



TRADITIONAL
JAZZ
CURRICULUM KIT

Teacher's Guide and Lesson Plans



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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The **Traditional Jazz Educators Network** is an organization of teachers of traditional jazz formed in 1997 for the purpose of promoting and facilitating the teaching of traditional jazz history and performance techniques to young people. Visit TJEN on the Web at prjc.org/tjen.



The **New Orleans Jazz National Historical Park** is a unit of the National Park System created by the United States Congress in 1994 for the purpose of preserving and interpreting the origins, early development, and progression of jazz in New Orleans. Visit NOJNHP on the Web at www.nps.gov/jazz.



The **Smithsonian Institution, National Museum of American History** is a national center for research established in 1846, dedicated to public education and scholarship in the hopes of inspiring a broader understanding of our nation and its many peoples. Visit the Smithsonian's jazz programs on the Web at www.smithsonianjazz.org.



The **Jazz Education Network** is dedicated to building the jazz arts community by advancing education, promoting performance, and developing new audiences. Visit JEN on the Web at www.jazzednet.org.

This project is supported in part by an award from the National Endowment for the Arts

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TEACHER'S GUIDE AND LESSON PLANS

By
DAVID ROBINSON, JR.



.....
FRONT COVER

Campers at STJS Trad Jazz Camp, Pollock Pines, CA
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Scope and Sequence Table

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

OBJECTIVES	LESSON(S)
OBJECTIVE 1.1 Students will become acquainted with what well-played traditional jazz sounds like.	1, 2, 3, 4, 6, 9, 11, 12, 13, 15, 17, 19, 20, 21, 22
OBJECTIVE 1.2 Student musicians will be motivated to begin playing traditional jazz.	1, 5, 7, 8, 10, 14, 16, 18
OBJECTIVE 1.3 Students will appreciate that tunes not normally associated with traditional jazz can be creatively interpreted in that idiom.	22
OBJECTIVE 1.4 Students will add something new and original to the traditional jazz catalog by composing a tune in the idiom.	23

[GOAL #2] Students will become acquainted with the variety of styles within the traditional jazz genre, and with some of its major figures.

OBJECTIVES	LESSON(S)
OBJECTIVE 2.1 Students will become acquainted with the common elements of traditional jazz styles.	2, 22
OBJECTIVE 2.2 Students will become acquainted with the differences among traditional jazz styles.	2, 22
OBJECTIVE 2.3 Students will become acquainted with what a traditional New Orleans brass band sounds like.	3
OBJECTIVE 2.4 Students will become acquainted with the social function of the brass band in New Orleans.	3
OBJECTIVE 2.5 Students will become acquainted with the role of brass bands in the genesis of jazz.	3
OBJECTIVE 2.6 Students will become acquainted with what the Classic New Orleans Style of traditional jazz sounds like.	4, 6
OBJECTIVE 2.7 Students will become acquainted with the distinguishing characteristics of the Classic New Orleans Style.	4, 6
OBJECTIVE 2.8 Students will become acquainted with some of the pioneers of the Classic New Orleans Style.	4, 6
OBJECTIVE 2.9 Students will become acquainted with the compositional talents of Jelly Roll Morton.	6
OBJECTIVE 2.10 Students will become acquainted with what the New Orleans Revival Style of traditional jazz sounds like.	9, 11
OBJECTIVE 2.11 Students will become acquainted with what the related European “Trad” Style of traditional jazz sounds like.	9
OBJECTIVE 2.12 Students will become acquainted with the distinguishing characteristics of the New Orleans Revival Style.	9, 11



OBJECTIVES	LESSON(S)
OBJECTIVE 2.13 Students will become acquainted with the distinguishing characteristics of the European “Trad” Style.	9
OBJECTIVE 2.14 Students will become acquainted with some of the pioneers of the New Orleans Revival and European “Trad” Styles.	9, 11
OBJECTIVE 2.15 Students will become acquainted with what the Early “Dixieland” Style of traditional jazz sounds like.	12
OBJECTIVE 2.16 Students will become acquainted with what the New York Style of traditional jazz sounds like.	12
OBJECTIVE 2.17 Students will become acquainted with the distinguishing characteristics of the Early “Dixieland” Style.	12
OBJECTIVE 2.18 Students will become acquainted with the distinguishing characteristics of the New York Style.	12
OBJECTIVE 2.19 Students will become acquainted with some of the pioneers of the Early “Dixieland” and New York Styles.	12
OBJECTIVE 2.20 Students will become acquainted with what the early Chicago Style of traditional jazz sounds like.	13
OBJECTIVE 2.21 Students will become acquainted with what the later Chicago Style of traditional jazz sounds like.	13, 15
OBJECTIVE 2.22 Students will become acquainted with the distinguishing characteristics of the early Chicago Style.	13
OBJECTIVE 2.23 Students will become acquainted with the distinguishing characteristics of the later Chicago Style.	13, 15
OBJECTIVE 2.24 Students will become acquainted with some of the pioneers of the Chicago Styles.	13, 15
OBJECTIVE 2.25 Students will become acquainted with what the Swing Style of traditional jazz sounds like.	17, 19
OBJECTIVE 2.26 Students will become acquainted with what the Mainstream Style of traditional jazz sounds like.	17
OBJECTIVE 2.27 Students will become acquainted with the distinguishing characteristics of the Swing Style of traditional jazz.	17, 19
OBJECTIVE 2.28 Students will become acquainted with the distinguishing characteristics of the Mainstream Style of traditional jazz.	17
OBJECTIVE 2.29 Students will become acquainted with some of the pioneers of the Swing Style of traditional jazz.	17, 19
OBJECTIVE 2.30 Students will become acquainted with what the San Francisco Style sounds like.	20, 21
OBJECTIVE 2.31 Students will become acquainted with the distinguishing characteristics of the San Francisco Style.	20, 21
OBJECTIVE 2.32 Students will become acquainted with some of the pioneers of the San Francisco Style.	20, 21
OBJECTIVE 2.33 Students will appreciate that many traditional jazz performances mix elements of various styles.	22



[GOAL #3] Students will become acquainted with the role of each instrument in a traditional jazz ensemble.

OBJECTIVES	LESSON(S)
OBJECTIVE 3.1 Students will become acquainted with the role of the banjo/guitar in a traditional jazz ensemble.	5
OBJECTIVE 3.2 Students will become acquainted with the role of the trumpet/cornet in a traditional jazz ensemble.	7
OBJECTIVE 3.3 Students will become acquainted with the role of the drums in a traditional jazz ensemble.	8
OBJECTIVE 3.4 Students will become acquainted with the role of the clarinet/saxophone in a traditional jazz ensemble.	10
OBJECTIVE 3.5 Students will become acquainted with the role of the trombone in a traditional jazz ensemble.	14
OBJECTIVE 3.6 Students will become acquainted with the role of the piano in a traditional jazz ensemble.	16
OBJECTIVE 3.7 Students will become acquainted with the role of the string bass/tuba/bass saxophone in a traditional jazz ensemble.	18

[GOAL #4] Students will play traditional jazz.

OBJECTIVES	LESSON(S)
OBJECTIVE 4.1 Students will learn how to play from a lead sheet.	3
OBJECTIVE 4.2 Students will rehearse a tune in the New Orleans Brass Band Style.	3
OBJECTIVE 4.3 Students will learn how to play banjo and guitar in a traditional jazz context.	5
OBJECTIVE 4.4 Students will rehearse a tune in the Classic New Orleans Style.	6
OBJECTIVE 4.5 Students will learn how to play trumpet/cornet in a traditional jazz context.	7
OBJECTIVE 4.6 Students will learn how to play drums and washboard in a traditional jazz context.	8
OBJECTIVE 4.7 Students will learn how to play clarinet and saxophone in a traditional jazz context.	10
OBJECTIVE 4.8 Students will rehearse a tune in the New Orleans Revival Style.	11
OBJECTIVE 4.9 Students will learn how to play trombone in a traditional jazz context.	14
OBJECTIVE 4.10 Students will rehearse a tune in the later Chicago Style.	15
OBJECTIVE 4.11 Students will learn how to play piano in a traditional jazz context.	16
OBJECTIVE 4.12 Students will learn how to play string bass/tuba/bass saxophone in a traditional jazz context.	18
OBJECTIVE 4.13 Students will rehearse a tune in the Swing Style of traditional jazz.	19
OBJECTIVE 4.14 Students will rehearse a tune in the San Francisco Style.	21
OBJECTIVE 4.15 Students will perform original material as a group.	23



INTRODUCTION

Welcome to the **Traditional Jazz Curriculum Kit!** This Kit has been designed to enable you, the music educator, to teach traditional jazz appreciation and performance techniques to your students. Your students are likely to find this music unfamiliar, yet both fun and challenging to play.

What is “Traditional Jazz”?

The term “traditional jazz” (or “trad jazz”) is most often used to mean the various styles of New Orleans jazz and their outgrowths, encompassing styles sometimes called dixieland, classic jazz, hot jazz, Chicago style, San Francisco style, etc. A hallmark of traditional jazz is the New Orleans tradition of several wind instruments playing polyphonically, i.e., ensemble improvisation. Creating this tapestry effectively as a team is a challenge your students will enjoy.

While the approaches to jazz performance outlined in this Kit hark back to the beginnings of the art form, traditional jazz continues as a living, vibrant music. It should not be viewed merely as an historical artifact nor an embryonic evolutionary stage in jazz’s development. Some of the most sophisticated and timeless jazz masterpieces ever recorded have been created within the New Orleans paradigm, and this paradigm presents today’s player with unlimited opportunity for further creative development and self-expression. This music offers the young jazz musician an entirely new set of challenges from those typically stressed in scholastic jazz education programs. Across the country and around the world, young musicians are meeting these challenges. **Traditional Jazz is today!**

About This Kit

This Traditional Jazz Curriculum Kit was developed by the Traditional Jazz Educators Network (TJEN) together with the New Orleans Jazz National Historical Park, the Smithsonian Institution, and the Jazz Education Network (JEN). The purpose of the Kit is to provide music educators with the tools

needed to instruct students in the appreciation and performance of the various traditional jazz styles. These styles heretofore have not been a part of the typical program of scholastic jazz instruction, due in large part to the absence of any pedagogy that deals with them. This Kit provides the opportunity for thousands of students to learn and perform this repertoire. It is intended to supplement, not supplant, existing jazz education programs that emphasize contemporary jazz styles. The aspiring young jazz musician will do well to become conversant in many jazz styles.

It is hoped that this Kit will facilitate: 1) the national revitalization of traditional jazz styles through the increased participation of young people; 2) the formation of youth traditional jazz ensembles in schools; and 3) heightened appreciation and awareness of traditional jazz among jazz educators.

While the materials in this kit have been tailored for musicians at the high school and college

level, the music arrangements represent various levels of difficulty. Hence students of any age possessing little or no improvisation skills have something here that they can master, while advanced players have something here that will challenge them. The lesson plan can also be tailored to serve as a traditional jazz appreciation curriculum for non-musicians, by simply eliminating the rehearsal components and instrument master classes.

The lessons herein are primarily centered around guided classroom listening. Included in the lessons are very brief introductory rehearsals of each piece of music. For ensembles wishing to perform these pieces publicly (and please do!), additional rehearsal time will be required.

Traditional jazz employs both collective ensemble improvisation and improvised solos. This Curriculum Kit is not a primer for teaching students to improvise; there are a great many improvisation method texts and recordings readily available (see *Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide*



Capital Focus Jazz Band with director David Robinson, Jr., Washington, DC

The lesson plan can also be tailored to serve as a traditional jazz appreciation curriculum for non-musicians, by simply eliminating the rehearsal components and instrument master classes.



by J. Richard Dunscomb and Dr. Willie L. Hill, Jr., distributed by Alfred Music). Instead, the lessons in this Kit concentrate on presenting the stylistic nuances that distinguish traditional jazz. However, Appendix D, “Getting Started With Jazz Improvisation”, will help you get your non-improvising students started on the path to becoming proficient improvisers. The music contained in this Kit includes “Black Bottom Stomp” and “Tin Roof Blues” (presented in Lessons #6 and #19 respectively), which do not require improvisation.

This *Teacher’s Guide and Lesson Plans* is divided into 23 lessons of approximately 30-40 minutes each. Presentation of the full curriculum is strongly recommended for those instructors who wish to form an ongoing student traditional jazz group, or who wish to make traditional jazz a recurring feature of their existing jazz lab band’s activities. Instructors whose schedules do not permit presentation of the full curriculum may tailor the curriculum according to their time constraints and the interests of their students (note: Lessons #1 and #2 are a must!).

This course is designed to be taught from a PC/Mac, laptop or tablet, with internet access, preferably with a large monitor or projected onto a large screen, with the audio/video sound played through good speakers. The Kit disc contains the lesson plans, guides and music arrangements in PDF form, as well as the password to the web site from which the audio and video content are streamed. The PDFs are also found on the web site.

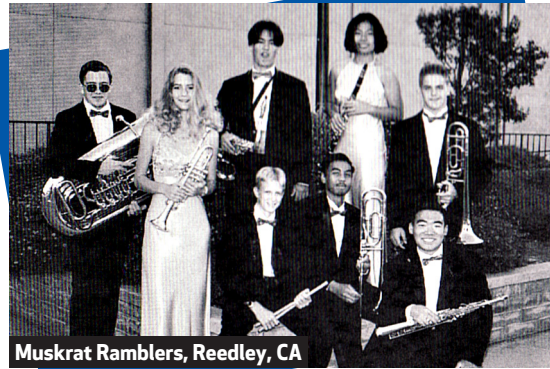
Acquisition of a four-string banjo is recommended for your guitarist’s use in this course. Also recommended are the addition of a woodblock (or “jam block”) and a 10-12” choke/splash cymbal to your drummer’s setup. A cowbell is also useful, as is a washboard and thimbles.

This Kit has been designed to support the new National Core Music Standards, as well as the Common Core State Standards. Appendix C of this Teacher’s Guide identifies the specific lessons herein that support these standards.

Components of the Kit

The Traditional Jazz Curriculum Kit consists of the following integrated components:

- **Teacher’s Guide and Lesson Plans:** This booklet contains 23 step-by-step lessons in traditional jazz,



Muskrat Ramblers, Reedley, CA

including listening exercises, rehearsal techniques, and suggestions for further study. The lessons draw from the audio tracks, video segments, Style Guide and other components of the Kit.

- **Audio tracks:** The online audio tracks comprise 20 outstanding examples of the genre, from historical masterpieces to today’s artists.
- **Video segments:** The eight online video segments comprise over two-and-a-half hours of on-screen instruction. The videos begin with an introductory segment showing various youth and adult bands playing traditional jazz, followed by lessons for each instrument given by top professionals in the idiom.
- **Style Guide:** Designed for both teachers and students, the Style Guide explains in musical terms the differences and similarities between the various New Orleans-based styles of jazz, placing them in historical context. The Style Guide includes references to suggested recordings.
- **Resource Guide:** A comprehensive listing of current sources for traditional jazz arrangements, recordings, “fake” books, transcriptions, etc. Included is a listing of traditional jazz web sites.
- **Music:** The Kit contains three previously unpublished arrangements, representing different styles and levels of difficulty. Also included is a tune in “lead sheet” format, as well as a special transcription of a classic historical recording by Jelly Roll Morton.
- **Poster:** An informational/promotional piece for display in your school band room. The poster serves as an eye-catching introduction to this Kit, and delivers the important message that “traditional jazz is today!”.

Instructors whose schedules do not permit presentation of the full curriculum may tailor the curriculum according to their time constraints and the interests of their students.



Establishing a Student Traditional Jazz Ensemble

Consider using this Kit to establish an ongoing traditional jazz group in your school! Such a group could be set up as a supplemental extracurricular activity, or could be established as a new for-credit course offering of your Music Department. The latter approach will require convincing school officials of the value and cost-effectiveness of having such a program. Music instructors who have successfully established such courses at high schools and colleges suggest that your proposal stress the following selling points:

- Your class will instruct students in a combo setting, providing them with an in-depth opportunity to apply their knowledge and abilities in basic theory, performance, and especially improvisation. Large reading jazz lab ensembles provide only limited improvisation experience (the occasional solo), and improvisation is at the heart and soul of jazz.
- You already have a curriculum kit in hand that provides what is needed to teach the class!
- By following the lesson plan, your class will support the National Core Music Standards.
- As an ensemble-based art form, traditional jazz develops teamwork and group interaction skills.
- The band will perform for school functions such as pep rallies and fundraising events.
- The band will serve as a PR vehicle for the school in the community, performing at fairs, ground breakings, sporting events, charity events and the like. Some of these performances are likely to attract monetary contributions to your school.
- Traditional jazz is familiar and appealing to most adults, and your band is sure to prove popular with administrators, alumni, and donors (an important demographic to any institution!).
- If membership in your ensemble will be by audition, yours will be like an honors class. It will enjoy a high prestige factor among the students and faculty.
- Student demand: if you've already generated an interest among your students, have them each prepare a brief statement conveying their desire for such a class offering, and what they expect to get



out of the class.

