

2014

The history of jazz education in New Orleans: an investigation of the unsung heroes of jazz education

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Dissertation

**THE HISTORY OF JAZZ EDUCATION IN NEW ORLEANS:
AN INVESTIGATION OF THE UNSUNG HEROES OF JAZZ EDUCATION**

by

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B. A., Southern University in New Orleans, 1981
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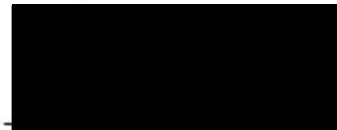
Submitted in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

2014

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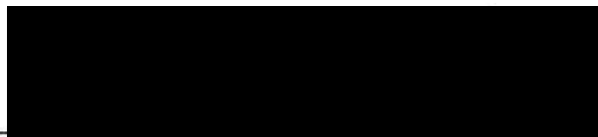
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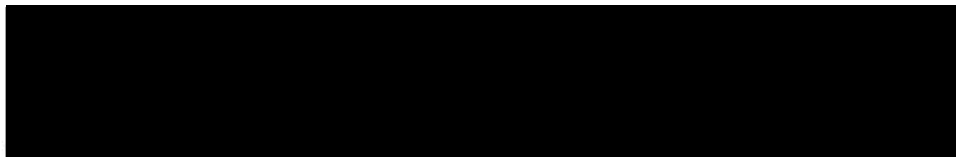
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Dedication

This dissertation is dedication to my wife Merle Torregano, my children, Michael Torregano Jr., and Jasmine Torregano. I would also like to dedicate this work to my brother Joseph Torregano and the memory of my brothers Louis Torregano Jr., Roy Woodson Sr.. Finally I would like to dedicate this study to the memory of the people who stressed education the most in my life, my parents—Louis Torregano Sr. and Anna Torregano.

ACKNOWLEDGMENTS

I would like to thank all of my committee members who guided me through this process. I appreciate your comments, critiques, and advice. I am a better person because you brought out the best in me.

I would like to thank Bruce Raeburn and the staff at Tulane University's Hogan Jazz Archives. Thank you for your indispensable knowledge and guidance.

Finally, I would like to thank everyone who participated in this study and encouraged me in this endeavor. Your expertise and friendship is greatly appreciated.

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ABSTRACT

This study contributes to the literature on New Orleans jazz by providing a chronological documentation of the contributions of teachers and mentors who provided jazz education outside of public or private schools. This study documents the pedagogical styles and techniques used by teachers and mentors who transferred the jazz style and tradition to young students in New Orleans. The jazz education of students in New Orleans has been a comprehensive effort consisting of schoolteachers, private tutors, and community groups teaching the jazz style and tradition to young musicians. Jazz educators have risen above the obstacles of funding and slow acceptance of jazz by the public schools to maintain a rich musical heritage in the city. The efforts of these teachers and mentors, have contributed to New Orleans maintaining an active and viable jazz community.

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CHAPTER 1

BACKGROUND AND CONTEXT IN MUSIC EDUCATION

Congo Square, Storyville and New Orleans proper serve as points of departure to investigate the genesis and origins of jazz musical activity. Ostransky wrote that while early jazz activity inevitably underwent countrywide and global appropriations, New Orleans remained home to the major innovations in jazz from the late 1800s through the first half of the twentieth century. Furthermore, Ostransky states:

New Orleans was not unique; red-light districts throughout the country produced similar music. It was in New Orleans that this special kind of music not only grew but flourished, accumulating musicians, a repertoire, and a characteristic music style along the way in sufficient variety and abundance to enable the historian to trace influence, analyze developments, make comparisons, draw inferences, and speak with confidence of a New Orleans style.¹

In the early twentieth century, negative sociological, philosophical, and ideological views towards jazz prevented its acceptance in schools in the United States. Stringham remarked that some people believed jazz “has the means of inducing immorality.”² A 1923 survey of Texas schools conducted by Julia Owens indicated that 54 of the 55 responding schools enacted prohibitions against jazz. An unidentified author writing for *Etude* magazine in 1924 provided a glimpse of the dislike for jazz in educational settings. The author stated: “In its original form [jazz] has no place in music education and deserves none. It will have to be transmogrified many times before it can

¹ Leroy Ostransky, “Early Jazz,” *Music Educator’s Journal* 64, no. 6 (February 1978): 34–35.

² Edwin J. Stringham, “Jazz—An Educational Problem,” *The Musical Quarterly* 12 no. 2 (April 1926): 190.

present its credentials for the Valhalla of music.”³ These early negative attitudes towards jazz have made it difficult for students to learn how to play this style of music in a formal school setting.

Berger identified three reasons for the rejection of jazz.⁴ The first reason was the identification of jazz with crime and sex. Storyville was a section of town known for crime, prostitution, gambling, and drugs. The genesis of jazz activity in this area was associated with those social problems. Second, Berger suggested that “classical” musicians rejected jazz because they thought that jazz musicians were not educated in traditional, notation-based methods of performing music. The final point that Berger made is that jazz contrasts with other forms of African American music such as spirituals. Berger explained that jazz represented a threat to White culture that spirituals did not.

Berger argued that southern Whites engendered two stereotypical views of Blacks regarding jazz and spirituals. The first view was that southern Whites viewed Blacks in a lower class than northern Whites. Whites in the South frowned on the image of jazz musicians having an independence that was more readily accepted in the North than the South. Berger suggested that Blacks could earn a higher income through being jazz musicians. This allowed many Blacks to travel north where financial opportunities were better for musicians. Whites developed a stereotypical view of Blacks performing spirituals. This view of spirituals presented Blacks as being submissive, religious, superstitious, and refraining from singing words that Whites cannot understand. The jazz

³ “Where is Jazz Leading America.” *The Etude*. 42 (1924): 515.

⁴ Morroe Berger, “Jazz: Resistance to the Diffusion of a Culture Pattern,” *Journal of Negro History*, XXXII (October 1947): 461-494.

stereotype developed by Whites presents Blacks as happy and not conforming to the highest White standards in regard to sexual behavior and law and order.⁵

Out-of School Settings for Jazz Education (1897–Present)

Because the teaching and performance of jazz was rejected in school settings, musicians that desired to learn jazz turned to other sources. For the purpose of this study, jazz education that took place in public schools, private schools, or universities will be referred to as in-school settings. Venues for teaching where musicians studied with private teachers, learned on the bandstand (on-the-job training), studied in community organizations and learned from family members will be identified as out-of school settings.

Out-of-school settings for jazz education are discussed in Buerkle and Barker's *Bourbon St. Black*. The authors interviewed some of the older New Orleans jazz musicians, who recalled how family members introduced them to music and jazz.⁶ These family members provided jazz instruction that filled the void in public school education. Buerkle and Barker interviewed musicians who used out-of-school settings to develop their jazz skills. These approaches to learning included studying privately, studying with family members and learning from other musicians while on the bandstand.

Charles Kinzer examined an out-of-school jazz education setting with his study of the Tio family of clarinet players. The Tios provided private instruction for many clarinet players who contributed to the history of New Orleans jazz. The Tios used sight singing

⁵ Ibid, 486.

⁶ Jack V. Buerkle and Danny Barker, *Bourbon St. Black* (New York: Oxford University Press, 1973).

and traditional European method books in their lessons. Some of the students that studied privately with the Tios included George and Achille Baquet, Paul Bealieu, Louis “Big Eye” Nelson and Sidney Bechet.⁷

Out-of-school jazz education also occurred in community settings. Out-of-school venues investigated in this study include the Grunewald School of Music, the Jazz Workshop, Fairview Baptist Church Brass Band, and the Heritage School of Music. In these schools and organizations, teaching methods varied from the use of traditional method books to playing along with records and learning from professional musicians. In the 1970s New Orleans schools began implementing jazz education into the curriculum. The use of out-of-school venues for teaching did not cease; rather, these venues remain in the current jazz education scene.

In-School Settings for Jazz Education (1973–Present)

Mark and Gary asserted that by the 1960s, jazz and popular music had become a part of music programs across the country. However, many music educators still did not consider jazz and popular music to be “respectable enough” to be included in the music program.⁸ Mark and Gary stated that in the 1950s jazz was performed in many schools throughout the country in the form of dance bands. The changes in society during the turbulent 1960s created an attitude in educators that popular music and jazz deserved a

⁷ Charles Kinzer, “The Tios of New Orleans and Their Pedagogical Influence on the Early Jazz Clarinet Style,” *Black Music Research Journal* 16, no. 2 (Autumn 1996): 279-302.

⁸ Michael Mark and Charles Gary, *A History of American Music Education*, 2nd ed. (Reston, VA, Music Educator’s National Conference, 1999), 274-275.

place in America's classrooms.⁹

Professional musicians have questioned teaching jazz in the schools. Saxophonist Phil Woods remarked:

Jazz education is alive and well . . . thirty years ago when jazz education began, I had my doubts. A lot of us old timers were in doubt about its value because the place to learn music is on the street.¹⁰

Woods' statement indicates a conflict among professional musicians between the importance of in-school and out-of-school settings for teaching and learning.

In New Orleans, jazz education in schools began with the opening of the New Orleans Center for Creative Arts (NOCCA) in 1973. NOCCA was the first school in the history of the New Orleans Public Schools (NOPS) where jazz was officially taught jazz as a part of the curriculum.¹¹ Kennedy explained that since its inception, the school has been the leading institution of jazz education in the city.¹² NOCCA's early students—including Wynton and Branford Marsalis, Kent and Marlon Jordan, Terrence Blanchard, Harry Connick and Donald Harrison—became active participants in straight-ahead jazz on the national level. During the early 1990s the popularity of these young New Orleans musicians inspired historian Nat Hentoff to describe them as “the young saviors of old

⁹ Ibid.

¹⁰ Keith Javors, “An Appraisal of Collegiate Jazz Performance” (PhD diss., University of Illinois at Urbana-Champaign, 2001), 86.

¹¹ Al Kennedy, “Jazz Mentors: Public School Teachers and the Musical Tradition of New Orleans” (PhD diss., University of New Orleans, 1996).

¹² Ibid.

jazz.”¹³ The success of NOCCA’s graduates created an interest in NOPS to expand the teaching of jazz into other schools.

In 1986 the New Orleans Public Schools developed a Jazz Outreach Program directed by Jonathon Bloom. This program was available in Elementary and Middle Schools and allowed students in schools other than NOCCA to receive jazz instruction.¹⁴ Through Bloom’s leadership students were able to learn the basic principles of playing jazz music. Bloom emphasized the teaching of traditional New Orleans music in order to provide students a solid foundation and understanding of jazz music.

In 2000 Brice Miller assumed leadership of the Jazz Outreach program and extended classes to include three high schools. Miller also enlisted the help of the University of New Orleans Jazz Department that provided a quartet to go into the schools and provide jazz instruction. Miller’s direction of the Jazz Outreach expanded the scope of study to include modern jazz genre and popular music.¹⁵

Jazz Education After 2005

In August 2005 the landscape of jazz education in New Orleans changed when floodwaters that followed Hurricane Katrina devastated the city of New Orleans. The after effects of the hurricane significantly changed the environment for jazz education in the city. In the years following Katrina, the number of schools and students has been

¹³ Nat Hentoff, “Young Saviors of Old Jazz,” *Wall Street Journal*, January 4, 1991.

¹⁴ Al Kennedy, “Jazz Mentors: Public School Teachers and the Musical Tradition of New Orleans” (PhD diss., University of New Orleans, 1996).

¹⁵ Brice Miller, interview by author, December 20, 2010.

significantly reduced. Before Katrina the New Orleans Public School system consisted of over 100 schools. From 2005–present NOPS has overseen only 5 schools. The state of Louisiana formed the Recovery School District (RSD), which has taken over many schools formerly operated by NOPS. In addition to the state-run schools, many charter schools have emerged in the post-Katrina years.¹⁶ In the years since Katrina, jazz education in New Orleans schools has been almost non-existent and the outlook for jazz education in the city is uncertain. Factors such as a lack of school support for the arts, funding, and a shortage of certified teachers have contributed to the present lack of jazz education opportunities in schools.

Since 2005 the existence of jazz education in New Orleans has significantly changed. There are very few schools where jazz is taught. There is an abundance of community organizations operating in several areas of the city that provide jazz lessons after-school and on Saturdays. These community organizations are providing a service for young musicians that is not available in the schools. The current state of jazz education is very similar to the early 1900s when jazz was not allowed in schools and community organizations emerged to fill the void. It appears that jazz education in New Orleans might be going through a period of déjà vu.

Jazz Education in New Orleans Universities

Jazz at the university level in New Orleans has existed since the 1970s. Universities such as Dillard, Southern University in New Orleans, Loyola University, and Xavier University all have had jazz bands. None of these universities offered degreed

¹⁶ Anthony J. Garcia, “Jazz Education in New Orleans, Post Katrina” *Jazz Education Journal* 39 no. 3 (2006).

programs in jazz. While degrees were not offered, these schools provided students the opportunity to learn and perform jazz in small and large ensembles.

Ellis Marsalis was appointed the first director of the University of New Orleans (UNO) Jazz program after retiring from NOCCA in the early 1990s. This program of study was the first in the city that offered a degree in Jazz Performance.¹⁷ Under Marsalis' leadership UNO was able to provide a degreed program of study for students that desired to study and play jazz.

Another university that has allowed students to study jazz is Dillard University. This school organized the short-lived Dillard Institute of Jazz Culture and appointed Irvin Mayfield as its director.¹⁸ The program ended in 2005 following Hurricane Katrina because of a shortage of students.

The current state of jazz at the universities in New Orleans is varied. There are jazz programs at UNO, Xavier University, Dillard and Loyola University. UNO continues to be the only university that offers a degree in Jazz Performance. Southern University in New Orleans no longer has a Music Department.

Rationale for the Study

Jazz is an indigenous art form that was created and developed in the United States. Jazz music was developed in the African-American communities in the late 1800s. It has become an all-inclusive symbol of American democracy, individualism,

¹⁷ Ronald Roach, "Speaking on Jazz Education." *Black Issues in Higher Education* 14, no. 4 (January 1998).

¹⁸ Kendra Hamilton, "Dillard University and All That Jazz." *Black Issues in Higher Education* 19, no. 25 (January 2003): 30.

and ingenuity. Jazz allows for individual creative expression through the use of improvisation in performance.

In 1987 Congress passed House Resolution 57, which designated jazz as a “rare and valuable national American treasure to which we should devote our attention, support and resources to make certain it is preserved, understood and promulgated.”¹⁹ The resolution further states that jazz:

- Makes evident to the world an outstanding artistic model of individual expression and democratic cooperation within the creative process, thus fulfilling the highest ideals and aspirations of our republic,
- Is a unifying force, bridging cultural, religious, ethnic and age differences in our diverse society,
- Is a true music of the people, finding its inspiration in the cultures and most personal experiences of the diverse peoples that constitute our Nation,
- Has evolved into a multifaceted art form which continues to birth and nurture new stylistic idioms and cultural fusions,
- Has had an historic, pervasive and continuing influence on other genres of music both here and abroad,
- Has become a true international language adopted by musicians around the world as a music best able to express contemporary realities from a personal perspective.²⁰

¹⁹ HR 57 Center for the Preservation of Jazz and the Blues, “House Resolution 57,” www.hr57.org/hconres57.html (accessed July 15, 2010).

²⁰ Ibid.

The United States government recognizes that jazz is an indigenous American musical form. HR 57 clearly explains the importance of jazz, its history and contributions to society. The government distinctly justifies the importance of jazz and the need to maintain and cultivate one of America's most valuable artistic treasures.

There have been studies on the history of jazz with an emphasis on the national scene as well as specifically to New Orleans. Previous research has focused mainly on the musicians and the development of genres in geographic regions during the twentieth century. Information on the historical aspect of jazz pedagogy and the teachers that may have used innovative concepts remains limited.

This study uses the historical research methods. Studying the history of jazz education reveals facts that have remained untouched. The historical methodology can reveal how jazz was taught in New Orleans during the twentieth and twenty-first centuries. The methodology used in this study is an attempt to identify the teaching strategies that were utilized in the New Orleans and helped to preserve and nurture the traditional style of jazz.

