



TRAD JASS Newsletter

Traditional Ragtime And Dixieland Jazz Appreciation & Strutters Society

FEB 2021 Monthly Newsletter

Volume XVI No. 313

General Information

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Jam Sets

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Louise Graves 707-318-1297 / lovetradjass@pacbell.net

Treasurer

Gerry Turner 707-529-3421 / gturner345@prodigy.net

WEBSITE: www.tradjass.org

Live Music & Dancing

Santa Rosa Moose Lodge

3559 Airway Drive 95403

Available for purchase:

Beer, Wine, & Soft Drinks

Cheeseburger, Fish'N' Fries, Chicken

Strips,

Chili Dog, Country Fried Steak

(Bartender is volunteer, please tip)

Admission Prices

\$15 General Public

\$12 Our Members (all ages)

\$12 Guests of Members

\$12 Members of any Jazz Club

\$12 Moose Lodge Members

\$ 8 Group of 3 or more from Senior Home

\$ 5 Jammer - Non Member of a Jazz Club

\$ 0 Jammer - Member of a Jazz Club

Yearly Membership

\$30 Single / \$50 Couple

Life Membership

\$1000 Single / \$1500 Couple

T.R.A.D. J.A.S.S is a non-profit corporation founded to preserve Traditional Dixieland Jazz & Ragtime Music through public performance & education.

Directors & Officers

Dave Graves - President

Dave Stare - Vice President

Louise Graves - Sec./Adv./Newsletter

Gerry Turner - Treasurer & Budget

Clay Wilson

Phil Cartwright

Sharon Griffith

John Z. Ray

Melissa Stoufer

Linda Green

Mary Ann O'Neil

Other Positions

Band Liaison - Tom Clark

Advertising Rates

Full Page 8 1/2 x 11

Single Month \$25

Per month rate \$20

Yearly \$100

Bus. Card \$10 per mo. / \$60 per year

Deadline for adv. is 3rd Monday of the mo. prior to the next publication. Contact Louise Graves: lovetradjass@pacbell.net

TRAD JASS accepts no responsibility for accuracy or validity of material submitted.

FEB 7th MEETING CANCELLED

Check out page 2 & 3 for Saxophone & Clarinet articles

Each year our club offers one or more scholarships to the Sacramento Traditional Jazz Society's TEAGARDEN JAZZ CAMP, which is held each summer in Pollock Pines, CA. This scholarship provides the student (s) with full room and board, activities, and the educational participation provided by some of the finest traditional jazz musicians in the country. Additionally, the applicant receives two free guest passes to a TRAD JASS meeting where the applicant will be performing.

This Scholarship is in agreement with an important part of our by-laws:

- * Preserve, promote and perpetuate all forms of Ragtime and Traditional Dixieland Jazz. For the purpose of TRAD JASS, Traditional Dixieland Jazz is defined to be all styles of jazz which originated prior to what is generally known as the swing era of the 1930's and 1940's.
- * Encourage appreciation of and education in Ragtime and Traditional Dixieland Jazz.
- * Educate, encourage and assist musicians of all ages in the art form of Ragtime and Traditional Dixieland Jazz.

As a member of our club, you are helping to preserve Traditional Jazz. We Thank you for being a part of our our wonderful and fun group.

Hoping that things will open up by August 2021

The "standard" Dixieland band consists of a "front line" of trumpet (or cornet), trombone, and clarinet (and/or saxophone), with a "rhythm section" of at least two of the following instruments: guitar or banjo, string bass or tuba, piano, and drums. Saxophones featured below.

Todd "Big Horn" White



Todd "Big Horn" White is a world class saxophonist and saxophone collector. Currently, he has 18 Saxes that cover the range of all known Saxes. Ranging from the smallest to the largest, they are Bb Soprillo, Eb Soprano, C Soprano, 2 Bb Sopranos, F Mezzo-Soprano (F Alto), 3 Eb Altos, C Melody (C Tenor), Bb Tenor, 3 Eb Baritones, 2 Bb Bases, EEb Contrabass, and BBb Sub-Contrabass. (The Sub-Contrabass is also known as a Saxophone Bourdon from Adolphe Sax's original patent.) There are about 5 Sub-Contrabass Saxes in the world; Todd's is 7'5" tall! His smallest, Soprillo (also known as Piccolo/Sopranissimo), is only about one foot long.

Todd has been playing saxophone since 1979 with a variety of groups and styles including big bands, a power pop punk band, blues bands, marching bands and 1920's hot jazz orchestra. He has played drums, a variety of Saxes, sung in the chorus and had acting parts in some 20 musical shows in the Cleveland area. He also has given presentations at local universities about the saxophone and participated in saxophone ensembles.

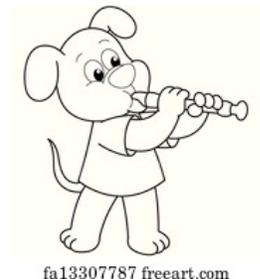
Todd has been a long time member of various Townsman bands: Playing Contrabass Sax with the Townsman Orchestra (Big Band) and the Townsman Jazz Unit, Soprillo Sax with the Townsman Marching Unit, and Sub-Contrabass Sax with the Townsman Orchestra for Christmas Concerts. He has been Music Director of the Townsman since 2011. He also plays Baritone and Alto Saxes with the Joe Meyer Orchestra along with being the Music Director. He also has played with Prime Time Big Band, Swing Era Big Band, the Hermit Club Big Band, Dan Zola Big Band, M2B2, and the Night Owls, a 10 piece 1920's jazz band.

