing for you, basically play the melody. *[plays a solo on "Hindustan"]*

*Cynthia:* One of the things about the banjo is that it has certain sound characteristics to it. One of them, which you might identify very strongly with the banjo, is the tremolo. *[demonstrates tremolo]* Very banjo-y. That's a big sound of the character of the banjo. I'm a firm believer in not over-using the tremolo. But it is something that is a part of the characteristic sound of what makes a banjo a banjo.

*Howard:* So that's one approach to soloing, the whole chordal solo thing. The other thing you can do is just play melodically, like a horn player, play one note at a time, what we usually call a single-string technique, and that can be as busy or as simple as you want. *[plays a single-string solo on "Hindustan"]* I'll try to play a chorus of that same tune and mix a little bit of both styles. *[plays a chordal/single-string solo on "Hindustan"]*

### Soloing on Guitar

*Howard:* Now on the guitar, as a soloist you can also do chordal-style things. Acoustic guitar is particularly good for kind of rhythmic chordal-style playing. Again, you can be busier chordally or you can play simpler rhythmic things. I'll play the same tune on the guitar and try to give you a nice chordal-style solo on that. Same tune, "Hindustan", in B-flat. *[plays a chordal solo on "Hindustan"]* So here I've got the electric guitar, the amplified, semi-acoustic guitar; I'll play a little single-note solo for you. By the way, you're not—there isn't a problem with your vision, this guitar has seven strings. Most guitars have six strings, but I've been playing a seven-string guitar for about 15 years, and it has an extra low A string *[sounds the string]*, which is just an octave below the fifth string. *[sounds the string]* Anyhow, here's some single-notes on the same tune, "Hindustan". *[plays a single-string solo on "Hindustan"]*

### Clinicians' Showcase

*Don plays "Hindustan" on acoustic guitar*

*Howard plays "Sugar" on electric guitar*

*Cynthia plays "Doin' the New Lowdown" on plectrum banjo*

*Howard plays "Sweet Substitute" on acoustic guitar*

*Don plays "Indiana" on electric guitar*

*Howard plays "I'm Confessin' That I Love You" on tenor banjo*

*Don plays "Lollipops" on tenor banjo*





### A Message From Howard

*Howard:* It's a living art, it really is. I've played over the last thirty years a lot of different styles of jazz, a lot of different dialects; I've played bebop on the guitar, Brazilian music, more modern forms, swing of course from the 40s, and I find when I go back and play traditional jazz that it gives just as much room for creativity and individual expression. It's an important part of my life to keep playing this kind of music with other players—older players and younger players.

### A Message From Don

*Don:* You know, I really love playing New Orleans Style music—traditional jazz, the classic styles—all the styles incorporated into what we call traditional jazz. It's very exciting, it's very full of feeling. I think there's a lot more that can be developed out of the New Orleans Style. So, have a lot of fun with it.

### Clip of Eddie Condon

*Don:* Now here's Eddie Condon with one of his all-star groups in a Chicago setting.

*Eddie Condon plays "Muskrat Ramble" with his group*

### Clip of Freddie Green

*Freddie Green plays "I Left My Baby Standing in the Rain" with Count Basie*

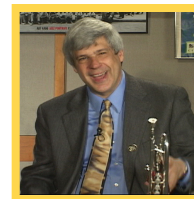
### Clip of Harry Reser

*Howard:* Check out this vintage clip of one of the great banjo virtuosos, Harry Reser.

*Harry Reser plays "Tiger Rag" with his Eskimos*

## Segment 3: Master Class for Trumpet/Cornet

FOR USE IN LESSON #7.



**Clinician introductions:** (LEFT TO RIGHT) Dan Barrett, Randy Sandke

*Dan:* [plays improvisation on cornet] Hi, my name's Dan Barrett, and we're going to talk a little bit about the cornet and trumpet's role in traditional jazz.

*Randy:* [plays a cadenza on trumpet] Hi, I'm Randy Sandke and I'm going to talk about the role of the trumpet and cornet in traditional jazz.

### Trumpet, Cornet and Flugelhorn

*Randy:* This of course is a trumpet, and it has perhaps a little brighter, more penetrating tone than the others that I'll get to. [demonstrates trumpet] I'll play a little cornet. Cornet tends to have a more rounded, mellow tone. [demonstrates cornet] And the last one is a flugelhorn, which is seldom used in traditional jazz, although some have used it, and it's even darker and more mellow. You notice it's bigger, the tubing is thicker; and it's more of a solo kind of instrument. [demonstrates flugelhorn]

### Trumpet Mutes for Traditional Jazz

*Randy:* [demonstrates straight mute]

*Randy:* [demonstrates plunger]

*Randy:* [demonstrates pixie mute with plunger]

*Randy:* [demonstrates cup mute]

*Randy:* [demonstrates solotone mute] Or with your hand, because it has an opening at the end. [demonstrates solotone with wa-wa effect]

*Randy:* [demonstrates harmon mute, stem in] And again, you can use your hand as well. [plays "Sugar Blues" in harmon mute with wa-wa effect]

*Randy:* [demonstrates harmon mute, stem out]

*Randy:* [demonstrates "fanning" with derby mute]

### Trumpet Techniques

*Randy:* I'm going to talk about some of the special techniques that the trumpet can do that maybe some of the instruments cannot do, or maybe not as well



as the trumpet. One of them which is very associated with Louis Armstrong, although he was probably the first but many have done it since, is the shake or lip-trill, whatever you want to call it. And let me demonstrate it. [*plays a cadenza with several lip trills in different registers*] Now, the way I'm doing it is like a lip trill, where I'm just sort of using the back of my tongue to modulate the air stream to get the upper note in the harmonic series; in other words, if I slow it down, it's: [*plays a slow trill, accelerates*] It's very important to keep the air going through all that, so that, you know, as long as you have the air stream strong and steady, you can get the other notes, and play around with the air stream. The way Louis and some of the other people do it is to actually shake the horn, which is called a shake, and that's not the way I do it but I'll try to show you. [*demonstrates a shake a la Armstrong*] Another thing that Louis was fond of doing that many have imitated and used successfully is a rip, where you kind of slide up to a note, but, you know, abruptly for effect. [*plays a line with three rips*] And also there's a technique called growling, and there are two ways to do this too. One is flutter-tonguing, where you go trrrrrr, like that with your tongue; another way to do it which I kind of prefer is just a rasp in the throat, kind of like grrrrrr, like that. But they're both kind of nasty sounds, and they're supposed to be. So here's just a flutter tongue. [*plays a short phrase with tongue growls*] And then this is the rasp. [*plays a similar, longer phrase with throat growls*] As you can see, they're used a lot in bluesy kind of passages. Another thing is a kind of moaning way of playing which you can use, the half-valve, where you don't push the valves up all the way. Again, Louis was a master of this, Bix Beiderbecke had a great, very personal way of doing it, but it was something like this. [*plays a bluesy phrase with several half-valve moans*] Another effective half-valve technique is the gliss, and Louis Armstrong was a master of this and he really popularized it, and—I'll demonstrate... [*plays a lick ending with two high glisses*]

### Your Role

**Randy:** I want to talk a little bit about the role of the trumpet or cornet as the lead instrument in ensemble playing in traditional jazz. It's very important to realize that you're stating the melody, so you want to, first of all, know the melody, and know it correctly, but then know how to play around with it a little bit, and we'll talk about that. For instance, let's take "Hindustan"; I'll just play the opening phrase, the way it's written. [*plays a few bars of "Hindustan" melody*] Now, what you can do is, even if I'm going to play the same notes, try to swing it, syncopate it, make it rhythmically a little punchier. [*plays a few bars of "Hindustan", embellished melody*] You know, very simple variation. Now a couple of important things to be aware of. One is that between phrases you want to leave space for the clarinet and the trombone to fill in. So you don't have to play all the time, and this really makes it easier to play, to sustain. The other thing is that you don't want to conflict with the ranges of the trombone below you and the clarinet above you; you want to keep things

pretty much in the middle register. Maybe on the outchorus at the very end you can take off and go high and the clarinet can play above you, and you can get a little looser with it. And it's important that the people who are listening be able to recognize the tune you're playing; you're kind of the anchor that's holding it together. So it's very important to state the melody clearly, directly, simply, but still with some fire and some drive; and that's usually a matter of making nice little rhythmic phrases out of it, thinking rhythmically—so important.

### Being the "Floor Leader"

**Randy:** The trumpet player/cornetist, being the lead instrument, generally sets the lead in many ways, not just by playing the melody; but frequently he's the one or she is the one that counts off the tune, and also sets the dynamics, the general overall dynamics. Another role that the cornetist or trumpet player has very frequently is to direct traffic, we say, or just determine the order of solos; and usually you do this by looking at the person, or pointing, or you know, maybe even saying quietly, but it's important for everybody in the band to have their eyes open and pay attention and just observe what's going on. And it's also very important for the leader, if it is the trumpet player, whoever does it, to be clear about their intentions. Now when you get to the end of the piece, it's also a function of the trumpet player to generally decide whether you want to continue with a couple of outchoruses—could be just one outchorus, could be two, could be more, depending on how you feel. And again, it's good to build, to not start out so loud that you've got nothing left. So these are important things to remember. Now, there are certain hand symbols that are kind of universal that everybody uses. For instance, "another chorus" is this [*twirls finger*]; for instance if you want somebody to take another chorus as a soloist you do this [*twirls finger*]. If you want to cue taking the band out, finishing, you do that [*makes a fist*], and you can play with one hand and signal with the other. Another thing typically in the ending is sometimes you'll have a—you come to the end of the last chorus and you want the drums to play a break. So you can do this [*holds up four fingers*], "four", which means a four-bar drum break; it can also mean trade fours with the drums, so it depends on the context. If it's in the middle of the tune, this [*holds up four fingers*] would mean "fours"; and sometimes you do this: point to yourself, point to the drums, or point to him first, meaning that he or she would start. But at the end of the tune if you finish the last chorus and you do this [*holds up four fingers*] it means usually a four-bar drum tag. And then the choice again of the trumpet player or the leader of the ensemble is do you end it with four bars, or say the last eight bars of the tune. And the only way to signal this is to just basically shout it out, "four" or "eight"—just say "four!" [*raises trumpet*], "eight!"—hopefully everybody will hear you, and they'll be listening for it, too.