Historical research investigates past events in order to provide an account of what has happened in the past. Historical research allows us to gain a better understanding of society and identify relationships between the past and present. Historical methodology involves collecting and evaluating data in order to describe events that occurred in the past. The use of a chronological history enabled me to take the methodology further by presenting the history of jazz education in New Orleans in a sequential and organized manner. Chronologically identifying when events occurred, allowed me to see how jazz

education developed, and identify what events, influences, or individuals affected the past and present.

Some of the previous research on New Orleans jazz has been done by Arthe (1978), Fiehrer (1991), Gridley and Rave (1984), Gushee (2002), Harker (1997), Jerde (1990), Kinzer (1993), Kmen (1972), Kennedy (1996), Lomax (1993) and many others. These studies have focused on historical aspects of New Orleans and its musicians. Research conducted by Kennedy provides a description of teachers that are found in New Orleans but he does not identify specific teaching methods. These studies do not specifically examine the history of New Orleans jazz education from its earliest inception to the present day.

A study is needed that will document the history of jazz education in New Orleans. It is important to study the history of jazz education because we can understand how societal attitudes toward the teaching of jazz changed during the twentieth and early twenty-first century. According to Prouty “academic jazz programs have been accused of being too far removed from the traditions of jazz—as these traditions developed through performance and informal learning situations.”²¹ Studying the history of jazz education in New Orleans allows one to examine how teaching techniques have been developed over the course of time. The contributions of educators and mentors that helped developed the manner in which jazz was taught in New Orleans will be documented and not lost in time. Documenting the manner in which jazz education was developed identifies the educators and teaching techniques that influence the playing style found in

²¹ Kenneth E. Prouty, “The History of Jazz Education: A Critical Reassessment,” *Journal of Historical Research in Music Education* 26, no. 2 (2005): 79.

New Orleans jazz and its musicians.

Prouty stated that previous research on jazz in institutions such as public and private schools and universities have been favored while research on the development of pedagogy and materials, have been ignored.²² Studies by Eller, Payne and Stevens, confirm and advance Prouty's suggestion. One study that corroborates that jazz in institutions has been favored is Eller's investigation of the development, structure, curricula and administration at three magnet high schools for the creative arts. These schools were located in New Orleans, LA, Greenville, SC and New Haven, CT.²³ Javors examined jazz performance education at the university level.²⁴ Payne investigated the state of jazz in Louisiana's secondary schools.²⁵ These studies examine the areas in which jazz is taught but they do not discuss how it is done.

According to Fraser, a major problem with chronicling jazz is the lack of comprehensive written histories.²⁶ He stated that most of what we know comes from "word of mouth" accounts and oral traditions to supplement meager written records and

²² Ibid.

²³ Stephanie A. Eller, "The Arts Magnet Center: a Successful Model for Public Arts Education" (PhD diss., American University, 1994).

²⁴ Keith Javors, "An Appraisal of Collegiate Jazz Performance Programs in the Teaching of Jazz Music" (Doctoral thesis, University of Illinois at Urbana-Champaign, 2001), 83-84.

²⁵ Jerry Ronald Payne, "Jazz Education in the Secondary Schools of Louisiana: Implications for Teacher Education" (PhD diss., Northwestern State University of Louisiana, 1973).

²⁶ Wilmot Alfred Fraser, "Jazzology: A Study of the Tradition in Which Jazz Musicians Learn to Improvise" (PhD diss., University of Pennsylvania, 1983).

sound recordings of performances.²⁷ Fraser's comments indicate a need for this study. This study documents the teaching techniques and teachers that used them so that this study adds to the research base on jazz.

This study traced jazz education from its developmental years to the present. The manner in which jazz was taught in and out of New Orleans schools has not been chronologically documented. This study identifies and preserves the teaching traditions and the teachers/mentors that contributed to jazz education in New Orleans. Without this study, these important individuals and their contributions to music education might remain untold.

Jazz education in New Orleans has a long and colorful history. In the early twentieth century, jazz was America's popular musical style. Due to some of the illegal and promiscuous venues that allowed the performance of jazz, the music was not accepted and taught in schools. In order for students to learn how to play jazz, alternative venues for teaching emerged. These alternative venues for jazz education include: learning at home from family members, private teachers, learning from other musicians and community organizations.

As the twentieth century progressed, attitudes towards jazz education changed. In 1973 the first school for the arts was opened in New Orleans that included jazz as a part of the curriculum. Some veteran musicians that studied at out-of-school venues questioned whether jazz should be taught in schools or not. This study examines the various methods of teaching and learning that have been used in New Orleans.

²⁷ Ibid.

Purpose of the Study

The purpose of this study is to document the history of jazz education in New Orleans that existed inside and outside of the public and private schools in the twentieth and twenty-first centuries. This study provides a chronological history of the jazz teachers and mentors that have been responsible for developing young musicians and maintaining the musical heritage of the city. This research contributes to music education by providing a detailed description of the evolution of jazz education in New Orleans. The study of the most recent events in New Orleans after Hurricane Katrina address how the change in school structure has affected present-day jazz education.

This study examines in-school jazz education as well as four educational settings used outside of the school system:

- Family members as mentors,
- Private instructors,
- Community organizations,
- Studying after school with music teachers.

By examining the settings which jazz was taught in, the teachers and mentors as well as their teaching techniques are documented.

The beginning of the public schools' acceptance of jazz and the implementation of jazz studies are addressed. Pedagogical methods used in K–12 and higher education are investigated. The current state of jazz education and programs that are in place were examined to indicate how jazz education has changed after Hurricane Katrina.

When one considers the early neglect of jazz education, several questions arise:

“How did interest in jazz continue to develop? How was jazz taught? What specific teaching methods were used to teach jazz? What individuals were responsible for the early teaching of jazz that provided a foundation for the musical style to continue to grow in the twentieth and twenty-first centuries?” The review of related literature indicates that the history of jazz education in New Orleans has not been documented from a pedagogical viewpoint. These issues provide the basis for the formation of the research questions for this study.

Research Questions

This research answers the following questions:

1. What comprised jazz education in New Orleans in the twentieth and twenty-first centuries?
2. Who were the notable or influential instructors of jazz in New Orleans in the twentieth and twenty-first centuries?
3. Where was jazz taught outside of the public and private schools in New Orleans in the twentieth and twenty-first centuries?
4. How has jazz been taught and learned in New Orleans in the twentieth and twenty-first centuries?

Conceptual Framework

In 1973 Kwabena Nketia wrote that there are three concepts of teaching that were essential to the education of African musicians. Nketia identifies these principles as slow absorption, active participation, and extended family structure.²⁸ Christopher Wilkinson

²⁸ Kwabena Nketia, “The Musician in Akan Society,” in *The Traditional Artist in*

theorized that these three concepts are also essential and evident in the education of New Orleans musicians. These three concepts provide the foundation of the framework for this study:

- *Slow absorption rather than formal training.*²⁸ Slow absorption involves teaching children music from infancy. Children learn game songs from their peers through socialization. Music is used in rituals and performed by adults while working. The constant musical activity enables children to acquire an appreciation and knowledge of music. In archival research and interviews, several New Orleans musicians describe how hearing bands as youngsters influenced their becoming jazz musicians.
- *Active participation.*²⁹ Older musicians teach children how to play music. In New Orleans active participation can be seen in the use of brass bands that influence children to play jazz. By observing second line parades, children assimilate the repertoire of dirges, hymns, marches and popular songs performed by the brass bands. Another example of active participation comes in the form of musicians that learn from each other on the bandstand or in rehearsals. This method of learning allows musicians to learn from each other in a spontaneous manner.

African Societies, ed. By Warren L. D'Azevedo (Bloomington: Indiana University Press, 1973), 250-281.

²⁸ Christopher Wilkinson, "The Influence of West African Pedagogy Upon the Education of New Orleans Jazz Musicians" *Black Music Research Journal* 14, no. 1 (1994): 25-42.

²⁹ Ibid.

- *Extended family structure.* Musical mentors in West Africa and New Orleans were either a family member or part of the family's social network.³¹ This research describes how family members often provided beginning music lessons that established a basis for developing jazz musicians in New Orleans. The family members that served as mentors were often professional or non-professional musicians that have no experience or formal training as teachers.

The teaching techniques used in Africa are evident in the early development of twentieth and twenty-first century musicians in New Orleans.

Figure 1 shows the various venues used for jazz education in New Orleans. Some of these venues for jazz education found in New Orleans include the use of community organizations, schools, universities and private instructors.

Figure 1.

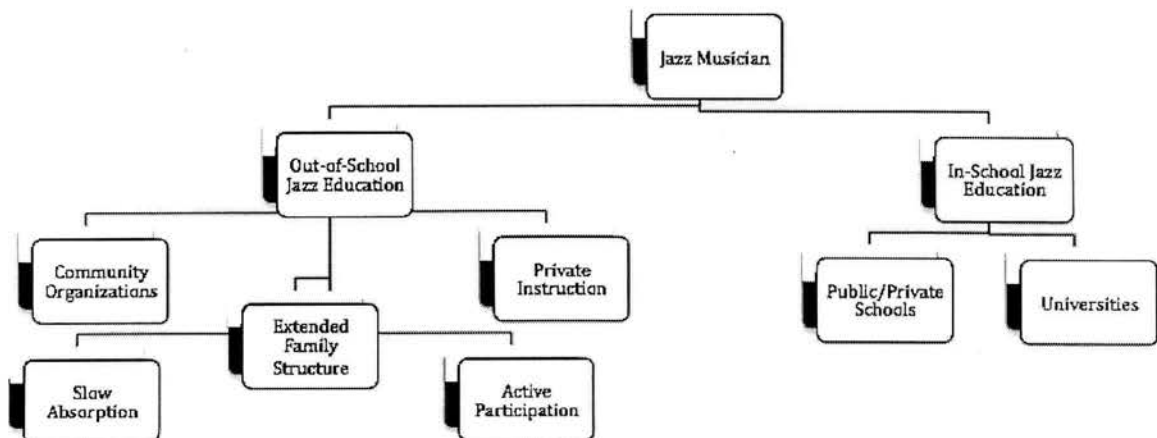
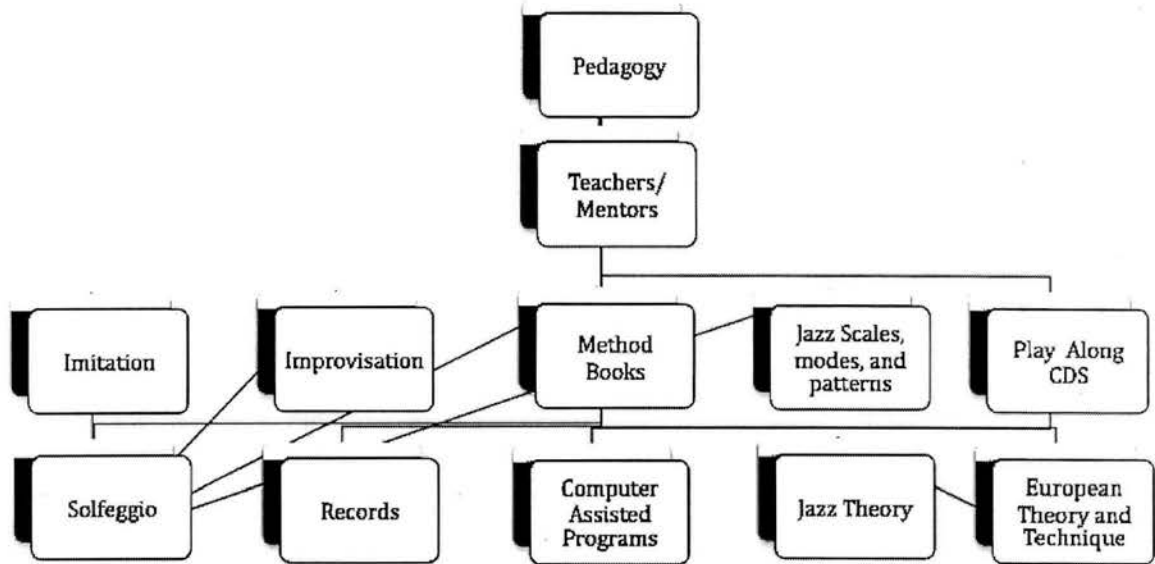


Figure 2 identifies the specific pedagogical techniques employed by teachers and mentors. These methods of teaching include the use of imitation, traditional European

³¹ Ibid.

theory and technique, solfeggio, improvisation, jazz theory, method books, play-along-CDs, listening to recordings, study of jazz scales, modes and patterns, and computer assisted programs.

Figure 2.



Delimitations of the Study

This study is limited to an investigation of community organizations, schools, private instructors, musicians, and family mentors that played an integral role in developing and maintaining jazz education in New Orleans. Community organizations investigated in the study include the Fairview Baptist Church Band, Grunewald School of Music, and the Heritage School of Music, which is sponsored by the Jazz and Heritage Festival Foundation.

CHAPTER TWO

REVIEW OF LITERATURE

The purpose of this study is to provide a chronological history of jazz education in New Orleans in the twentieth and twenty-first centuries. The manner in which jazz was taught (teaching techniques and venues for teaching) has not been chronologically documented. This study traces jazz education from its developmental years to the present. The pedagogical styles and techniques used by teachers and mentors that transferred the jazz style and tradition to young students in New Orleans are documented. Without this study, these important individuals and their contributions to music education might remain untold. Through this research the teaching traditions and the teachers/mentors that contributed to jazz education in New Orleans are preserved.

This study extends Kennedy's earlier research by tracing the evolution of jazz education in New Orleans during the twentieth and twenty-first centuries. Kennedy's study identified teachers and mentors who played an important role in jazz education in New Orleans. This study chronicles the teaching methods and venues for education, which have been used in New Orleans from the earliest years of jazz to the present day.

The literature review included previous research conducted on the development of jazz in New Orleans. This research includes literature that is related to the development of jazz as an art form. The areas of literature that have been explored are early pedagogical techniques, in-school teaching settings, out-of-school teaching settings, biographies and autobiographies on New Orleans musicians and educators.

This inquiry has provided guidance related to the following research questions:

(1) What comprised jazz education in New Orleans in the twentieth and twenty-first centuries? (2) Who were the notable or influential instructors of jazz in New Orleans in the twentieth and twenty-first centuries? (3) What role did out-of-school venues play in the development of New Orleans jazz in the twentieth and twenty-first centuries? (4) How has jazz been taught and learned in New Orleans in the twentieth and twenty-first centuries? There is very little documented research that answers these questions. This study attempts to fill the void in current research and provides answers to the questions as well as making a significant contribution to the body of literature on the topic of jazz education and its evolution in New Orleans.

History of Jazz Education

Kenneth Prouty's essay described the importance of including jazz pedagogy in the discussion of jazz history.¹ Prouty asserted that most jazz history writings have focused on jazz in institutions and not on the "street" methods of learning jazz. Prouty wrote that the history of jazz education should not be limited to its use in institutions, rather, there needs to be an investigation of teaching traditions that existed in the communities.² This article makes a convincing argument for studying the history of jazz education. Prouty compared and examined previous narratives concerning jazz education in institutions. He stated that there is a weakness in the discussion of teaching methods in jazz education. Although Prouty discussed the need for historical study, the article does not examine historical aspects of jazz education in New Orleans.

¹Kenneth Prouty. "The History of Jazz Education: a Critical Reassessment" *Journal of Research in Music Education* 26 (2005).

² Ibid.

Merriam and Mack provided one of the earliest descriptions of the jazz community. They defined the jazz community as the “set of people who share an interest in jazz and who share it at a level of intensity such that they participate to some extent in the occupational role and ideology of the professional jazz musician.”³ The authors gathered data from the available literature on the subject at the time of publication—1960. They also gathered data from their personal observations of jazz musicians.

Merriam and Mack noted that individuals in the community have certain ideas about jazz and therefore they exhibit certain behaviors grounded in those ideas. They conclude that these characteristics include dress, language, and folk stories about musicians. Merriam and Mack did not provide specific ideas concerning jazz education or pedagogical methods. Merriam and Mack’s article does not address the history of jazz in New Orleans nor do they address pedagogical strategies used.