One challenge you may have to consider is how to maximize class size while retaining the optimal 6-8 piece traditional jazz format. Some schools will not establish a class that involves fewer than, say, 16 students. For a large class, it is not recommended that the students rehearse “en masse”; this essentially turns your ensemble into a big band, and the ability to weave meaningful improvised ensemble counter-

point will be lost. Instead, consider having students share chairs in the ensemble, or you could even split your class into separate bands if you have the right balance of instruments. Chair-sharing could be done on a primary/understudy basis, or on a basis of equal status regardless of ability. Either way, you will rehearse 6-8 players at a time, switching players as you run through a tune several times, so that everyone gets rotated through. In per-

formance, the ensemble will play as a 6-8 piece configuration, and your doubled-chair-holders can take turns on stage during the performance. Alternatively, the two-bands approach has the advantage of developing groups that have a consistent personnel, which facilitates cohesion and a group “sound”. In rehearsal, the bands would take turns playing and listening to/critiquing the other band; both are beneficial rehearsal activities.

Another way to avoid a “low” class size would be to have your traditional jazz combo meet periodically with the large jazz ensemble and/or other combos for a common forum hour, much like a science lab.

Instructors who have successfully set up a traditional jazz ensemble class at their school or university report that they are greatly popular with the students. “It’s considered the ‘class to be in’!” reports one; “I can’t get them out of the band even after they graduate!” reports another.

A helpful resource for establishing a student jazz ensemble is *Getting Started With Jazz Band* by Lissa A. Fleming, published by the National Association for Music Education (NAfME).

If you establish an ongoing traditional jazz student group, please advise the **Traditional Jazz Educators Network** so that your group may be added to TJEN’s youth group roster. See the Youth Group Survey form on the TJEN website: <http://prjc.org/tjen/youthgroup.htm>.

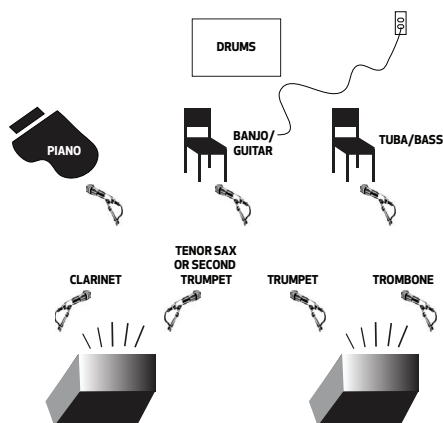


A Word About Uniforms

If you are forming a traditional jazz student ensemble, you'll want to give some thought to choosing a uniform for the group. The possibilities are endless, from tuxedos (with or without jackets, perhaps with color cummerbunds and bowties), to jackets/ties (dresses for the ladies), to shirts and matching ties, to logo polo shirts or T-shirts. The students may have their own creative idea for a uniform. Be aware that, historically, a number of generally commercial traditional jazz bands outfitted themselves in striped vests, straw "boater" hats and the like. This has become a stereotypical image for traditional jazz that some find disagreeable, a point to consider as you make your uniform choices.

Stage Set-up

The typical stage set-up for a six- to eight-piece traditional jazz ensemble centers the drums in the back of the group, with piano to the side, the horns standing in front (the "front line"), and the banjo/guitar and tuba/bass in the middle, like this:



There are of course exceptions and variations. Some New Orleans Revival Style groups seat the front line, while Lu Watters' Yerba Buena Jazz Band in the '40s put the "front line" in the back! Feel free to experiment to achieve the best balance of sound for your students. The placement should be such that each musician can be seen by the audience, and has a line of sight to the band's "floor leader" who will be determining solo order etc.

If your ensemble includes tuba, banjo, or guitar, make sure that *armless* chairs are available for them wherever the group performs. If you are using your own sound system, an electronic keyboard, or an amplified guitar on stage, make sure that an outlet is within reach.

Performance Considerations

Your traditional jazz ensemble will need a "floor leader"—i.e., a designee to determine the order of solos, how many "outchoruses", etc. (except where pre-determined by a written or "head" arrangement), and to so indicate to the bandmembers as the tune is being performed. The floor leader will need to practice giving pre-defined signals that the whole band can see and interpret, and the bandmembers will need to practice keeping an eye on the floor leader and responding correctly. (Floor leader signals are explained in video Segment 3, presented in Lesson #7.) The floor leader typically points to soloists (with a few bars' warning); other hand signals commonly used in traditional jazz bands include a rotated index finger to indicate "take another ensemble chorus" and a clenched fist to indicate "this is the last chorus". Hand signals are also used to call for a key change, such as the hand in the shape of a "C" to indicate a key change from B \flat to C, or two fingers extended to indicate a key change from A \flat to B \flat (two flats). The floor leader may also count off the tunes, or this duty could be assigned to the drummer. The floor leader role is typically assigned to the trumpeter, since he/she is the lead voice in the ensemble and is generally placed front and center, but anyone in the band could be assigned this role. You might choose to rotate this role, which gives more bandmembers the leadership experience.

In developing your program for a performance, it is generally advisable to strive for a mix of styles, tempos, and keys. Once the band becomes comfortable with their repertoire, you could allow the band to program their own sets, keeping the foregoing in mind.

Unless they are playing in the background for a reception, the band needs an MC to announce tune titles and featured soloists, and engage in some banter with the audience. You might assume this duty yourself initially, but you are encouraged to pass this duty to one or more of the bandmembers. Learning to overcome shyness, speak (and play) into a microphone properly, and interact with an audience effectively is essential for professional success, and your traditional jazz ensemble can be an excellent training ground for the development of these skills. In this vein, you should coach your students regarding stage presence and body language. Encourage them to look at and interact with each other; to smile and look relaxed and confident; and to play to their audience, not to their shoes! To the extent that your ensemble can memorize their music, it will facilitate their ability to connect with





the audience from the stage. Music stands, if used, should be lowered across the front of the band, so that they do not serve as a barrier between the band and the audience.

Learning the Language

The styles of jazz presented in this Kit are both challenging and fun to play, but are wholly unfamiliar to most students today. To play these styles well requires the development of ensemble skills as well as absorption of the musical language of the idiom. This Curriculum therefore can be viewed as similar to a foreign language course. With the exception of the “Black Bottom Stomp” transcription, your students should be encouraged to “find their own voice” *within the correct stylistic language* as they rehearse the music contained in this Kit. As with all jazz styles, mere imitation of a specific historical artist can be an important first step, but is not the end goal. Conversely, ignoring the correct musical language and playing bebop or funk lines in a traditional jazz setting will seldom result in a satisfying performance.

In that regard, a word must be said about the “blues scale” (1, $\flat 3$, 4, $\flat 5$, 5, $\flat 7$, 8). This scale is widely taught as a first step for the beginning improviser, and many students employ this scale liberally, against 12-bar blues and non-blues tunes alike. As a general rule, “running the blues scale” in a traditional jazz setting results in a performance that sounds contrived and anachronistic. In traditional jazz, blues improvisations are generally melodic, and the “blue notes” ($\flat 3$, $\flat 5$, $\flat 7$) are employed for color rather than being the primary focus of the line; they are tempered by liberal use of the major third etc. Listening to and transcribing blues solos by such early jazz masters as Sidney Bechet, Louis

Armstrong, and Jack Teagarden will help the student to define the optimal musical language for a traditional jazz performance of a 12-bar blues.

Your Local Jazz Society Can Help

There are hundreds of regional jazz support organizations in the U.S., many of which specialize in traditional jazz. If you are starting up a student traditional jazz ensemble, seek assistance from your local jazz society. Most jazz societies are non-profit organizations with an educational mission, and are eager to assist you. There are many forms that this assistance might take, such as:

- Performance opportunities at jazz society events
- Financial support
- Fundraising assistance
- Scholarships
- Study recordings/music
- Uniforms
- Publicity
- Sound system
- Instruments
- Private tutoring
- Rehearsal space
- Administration support

You can locate your local jazz society via an online search engine.

Traditional Jazz Festivals

There are many jazz festivals in the U.S. that present traditional jazz, particularly in California and other Western states. For a listing, see www.theamericanrag.com/ComingEvents.htm. A



number of these festivals include youth ensembles in their rosters. These festivals are a great place for your students to play for appreciative audiences and to hear professional groups playing in these styles, often to large crowds. Fundraising may be necessary for transportation and/or accommodations for your group, but you are encouraged to contact festivals within your state and discuss the possibility of your group's participation.

There is also an annual festival dedicated solely to youth groups playing traditional jazz. Held in Sacramento, California, the Traditional Jazz Youth Band Festival incorporates concerts, clinics, jam sessions, professional adjudication and awards.

Towards Professionalism

Student traditional jazz ensembles that become adept at performing these styles, and that build

up sufficient repertoire, can be fielded for performances for paying clients. This gives your students "professional gig" training, and can provide funding toward expenses of the program, and/or performance stipends to the students. Striving for professionalism in performance level, dress, and conduct should be a constant priority of your program whether or not paid gigs are the end goal. Students should have fun with this music, yet treat it with respect and accord it their best efforts.

For those individual students interested in achieving a level of proficiency that enables them to "freelance" with working traditional jazz bands or "pick-up" groups, Appendix A is a listing of standard tunes that any working traditional jazz musician is expected to know by heart. These tunes are found in the various "fake books" (lead sheet folios) listed in the Resource Guide.



Hull's Angels, Fresno, CA



ALL SET?

TURN TO LESSON #1
AND LET'S GET STARTED!



LESSON #1

Introduction to Traditional Jazz, Part 1

This lesson supports the following GOAL (see Goals and Objectives on pgs. vi-viii):

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

This lesson supports the following **OBJECTIVES:**

- 1.1** Students will become acquainted with what well-played traditional jazz sounds like.
- 1.2** Student musicians will be motivated to begin playing traditional jazz.

RATIONALE: Many students today are unfamiliar with traditional jazz.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS:

- Video: Segment 1, “Traditional Jazz Today!”

ACTIVITY (app. 30 minutes):

1. Go to the Traditional Jazz Curriculum Kit web site (the URL and password are found on the disc containing this Kit), and play Segment 1 of the online videos for the students (app. 20 minutes).
2. Discuss with the students their impressions of the video (app. 10 minutes). How does traditional jazz

sound different from the styles they're used to hearing? What are the challenges inherent in playing these styles well?

EVALUATION: Did the students react positively to the video? Are they motivated to perform this music?



Kermit Ruffins



LESSON #2

Introduction to Traditional Jazz, Part 2

This lesson supports the following GOALS:

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

[GOAL #2] Students will become acquainted with the variety of styles within the traditional jazz genre, and with some of its major figures.

This lesson supports the following OBJECTIVES:

1.1 Students will become acquainted with what well-played traditional jazz sounds like.

2.1 Students will become acquainted with the common elements of traditional jazz styles.

2.2 Students will become acquainted with the differences among traditional jazz styles.

RATIONALE: To properly appreciate/perform this music, students need to understand the variety of approaches to traditional jazz performance.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS:

- Audio tracks:
 - Track 1, “It All Belongs To Me” by Eddie Metz and his Gang
 - Track 8, “Careless Love” by Dr. Michael White
 - Track 18, “Big Bear Stomp” by South Frisco Jazz Band
- Style Guide: pgs. 1-2
- Appendix B: Advocating the Tradition

ACTIVITY (app. 35 minutes):

1. Share with the students the definition of traditional jazz on pgs. 1-2 of the Style Guide, stressing the concept of polyphonic improvisation, and briefly discuss the role of the “front line” instruments (app. 10 minutes):
 - Trumpet: states the melody (embellished)
 - Clarinet: weaves a counter-melody generally above the trumpet
 - Trombone: weaves a counter-melody generally below the trumpet
2. Go to the Traditional Jazz Curriculum Kit web site (the URL and password are found on the disc containing this Kit), and play the three online audio tracks, naming each style (Mainstream; New Orleans Revival; San Francisco). (app. 15 minutes)

3. Have the students “compare notes” on what they have heard. What stylistic common denominators did they hear? What stylistic elements changed across the three tracks? (app. 5 minutes)

4. Ask the students what differences they hear between traditional jazz and later jazz styles such as bebop, hard bop, and fusion. (app. 5 minutes)

Note: Use Appendix B (“Advocating the Tradition”) as necessary to help you break through the common “newer is better” mindset.

EVALUATION: Did the students react positively to the audio tracks? Can they hear the differences between the styles?

ADDITIONAL ACTIVITIES: The Resource Guide in this kit lists many web sites, publications, and sources of recordings for further student exploration.



LESSON #3

New Orleans Brass Band Style

This lesson supports the following GOALS:

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

[GOAL #2] Students will become acquainted with the variety of styles within the traditional jazz genre, and with some of its major figures.

[GOAL #4] Students will play traditional jazz.

This lesson supports the following OBJECTIVES:

1.1 Students will become acquainted with what well-played traditional jazz sounds like.

2.3 Students will become acquainted with what a traditional New Orleans brass band sounds like.

2.4 Students will become acquainted with the social function of the brass band in New Orleans.

2.5 Students will become acquainted with the role of brass bands in the genesis of jazz.

4.1 Students will learn how to play from a lead sheet.

4.2 Students will rehearse a tune in the New Orleans Brass Band Style.

RATIONALE: The brass band sound is at the heart and soul of traditional jazz, and students will enjoy creating this sound.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS:

- Style Guide: pgs. 2-3
- Audio: Track 2, “Just a Little While to Stay Here” by Eureka Brass Band
- Music: “Hindustan” (lead sheet)

ACTIVITY (app. 35 minutes):

1. Prepare the students for the audio track by sharing the elements of the New Orleans Brass Band Style as outlined on pgs. 2-3 of the Style Guide, and briefly expanding on the background presented in the brass band segment of the video in Lesson #1. (app. 10 minutes)
Share with the students the following points (in your own words):
 - Brass bands served as the initial crucible for the emerging music called jazz. Around the turn of the 20th century, brass band musicians began departing from written scores, improvising their own melodic and rhythmic variations.
 - The brass bands played (and still play) for funeral parades in New Orleans, accompanying the body to

the cemetery with solemn hymns, and breaking into joyous jazz on the way back, celebrating the afterlife of the deceased.

- These parades are accompanied by people dancing in the street to the sound of the band; these celebrants are called the “second line”.
- The brass band tradition remains strong in New Orleans today, and is practiced elsewhere in the world as well.
- There are also brass bands that play contemporary jazz using the traditional brass band instrumentation.
- While listening to this audio track, students should listen for the characteristic polyphony (several

(Continued on page 5)



The Olympia Brass Band



improvised melodic lines played simultaneously). They should also key into the raw emotion of the musicians' playing.

- "Just a Little While to Stay Here" is a traditional hymn commonly played by jazz style brass bands in New Orleans.
2. Go to the Traditional Jazz Curriculum Kit web site (the URL and password are found on the disc containing this Kit), and play the online audio track, "Just a Little While to Stay Here" by the Eureka Brass Band, at high volume (app. 5 minutes). Have the students imagine as they listen that they are on a street in the French Quarter, surrounded by a throng of people joyously second-lining.
 3. Discuss with the students their impressions of the audio track (app. 5 minutes). Are they able to feel the joy? How many of the described stylistic elements were they able to hear? (See accompanying table)
 4. As necessary: Explain to the students how to interpret a lead sheet (transposition, chord symbols, bass line, etc.) (app. 5 minutes).
 5. Print out the "Hindustan" lead sheet for your students. Rehearse "Hindustan" in a brass band style using the lead sheet, and applying the stylistic elements heard on the recording (app. 10 minutes).