### **Ensemble Trumpet Playing: Classic New Orleans Style**

*Dan:* The early New Orleans players might play “Hindustan” something like this, with a pronounced vibrato, maybe a more staccato approach to the music but always very rhythmic, very energetic, and hopefully exciting. Here’s “Hindustan” as might have been played by one of the early New Orleans greats. *[plays lead on “Hindustan”, partial chorus]* And you get the idea with the vibrato—I’m actually shaking the horn to get that effect.

### **Ensemble Trumpet Playing: New Orleans Revival Style**

*Dan:* One of the very special trumpet players who used a derby on a stand like this to good advantage was a New Orleans Revival trumpet player named Kid Thomas Valentine. And he had a very explosive, continually surprising style, very exciting. I’ll try to, to the best of my ability, give you an idea of what that style was like. Here’s the old standard called “Hindustan”, as might have been played by Thomas Valentine or one of the other New Orleans players using a derby mute like this. *[plays lead on “Hindustan”, partial chorus, in derby mute]* So he had a little bit of fun going back and forth between the derby and the open horn.

### **Ensemble Trumpet Playing: San Francisco Style**

*Dan:* Now in the San Francisco Style one often finds two cornets or two trumpets in a jazz band. That means the lead trumpet has to play fairly straight and fairly directly, so that the second trumpet can improvise a harmony part underneath him. So here’s “Hindustan” in a San Francisco Style. It’s going to be a little bit brassy, fairly straight, and I’m always keeping a two-beat feeling in mind for this style of jazz. *[plays lead on “Hindustan”, partial chorus]* There are various ways to end tunes. One of the most popular originated in New Orleans in the early days, and was adopted by the San Francisco jazz bands, and it became part of the San Francisco Style. It’s called a double ending. And what we do is we add two bars to the end of the chorus. We end on the tonic chord, and extend it by two bars, playing a hot phrase, and of course trying to end it decisively and clearly. So let’s go back to the last section of “Hindustan”, and I’ll try and play a double ending for you. *[plays last 8 bars of “Hindustan” with double ending]* There’s a double ending.

### **Ensemble Trumpet Playing: Chicago/Swing/Mainstream Styles**

*Randy:* Let me give you an example of the same kind of lead on “Hindustan”, but Chicago style. *[plays lead on “Hindustan”, partial chorus]*

*Dan:* Now endings have to be clear and decisive, and one of the cleanest endings is ending on the third beat of the last measure. But instead of ending on the third beat of the last measure, you might want to end on the “and” of two. Let me try and set up that kind of an ending for you. Here’s the last section of

“Hindustan”. *[plays last 8 bars of “Hindustan”]* A little more syncopated than ending right on three.

### **Soloing on Trumpet: Classic New Orleans Style (a la Armstrong)**

*Randy:* Of course you have much more freedom on a solo than you do with stating an ensemble chorus. We’ll start with the Classic New Orleans Style, and you know, something you might have heard on the Armstrong Hot Fives. *[plays a solo on “Hindustan” in early Louis Armstrong style]*

### **Soloing On Trumpet: Chicago Style**

*Randy:* And then we get to the more flowing, more chordally intricate perhaps, Chicago Style. *[plays a solo on “Hindustan”]*

### **A Message From Randy**

*Randy:* I think that there are many important lessons to be learned specifically from traditional jazz. You can’t hide behind all kinds of fancy, you know, harmonic schemes and all this, or playing a lot of notes. So it’s a great music to listen to and it’s great to play. It’s a very joyous music; it’s really from the heart, it’s a passionate kind of music.

### **A Message From Dan**

*Dan:* I used to play records at home and try and play along with great cornet players, and when I could play what they were playing then I would try and throw in my own little phrases in between their phrases, and basically learned how to improvise that way. And it’s time well spent. So I’ll encourage you to listen, keep practicing, and keep playing traditional jazz.

### **Clip of Louis Armstrong**

*Randy:* Louis Armstrong is a giant in music; and sit back, relax, and watch the master at work.

*Louis Armstrong plays “Dippermouth Blues” with his group*

### **Clip of Bix Beiderbecke**

*Randy:* Bix Beiderbecke, you know, a master melodic player; beautiful sound, beautiful phrasing.

*Bix Beiderbecke and his Gang play “Jazz Me Blues” [dubbed soundtrack]*



### Clip of Bobby Hackett

*Randy:* Bobby Hackett is an object lesson in how to play smooth and hot at the same time.

*Bobby Hackett plays “Bill Bailey” with his group*

### Clip of Sidney DeParis

*Dan:* And now here’s the great trumpet player Sidney DeParis, with his metal derby mute.

*Sidney DeParis plays “Royal Garden Blues” with the Wilber DeParis band*

## Segment 4: Master Class for Drums

FOR USE IN LESSON #8.



**Clinician introductions:** (LEFT TO RIGHT) Joe Lastie, Hal Smith

*Joe: [plays a short solo]* Hey! I’m Joe Lastie, drummer with the Preservation Hall Jazz Band.

*Hal: [plays a short solo]* Hello, I’m Hal Smith. I’d like to talk to you about the most exciting drum style I know; that’s traditional jazz.

### A Look at the Drum Set

*Hal:* I’m playing a traditional jazz-style drum set right here. It’s got a bass drum [*bits bass drum*]; two tom-toms, high and low pitch [*bits each*]; snare drum [*plays the snare*]; and I have three of my own cymbals. I have one cymbal that’s a crash cymbal [*bits cymbal*], and it doubles as a choke cymbal [*bits cymbal, choked*]. I have a second crash cymbal, slightly larger [*bits cymbal*], and it doubles as a choke cymbal [*bits cymbal, choked*], and also as a ride cymbal [*plays ding-a-ding on cymbal*]. To my right I have a Chinese cymbal, with rivets, for color. It’s a crash cymbal [*bits cymbal*]; it’s also a ride cymbal [*plays ding-a-ding*]. And I have a woodblock [*plays woodblock*], and a cowbell [*bits cowbell*]. And a hi-hat [*plays hi-hat*]. Put them all together, this is the basic traditional jazz drum kit.

### Your Role

*Hal:* The drummer is the heartbeat of a traditional jazz band, and if you’re not swinging, the band’s not going to swing. And when I say swing, I don’t necessarily mean playing the Swing Style; I mean playing with a lift, and playing interesting patterns, and keeping the rhythm moving along. And the drummer can determine the style of a performance. You don’t want to bang on a ride cymbal all the way through a Jelly Roll Morton or a King Oliver classic piece; you’ve got to listen to what’s going on around you, and play something that’s appropriate.



*Joe:* Don't overplay the band you're playing with, or a singer, you know; you don't want to overplay them.

*Hal:* And vary the pattern from chorus to chorus. Don't play a press roll or a ride cymbal beat all the way through a tune, or five or six choruses in a row. You should mix it up, and play little turnarounds, little fills between the choruses—anything to keep it moving and keep yourself interested and keep the fellow musicians interested. When you're playing, whether it's a solo or with the full band, one thing you really need to make sure you do is draw the sound *out* of the drums. It makes a great difference if you hit the tom-tom like this [*bits tom-tom*], versus [*bits it differently*]...or a cymbal [*bits cymbal two different ways*]. Always draw the sound out; lift. It keeps the music moving too, it keeps it from sagging down.

### **Ensemble Drumming: New Orleans Brass Band Style**

*Joe:* Basically, I'm going to show you now, what I'm going to show you—the basic beats in the brass band. New Orleans is known for their brass bands. This is some of the beats. [*demonstrates press rolls*] The snare drum, if you hear the snare drum, it's got that little parade sound. [*demonstrates*] See, the bass drum, listen at the bass drum; that's where you get it! [*demonstrates syncopated pattern on bass drum*] And when you put them together, this is what you get with the— [*plays a parade beat*] See, you get that little syncopation beat where— [*plays parade beat with emphasis on 4*] See that?

*Hal:* [*plays parade beat*] Now did you notice how syncopated the snare drum was? And the bass drum was syncopated against that, and the cymbal was syncopated against that. That's because usually in a brass band there's two drummers playing all that. There's a snare drummer, and a bass drummer playing a mallet with one hand and a cymbal mounted on the bass drum with the other. I'm just trying to combine all of that into one sound.

### **Ensemble Drumming: Classic New Orleans Style**

*Hal:* What's referred to as Classic New Orleans jazz is really timeless music. It's just as exciting today to listen to and to play as when it was first played and recorded back in the 1920s. Bands like King Oliver's Creole Jazz Band, Jelly Roll Morton's Red Hot Peppers, Louis Armstrong's Hot Seven, Luis Russell and his Orchestra—fantastic music, and the drumming is a very important part of the pulse of that music. But it's not a complicated thing that the drummers did back then. The New Orleans press roll was a big part of it. [*plays press rolls*] Some drummers played on the woodblock. [*plays woodblock*] There was the choke cymbal. [*plays choked cymbal*] Occasionally a cymbal crash. [*plays snare with a cymbal crash*]

### **Ensemble Drumming: New Orleans Revival Style**

*Hal:* In the 1940s came the New Orleans Revival. It was a revival of the kind of music played earlier, say twenty years earlier, by wonderful musicians such as Bunk Johnson, Kid Ory, and George Lewis, in New Orleans, and it went around the world in the 1940s. One of the most important drummers in the New Orleans Revival was Warren "Baby" Dodds, and the keystone of his entire style was what's called the "shimmy beat" on the snare drum; it goes about like this. [*plays slow press rolls*] And you can play it just about any tempo. [*plays fast press rolls*] You'll hear that all through the New Orleans Revival, whoever is playing drums. It's a good way to set up getting around the drum kit, too. If you start with press rolls, you can move around and play turnarounds, play on the block, play a chorus on ride cymbal, play with the stick on the bass drum...let me show you how it works. [*plays time—"shimmy beat" and variations*] Sets up everything from the press roll.