Andrew Homzy examined early improvisation from its origin to the beginning of the big band era. The author used recordings, transcriptions, and theoretical analysis to gather data for his study. Homzy analyzed music from different regions of the country. Homzy’s discussion on New Orleans music included an analysis of *Original Dixieland One Step*. This composition is found on the first jazz record that was recorded by the Original Dixieland Jass Band (ODJB) in 1917. According to Homzy, the missing element from the ODJB recording is the “Negro” element of the blues. Homzy describes this missing element as having a heavy dependence on the blues. Homzy analyzes the music of King Oliver and identified a strong blues influence in his playing. Homzy did

³ Alan P. Merriam and Raymond W. Mack, “The Jazz Community” *Social Forces*, 38 (1960): 211.

not study early jazz education or teachers that may have been involved in developing the early playing style.⁴

Early Twentieth Century Views of Jazz

Leroy Ostransky described how jazz originated in the 1800's. Ostransky's study is limited to jazz that existed from 1897 to the 1930s. Ostransky discussed the migration of jazz from New Orleans to the north. Ostransky identified three characteristics of early jazz: (1) collective improvisation, (2) use of a variety of rhythm instruments and (3) solo improvisation. Ostransky provided a detailed discussion of rhythms, and harmonies used in early New Orleans music.⁵

Evidence of African influence on New Orleans jazz musicians is found in improvisation, melodic counterpoint, syncopation, harmony, call and response, and the use of the piano.⁶ Mark Gridley and Wallace Rave noted that improvisation in jazz might draw upon African and European influences. Gridley and Rave used observations of twentieth century jazz in America and West African tribal music to gather data for their research. The authors concluded that the use of collective improvisation derives from Africa, but the use of simultaneously composing and performing new melodies may have derived from European practices.⁷ Gridley and Rave discuss the manner in which outside

⁴ Andrew Paul Homzy, "Jazz Style and Theory: From Its Origin In Ragtime to the Beginnings of the Big Band Era (master's thesis, McGill University, 1971).

⁵ Leroy Ostransky, "Early Jazz" *Music Educator's Journal*. 6 (1978).

⁶ Mark C. Gridley and Wallace Rave, "Towards Identification of African Traits in Early Jazz" *The Black Perspective in Music* 12 (Spring 1984) 45-56.

⁷ Ibid.

influences affect jazz but they do not discuss the teaching of jazz in New Orleans or notable instructors/mentors in the developmental years.

Gunther Schuller investigated early jazz styles and included an analysis of rhythm, form, harmony, melody, timbre, and improvisation. Schuller chronicled the early career of Louis Armstrong and Jelly Roll Morton and analyzed their role in New Orleans music.⁸ Schuller provided no discussion of pedagogy or influential teachers in the lives of these musicians. Instead, he examines the playing styles and careers of musicians. Schuller expands his discussion on early jazz by including the Big Band era and the music of Duke Ellington.

Edwin Stringham's 1926 study provided one of the earliest analyses of jazz in America. Stringham discussed negative attitudes towards jazz and provided an analysis of what he finds to be the positive elements of the music. Stringham acknowledges the use of orchestration, progressive harmonies, and rhythmic invention as positive elements in jazz. He explains that jazz composers (at the time the article was written) relied on compositional techniques found in classical music to provide structure in jazz. The author concluded by stating that jazz has been America's most distinctive contribution to music literature.⁹ Stringham observes that most jazz was written in duple meter. Stringham predicted, "A new world awaits jazzists in that direction."¹⁰

⁸ Gunther Schuller, *Early Jazz: It's Roots and Musical Development* (New York: Oxford, 1968).

⁹ Edwin Stringham, "Jazz—An Educational Problem" *The Musical Quarterly* 12 (1926).

¹⁰ Ibid.

While Stringham's study is the most forward-thinking of the time, the impact of his study is difficult to assess since it was written forty years before jazz education was implemented into the public schools. Stringham's article describes jazz in the 1920s; however, he did not discuss jazz education during that time. Instead, he provided a justification for keeping jazz alive and continuing its development.

Musicologist David Ake's dissertation provided a synoptic overview of identity among New Orleans jazz musicians. Ake discussed the manner in which musicians "experience and understand themselves, their music, and the world at large."¹¹ Ake identified Canal Street as the dividing line of the black community in New Orleans during the early 20th century. Darker skinned blacks lived Uptown and the lighter skinned Creoles lived downtown. Differences in musical playing style between the two groups are discussed. Uptown musicians were perceived as being untrained, poor sight-readers but good improvisers. Creole musicians are described as being classically trained yet "distasteful" jazz players. Downtown musicians were known to be good sight-readers and knew the classical repertoire.¹² Ake provides no discussion on music education and the manner in which jazz was taught and learned.

In order to provide deeper insight into the jazz community, Wilmot Fraser identified key elements that influence a jazz musician's improvisation.¹³ Some of these

¹¹ David Andrew Ake, "Being Jazz: Identities and Images" (PhD diss., University of California at Los Angeles, 1998).

¹² Ibid.

¹³ Wilmot Alfred Fraser, "Jazzology: A Study of the Tradition in Which Jazz Musicians Learn to Improvise" (PhD diss., University of Pennsylvania, 1983).

elements include folk community, skills that must be acquired in order to improvise, the relationship between musicians and the values of the jazz community, and what improvisation means to the musicians. Results of Fraser's study indicated that musicians acquire similar attitudes and values that are specific to the jazz community. According to Fraser, the community is based on a common unit of sociality—the human band. Musicians studied in Fraser's research indicated similar socio-cultural experiences and stages of development while learning to improvise.¹⁴

Out of School Jazz Education

Christopher Wilkinson's study identified Manuel Perez and Lorenzo Tio as two of the leading private clarinet teachers in the early 20th century. Perez and Tio provided instruction that was based on French method books written by Hyacinthe Klosé and Jean-Baptiste Arban.¹⁵ According to Wilkinson, Creole teachers such as the Tios believed the use of European teaching methods prepared musicians for playing written arrangements that were used in marching bands. While the use of European pedagogy prepared musicians for musical literacy, methods found in West Africa strongly influenced the jazz musicians of New Orleans.¹⁶

Wilkinson interviewed early New Orleans musicians such as Don Albert (1908–1980), Alvin Alcorn (1912–2003), Albany “Barney” Bigard (1906–1980) and Louis.

¹⁴ Ibid.

¹⁵ Christopher Wilkinson, “The Influence of West African Pedagogy Upon the Education of New Orleans Jazz Musicians” *Black Music Research Journal* 14 (1994): 25–42.

¹⁶ Ibid.

Cottrell (1911–1978) for his study. In these interviews the musicians described their musical training in European pedagogy that originated at the Paris Conservatory. The musicians described the teaching techniques employed by Manuel Perez and Lorenzo Tio Jr. Their teaching style included the use of solfège study and the method books written by Klosé and Arban.

Wilkinson concluded that there are three principles of African pedagogy that have influenced the music of New Orleans:

- Slow absorption rather than formal training. Slow absorption involves teaching children music from infancy. Children learn game songs from their peers through socialization. Music is used in rituals and performed by adults while working. The constant musical activity enables children to acquire an appreciation and knowledge of music. In New Orleans the constant performances by parade bands made music easily accessible. Musicians researched in this study describe how hearing bands as youngsters influenced their becoming jazz musicians.
- Active participation. Older musicians teach children how to play music. In New Orleans, this can be seen in the use of brass bands that influence children to play jazz.
- Extended-family structure. Musical mentors in West Africa and New Orleans were either a family member or part of the families' social network.¹⁷

Curtis Jerde's article *Black Music in New Orleans a Historical Overview* documented the origins of New Orleans jazz. Jerde discussed the activities at Congo

¹⁷ Ibid.

Square during slavery and traced the evolution of African American social aid organizations. The formation of these social organizations created a need for musicians to provide entertainment at social events. Out of this need grew the development of band academies that were run by “professors.” Musical organizations that derived from academies include the Eclipse Brass Band, Excelsior Brass Band, Eureka Brass Band, Onward Brass Band, and the original Olympia Brass Band.¹⁸

Jerde described the initial use of improvisation in jazz. Improvisation is an important characteristic in jazz. Early jazz groups often performed traditional military marches. Due to the popularity of brass bands performing for social functions, there was sometimes a shortage of musicians. This meant that many times parts were missing in an arrangement. To compensate for the missing parts, musicians would often take liberties with the music to give the music a full sound. This was the beginning of improvisation in jazz.¹⁹ Jerde’s article described early methods of learning jazz primarily through learning “on the bandstand” and learning improvisation out of necessity to make up for a lack of musicians.

Cornetist Buddy Bolden is regarded as the first improviser in jazz history. Donald Marquis’ book *In Search of Buddy Bolden* discussed Bolden’s impact on early New Orleans jazz. Because there are no known recordings or interviews available that exist, Bolden is one of the more obscure figures in jazz history. Marquis’ research comprised the use of interviews with musicians that knew Bolden, courthouse documents, and

¹⁸ Curtis D. Jerde, “Black Music in New Orleans: A Historical Overview,” *Black Music Research Journal* 10 (1990) 18-24.

¹⁹ Ibid.

archival research. There are no known recordings of Bolden's playing or any evidence of the specific manner in which he learned to play jazz. Marquis concluded that Bolden was strongly influenced by the church spirituals, and the music of New Orleans' brass bands.²⁰

Joanne and John Saul wrote that Bolden's improvisation is not the same as the improvisation that takes place today. Bolden's improvisation consisted of adding extra nuances to the music. Bolden was known as a powerful cornet player that played by ear. He is credited as being the first to use African qualities such as flattened blue notes, vocalized tones, and syncopation in early jazz. Saul and Saul based their research on the available literature concerning Bolden. The authors commented that much that is written about Bolden is myth and due to the absence of recordings, it is difficult to separate fact from fiction.²¹ Due to the limited information that is available on Bolden, Saul and Saul are not able to provide information on whether Bolden studied jazz in school or out-of-school. One can only speculate that Bolden probably learned to play jazz in an out-of-school setting. The absence of recordings or interviews with Bolden, make it impossible to know how he learned to play jazz.

Louis Armstrong is perhaps the most widely known musician to come from New Orleans. Peter Davis, music teacher at the Waif's Home for Boys, introduced Armstrong

²⁰ Donald M. Marquis, *In Search of Buddy Bolden* (Baton Rouge and London: LSU Press, 1978).

²¹ Joanne Saul and John S. Saul, *The Legend of Buddy Bolden Critical Studies in Improvisation* 3 (2007): 1 – 10.

to the cornet.²² Brian Harker's dissertation on Armstrong's early development confirms that Armstrong studied with Davis for two years. Armstrong credits trumpeter King Oliver with teaching him how to play jazz. Armstrong recalls that Oliver taught him modern ways of phrasing on the cornet and the trumpet. Oliver often gave Armstrong lessons from exercise books and also played duets with him. Harker's dissertation gives recognition to musicians and teachers that taught Armstrong, however, Harker did not provide an account of specific pedagogical methods that were used.

Louis Armstrong's autobiography--*Satchmo: My Life in New Orleans* does not indicate how he learned to play jazz. He stated that while playing with Fate Marable's band, he studied with mellophone player David Jones. Armstrong recalled: "He'd teach me about reading music—how to divide like 2/4 time, 6/8 time--had me count different exercises."²³ Armstrong's book provided a detailed description of how he grew up in New Orleans. Armstrong spoke freely of his personal life and performing opportunities that he had, but there is very little discussion of his musical learning experiences. Armstrong recalled that he studied jazz with Joseph "King" Oliver, but there is no detailed discussion of what Oliver taught him, or what teaching techniques were used to teach Armstrong.

Patricia Martin's study of Johnny Dodds investigated the musicians' playing style through the use of transcriptions and analysis. Dodds was encouraged to play music by

²² Brian C. Harker, "The Early Musical Development of Louis Armstrong, 1901-1928" (PhD diss., Columbia University, 1997).

²³ Louis Armstrong, *Satchmo: My Life in New Orleans* (New York: Prentice-Hall, 1954), 182.

both of his parents who were musicians. According to Martin, Dodds was strongly influenced by clarinetists Sidney Bechet, Lorenzo Tio Jr. and George Baquet. Martin described how Dodds would often sit on the bandstand behind these musicians watch and learn in an effort to emulate their playing style. Aside from describing Dodds' experience learning on the bandstand, Martin did not provide further insight into Dodds' musical development.²⁴

David Dicaire's book, *Jazz Musicians of the Early Years to 1945* discussed the careers of early New Orleans jazz musicians such as Buddy Bolden, Nick LaRocca, King Oliver, Kid Ory and others.²⁵ Dicaire did not provide details of pedagogical methods used in these musicians' development. The author mentioned that these musicians often took private lessons in order to learn how to play music. According to Dicaire, bassist "Pops" Foster studied cello privately before he learned to play the bass.²⁶

Dicaire provides brief profiles of several early New Orleans musicians. Jelly Roll Morton studied trombone and guitar before settling on the piano as his main instrument. Sidney Bechet was born into a musical family. He studied with jazz musicians such as Lorenzo Tio, Big Eye Louis Nelson, and George Baquet. Bechet eventually taught clarinet to Jimmy Noone.²⁷ Other than these few bits of information, Dicaire was not able

²⁴ Patricia A. Martin, "The Solo Style of Jazz Clarinetist Johnny Dodds: 1923-1938" (PhD diss., Louisiana State University Agricultural and Mechanical College, 2003).

²⁵ David Dicaire, *Jazz Musicians of the Early Years, to 1945* (Jefferson, North Carolina: McFarland & Company, Inc., 2003).

²⁶ Ibid.

²⁷ Ibid.

to provide a detailed description of teaching techniques used in the education of these musicians.

In *Song for my Fathers*, Tom Sancton recalled his personal experience learning to play jazz in the segregated 1960's. Sancton describes himself as a young White high school student going to Preservation Hall with his father and falling in love with New Orleans style jazz. Sancton recalled how he taught himself to play the clarinet and eventually began taking private jazz lessons from the older black musicians at Preservation Hall. Mentors included George Lewis, Punch Miller, and Creole George Guesnon. Sancton provided specific details of learning by imitation from Lewis. Sancton stated that there were no scales, theory, or exercises to learn. Lewis' view of reading music was that "Folks don't pay nobody to read, they pay 'em to play."²⁸ Sancton's out-of-school learning experience consisted of learning on the bandstand and repeating patterns that his teachers played in private lessons.

"Bourbon St. Black" written by Jack Buerkle and musician Danny Barker explored the lifestyles and musical history of New Orleans musicians in the 1960s and early 1970s. According to Buerkle and Barker, one method of learning jazz was through family members. Family members gave many musicians their first instrument as well as first lessons. Sam Alcorn, James Black, Clyde Kerr Sr., Isaac "Snookum" Russell, and Clem Tervalon, describe family members that influenced them to play music and briefly describe pedagogical methods that were used.²⁹

²⁸ Tom Sancton, *Song For My Fathers* (New York: Other Press, 2006) 77.

²⁹ Jack V. Buerkle and Danny Barker, *Bourbon St. Black* (New York: Oxford

David Schmalenberger's study of New Orleans drummer, Ed Blackwell investigated his early musical development. High school classmates taught Blackwell, and he learned the jazz style by listening to recordings.³⁰ Schmalenberger's dissertation on Blackwell used interviews with the musician to gather most of his information. Schmalenberger did not provide specific details concerning Blackwell's musical development. Schmalenberger described Blackwell's career as a *bebop* and *avant garde* jazz drummer and the influence of West African rhythms on Blackwell's playing. Schmalenberger provided transcriptions of Blackwell's playing style in his study.

Michael White discussed the value of learning jazz in neighborhood settings during his developmental years. White did not discuss specific details of pedagogical methods, however, he did provide examples of how older musicians helped nurture and guide his development as a musician. White described the high level of professionalism that he was taught at a young age and the importance of maintaining the traditional New Orleans jazz style.³¹

Creole Music Teachers

During the early twentieth century, Creole musicians played an integral role in the development of New Orleans jazz. Creole musicians were responsible for arranging pre-jazz (marches, blues, and ragtime) music for small ensembles. They also trained black

University Press, 1973).

