

WELCOME TO

JAZZ ZONE

THE FIRST LESSON-PLAN BASED
JAZZ CURRICULUM

INCLUDING ONLINE RESOURCES AND
FOUR COMPLETE BIG BAND CHARTS



JAZZ ZONE...THE BEGINNING

A LESSON-PLAN BASED JAZZ CURRICULUM

From his years of teaching, writing and leadership Dick Dunscomb has produced a no-fail jazz curriculum that not only works, it creates impressive jazz players!

J. Richard Dunscomb is a legend in jazz education, recognized nationally and internationally for his work. The Midwest Clinic awarded Dunscomb the prestigious Medal of Honor. He also received numerous awards for his outstanding conducting, teaching and service from several universities, including Florida International University and Columbia College Chicago. He is a quality educator who knows how and when learning takes place...and now he is sharing what works in this wonderful book..

This innovative method will introduce students to jazz information and concepts through listening, imitating, playing, and creating. Using the aural jazz language of the great masters the student learns through interaction. The method is set in an innovative atmosphere that is reminiscent of learning on the bandstand; young players will be swinging in no time!

Whether you are new to jazz or very experienced, JAZZ ZONE...THE BEGINNING is for you! Organized as a modular lesson-plan based curriculum, each module addresses specific jazz education components: national and common core standards, objectives, instructional input, vocabulary, modeling listening, quality excerpts, guided practice, and more. Special teachers' tips appear as Jazz Note icons. It is a challenge when writing a jazz curriculum to present information that was passed on to generations of musicians in a non-formal setting to new ones but JAZZ ZONE...THE BEGINNING does it!

The secret lies in the real-world expertise of this educator/author. Sequentially moving from snapping on 2 and 4, to call-and response, to warm-up exercises, to listen/play interactions, and culminating in full performance charts played accurately in authentic style...and that is just the beginning of your students' journey in jazz!

Teaching jazz is fun and easy with JAZZ ZONE...THE BEGINNING!

Start swingin'!

Mary Jo Papich

Jazz Education Network, Co-Founder/Past President

“Mr. Richard Dunscomb has dedicated himself tirelessly to education for decades, and his expertise in Jazz studies is comparable to a very few. I highly recommend Jazz Zone...The Beginning to anyone who loves music and Jazz in specific.”

Arturo Sandoval

“Jazz Zone...The Beginning is destined to become a standard in the music education repertoire. Dick Dunscomb is one of the most respected educators in the field. The lesson plans are very well conceived, fun to perform and right on target.”

Miles Osland

Director of Jazz Studies, University of Kentucky



J. Richard Dunscomb, Author and Creator **Jazz Zone...The Beginning**

J. Richard Dunscomb is one of the leading authorities in the field of Jazz music and music education. He has been recognized nationally and internationally as a guest conductor, author, adjudicator, clinician, and consultant. He has presented more than 200 workshops including conducting and jazz clinics throughout the United States, as well as Australia, Europe, Canada, Sweden, Japan and South America.

Throughout his career, Professor Dunscomb has been recognized with numerous honors and awards. The International Association of Jazz Educators elected Dunscomb to its Hall of Fame. The Midwest Clinic, an international band and orchestra clinic awarded Dunscomb the prestigious Medal of Honor. He also received numerous awards for his outstanding conducting, teaching and service from several universities. He was the North American Coordinator for the Montreux (Switzerland) International Jazz Festival for 18 years and has served as Executive Director of the Chicago Jazz Ensemble.

His most recent publications include, with Dr. Willie Hill, Jr. "Jazz Pedagogy: The Jazz Educator's Handbook and Resource Guide," a publication designed to provide a foundation and structure to plan and implement a successful Jazz program. His newest publication is,

" **JAZZ ZONE ...THE BEGINNING**" a lesson-plan based beginning jazz curriculum.

Dunscomb is Professor Emeritus of Music at Columbia College Chicago. He was Chair of the Music Department at Columbia College Chicago, the nation's premiere visual, performing, media and communications arts' college located in Chicago, Illinois for 11 years. He is Vice President of the board of directors for the Midwest Clinic, an annual event in Chicago, Illinois with more than 17,000 participants. Dunscomb is also an educational consultant for the Conn-Selmer Company.