*Joe:* You know basically the way I do it, how I do it, see, it's not so much in the wrist, it's in the fingers, see. [*plays press rolls; plays "shimmy beat" with four-beat bass drum*] Now when I'm playing with Preservation Hall, I mix it up. You're liable to see me doing: [*plays a pattern*] Then I do a four. [*plays a pattern with busier bass drum*] Then I go on my cymbals here; you don't have to do this here all the time: [*plays ding ding-a ding on ride cymbal*] It's just, you could really play a simple...like that, and be swinging. [*plays 4-beat ride cymbal*] I'm talking about swinging. [*adds bass drum*] See that? [*adds snare*] See that?

*Hal:* A little device called the turnaround; that's a transition phrase between, usually, 4-bar or 8-bar phrases. And Paul Barbarin of New Orleans was especially adept at sticking these in. [*plays two 4-bar cadences with toms on each third/fourth bar*]

### **Ensemble Drumming: Chicago Style**

*Hal:* One of the very exciting styles in traditional jazz is Chicago Style. It's got a lot of elements of New Orleans music—press rolls, 4/4 on the bass drum—but there's a lot more ride cymbal. [*plays snare with ride cymbal*] It's got brushes, usually played four to the bar. [*plays brushes uptempo*] A very fantastic drummer from Topeka Kansas who was associated with the Chicago Style was George Wettling. He's on many many wonderful records by Eddie Condon, and he brought the playing of ride cymbal to a fine art; he also brought playing drum tags to a fine art. And he's an early influence for me, I love everything he ever played. And I'll try to play a little bit like George Wettling for you right now. [*plays time, uptempo, emphasizing ride cymbal*]



*Joe:* Now when you get to that Chicago swing: *[plays hi-hat]* ... or *[plays pattern with fast ride cymbal]*. See that?

*Hal:* And, there's a drum tag. This is the first time we hear the drum tag in traditional jazz. You play a tune all the way through—whoever's going to take choruses takes their choruses—when the tune ends, you play four bars, sometimes eight bars; the band comes back and plays another four bars or eight bars. If we come up to the end of a tune, like so, I'll tag on four bars. *[plays four bars of time, four bar tag, four bars of time]*

*Joe:* When the band goes out, you know, after your four, they might take eight. So, sometimes they take four; get the bandleader to hold up his hand, “4” or “8”. So you have to always look for that too!

### **Ensemble Drumming: San Francisco Style**

*Hal:* There was a branch of the music called the San Francisco Style, played by Lu Watters and his Yerba Buena Jazz Band and others. And a wonderful drummer named Bill Dart played in the Yerba Buena band. He emphasized the 2/4 side of the music. And I'm going to play a chorus typically in the Dart style, that utilizes a woodblock, a choke cymbal, and as you can see I've got a bandanna muting the tom-tom, for the old Chinese tack-head tom-tom sound. Those are the three elements of the drum set that Bill Dart used the most in the San Francisco Style. *[plays 8 bars each—woodblock, muted tom, choke cymbal]* Notice that was 2-beat all the way through. San Francisco jazz very seldom varies from 2-beat.

### **Playing the Washboard**

*Hal:* This washboard is a serious musical instrument in traditional jazz; it's not a prop, and it's not a comedy act. It's used primarily in the Classic New Orleans and San Francisco Styles. You can find one generally at a hardware store, and you look for one with metal corrugations—not glass, not wood. You can add whatever you want to—woodblock; cowbell; you can add cymbals if they don't hit you in the chin when you're trying to play it. There's a number of different ways to hold it. You can hold it without a strap; have it flat on your lap; play it forward; you can play it on both sides if you have one with two playing surfaces, which this isn't. But I find it handiest to play with a strap over my shoulder, a snare drum strap. You can play a washboard with a lot of different instruments. I prefer sewing thimbles, and to keep them from flying off my fingers, I tape them on with adhesive tape. And there's a number of ways you can play the washboard itself. You can tap it *[plays syncopated taps]*; you can scrape it *[plays scrapes]*; you can play a “shimmy beat” or a press roll *[plays “shimmy beat”]*, or with the other hand if you prefer *[plays “shimmy beat”]*; you can scrub it *[plays scrubs]*; and you can use the other devices in the course of your playing. *[demonstrates the washboard, including woodblock and cowbell]*

### **Soloing: New Orleans Revival Style**

*Hal:* In a New Orleans Revival Style when you take a solo, think of all the great drummers—Baby Dodds, Zutty Singleton, Paul Barbarin, Cie Frazier—who played New Orleans jazz. If you're going to play something like “Hindustan”, mix it all up; you'll come out with something hopefully like this. *[plays a drum solo]*

*Joe:* *[plays a drum solo]* I like that! Ha ha!

*Hal:* One thing you always want to keep in mind when you're playing a solo, is keep the melody in your head. You'll never get lost, and chances are the band won't either, if you know where you are and you're singing the melody to yourself or just thinking it. Much easier than counting bars or, or trying to keep track otherwise.

### **Soloing: Chicago Style**

*Hal:* Here's the same song, “Hindustan”; a drum solo played in the Chicago Style as opposed to the New Orleans Style. I'll mix it up a little bit on this one, and add in some cymbals and some other rhythmic devices that I didn't use on the New Orleans solo. Here's “Hindustan”. *[plays a drum solo]*

### **A Message From Hal**

*Hal:* One of the things I love most about playing drums in a traditional jazz band is the teamwork. When I work with the other members of the rhythm section, and we create a groove that the front line can lock into, that translates to excitement for everybody; we inspire each other, and as I said earlier, that inspires the band.

### **A Message From Joe**

*Joe:* I like to play this New Orleans jazz, because it makes me feel very good to see other people, it's making other people happy; not just making them happy, it's making me happy too. So I have to be happy too playing this music. And I really love playing, I would really highly recommend you to play, you know, to study New Orleans jazz, New Orleans traditional jazz, because it's got a lot of feeling behind it.

### **Clip of Baby Dodds**

*Hal:* Here's the man who's considered to be the “father” of traditional jazz drumming, Baby Dodds, showing all his great New Orleans techniques.

*Baby Dodds plays a drum solo [dubbed soundtrack]*



### Clip of Jo Jones

*Joe:* Here's one of the great swing and Chicago style drum men, Jo Jones. Check it out.

*Jo Jones plays a solo on "Rosetta" with the Red Allen All-Stars*

### Clip of Big Sid Catlett

*Hal:* Big Sid Catlett was one of the most swinging drummers of any era. Here he is playing wonderful brushes.

*Big Sid Catlett plays a solo on "Broadjump" with the John Kirby Sextet*

### Clip of Gene Krupa

*Joe:* Check out this clip from the big explosion, Chicago Style: Gene Krupa.

*Gene Krupa plays a solo on "Tiger Rag" with The Chicagoans*

## Segment 5: Master Class for Clarinet/Saxophone

FOR USE IN LESSON #10.



**Clinician introductions:** (LEFT TO RIGHT) Evan Christopher, Scott Robinson

*Evan:* [plays "New Orleans" on clarinet] Hello, my name is Evan Christopher. Currently I live in New Orleans, where I'm proud to be performing and researching traditional jazz clarinet.

*Scott:* [plays "Sleepy Time Down South" on clarinet] Hello, I'm Scott Robinson, musician and composer, and I'm a perpetual student of this great American phenomenon that we call jazz music.

### A Look at the Clarinet—Boehm and Albert

*Scott:* Got some clarinets here to show you that I've been playing on. This is the type you're most accustomed to seeing, a wooden clarinet. This one is a little bit more unusual, made out of old airplane propeller wood, and I used this one for years. And then now, I've been playing this metal one, and I've kind of come to like this. Now here's an unusual one. This is an Albert system fingering, which is what pretty much all the old New Orleans players used, and it has a kind of a distinctive sound, a little bit bigger tone than the Boehm system clarinet. [plays a blues chorus on Albert clarinet] And this has a very unusual little turned-up bell, which is similar to the type that was used by the old New Orleans player Alphonse Picou. He played an instrument like this with a little curved-up bell; it's a little unusual. It's a nice little horn.

*Evan:* The Boehm system is probably better for fast technical passages and difficult keys. I prefer the Albert system, because for me it helps me evoke the spirit of the great New Orleans masters.

*Evan:* The keys are different. For instance on the Albert system: [plays chromatic notes] And the Boehm system: [plays the same]

*Scott:* The Albert system is a little bit more primitive mechanically, but for some reason it gets a big broad sound, especially in the low register. You can



kind of get that sound on the Boehm, *[plays a low register lick]* but you've got to really push the air through the horn to get it. *[plays another lick]* And with the Albert, that type of sound just really has the potential to really roar through, and it's a very beautiful, very impassioned thing, when you combine that tone with the big vibrato; it's very affecting.