³⁰ David J. Schmalenberger, "Stylistic Evolution of Jazz Drummer Ed Blackwell: The Cultural Intersection of New Orleans and West Africa" (PhD diss., West Virginia University, 2000).

³¹ Michael G. White, "Reflections of an Authentic Jazz Life in Pre-Katrina New Orleans" *The Journal of American History* 94 (2007).

musicians and standardized jazz music by notating it for other musicians to play.³²

Alan Turley discussed how jazz became “standardized” in New Orleans. His paper explored ecological and social factors that influenced what he called the “standardization” of New Orleans jazz. The ecological factors that Turley examined include the New Orleans port, the environment of the city and immigration. He examined the city’s social class and race relations in the white, black, and Creole communities. The results of Turley’s study indicated that these racial relationships were essential in making New Orleans a major center for the development of jazz in the early twentieth century. Turley did not discuss the development of jazz in schools or outside of schools. Turley makes no references to specific teachers or pedagogical methods employed in the early twentieth century.

Charles Kinzer’s study credited the Tio Family as being the most popular Creole teachers of the early twentieth century. This family of teachers consisted of Lorenzo Sr., Lorenzo Jr., and Lorenzo Jr.’s uncle – Louis “Papa” Tio. Creole teachers required their students to obtain a high level of proficiency on their instruments. Lorenzo Tio Jr. was perhaps the strongest teacher to emerge from the family.³³ Lorenzo Tio used the traditional Creole music doctrine during lessons. Kinzer states that this doctrine consisted of: (1) technical fluency (2) proficiency in music reading and (3) production of a broad singing tone. In order to achieve these goals, Tio placed an emphasis on solfège

³² Alan C. Turley, “The Ecological and Social Determinants of the Production of Dixieland Jazz in New Orleans” *International Review of the Aesthetics and Sociology of Music* 26 (1995): 107–121.

³³ Charles Kinzer, “The Tios of New Orleans and Their Pedagogical Influence on the Early Jazz Clarinet Style” *Black Music Research Journal* 16 (1996): 279–302.

exercises, sight-reading difficult duets, and studying from traditional European methods such as the Klosé Method for Clarinet.³⁴

Kinzer's research was based on interviews with musicians that studied with the Tios. Kinzer also interviewed two of Lorenzo Tio Jr.'s granddaughters—Kathleen Winn and Bernadette Randall. Tio's daughter—Rose Tio Winn—also was interviewed and recounted the history of the family. Kinzer's article identified early teachers that were influential in the development of jazz musicians. He also provided a detailed account of teaching methods employed by the Tio family.

Thomas Fiehrer wrote that some New Orleans musicians learned how to play jazz from Creole professors located at the French Opera House.³⁵ These teachers were linked to "French" origins and consisted of musicians such as Alcibiades Jeanjacques, Oscar Duconge, Punkis and Bouboul Valentine.³⁶ At some point between 1913 and 1943 the opera house was closed. The closing of the opera house made "professors" expendable and ended the influence of European pedagogy in training jazz musicians. Fiehrer did not identify specific teacher strategies used at the French Opera House. Fiehrer stated that the growing popularity of recordings allowed musicians to learn from recordings rather than studying music in the traditional manner.³⁷

³⁴ Ibid.

³⁵ Thomas Fiehrer, "From Quadrille to Stomp: The Creole Origins of Jazz" *Popular Music* 10, no. 1 (1991): 21–38.

³⁶ Ibid.

³⁷ Ibid.

Community Schools/Organizations

Charles Suhor's book discussed another vehicle for jazz education outside of the public schools. It was found at Grunewald School of Music—a private institution that was connected to a music store. Grunewald attracted military veterans that used the GI bill to pay for instruction in theory, arranging, and overall musicianship.³⁸ Despite strict segregation laws that were in place, Grunewald provided instruction to both black and white musicians. Musicians such as Chuck Badie, Warren Bell, Al Belletto, Fred Crane, Earl Palmer, Richard Payne and Red Tyler studied at Grunewald and were active participants in the New Orleans jazz scene.³⁹ Suhor's book provided a descriptive history of New Orleans jazz after World War II. Suhor discussed the lives and careers of musicians and examines educational institutions in the city. However, specifics concerning teachers and teaching methods are not found in Suhor's book.

The lives and careers of New Orleans musicians are chronicled in *Up From the Cradle of Jazz*.⁴⁰ The authors of the book provided a detailed study of the lives and careers of several rhythm and blues and jazz musicians. Musicians briefly speak of learning to play music from family members and studying at Grunewald Music Store. The latest version of the book published in 2009 interviewed jazz musicians who were affected by Hurricane Katrina.

³⁸ Charles Suhor, *Jazz in New Orleans: The Postwar Years Through 1970* (Lanham: Scarecrow Press 2001).

³⁹ Ibid.

⁴⁰ Jason Berry, *Up From the Cradle of Jazz* (Lafayette, LA: University of Louisiana at Lafayette 2009).

There were other community organizations that took on the responsibility of teaching jazz to young students. Earl Turbinton's Jazz Workshop,⁴¹ and Danny Barker's Fairview Baptist Church Band⁴² are two institutions that were instrumental in developing young musicians in the late 1960's and 1970's. The Jazz Workshop provided after-school jazz lessons. Because of funding problems, the Workshop closed after one year. The short-lived success of the Jazz Workshop was used as a model for the Artist-In-Residence program that was started by the New Orleans Public Schools a few years later. Barker, a guitarist with a distinguished history of playing with musicians such as Jelly Roll Morton, Louis Armstrong, Cab Callaway and Dizzy Gillespie formed a church band for youth near the St. Bernard Housing Project. Barker often used tutors (professional musicians) to work with his students and had them learn by listening to records.⁴³

The Encyclopedia of Jazz in the Seventies covered the careers and important events of musicians in jazz history. This edition examined the activities of musicians from mid-1966 to the time this book was published. The book provided brief biographies of musicians and includes a short list of important recordings. An article by Charles Suber regarding jazz education provided a chronological history of jazz education in America from the 1920s to the seventies.⁴⁴ This history did not include a detailed

⁴¹ Martin Covert, "Earl: Man, Music and Muse" Courier [Date of Publication Unavailable].

⁴² Tom Jacobsen and Don Marquis, "Danny's Boys Grow Up," *The Mississippi Rag*, May 2006.

⁴³ Ibid.

⁴⁴ Feather, Leonard and Ira Gitler, "Encyclopedia of Jazz in the Seventies."

discussion of jazz education in New Orleans or pedagogical techniques used. Suber's discussion centered on institutions and individuals involved in jazz education throughout the country.

In-School Jazz Education

Kenneth Prouty examined formal methods of jazz education. This includes programs, curricula, and pedagogical methods and practices.⁴⁵ Prouty's dissertation covered a wide range of topics including cultural and social forces that shape jazz education. Prouty provided an analysis of the prevailing view of the history of jazz education; however, there is no discussion on the historical aspects of jazz education in New Orleans.

Mark and Gary discussed the history of music education in America beginning with the music of the Spanish and Native Americans. Their discussion on jazz is very limited. Mark and Gary recall that the Tanglewood Symposium (1963) recommended that jazz become a component in school music study. The inclusion of improvisation in the 1994 National Standards constitutes recognition of its importance to current music education.⁴⁶ The authors noted that improvisation is used in vocal as well as instrumental groups.

Mark and Gary's discussion of the history of jazz education refers to James "Jimmie" Lunceford teaching at Manassa H.S. in Memphis and starting a Big Band in

Horizon Press: New York, 1976.

⁴⁵ Kenneth Prouty, "From Storyville to State University: The Intersection of Academic and Non-Academic Learning.

⁴⁶ Michael Mark and Charles Gary, *A History of American Music Education* (Reston, VA: Music Educator's National Conference, 2nd ed., 1999).

Buffalo. The authors noted that Louis Armstrong, Milt Hinton, and Charlie Parker gained experience playing in school bands before launching professional careers.⁴⁷ The authors observed that social changes in the 1960's brought about change in the classroom as schools began to offer courses in jazz, rock, and other areas. Mark and Gary did not provide a detailed discussion into jazz education in New Orleans during the twentieth century. Instead, Mark and Gary focused on historical events that took place on a national scale.⁴⁸

In the early twentieth century, the New Orleans Public Schools did not have a jazz education program. Jazz was a new genre of music that was not easily accepted by educators. In March 1922, the Orleans Parish School Board placed a ban on jazz music and jazz dancing.⁴⁹ The school system did employ many jazz musicians that often taught subjects other than music.⁵⁰

Bryce Luty examined the early history of jazz education beginning in the 1930s on college campuses. Luty investigated the early twentieth century rejection by school systems throughout the country to accept and adopt jazz as a viable part of the curriculum. Luty discussed the manner in which jazz education began to be implemented in universities and the military. He remarked that formalized (in-school) education owes

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Unknown Author, "Orleans School Board Puts Ban on Jazz Dancing," *Times Picayune*, March 25, 1922.

⁵⁰ Al Kennedy, "Jazz Mentors: Public School Teachers and the Musical Tradition of New Orleans" (PhD diss., University of New Orleans, 1996).

a huge debt to the United States military bands.⁵¹ Luty did not discuss jazz education in New Orleans, notable teachers, or pedagogical methods used.

*Growing Up With Jazz*⁵² chronicled the lives and careers of twenty-four jazz musicians from around the country. None of the musicians are natives of New Orleans nor did they study music in New Orleans. While this book has little or no relevance to the subject of this study, many of the musicians interviewed in this book recall how they studied music formally through private teachers and in school. Several musicians stated that their parents listened to classical music and jazz. The subjects interviewed in the book credit this listening experience with inspiring them to study music.⁵³

Jerry Payne researched the state of jazz education in Louisiana in 1973. Payne investigated jazz education in the secondary schools of Louisiana and examined the implications for teacher education. Payne surveyed of secondary school band directors to gather data for his study. The results of his survey indicated that 100% of respondents believe that jazz ensembles have a place in the music program and the need for the inclusion of jazz did exist. At the time of the study 44% of the respondents in Louisiana had a jazz ensemble, and 79% of those that were not teaching jazz had intentions on starting a jazz program in the future.⁵⁴ Payne's research indicates how attitudes towards

⁵¹ Bryce Luty, "Jazz Education's Struggle for Acceptance Pt. 1." *Music Educator's Journal* 69 (1982).

⁵² Royal W. Stokes. *Growing Up Jazz* (New York: Oxford, 2005).

⁵³ Ibid.

⁵⁴ Jerry Ronald Payne, "Jazz Education in the Secondary Schools of Louisiana: Implications for Teacher Education" (PhD diss., Northwestern State University of Louisiana, 1973).

jazz education in Louisiana changed since the 1920s.

Al Kennedy's dissertation identifies school teachers that played a role in developing New Orleans musicians. Kennedy researched both in and out-of-school teaching venues for teaching and learning jazz. However, Kennedy did not discuss specific pedagogical methods used by these mentors/teachers. Kennedy noted that musicians often introduced students to jazz in their class or taught jazz after school. Despite the ban on jazz music, teachers such as Arthur P. Williams, James and Wendell McNeal, William Nickerson, Camille Nickerson, E. Belfield Spriggins, Valmore Victor and Osceola Blanchet continued to introduce young students to jazz in the early twentieth century.⁵⁵

Kennedy's book *Chord Changes on the Chalkboard* described out-of-school mentors and family members that taught jazz, and discussions of learning "on the bandstand." Specific teaching techniques are not discussed. Kennedy chronicled how the practice of teaching students jazz after school was a normal practice during the 1960s as Clyde Kerr Sr. and Yvonne Busch would often bring students home for lessons in jazz. They both inspired a generation of jazz musicians that emerged in the 1960s and 1970s.⁵⁶

Stephanie Eller's dissertation investigated NOCCA and other arts schools in the U.S. and how they are structured. Eller chronicled how the former Superintendent of Arts and Education for the New Orleans Public Schools—Shirley Trusty Corey developed the

⁵⁵ Al Kennedy, "Jazz Mentors: Public School Teachers and the Musical Tradition of New Orleans" (PhD diss., University of New Orleans, 1996).

⁵⁶ Al Kennedy, *Chord Changes on the Chalkboard: How Public School Teachers Shaped Jazz and the Music of New Orleans* (Lanham, MD: Scarecrow Press, 2005).

idea of opening NOCCA.⁵⁷ NOCCA provides instruction to students in five areas of the arts: visual arts, drama, music (jazz, and classical), creative writing, and dance.⁵⁸

NOCCA's curriculum is designed to provide pre-professional training to students.

Students must audition and go through an interview process before being accepted into the school.⁵⁹ Eller provided a description of NOCCA admission standards, but she did not discuss teachers or their methods of instruction.

Carol Strickland's article *Art for Art's Stake, New Orleans Style* discussed the emergence of arts schools in the United States and focuses on NOCCA. Strickland's research indicated that half of the students that audition for NOCCA are accepted and 75% of graduates obtain college scholarships. Half of NOCCA's population comes from minorities.⁶⁰ Strickland's article is effective in citing NOCCA's demographics, however, Strickland did not discuss jazz education or curricular offerings at the school. Strickland did cite the success of NOCCA's jazz graduates that brought the school national attention.

Shannon Brinkman and Eve Abrams interviewed musicians that perform regularly at *Preservation Hall* located in the French Quarter. The musicians provided short biographies of their careers and briefly mentioned how they learned to play jazz.

⁵⁷ Stephanie A. Eller, "The Arts Magnet Center: a Successful Model for Public Arts Education" (PhD diss., American University, 1994).

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ Carol Strickland, "Art for Arts Sake, New Orleans Style," *New York Times*, November 6, 1988, sec. 4A, 34.

Musicians interviewed for the book provided a mixture of in school and out-of-school introductions to jazz. The influence of family members, private teachers, and school band directors were discussed. While specific teachers are mentioned and credited for their contributions, their teaching techniques are not discussed.⁶¹

Thomas Jacobsen's book entitled *Traditional New Orleans Jazz* interviewed several New Orleans born musicians, and imported musicians from other states and countries. Native New Orleans musicians interviewed include: Lionel Ferbos, Tim Laughlin, Eddie Bayard, as well as several musicians that played in the Fairview Baptist Church Band. The book discusses musicians that learned through in-school and out-of-school educational settings. Jacobsen provided brief mentions of teaching techniques but he did not go into specifics concerning knowledge that was transferred from teacher to student.⁶²

Richard Salonen's dissertation examined pedagogy used by improvisation teachers that do not have academic credentials. The criteria used by Salonen included selecting teachers that learned improvisation before the use of jazz education books and media; learned improvisation informally, and individuals with many years of teaching experience. Salonen used in-depth interviews with teachers in several U. S. cities including New Orleans to gather his data. The New Orleans teacher investigated in the study uses the anonymous name "Carl" and describes his teaching style as being catered

⁶¹ Shannon Brinkman and Eve Abrams, *Preservation Hall* (Baton Rouge: LSU Press, 2011).

⁶² Thomas W. Jacobsen, *Traditional New Orleans Jazz* (Baton Rouge: LSU Press, 2011).

to the needs and abilities of the student. Carl attempts to teach students to react to the music spontaneously rather than have a set of patterns and ideas in mind to use in approaching the chord changes when improvising.⁶³ Carl did not provide Salonen with specifics about his pedagogical techniques; instead he made general comments to describe his teaching.

Ted Panken interviewed Alvin Batiste, Ellis Marsalis, Clyde Kerr Jr., and Kidd Jordan who are considered jazz teaching legends in New Orleans.⁶⁴ Each educator had a different teaching approach to jazz in the schools. Batiste taught his students by using the root progression system. Kerr taught jazz based on his experiences in rhythm and blues. Jordan allowed students the freedom to pursue whatever genre of jazz that they wished. Jordan would give students the necessary tools to refine their art form. Ellis Marsalis was the first lead jazz teacher at NOCCA. Marsalis' teaching was grounded in the blues. Melody, harmony and rhythm served as the three basic elements of music that underscored Marsalis' teaching.⁶⁵ Panken's article described the teaching methods of Batiste, Marsalis, Kerr, and Jordan. The interviews conducted with the teachers helped confirm and provide a meaningful description of each teacher's pedagogical style and how they have influenced a new generation of young jazz musicians.