Instrumentation considerations:

- Use separate snare and bass drum if possible
- Add saxes, additional brass
- Piano and banjo/guitar sit this one out
- Use sousaphone (or tuba) if possible
- Trumpeters should trade off the lead

Start by having one instrument play the melody for all to hear; then set up the drum beat (notated below). Have one trumpeter play melody once with drums and sousaphone; then everyone (several choruses, with horns improvising counter-melodies). The performance should end on "beat three" (drums can keep going, as in a real parade). Common ending phrases found in this style (played by the trumpets/cornets) include those notated below in Concert B \flat .

Brass Band Drum Beat:

Brass Band Ending Phrases (trumpet/cornet):

EVALUATION: Do the students understand the sound and function of the New Orleans brass band? Were they able to create that kind of sound with their instruments?

Stylistic Elements Chart:

Brass Band Style

Elements	Track no.
	2
Many horns, separate bass drum	✓
March-like cadence, rolloffs	✓
"Beat 4" emphasis	
Ringing cymbal on offbeats	✓
Exaggerated emotion	✓

The students should be able to hear elements of the style approximately as outlined above. These are subjective judgements; allow for disagreements.

ADDITIONAL ACTIVITIES: Encourage the students to explore some of the additional brass band recordings cited in the Style Guide.



LESSON #4

Classic New Orleans Style, Part 1

This lesson supports the following GOALS:

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

[GOAL #2] Students will become acquainted with the variety of styles within the traditional jazz genre, and with some of its major figures.

This lesson supports the following OBJECTIVES:

1.1 Students will become acquainted with what well-played traditional jazz sounds like.

2.6 Students will become acquainted with what the Classic New Orleans Style of traditional jazz sounds like.

2.7 Students will become acquainted with the distinguishing characteristics of the Classic New Orleans Style.

2.8 Students will become acquainted with some of the pioneers of the Classic New Orleans Style.

RATIONALE: Many historically important jazz masterpiece recordings were done in the Classic New Orleans Style, and an understanding of this style is essential.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS:

- Style Guide: pg. 3
- Audio:
 - Track 3, “Canal Street Blues” by Chris Tyle’s Silver Leaf Jazz Band
 - Track 4, “Snake Rag” by King Oliver’s Creole Jazz Band
 - Track 6, “Potato Head Blues” by Louis Armstrong and his Hot Seven

ACTIVITY (app. 35 minutes):

1. Prepare the students for the audio tracks by sharing the elements of the Classic New Orleans Style as outlined on pg. 3 of the Style Guide (app. 5 minutes).
2. Go to the Traditional Jazz Curriculum Kit web site (the URL and password are found on the disc containing this Kit), and play online audio track 3, “Canal Street Blues” by Chris Tyle’s Silver Leaf Jazz Band (app. 5 minutes). This is an example of a modern-day performance in this style. This performance is patterned after the sound of King Oliver’s Creole Jazz Band, which will be heard next. This track includes one of the clinicians in the video segments, drummer Hal Smith (presented in Lesson #8).
3. Discuss with the students their impressions of the

audio track (app. 5 minutes). How many of the described stylistic elements were they able to hear? (See accompanying table)

4. Play online audio track 4, “Snake Rag” by King Oliver’s Creole Jazz Band, 1923 (app. 5 minutes). This was a Chicago-based band of ex-New Orleans pioneers including cornetists King Oliver and a young Louis Armstrong (who will be seen in the video segment in Lesson #7), clarinetist Johnny Dodds, and his brother, drummer Baby Dodds (who will be seen in the video segment in Lesson #8).
5. Discuss with the students their impressions of the audio track (app. 5 minutes). How many of the described stylistic elements were they able to hear? (See accompanying table)

(Continued next page)



6. Play online audio track 6, "Potato Head Blues" by Louis Armstrong and his Hot Seven, 1927 (app. 5 minutes). This track includes the Dodds brothers heard on the King Oliver track. This is one of a series of groundbreaking early recordings made by Louis under his own name, containing one of his most famous solos.
7. Discuss with the students their impressions of

the audio track (app. 5 minutes). How many of the described stylistic elements were they able to hear? (See accompanying table) Were they able to hear Armstrong's rhythmic and harmonic adventurousness?

EVALUATION: Do the students understand the elements of the Classic New Orleans Style?

**Stylistic Elements Chart:
Classic New Orleans Style**

Elements	Track Nos.			
	3	4	5*	6
Two cornets/trumpets	✓	✓		
Subdued drums (woodblock/choked cymbal) or washboard	✓	✓	✓	✓
Ensemble emphasis	✓	✓	✓	
Thickly textured ensemble	✓	✓	✓	✓
Heavy vibrato	✓	✓	✓	✓
Emotional	✓	✓	✓	✓
Thick, woody clarinet tone	✓	✓	✓	✓
Trumpet rips, shakes	✓	✓	✓	✓
On-the-beat phrasing	✓	✓	✓	✓
Structured form	✓	✓	✓	✓
Double ending		✓	✓	
Breaks		✓	✓	✓
Piano plays 4-to-the-bar	✓	✓		✓

*Note: Track 5 is heard in Lesson #6.

The students should be able to hear elements of the style approximately as outlined above. These are subjective judgements; allow for disagreements.



King Oliver's Creole Jazz Band



LESSON #5

The Role of the Banjo/Guitar

This lesson supports the following GOALS:

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

[GOAL #3] Students will become acquainted with the role of each instrument in a traditional jazz ensemble.

[GOAL #4] Students will play traditional jazz.

This lesson supports the following OBJECTIVES:

1.2 Student musicians will be motivated to begin playing traditional jazz.

3.1 Students will become acquainted with the role of the banjo/guitar in a traditional jazz ensemble.

4.3 Students will learn how to play banjo and guitar in a traditional jazz context.

RATIONALE: Playing traditional jazz effectively requires that musicians understand the function of each instrument in the ensemble.

If at all possible, the instrument master class video segments should be viewed by all the students, not just the player(s) of that instrument. It is important that all performers understand what each instrument is supposed to do, and the performance considerations involved.

The banjo/guitar is being covered first because the banjo is called for (if possible) in the next lesson, and relatively few students have prior banjo experience.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS:

- Video: Segment 2, “Master Class for Banjo/Guitar”

ACTIVITY (app. 35 minutes):

- Go to the Traditional Jazz Curriculum Kit web site (the URL and password are found on the disc containing this Kit), and play Segment 2 of the online videos for the students (app. 20 minutes).
- Discuss with the students their impression of the video (app. 5 minutes). What do they think are the most important things for the banjoist/guitarist to strive for when playing this music?
- Spend the last 10 minutes of this lesson working with your banjoist(s)/guitarist(s), helping him/her to interpret and apply what was presented. Regardless of whether you are able to play banjo/guitar, you can

probably help your banjoist(s)/guitarist(s) work through whatever he/she finds to be the most challenging aspects of the lesson.

EVALUATION: Do all the students understand the function of the banjo and guitar in traditional jazz? Is your banjoist(s)/guitarist(s) able to incorporate the lesson’s concepts into his/her playing? Is your guitarist(s) able to successfully apply his/her skills to the banjo?

ADDITIONAL ACTIVITIES: Your banjo/guitar student(s) should continue to view this video segment, and practice the techniques and concepts demonstrated.



LESSON #6

Classic New Orleans Style, Part 2

This lesson supports the following GOALS:

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

[GOAL #3] Students will become acquainted with the variety of styles within the traditional jazz genre, and with some of its major figures.

[GOAL #4] Students will play traditional jazz.

This lesson supports the following OBJECTIVES:

1.1 Students will become acquainted with what well-played traditional jazz sounds like.

2.6 Students will become acquainted with what the Classic New Orleans Style of traditional jazz sounds like.

2.7 Students will become acquainted with the distinguishing characteristics of the Classic New Orleans Style.

2.8 Students will become acquainted with some of the pioneers of the Classic New Orleans Style.

2.9 Students will become acquainted with the compositional talents of Jelly Roll Morton.

4.4 Students will rehearse a tune in the Classic New Orleans Style.

RATIONALE: The students have gained an appreciation of the Classic New Orleans Style, and will now enjoy creating this sound.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS:

- Audio: Track 5, “Black Bottom Stomp” by Jelly Roll Morton and his Red Hot Peppers
- Music: “Black Bottom Stomp” (Essential Jazz Editions transcription)

ACTIVITY (app. 30 minutes):

1. Go to the Traditional Jazz Curriculum Kit web site (the URL and password are found on the disc containing this Kit), and play online audio track 5, “Black Bottom Stomp” by Jelly Roll Morton and his Red Hot Peppers, 1926 (app. 5 minutes). This is another Chicago-based group of ex-New Orleanians, led by pianist Jelly Roll Morton, one of jazz’s first great composers. The trombonist on this track is Kid Ory, who will be seen in the video segment in Lesson #14.
2. Discuss with the students their impressions of the audio track (app. 5 minutes). How many of the stylistic elements of Classic New Orleans Style were they able to hear? (See table at the end of Lesson #4, pg. 7.) Were they able to appreciate the intricacies of the arrangement?

3. Print out the “Black Bottom Stomp” transcription for your students, and rehearse it (app. 20 minutes). Explain that this is a transcription of the recording the students have just listened to. All the notes from the record have been written down, and the students’ challenge is to employ the stylistic language they have learned and to re-create the recording as accurately as possible. Improvisation skills do not come into play for this rehearsal. If your students are unable to negotiate the more difficult sections of this transcription, try rehearsing it at a slower tempo.

Instrumentation consideration:

- If a banjo cannot be obtained, or your guitarist has not yet practiced on it, substitute acoustic guitar.

(Continued next page)



(A number of the Red Hot Peppers recordings used guitar rather than banjo.)

EVALUATION: Were the students able to create a Classic New Orleans sound with their instruments?

ADDITIONAL ACTIVITIES: Encourage the students to

explore some of the additional Classic New Orleans Style recordings cited in the Style Guide. Challenge them to pick a solo or ensemble passage by their instrument from one of these recordings (or from Track 3, 4 or 6 from the online audio tracks), transcribe it, and learn to play it. This is a great way to begin to internalize the “language” of the style.



LESSON #7

The Role of the Trumpet/Cornet

This lesson supports the following GOALS:

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

[GOAL #2] Students will become acquainted with the role of each instrument in a traditional jazz ensemble.

[GOAL #4] Students will play traditional jazz.

This lesson supports the following OBJECTIVES:

1.2 Student musicians will be motivated to begin playing traditional jazz.

3.2 Students will become acquainted with the role of the trumpet/cornet in a traditional jazz ensemble.

4.5 Students will learn how to play trumpet/cornet in a traditional jazz context.

RATIONALE: Playing traditional jazz effectively requires that musicians understand the function of each instrument in the ensemble.

If at all possible, the instrument master class video segments should be viewed by all the students, not just the player(s) of that instrument. It is important that all performers understand what each instrument is supposed to do, and the performance considerations involved.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS:

- Video: Segment 3, “Master Class for Trumpet/Cornet”

ACTIVITY (app. 35 minutes):

- Go to the Traditional Jazz Curriculum Kit web site (the URL and password are found on the disc containing this Kit), and play Segment 3 of the online videos for the students (app. 20 minutes).
- Discuss with the students their impression of the video (app. 5 minutes). What do they think are the most important things for the trumpeter/cornetist to strive for when playing this music?
- Spend the last 10 minutes of this lesson working with your trumpeter(s)/cornetist(s), helping him/her to interpret and apply what was presented. Regardless of whether you are able to play trumpet/cornet, you

can probably help your trumpeter(s)/cornetist(s) work through whatever he/she finds to be the most challenging aspects of the lesson.

EVALUATION: Do all the students understand the function of the trumpet or cornet in traditional jazz? Is your trumpeter(s)/cornetist(s) able to incorporate the lesson’s concepts into his/her playing? Is he/she able to play a convincing ensemble lead? Is he/she mastering the various mutes available?

ADDITIONAL ACTIVITIES: Your trumpet/cornet student(s) should continue to view this video segment, and practice the techniques and concepts demonstrated.



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LESSON #8

The Role of the Drums

This lesson supports the following GOALS:

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

[GOAL #3] Students will become acquainted with the role of each instrument in a traditional jazz ensemble.

[GOAL #4] Students will play traditional jazz.

This lesson supports the following OBJECTIVES:

1.2 Student musicians will be motivated to begin playing traditional jazz.

3.3 Students will become acquainted with the role of the drums in a traditional jazz ensemble.

4.6 Students will learn how to play drums and washboard in a traditional jazz context.

RATIONALE: Playing traditional jazz effectively requires that musicians understand the function of each instrument in the ensemble.

If at all possible, the instrument master class video segments should be viewed by all the students, not just the player(s) of that instrument. It is important that all performers understand what each instrument is supposed to do, and the performance considerations involved.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS:

- Video: Segment 4, “Master Class for Drums”

ACTIVITY (app. 35 minutes):

1. Go to the Traditional Jazz Curriculum Kit web site (the URL and password are found on the disc containing this Kit), and play Segment 4 of the online videos for the students (app. 20 minutes).
2. Discuss with the students their impression of the video (app. 5 minutes). What do they think are the most important things for the drummer to strive for when playing this music?
3. Spend the last 10 minutes of this lesson working with your drummer(s), helping him/her to interpret and apply what was presented. The drummer carries a disproportionate share of the responsibility for shaping the style of a performance; therefore the drummer’s understanding of the different stylistic approaches

is key. Regardless of whether you are able to play drums, you can probably help your drummer(s) work through whatever he/she finds to be the most challenging aspects of the lesson.



EVALUATION: Do all the students understand the function of the drums in traditional jazz? Is your drummer(s) able to incorporate the lesson’s concepts into his/her playing? Has he/she mastered the basic New Orleans press roll “shimmy beat”?

ADDITIONAL ACTIVITIES: Your drums student(s) should continue to view this video segment, and practice the techniques and concepts demonstrated. If a washboard is available, have your drummer practice on it too, and play it in rehearsal where stylistically appropriate.



LESSON #9

New Orleans Revival and European "Trad" Styles, Part 1

This lesson supports the following GOALS:

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

[GOAL #2] Students will become acquainted with the variety of styles within the traditional jazz genre, and with some of its major figures.

This lesson supports the following OBJECTIVES:

- 1.1** Students will become acquainted with what well-played traditional jazz sounds like.
- 2.10** Students will become acquainted with what the New Orleans Revival Style of traditional jazz sounds like.
- 2.11** Students will become acquainted with what the related European "Trad" Style of traditional jazz sounds like.
- 2.12** Students will become acquainted with the distinguishing characteristics of the New Orleans Revival Style.
- 2.13** Students will become acquainted with the distinguishing characteristics of the European "Trad" Style.
- 2.14** Students will become acquainted with some of the pioneers of the New Orleans Revival and European "Trad" Styles.

RATIONALE: The New Orleans Revival Style became popular and influential around the world, and an understanding of this style and its European counterpart is essential.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS:

- Style Guide: pg. 4 and pgs. 10-11
- Audio tracks:
 - Track 7, "Panama" by George Lewis' New Orleans Ragtime Band
 - Track 8, "Careless Love" by Dr. Michael White
 - Track 9, "I Love You, Samantha" by Kenny Ball's Jazzmen

ACTIVITY (app. 35 minutes):

1. Prepare the students for the first two audio tracks by sharing the elements of the New Orleans Revival Style as outlined on pg. 4 of the Style Guide (app. 5 minutes). This style may sound "foreign" to some students, as it often employs "dirty" tone, unorthodox intonation, heavy vibrato, imprecise phrasing, etc. It is therefore important for the students to understand that this is a purposely simple, direct way of playing that comes from the heart and tells a story. Challenge them to listen with the "right set of ears". As needed, see

Appendix B, "Advocating the Tradition".

2. Go to the Traditional Jazz Curriculum Kit web site (the URL and password are found on the disc containing this Kit), and play online audio track 7, "Panama" by George Lewis' New Orleans Ragtime Band, 1953 (app. 5 minutes). This is one of the most popular and influential bands of the New Orleans Revival period. George Lewis will be seen in the video segment in the next lesson (Lesson #10).