### A Look at the Soprano Saxophone

*Scott:* There are times in a traditional jazz situation where the soprano saxophone is used in the place of a clarinet. They play in a similar register; a little bit different sound. And the soprano does not have quite the range of a clarinet. But it has a fluid sound, a singing quality that can be very nice. Some players will use both, and it's always a good skill to learn both instruments and be able to switch off as required. *[holds up straight soprano sax]* This is a soprano saxophone, the type that you most commonly see. The great New Orleans master Sidney Bechet played an instrument very similar to this one. *[holds up curved soprano sax]* I'm kind of partial to the little curved soprano. It's cuter, and it plays the same notes. *[plays "It's Right Here For You" on soprano sax]*

### A Look at the Tenor Saxophone

*Evan:* The dance bands of New Orleans, and the early jazz bands, added saxophone sometimes to their front line. Tenor sax being in the range of the trombone, and alto saxophone sometimes being in the range of the trumpet.

*Scott:* The tenor sax does have a place and a history in traditional jazz music, although not as much as a clarinet. But sometimes it's used as an extra instrument in the front line. Some of the great proponents and players of this instrument include Bud Freeman, who's a real favorite of mine—Chicago player—also Eddie Miller, and certainly the great Coleman Hawkins, who's thought of as really the grandfather of the tenor saxophone in jazz. *[demonstrates tenor sax]*

### Your Role

*Evan:* Have you ever listened to a good traditional jazz band, and wondered how all those musicians improvise at the same time without getting in each other's way? Collective improvisation is one of the hallmarks of traditional jazz, and an art in itself.

*Scott:* For me, one of the really fun challenges of traditional jazz music is that you get to make up your own part. But of course you don't want to make up a part that doesn't make sense; you want to make up a part that works with the band as a whole, a part that exists in the service of the music. So there's an element of individuality and at the same time, subverting your own ego to the greater good of the whole piece of music. And this is a challenge, and it's what

makes it fun. I'm not talking about soloing now, I'm talking about as a group, playing the group improvisation part. The clarinet is I guess the most decorative instrument in the front line of a traditional jazz band, playing what could be termed "obbligato". "Obbligato" is a part that weaves around the melody, and kind of fills in the cracks, and adds some filigree here and there.

*Evan:* Now watch out, you clarinet players. Because you're improvising almost the whole time, this means your part will be most likely busier than the lead. Be conscious of the energy you're trying to create, and be listening to the other musicians around you, so that you're not too busy, and so that you're creating the right type of energy. Remember, in good traditional jazz, everyone is responsible for creating that rhythmic energy, not just the rhythm section.

*Scott:* The clarinet needs to be heard along with the melody. So, don't hold back too much, because the trumpet's liable to just drown you out. So let yourself be heard; fill up with air and blow, and put your ideas across.

### New Orleans Clarinet: The Sound

*Scott:* The New Orleans players, as a group, got a particular kind of sound out of the clarinet that's very different from a classical clarinet sound. It's a very strong folk art, that style of clarinet playing. And it doesn't always adhere to the principles that many of us are taught in our daily lessons with classical studies of how the clarinet should be played. But it works. It works for that music, and I always believe that whatever works in the service of music, that's what's worthwhile. The intonation of some of these players has been brought under criticism. But their music is about telling a story, and intonation is—pitch is another tool that can be used to tell a story. Pitch is something that can be malleable; it can be bended and formed. And there's certain phrases, certain ideas that just wouldn't come across the same if they weren't formed and shaped in the way that these masters do with their instruments.

*Evan:* Here's how those elements of the mouthpiece, the reed and the embouchure work together to give you that different sound quality that you'll hear with New Orleans music and traditional jazz. On the Boehm system, I have a little slightly closed, more closed mouthpiece, a slightly softer reed, and I'll use a tighter embouchure. *[plays an arpeggio]* Here on the Albert system, I've got a little, slightly more open mouthpiece; the tip opening is slightly larger, the reed is a little bit harder, and I'm going to loosen my embouchure a little bit. I'm going to use a little vibrato, to make the sound a little warmer, a little more spread, less focused; and I'm going to try to get the wood of the sound that you hear with the New Orleans clarinet players. *[plays an arpeggio]* This different sound quality for traditional jazz, with the slightly more open mouthpiece and the different embouchure, is a departure from European classical technique, and so are the other devices that you use in improvising in this style. You're





going to use scoops and bends and glissandos and growl tones; these are all part of the language of traditional jazz.

*Scott:* A harder reed will tend to give you bigger sound and a stronger upper register, but there's a tradeoff to that; you have to work very hard and you can get quite tired. Find the combination that works for you of reed strength with mouthpiece opening; try to find something that lets you get all registers of the horn, and that allows you to get a good vibrato, which is important in traditional jazz music, to have a good vibrato.

### **New Orleans Clarinet: The Phrasing**

*Scott:* [plays "Hindustan"] That's how you might play a chorus of "Hindustan" if you're playing with a New Orleans type of ensemble.

*Evan:* The earliest New Orleans clarinet players were taught by their teachers to subdivide not in a 4/4 feel but in a 2/2 feel, like this. [plays "Hindustan"]

*Scott:* I'm a really big fan of the great Johnny Dodds, and he's one of the real New Orleans masters, along with Omer Simeon, and Jimmie Noone, Barney Bigard; so many great players came from New Orleans. [plays 8 bars of Dodds' solo on "Potato Head Blues"]

*Evan:* Another interesting clarinetist out of that Creole paradigm was Jimmie Noone. He had that light articulation, and a good handling of the blues, and used some very interesting false fingering devices. [plays a blues chorus a la Noone] The greatest improvising virtuoso to come out of New Orleans was Sidney Bechet. He gained his fame and fortune in Paris, and mostly played soprano sax, but in his early recordings on clarinet he was unstoppable. [plays 4 bars of "Blue Horizon" plus improvisations, a la Bechet]

*Scott:* San Francisco gave rise to a form of jazz that's like the New Orleans tradition but with a different spin on it. It reminds me a little bit of parade music; a very strong beat and a lot of brass, and the same type of New Orleans clarinet sound.

### **Chicago/Swing/Mainstream Style Clarinet and Tenor**

*Scott:* We come to the Chicago style and mainstream, where you have walking bass and swinging cymbal work, and more of a swing feel to the music. The clarinet in that situation is maybe not playing so many arpeggios; a little more of a linear approach. [plays a solo chorus of "Hindustan" on clarinet]

*Evan:* [plays a solo chorus of "Hindustan" on clarinet]

*Scott:* [plays a solo chorus of "Hindustan" on tenor sax]

### **Other Clarinetists to Listen To**

*Evan:* When I really started to get into traditional jazz, I discovered some great clarinet players. One of my favorites was Edmund Hall. Beautiful attack and swinging drive. You'll hear him on records with Louis Armstrong's All Stars. He used a technique called a growl tone, where he would sing a little bit while he played. [improvises a la Hall] Another great clarinetist I discovered was New Orleanian Barney Bigard. He also worked with Louis Armstrong, and Duke Ellington too. He practiced chromatic scales constantly, and had a wonderful ability to use glissandos for his more florid style. [improvises a la Bigard]

### **A Message From Evan**

*Evan:* By no means have we covered all the great musicians of traditional jazz. It's your job to go discover them on your own. Find the ones you like the most. Let the way they create energy become a part of you. Your creative capacities are the greatest thing about you. Have fun. [plays a blues chorus]

### **A Message From Scott**

*Scott:* Each style of music is a certain language. If you're speaking Spanish, let's say, then you're not using French, you're not using Russian; those things are in a different world. You're speaking in the Spanish language—but that language, even though it doesn't include French, Russian, all these other languages—that world of the Spanish language is infinite. There's infinite possibilities of what you can say in that language. That's how I think of music.

### **Clip of Pee Wee Russell**

*Evan:* Now here's a unique clarinetist associated with the Chicago style: Pee Wee Russell.

*Pee Wee Russell plays "Rosetta" with the Red Allen All-Stars*

### **Clip of George Lewis**

*Evan:* George Lewis was one of the most popular clarinetists of the New Orleans Revival.

*George Lewis plays "Burgundy Street Blues" with his group*

### **Clip of Coleman Hawkins**

*Scott:* We can't talk about the tenor saxophone in jazz without talking about Coleman Hawkins, a player who spanned many generations and styles of music. Here he is.

*Coleman Hawkins plays "Rosetta" with the Red Allen All-Stars*



### Clip of Sidney Bechet

*Scott:* Listen to the great Sidney Bechet. I think to some degree, any band he played in kind of became his band. His part is so strong and soaring over everything, with that characteristic big vibrato, which I love.

*Sidney Bechet plays “Royal Garden Blues” with the Claude Luter band*

### Segment 6: Master Class for Trombone

FOR USE IN LESSON #14.



**Clinician introductions:** (LEFT TO RIGHT) Lucien Barbarin, Dan Barrett

*Lucien:* [plays a short solo] Hi, my name is Lucien Barbarin, and I'm from New Orleans, and we're going to teach you a little bit about the trombone.

*Dan:* [plays a short solo] Hi, I'm Dan Barrett. And I've been playing traditional jazz and other jazz styles since I was in high school. We're here to talk about the trombone today and its role in traditional jazz.