John McKinney studied the teaching style of musician Lennie Tristano.

⁶³ Richard Salonen, "Pedagogical Techniques of Improvisation Instructors Without Academic Credentials" (PhD diss., Central Michigan University, 2010).

⁶⁴ Ted Panken, "Constructing Crescent City Classrooms: How Alvin Batiste, Ellis Marsalis, Clyde Kerr Jr., Kidd Jordan, and Other Music Legends Built Formal Jazz Education in New Orleans," *Downbeat*, 2007.

⁶⁵ Ibid.

McKinney examined Tristano's effectiveness as a teacher of improvisation and composition. McKinney's methodology employed the use of interviews with Tristano and musicians who studied with Tristano. McKinney also studied Tristano's recordings as well as books, magazines, and album liners where musicians mentioned Tristano's influence.

The results of McKinney's study indicated that Tristano's teaching has been influential on many major jazz artists. His teaching techniques include the use of recordings, ear training, fingering studies, harmony, counterpoint, and scat singing. Tristano insisted on the use of a private instructor to teach jazz improvisation.⁶⁶ McKinney's dissertation only examined the pedagogical techniques employed by Tristano. The dissertation researcher does not discuss New Orleans jazz, its musical style, or if Tristano taught musicians from the city.

Doug Beach's interview with trumpeter Nicholas Payton (a student of Kerr's at NOCCA) focused on the musician's career as a professional musician.⁶⁷ He recounted how Kerr would often have him transcribe recordings by Clifford Brown and Herbie Hancock to understand jazz harmony.⁶⁸ Beach's article provided only a brief glimpse of how Payton learned to play jazz.

⁶⁶ John F. McKinney, "The Pedagogy of Lennie Tristano" (EdD dissertation, Fairleigh Dickinson University, 1978).

⁶⁷ Doug Beach, "Nicholas Payton Learned From the Legends," *The Instrumentalist*, August 2002.

⁶⁸ Ibid.

The Jazz Curriculum

Jazz pedagogy has emerged from an underground, grassroots activity to one that has been accepted in the curriculum of higher academia. Clifford Stevens' definition of a well-rounded instructional methodology used in schools includes: ensemble playing, improvisation, jazz harmony, composition, arranging, jazz history, and listening skills.⁶⁹ Stevens' study investigated the current pedagogical methods used in secondary schools. The researcher used questionnaires to gather data for his study. The results of the study indicated that there is a wealth of pedagogical aids available to today's students. These include method books with solo transcriptions; play along records (e.g. the Jamey Aebersold series), instructional videos, CD ROM and MIDI programs.⁷⁰

Heath Jones investigated the role of jazz in music teacher education curriculum in Oklahoma colleges and universities. Jones used a hybrid investigative approach to collect data. The researcher employed the quantitative use of surveys and qualitative use of interviews in his research. Some of the survey results indicated: (1) 56% of undergraduate music education programs do not include jazz performance, (2) jazz education instruction is available at 10% of universities, (3) jazz improvisation is not available at 25% of teacher education institutions (4) jazz ensemble is the only course offered at 50% of universities.

Interview results indicated: (1) jazz in secondary schools is inconsistent, (2)

⁶⁹ Clifford Stevens, "New Orleans to Bop and Beyond: A Comprehensive Jazz Instructional Programme for Secondary Level Students" (PhD diss., Concordia University, 1997), 192.

⁷⁰ Ibid.

Oklahoma music education administrators desire a comprehensive approach to teaching jazz education, (3) jazz performance opportunities are greater in areas where the university owns and operates a jazz club.⁷¹ Jones' study did not include the discussion of pedagogical techniques, and the study is limited to an investigation of schools in the state of Oklahoma.

Jazz Education at New Orleans Universities

Keith Javors investigated the teaching of jazz on the collegiate level.⁷² Javors compared instruction that took place out of school and in school. Javors analyzed surveys that were distributed to several universities for numerous musicians and educators. The results of the research indicated that no single method for jazz instruction is complete. According to Javors neither method of instruction was proven to be more effective than the other. Javors' dissertation provided an in-depth look at jazz education on the university level, however there is no discussion of university teaching in New Orleans.

Ronald Roach's article on Ellis Marsalis discussed the founding of a degree program in Jazz Performance at the University of New Orleans.⁷³ Roach's interview with Marsalis described the state of jazz education on the university level in New Orleans.

⁷¹ Heath E. Jones, "Jazz in Oklahoma Music Teacher Education" (PhD diss., University of Oklahoma, 2005).

⁷² Keith Javors, "An Appraisal of Collegiate Jazz Performance Programs in the Teaching of Jazz Music" (Doctoral theses, University of Illinois at Urbana-Champaign, 2001), 83-84.

⁷³ Roach, Ronald, "Speaking on Jazz Education." *Black Issues in Higher Education* 14 (January, 1998).

According to Marsalis, the purpose of the program is to provide students with “marketable skills.” He also discussed the strengths and weakness of the program stating that the vocal music aspect is weak due to the absence of a full time vocal jazz teacher. Marsalis also called for states to mandate that all students study the arts in order to graduate.⁷⁴

Kendra Hamilton’s article described how Dillard University established the Jazz Institute and organized the New Orleans Jazz Orchestra directed by Irvin Mayfield.⁷⁵ Mayfield discussed the funding and purpose behind the Jazz Institute. At the time the article was written Dillard had plans to provide a jazz curriculum as well as lecture series on the history and culture of the arts in New Orleans. Members of the Jazz Orchestra would serve as artists-in-residence to provide instruction to young students. Hamilton’s article discussed plans for the Jazz Institute but does not examine the jazz education program at Dillard University.

Jonathan Goldman’s dissertation examined the manner in which jazz musicians develop a unique voice in academia. According to Goldman jazz education programs at universities have similar course offerings. This has caused jazz musicians to have a homogenized sound rather than a unique personalized approach to playing. Goldman interviewed 10 musicians that have a unique sound to gather his data. Eight of the ten participants concluded that there is a homogenized sound found in students that studied jazz in university settings. Reasons for this homogenization include: standardized

⁷⁴ Ibid.

⁷⁵ Hamilton, Kendra, “Dillard University and All That Jazz.” *Black Issues in Higher Education*, (Jan. 2003).

curriculum, student attitudes, and the institutional setting.⁷⁷ Goldman did not investigate New Orleans musicians or pedagogical techniques found in New Orleans institutions.

Jazz Education in New Orleans – After 2005

The education system in New Orleans after 2005 has been severely hampered. Anthony Garcia's article described the state of jazz education after Hurricane Katrina. According to Garcia the schools began operating under one of four categories: Orleans Parish Schools, Algiers Charter School Association, Recovery School District, or independent charter schools.⁷⁸ At the time of the article, jazz was only taught at NOCCA and was not a part of the curriculum of other public schools. Children were once again learning how to play jazz in areas outside of the public schools—mainly through neighborhood brass bands, and the universities.⁷⁹ Garcia's article provided a detailed, in-depth look at the state of jazz education in New Orleans after Hurricane Katrina.

Bruce Raeburn's article *They're Tryin' to Wash Us Away: New Orleans Musicians Surviving Katrina* chronicled the experiences of musicians that returned to the city following the hurricane. According to Raeburn the lack of jazz musicians in New Orleans after Katrina had become a major concern. In 2007, only 250 musicians had returned to the city. Raeburn's article did not discuss the state of music education but he stressed that it is important to maintain the musical culture of New Orleans. According to

⁷⁷ Jonathan Goldman, "The Shape of Jazz Education To Come: How Jazz Musicians Develop A Unique Voice Within Academia" (masters' thesis, McGill University, 2010).

⁷⁸ Anthony J. Garcia, "Jazz Education in New Orleans, Post Katrina" *Jazz Education Journal* (2006).

⁷⁹ Ibid.

Raeburn, the efforts of school teachers, private instructors, community organizations, and musical family tradition have played an important part in the development of New Orleans' musical culture and the spread of jazz throughout the United States.⁸⁰

Summary of Literature

The review of literature was a preliminary step used in this study. Information gathered from the literature guided me in developing the methodology for gathering data. The literature review examined the various venues for teaching and learning jazz in New Orleans in the twentieth and twenty-first centuries. The methods of teaching used by mentors and teachers were researched.

The review of related literature indicates that while various authors and researchers documented the contributions of educators and mentors that taught jazz, most of the discussion is limited when it comes to specific pedagogical practices that impacted the development of jazz in New Orleans. Previous literature fails to clearly document the history of out-of-school venues of jazz education in New Orleans.

Undoubtedly, the catastrophic events of 2005 destroyed the educational setting in New Orleans. Since 2005, music programs have suffered cuts and the teaching of jazz has been eliminated in all of the public schools except for NOCCA, which is now run by the state. The development of programs outside of the school setting such as the Heritage School of Music provide the only viable options for students that are not admitted into NOCCA to receive instruction in jazz. This study will investigate the current state of jazz education in New Orleans and document the various venues for teaching that are found

⁸⁰ Bruce Boyd Raeburn, "They're Tryin' to Wash Us Away: New Orleans Musicians Surviving Katrina," *The Journal of American History* 94 (December 2007).

outside of the schools. This study chronicles the specific manner in which jazz was taught in New Orleans. The contributions of teachers, mentors, and family members that played a role in jazz education in New Orleans are documented. The results concerning pedagogical methods provide a model for jazz education in other communities throughout the country.

CHAPTER THREE

PROCEDURES

This study was designed to document the history of jazz education in New Orleans that existed inside and outside of the public and private schools in the twentieth and twenty-first centuries. The historical research methodology used in this study involved the process of gathering, analyzing, and interpreting data to answer the research questions. Methods used in collecting data consisted of in-depth interviews and the collection of archival data, which included primary and secondary sources.

The historical methodology used provided a chronological history of the jazz teachers and mentors that have been responsible for developing young musicians and maintaining the musical heritage of the city. This research contributes to music education by providing a detailed description of the evolution of jazz education in New Orleans. The study of the most recent events in New Orleans after Hurricane Katrina address how the change in school structure has affected present-day jazz education.

This study examines in-school jazz education as well as four educational settings used outside of the school system:

- Family members as mentors,
- Private instructors,
- Community organizations,
- Studying after school with music teachers.

By examining the venues in which jazz was taught, the teachers and mentors as well as their teaching techniques were documented.

This study examines the beginning of the public schools' acceptance of jazz. The manner in which jazz studies was implemented in the schools are addressed. This study investigates the pedagogical methods used in New Orleans schools. The current state of jazz education and programs that are in place were examined to indicate how jazz education has changed after Hurricane Katrina.

When one considers the early neglect of jazz education several questions arise: How did interest in jazz continue to develop? How was jazz taught? What specific teaching methods were used to teach jazz? What individuals were responsible for the early teaching of jazz that provided a foundation for the musical style to continue to grow in the twentieth and twenty-first centuries? The review of related literature indicated that the history of jazz pedagogy in New Orleans has not been documented. These issues provide the basis for the formation of the research questions for this study.

Research Questions

This research answers the following questions:

1. What comprised jazz education in New Orleans in the twentieth and twenty-first centuries?
2. Who were the notable or influential instructors of jazz in New Orleans in the twentieth and twenty-first centuries?
3. Where was jazz taught outside of the public and private schools in New Orleans in the twentieth and twenty-first centuries?
4. How has jazz been taught and learned in New Orleans in the twentieth and twenty-first centuries?

Introduction of Techniques and Sources

This study employs the use of historical research methods, which include the use of in-depth interviews and the collection of archived data. The in-depth interview attempted to seek understanding through the use of open-ended questions, a semi-structured format, and recording responses. In this type of interview, the interviewer follows an interview protocol, but is able to “follow topical trajectories in the conversation that may stray from the guide when he or she feels this is appropriate.”¹

In-depth interviews were used to allow the researcher to gather in-depth information where questionnaires and surveys would not provide a sufficient amount of detailed information. Patton wrote that interviews “allow us to enter into the other person’s perspective. We interview to find out what is in and on someone else’s mind to gather their stories.”² In-depth interviews were used so that all participants would be asked the same questions in order to generate data that addresses the same issues.

In-depth interviews derive from the qualitative research paradigm. The in-depth interviews provide a holistic picture of the everyday experiences of interview participants. Valerie Yow stated that oral history is important because it:

1. Provides information that makes other public documents understandable.
2. Reveals daily life at home and at work—the very stuff that rarely gets into any kind of public record.

¹ D. Cohen and B. Crabtree, “Qualitative Research Guidelines Project,” 2006, http://www.quarles.org/HomeSemi_3629.html (accessed August 2, 2010).

² M. Q. Patton, *Qualitative Evaluation and Research Methods* (Thousand Oaks, CA: Sage Publications, 2002), 341.

3. The in-depth interview can reveal the informal, unwritten rules of relating to others that characterize any group.
4. The dimensions of life within a community are illuminated.
5. Personal testimony enables the researcher to understand the meaning of artifacts in the lives of people.
6. The in-depth interview also reveals the images and the symbols people use to order their experiences and give them meaning.
7. The in-depth interview can reveal a psychological reality that is the basis for ideals the individual holds and for the things he or she does.³

Interviews were conducted using the following principles as a guide:

- The interview should be conducted in a quiet room with minimal background noises,
- The interviewer should record a “lead” at the beginning of each session to help focus his or her and the narrator’s thoughts to each session’s goals,
- Both parties should agree to the approximate length of the interview in advance,
- Interviewer should secure a release form.⁴

According to Heller and Wilson historical research satisfies a curiosity, provides documentation of the past, provides a basis for understanding the present, and provides

³ Valerie Yow, *Recording Oral History: A Guide for the Humanities and Social Sciences* (Walnut Creek, CA: Altamira Press, 2005), 12-15.

⁴ “Principles and Best Practices,” Oral History Association, Accessed July 2, 2013. <http://www.oralhistory.org/about/principles-and-practices/>.

credit to deeds worthy of emulation.⁵ This study included the use of archival research and personal interviews. Data was been collected from primary and secondary sources. Primary sources include in-depth interviews, personal letters and autobiographies. Secondary sources include books, theses, dissertations, magazine articles and articles in scholarly journals.⁶

Techniques used to answer the research questions in this study consist of the collection of interviews and historical archival documents. The methodology used for the collection of data and the evaluation and verification of documents are based on the techniques discussed by Phelps et al.,⁷ and the guidelines set forth by the Oral History Association.⁸

Eras of Jazz Education

For the purpose of providing the history of New Orleans jazz education chronologically, this study is divided into two eras. The first era will cover the period of 1897 – 1972 when out-of school jazz education was the primary method of teaching and learning. The second era will cover in-school jazz education from 1973 to 2010. During

⁵ George N. Heller and Bruce D. Wilson, “Historical Research,” in *Handbook of Research on Music Teaching and Learning*, ed. Richard Colwell (New York: Schirmer Books, 1992), 103.

⁶ Mary Lynn Rampolla, *A Pocket Guide to Writing in History* (Boston: Bedford St. Martin’s Press, 2007), 5-6.

⁷ Roger P. Phelps, Ronald H. Sadoff, Edward C. Warburton, and Lawrence Ferrara, *A Guide to Research in Music Education* (Lanham, MD: Scarecrow Press, Inc., 2005).

⁸ “Principles and Best Practices,” Oral History Association, <http://www.oralhistory.org/about/principles-and-practices>, (Accessed July 2, 2013).

this period, jazz was implemented within the New Orleans Public Schools and it continues to exist in varying educational settings today. The teaching methods used by teachers and mentors in both in- and out-of-school settings provide evidence of how jazz has been taught in New Orleans. Some of these methods include the use of sight-singing, studying from European methods, studying transcriptions, play-a-long records and CDs, and learning from other musicians on the bandstand.

The eras of jazz history in New Orleans was researched chronologically in order to describe past and present teaching techniques and describe how they have evolved over time. The use of chronological history enabled the development of a timeline that shows the various stages of jazz education development in New Orleans. Studying the history of jazz education chronologically allows for a better understanding of current educational techniques.