Unfortunately, the 2020 pandemic has severely limited almost all these musical activities. Todd, and most other musicians are looking ahead to 2021 being a recovery year for the music business.



fa13231788 freeart.com

Clarinet



fa13307787 freeart.com

The hauntingly beautiful "wailing" sounds of early New Orleans jazz clarinets, often featured in brass bands or jazz funerals, are one of the most distinctive instrument styles in American music. The unique sound begs the question: What's behind the incredible range of sound and tonal variety?

During the 174th Meeting of the Acoustical Society of America, held December, 2017, in New Orleans, Louisiana, Michael G. White from Xavier University of New Orleans delivered a special presentation about the distinguishing characteristics of the clarinet in early New Orleans jazz.

White was inspired as a child to play the clarinet by his aunt who had played throughout her early life and occasionally played around the house. "I loved the sound of the instrument and the joy that was on her face as she played," he said. "I was also inspired by the very rich musical environment of my native New Orleans, and started playing traditional New Orleans Jazz in college after having played in high school and taken lessons for three years."

White especially liked the role of the clarinet, and the "unique Afro-clarinet tradition of New Orleans, with its characteristic rich, full, singing -- yet very individual tone possibilities. I was fortunate to have had a long musical and personal association with more than three dozen active early jazz musicians born before 1910 -- some as far back as the late 1890s. These contemporaries of Louis Armstrong became my friends, mentors, band mates, and were a constant source of inspiration."

The clarinet is a straight, cylindrical tube typically 23.5 inches long, made up of four parts and a mouthpiece. "Sound is produced by blowing through the mouthpiece, which has an attached reed," said White. "Different tones are produced by covering or uncovering a number of keys and holes with the fingers. The sound of the clarinet is affected by many factors, including internal bore shape and size, how the tone holes are cut, the size and shape of the mouthpiece, reeds and ligatures, and the oral cavity and throat of the individual player and their method of blowing."

The clarinet's unique sound in early New Orleans jazz comes from the size and shape of the instrument, reed and mouthpiece. "The type of clarinet most widely used today in orchestras, jazz bands, and school groups is the 'Boehm System,' which although easier to negotiate technically, seems to be less flexible than the Albert in bending and producing a singing tone," White said. "My goal has been to try to produce an Albert-like tone on a Boehm clarinet."

From a musical standpoint, this work represents the continuation and extension of the New Orleans creole clarinet tradition, one that was foundational to of all jazz reed instrument playing.

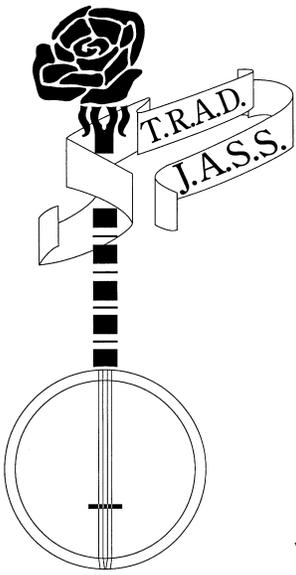
Over the years, White has achieved a tone with a more characteristic Albert/early jazz sound than most post-1940 clarinetists. "I've constantly experimented to improve clarinet tone -- and to make the Boehm sound more like an Albert -- through various equipment combinations and the use of new and innovative devices and techniques," he said. "Along the way I noticed some surprising things, like how tongue position affects tone by controlling the speed and focus of airflow."

He's also involved in preliminary studies to sonically measure the tones of several early jazz clarinetists to attempt to discover and analyze the specific qualities of each individual's tone in terms of harmonics and perceived fullness or thinness in various registers.

White hopes to share his work of further refining clarinet tone in a new book of guidelines, studies and practice tips for clarinetists as a way to offer a wider range and spectrum of sound possibilities than the rather narrow and limited range that is often heard today.

Story Source:

Materials provided by [Acoustical Society of America](#). Note: Content may be edited for style and length.



Traditional **R**agtime **A**nd **D**ixieland **J**azz
Appreciation & **S**trutters **S**ociety

P.O. Box 2861

Santa Rosa Ca. 95405

**DATED MATERIAL.....
PLEASE DO NOT DELAY**

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Enclosed is a check for the following: (Underline your choice)

Standard Membership	Single	\$30/Year
(\$12.00 Member Admission)	Couple	\$50/Year
Life Membership	Single	\$1000 Once
(Free admission for each Member and One Guest)	Couple	\$1500 Once
Newspaper Subscription Only (by mail)		\$10/Year
(No Charge if emailed)		

Prices effective January 2017

Membership cards will be mailed upon receipt of dues and completed coupon. Mail this coupon and check to:

T.R.A.D. J.A.S.S., P.O Box 2861, Santa Rosa, Ca. 95405

For further information about membership, call Louise Graves 707-318-1297 or visit www.tradjass.org