#### Trombone Mutes for Traditional Jazz

*Lucien:* I'll give you a demonstration of the plunger sound. [demonstrates plunger] All right, that was the plunger sound. Now I'll give you a demonstration of the pixie mute. Just the pixie mute, without the plunger. [demonstrates pixie mute] All right, that's the pixie mute. Now I'll give you an example how they sound with the pixie mute and plunger together. [demonstrates pixie mute with plunger]

*Dan:* There are different kinds of cup mutes; I kind of like this one. And cup mutes came into jazz along around the late 1920s/early 1930s, which is about when the swing era started, so you'll hear soloists and even sections playing this kind of a mute. [demonstrates cup mute]

#### Trombone Techniques

*Dan:* Now let's talk about the trombone slide for a minute. The slide of course is that part of the trombone that separates this instrument from all the other instruments in the orchestra or in a jazz band. And a trombone slide or glissando is kind of part and parcel with New Orleans jazz and many traditional jazz styles. It's an inherent part of the music you might say. The slide or glissando can really add a lot of tension going up to a note. Instead of: [plays a lick], what about this: [plays a longer lick with long slides]



*Lucien:* When you're playing New Orleans Style music, you need to slide into your notes, uptempo. [*demonstrates*] And also, when you're playing a beautiful ballad, you want to play something really pretty for them. [*plays a ballad phrase with slide vibrato*] Okay, here's the "tailgate" style of trombone. [*demonstrates "tailgate" style*] Now I'll give you an example of a growl...how the trombone normally growls when you're playing traditional jazz. [*demonstrates upward and downward slides with growls*] You use your tongue when you're doing this growling. Rrrrrr, rrrrrr.

*Dan:* Now one thing about playing the trombone, in order to get around with any degree of facility, you have to become acquainted with alternate positions. So here's D in the normal first position. [*plays the note*] Now here's D in an alternate position. It'll be just slightly south of fourth position. [*plays the note, alternating positions*] If I played it in true fourth position it would be sharp. Now, what that will help you do—for instance, look at this phrase: [*plays a 7-note scale phrase three times*] I'm playing D and F in their normal first position. But I can execute that phrase a whole lot faster if I play D in its alternate position, flat fourth, and F slightly sharp of fourth. [*plays the phrase three times*] See, I'm not using the slide nearly as much. [*plays the phrase twice*] And I think the articulation is more attractive.

#### **Your Role**

*Dan:* A good trombone player in a jazz ensemble can be a very exciting thing to hear.

*Lucien:* Remember that the front line always has to work together as a team. That's the trombone, clarinet, and trumpet. So always remember, the front line, you have to really listen to one another.

*Dan:* So you're playing like a swinging countermelody to what the trumpet player is doing. Try and fill out the harmony, try and fill in some of the holes, try and reinforce the bass line.

#### **Ensemble Trombone Playing: New Orleans Styles**

*Lucien:* I'd like to give you an example of how trombone is played in New Orleans Style jazz, when you're playing traditional songs, more of a song like "Hindustan", so... [*plays "Hindustan", ensemble counterpoint*] All right. Here's a little New Orleans playing. [*plays "Bogalusa Strut", ensemble counterpoint*]

#### **Ensemble Trombone Playing: San Francisco Style**

*Dan:* Now there was an offshoot of New Orleans jazz that came along later, it's been known as the San Francisco Style. And I'm very fortunate, I got to

hear the main exponent of that style, a trombonist named Turk Murphy, when I was very young, up in San Francisco. Turk had a real aggressive, shouting kind of style that pretty much filled up the horn and took the horn to about the edge of overblowing. Also the San Francisco Style, unlike New Orleans Styles or Chicago, is predicated on a 2-beat feeling. So when Turk played, he always had a 2-beat kind of a feeling in mind. So I'll try to play "Hindustan" as Turk might have approached it—the ensemble part that is, and we'll assume the trumpet player is playing the melody, and the clarinet player is fulfilling his role in the ensemble. This is what a trombonist playing in the San Francisco Style might do. It's a punchier, brassier, perhaps a little more aggressive style. Here's "Hindustan". [*plays "Hindustan", ensemble counterpoint*]

#### **Ensemble Trombone Playing: Chicago/Swing/Mainstream Styles**

*Dan:* In Chicago Style jazz, you might find yourself playing with more of a triplet feeling, and that style reflects more of the swing era influence in jazz. Three trombonists who come to mind who exemplify that style are the great trombonist from Texas, Jack Teagarden, who did his share of Chicago playing; Cutty Cutshall; and another great trombonist, Lou McGarity. Any one of them might have approached the same song, "Hindustan", in this kind of a style. [*plays "Hindustan", ensemble counterpoint*] A little bit different than the New Orleans players.

#### **Soloing on Trombone: Classic New Orleans Style**

*Dan:* Let's talk about soloing in various traditional jazz styles. Going back to the Classic New Orleans Style, and that pioneer of New Orleans trombone Kid Ory, Mr. Ory might have played something like this for a solo, on "Hindustan". [*plays a solo on "Hindustan"*]

#### **Soloing on Trombone: San Francisco Style**

*Dan:* Now I'll play you a short solo as though I were playing in a San Francisco jazz ensemble. And I'll be thinking about Turk Murphy and other great trombonists from the San Francisco Style. Here's "Hindustan". [*plays a solo on "Hindustan"*] It's a very percussive, very edgy, brassy kind of playing, and it can be very exciting in a San Francisco ensemble.

#### **Soloing on Trombone: Chicago/Swing/Mainstream Styles**

*Dan:* Now I'll play a solo, in fact I'll play you a full 32 bars, as might be played by one of the Chicago, or swing, or even mainstream trombone players. Here's "Hindustan" again in the key of B $\flat$ . [*plays a solo on "Hindustan"*]



*Lucien:* The Chicago Style playing, the same song. [*plays a solo on “Hindustan”*] A little Chicago style.

### Other Trombonists to Listen To

*Dan:* Brilliant New York trombone player, Miff Mole, made a lot of records that are still available on CD. He starts one of his solos like this. [*plays an exciting ascending phrase*] I’ll do that again. [*repeats*] Kind of wild for 1929 or whenever he recorded it. One of my particular favorites is a man named J.C. Higginbotham, who played in Harlem from the 1920s, and played on into the 1960s in New York; and a contemporary of his, Trummy Young. They both played in a very brash, kind of a shouting style. Mr. Young played with Louis Armstrong in the 1950s, and also recorded extensively with Jimmie Lunceford’s big band, a real swinging big band from the 1930s and 40s. So here’s an idea, somewhere between J.C. Higginbotham and Trummy Young. [*improvises a la Higginbotham/Young*]

### A Message From Lucien

*Lucien:* This music has always been part of my life, and I enjoy playing this New Orleans jazz, and I’ll continue to play it; I’ve been playing it since I was very young. New Orleans music is a very spiritual music. This is a great, great music; it inspires me and it will inspire you also. Take this music to another level. Let’s just keep New Orleans music going.

### Clip of Jack Teagarden

*Lucien:* Here’s one of the all-time greats, Jack Teagarden.

*Jack Teagarden plays “Basin Street Blues” with his group*

### Clip of Cutty Cutshall

*Lucien:* Now give a listen to one of the great trombonists, Chicago Style trombonists, Mr. Cutty Cutshall.

*Cutty Cutshall plays “Little Ben Blues” with Eddie Condon’s group*

### Clip of Turk Murphy

*Turk Murphy plays “Doctor Jazz” with his San Francisco Jazz Band*

### Clip of Kid Ory with Louis Armstrong

*Dan:* Here’s a film clip of the great New Orleans pioneer trombonist, Kid Ory.

*Kid Ory and Louis Armstrong play “Muskrat Ramble” with the Young Men From New Orleans*

## Segment 7: Master Class for Piano

FOR USE IN LESSON #16.



**Clinician introductions:** (LEFT TO RIGHT) Cynthia Sayer, Mark Shane

*Cynthia:* [*plays “Yellow Dog Blues”*] My name is Cynthia Sayer, and I’m playing a little bit of New Orleans jazz piano for you.

*Mark:* [*plays “Rosetta”*] Hello, my name is Mark Shane, and I’m going to be playing some traditional jazz piano for you.

### Piano or Keyboard?

*Cynthia:* Traditional jazz is of course an acoustic kind of music. So if you’re the piano player in a band, and you have a gig somewhere, if they have a piano, of course that’s the best thing. But if it happens that you have a gig somewhere where there’s no piano available, or they have one as happens sometimes, and they say “Oh, we have a piano”, and you get there and the thing doesn’t work properly, well, it’s nice to have a keyboard available. And I recommend really strongly that you try to have a keyboard that imitates an acoustic piano as much as possible. As you know, there are all kinds out there on the market, so just find one that feels and sounds as much like a piano as you can find.

### Piano Techniques

*Mark:* First of all, it’s important if you can span a tenth. [*plays a tenth*] Here’s a tenth in an F major chord, here, and here’s a tenth as an inversion with the third in the bass. [*plays an inverted tenth*] And that can be used in the beginning of the tune “Rosetta”. [*plays a phrase ending on C7 chord*] And here is a C-seventh with the fifth in the bass. Here’s a C-seventh with the root in the bass. [*plays a C7 chord*] And here’s how it sounds—you take the first four bars of “Rosetta” and you use all these inversions. [*plays “Rosetta”*] We used a bunch of inversions there. There’s all kinds of things that you can do with inner voices as well as inversions, and in the left hand, not only using tenths, but using sevenths. Sevenths and tenths should be the basis of your left hand repertoire, or your left hand arsenal, so to speak. In addition to the octaves.



## Your Role

*Cynthia:* The role of the piano is to play the chords, and also to be a part of the rhythm section laying down the time. When playing traditional jazz, you tend to use very pure chords, without extensions; nothing fancy.

*Mark:* You're providing a rhythmic underpinning for the rest of the soloists, and you're working with the rhythm section to provide a cohesive type format for that. Don't solo behind the soloist!