Collection of Oral History

Due to the lack of research on the topic of study, in-depth interviews were conducted in an attempt to fill in historical gaps that are missing in current literature. In order to maintain the integrity of the interview process, the researcher followed guidelines established by the Oral History Association. These guidelines include: (1) responsibility to the interviewees, (2) responsibility to the public and to the profession, and (3) responsibility for sponsoring and archival institutions.⁹

Professional musicians and educators participated in this study. In order to recruit professional musicians as participants, I posted a notice in the American Federation of

⁹ Ibid.

Musicians Local 174-496 monthly newsletter explaining the topic of research and inviting musicians to participate. The notice identified the following requirements in order to gather information vital to this research: (1) Participant must be a jazz musician that was born and educated in New Orleans. (2) Participant must have learned jazz during one of two eras:—from 1920–1972 when jazz was not a part of a school curriculum, or 1973–present, after jazz education was implemented into the public schools.

Selection of subjects was limited to the first 8 respondents that were able to provide information on each era and learning setting for jazz education. Due to an initial shortage of volunteers, I invited musicians with whom I have a professional relationship to participate in the study.

The jazz band directors at New Orleans universities were invited to participate in the study. These universities included Xavier University, and the University of New Orleans. Through these interviews the researcher gathered information regarding present curricular offerings, pedagogical methods, relationships with the middle and secondary schools and the overall state of jazz at the university level.

The participant sample includes two instructors that work for community organizations. These instructors were able to contribute to the study by describing the teaching methods that they employed in their out-of-school settings. One former Jazz Outreach coordinator was included in the study. Finally, local high school band directors were invited to participate in the study. The selection of directors was limited to one from each of four school areas: Recovery School District, New Orleans Public Schools,

privately-run charter schools, and the New Orleans Center for the Creative Arts. These directors were able to discuss school budgets, school scheduling, and ultimately how jazz is taught in their schools.

The total number of participants interviewed in this study is 17. This includes musicians, community schoolteachers, college directors and high school directors. This study sought participant information that describes earlier and present methods of jazz education. The results of the interviews provide a holistic picture of the manner in which jazz has been taught and learned in New Orleans over the last 90 years.

Interview participants were contacted by telephone or email. Participants were mailed a brief cover letter that explained the purpose of the research. A copy of the letter is included in Appendix A. Non-respondents were subsequently contacted by mail, email, and telephone soliciting their participation. Two prospective participants chose not to participate in this study. Most of the interviews were conducted in person and recorded. Due to logistic problems, four participants answered the interview questions via email, and one person was interviewed over the telephone. Due to limited written responses in the initial email response, I responded with further emails and phone calls to get further insight into the experiences of the participants.

Because of the varying background of the participants, separate interview protocols are used for musicians, high school teachers, and university professors. The interview protocol is based on the research questions. Themes that were investigated in the interviews include:

- jazz education took place outside of the school setting,

- beginning in 1973 jazz education was available in New Orleans public schools and it extended to the universities,
- family members played an integral role in the early development of New Orleans jazz musicians,
- mentors and teachers of jazz musicians use a variety of pedagogical techniques,
- jazz education in New Orleans has become almost non-existent in schools since Hurricane Katrina, therefore, community schools are emerging throughout the city to make up for what is missing in the schools.

The interview protocol can be found in Appendix A.

In-depth interviews allowed participants to describe their experiences with jazz education in New Orleans. The interviews allowed for deeper probing and clarification of information. Interviews were conducted using the Zoom H2 digital recorder. Interviews lasted from 30–45 minutes. The researcher utilized a field log to take notes during the interview. In instances where the participant and interviewer were not able to meet at a mutual place and time, interviews were conducted by email or by telephone. Interviews were transcribed and converted from mp3 format to compact disc within twenty-four hours. The compact disc was locked and stored in the researchers file cabinet located in his office. A copy of the mp3 version of interviews was emailed to the researcher and stored in a special folder within a password protected email account. This served as an additional backup method against computer crashes or lost discs. The data were accessible only to the researcher. Following the interviews member checks were used to allow the participants to edit transcripts of their interview, and ensure that the

interviewer gave an accurate interpretation of the participants' comments. If there were any corrections to be made, the interviewer spoke with the participant(s) via telephone to gain the correct interpretation of their earlier statements. These conversations were normally very short and lasted from 2–7 minutes.

The interviews were transcribed verbatim. Similar themes that emerged were analyzed and coded accordingly. The transcribed interviews were peer-reviewed to enhance credibility and ensure validity. A professional colleague was used for the purpose of peer debriefing. Lincoln and Guba describe the debriefer as a “noninvolved profession peer with whom the inquirer can have a no-holds-barred conversation at periodic intervals. The purposes of the debriefing are multiple: to ask the difficult questions that the inquirer might otherwise avoid, to explore methodological next steps with someone . . . and to provide a sympathetic listening point for personal catharsis.”¹⁰ Comments and notes between peer debriefer and myself were exchanged and compared to see if there was an agreement with my perspective and insight.

Summary of Interview Participants

Subjects interviewed for this study include veteran pianist Lawrence Cotton (b. 1927), one of the elder statesmen of New Orleans music. Cotton studied piano at the now defunct Grunewald School of Music. Cotton adds insight into the history of the school and identifies musicians that taught and studied there. Two self-taught jazz musicians are interviewed in this study—Al Bernard and Theron Lewis. Bernard learned the fundamentals of playing music in the Los Angeles, CA schools. However, he taught

¹⁰ Yvonne Lincoln and Egon Guba, *Naturalistic Inquiry* (Thousand Oaks, CA: Sage, 1985), 283.

himself to play jazz. Lewis studied privately as a child for a brief time but quit lessons and taught himself to play jazz while in college. Former students of prominent jazz instructors include Louis Ford (studied with Ellis Marsalis), Jonathon Bloom (studied with Ellis Marsalis) Stephen Walker (studied with Clyde Kerr Jr.), Sullivan Dabney (studied with Yvonne Busch) and an anonymous musician identified as James that studied with Alvin Batiste and Ellis Marsalis.

High School teachers who include jazz in their program are Mike Pellara, Hurley Blanchard, Kelvin Harrison, Asia Muhaimin and former Jazz Outreach coordinator Brice Miller. University professors include Dr. Tim Turner and Ed Petersen. Community jazz programs are discussed by Dr. Michael White, who played in the Fairview Baptist Church Band, and Kidd Jordan of the Heritage School of Music.

Archival Sources

In addition to semi-structured interviews, historical data were collected from archival primary sources and secondary sources.¹⁰ Archival primary sources include letters, newsletters, recorded interviews and personal documents. Secondary sources derived from newspaper articles, scholarly journal articles, magazine articles, theses and dissertations.¹¹

Location of Data Collection

Archived material was collected at Tulane University's William Ransom Hogan Jazz Archive in New Orleans, Louisiana. Live interviews were also collected in New

¹⁰ Mary Lynn Rampolla, *A Pocket Guide to Writing in History* (Boston: Bedford/St. Martin's, 2004), 5.

¹¹ *Ibid.*, 6.

Orleans at locations that were suitable for the participants.

Archive Collection

The collection of archival data played an important role in this research. Archival data provided information concerning early jazz education that is relevant to this study. Strategies used to collect archival data were guided by principles set forth by Hill.¹² In an effort to efficiently view archival material, the researcher formally contacted the Tulane University archivist before the first visit.

I wrote the archive curator before visiting, explaining the topic of research and providing dates that the researcher will visit the archive. The letter requested that the curator provide suggestions of materials that are available as well as other collections that could be used in this project.¹³ An initial interview meeting was held with the curator. During that meeting I provided the curator with a master name list of subjects of interest.¹⁴

Archives related to early jazz history, early jazz teachers, and their teaching methods were gathered and examined. Primary archival data such as recorded interviews, personal letters, personal diaries and memorabilia were collected and examined. Secondary archival sources gathered for this study included newspaper and magazine articles. The archival data collected is directly related to answering all research

¹² Michael R. Hill, *Archival Strategies and Techniques* (Thousand Oaks, CA: Sage Publications, Inc., 1993).

¹³ Ibid., 38.

¹⁴ Ibid., 32-33.

questions. Verification of archival documents is guided by techniques described by Denzin and Lincoln.¹⁵

Methods of Analysis

Data analysis was conducted simultaneously with data collection, data interpretation, and narrative report writing. This analysis involved categorizing and analyzing the raw data for themes that lead to an interpretation of the information using procedures suggested by Lincoln and Guba.¹⁶ A three-step process was used for analyzing the raw data.

The first step of analysis involved identifying themes that emerged from the collected raw data. Field notes and interviews were transcribed within a twenty-four hour period of collection. Data was coded, organized and reviewed regularly. Coding is the process of organizing data into segments of material before developing a major theme.¹⁷ The purpose of coding is to make sense out of text data, divide it into segments, label the segments with codes, analyze codes for overlap and redundancy, and develop these codes into broad themes.¹⁸

Coding organized the data and arranged it into categories that allowed the researcher to make comparisons between various categories of information. Themes that

¹⁵ Norman K. Denzin and Yvonna Lincoln, *Collecting and Interpreting Qualitative Materials* (Thousand Oaks, CA: Sage Publications, Inc., 2003) 155–175.

¹⁶ Yvonna Lincoln and Egon Guba, *Naturalistic Inquiry 3rd ed.*, (Thousand Oaks, CA: Sage Publications, 1985).

¹⁷ John Creswell, *Research Design* (Thousand, Oaks, CA: Sage Publications, 2009).

¹⁸ *Ibid.*, 186–187.

emerged received a code that consisted of numbers and a letter. For example, data collected concerning family members as a major influence in jazz education were coded 6A. Teaching methods that involved the use of CDs were coded 4D. Coded data was entered with an author-created chart.

Interviews were transcribed verbatim and given to the participants for checking. Major themes that developed from interviews and primary and secondary sources were coded and chronicled. The researcher used field diaries and a field log that was regularly reviewed and coded. The field diary contains comments regarding personal feelings of the researcher. The field log also contains notes that pertain to the interview.

The second step of analysis involved axial coding.¹⁹ This is the process of re-examining data to identify relationships in the themes more readily. The categories that were identified in coding were examined to provide the researcher with an accurate description of the collected data.

The final step in analysis consisted of translating the data into a report. Emerging themes were categorized according to the research questions. This allowed for the development of a written commentary that addresses the research questions.

Timeline and Stages for Conducting the Research

This study was conducted in four stages. Stage 1 began in Spring 2009 with the collection of materials that were used for the development of a Literature Review. Information gathered from these sources aided with the development of a research design strategy. These data were collected to help provide the framework for establishing the

¹⁹ Albert J. Mills, Gabrielle Durepos and Elden Wiebe *Encyclopedia of Case Study Research* (Thousand Oaks, CA: Sage Publications, 2009).

significance of the study.

Stage 2 consisted of the gathering and analysis of archival documents located at Tulane University's William Ransom Hogan Jazz Archive. The researcher gathered notes and made copies of archival data. Secondary sources were continuously gathered. The researcher made initial contact with interview participants. IRB paperwork was completed and submitted. The researcher designed and refined the interview protocol. Stage 2 took place during the spring and summer of 2010.

Stage 3 consisted of interviews and correspondence with participants. Interviews were conducted in person, via telephone or email. The researcher continued to gather archival documents and data from primary and secondary sources. Information gathered was coded and added to the literature review. Stage 3 took place during late fall and early winter of 2010.

Stage 4 consisted of analysis of all collected data. Final interviews and communication with participants via email or telephone was done. Final cross checking of all data was completed. Stage 4 involved writing the final version of the dissertation.

Methodology Summary

This study is organized as a chronological history of jazz education in New Orleans. Archival sources included interviews with individuals that played a role in shaping the first era of New Orleans jazz from 1920-1972. A description of the procedures and protocols that were used to collect and analyze the data is provided. These procedures and protocols are used to address the research questions. Information regarding the second era of jazz education from 1973-present was gathered using in-

depth interviews. A description of the procedures that were used to conduct the interviews and verify the results and ensure validity is provided. The interview protocol that is used in conducting the in-depth interviews is provided in Appendix A.

CHAPTER 4

AN OVERVIEW OF NEW ORLEANS JAZZ EDUCATION IN THE 20TH AND 21ST CENTURIES

The process in which jazz education in New Orleans evolved appears in several forms. Data for this study was collected from in-depth interviews with jazz musicians and teachers as well as archival research. The data gathered from interviews in this study indicate that musicians have learned to play jazz in public schools and universities from the early 1970s to the present. This chapter chronicles the educational experiences of musicians and educators that have played a role in jazz education in New Orleans.

Out-of-School Jazz Education

Negative attitudes towards jazz in the early twentieth century influenced schools to place a ban on the teaching and playing of jazz. Students that desired to learn to play jazz sought alternative venues for learning. The ways that musicians learned to play jazz outside of the school include: learning from family members, the use of private teachers, learning on the bandstand, community schools, and self-taught musicians. The teaching methods used in these settings are chronicled in this chapter.

Early Influences

The interviews and archival research used in this study revealed that some musicians gained the desire to learn how to play an instrument by being involved in a musical setting where they see or hear musicians performing. Here we can see the “slow absorption”¹ that Wilkinson described. Slow absorption is the process of exposing

¹ Christopher Wilkinson, “The Influence of West African Pedagogy Upon the

children to music at a young age. This can include the use of music for rituals, work, and other social activities. In New Orleans, musicians can be seen performing in church, at parades, picnics, or jazz funerals. This slow absorption is found in out-of-school settings for jazz education.

Louis Armstrong described his earliest musical experience as singing in the “sanctified church.” He also sang in quartets and on the street corners of the Storyville District of New Orleans. While singing on the street corners Armstrong performed for gamblers and hustlers that gave his group tips for their performance.²

Narvin Kimball (1909–2006) recalled that seeing “tailgate” trombone players as a youngster inspired him to learn to play music. These trombonists played in bands that performed on wagons that advertised lawn parties held in different families’ backyards. The tailgate trombone players got the nickname from sitting on the tailgate of the wagon so that they could have room to move the slide. The “tailgate” trombone players sitting on the wagons impressed him at an early age and created an interest in wanting to play music.³

Bassist Chester Zardis (1900–1990) recalled that in 1915 he heard the Olympia Brass Band play. The bass player in the band, Billy Moran, impressed the 15-year-old Zardis. Zardis asked Moran to teach him how to play the bass. Moran provided two

Education of New Orleans Jazz Musicians,” *Black Music Research Journal* 14 (1994): 25-42.

² Louis Armstrong, interviewed by WQED Pittsburgh National Educational Television, August 2, 1960.

³ Narvin Kimball, interview by William Russell, November 15, 1961.

lessons per week for 50 cents per lesson. Moran also sold Zardis a bass for 5 dollars.⁴

Trumpeter John Brunious (1940-2008) provided another example of Wilkinson's "slow absorption." Brunious recalled that his father was a honky-tonk piano player and his aunt played piano by ear. Bruonious remembered that his earliest influence in music began by watching brass bands perform for funerals. As a teenager he began going to the Lion's Club and listened to bands play regularly.⁵ These early experiences were integral in influencing Brunious to become interested in learning to play jazz.

Some musicians recall significant events that occurred in their life that inspired them to play music. George "Kid Sheik" Colar (1908–1996) recalled attending parties and listening to bands that played the blues. These bands created an interest in Colar to learn to play the trumpet. He would follow brass bands around the city and eventually, at the age of 10, an older trumpet player gave Colar a horn.⁶

Johnny St. Cyr (1890–1966) a banjoist with Louis Armstrong, stated that his earliest influence came from listening to Jackie Darden and Jules Batiste. The duo was known as Jack and Jules. Jack played mandolin and Jules played guitar. They played at Saturday night fish fries in the city. Eventually St. Cyr took lessons from Batiste and began his musical career.⁷

⁴ Chester Zardis, interview by William Russell, March 9, 1966, William Ransom Hogan Jazz Archive, New Orleans, La.

⁵ John Brunious, interview by William Russell. May 25, 1959, William Ransom Hogan Jazz Archive, New Orleans, La.

⁶ George "Kid Sheik" Colar, interview, by William Russell, January 20, 1959, William Ransom Hogan Jazz Archive, New Orleans, La.