(Continued on page 16)





George Lewis



3. Play online audio track 8, "Careless Love" by Dr. Michael White (app. 5 minutes), first heard in Lesson #2. This recording includes trumpeter Wynton Marsalis, here playing cornet. White and Marsalis were both seen in the video segments in Lesson #1.
4. Discuss with the students their impressions of the two audio tracks (app. 5 minutes). How many of the described stylistic elements were they able to hear? (See accompanying table)
5. Prepare the students for the third audio track by sharing the elements of the European "Trad" Style as outlined on pgs. 10-11 of the Style Guide (app. 5 minutes).
6. Play online audio track 9, "I Love You, Samantha" by Kenny Ball's Jazzmen, 1961 (app. 5 minutes). This recording "hit the charts" in England upon its release.
7. Discuss with the students their impressions of the audio track (app. 5 minutes). How many of the described stylistic elements were they able to hear? (See accompanying table)

EVALUATION: Do the students understand the elements of the New Orleans Revival Style? Are they able to relate to the emotional content? Do the students understand the elements of the European "Trad" Style?

Stylistic Elements Chart: New Orleans Revival Style

Elements	Track Nos.	
	7	8
Banjo present	✓	
Unstructured		✓
Emotional	✓	✓
Laid-back		✓
Intonation/technique de-emphasized	✓	✓
Thick, woody clarinet tone	✓	✓
Clarinet arpeggios	✓	
4/4 rhythm	✓	✓
Slapped bass	✓	
Press rolls	✓	✓
Ensemble emphasis	✓	✓
Accompanied solos	✓	

Stylistic Elements Chart: European "Trad" Style

Elements	Track Nos.	
	9	
Structured form	✓	
Banjo and bass present	✓	
Ringing banjo sound	✓	
Ride cymbal	✓	
4/4 rhythm	✓	

The students should be able to hear elements of the styles approximately as outlined above. These are subjective judgements; allow for disagreements.



LESSON #10

The Role of the Clarinet/Saxophone

This lesson supports the following GOALS:

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

[GOAL #3] Students will become acquainted with the role of each instrument in a traditional jazz ensemble.

[GOAL #4] Students will play traditional jazz.

This lesson supports the following OBJECTIVES:

1.2 Student musicians will be motivated to begin playing traditional jazz.

3.4 Students will become acquainted with the role of the clarinet/saxophone in a traditional jazz ensemble.

4.7 Students will learn how to play clarinet and saxophone in a traditional jazz context.

RATIONALE: Playing traditional jazz effectively requires that musicians understand the function of each instrument in the ensemble.

If at all possible, the instrument master class video segments should be viewed by all the students, not just the player(s) of that instrument. It is important that all performers understand what each instrument is supposed to do, and the performance considerations involved.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS:

- Video: Segment 5, “Master Class for Clarinet/Saxophone”

ACTIVITY (app. 35 minutes):

- Go to the Traditional Jazz Curriculum Kit web site (the URL and password are found on the disc containing this Kit), and play Segment 5 of the online videos for the students (app. 20 minutes).
- Discuss with the students their impression of the video (app. 5 minutes). What do they think are the most important things for the clarinetist/saxophonist to strive for when playing this music?
- Spend the last 10 minutes of this lesson working with your clarinetist(s)/saxophonist(s), helping him/her to interpret and apply what was presented. Pay particular attention to achieving the New Orleans sound, as this is important to the New Orleans styles, and will probably be unfamiliar to most young players.

Regardless of whether you are able to play clarinet or sax, you can probably help your clarinetist(s)/saxophonist(s) work through whatever he/she finds to be the most challenging aspects of the lesson.



EVALUATION: Do all the students understand the function of the clarinet and saxophone in traditional jazz? Is your clarinetist(s)/saxophonist(s) able to incorporate the lesson’s concepts into his/her playing? Has he/she achieved the New Orleans clarinet sound?

ADDITIONAL ACTIVITIES: Your clarinet/saxophone student(s) should continue to view this video segment, and practice the techniques and concepts demonstrated.



Sidney Bechet



LESSON #11

New Orleans Revival and European "Trad" Styles, Part 2

This lesson supports the following GOALS:

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

[GOAL #3] Students will become acquainted with the variety of styles within the traditional jazz genre, and with some of its major figures.

[GOAL #4] Students will play traditional jazz.

This lesson supports the following OBJECTIVES:

1.1 Students will become acquainted with what well-played traditional jazz sounds like.

2.10 Students will become acquainted with what the New Orleans Revival Style of traditional jazz sounds like.

2.12 Students will become acquainted with the distinguishing characteristics of the New Orleans Revival Style.

2.14 Students will become acquainted with some of the pioneers of the New Orleans Revival and European "Trad" Styles.

4.8 Students will rehearse a tune in the New Orleans Revival Style.

RATIONALE: The students have gained an appreciation of the New Orleans Revival Style, and will now enjoy creating this sound.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS:

- Audio: Track 7, "Panama" by George Lewis' New Orleans Ragtime Band
- Music: "Hindustan" (lead sheet)

ACTIVITY (app. 30 minutes):

1. Go to the Traditional Jazz Curriculum Kit web site (the URL and password are found on the disc containing this Kit), and play online audio track 7 again, "Panama" by George Lewis' New Orleans Ragtime Band, 1953 (app. 5 minutes). Have the rhythm section students pay particular attention to the New Orleans rhythm, and have the horns pay particular attention to the ensemble interplay and the way different instruments "bubble to the surface" from moment to moment.
2. Discuss with the students their impressions of the audio track (app. 5 minutes). How many of the stylistic elements of New Orleans Revival Style were they able to hear? (See table at the end of Lesson #9, pg. 16) What differences

did the musicians make from chorus to chorus?

3. Rehearse "Hindustan" again (app. 20 minutes), but this time challenge the students to perform it in New Orleans Revival Style. The performance should emphasize ensemble choruses, and the horns should strive for an ever-shifting, cohesive "conversation". The drummer should concentrate on the press roll "shimmy beat" and variations. The ensemble choruses should not all sound alike. The performance should end on "beat three". Common ending phrases found in this style (played by the trumpet/cornet) include those notated below.



(Continued next page)



Instrumentation considerations:

- Banjo is important to this style, but if a banjo cannot be obtained, or your guitarist has not yet practiced on it, substitute acoustic guitar.
- String bass is normally used rather than tuba.

EVALUATION: Were the students able to create a New Orleans Revival sound with their instruments?

ADDITIONAL ACTIVITIES: Encourage the students to explore some of the additional New Orleans Revival Style and European "Trad" Style recordings cited in the Style Guide. Challenge them to pick a solo or ensemble passage by their instrument from one of these recordings (or from Track 7, 8 or 9 from the online audio tracks), transcribe it, and learn to play it. This is a great way to begin to internalize the "language" of these styles.

**New Orleans Revival Style Ending Phrases
(trumpet/cornet):**

Ex. 1 *End on Beat 3*

Ex. 2 *End on Beat 3*

Ex. 3 *End on Beat 3*

Ex. 4 *End on Beat 3*

Ex. 5 *End on Beat 3*

The image contains five musical examples, labeled Ex. 1 through Ex. 5, each presented on a single staff of music in treble clef. All examples are in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. Each example shows a short melodic phrase that concludes with a double bar line. Above the final measure of each phrase, the text "End on Beat 3" is written with a vertical line pointing to the end of the measure. Ex. 1: A sequence of eighth notes: F4, G4, A4, Bb4, C5, D5, E5, F5, followed by a quarter rest and a quarter note G4. Ex. 2: A sequence of eighth notes: F4, G4, A4, Bb4, C5, D5, E5, F5, followed by a quarter rest and a quarter note G4. Ex. 3: A sequence of quarter notes: F4, G4, A4, Bb4, followed by a quarter rest and a quarter note G4. Ex. 4: A sequence of quarter notes: F4, G4, A4, Bb4, followed by a quarter rest and a quarter note G4. Ex. 5: A sequence of quarter notes: F4, G4, A4, Bb4, followed by a quarter rest and a quarter note G4.



LESSON #12

Early “Dixieland” and New York Styles

This lesson supports the following GOALS:

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

[GOAL #2] Students will become acquainted with the variety of styles within the traditional jazz genre, and with some of its major figures.

This lesson supports the following OBJECTIVES:

- 1.1** Students will become acquainted with what well-played traditional jazz sounds like.
- 2.15** Students will become acquainted with what the Early “Dixieland” Style of traditional jazz sounds like.
- 2.16** Students will become acquainted with what the New York Style of traditional jazz sounds like.
- 2.17** Students will become acquainted with the distinguishing characteristics of the Early “Dixieland” Style.
- 2.18** Students will become acquainted with the distinguishing characteristics of the New York Style.
- 2.19** Students will become acquainted with some of the pioneers of the Early “Dixieland” and New York Styles.

RATIONALE: These styles were immensely popular in the 1920s, and an understanding of them is important.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS:

- Style Guide, pgs. 5-6
- Audio tracks:
 - Track 10, “Ostrich Walk” by Dan Levinson’s Roof Garden Jass Band
 - Track 11, “Riverboat Shuffle” by Frankie Trumbauer and his Orchestra
 - Track 12, “Red Hot Chicago” by Keith Ingham and Marty Grosz and Their Hot Cosmopolites

ACTIVITY (app. 40 minutes):

1. Prepare the students for audio track 10 by sharing the elements of the Early “Dixieland” Style as outlined on pg. 5 of the Style Guide (app. 5 minutes). Include a brief historical perspective on the Original Dixieland Jazz Band:
 - They were New Orleans musicians
 - They popularized this style of jazz in New York City and London
 - They recorded the very first jazz record, in 1917
2. Go to the Traditional Jazz Curriculum Kit web site (the URL and password are found on the disc containing this Kit), and play online audio track 10, “Ostrich Walk” by Dan Levinson’s Roof Garden Jass Band (app. 5 minutes). This is an example of a modern-day performance in this style. This performance is patterned after the sound of the Original Dixieland Jazz Band. (“Jass” was an early alternative spelling of the word “jazz”.)
3. Discuss with the students their impressions of the audio track (app. 5 minutes). How many of the described stylistic elements were they able to hear? (See table at the end of this lesson)
4. Prepare the students for audio track 11 by sharing the elements of the New York Style as outlined on pg. 5-6 of the Style Guide (app. 5 minutes).



(Continued on page 23)



Dan Levinson's Roof Garden Jass Band



5. Play online audio track 11, "Riverboat Shuffle" by Frankie Trumbauer and his Orchestra, 1927 (app. 5 minutes). This recording includes cornetist Bix Beiderbecke. Beiderbecke's advanced harmonic sense and unique tone and phrasing have influenced generations of players. He was seen in the video segment in Lesson #7.
6. Discuss with the students their impressions of the audio track (app. 5 minutes). How many of the described stylistic elements were they able to hear? (See accompanying table) Are they able to hear the harmonic maturity in Beiderbecke's solo?
7. Play online audio track 12, "Red Hot Chicago" by Keith Ingham and Marty Grosz and Their Hot Cosmopolites (app. 5 minutes). Despite "Chicago" in the title of the tune, this is an example of a modern-day performance in the New York style. In this recording, the role of the tuba or string bass is taken by a bass saxophone. This track features two of the clinicians in the video segments, trombonist Dan Barrett (who will be presented in Lesson #14) and bass saxophonist Scott Robinson (who was presented in Lesson #10).
8. Discuss with the students their impressions of the audio track (app. 5 minutes). How many of the described stylistic elements were they able to hear? (See accompanying table)

EVALUATION: Do the students understand the elements of the Early "Dixieland" Style and the New York Style? Can they hear the common elements with the New Orleans styles?

ADDITIONAL ACTIVITIES: Encourage the students to explore some of the additional Early "Dixieland" and New York Style recordings cited in the Style Guide, including the first jazz record ever made, "Dixie Jazz Band One-Step". Challenge them to pick a solo or ensemble passage by their instrument from one of these recordings (or from Track 10, 11 or 12 from the online audio tracks), transcribe it, and learn to play it. This is a great way to begin to internalize the "language" of these styles.

Stylistic Elements Chart: Early "Dixieland" Style

Elements	Track No.
	10
Structured form	✓
Syncopated "ragtime" rhythm	✓
Ensemble emphasis	✓
Repetitive ensemble choruses	✓
Breaks	✓
Rhythmically stilted phrasing	✓
High shrill clarinet	✓
Subdued drums	
"Doo-dop" ending	✓

Stylistic Elements Chart: New York Style

Elements	Track Nos.	
	11	12
Structured form	✓	✓
Intricate arrangement	✓	✓
Polished sound	✓	✓
Smooth syncopation	✓	✓
Straight-8th phrasing	✓	✓
Interval leaps	✓	
Bass sax present		✓
"Spanked" cymbal	✓	✓
Even balance of ensemble-to-solos	✓	✓
Whole tones	✓	✓
"Doo-dop" ending	✓	

The students should be able to hear elements of the styles approximately as outlined above. These are subjective judgements; allow for disagreements.



Bix Beiderbecke



LESSON #13

Chicago Styles, Part 1

This lesson supports the following GOALS:

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

[GOAL #2] Students will become acquainted with the variety of styles within the traditional jazz genre, and with some of its major figures.

This lesson supports the following OBJECTIVES:

- 1.1** Students will become acquainted with what well-played traditional jazz sounds like.
- 2.20** Students will become acquainted with what the early Chicago Style of traditional jazz sounds like.
- 2.21** Students will become acquainted with what the later Chicago Style of traditional jazz sounds like.
- 2.22** Students will become acquainted with the distinguishing characteristics of the early Chicago Style.
- 2.23** Students will become acquainted with the distinguishing characteristics of the later Chicago Style.
- 2.24** Students will become acquainted with some of the pioneers of the Chicago Styles.

RATIONALE: The later Chicago Style is probably the most familiar of all the traditional jazz styles today, and an understanding of this style and its early incarnation is essential.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS:

- Style Guide: pg. 6-7
- Audio tracks:
 - Track 13, “I’ve Found a New Baby” by the Chicago Rhythm Kings
 - Track 14, “There’ll Be Some Changes Made” by Eddie Condon’s All Stars

ACTIVITY (app. 35 minutes):

1. Prepare the students for audio track 13 by sharing the elements of the early Chicago Style as outlined on pg. 6 of the Style Guide (app. 5 minutes).
2. Go to the Traditional Jazz Curriculum Kit web site (the URL and password are found on the disc containing this Kit), and play online audio track 13, “I’ve Found a New Baby” by the Chicago Rhythm Kings, 1928 (app. 5 minutes). This recording is by a young group of Chicagoans who listened to New Orleans jazz and came up with their own variation of it. Their music was rebellious and high-energy. On this recording, the players are all in their late teens to mid-twenties. Banjoist Eddie Condon was seen in the video segment
3. Discuss with the students their impressions of the audio track (app. 5 minutes). How many of the described stylistic elements were they able to hear? (See accompanying table)
4. Prepare the students for audio track 14 by sharing the elements of the later Chicago Style as outlined on pg. 7 of the Style Guide (app. 5 minutes). The term “Chicago Style” usually refers to this later version.
5. Play online audio track 14, “There’ll Be Some Changes Made” by Eddie Condon’s All Stars, 1954 (app. 10

(Continued next page)



minutes). This is an extended track featuring a double “front line” of top Chicago-style horn players, led by Condon who was the primary impresario of this style in the 40s and 50s. Trombonist Cutty Cutshall will be seen in the video segment in the next lesson (Lesson #14), and trumpeter Billy Butterfield will be seen in the video segment in Lesson #16.

6. Discuss with the students their impressions of the audio track (app. 5 minutes). How many of the described stylistic elements were they able to hear? (See accompanying table)

EVALUATION: Do the students understand the elements of the Chicago Styles?

**Stylistic Elements Chart:
Early Chicago Style**

Elements	Track No.
	13
High-energy	✓
“Busy” ensemble	✓
Sudden climaxes (called a “flare” or “stop-and-go”)	✓
Saxophone present	✓
Ensemble intro	
On-the-beat phrasing	✓
String of solos	✓
Busy drums	✓
Double ending or “doo-dop” ending	

**Stylistic Elements Chart:
(Later) Chicago Style**

Elements	Track No.
	14
Unstructured	✓
String-of-solos	✓
Riffs	✓
Smooth, swing-like rhythm	✓
Melodic, technically polished solos	✓
Piano comping	✓
Ride cymbal/hi-hat	✓
Piano intro	
Drum tag	✓

The students should be able to hear elements of the styles approximately as outlined above. These are subjective judgements; allow for disagreements.



LESSON #14

The Role of the Trombone

This lesson supports the following GOALS:

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

[GOAL #3] Students will become acquainted with the role of each instrument in a traditional jazz ensemble.