Peter BarenBregge, Editor

Jazz Zone...The Beginning

Saxophonist, flutist and clarinetist Pete BarenBregge was born in Pittsburgh, PA. Growing up, the family lived in a number of locations but ended up in Wilmington, Delaware. Pete became hooked into music with the classic story of a dynamic band director and mentor, Hal Schiff, who inspired a student in whom he heard special musical talent. In high school, Pete really got in to music and achieved success on the tenor and alto saxophones, flute and clarinet and proceeded to win numerous awards at high school jazz festivals. Among the awards was a scholarship to the famed Stan Kenton Jazz Camp which became fertile ground for many jazz artists. Music was clearly the path of choice. He majored in music and graduated from West Chester University with a B.S. in music education and went on to teach public school instrumental music in Wilmington, all the while constantly playing and teaching jazz and making a name for himself in the Wilmington/Philadelphia area. Although he enjoyed teaching, the opportunity to join one of finest big bands in the world, the USAF Airmen of Note arrived in 1979. After a successful audition, he enlisted in the USAF, and moved to the Washington, D.C. area where the band is stationed. He was finally a full-time professional musician. With a brilliant career in the United States Air Force Band as featured soloist on lead tenor saxophone in the Airmen of Note, he rose rapidly through the system and was appointed musical director and NCOIC (Non-Commissioned Officer in Charge) of this elite group. As director, he quickly earned the rank of Chief Master Sergeant. Upon retirement from the USAF after 20 years, Pete accepted a full-time position with Warner Bros. Publications as the instrumental jazz editor, and then when Alfred Publishing Co acquired WBP, he was hired by Alfred in the same position as editor for instrumental jazz products.



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JAZZ ZONE...THE BEGINNING

LESSONS OUTLINE

Lesson 1 Big Bands and Swing

Lesson 2 Meet Count Basie

Lesson 3 Rhythm Section

Lesson 4 Playing like Basie

Lesson 5 Bass/Intro to Improv – Chuck Webb

Lesson 6 Drums - Jonathan Joseph

Lesson 7 Guitar – Bill Boris

Lesson 8 Piano – Miguel de la Cerna

Lesson 9 Saxophone Section – Marco Pignataro - and meet Duke Ellington

Lesson 10 Trumpet Section - J. B. Scott

Lesson 11 Trombone Section – Dr. Aric Schneller

Lesson 12 Playing Ballads

Lesson 13 Playing at Various Tempos

Lesson 14 Carnegie Hall Concert - and meet Benny Goodman

Lesson 15 Singin' 'n Swingin'

Lesson 16 The Shout Chorus

Lesson 17 (Bonus Lesson) - Vocalists - Bobbi Wilsyn





LESSON 1

UNIVERSITY OF NORTH FLORIDA JAZZ ENSEMBLE 1
J.B. SCOTT, DIRECTOR
PHOTO CREDIT - LIGHT MOODS PHOTOGRAPHY

BIG BANDS AND SWING

Lesson Excerpt
Complete lesson
Is 15 pages

NATIONAL STANDARDS

Developing a vocabulary; analyzing a performance; developing listening skills

Objective:

The student will learn about the early history of jazz, and the big band.

[To view the entire lesson scan the QR code below with your online device.](#)



Vocabulary

Big Band - a large jazz ensemble that typically includes 5 saxophones, 4 trumpets, 4 trombones, and a rhythm section of piano, bass, drums, guitar, and sometimes vibes.

Swing Style - in jazz music a rhythmic “feel” where the pulse or beat along with the melody and harmony creates a feeling of rocking back and forth.

Jazz - music developed in the United States from the musical and rhythmical roots of Africa, blended with American and western European influences at the start of the twentieth century in New Orleans.

Sub-divide - the dividing of the pulse or beat into smaller units

Groove – the sense of propulsive rhythmic "feel" or sense of "swing." In jazz, it can be felt as a repeated pattern.

Form - the structure of a piece of music. An example of two common jazz forms are the "blues" and the "32-bar song form, AABA."

LESSON DEVELOPMENT

Born in New Orleans at the turn of the century, jazz owes its beginnings to the blending of several elements present at that time including military music, classical music, piano music, vocal music, and small ensembles. These elements combined with the infusion of music the slaves brought from the churches via their African and American heritage, and the boogie-woogie of the piano in blues form. All blended into a new music, *jazz*.

The *big band* is a music ensemble that originated in the United States. Through the years various names have been applied to the big band including; jazz band, jazz ensemble, dance band, jazz orchestra, and stage band.

Listening is an essential part of the approach to successfully developing a big band. Directed listening tips will inform the students in the way the jazz masters learned their craft.



LESSON 2

HARLINGEN HIGH SCHOOL, RONNIE RIOS, DIRECTOR
PHOTO CREDIT - MARIA CORONADO

MEET COUNT BASIE

*Lesson Excerpt
Complete lesson
Is 16 pages*

NATIONAL STANDARDS

Developing a vocabulary; Learning about swing style; Critically reviewing a performance.

Objective:

The student will learn more about the big band through listening and performance.

To view the entire lesson
scan the QR code below
with your online device.



Vocabulary

Call-and-Response - A musical phrase in which the first part of the phrase is sung or performed and is responded to or echoed by one or more performers.

REVIEW

In Lesson 1 the students were exposed to the early history of jazz music, the blues, form, swing and how and when big bands began.

WARM - UP

In Lesson 1 we were introduced to a warm-up exercise. Play it now! (First 16 measures only - "Not Quite Moten" - chord version.)

LESSON DEVELOPMENT

In this lesson we will learn more about the history of big bands and are introduced to the Basie style of swing.

