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...THE BEGINNING

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# ***JAZZ ZONE***

## ***...THE BEGINNING***

**RICHARD DUNSCOMB, AUTHOR**

**PETER BARENREGGE, EDITOR**

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# 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

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“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**

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“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.

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### 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

CONTRIBUTING  
LESSON  
AUTHORS

Bill Boris



Visit [billboris.com](http://billboris.com)

Miguel de la Cerna



Visit Miguel's facebook profile

Jonathan Joseph



Visit [jonathanjosephdrums.com](http://jonathanjosephdrums.com)

Marco Pignataro



Visit [marcopignataro.net](http://marcopignataro.net)

Dr. Aric Schmeidler



Visit Aric Schmeidler's page at SSESU

J. B. Scott



Visit [jelly.scott.music.com](http://jelly.scott.music.com)

Chuck Webb



Visit [chuckwebbmusic.com](http://chuckwebbmusic.com)

Bobbi Wilczyn



Visit [bobbiwilczyn.com](http://bobbiwilczyn.com)

JAZZ ZONE  
Author  
DICK DUNSCOMB



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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





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

## **MEET COUNT BASIE**

### **LESSON 2**

#### **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.

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## **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 - "Jazz Zone" - 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."



*The Basie band always played with precision and emotion. We will use the Basie band as a model to teach swing and build the foundation for the big band.*

One of the most important concepts of swing style is the proper interpretation of swing eighth notes. Many people interpret swing eighth's as this diagram shows with the triplet feel.



; this is the closest way to visually describe swing eighth's when the music is written with a strong underlying triplet pulse as we learned in the previous lesson. In this way learning to sub-divide is essential to defining and performing styles correctly.

Swing music is sub-divided into a triplet feel. The slower the tempo the more predominate swing eighth notes become, the faster the tempo, the less so.



*To develop a true sense of swing the player must listen to exemplars of the style. Listening and imitating are two of the most important tools in learning the jazz style.*

*Let's listen to "Moten Swing" a swing tune as performed by the Count Basie Orchestra  
Snap your fingers on beats 2 and 4.*

<https://www.youtube.com/watch?v=88bZ8fbS3bk>

**ON LINE LISTENING - COUNT BASIE ORCHESTRA (1959) "Moten Swing" 4:51**

## ASSESSMENT

What section of the band was the first you heard?	rhythm section
What other sections did you hear?"	brass (trumpet, trombone), sax
What solo instruments did you hear?	piano, tenor sax, trumpet

Listening to a piece one time is good, but to really understand it repeated listening is necessary. Help the students to hear; style, form, swing, articulation, balance, blend, sound, intonation, tempo, jazz nuances, dynamics, and much more.

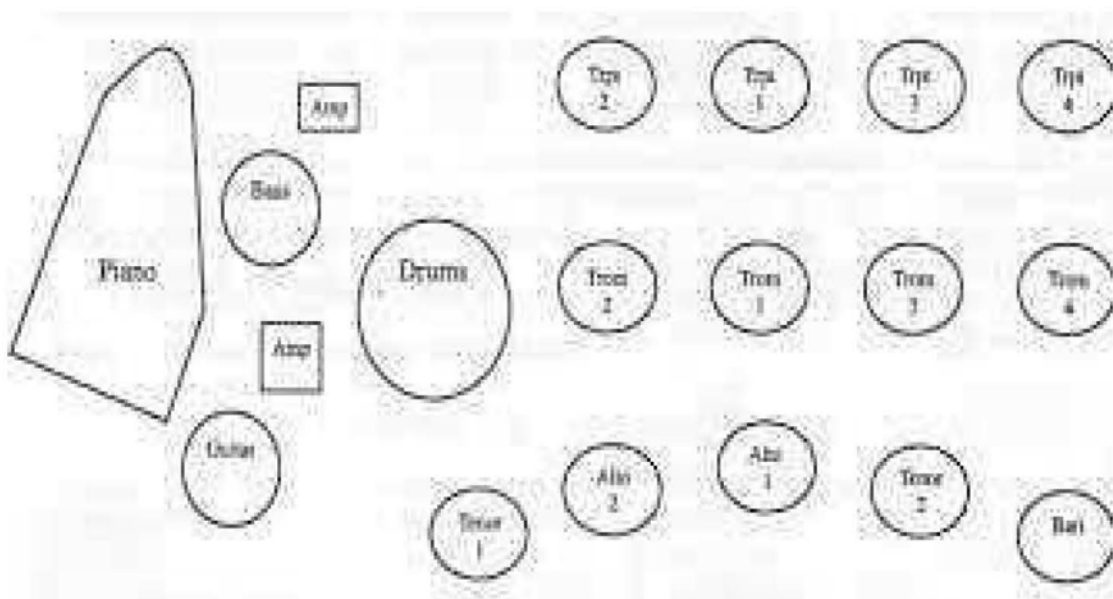
## ON LINE LISTENING - COUNT BASIE ORCHESTRA "Moten Swing" - 4:51

### How can we look like the Basie band?

First we need to have the proper set-up for the Big Band.

The diagram shown is the standard big band set-up that has evolved over the years. The set-up is important to the sound of the band. You will see in the set-up chart the proper placement for all musicians. Various additional instruments such as clarinet, flute, French horn, baritone horn, vibes, and tuba can be placed on the sides or near similar instruments.

Example 2.1 - illustrates the standard set-up for a big band.





*Notice how close together the rhythm section and the wind players are to each other. Take a photo of your band, then show it to them and point out improvements that can be made.*

Today's big bands typically consist of a standard instrumentation of five saxophones (2 alto saxophones, 2 tenor saxophones, 1 baritone saxophone,) 4 trumpets, 4 trombones, piano, bass, drums, guitar, and sometimes vibes. It is traditional to have only one player on a part.

**How can we begin to sound like the Basie Band?**

We can begin to sound like the Basie Band by:

1. having the rhythm section focus on listening and swinging together.
2. having the horn section listening carefully to each other and blend.

The sound of the Basie Band and others like it playing swing style have common elements. Swing style music is basically acoustic music. Therefore appropriate sounding instruments are a good start

Let's learn more now about playing in the swing style. We will listen to and then play the chord version of "Jazz Zone."

**Track 2.1 - "Jazz Zone" chord version, listen then play - score at end of lesson**

*Let's listen to each instrument in the rhythm section as they play together. Then we add winds and play the entire chord version.*

## **CLOSURE**

As a prelude to the next lesson listen to and follow along the melody of “Jazz Zone” - Melody Version. The form will be AABA.

Track 2.2 - “Jazz Zone” melody version - score at end of lesson - listen to it and then play it - all winds are now playing the melody.




Practice the chord version and listen to and follow along the melody line of the melody version of “Jazz Zone.”

For fun explore other Basie tunes on YouTube in the swing style like “One O’Clock Jump” and “Jumpin’ at the Woodside.” Listen carefully for the sax section and the entire ensemble blend. Check out how the rhythm section swings together as a unit. Listen to hear how each of the other sections play so relaxed, tight, and clean.


## **END OF LESSON 2**

# JAZZ ZONE...THE BEGINNING

## The Products:

- JB190101 Complete Curriculum Pack \$475.00 (Retail value \$518.00)**  
**Includes Director's Manual (Spiral Bound 300+ pages of lesson plans)**  
**Eighteen student instrumental books (100+ pages each)**  
**(Five Saxes/Four Trumpets/Four Trombones/Rhythm Section)**  
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