[GOAL #4] Students will play traditional jazz.

This lesson supports the following OBJECTIVES:

1.2 Student musicians will be motivated to begin playing traditional jazz.

3.5 Students will become acquainted with the role of the trombone in a traditional jazz ensemble.

4.9 Students will learn how to play trombone in a traditional jazz context.

RATIONALE: Playing traditional jazz effectively requires that musicians understand the function of each instrument in the ensemble.

If at all possible, the instrument master class video segments should be viewed by all the students, not just the player(s) of that instrument. It is important that all performers understand what each instrument is supposed to do, and the performance considerations involved.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS:

- Video: Segment 6, “Master Class for Trombone”

ACTIVITY (app. 35 minutes):

- Go to the Traditional Jazz Curriculum Kit web site (the URL and password are found on the disc containing this Kit), and play Segment 6 of the online videos for the students (app. 20 minutes).
- Discuss with the students their impression of the video (app. 5 minutes). What do they think are the most important things for the trombonist to strive for when playing this music?
- Spend the last 10 minutes of this lesson working with your trombonist(s), helping him/her to interpret and apply what was presented. Regardless of whether you are able to play trombone, you can probably help your

trombonist(s) work through whatever he/she finds to be the most challenging aspects of the lesson.

EVALUATION: Do all the students understand the function of the trombone in traditional jazz? Is your trombonist(s) able to incorporate the lesson’s concepts into his/her playing? Is he/she able to use a plunger mute effectively?

ADDITIONAL ACTIVITIES: Your trombone student(s) should continue to view this video segment, and practice the techniques and concepts demonstrated.



Jack Teagarden



LESSON #15

Chicago Styles, Part 2

This lesson supports the following GOALS:

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

[GOAL #2] Students will become acquainted with the variety of styles within the traditional jazz genre, and with some of its major figures.

[GOAL #4] Students will play traditional jazz.

This lesson supports the following OBJECTIVES:

1.1 Students will become acquainted with what well-played traditional jazz sounds like.

2.21 Students will become acquainted with what the later Chicago Style of traditional jazz sounds like.

2.23 Students will become acquainted with the distinguishing characteristics of the later Chicago Style.

2.24 Students will become acquainted with some of the pioneers of the Chicago Styles.

4.10 Students will rehearse a tune in the later Chicago Style.

RATIONALE: The students have gained an appreciation of the later Chicago Style, and will now enjoy creating this sound.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS:

- Audio: Track 14, “There’ll Be Some Changes Made” by Eddie Condon’s All Stars
- Music: “Hindustan” (lead sheet)

ACTIVITY (app. 35 minutes):

1. Go to the Traditional Jazz Curriculum Kit web site (the URL and password are found on the disc containing this Kit), and play online audio track 14 again, “There’ll Be Some Changes Made” by Eddie Condon’s All Stars, 1954 (app. 10 minutes).
2. Discuss with the students their impressions of the audio track (app. 5 minutes). How many of the stylistic elements of Chicago Style were they able to hear? (See table at the end of Lesson #13, pg. 26.)
3. Rehearse “Hindustan” again (app. 20 minutes), but this time challenge the students to perform it in Chicago Style. The performance should begin with an ensemble chorus (optional piano intro), and everyone should

take a solo, including the rhythm section players. The drummer may use the full drumset including cymbals. Have the performance end with two ensemble choruses, the first building into the second. The ensemble should end on “beat three”, followed by a four-bar drum tag, followed by an ensemble jam on the last four bars, ending again on beat three. Common ending phrases found in this style (played by the trumpet/cornet) include those notated below.

Instrumentation considerations:

- For the (later) Chicago style, use guitar rather than banjo.

(Continued next page)



Chicago Style Ending Phrases (trumpet/cornet):

Ex. 1 

Ex. 2 

Ex. 3 

Ex. 4 

Ex. 5 

- String bass is normally used rather than tuba.
- A saxophone may be added.

EVALUATION: Were the students able to create a Chicago Style sound with their instruments?

ADDITIONAL ACTIVITIES: Encourage the students to explore some of the additional Chicago Style recordings cited in the Style Guide. Challenge them to pick a solo or ensemble passage by their instrument from one of these recordings (or from Track 13 or 14 from the online audio tracks), transcribe it, and learn to play it. This is a great way to begin to internalize the “language” of the style.

Eddie Condon Group



LESSON #16

The Role of the Piano

This lesson supports the following GOALS:

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

[GOAL #3] Students will become acquainted with the role of each instrument in a traditional jazz ensemble.

[GOAL #4] Students will play traditional jazz.

This lesson supports the following OBJECTIVES:

1.2 Student musicians will be motivated to begin playing traditional jazz.

3.6 Students will become acquainted with the role of the piano in a traditional jazz ensemble.

4.11 Students will learn how to play piano in a traditional jazz context.

RATIONALE: Playing traditional jazz effectively requires that musicians understand the function of each instrument in the ensemble.

If at all possible, the instrument master class video segments should be viewed by all the students, not just the player(s) of that instrument. It is important that all performers understand what each instrument is supposed to do, and the performance considerations involved.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS:

- Video: Segment 7, “Master Class for Piano”

ACTIVITY (app. 35 minutes):

- Go to the Traditional Jazz Curriculum Kit web site (the URL and password are found on the disc containing this Kit), and play Segment 7 of the online videos for the students (app. 20 minutes).
- Discuss with the students their impression of the video (app. 5 minutes). What do they think are the most important things for the pianist to strive for when playing this music?
- Spend the last 10 minutes of this lesson working with your pianist(s), helping him/her to interpret and apply what was presented. Regardless of whether you are able to play piano, you can probably help your pianist(s) work

through whatever he/she finds to be the most challenging aspects of the lesson.

EVALUATION: Do all the students understand the function of the piano in traditional jazz? Is your pianist(s) able to incorporate the lesson’s concepts into his/her playing? Does he/she understand when to use extended chords?

ADDITIONAL ACTIVITIES: Your piano student(s) should continue to view this video segment, and practice the techniques and concepts demonstrated.

Note to teacher: The final lesson (Lesson #23) is a compositional exercise requiring assignments two or three weeks before the lesson; now may be the time to make those assignments.



Fats Waller



LESSON #17

Swing and Mainstream Styles, Part I

This lesson supports the following GOALS:

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

[GOAL #2] Students will become acquainted with the variety of styles within the traditional jazz genre, and with some of its major figures.

This lesson supports the following OBJECTIVES:

- 1.1** Students will become acquainted with what well-played traditional jazz sounds like.
- 2.25** Students will become acquainted with what the Swing Style of traditional jazz sounds like.
- 2.26** Students will become acquainted with what the Mainstream Style of traditional jazz sounds like.
- 2.27** Students will become acquainted with the distinguishing characteristics of the Swing Style of traditional jazz.
- 2.28** Students will become acquainted with the distinguishing characteristics of the Mainstream Style of traditional jazz.
- 2.29** Students will become acquainted with some of the pioneers of the Swing Style of traditional jazz.

RATIONALE: The Swing and Mainstream extensions of the later Chicago Style come closest to most students' current frame of reference, and constitute an important point of departure for appreciating the New Orleans-based styles of jazz.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS:

- Style Guide: pgs. 7-9
- Audio tracks:
 - Track 15, "Who's Sorry Now" by Bob Crosby's Bob Cats
 - Track 16, "Honeysuckle Rose" by the Teddy Wilson Sextet
 - Track 1, "It All Belongs to Me" by Eddie Metz and his Gang

ACTIVITY (app. 40 minutes):

1. Prepare the students for audio tracks 15 and 16 by sharing the elements of the Swing Style as outlined on pgs. 7-8 of the Style Guide (app. 5 minutes). Point out to the students that big-band swing, and most small-group swing, is not part of "traditional jazz" as we have defined it; we are dealing here only with small-group swing that employs polyphony and/or other New Orleans elements.
2. Go to the Traditional Jazz Curriculum Kit web site (the URL and password are found on the disc containing this Kit), and play online audio track 15, "Who's Sorry Now"

by Bob Crosby's Bob Cats, 1937 (app. 5 minutes). This was a small group within the Bob Crosby Orchestra (big band) containing several New Orleanians. The ensemble passages in this recording contain portions that are scored. A later version of the Bob Cats was seen in the video segment in the previous lesson (Lesson #16), and bassist Bob Haggart and drummer Ray Bauduc will be seen in the video segment in the next lesson (Lesson #18).

3. Play online audio track 16, "Honeysuckle Rose" by

(Continued next page)



the Teddy Wilson Sextet, 1944 (app. 5 minutes). The ensemble passages in this recording contain riffs. Drummer Sid Catlett was seen in the video segment in Lesson #8.

4. Discuss with the students their impressions of the audio tracks (app. 5 minutes). How many of the described stylistic elements were they able to hear? (See accompanying table)
5. Prepare the students for audio track 1 by sharing the elements of the Mainstream Style as outlined on pg. 9 of the Style Guide (app. 5 minutes). This track was placed first among the audio tracks because Mainstream Style is the most familiar-sounding to young people, as it employs a later harmonic language than the other traditional jazz styles.
6. Play online audio track 1, "It All Belongs to Me" by Eddie Metz and his Gang (app. 10 minutes), first heard in Lesson #2. This track features one of the clinicians in the video segments, trumpeter Randy Sandke (presented in Lesson #7).
7. Discuss with the students their impressions of the audio track (app. 5 minutes). How many of the described stylistic elements were they able to hear? (See accompanying table)

EVALUATION: Do the students understand the elements of the Swing and Mainstream Styles of traditional jazz?

Stylistic Elements Chart: Swing Style

Elements	Track Nos.	
	15	16
Swing rhythm	✓	✓
Ride cymbal/hi-hat		✓
Swing phrasing (triplet feel)	✓	✓
Saxophone present	✓	
Scored horns	✓	✓
Riffs	✓	✓
Melodic, technically polished solos	✓	✓
Piano comping		✓

Stylistic Elements Chart: Mainstream Style

Elements	Track No.
	1
Post-swing harmonic vocabulary	✓
Emphasis on solos	✓
Piano chordal extensions	
Piano comping	✓
Drum "kicks"	✓
Bass plays long sustain	✓
Long performance	
Melodic, technically proficient solos	✓

The students should be able to hear elements of the styles approximately as outlined above. These are subjective judgements; allow for disagreements.



LESSON #18

The Role of the String Bass/ Tuba/Bass Saxophone

This lesson supports the following GOALS:

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

[GOAL #3] Students will become acquainted with the role of each instrument in a traditional jazz ensemble.

[GOAL #4] Students will play traditional jazz.

This lesson supports the following OBJECTIVES:

1.2 Student musicians will be motivated to begin playing traditional jazz.

3.7 Students will become acquainted with the role of the string bass/tuba/bass saxophone in a traditional jazz ensemble.

4.12 Students will learn how to play string bass/tuba/bass saxophone in a traditional jazz context.

RATIONALE: Playing traditional jazz effectively requires that musicians understand the function of each instrument in the ensemble.

If at all possible, the instrument master class video segments should be viewed by all the students, not just the player(s) of that instrument. It is important that all performers understand what each instrument is supposed to do, and the performance considerations involved.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS:

- Video: Segment 8, “Master Class for String Bass/Tuba/Bass Saxophone”

ACTIVITY (app. 35 minutes):

- Go to the Traditional Jazz Curriculum Kit web site (the URL and password are found on the disc containing this Kit), and play Segment 8 of the online videos for the students (app. 20 minutes).
- Discuss with the students their impression of the video (app. 5 minutes). What do they think are the most important things for the bassist/tubist to strive for when playing this music?
- Spend the last 10 minutes of this lesson working with your bassist(s)/tubist(s), helping him/her to interpret and apply what was presented. Regardless of whether you are able to play bass or tuba, you can probably

help your bassist(s)/tubist(s) work through whatever he/she finds to be the most challenging aspects of the lesson.

EVALUATION: Do all the students understand the function of the bass/tuba in traditional jazz? Is your bassist(s)/tubist(s) able to incorporate the lesson's concepts into his/her playing? Does he/she understand which instrument fits best with which styles? Is your bassist(s) able to “slap” the bass?

ADDITIONAL ACTIVITIES: Your bass and tuba student(s) should continue to view this video segment, and practice the techniques and concepts demonstrated.



LESSON #19

Swing and Mainstream Styles, Part 2

This lesson supports the following GOALS:

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

[GOAL #2] Students will become acquainted with the variety of styles within the traditional jazz genre, and with some of its major figures.

[GOAL #4] Students will play traditional jazz.

This lesson supports the following OBJECTIVES:

1.1 Students will become acquainted with what well-played traditional jazz sounds like.

2.25 Students will become acquainted with what the Swing Style of traditional jazz sounds like.

2.27 Students will become acquainted with the distinguishing characteristics of the Swing Style of traditional jazz.

2.29 Students will become acquainted with some of the pioneers of the Swing Style of traditional jazz.

4.13 Students will rehearse a tune in the Swing Style of traditional jazz.

RATIONALE: The students have gained an appreciation of the Swing Style of traditional jazz, and will now enjoy creating this sound.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS:

- Audio: Track 15, “Who’s Sorry Now” by Bob Crosby’s Bob Cats
- Music: “Thanks a Million” or “Tin Roof Blues”

ACTIVITY (app. 35 minutes):

1. Go to the Traditional Jazz Curriculum Kit web site (the URL and password are found on the disc containing this Kit), and play online audio track 15 again, “Who’s Sorry Now” by Bob Crosby’s Bob Cats, 1937 (app. 5 minutes).
2. Discuss with the students their impressions of the audio track (app. 5 minutes). How many of the stylistic elements of Swing Style were they able to hear? (See table at the end of Lesson #17, pg. 34)
3. Print out and rehearse the “Thanks a Million” arrangement (Level 3) or “Tin Roof Blues” arrangement (Level 2), depending on your students’ capability level (app. 20 minutes). These arrangements mix “tutti” ensemble passages and polyphonic ensemble passages.

In “Thanks a Million”, the students improvise the ensemble passages polyphonically; in “Tin Roof Blues” they are written out polyphonically. Likewise, solos are improvised in “Thanks a Million”, while suggested solos are written out in “Tin Roof Blues” for the use of students who have not yet learned to improvise. Whichever arrangement you choose to rehearse, your students should concentrate on phrasing with a “triplet” feel; an approximate notation is:



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Instrumentation considerations:

- For the Swing Style, use guitar rather than banjo.
- String bass is normally used rather than tuba.
- “Tin Roof Blues” includes a tenor saxophone part; “Thanks a Million” does not.

EVALUATION: Were the students able to create a Swing Style sound with their instruments?

ADDITIONAL ACTIVITIES: Encourage the students to explore some of the additional Swing and Mainstream Style recordings cited in the Style Guide. Challenge them to pick a solo or ensemble passage by their instrument from one of these recordings (or from Track 1, 15 or 16 from the online audio tracks), transcribe it, and learn to play it. This is a great way to begin to internalize the “language” of these styles.

Bob Crosby's Bob Cats



LESSON #20

San Francisco Style, Part 1

This lesson supports the following GOALS:

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

[GOAL #2] Students will become acquainted with the variety of styles within the traditional jazz genre, and with some of its major figures.

This lesson supports the following OBJECTIVES:

1.1 Students will become acquainted with what well-played traditional jazz sounds like.

2.30 Students will become acquainted with what the San Francisco Style sounds like.

2.31 Students will become acquainted with the distinguishing characteristics of the San Francisco Style.

2.32 Students will become acquainted with some of the pioneers of the San Francisco Style.

RATIONALE: The San Francisco Style took the Classic New Orleans approach in a new direction that continues to be widely followed, and an understanding of this style is essential.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS:

- Style Guide: pgs. 9-10
- Audio tracks:
 - Track 17, “Sage Hen Strut” by Lu Watters’ Yerba Buena Jazz Band
 - Track 18, “Big Bear Stomp” by the South Frisco Jazz Band

ACTIVITY (app. 25 minutes):

1. Prepare the students for the audio tracks by sharing the elements of the San Francisco Style as outlined on pgs. 9-10 of the Style Guide (app. 5 minutes).
2. Go to the Traditional Jazz Curriculum Kit web site (the URL and password are found on the disc containing this Kit), and play online audio track 17, “Sage Hen Strut” by Lu Watters’ Yerba Buena Jazz Band, 1946 (app. 5 minutes). This was the band that originated the San Francisco style; it included trumpeters Lu Watters and Bob Scobey, and trombonist Turk Murphy. This style is based on King Oliver’s Creole Jazz Band, but brassier and with a 2-beat feel. “Sage Hen Strut” is one of a number of tunes written by Watters for this style. Trombonist Turk Murphy was seen in the video segment in Lesson #14.
3. Discuss with the students their impressions of the audio track (app. 5 minutes). How many of the described stylistic elements were they able to hear? (See table, next page)
4. Play online audio track 18, “Big Bear Stomp” by the South Frisco Jazz Band (app. 5 minutes). This is a modern-day performance in this style.
5. Discuss with the students their impressions of the audio track (app. 5 minutes). How many of the described stylistic elements were they able to hear? (See table, next page)

EVALUATION: Do the students understand the elements of the San Francisco Style?