⁷ Johnny St. Cyr, interview by William Russell, August 27, 1958, William

Clarinetist Willie Humphrey (1900–1994) began playing at the age of 14, studying with his grandfather. Humphrey stated, “His teaching was almost like punishment. I’d get cramps in my hands because if I made a mistake on the music paper, which was very rough, I had to write it a hundred times.”⁸

The experiences of these musicians provide examples of Wilkinson’s slow absorption theory. In New Orleans the Brass Band is used for entertainment at parades, funerals and private parties. These bands are more mobile than sit-down bands and therefore the opportunity for children to see musicians perform in these ensembles is greatly increased. The recollections of Kimball, Zardis, Brunious, Dolliole, and Colar provide a brief sampling of the strong influence of Brass Bands on impressionable youngsters.

Extended Family Structure as Teachers/Mentors

Part of the conceptual framework for this study is based on Wilkinson’s “extended family structure” theory. Here family members serve as mentors/teachers to young musicians. Family members have played a large role in the early development of musicians in New Orleans. Often these family members provided the earliest musical experiences that ignited a desire to learn in the young aspiring musicians. In many instances, family members did not teach the specifics of playing jazz but they provided initial lessons and musical experiences before sending the young pupils to private lessons. In New Orleans, many musicians recall having family members provide early

Ransom Hogan Jazz Archive, New Orleans, La.

⁸ Vincent Fumar. Willie Humphrey, Dixie, February 2, 1985.

music lessons or encouragement to play music. These musicians include: Peter Bocage, Narvin Kimball, Lawrence Cotton, Placide Adam, Ed Frank, Paul and Louis Barbarin, Milford Dolliole, Emanuel Sayles, Paul and Emile Barnes. The role that family members played confirms the extended family structure that Wilkinson describes.⁹

Peter Bocage (1887–1967), Narvin Kimball, Albert “Papa” French (1910–1977) and Wallace Davenport provided brief glimpses of how they were influenced by family members. Bocage stated that his father played guitar for house parties. His father did not play jazz, but he played popular music from the “Manhattan” dance books. Songs in the book included waltzes, quadrilles, gigue, and mazurkas.¹⁰

Narvin Kimball’s father, Henry Kimball, played string bass and tuba. Henry Kimball also played professionally with John Robichaux’s Orchestra.¹¹ “Papa” French was influenced by his father, Bob French, who played tuba, and Uncle Johnny French, who played trumpet.¹² Wallace Davenport (1925–2004) stated that his mother encouraged him to play the trumpet and told him that he should learn how to play it well so that he wouldn’t have to work hard like his father.¹³

The Humphrey brothers—Percy, Earl and Willie—received their first introduction

⁹ Christopher Wilkinson, “The Influence of West African Pedagogy Upon the Education of New Orleans Jazz Musicians” *Black Music Research Journal* 14 (1994): 25–42.

¹⁰ Peter Bocage, interview by William Russell and Richard B. Allen, January 29, 1959.

¹¹ Narvin Kimball, interview by William Russell, November 15, 1961.

¹² Albert “Papa” French, interview by William Russell, November 16, 1910.

¹³ Wallace Davenport, interview by Tad Jones, November 14, 1995.

to music from their grandfather and father. Their father provided trumpet lessons to many musicians in town. Willie Humphrey recalled that his grandfather taught him to play the violin at age 5. At age 14 Willie Humphrey started playing the clarinet. Percy Humphrey studied trumpet with his grandfather and his sister played bass and piano. Percy and Willie's brother Earl played the trombone.¹⁴

Pianist Lawrence Cotton's father (Walter Lawrence Cotton) played piano around the house just for fun. He chose to work on the riverfront rather than to play music professionally. Cotton believes that his father was good enough to play music for a living, but instead he chose to work a manual labor job to support his family. Cotton's father gave him some initial lessons on the piano, teaching him how to play seventh chords. Anything else that Cotton wanted to learn about the piano was totally up to him. According to Cotton: "He only showed me uh, 7th chords, and that's it. Anything else I had to do it myself."¹⁵

The Adam brothers have been one of the important musical families in the city in the twentieth century. The trio of brothers has been active on the jazz and rhythm and blues scene in New Orleans. The trio consisted of Placide (1929–2003) bass and drums, bassist Gerald (b. 1927), and Justin (1923–1991) on guitar. According to Placide Adam their mother played piano and both grandparents played trumpet. Uncle Manuel Adam taught Justin and his mother. Their mother learned to play music from her parents. Uncle Manuel refused to teach family members although he taught many black and white

¹⁴ Willie Humphrey, interview by William Russell and Ralph Collins, March 15, 1959.

¹⁵ Lawrence Cotton, interviewed by author, November 24, 2010.

students. Placide Adam stated that all children in the house had to play piano. Adam recalls that his mother would play *Porgy and Bess* to put the kids to sleep at night. Placide Adam believed his upbringing was very influential in encouraging the brothers to pursue music as a career.¹⁶

Pianist, Ed Frank recalled watching his mother give piano lessons at home. She also played piano in the church and often had pianist Isidore “Tuts” Washington come to the house to play for social events. These early experiences provided Frank with the desire to want to learn how to play music and emulate the ragtime piano style that Washington played.¹⁷

The Barbarin family has developed a reputation for developing the traditional New Orleans style of drumming. The two most prominent drummers to emerge from the Barbarin family are Louis and Paul. Paul Barbarin (1899–1969) recalled playing in the streets using chair rungs as sticks while accompanying his whistling. He would play on street corners with his friends until the police chased them away.¹⁸ Louis Barbarin (1902–1997) learned how to play at home beating on his mother’s chairs with two forks. His father bought his brother Paul a set of drums. When Paul left New Orleans to play with the Manuel Perez band he sent Louis his set of drums. Paul also gave drum lessons

¹⁶ “Placide Adams,” produced by Barry Martyn, 1 hour, February 8, 1999, videocassette.

¹⁷ Ed Frank, interview by Jonathon Foose, January 9, 1982.

¹⁸ Paul Barbarin, interview by William Russell, Richard B. Allen, and Bob Campbell, March 27, 1957.

to Louis when he was 18 years old.¹⁹

Drummer Milford Dolliole's father Joseph Dolliole and his brother Joseph Jr. played trumpet. Despite the presence of trumpet players in his home, Milford gained an interest in the drums by following brass bands. He studied with drummer Louis Cottrell Sr. for a short time but quit lessons and instead taught himself to play.²⁰

Emanuel Sayles' (1907–1986) father played several string instruments: guitar, violin, bass, and banjo. His father was an original member of the Sugar Leaf Band—an all string band in New Orleans. At a young age, his father taught Emanuel and his three brothers how to play chords on the guitar. Emanuel was the only one to take a keen interest in the guitar and his father encouraged him to switch to the violin. When he was 15, Sayles' father sent him to study the violin with Professor David Perkins.²¹

Paul (1901–1981) and Emile Barnes (1892–1970) were inspired by their uncle's clarinet playing. Neither of their parents played music and they often saw their uncle play for surprise birthday parties in the neighborhood. They started playing on a flute, which they describe as being a “tin fife.” Both brothers eventually switched to playing the clarinet and Paul also learned to play the saxophone.²²

Bassist, Alcide “Slow Drag” Pavageau (1888–1969) was influenced by his

¹⁹ Louis Barbarin, interview by Williams Russell, Richard B. Allen, and Ralph Collins, June 22, 1960.

²⁰ Milford Dolliole, interview by William Russell, May 22, 1965.

²¹ Emanuel Sayles, interview by Barry Martyn and William Russell, January 29, 1961.

²² Paul and Emile Barnes, interview by William Russell, October 1, 1959.

father's cornet playing. Pavageau recalls that because of a lack of money in the household, his father made instruments out of normal household items. He remembers that his father used his hands to make a flute out of a fishing pole. Pavageau's father did not play professionally, but he played music just for fun around the house. Pavageau was inspired by his father's creativity with making instruments and made his first guitar out of a soapbox and tine. He was not able to afford lessons and was a self-taught musician.²³

Louis Tio was strongly influenced by his family members. His grandfather was from Tampico, Mexico and played clarinet and saxophone. After his grandfather died, the family moved to New Orleans and made an impact on the music scene as educators and musicians in the early twentieth century. Louis' father Lorenzo "Papa" Tio played clarinet and saxophone. His sister played guitar. Uncle Marcus Tio played clarinet, and another uncle, Louis, played clarinet and bassoon. His brother Lorenzo Jr. played all woodwind instruments and became one of the leading clarinet teachers in the city.²⁴

Arranger Wardell Quezergue (1930–2011) has written for many New Orleans jazz and rhythm and blues artists. He has written for artists such as Professor Longhair, Eddie Bo, Fats Domino and Jean Knight.²⁵ Quezergue stated that he was influenced by his father, who played banjo and guitar, his oldest brother, who played trumpet and his second oldest brother, who played drums. Quezergue recalled performing with his family

²³ Alcide "Slow Drag" Pavageau, interview by William Russell, September 1, 1957.

²⁴ Louis Tio, interview by William Russell, Ralph Collins, and Harold Dejan, October 26, 1960.

²⁵ Wardell Quezergue, interview by Al Kennedy, May 9, 2009.

members on Sundays in the backyard and at holiday functions.²⁶

Louis Ford (b. 1962) comes from a long line of musicians dating back to the 1800's. His father Clarence Ford, Sr. played tenor saxophone. His uncles Percy and Manny Gabriel also played music, as well as cousins Charlie Gabriel and Frank Oxley, who are both present members of the Preservation Hall Jazz Band. Ford credits his father with providing his earliest musical experiences before he began playing in school. His father played with Fats Domino's band for over 20 years. According to Ford: "My father led by example, practicing everyday and continuing to learn from listening to others; he took the time to play music with me, carefully honing my skills at every level."²⁷

Percussionist and educator Jonathon Bloom received his earliest musical experiences at home. He also studied music in school, but he received his foundation at home. Bloom stated:

Family influence was important. Whether you decided to play music or not, it was all around you. My grandfather would not let people sit idly and do nothing. You had to play music. My mother taught ear training, voice, and piano to GI's that came home from World War II. She taught at Grunewald School of Music to people like Red Tyler, and Curtis Mitchell.²⁸

Trombonist Stephan Walker's first introduction to music was in his father's church at age seven. His father was the bishop at the church and needed musicians to play for the services. Walker recalls that his father had him learn to play piano by ear. His siblings also provided music for the church. While attending E. D. White Elementary

²⁶ Ibid.

²⁷ Louis Ford interview, by author, November 24, 2010.

²⁸ Jonathon Bloom, interview by author, November 26, 2010.

School, he went on a field trip to the French Quarter. Walker saw a brass band playing jazz and immediately knew that he wanted to play jazz. Walker learned to play the clarinet under Joe Saulsberry's tutelage. In Junior High School, Walker switched to the trombone under James Watkins' direction and later attended NOCCA. Professionally, Walker has played with Irvin Mayfield and the New Orleans Jazz Orchestra (NOJO), Los Hombres Calientes, Nicholas Payton, Harry Connick, Kermit Ruffins, and the Dirty Dozen Brass Band.²⁹

Trumpet player James has played with such luminaries as Wynton Marsalis and the Lincoln Center Jazz Orchestra, Ellis Marsalis, Delfeayo Marsalis, Dr. John and Donald Harrison. James stated that despite having his father play music around the house, he tried to avoid playing music. In describing his early experience he stated:

My father played music so you know, hearing him and uh--you know I didn't necessarily want to do this. I'd just be around him as a kid and hearing the music going in and out and um, it's just something that just happened and so I just wanted to play the trumpet. Of course being in New Orleans, you're around music constantly and uh I just decided I want to play the trumpet. The next thing you know, being exposed to it, being around a lot of musicians.³⁰

James' father moved the family to Chicago for a few years where he learned to play the trumpet in high school. Upon moving back to New Orleans he studied at the New Orleans Center for the Creative Arts with Ellis Marsalis. He credits his experience at NOCCA with developing his ability to play jazz.

The extended family structure found in New Orleans was important in exposing children to music. There are many families of musicians found in the New Orleans jazz

²⁹ Stephan Walker, interview by author November 30, 2010.

³⁰ Anonymous musician, interview by author, November 22, 2010.

culture. The archived interviews presented here indicated that family members did not teach the specifics of playing jazz but they provided their siblings and children with their first music lessons. As the youngsters developed and showed a serious interest in music they were sent to private lessons.

Private Instruction

Wilkinson described active participation as another factor having an influence on New Orleans musicians. Active participation includes having older musicians teach younger students music. In New Orleans, examples of active participation can be found in musicians that provided private instruction or informal lessons. Some of the private teachers include: Lorenzo Tio, William Nickerson, Albert Nicholas, George McCollum, Pinchback Tureaud, and Dave Perkins.

In the early twentieth century, private teachers were used in the African American community to provide instruction because of the lack of jazz education in the public schools. Private teachers were often referred to as “Professor” by their students. These teachers adhered to a strict doctrine of teaching that was used by Creole teachers. This included studying solfège for up to a year before an instrument was played in a lesson. The “Professors” made sure that students understood the fundamentals of reading music and theory before the students were allowed to develop their skills on an instrument. Private teachers used traditional European method books such as the Klosé Method for Clarinet, Arban Trumpet Method, and the Otto Langey Method.

George McCollum Jr. was an early trumpet teacher that followed the Creole approach to teaching. Trumpeter, Alvin Alcorn studied privately with McCollum.

According to Alcorn, McCollum gave music lessons weekly to young musicians in the city. Alcorn states that McCollum had him study out of method books and work on fundamentals for one year before he could take a professional job.³¹

Trombonist Louis Nelson (1902–1990) studied privately with Professor Claiborne Williams at his home. Williams stressed breathing and putting the proper amount of air in the instrument. He also stressed a foot technique for keeping time (up, down, slide, slide). Williams taught Nelson using method books to develop technique on the trombone.³²

Johnny St. Cyr had learned to play the guitar and banjo from the duo Jack and Jewel. When he joined Armond Piron's band, Piron helped him develop his ears. Piron would play a chord on violin and St. Cyr would have to match the chord on his instrument using his ears. He stated that he did not learn to read music until he started playing on the riverboats in 1918. St. Cyr bought a "piano catechism" book and learned the notes and chords. He transferred his knowledge from the piano to the guitar. When St. Cyr arrived in St. Louis, he and bassist "Pops" Foster bought method books and taught themselves how to play.³³

Banjoist, Emanuel Sayles (1907–1986) studied violin with Professor Dave Perkins at the age of 15. Perkins charged seventy-five cents for lessons. Perkins used the Otto Langey method books and taught Sayles how to read music before he could play the

³¹ Alvin Alcorn, interview by Richard B. Allen and Marjorie Zander, November 30, 1960.

³² Louis Nelson, interview by William Russell and Ralph Collins, April 18, 1960.

³³ Johnny St. Cyr, interview by William Russell, August 27, 1958.

violin in lessons. According to Sayles, after a month of studying theory and learning how to read, Sayles was able to play the instrument in lessons.³⁴

Don Albert (1908–1980) started playing trumpet between the ages of 8–10. He was first influenced by Nelson Jean and studied privately with him. During the first two lessons, Jean made Albert clean his horn and sent him home. Albert quickly became frustrated and quit taking lessons from him. Albert switched to A. J. Piron for lessons. Piron made Albert study solfège for one year before Albert could play his instrument in lessons. Piron used the Clodomir method to teach Albert how to read music.³⁵

Clarinetist Louis Cottrell was first introduced to music at the age of 10 by his father, Louis Sr. The elder Cottrell taught his son solfège singing and ear training for 9 months then he sent him to Lorenzo Tio Jr. for lessons. Cottrell recalls that his father, a drummer, gave lessons to other musicians in the city. Those lessons consisted of solfège and practicing technique using a drum pad. Cottrell's father never used the drum in lessons.³⁶

The Tio family is known for being the most prolific group of teachers in the early twentieth century. The family of teachers consists of Lorenzo Tio Sr. (1867–1908), Lorenzo Tio Jr. (1893–1933), and his uncle Louis “Papa” Tio (1862–1922). Louis Tio—the younger brother of Lorenzo Jr. recalled that his uncle Louis taught individual and group lessons. Often two to three students would play duets in lessons that were taught

³⁴ Emanuel Sayles, interview by Barry Martyn and William Russell, January 29, 1961.