## How to Play a "Piano Intro"

*Mark:* "Give me an intro!" That's what they sometimes tell me. They want an introduction. They want me to set up something, some mood so they can play and sound good. So I have to give them an introduction, a four-bar or an eight-bar introduction to the particular piece, in the key of that piece. Now I recommend, if you're going to be giving introductions, that you memorize a few different chord patterns that are good to give introductions. Now I'm going to give you a couple. [*plays a four-bar intro*] And away they go. Here's another one...8 bars. [*plays an 8-bar intro*] Now for that one, you need to know your inversions. B $\flat$ 7 over F; [*begins playing chords*] E diminished; E $\flat$  minor; B $\flat$  over D; C7 over G; F7; B $\flat$ . [*plays an 8-bar intro, same pattern*] Yet another technique that you can use for an introduction is to play the last eight bars, or the last four bars of the tune that you're going to play. Let us say you're playing "When You're Smiling" in B $\flat$ . So let's do the last eight bars. [*plays an 8-bar intro*] They're ready to go.

## Ensemble Piano Playing: Classic New Orleans Style

*Cynthia:* In a Classic New Orleans Style band, the pianist will play in a very simple and usually somewhat repetitive chordal and rhythmic pattern, and it works fabulous. It becomes a part of the heart of the pulse of the style. So for example: [*plays 8 bars of quarter-note chords*] Nothing fancy. Just laying down chords, laying down rhythm, and being very focused to get sort of to that bottom line of things without lots of fill, without lots of fancy noodling, none of that kind of stuff.

## Ensemble Piano Playing: New Orleans Revival Style

*Cynthia:* Now, I also am privileged to work with the Woody Allen Jazz Band—actually our proper name is Woody Allen's New Orleans Jazz Band, and we do more of a Revival Style in that band, based on the music of George Lewis and Bunk Johnson, and it's a little bit looser for something like that. So for example, I might play this Classic New Orleans Style mixed in with some stride, mixed in with whatever comes to my mind. But I'll still avoid a lot of note-y, intricate playing. It just doesn't feel right with the music to do that. It's a different kind of more rooted sound that I like to use. [*plays "Hindustan" accompaniment*] One of the things that we do in traditional jazz—in New Orleans jazz

in particular—is, instead of having the usual thing where you have a soloist playing, and then the rhythm section is all very smooth and quiet behind them, and one-by-one each person takes a solo, hopefully in different orders, not the same order every time, what's really nice is if sometimes you have one person taking a solo and another person noodling around a little behind them; and then maybe for the next chorus they'll switch. The thing about—it's a wonderful characteristic of New Orleans jazz that you'll have layers of soloing. It's very much ensemble work. Maybe the trumpet's playing a big solo, and the clarinet's noodling around, and then on top of that maybe the piano is adding little bits of melody, or little bits of fill or something. You have to be very very careful of the line between keeping a balance with all this, and not interfering with other people. But somehow it all works out, as long as you keep listening to the other solos, and not just focus in on yourself.

## Ensemble Piano Playing: San Francisco Style

*Mark:* Let's try the same tune in San Francisco Style. We're going to play "Hindustan" again, but this time, more of a 2-beat kind of style. My left hand will be approaching it from that 2-beat situation. Now if you think that you hear elements of ragtime in this, you're absolutely right. [*plays "Hindustan" accompaniment*]

## Ensemble Piano Playing: Chicago/Swing Styles

*Mark:* Going to take that same tune, once more, "Hindustan"; play it in a Chicago/Swing Style. This is a very different kind of style where we're not articulating that rhythm so much with our left hand, but we're doing a chordal type of support. And we're playing chordal kind of patterns, rhythmic patterns to support the soloist. Again, we're not soloing with our right hand. [*plays "Hindustan" accompaniment*]

## Ensemble Piano Playing: Mainstream Style

*Mark:* We're going to try a little bit more modern approach to the classic Chicago/Swing approach. We sometimes use a term called Mainstream, which is basically an extension of the Chicago classic style, Swing Style; we're going to try to broaden our harmony out a little bit more here, and give the soloist something else to think about. Same tune, "Hindustan". [*plays "Hindustan" accompaniment*]

## Soloing: A Variety of Approaches

*Mark plays "I Ain't Going to Give Nobody None of This Jelly Roll" (ragtime approach)*

*Mark plays a blues*

*Mark plays "Rosetta" (swing approach)*

*Mark plays a boogie-woogie*



Mark plays “Jingles” (stride approach)

### How to Play “Stride” Piano

Mark: Okay, we are going to do stride piano now. We’re going to play some real Harlem two-handed stride piano. Left hand, right hand. Here’s what a left hand would do in a stride piano style. Single note, chord; single note, chord; or tenth, chord, tenth, chord. [demonstrates left hand] Tenth, tenth, tenth. Tenth...single notes...single notes...tenth. [continues demonstration] So you want to know what the right hand’s doing? [demonstrates right hand] Breaking up the chord. [improvises on “I Got Rhythm” with both hands] Listen to that left hand... The right hand answers... Walk those tenths! [finishes]

### Clinician Showcase

Mark plays “Don’t Blame Me”

Mark plays “Singin’ the Blues”

Mark plays “Tiger Rag”

### A Message From Cynthia

Cynthia: Playing traditional jazz is a wonderful release, and even if you’re into different kinds of musical styles, I really suggest that you give this a try.

### A Message From Mark

Mark: The importance of traditional jazz to me is immense. It gives me the opportunity to express feelings that I have inside myself, and to acquaint myself with a great tradition of really outstanding players. I urge you to become a part of this great traditional jazz.

### Clip of Fats Waller

Mark: When you’re talking stride piano, you’re talking about Fats Waller.

Fats Waller plays “I’ve Got My Fingers Crossed” with his group

### Clip of Jess Stacy

Cynthia: Now listen to the great swing pianist Jess Stacy, playing here with the Bob Cats.

Jess Stacy plays “March of the Bobcats” with the Bob Cats

### Clip of Albert Ammons and Pete Johnson

Mark: Here’s two giants of boogie-woogie, Albert Ammons and Pete Johnson.

Albert Ammons and Pete Johnson play “Boogie Woogie Dream”

## Segment 8: Master Class for String Bass/Tuba/Bass Saxophone

FOR USE IN LESSON #18.



### Clinician introduction: Vince Giordano

Vince: [plays a short solo on bass] Hi, I’m Vince Giordano, and welcome to our little talk about the role of the bass instruments in traditional jazz. Before we start, I just want to talk about my bass here. This is made out of aluminum, and they were made in the late 20s/early 30s. I know most basses are made out of wood, which I do have, but this seems to work for me and I have a lot of fun with it.

### Different Styles Use Different Bass Instruments

In traditional jazz, there’s a few different styles that we like to talk about. The Classic New Orleans Style, we use the bass or the tuba. The New Orleans Revival Style, it’s usually the bass. Chicago Style, Swing, Mainstream: usually the bass. San Francisco Style: tuba. The European “Trad” Style is usually the bass. The New York Style, which sometimes is “chamber style” jazz as they call it, all three are used—the string bass, tuba, and bass sax. And today, with a lot of the younger players playing traditional jazz, sometimes the electric bass is used.

### String Bass or Electric Bass?

Now we’re going to talk about the role of the string bass and the electric bass in traditional jazz. I prefer the upright string bass; to me it has a more mellow sound, you have more control, and notice you have a better voice, you are able to do more flexible things than on electric bass. I use metal strings for my playing, though there are quite a few bass players who use the gut strings, which also is a wonderful way to play the music. If you do play the electric bass in traditional jazz, I think what you really have to worry about is, please, don’t play it too loud. Once you turn up your bass, the drummer has a tendency to play a little louder, then the guitarist or the banjoist, he plays louder, and then everyone’s playing too loud; so try to keep it at a good volume. I also like to play it in a very staccato style [demonstrates on electric bass], and make sure



that you're running the beat nice and clear, with no holdover, so that you're not droning on the bass [*demonstrates*]—so it still has the percussive feel and sound of an acoustic bass. So if you have that in mind, I think you're going to be on the right path. Try to make this instrument as close as you can to the feel and the sound of an upright bass.

### Your Role

Being the bass player in traditional jazz is great, it's actually majestic; because your role, your part of this wonderful experience, is to anchor the chordal underpinning of the ensemble, or the soloist. You concentrate on the chord roots, or the fifths, and some passing tones, and of course you lock in with the rest of the rhythm section. The bass is usually 4/4, kind of a walking bass, and the tuba is 2/4.

### Playing the Bass Line: Chicago Style

All right. So here's a little demonstration of Chicago/Swing Style bass playing, which is 4/4. We'll work on the B $\flat$  blues. [*plays a blues bass line on the bass*] Something like that.

### Playing the Bass Line: Mainstream Style

To modernize this, maybe a little bit more Mainstream, you have a little bit more sustain, like this. [*plays a blues bass line on the bass*]

### Playing the Bass Line: New Orleans Revival Style

In the New Orleans Revival it's basically a 4-beat feel, and then put a little bit of slap in there, and a little bit of syncopation. [*plays a bass line on the bass*]

### "Slap" Bass

"Slap" bass is done by pulling the string and slapping back on the fingerboard. [*demonstrates*] And you might do this slow at first, and then eventually: [*demonstrates, accelerating*]

### Soloing: New Orleans Revival Style

Well say you're in a New Orleans trad jazz Revival Style band, and it's time for you to solo—you know you've been working hard on the bass, and supporting everyone and now it's time for you to have your solo. So, we picked out a tune called "Hindustan", which is going to be in B $\flat$ ; I'm going to kind of count it off for you, and I'm going to show you a little bit what you could possibly do. Don't ever be afraid of playing the melody. It's a great novel effect, because everyone's been playing jazz, and playing all kinds of wonderful solos, but you could play a little melody and I'll demonstrate a little of that, a little of the melody, and then I'll go into a solo sort of in the New Orleans trad Style. So here's

"Hindustan" in B $\flat$ . [*begins soloing on "Hindustan" on bass*] You might want to just play like this, just a straight bass line. [*continues playing*]

### Soloing: Chicago Style

Now here's the same song, sort of in Chicago/Swing Style. [*plays solo on "Hindustan" on bass*] So that solo in the Chicago Style was basically just around the bass line, which can work; another way to be more adventurous and try some other sort of melodic [thing], is something like this. [*begins soloing on "Hindustan" on bass*] Here's another one. [*continues playing*]

### Soloing With the Bow

Here's a little bit of bow; I'm not going to give you a full chorus but, give you an idea of maybe what you can do with the bow. [*plays bowed solo on "Hindustan" on bass*]

### A Look at the Tuba

Here's my tuba. This is a B $\flat$  recording tuba. Tubas come in many different styles, looks, shapes, keys. The tuba sometimes comes in the key of C, also E $\flat$ . More people play the B $\flat$  tuba than the C or the E $\flat$ . The bell leans out this way, which is good for the rest of the band to hear the music, and also the audience. If you have an upright bell [*gestures upward*] that faces that way, which I used to have, sometimes it's a little hard to hear out there, so you might want to have a microphone put on, you know, mounted on top; or if you could possibly play your horn leaning out a little bit, you know, position it so that the rest of the band and the audience can enjoy your wonderful sounds.