**Stylistic Elements Chart:
San Francisco Style**

Elements	Track Nos.	
	17	18
2-beat feel	✓	✓
Brassy	✓	✓
Two cornets/trumpets	✓	✓
Subdued drums or washboard	✓	✓
"Swaggering" rhythm	✓	✓
On-the-beat phrasing	✓	✓
Structured form	✓	✓
Double ending	✓	✓
Breaks	✓	✓
Ragtime-style piano	✓	✓
Banjo present	✓	✓
Ensemble emphasis	✓	✓
Tuba plays on 1 and 3	✓	✓

The students should be able to hear elements of the style approximately as outlined above. These are subjective judgements; allow for disagreements.

Lu Watters' Yerba Buena Jazz Band



LESSON #21

San Francisco Style, Part 2

This lesson supports the following GOALS:

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

[GOAL #2] Students will become acquainted with the variety of styles within the traditional jazz genre, and with some of its major figures.

[GOAL #4] Students will play traditional jazz.

This lesson supports the following OBJECTIVES:

1.1 Students will become acquainted with what well-played traditional jazz sounds like.

2.30 Students will become acquainted with what the San Francisco Style sounds like.

2.31 Students will become acquainted with the distinguishing characteristics of the San Francisco Style.

2.32 Students will become acquainted with some of the pioneers of the San Francisco Style.

4.14 Students will rehearse a tune in the San Francisco Style.

RATIONALE: The students have gained an appreciation of the San Francisco Style, and will now enjoy creating this sound.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS:

- Audio: Track 17, “Sage Hen Strut” by Lu Watters’ Yerba Buena Jazz Band
- Music: “Oriental Strut”

ACTIVITY (app. 30 minutes):

1. Go to the Traditional Jazz Curriculum Kit web site (the URL and password are found on the disc containing this Kit), and play online audio track 17 again, “Sage Hen Strut” by Lu Watters’ Yerba Buena Jazz Band (app. 5 minutes).
2. Discuss with the students their impressions of the audio track (app. 5 minutes). How many of the stylistic elements of San Francisco Style were they able to hear? (See table, preceding page)
3. Print out the “Oriental Strut” arrangement for your students, and rehearse it (app. 20 minutes). This should be interpreted by applying the brassiness and 2-beat rhythm heard on the recording. The notes written for the horns are a guide and should be liberally interpreted. The rhythm section should concentrate on providing a propulsive 2-beat feel. Caution: over-emphasizing the

2-beat feel will make the performance sound stilted and polka-like.

Instrumentation considerations:

- Banjo and tuba are important to this style; use them if at all possible
- Encourage your drummer to try playing the washboard on this tune, if one is available

EVALUATION: Were the students able to create a San Francisco Style sound with their instruments?

ADDITIONAL ACTIVITIES: Encourage the students to explore some of the additional San Francisco Style recordings cited in the Style Guide. Challenge them to pick a solo or ensemble passage by their instrument from one of these recordings (or from Track 17 or 18 from the online audio tracks), transcribe it, and learn to play it. This is a great way to begin to internalize the “language” of the style.



LESSON #22

Style Recognition Exercise

This lesson supports the following GOALS:

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

[GOAL #2] Students will become acquainted with the variety of styles within the traditional jazz genre, and with some of its major figures.

This lesson supports the following OBJECTIVES:

- 1.1** Students will become acquainted with what well-played traditional jazz sounds like.
- 1.3** Students will appreciate that tunes not normally associated with traditional jazz can be creatively interpreted in that idiom.
- 2.1** Students will become acquainted with the common elements of traditional jazz styles.
- 2.2** Students will become acquainted with the differences among traditional jazz styles.
- 2.33** Students will appreciate that many traditional jazz performances mix elements of various styles.

RATIONALE: The students have gained a knowledge of the various styles of traditional jazz, and this exercise strengthens their ability to apply that knowledge.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS:

- Audio tracks:
 - Track 19, “O Holy Night” by the New Black Eagle Jazz Band
 - Track 20, “A Woman Is a Sometime Thing” by the Jim Cullum Jazz Band

ACTIVITY (app. 30 minutes):

The students will apply their knowledge of traditional jazz styles by assessing the stylistic elements present in two previously unheard recordings.

1. Go to the Traditional Jazz Curriculum Kit web site (the URL and password are found on the disc containing this Kit), and, without reviewing the elements of the styles, play online audio track 19, “O Holy Night” by the New Black Eagle Jazz Band (app. 5 minutes). This is a current band based in Massachusetts; they were seen in the video segment in Lesson #1, and again in Lesson #18, featuring tuba player Eli Newberger.
2. Discuss with the students their impressions of the audio track (app. 10 minutes). How would they rate this track overall on a scale of 1 to 10? Can this performance be characterized as representative of one of the styles we’ve studied, or does it mix elements of different

styles? What are those elements and the styles with which they are normally associated?

3. Play online audio track 20, “A Woman Is a Sometime Thing” by the Jim Cullum Jazz Band (app. 5 minutes). This is a current band based in Texas; they were seen in the video segment in Lesson #1. The Jim Cullum Jazz Band has toured the country presenting an entire program of their traditional jazz arrangements of the Gershwin opera “Porgy and Bess”.
4. Discuss with the students their impressions of the audio track (app. 10 minutes), asking the same questions as for the previous track.

EVALUATION: Do the students remember the elements of the various traditional jazz styles? Can they recognize these elements when they hear them? Do they have an appreciation for the creative possibilities inherent in traditional jazz?



New Black Eagle Jazz Band



LESSON #23

Composition Exercise

This lesson supports the following GOALS:

[GOAL #1] Students will gain an appreciation of traditional jazz and the continuing value of this music.

[GOAL #4] Students will play traditional jazz.

This lesson supports the following OBJECTIVES:

1.4 Students will add something new and original to the traditional jazz catalog by composing a tune in the idiom.

4.15 Students will perform original material as a group.

RATIONALE: This exercise allows each student to apply what he/she has learned through the creation of a new work.

NATIONAL STANDARDS SUPPORTED: See Appendix C.

KIT COMPONENTS: None.

ACTIVITY (app. 40 minutes):

The students will apply their individual creativity to the traditional jazz idiom by each composing a tune for interpretation in a traditional jazz style.

1. **Two or three weeks before this lesson:** Assign each participating student to compose a piece to be performed in one of the traditional jazz styles. The piece could be anything from a simple 12-bar blues or 32-bar song to a multi-strained jazz composition, and the representation could be anything from a simple lead sheet to a full score and parts, depending on the intended style and the arranging capabilities of each student.

2. **At this lesson:** Have the students begin playing through each student's composition (app. 40 minutes). Have the composer lead the rehearsal for his/her piece and advise the others as to intended style, tempo, dynamics etc. Encourage the students to make positive suggestions for improvements. Continue at subsequent rehearsals until each piece has been heard. You will want to feature some or all of these pieces in your students' public performances.

EVALUATION: Was each student able to apply the language of traditional jazz to create a new work? Did the students enjoy performing tunes of their own creation?



Jazz camp rehearsal



APPENDIX A

LIST OF
TRADITIONAL JAZZ
"STANDARD" TUNES



LIST OF TRADITIONAL JAZZ “STANDARD” TUNES

Below is a listing of 100 tunes that are considered “standards” of traditional jazz. Students wishing to “freelance” with working traditional jazz bands or “pick-up” groups will find that they are expected to be able to play anything on this list without reading from music (although pianists and banjoists/guitarists can often get away with using chord sheets on the bandstand). There are

many more such “standards” than are listed here, but the tunes below are universally regarded as essential. These tunes can be learned from recordings (a few are among the audio tracks in this Kit) and from the various “fake books” listed in the Resource Guide. This listing includes the keys (in “concert” pitch) in which each tune is most commonly performed.

After You’ve Gone (Bb)	Five Foot Two (C)	Original Dixieland One-Step (Bb/Eb/Ab)
Ain’t Misbehavin’ (Eb)	Georgia On My Mind (F)	Panama (Eb/Ab)
Ain’t She Sweet (C)	Hello Dolly (Bb)	Royal Garden Blues (F/Bb)
Alexander’s Ragtime Band (C/F)	High Society (Bb/Eb)	St. James Infirmary (Dm)
All of Me (C)	Hindustan (C)	St. Louis Blues (Gm/G or Fm/F)
Am I Blue? (F)	Honeysuckle Rose (F)	See See Rider (Ab)
Angry (Bb)	How Come You Do Me Like You Do (Bb)	The Sheik of Araby (Bb)
At the Jazz Band Ball (Gm/Bb)	I Ain’t Gonna Give Nobody None of This Jelly Roll (Bb)	Shine (Eb)
Avalon (F)	I Can’t Give You Anything But Love (Ab)	Somebody Stole My Gal (Eb)
Baby Won’t You Please Come Home (F)	I Got Rhythm (Bb)	Someday, Sweetheart (F)
Basin Street Blues (Bb)	I’m Confessin’ (Ab)	Someday You’ll Be Sorry (Eb)
Beale Street Blues (Bb/Eb)	I’m Gonna Sit Right Down and Write Myself a Letter (C)	Some of These Days (F)
Big Butter and Egg Man (F)	Indiana (F)	South Rampart Street Parade (Eb/Ab)
Bill Bailey (F)	I’ve Found a New Baby (F)	Struttin’ With Some Barbecue (F or Eb)
The Birth of the Blues (C)	I Wish I Could Shimmy Like My Sister Kate (Eb)	Summertime (Fm)
Black and Blue (C)	Ja-da (F)	Sweet Georgia Brown (Ab or F)
Blues My Naughty Sweetie Gives to Me (Bb)	Jazz Me Blues (Eb)	Sweet Sue (F or G)
Bogalusa Strut (C)	Just a Closer Walk With Thee (Bb)	‘S Wonderful (Eb)
Bourbon Street Parade (Ab)	Just a Little While to Stay Here (Ab or F)	That’s a Plenty (Dm/F/Bb)
Buddy Bolden’s Blues (Eb)	Keepin’ Out of Mischief Now (C)	There’ll Be Some Changes Made (Bb)
Bye Bye Blackbird (F)	Limehouse Blues (Ab)	Tiger Rag (Bb/F/Eb/Ab)
Cakewalking Babies From Home (Bb)	Mack the Knife (C)	Tin Roof Blues (Bb)
Careless Love (F)	Margie (F)	Up a Lazy River (F)
The Charleston (Bb)	Memphis Blues (Eb/Ab)	Washington and Lee Swing (Bb)
China Boy (F)	Memories of You (Eb)	Way Down Yonder in New Orleans (F)
Clarinet Marmalade (F)	Midnight in Moscow (Cm)	Wearry Blues (F/Bb)
Come Back Sweet Papa (Bb)	Milenberg Joys (Bb)	When It’s Sleepy Time Down South (Eb)
Darktown Strutters’ Ball (C)	Muskrat Ramble (Ab or Bb)	When the Saints Go Marching In (F)
Dinah (Ab)	My Blue Heaven (Eb)	When You’re Smiling (Bb)
Dippermouth Blues (Bb)	My Honey’s Lovin’ Arms (F)	Who’s Sorry Now? (Bb)
Doctor Jazz (Eb)	New Orleans (Bb)	Winin’ Boy Blues (Eb)
Do You Know What it Means to Miss New Orleans? (C)	Nobody’s Sweetheart Now (F)	Wolverine Blues (Bb)
Everybody Loves My Baby (F)	On the Sunny Side of the Street (C)	Yellow Dog Blues (Bb/Eb)
Fidgety Feet (Bb/Eb/Ab)		



APPENDIX B

"ADVOCATING
THE TRADITION"



ADVOCATING THE TRADITION

by David Robinson, Jr.

The first thing I tell my students before I play them, say, a King Oliver recording made more than nine decades ago, is that they cannot judge what they hear by 21st-century “standards”. By this I do not mean that the music is *inferior* to today’s. What I mean is that the early recordings were made under a different set of operating conditions; i.e., musical elements that we now take for granted were not yet part of the lexicon. Students must understand *what the language was* during the period they are listening to, and then learn to judge the player’s ability to speak *that* language eloquently.

Confronted with a recording that is devoid of flat ninths, extended 16th-note runs and tri-tone substitutions, and which may contain banjo, tuba, washboard or other “oddities”, many students react with laughter and are quick to dismiss it as something irrelevant. Irrelevant?, I say. Well then, check this out: Christian Scott, Esperanza Spalding, Vijay Iyer, Jason Moran, Ambrose Akinmusire—they’re all IRRELEVANT. Why? Because, see, Mr. Zork here is from 90 years *in the future*. He just parked his time machine outside the school, and he saw a sign saying “jazz rehearsal, room 3009”, so he came in to listen because he’s a big jazz fan, see. But after hearing a few bars he burst into laughter. He forgot—this is only the 2010s! The Musitron hasn’t even been *invented* yet! We’re still using those funny-sounding *trumpets* and *sax-o-phones*! Playing that old-timey sound from way back then! Hey man, only the old guys still play like that! Why not come to the year 2105 with me, he says, and I’ll show you what jazz *really* is!

The problem, of course, is that we live in a throwaway society. As we add new layers of development to our native culture, we feel somehow compelled to toss out the older layers. Consequently, the tradition of this country’s native musical art form has been allowed to become unfamiliar—and therefore strange-sounding—to today’s youth.

We don’t do this with European classical music, you know. Bach’s music is not considered merely an embryonic predecessor to Tchaikovsky’s, nor is either composer’s music dismissed today because of succeeding developments. Why should any art

form’s value be dependent on its temporal instance? Suppose King Oliver’s Creole Jazz Band had traveled back 90 years to antebellum America, and played for a dance. To the bewildered dancers, their music would have sounded like utter chaos. Similarly, if King Oliver could have listened to Christian Scott’s latest recording from today, would he have dug it? Unlikely. And if we were to take Mr. Zork up on his offer, what would be our reaction to *his* jazz? Yet none of these negative reactions diminishes the quality of the performances. The negative reactions are due to the fact that in each instance, the listeners are being confronted with a language that is not familiar. If the most eloquent, perfectly phrased Japanese Haiku poem sounds like gibberish to me, and I am unable to assign it any value, it is only because I do not know Japanese.



Capital Focus Jazz Band at Preservation Hall

I am careful to point out to my students that I am not suggesting that *all* jazz of the 1920s (or any other era) is good. The common yardstick by which all styles of jazz—perhaps all of music—can be measured, it seems to me, is the degree to which a message has been successfully conveyed to the listener. Students must become sufficiently familiar with the language of the early styles of jazz to be able to make this kind of assessment. Remind your students that the jazz record-buyers of yesteryear did not react to their purchases with laughter; these recordings spoke to them. It is the instructor’s responsibility to accurately



teach the students the elements that define the style(s) being listened to—that is, the basic building blocks from which the messages are being constructed.

One of the biggest stumbling blocks in this regard is the question of technique. While most pre-swing jazz styles are able to accommodate virtuoso performances, they do not, in the main, require such abilities. By contrast, the jazz styles with which today’s students are familiar—namely, postwar styles—generally place a high premium on speed, range, dexterity, breath control and other manifestations of technical prowess. Any recording in which these qualities are not readily apparent to the student is likely to be dismissed out-of-hand. I dissuade my students from making such a mistake by pointing out that when I listen to a jazz artist (and I do listen to all styles/eras/players), I do not insist that he/she show me incredible technique—only that he/she make me believe something. Advanced technical skills may enhance the artist’s ability to deliver his/her message, but it is not the only way the message may be delivered—and, often, it is not even the best way. Should we judge the value of, say, a recording by blues pianist Cripple Clarence Lofton by comparing his apparent level of technical ability to that of, say, Oscar Peterson? I think not.*

Still, we should not let students jump to the conclusion that early jazz and prodigious instrumental technique are somehow mutually exclusive. Louis Armstrong’s “West End Blues”, Jimmie Noone’s “I Know That You Know”, Jabbo Smith’s “Jazz Battle”, Jelly Roll Morton’s “Shreveport Stomp”, Louis’ and Sidney Bechet’s “Cakewalking Babies”, and countless other examples will dismantle this notion in a hurry.