The big band became the main jazz ensemble during the "Swing Era" from the 1930s to mid 1940s. The music of this era creates the foundation of big band music in the swing style.

Important big band leaders during the swing era included Chick Webb, Jimmie Lunceford, Fletcher Henderson, Cab Calloway, Joe "King" Oliver, Benny Moten, Jay McShann, Count Basie, Duke Ellington, and Benny Goodman.

COUNT BASIE AND HIS ORCHESTRA

Count Basie was a part of the new music that was born in Kansas City in the late 30s. The Count Basie Orchestra (big bands were frequently called "orchestras" even though it was a band) became the most popular big band in KC using head arrangements, riffs, 12-bar blues, call-and-response, and improvisation. The band was certainly built on the concept of swing.

The Basie band had fabulous musicians, among them were Lester Young, tenor sax; Buck Clayton, trumpet; Sweets Edison, trumpet; Jimmy Rushing, vocalist; and an incredible rhythm section called the "All-American Rhythm Section."



LESSON 3 *PLANT HIGH SCHOOL JAZZ BAND, BRIAN DELL, DIRECTOR*

RHYTHM SECTION

*Lesson Excerpt
Complete lesson
is 12 pages*

NATIONAL STANDARDS

Learning about swing style jazz with a focus on the rhythm section; Developing a vocabulary: Analyzing a performance.

Objective:

The student will continue to develop their jazz language while examining the role of the rhythm section.

To view the entire lesson
scan the QR code below
with your online device.



Vocabulary

Jazz Rhythm Section – a rhythm section in a big band consists of piano, bass, drums, guitar and sometimes vibraphone.

Balance - an equal dynamic level of sound, when an ensemble is playing together in such a way that each part maintains its relative importance within the context of that piece or song.

Metronome - a device used by musicians that marks time at a selected rate. Use a metronome to practice to a regular beat or pulse.

Layering - begin with one instrument and add others one at a time.

REVIEW

In Lesson 2 we continued to review and develop the jazz language. The proper set-up for a big band was shown and discussed.

WARM- UP

Play “Not Quite Moten” chords version, play all of it to begin the rehearsal. Focus on a good sound and strive for a groove in the rhythm section.

LESSON DEVELOPMENT

We will be developing an understanding of the Rhythm Section and playing the melody for “Not Quite Moten.”

Rhythm is fundamental to creating the feeling for any genre of music. It is therefore vital that the rhythm section must create the appropriate rhythmic feel and style of swing.

In a traditional jazz ensemble setting with the piano, bass, guitar, and drums, the goal of each player is to collectively establish a good swing foundation for the rest of the ensemble, also called a *groove*.

HAS BEEN WITHDRAWN FROM JAZZ SECTION AND IS BEING REPLACED BY RHYTHM SECTION



LESSON 4

*DOUGLAS ANDERSON SOA HIGH SCHOOL, DON ZENTZ, DIRECTOR
PHOTO CREDIT, SUSAN STANTON*

PLAYING LIKE BASIE

NATIONAL STANDARDS

Learning about swing style articulation and continuing to develop the jazz language.

Objective:

The student will discover an understanding of the auditory approach to jazz by listening and imitating the syllables.

To view the entire lesson
scan the QR code below
with your online device.



*Lesson Excerpt
Complete lesson
is 14 pages*

Vocabulary

Jazz Rhythm Dialect – the musical pronunciation of the jazz genre. The pronunciation of the jazz language is acquired through the use of syllables that help create the natural rhythmic feel of swing.

AABA form - form is the overall structure of the music. AABA describes the sections of the form. A 32-measure form in which the melody A is stated twice, followed by a contrasting melody B referred to as the bridge, followed by a restatement of the first melody A section.

Bridge – a contrasting 8-measure segment.

Nuance - a subtle difference in expression or sound.

Scoop - a jazz nuance primarily for wind instruments that begins below the written pitch and ascends to the pitch.

REVIEW

In Lesson 3 we continued to review and develop the jazz language. We listened to the Count Basie Orchestra rhythm section perform in a swing style. We were introduced to the melody version of what will be our first full arrangement “Not Quite Moten.”

WARM-UP

Play *melody version* of “Not Quite Moten” from Lesson 3. This will create the foundation for the current lesson.

LESSON DEVELOPMENT

Jazz like all other music genre gets its momentum from the interpretation of its rhythm. Rhythm is fundamental to creating the feeling for swing. Developing a jazz rhythm dialect naturally creates a rhythmic understanding through feeling the pulse of the music.

JAZZ ZONE...THE BEGINNING

The Products:

- JB190101 Complete Curriculum Pack \$475.00 (Retail value \$518.00)**
Includes Director's Manual (Spiral Bound 200+ pages of lesson plans)
Eighteen student instrumental books (100+ pages each)
(Five Saxes/Four Trumpets/Four Trombones/Rhythm Section)
Access to online resources including videos links and mp3 recordings
Access to digital Director's Manual for use on your portable devices
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