### Playing the Bass Line on Tuba: San Francisco Style

Here's a little bit of San Francisco Style tuba. It's a 2/4 style, with a leaning into 1, so like a "4-1, 4-1" emphasized. [*plays a bass line on the tuba*]

### Playing the Bass Line on Tuba: Chicago Style

Now if you're in a Chicago Style, where it has more of a 4-beat feel, you're trying to sound like a string bass when you're playing in a Chicago Style rhythm section. [*plays a bass line on the tuba*]

### Soloing on Tuba

Here's a little bit of "Hindustan" on the tuba. [*plays solo on "Hindustan" on tuba*]



## A Look at the Bass Sax

The bass sax here is another alternative; they're a little bit less common of course than tuba, and a lot more expensive. I use a baritone mouthpiece for this. If you want to check out some great bass saxophone playing, study Adrian Rollini, Spencer Clark, and the great Joe Rushton.

## Playing the Bass Line on Bass Sax: New York Style

I'm going to start off with a little blues line, like sort of what I was playing on the tuba and the bass, and then later show you what Rollini might have done. Here's a very kind of simple bass line in blues, in B $\flat$ , on the blues. *[plays a blues bass line on the bass sax]* And Rollini would probably go up to the high register, and fool around a little bit, and jump around, something like this. *[plays a blues bass line on the bass sax]*

## Soloing on Bass Sax

Here's "Hindustan" on the bass sax. *[plays solo on "Hindustan" on bass sax]*

## A Thought From Vince

I see a lot of young folks playing traditional jazz today. I just see all the fun that they're having; they're taking Louis Armstrong and Bix Beiderbecke's music, and doing it in their [own] style, almost like they're creating a new piece of art.

## Clip of Milt Hinton

Now, here's a little bit of solo slap bass by the great Milt Hinton.

*Milt Hinton plays "Joshua Fit the Battle of Jericho"*

*Milt "Judge" Hinton:* Now the young bass players come here, "Judge, how do you do that?", you know? And I'm delighted to show them. Because I want them to do it, I want them just like I took what Mr. Zardis did: *[demonstrates "slap" bass]* I took it, and did: *[demonstrates double/triple-time slaps]* See, I want to see some young guys come on and double that.

## Clip of Bob Haggart

*Bob Haggart plays "Big Noise From Winnetka" with Ray Bauduc*

## Clip of Eli Newberger

Here's an amazing tuba solo by Eli Newberger.

*Eli Newberger plays "Is It True What They Say About Dixie" with the New Black Eagle Jazz Band*

## Performance Clip Details

NOTE: An index of all musicians appearing in the audio tracks and video clips is found in Appendix E of the *Teacher's Guide and Lesson Plans* in this kit.

### Segment 1: Traditional Jazz Today!

CH. 1: WYNTON MARSALIS WITH THE LIBERTY BRASS BAND (audio), "Cornet Chop Suey", 1995: Wynton Marsalis trumpet, Dr. Michael White clarinet, Wycliffe Gordon trombone, Eric Reed piano, Kirk Joseph sousaphone, Herlin Riley drums

CH. 2: OLYMPIA BRASS BAND, "What a Friend We Have in Jesus" and "It Ain't My Fault", 1990: personnel includes Milton Batiste trumpet, Harold Dejan alto sax, Freddie Lonzo trombone, Troy "Trombone Shorty" Andrews trombone, Edgar Smith sousaphone, Anthony "Tuba Fats" Lacen sousaphone, Barry Martyn snare drum

CH. 3: PRESERVATION HALL JAZZ BAND, "Panama", 2000: Wendell Brunious trumpet, David Grillier clarinet, Frank Demond trombone, Rick Monie piano, Narvin Kimball banjo, Ben Jaffe bass, Joe Lastie drums

CH. 4: FIREWORKS, "High Society", 2002: Simon Stribling cornet, Jo Stevenson clarinet, Don Stewart trombone, Ben Johnston piano, John Scurry banjo, Mark Elton bass, Ian Smith drums

CH. 5: NEW BLACK EAGLE JAZZ BAND, "Weary Blues", 1990: Tony Pringle cornet, Billy Novick clarinet, Stan Vincent trombone, Bob Pilsbury piano, Peter Bullis banjo, Eli Newberger tuba, Bill Reynolds drums

CH. 6: GREG STAFFORD/MICHAEL WHITE, "Independence Blues", 2000: Greg Stafford trumpet, Dr. Michael White clarinet, Wendell Eugene trombone, Bill Huntington banjo, Gerry Adam bass, Barry Martyn drums

CH. 7: HOT JAZZ BAND, "We Don't Need Any Beauty For Love", 2002: Tamas Benyei cornet, Laszlo Fodor clarinet, Zsolt Bera trombone, Robert Szili banjo, Zoltan Juhasz bass, Istvan Galbacs drums

CH. 8: YERBA BUENA STOMPERS, "Sage Hen Strut", 2002: Leon Oakley trumpet, Duke Heitger trumpet, Larry Wright clarinet, Tom Bartlett trombone, Marty Eggers piano, John Gill banjo, Ray Cadd tuba, Clint Baker drums

CH. 9: JAZZ BAND BALL ORCHESTRA, "Indiana", 1992: Jan Kudyk trumpet, Jacek Mazur clarinet, Marek Michalak trombone, Wojtek Groborz piano, Tolek Lisiecki bass, Zdzislaw Gogulski drums

CH. 10: UPTOWN LOWDOWN JAZZ BAND, "Mad Dog", 2002: Bert Barr cornet, John Goodrich clarinet, Paul Woltz alto saxophone, Don Stone trombone, Rose Marie Barr piano, Al LaTourette banjo, Art Horgen sousaphone

CH. 11: BOILERMAKER JAZZ BAND, "You Always Hurt the One You Love", 2000: Dave Robinson trumpet, Paul Cosentino clarinet, Gerry Gagnon trombone, Jay Cosentino





piano, Dan Davisson banjo, Ernest McCarty bass, Rich Strong drums

CH. 12: KERMIT RUFFINS AND THE BARBECUE SWINGERS, “St. James Infirmary”, 1997: Kermit Ruffins trumpet, Corey Henry trombone, Emile Vinette piano, Kevin Morris bass, Jerry Anderson drums

CH. 13: CLIMAX JAZZ BAND, “Clap Hands Here Comes Charlie”, 2002: Mick Collins cornet, Brian Ogilvie tenor saxophone, Len Gosling trombone, Jack Vincken banjo, Chris Daniels bass, Jamie Aug drums

CH. 14: JIM CULLUM JAZZ BAND, “She’s Crying For Me”, 2002: Jim Cullum cornet, Ron Hockett clarinet, Kenny Rupp trombone, John Sheridan piano, Howard Elkins banjo, Don Mopsick bass, Mike Waskiewicz drums

CH. 15: RAISIN BABIES (youth group), “Bourbon Street Parade”, 2001: Julian Herrera trumpet, Colin Burgess soprano saxophone, Richard Valenzuela tenor saxophone, Ian Johnson piano, Mark Shaver guitar, Randy McDonald sousaphone, Scott Shaver drums

CH. 16: THE REAL DEAL (youth group), “I’ve Found a New Baby”, 2002: Marques Crewes trumpet, Julie Quinones clarinet, Jeff May tenor saxophone, James Calentino trombone, Kevin Woody piano, Matthew Morrow banjo, Daniel Kelley tuba, Mike Levitsky drums

CH. 17: BARKIN’ DAWG JAZZ BAND (youth group), “Emperor Norton’s Hunch”, 2002: Rikki Nishimori trumpet, Mike Rocha trumpet, Brendan Benapfl clarinet, Katie Waters tenor saxophone, Lance Gardenhire trombone, Steven Harrel piano, Joshua Halecky banjo, Priscilla Ornelas tuba, Dash Norfolk drums

CH. 18: CAROLINE FROMMEL (young clarinetist), blues, 2001: with Brandon Brunious guitar

CH. 19: MUSKRAT RAMBLERS (youth group), “Hello Dolly”, 2002: Raul Gonzalez trumpet, Tara Hansen clarinet, Sarah German tenor saxophone, Heidi Willems trombone, Jonathan Enns banjo, Dande Matusalem sousaphone, Omar Edralin drums

CH. 20: 51<sup>st</sup> EIGHT (youth group), “Dinah”, 2002: Bria Skonberg trumpet, Colin Farquhar clarinet, Evan Arntzen tenor saxophone, Lukas Matheson trombone, Vashti Gray piano, Josh Roberts banjo, Brock Rutley sousaphone, Jeremy Roberts drums