I’ve also found it helpful to reinforce my own advocacy of traditional jazz with words from contemporary musicians whom the students know and respect. I clip such quotes as I find them, and hand out copies. Here are a few examples:

.....
“We’re coming now into the time that the earliest jazz fits. This is the time of King Oliver and Jelly Roll Morton...For our music, we don’t have to keep inventing the wheel that we invented already. What we have to do is learn to play it.”
—WYNTON MARSALIS

.....
“All creative roads in jazz are through the tradition, not at the expense of the tradition. You even hear musicians saying *sh** like ‘Well, Louis Armstrong was good in his day, but we live in modern times and blah, blah, blah.’* So:

*Mozart was good in his day but he’s not valid in a discussion of today? Really? Beethoven was pretty good in his time but he ain’t dealing with the sh** that guys are dealing with now? Really?!*
—BRANFORD MARSALIS

.....
“I never say ‘I like the older style’. It’s not an old style because I’m doing it right now. I’m trying to do it now. It’s swing. It’s trying to understand blues and rhythm and harmony and theme.”
—HARRY CONNICK JR.

.....
“My advice? Embrace the tradition. Don’t do like I did; I wasn’t really open to a lot of different kinds of jazz. I just wanted to listen to what my friends were listening to, and I think that’s great, but we can end up with a narrow view of things that way. So, be open. Listen to music from the 1920s and all the way up through ‘til now.”
—TERRELL STAFFORD

.....
“Do whatever it is you want to do as a musician, but you don’t need to throw the jazz tradition under the bus. I’ve never understood why everybody wants to do something new instead of doing something good.” —CHRISTIAN MCBRIDE

I am always careful to explain to my students that I seek only to add to their jazz skills, without subtracting anything. I want them to devote time and effort to learning traditional jazz, but I don’t want them to turn away from contemporary forms in the process. I want them to be well-rounded musicians who can play competently in all jazz styles. My mission is to convince them that playing within the tradition is hip; that they can be just as self-realized in an older style as in a newer one; and that the tradition still has plenty of room for creativity and evolution. I want them to learn the elements of the older styles and how to properly apply them in performance. My challenge to them is to avoid parody, or even slavish imitation, but to find their own voice within the style.

I believe that the traditional forms of jazz need and deserve a more prominent seat at the table, and therefore require the particular attention of jazz educators. Aggressive advocacy is the key.

*Long after I wrote this, I read on the internet an interview of the late Oscar Peterson by Jim Galloway, in which Peterson says: “When I sit down to play I think of everybody from Fats Waller, or Hank Jones, right back to Cripple Clarence Lofton if you want, and I have respect for that, and I will always have that respect.”



APPENDIX C

NATIONAL STANDARDS



NATIONAL STANDARDS

It is the opinion of the author of this Traditional Jazz Curriculum Kit that the lessons herein support the National Core Music Standards, as well as certain of the Common Core State Standards, as shown in the tables below.

NATIONAL CORE MUSIC STANDARDS:

Shown below for each “strand” of the National Core Music Standards are the “Proficient” level standards, though the lessons in this Kit are also applicable to the standards at other levels, from “Novice” to “Advanced”.

Ensemble Strand, “Proficient” level

STANDARDS	LESSONS																						
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
MU:Cr1.1.E.1a			✓			✓					✓				✓				✓		✓		✓
MU:Cr2.1.E.1a																							✓
MU:Cr3.1.E.1a			✓			✓					✓				✓				✓		✓		✓
MU:Cr3.2.E.1a			✓			✓					✓				✓				✓		✓		✓
MU:Pr4.1.E.1a																							
MU:Pr4.2.E.1a	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
MU:Pr4.3.E.1a			✓			✓					✓				✓				✓		✓		✓
MU:Pr5.3.E.1a			✓			✓					✓				✓				✓		✓		✓
MU:Pr6.1.E.1a			✓			✓					✓				✓				✓		✓		✓
MU:Pr6.1.E.1b																							
MU:Re7.1.E.1a						✓					✓	✓			✓				✓		✓		✓
MU:Re7.2.E.1a	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
MU:Re8.1.E.1a	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
MU:Re9.1.E.1a	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
MU:Cn10.0.H.1a			✓			✓					✓	✓			✓				✓		✓		✓
MU:Cn11.0.T.1a	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓





Mighty Aphrodite Jazz Band, U.S./Canada

Guitar/Harmonizing Instruments Strand, "Proficient" level

STANDARDS	LESSONS																						
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
MU:Cr1.1.H.1a			✓			✓					✓				✓				✓		✓		✓
MU:Cr2.1.H.1a																							✓
MU:Cr3.1.H.1a			✓			✓					✓				✓				✓		✓		✓
MU:Cr3.2.H.1a			✓			✓					✓				✓				✓		✓		✓
MU:Pr4.1.H.1a																							
MU:Pr4.2.H.1a	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
MU:Pr4.3.H.1a			✓			✓					✓				✓				✓		✓		
MU:Pr5.1.H.1a	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
MU:Pr6.1.H.1a			✓			✓					✓				✓				✓		✓		✓
MU:Re7.1.H.1a						✓					✓	✓			✓				✓		✓		
MU:Re7.2.H.1a	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
MU:Re8.1.H.1a	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
MU:Re9.1.H.1a	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
MU:Cn10.0.H.1a			✓			✓					✓	✓			✓				✓		✓		✓
MU:Cn11.0.T.1a	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓



Composition/Theory Strand, "Proficient" level

STANDARDS	LESSONS																						
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
MU:Cr1.1.C.1a	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
MU:Cr2.1.C.1a			✓								✓				✓				✓		✓		✓
MU:Cr2.1.C.1b																							
MU:Cr3.1.C.1a																							✓
MU:Cr3.2.C.1a			✓								✓				✓				✓		✓		✓
MU:Cr3.2.C.1b																							✓
MU:Pr4.1.C.1a																							
MU:Pr4.2.C.1a	✓	✓	✓	✓		✓			✓		✓	✓	✓		✓		✓		✓	✓	✓	✓	✓
MU:Pr4.3.C.1a			✓			✓					✓				✓				✓		✓		✓
MU:Pr5.1.C.1b																							✓
MU:Pr5.1.C.1b			✓			✓					✓				✓				✓		✓		✓
MU:Pr5.1.C.1c			✓			✓					✓				✓				✓		✓		✓
MU:Pr6.1.C.1a	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
MU:Pr6.1.C.1b																							
MU:Re7.1.C.1a																							
MU:Re7.2.C.1a	✓	✓	✓	✓		✓			✓		✓	✓	✓		✓		✓		✓	✓	✓	✓	✓
MU:Re8.1.C.1a	✓	✓	✓	✓		✓			✓		✓	✓	✓		✓		✓		✓	✓	✓	✓	✓
MU:Re9.1.C.1a	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
MU:Re9.1.C.1b																							
MU:Cn10.0.1a	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
MU:Cn11.0.1a	✓	✓	✓	✓		✓			✓		✓	✓	✓		✓		✓		✓	✓	✓	✓	✓





Technology Strand, "Proficient" level

STANDARDS	LESSONS																							
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	
MU:Cr1.1.T.1a																							✓	
MU:Cr2.1.T.1a																								✓
MU:Cr3.1.T.1a			✓			✓					✓				✓				✓		✓		✓	
MU:Cr3.2.T.1a																							✓	
MU:Pr4.1.T.1a						✓					✓	✓			✓				✓		✓			
MU:Pr4.2.T.1a																								
MU:Pr4.3.T.1a																								
MU:Pr5.1.T.1a			✓			✓					✓				✓				✓		✓		✓	
MU:Pr6.1.T.1a																								
MU:Pr6.1.T.1b			✓			✓					✓				✓				✓		✓		✓	
MU:Re7.1.T.1a																								
MU:Re7.2.T.1a																								
MU:Re8.1.T.1a																								
MU:Re9.1.T.1a																								
MU:Cn10.0.T.1a						✓					✓	✓			✓				✓		✓		✓	
MU:Cn11.0.T.1a			✓			✓					✓				✓				✓		✓		✓	



COMMON CORE STATE STANDARDS:

English Language Arts (ELA) Anchor Standards (selected)

STANDARDS	LESSONS																						
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
CCSS.ELA-Literacy.CCRA.R.7	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
CCSS.ELA-Literacy.CCRA.SL.1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
CCSS.ELA-Literacy.CCRA.SL.2	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
CCSS.ELA-Literacy.CCRA.SL.5	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
CCSS.ELA-Literacy.CCRA.SL.6	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
CCSS.ELA-Literacy.CCRA.L.1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Math Standards — Mathematical Practice (selected)

STANDARDS	LESSONS																						
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
CCSS.MATH.PRACTICE.MP2	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
CCSS.MATH.PRACTICE.MP3	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
CCSS.MATH.PRACTICE.MP7	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

The National Core Music Standards were developed by the National Coalition for Core Arts Standards (NCCAS), and may be found on the web site of the National Association for Music Education (NAfME): <http://musiced.nafme.org/musicstandards>.

The Common Core State Standards are published by the National Governors Association Center for Best Practices, Council of Chief State School Officers, Washington, DC, and may be found here: <http://www.corestandards.org>.



APPENDIX D

GETTING STARTED WITH JAZZ IMPROVISATION



GETTING STARTED WITH JAZZ IMPROVISATION

Jazz in general, and traditional jazz in particular, requires the ability to improvise over the chord structure of the tune. There are a great many instructional materials available in the marketplace that are designed to help students develop this essential jazz skill. For those students who need a starting point to begin exploring jazz improvisation, the following concepts will help them “get their feet wet”.

The Cognitive and the Creative

Jazz improvisation employs both “left brain” and “right brain” functions. The cognitive or “left brain” aspect analyzes the chords as they go by, and identifies appropriate scales and harmonic possibilities to employ. The creative or “right brain” aspect draws on emotion, innate musicality and intuition to guide the construction of esthetically satisfying melodic statements. Most jazz musicians use both of these approaches when they improvise, though not necessarily in equal measure. There are many fine jazz musicians who are able to play beautifully conceived, musically sophisticated, and artistically gratifying improvisations based primarily on their musical instincts, while others construct wonderful improvisations primarily from their knowledge of musical relationships.

Students need to develop their capabilities in both of these areas. Shown below are the eight most common chords employed in traditional jazz, notated in the key of C. Students should practice

playing arpeggios on these chords in the various keys. In addition, students should memorize major and minor scales starting on each of the twelve tones. This will give them a theoretical foundation for beginning improvisation. (Please note what is said about the “blues scale” on pg. xiii.) In addition, students need to *listen, listen, listen* to the great improvisers of this music, and internalize the musical language—rhythm, phrasing, pacing, etc.


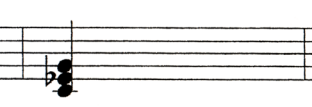
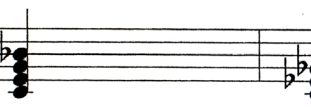
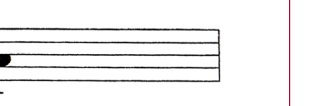

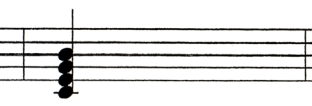
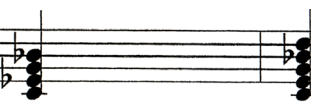
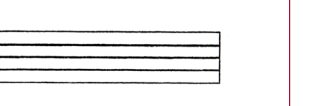
First Steps

Here are some suggested ways for young players to begin to improvise on a tune:

- Learn the melody notes; then play the melody with rhythmic displacements and embellishments
- Hum or scat-sing an improvised phrase, then find those notes on your instrument and practice playing the phrase
- Play chord arpeggios, using repeated syncopated patterns
- Play simple melodic lines that move between chord tones using upper and lower neighbors in passing
- Create a two- or four-bar phrase and repeat it throughout the song, altering the notes to fit the chords

The beginning improviser will find it helpful to practice with one of the traditional jazz play-along sets listed in the Resource Guide in this Kit.

Eight Common Chords in Traditional Jazz

Major Chord 1,3,5	Minor Chord 1,♭3,5	7th Chord 1,3,5,♭7	Diminished 7th Chord 1,♭3,♭5,6
			
Augmented Chord 1,3,♯5	Major 7th Chord 1,3,5,7	Minor 7th Chord 1,♭3,5,♭7	9th Chord 1,3,5,♭7,9
			



APPENDIX E

INDEX OF MUSICIANS



INDEX OF MUSICIANS AND BANDS APPEARING IN THIS KIT

NAME	INSTRUMENT(S)	AUDIO TRACK(S)	VIDEO SEGMENT(S)
Gerry Adam	Bass		1.6
Howard Alden	Banjo/guitar		2
Harry Allen	Tenor sax	1	
Henry "Red" Allen	Trumpet		4.15
John Allred	Trombone	1	
Hayes Alvis	Bass		3.18
Albert Ammons	Piano		7.18
Jerry Anderson	Drums		1.12
Troy "Trombone Shorty" Andrews	Trombone		1.2
Lil Hardin Armstrong	Piano	4, 6	
Louis Armstrong	Cornet/trumpet	4, 6	3.15, 6.16
Marvin Ash	Piano		6.13
Jamie Aug	Drums		1.13
Herman Autrey	Trumpet		7.16
Buster Bailey	Clarinet		4.16
Mike Baird	Clarinet	3, 18	
Clint Baker	Banjo/drums	3	1.8
Kenny Ball	Trumpet/vocal	9	
Lucien Barbarin	Trombone		6
Barbecue Swingers			1.12
Danny Barker	Guitar		4.15, 5.12, 5.14
Paul Barnes	Clarinet		6.16
Bert Barr	Cornet		1.10
Rose Marie Barr	Piano		1.10
Dan Barrett	Trombone/cornet	12	3, 6
Tom Bartlett	Trombone		1.8
William "Count" Basie	Piano		2.21
Milton Batiste	Trumpet		1.2
Ray Bauduc	Drums	15	6.13, 7.17, 8.21
Charlie Beal	Piano		3.15
Heinie Beau	Alto sax		6.13
Sidney Bechet	Soprano sax		5.15
Bix Beiderbecke	Cornet	11	3.16
Johnny Bennett	Trombone	9	
Tamas Benyei	Cornet		1.7
Zsolt Bera	Trombone		1.7
Emmett Berry	Trumpet	16	
Roland Bianchini	Bass		5.15
Barney Bigard	Clarinet		3.15
Black Eagle Jazz Band		19	1.5, 8.22
Bob Cats		15	7.17



NAME	INSTRUMENT(S)	AUDIO TRACK(S)	VIDEO SEGMENT(S)
Peter Bocage	Trumpet	2	
Boilermaker Jazz Band			1.11
Don Bonnee	Clarinet		6.13
Ron Bowden	Drums	9	
Pete Briggs	Tuba	6	
Harvey Brooks	Piano		6.16
Albert "Pud" Brown	Tenor Sax		6.13
Wendell Brunious	Trumpet		1.3
Peter Bullis	Banjo	19	1.5, 8.22
Billy Butterfield	Trumpet	14	7.17
Lloyd Byassee	Drums	18	6.15
Ray Cadd	Tuba		1.8
George "Red" Callender	Bass		3.15
Thomas "Mutt" Carey	Cornet		3.15
Al Casey	Guitar		7.16
"Big Sid" Catlett	Drums	16	4.16
Chicago Rhythm Kings		13	
The Chicagoans			4.17
Evan Christopher	Clarinet		5
Climax Jazz Band			1.13
Pete Clute	Piano		6.15
George "Kid Sheik" Colar	Trumpet	2	
Mick Collins	Cornet		1.13
Dan Comins	Cornet	18	
Eddie Condon	Banjo/guitar	13, 14	2.20, 4.17, 6.14
Jay Cosentino	Piano		1.11
Paul Cosentino	Clarinet		1.11
Creole Jazz Band		4	
Bob Crosby's Bob Cats		15	7.17
Jim Cullum	Cornet	20	1.14
Robert "Cutty" Cutshall	Trombone	14	2.20, 6.14
Chris Daniels	Bass		1.13
Bill Dart	Drums	17	
"Wild Bill" Davison	Cornet	14	2.20
Dan Davisson	Banjo		1.11
Harold Dejan	Alto sax		1.2
Mike DeLay	Trumpet		6.16
Frank Demond	Trombone		1.3
Sidney DeParis	Trumpet		3.18
Vic Dickenson	Trombone		4.15
Bill Dixon	Banjo	9	
Johnny Dodds	Clarinet	4, 6	
Warren "Baby" Dodds	Drums	4, 6	4.14



NAME	INSTRUMENT(S)	AUDIO TRACK(S)	VIDEO SEGMENT(S)
Kevin Dorn	Drums	10	
Benjamin "Buzzy" Drootin	Drums		2.20, 6.14
Honore Dutrey	Trombone	4	
Peter Ecklund	Trumpet	12	
Marty Eggers	Bass/piano	3	1.8
Howard Elkins	Banjo	20	1.14
Mark Elton	Bass		1.4
Wendell Eugene	Trombone		1.6
Eureka Brass Band		2	
Morey Feld	Drums		3.17
Fireworks			1.4
Phil Flanigan	Bass	1	
Laszlo Fodor	Clarinet		1.7
Raymond Fol	Piano		5.15
Josiah "Cie" Frazier	Snare drum	2	
Lawrence "Bud" Freeman	Tenor sax		4.17
Gerry Gagnon	Trombone		1.11
Istvan Galbacs	Drums		1.7
Francois "Moustache" Galepides	Drums		5.15
John Gill	Trombone/banjo	3	1.8
Vince Giordano	Bass/tuba/bass sax		8
Zdzislaw Gogulski	Drums		1.9
John Goodrich	Clarinet		1.10
Wycliffe Gordon	Trombone		1.1 (audio)
Len Gosling	Trombone		1.13
Freddie Green	Guitar		2.21
David Grillier	Clarinet		1.3
Wojtek Groborz	Piano		1.9
Marty Grosz	Guitar	12	
Roland Guerin	Bass		1.27
Bobby Hackett	Cornet		3.17
Bob Haggart	Bass	15	4.17, 7.17, 8.21
Al Hall	Bass	14	
Edmund Hall	Clarinet	14, 16	
Lil Hardin	Piano	4, 6	
Coleman Hawkins	Tenor sax		4.15, 5.14
Duke Heitger	Trumpet		1.8
Bob Helm	Clarinet	17	6.15
Corey Henry	Trombone		1.12
Oscar "Chicken" Henry	Trombone	2	
Andrew Hilaire	Drums	5	
Milt Hinton	Bass		4.15, 5.12, 5.14, 8.20
Ron Hockett	Clarinet		1.14



NAME	INSTRUMENT(S)	AUDIO TRACK(S)	VIDEO SEGMENT(S)
Charlie Holmes	Alto sax		4.16
Art Horgen	Sousaphone		1.10
Hot Cosmopolites		12	
Hot Jazz Band			1.7
Hot Seven		6	
Avery "Kid" Howard	Trumpet	7	
Michael "Peanuts" Hucko	Clarinet	14	2.20
Percy Humphrey	Trumpet	2	
Willie Humphrey	Clarinet	2	
Jim Hunter	Bass	20	
Bill Huntington	Banjo		1.6
Keith Ingham	Piano	12	
Ben Jaffe	Bass		1.3
Jazz Band Ball Orchestra			1.9
Bill Johnson	Banjo	4	
Harold Johnson	Tuba		6.15
Pete Johnson	Piano		7.18
Ben Johnston	Piano		1.4
Dave Jones	Clarinet	9	
Eddie Jones	Bass		2.21
Jo Jones	Drums		2.21, 4.15, 5.12, 5.14
"Papa" John Joseph	Bass		5.13
Kirk Joseph	Sousaphone		1.1 (audio)
Zoltan Juhasz	Bass		1.7
Jon-Erik Kellso	Cornet	10	
Narvin Kimball	Banjo		1.3
Arnie Kinsella	Drums	12	
John Kirby	Bass		4.16
Wilbert Kirk	Drums		3.18
Gene Krupa	Drums	13	4.17
Jan Kudyk	Trumpet		1.9
Billy Kyle	Piano		4.16
Anthony "Tuba Fats" Lacen	Sousaphone		1.2
Hilton "Nappy" Lamare	Guitar	15	7.17
Dick Lammi	Tuba	17	
Eddie Lang	Guitar	11	
Jim Lanigan	Tuba	13	
Joe Lastie	Drums		1.3, 4
Al LaTourette	Banjo		1.10
John "Yank" Lawson	Trumpet	15	
Ray Leatherwood	Bass		6.13
Cliff Leeman	Drums	14	
Dan Levinson	Clarinet	10, 12	



NAME	INSTRUMENT(S)	AUDIO TRACK(S)	VIDEO SEGMENT(S)
George Lewis	Clarinet	7	5.13
Robert "Son Fewclothes" Lewis	Bass drum	2	
Liberty Brass Band			1.1 (audio)
John Lindsay	Bass	5	
Tolek Lisiecki	Bass		1.9
Freddie Lonzo	Trombone	8	1.2
Claude Luter	Clarinet		5.15
Lawrence Marrero	Banjo	7	
Branford Marsalis	Soprano sax		1.27
Delfeayo Marsalis	Trombone		1.27
Ellis Marsalis	Piano		1.27
Jason Marsalis	Drums		1.27
Wynton Marsalis	Cornet/trumpet	8	1.1 (audio), 1.27
Barry Martyn	Drums		1.2, 1.6
Julian "Matty" Matlock	Clarinet	15	7.17
Jacek Mazur	Clarinet		1.9
Ernest McCarty	Bass		1.11
Lou McGarity	Trombone	14	
Dave McKenna	Piano		3.17
Jimmy McPartland	Cornet		4.17
Eddie Metz	Drums	1	
Milton "Mezz" Mezzrow	Tenor sax	13	
Marek Michalak	Trombone		1.9
Eddie Miller	Tenor sax	15	7.17
George Mitchell	Cornet	5	
Rick Monie	Piano		1.3
Don Mopsick	Bass		1.14
Harry Mordecai	Banjo	17	
Chauncey Morehouse	Drums	11	3.16 (audio)
Kevin Morris	Bass		1.12
Benny Morton	Trombone	16	
Ferd "Jelly Roll" Morton	Piano	5	
Melvin "Turk" Murphy	Trombone	17	6.15
Don Murray	Clarinet	11	
Bob Neighbor	Trumpet		6.15
New Black Eagle Jazz Band		19	1.5, 8.22
Eli Newberger	Tuba	19	1.5, 8.22
Billy Novick	Clarinet	19	1.5
Leon Oakley	Cornet/trumpet	3, 18	1.8
Brian Ogilvie	Tenor sax		1.13
Joe "King" Oliver	Cornet	4	
Olympia Brass Band			1.2
Edward "Kid" Ory	Trombone	5	3.15, 6.16



NAME	INSTRUMENT(S)	AUDIO TRACK(S)	VIDEO SEGMENT(S)
C.H. "Pam" Pameijer	Drums	19	
Emmanuel Paul	Tenor sax	2	
Alcide "Slow Drag" Pavageau	Bass	7	
Nat Pierce	Piano		4.15, 5.12, 5.14
Bob Pilsbury	Piano	19	1.5, 8.22
Steve Pistorius	Piano	3, 8	
Vic Pitt	Bass	9	
Allen "Yank" Porter	Drums		7.16
Preservation Hall Jazz Band			1.3
Tony Pringle	Cornet	19	1.5
Alton Purnell	Piano	7	
Claude Rabanit	Trumpet		5.15
Bill Rank	Trombone	11	
Bob Rann	Tuba	18	
Red Hot Peppers		5	
Alton Redd	Drums		6.16
Eric Reed	Piano		1.1 (audio)
Randy Reinhart	Trombone	20	
Harry Reser	Banjo		2.22
Bill Reynolds	Drums		1.5, 8.22
Robbie Rhodes	Piano	1.8	
Herlin Riley	Drums	8	1.1 (audio)
Irving Riskin	Piano	11	
Tom Roberts	Piano	10	
Joe Robichaux	Piano		5.13
Dave Robinson	Trumpet		1.11
Jim Robinson	Trombone	7	
Scott Robinson	Clarinet/soprano sax/tenor sax/bass sax	12	5
Adrian Rollini	Bass sax		3.16 (audio)
Roof Garden Jass Band		10	
Wally Rose	Piano	17	
Kermit Ruffins	Trumpet		1.12
Kenny Rupp	Trombone		1.14
Charles "Pee Wee" Russell	Clarinet		4.15, 4.17, 5.12
Stanley "Doc" Ryker	Alto sax	11	
David Sager	Trombone	10	
Randy Sandke	Trumpet/cornet/flugelhorn	1	3
Vince Saunders	Banjo	18	
Cynthia Sayer	Banjo/piano		2, 7
Emmanuel Sayles	Banjo		5.13
Gene Schroeder	Piano	14	
Bob Scobey	Trumpet	17	
Arthur "Bud" Scott	Guitar		3.15



NAME	INSTRUMENT(S)	AUDIO TRACK(S)	VIDEO SEGMENT(S)
John Scurry	Banjo		1.4
Gene Sedric	Alto sax		7.16
Mark Shane	Piano		7
Charlie Shavers	Trumpet		4.16
John Sheridan	Piano	20	1.14
Frank Signorelli	Piano		3.16 (audio)
Silver Leaf Jazz Band		3	
Omer Simeon	Clarinet	5	
Arthur "Zutty" Singleton	Drums		3.15
Edgar Smith	Sousaphone		1.2
Hal Smith	Drums/washboard	3	4
Ian Smith	Drums		1.4
John Smith	Banjo		3.18
Warren Smith	Trombone	15	7.17
Jim Snyder	Trombone	18	
South Frisco Jazz Band		18	
Francis "Muggsy" Spanier	Cornet	13	
Johnny St. Cyr	Banjo	5, 6	6.16
Jess Stacy	Piano		7.17
Greg Stafford	Trumpet		1.6
Jo Stevenson	Clarinet		1.4
Don Stewart	Trombone		1.4
Rex Stewart	Cornet		4.15
Leroy "Slam" Stewart	Bass	16	
Don Stone	Trombone		1.10
Simon Stribling	Cornet		1.4
Rich Strong	Drums		1.11
Joe Sullivan	Piano	13	4.17
Robert Szili	Banjo		1.7
Charlie Teagarden	Trumpet		6.13
Jack Teagarden	Trombone		4.17, 6.13
Frank Teschemacher	Clarinet	13	
John Thomas	Trombone	6	
Wilbert "Bird" Tillman	Sousaphone	2	
Ed Torres	Drums	20	
Nabil Totah	Bass		3.17
Frank Trumbauer	C-melody sax	11	
Charles Turner	Bass		7.16
Chris Tyle	Cornet	3	
Uptown Lowdown Jazz Band			1.10
Allan Vache	Clarinet	1, 20	
Don Vappie	Banjo/guitar		2
Johnny Varro	Piano	1	2.20, 6.14



NAME	INSTRUMENT(S)	AUDIO TRACK(S)	VIDEO SEGMENT(S)
Reginald Veal	Bass	8	
Stan Vincent	Trombone	19	1.5
Jack Vincken	Banjo		1.13
Emile Vinette	Piano		1.12
Thomas "Fats" Waller	Piano		7.16
Albert Warner	Trombone	2	
Mike Waskiewicz	Drums		1.14
Joe Watkins	Drums	7	5.13
Lu Watters	Trumpet	17	
Ron Weatherburn	Piano	9	
Dr. Michael White	Clarinet	8	1.1 (audio), 1.6
Ellerton "Sonny" White	Piano		3.18
Joe Williams	Bass		2.20, 6.14
Teddy Wilson	Piano	16	
Paul Woltz	Alto sax		1.10
Larry Wright	Clarinet		1.8
Yerba Buena Jazz Band		17	
Yerba Buena Stompers			1.8
Young Men From New Orleans			6.16
Bernard Zacharias	Trombone		5.15
Bob Zurke	Piano	15	



Ella Fitzgerald and Louis Armstrong



INDEX OF YOUTH MUSICIANS AND BANDS APPEARING IN THIS KIT

NAME	INSTRUMENT(S)	VIDEO SEGMENT(S)
Pete Agraan	Drums	1.24
Jenard Andrews	Bass drum	1.21
Evan Arntzen	Tenor Sax	1.20
Brandon Au	Trombone	1.23
Gordon Au	Trumpet	1.23
Justin Au	Trumpet	1.24
Peter August	Tenor sax	1.23
Baby Boyz Brass Band		1.21
Back Alley Strutters		1.24
Barkin' Dawg Jazz Band		1.17
John Battista	Tenor Sax	1.22
Brendan Benapfl	Clarinet	1.17
Chris Birdsong	Trumpet	1.21
Josiah Boornazian	Tenor sax	1.24
Matthew Bowman	Trombone	1.24
Jon Braddy	Trombone	1.22
Brandon Brunious	Guitar	1.18
Colin Burgess	Soprano sax	1.15
James Calentino	Trombone	1.16
Capital Focus Jazz Band		1.25, "A Message..." Chapters
Marques Crewes	Trumpet	1.16
Adrian Dokey	Drums	1.23
Omar Edralin	Drums	1.19
Greg Englar	Banjo	1.25
Jonathan Enns	Banjo	1.19
Colin Farquhar	Clarinet	1.20
51st Eight		1.20
Glen Finister	Snare drum	1.21
Caroline Frommel	Clarinet	1.18
Lance Gardenhire	Trombone	1.17
Sarah German	Tenor sax	1.19
Raul Gonzales	Trumpet	1.19
Vashti Gray	Piano	1.20
Joshua Halecky	Banjo	1.17
Glenn Hall III	Trumpet	1.21
Ben Hankle	Trumpet	1.25
Tara Hansen	Clarinet	1.19
Jake Harper	Piano	1.25
Steven Harreld	Piano	1.17
Julian Herrera	Trumpet	1.15
Steve Illich	Trumpet	1.22
Brett Inenaga	Piano	1.23
Ian Johnson	Piano	1.15
Daniel Kelley	Tuba	1.16



NAME	INSTRUMENT(S)	VIDEO SEGMENT(S)
Georgia Korba	Bass	1.24
Mike Levitsky	Drums	1.16
Lukas Matheson	Trombone	1.20
Dande Matusalem	Sousaphone	1.19
Jeff May	Tenor sax	1.16
Randy McDonald	Sousaphone	1.15
Matthew Morrow	Banjo	1.16
John Mumford	Banjo	1.22
Muskrat Ramblers		1.19
Rikki Nishimori	Trumpet	1.17
Priscilla Ornelas	Tuba	1.17
Keith Penney	Guitar	1.24
Alex Poetzschke	Clarinet	1.25
Ryan Powell	Clarinet	1.22
Liz Prince	Tuba	1.25
Desmond Provost	Sousaphone	1.21
Julie Quinones	Clarinet	1.16
Raisin Babies		1.15
The Real Deal		1.16
Adam Revell	Piano	1.22
Glenn Rivera	Clarinet	1.24
Jeremy Roberts	Drums	1.20
Josh Roberts	Banjo	1.20
Mike Rocha	Trumpet	1.17
James Rogers	Bass	1.23
Brock Rutley	Sousaphone	1.20
Tryque Schneider	Drums	1.22
Mark Shaver	Guitar	1.15
Scott Shaver	Drums	1.15
Bria Skonberg	Trumpet	1.20
Jerome Steib	Trombone	1.21
UCD Claim Jumpers		1.22
Richard Valenzuela	Tenor sax	1.15
Joel Van Horne	Guitar	1.22
Zeke Victor	Piano	1.24
John Voigt	Drums	1.25
Dwayne Waples	Tenor sax	1.21
Wasabi Stompers		1.23
Katie Waters	Tenor sax	1.17
Heidi Willems	Trombone	1.19
Caleb Windsay	Trombone	1.21
Juna Winston	Trombone	1.25
Kevin Woody	Piano	1.16
Dash Worfolk	Drums	1.17





My Best wishes to
'Scotty'

To
Henry Armstrong

9/14/31