CH. 21: BABY BOYZ BRASS BAND (youth group), “I’ll Fly Away” and “Bourbon Street Parade”, 2010: Glenn Hall III trumpet, Chris Birdsong trumpet, Dwayne Waples tenor saxophone, Caleb Winsay trombone, Jerome Steib trombone, Desmond Provost sousaphone, Glen Finister snare drum, Jenard Andrews bass drum

CH. 22: UCD CLAIM JUMPERS (youth group), “Tight Like This”, 2002: Steve Illich trumpet, Ryan Powell clarinet, John Battista tenor saxophone, Jon Braddy trombone, Adam Revell piano, John Mumford banjo, Joel Van Horne guitar, Tryque Schneider drums

CH. 23: WASABI STOMPERS (youth group), “Out of Nowhere”, 2002: Gordon Au trumpet, Peter August tenor sax, Brandon Au trombone, Brett Inenaga piano, James Rogers bass, Adrian Dokey drums

CH. 24: BACK ALLEY STRUTTERS (jazz camp youth group), “South Rampart Street Parade”, 2006: Justin Au trumpet, Glenn Rivera clarinet, Josiah Boornazian tenor saxophone, Matthew Bowman trombone, Zeke Victor piano, Keith Penney guitar, Georgia Korba

bass, Pete Agraan drums

CH. 25: CAPITAL FOCUS JAZZ BAND (youth group), “The Second Line”, 2006: Ben Hankle trumpet, Alex Poetzschke clarinet, Juna Winston trombone, Jake Harper piano, Greg Englar banjo, Liz Prince tuba, John Voigt drums

CH. 27: THE MARSALIS FAMILY, “Struttin’ With Some Barbecue”, 2001: Wynton Marsalis trumpet, Branford Marsalis soprano saxophone, Delfeayo Marsalis trombone, Ellis Marsalis piano, Roland Guerin bass, Jason Marsalis drums

### Segment 2: Master Class for Banjo/Guitar

CH. 20: EDDIE CONDON, “Muskrat Ramble”, 1962: Wild Bill Davison cornet, Peanuts Hucko clarinet, Cutty Cutshall trombone, Johnny Varro piano, Eddie Condon guitar, Joe Williams bass, Buzzy Drootin drums

CH. 21: COUNT BASIE, “I Left My Baby Standing in the Rain”, 1957: Count Basie piano, Freddie Green guitar, Eddie Jones bass, Jo Jones drums

CH. 22: HARRY RESER AND HIS ESKIMOS, “Tiger Rag”, ca. 1936: Harry Reser banjo, others unknown

### Segment 3: Master Class for Trumpet/Cornet

CH. 15: LOUIS ARMSTRONG, “Dippermouth Blues”, 1947: Louis Armstrong cornet, Mutt Carey cornet, Barney Bigard clarinet, Kid Ory trombone, Charlie Beal piano, Bud Scott guitar, Red Callender bass, Zutty Singleton drums

CH. 16: BIX BEIDERBECKE AND HIS GANG, “Jazz Me Blues”, 1928 (video)/1927 (audio): Bix Beiderbecke cornet, Frank Signorelli piano (audio only), Adrian Rollini bass saxophone (audio only), Chauncey Morehouse drums (audio only)

CH. 17: BOBBY HACKETT, “Bill Bailey”, 1962: Bobby Hackett cornet, Dave McKenna piano, Nabil Totah bass, Morey Feld drums

CH. 18: WILBUR DEPARIS BAND, “Royal Garden Blues”, 1960: Sidney DeParis trumpet, Sonny White piano, John Smith banjo, Hayes Alvis bass, Wilbert Kirk drums; clarinetist Garvin Bushell is seen but not heard

### Segment 4: Master Class for Drums

CH. 14: BABY DODDS, “Drum Improvisation #1”, 1953 (video)/1946 (audio): Baby Dodds drums

CH. 15: RED ALLEN ALL-STARS, “Rosetta”, 1957: Red Allen trumpet, Rex Stewart cornet, Pee Wee Russell clarinet, Coleman Hawkins tenor saxophone, Vic Dickenson trombone, Nat Pierce piano, Danny Barker guitar, Milt Hinton bass, Jo Jones drums

CH. 16: JOHN KIRBY SEXTET, “Broadjump”, 1947: Charlie Shavers trumpet, Buster Bailey clarinet, Charlie Holmes alto sax, Billy Kyle piano, John Kirby bass, Sid Catlett drums

CH. 17: THE CHICAGOANS, “Tiger Rag”, 1961: Jimmy McPartland cornet, Pee Wee Russell clarinet, Bud Freeman tenor saxophone, Jack Teagarden trombone, Joe Sullivan piano, Eddie Condon guitar, Bob Haggart bass, Gene Krupa drums



### Segment 5: Master Class for Clarinet/Saxophone

CH. 12: RED ALLEN ALL-STARS, “Rosetta”, 1957: Pee Wee Russell clarinet, Nat Pierce piano, Danny Barker guitar, Milt Hinton bass, Jo Jones drums

CH. 13: GEORGE LEWIS AND HIS NEW ORLEANS ALLSTARS, “Burgundy Street Blues”, 1963: George Lewis clarinet, Joe Robichaux piano, Emmanuel Sayles banjo, “Papa” John Joseph bass, Joe Watkins drums

CH. 14: RED ALLEN ALL-STARS, “Rosetta”, 1957: Coleman Hawkins tenor saxophone, Nat Pierce piano, Danny Barker guitar, Milt Hinton bass, Jo Jones drums

CH. 15: SIDNEY BECHET WITH CLAUDE LUTER AND HIS ORCHESTRA, “Royal Garden Blues”, 1952: Claude Rabanin trumpet, Sidney Bechet soprano saxophone, Claude Luter clarinet, Bernard Zacharias trombone, Raymond Fol piano, Roland Bianchini bass, Moustache Galepides drums

### Segment 6: Master Class for Trombone

CH. 13: JACK TEAGARDEN, “Basin Street Blues”, 1951: Charlie Teagarden trumpet, Don Bonnee clarinet, Heinie Beau alto saxophone, Pud Brown tenor saxophone, Jack Teagarden trombone, Marvin Ash piano, Ray Leatherwood bass, Ray Bauduc drums

CH. 14: EDDIE CONDON, “Little Ben Blues”, 1962: Cutty Cutshall trombone, Johnny Varro piano, Eddie Condon guitar, Joe Williams bass, Buzzy Drootin drums

CH. 15: TURK MURPHY AND HIS SAN FRANCISCO JAZZ BAND, “Doctor Jazz”, 1962: Bob Neighbor trumpet, Bob Helm clarinet, Turk Murphy trombone, Pete Clute piano, Harold Johnson tuba, Lloyd Byassee drums

CH. 16: LOUIS ARMSTRONG AND KID ORY WITH THE YOUNG MEN FROM NEW ORLEANS, “Muskkrat Ramble”, 1962: Louis Armstrong trumpet, Mike DeLay trumpet, Paul Barnes clarinet, Kid Ory trombone, Harvey Brooks piano, Johnny St. Cyr banjo, Alton Redd drums

### Segment 7: Master Class for Piano

CH. 16: FATS WALLER AND HIS RHYTHM, “I’ve Got My Fingers Crossed”, 1935: Herman Autrey? trumpet, Gene Sedic? alto saxophone, unknown trombone, Fats Waller piano, Al Casey? guitar, Charles Turner? bass, Yank Porter? drums

CH. 17: THE BOB CATS, “March of the Bob Cats”, 1952: Billy Butterfield trumpet, Matty Matlock clarinet, Eddie Miller tenor saxophone, Warren Smith trombone, Jess Stacy piano, Nappy Lamare guitar, Bob Haggart bass, Ray Bauduc drums

CH. 18: ALBERT AMMONS AND PETE JOHNSON, “Boogie Woogie Dream”, 1941: Albert Ammons piano, Pete Johnson piano

### Segment 8: Master Class for String Bass/Tuba/Bass Saxophone

CH. 20: MILT HINTON, “Joshua Fit the Battle of Jericho”, 1987, and “slap” bass demonstration, 1989: Milt Hinton bass

CH. 21: BOB HAGGART AND RAY BAUDUC, “Big Noise From Winnetka”, 1951: Bob Haggart bass, Ray Bauduc drums

CH. 22: NEW BLACK EAGLE JAZZ BAND, “Is It True What They Say About Dixie”, 1990: Bob Pilsbury piano, Peter Bullis banjo, Eli Newberger tuba, Bill Reynolds drums

Music heard under the “A Message From...” chapters is performed by the Capital Focus Jazz Band youth group of Washington, DC.

### PHOTOGRAPHER CREDITS

Ray Avery: Video segment 6.7 (Teagarden photo)

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Duncan Schiedt: Video segment 8.16 (Rushton photo)

Chuck Stewart: Video segment 6.7 (McGarity photo)

Toyama: Video segment 3.8 (Valentine photo)

### VIDEO CLIP SOURCES

Access Sacramento: Video segment 1.11

Alpha Video Distributors: Video segment 4.16

American Music Records/GHB Records: Video segment 4.14

Basin Street Records: Video segment 1.12

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Greater New Orleans Educational Television Foundation: Video segment 1.3

Heritage Music on Video, Inc.: Video segments 1.5, 8.22

Idem Home Video: Video segments 2.20, 3.17, 6.13, 6.14, 7.17, 8.21

Jazz Casual Productions, Inc.: Video segment 6.15

Jazz Crusade: Video segment 3.18

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NJN (New Jersey Public Television): Video segment 8.20A

PMFilms, Inc.: Video segment 8.20B

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