³⁵ Don Albert, interview by William Russell, May 11, 1961.

³⁶ Louis Cottrell, interview by William Russell, August 25, 1961.

in the Tio home. The charge for lessons was between seventy-five cents and one dollar. Lessons occurred once or twice a week depending on the schedule of the musicians. Louis Tio observed that his brother often used the clarinet and manuscript paper to compose music. Tio also claimed that his brother wrote jazz classics *Sophisticated Lady* and *Mood Indigo* and sold them to Duke Ellington who put his name on the compositions and took credit for writing them.³⁷

Saxophonist Harold Dejan (1909–2002) began his musical experience playing the clarinet at age 9 studying with Professor William Nickerson. Dejan studied with Nickerson for one year. Nickerson emphasized fundamentals. Dejan stated that Nickerson wrote out scales for him and drilled them before working out of method books. Nickerson did not like students playing “outside” music because he wanted Dejan to become a concert clarinetist.

Dejan also studied with Lorenzo Tio upon Tio’s return to New Orleans from New York. Tio charged Dejan \$1 per lesson. Dejan could not recall the exact method book used by Tio, but thought it could have been the Otto Langey method. As Dejan progressed, Tio sent him to Louis Cottrell to study the clarinet. He recalled that he and Cottrell met once a week and played duets.

Aside from teaching basic fundamentals, Tio taught through on the job training. Dejan stated that on Saturday nights Tio would take him to nightclubs to sit in with jazz bands such as Armand Piron’s Society Orchestra. The band played in the Storyville section of town. It was here that Dejan was able to gain experience playing live jazz and

³⁷ Louis Tio, interviewed by Williams Russell, Ralph Collins, Harold Dejan, October 26, 1960.

learn from other musicians. Dejan noted that the difference between Nickerson and Tio was that if his lesson were not prepared, Nickerson would have him repeat it the following week. In contrast, Tio returned the money and Dejan's father was informed of the lack of preparation.

After Tio left town, "Dejan studied with Albert Nicholas until he left to play with King Oliver. He also had Frank Crump come to his house and give him lessons while Tio was out of town.³⁸ As Dejan grew older he studied saxophone with Earl Fouché. Fouché taught Dejan every break he knew on the saxophone. Fouché would come to Dejan's home on Sunday mornings regardless of how late he had played on Saturday night.³⁹

Trumpeter Alvin Alcorn (1912–2003) recalled that at age 16 he studied with George McCollum. Alcorn studied with McCollum for one year working in method books. Alcorn did not list the names of books that were used. He stated that he had to learn the fundamentals of playing trumpet for one year before he was able to take a professional job.⁴⁰

Wallace Davenport (1925–2004) began playing trumpet at age seven. His mother sent him to study with Professor Pinchback Tureaud. Tureaud charged twenty-five cents for lessons. Davenport does not provide information on the teaching techniques

³⁸ Harold Dejan, interview by William Russell and Richard B. Allen, October 14, 1960.

³⁹ Harold Dejan, interview by Richard B. Allen, November 13, 1962.

⁴⁰ Alvin Alcorn, interview by Richard B. Allen and Marjorie Zander, November 30, 1960.

employed by Tureaud. Davenport recalls that he also studied privately with Willie Humphrey Sr., Roy Stevens, and William Houston. To further his development, Davenport would purchase books at Werlein's Music Store and challenge his friend "Big" Emory Thompson. Davenport said that he and Thompson often pushed each other to improve and become better musicians.⁴¹

Pete Fountain (b. 1930) started playing the clarinet by ear. He later studied privately with Johnny Hyman in grammar school at the State Band School of Music. He also studied privately with Emanuel Alexander who played with the New Orleans Symphony. Alexander was a classical clarinetist but he loved jazz and allowed Fountain to play jazz in lessons. According to Fountain, they had a deal. Fountain would play jazz for Alexander and Alexander would teach Fountain the oboe. Fountain laughed and recalled that he never learned to play the oboe.⁴²

Albert "Papa" French purchased a banjo in 1927 at age 17 and taught himself how to play. He and a group of friends formed their own jazz band. In 1931 he and the other members of the band took private lessons from Dave Perkins. Perkins required each member of the band to purchase a method book. French purchased the Morris Method for Banjo. Perkins' lessons consisted of teaching fundamentals of music; however he also coached the band on playing the standard music of the day that jazz musicians played.⁴³

⁴¹ Wallace Davenport, interview by Tad Jones, November 14, 1995.

⁴² Pete Fountain, interview, by Colin Bell, January 31, 1974.

⁴³ Albert "Papa" French, interview by William Russell, August 3, 1960.

Pianist Lawrence Cotton has been playing the piano since the 1930's. He recalls that his earliest experience as a professional musician came from sitting in with a band and then being asked to go on the road with them. In the mid 1990's Cotton felt that he needed a new approach to playing jazz. He took lessons with composer and educator Roger Dickerson and continues the lessons to the time of my 2010 interview with him. At the age of 83 Cotton was still seeking to become a better musician. He says that Dickerson has helped with scales, fingerings, and different approaches to playing chords that Cotton had not been using in his playing. Cotton speaks enthusiastically about his lessons with Dickerson:

He'd [Dickerson] put a particular chord in there and you can make an arpeggio run using this. Using different scales that you were taught. Besides the regular scales do, re, me, fa, sol, la, ti do, There is another scale that he called the octatonic scale. And that's broken from, that's taken from a diminished chord. You can say like a C diminished chord. You could have like C, Eb, Gb, and A. With that you can learn how to--whatever finger is down, you take one finger and know how to get there boom, and it's a half step. It's between each note it's a step, a half step . . . a step, a half step. And that way you can uh, so you can learn how to play the octatonic scale. And from each one of the notes from the diminished chord . . . you can do the same--whatever you do from here, you can do from here (demonstrates with hands as if playing a piano). But just that instead of starting from this note here you start from the basic note here, and you learn how to run up and down. Like I'm saying once you run one or two notes you should know where you are.

When you superimpose something, like in other words I can make a C chord or C9 or C7 or C13 in my left hand and I can also make a triad on the top in the next key--have a C here and a D on the top. Instead of making like you want to make a C13 it's still going to be different you know when you start building up, 1, 3, 5 you know your chords are built on thirds. So once you do that, and instead of saying I want a C13, you just have a C and a D. Or a G and an A or a Bb and a C. That type of thing you know. It makes a lot of sense. And with that, with the superimposed chords you can uh---most songs are built on a 2-5-1. And he also showed me how to make 3-6-2-5-1. That makes a different cycle. And the cycle that you use with the superimposed chords you can use that for your solo. That's what Charlie "Bird" [Parker] did. People said "what are you doing?" And he said 'I'm playing on top of the chord.' That's what he meant, playing on top of the

chords you see. I've learned that, so many other things that Roger showed me man. He said whatever you do over here, you do the same thing all over the piano. You do not change the fingerings.⁴⁴

The use of private instruction indicates that Wilkinson's theory of active participation is evident in New Orleans. Private instruction was available in the early twentieth century when jazz was not taught in schools and continues today. Lawrence Cotton is a strong believer in studying privately as he continues to study today well into his 80s.

The teaching techniques that are found in private instruction show a strong emphasis on developing basic fundamentals before stretching out and playing jazz. The Creole teachers found in the early twentieth century adhered to a strict doctrine of teaching solfège, ear training, and working from traditional European method books for months at a time before expanding to jazz lessons. After students assumed a certain level of musicianship they were brought on professional jobs to learn jazz on the bandstand. The use of on the bandstand teaching is evident in the teaching style of Lorenzo Tio. Dave Perkins used a different approach by teaching the popular songs of the day to his students. After Perkins' students learned the songs then they were allowed to perform professionally.

Self-taught Musicians

Many early New Orleans musicians took it upon themselves to learn how to play music. In the early twentieth century instrumental music was not available in many of the public schools--especially those in the African American sections of the city. Poverty

⁴⁴ Lawrence Cotton, interview by author November 26, 2010.

played a role in individuals not being able to afford private lessons. Some individuals possessed a natural ability to teach themselves to play music by ear.

Drummer Paul Barbarin recalled that he began playing in the streets using chair rungs as sticks to accompany his whistling. He would play on corners with his friends until the police chased him away.⁴⁵ David Oxley (1910–1974), another drummer began in a similar manner. Oxley stated that at age 6, he would take the rungs off of chairs and beat on the steps. As Oxley grew older he bought himself a drum set and practiced playing along with Papa Celestin and Louis Armstrong records to learn how to play jazz.⁴⁶ Drummer Milford Dolliole stated that he took a few lessons with Louis Cottrell but stopped. He said that he never had a desire to learn how to read music, but wishes that he would have taken the time to learn.⁴⁷

Kid Ory (1886–1973) taught himself to play several instruments. At age seven, he made a five-string banjo out of tin buckets. As a child, he and his friend formed a band using homemade instruments. He called the band the “Woodland Plantation Band.” He played his first paying job at the age of 10. Ory later bought himself a trombone and taught himself how to play.⁴⁸

Emanuel Paul (1904–1988) taught himself to play several instruments. Paul stated that he originally studied violin as a child but quit after a few years. When he got

⁴⁵ Paul Barbarin, interview by William Russell, Richard B. Allen and Bob Campbell, March 27, 1957.

⁴⁶ David Oxley, interview by William Russell, January 6, 1965.

⁴⁷ Milford Dolliole, interview by William Russell, May 22, 1965.

⁴⁸ Kid Ory interview by Nesuki Ertegun and Bob Campbell, April 20, 1957.

married, his wife bought him a banjo and he purchased “Myrtle’s Method” and taught himself to play. After 12 years, he quit playing the banjo and purchased a soprano saxophone and taught himself to play.⁴⁹

Sibling clarinet players Paul and Emile Barnes both started their musical careers by playing the flute (tin fife). Emile taught himself to play and he began playing with “Old Man George” for money around town. According to Emile Barnes, a bass player named “Johnny Creole” encouraged Emile to play the clarinet. Barnes taught himself to play the clarinet and he began making professional jobs around the city. Paul Barnes also taught himself to play the clarinet. At age 17, Paul became interested in the saxophone after seeing the show “Medicine Man” and hearing the tenor saxophone player in the show. Paul stated that he learned to play jazz saxophone by listening and playing along with records. When Paul went to the Navy, he studied formally for the first time with Paul Barelo.⁵⁰

Trumpeter Nick LaRocca (1889–1961), is a colorful figure in the history of New Orleans jazz. He claimed to be the creator of the first jazz band and called his “Original Dixieland Jazz Band” the creators of jazz. LaRocca also makes many claims throughout his career that blacks were inferior musicians and insists that they copied jazz from white musicians. LaRocca stated that he learned to play by stealing his Uncle Denena’s cornet and teaching himself to play. He would play notes on the horn and write down the valve

⁴⁹ Emanuel Paul interview by William Russell, April 19, 1960.

⁵⁰ Paul and Emile Barnes interview by William Russell, October 1, 1959.

combinations to remember the songs.⁵¹

Clarinetist Pete Fountain (1930) taught himself how to play jazz by playing with older musicians in French Quarter nightclubs. As a child, Fountain was diagnosed with weak lungs. At age 11 he started playing the clarinet after the doctor recommended he play an instrument to strengthen his lungs. He started playing by ear and his father taught him the fingerings on the clarinet. Although Fountain attempted to study privately and played in the school bands, he stated that he loved to play by ear, which made learning to read music difficult. Because of his penchant for playing by ear, Fountain's lessons did not last long. Fountain recalls that he learned to play jazz by listening to records. He tried to emulate Irving Fazzola's sound and Benny Goodman's technique. He also listened to New Orleans clarinetist George Lewis' records.⁵²

Theron Lewis (b. 1945) defined himself as a self-taught musician; however, he does recall that as a child his father signed him up for guitar lessons at the age of 10 with a teacher from the Bahamas named Mr. Lele. After two months of lessons, Lewis saw the 1960 Olympics on television and decided to concentrate on being an athlete and he gave up music. While in college, his desire to learn how to play the guitar was rekindled because of his roommate's interest in Wes Montgomery. According to Lewis:

I should say that I got into, um, music and jazz because my senior year in college my roommate who is a jazz collector . . . and he had some Wes Montgomery uh albums and every night he was playing this Wes Montgomery stuff. At that time Wes was popular. And it was like in the early 60s or mid 60s and uh I would hear that stuff and uh, it was fascinating to me. There was this tune called *Bumpin' on*

⁵¹ Nick LaRocca interview by Richard B. Allen, May 21, 1958.

⁵² Pete Fountain interview by Colin Bell, January 31, 1974.

Sunset. And I decided that when I finished school and my athletic career was over, I would buy a guitar and try to figure out what this guy was playing.

So when I finished school, I bought a guitar, one I could never keep in tune and started copying Wes Montgomery's tunes and uh kept working on it and practice all day, and uh one day I just played something that sounded pretty good. So it started there. I eventually joined this rhythm and blues band, I couldn't play, didn't know what I was doing, I couldn't hear chord changes, so basically I was just making up stuff. And then I gradually, I got a little better and a little better and eventually in 1980 got my own group together and played jazz fest and from there I just played with different bands.⁵³

Bassist Al Bernard (b. 1938) was inspired to play music by his father who also played bass. His father did not play professionally but worked as a barber on the Amtrak train that traveled from New Orleans to Los Angeles. His father moved the family to Los Angeles and Bernard studied the bass formally in high school and college. When it comes to playing jazz Bernard stated that he is basically self-taught: "He [his father] didn't give me lessons. I was more or less self-taught. When I was out there I did take some classical lessons, uh legitimate from uh a bassist with the symphony out there I took a few lessons from him and he got me with the Simandl method book for string bass."⁵⁴

Bernard stated that his father took him to several jam sessions where on one occasion he was able to meet the popular Kid Ory. Attending these jam sessions allowed him to meet many musicians. This played a significant role in his development and desire to play jazz. He also began hanging out with a friend that turned him onto modern jazz.

When Bernard became an adult he moved back to New Orleans and began playing on Bourbon St. Bernard began studying with a piano player who taught him the

⁵³ Theron Lewis, interview, by author, November 22, 2010.

⁵⁴ Al Bernard, interview by author, November 22, 2010.

basics of jazz theory and chord relationships. Bernard recalled:

It wasn't until I came back to New Orleans and I got that gig at the Famous Door that I started playing traditional jazz you know. And I didn't know any traditional songs. Uh, but my dad he knew this piano player, Jeff Reddick who played uh, with everybody and all in New Orleans and Jeff was working at Werlein's [Music Store]. I guess he was selling pianos, he might have been teaching there too. And uh so uh you know I say, "Jeff I don't know any of these Dixieland songs." So he wrote out man, he wrote 'em out, the changes to like a dozen or so standard Dixieland things that I would probably be playing you know. And uh, you know *After You're Gone* and stuff like that. And uh, so anyway yeah so he helped me out; but see in California, every song I learned was like a separate entity. This song, that song, I didn't see the relationship until I got the gig at the Famous Door and the piano player called me the changes—Arthur Sealy, R. T. Sealy, he called me the changes you know when I first started with the band. And after a while man I see, well look all these songs they're going with the cycle of 5ths. Or 1, 4, 5, or 1, 6, 2, 5, or 2, 5, 1, so oh man that was opening up the light you know. So you know instead of learning one song, one song, you know, you could like use your ear and . . . but this takes a little bit different twist here other than the cycle of 5ths but you just, you know remember that and just keep playing.⁵⁵

Saxophonist and educator Kidd Jordan studied with Professor Joseph Oje. Jordan notes that Oje taught him the basic fundamentals of playing the saxophone. His knowledge of playing jazz was basically self-taught. He was influenced by the professional saxophone players that he heard. Jordan basically learned to play jazz from listening to recordings. The musicians that Jordan listened to inspired him to practice hard in order to achieve the level of musicianship that he desired. Jordan states:

Professor Oje always told me that I would be his last good musician because I was always practicing. Illinois Jacquet was playing in Lionel Hampton's band and doing a lot of cutting up doing a lot of honking and screaming. That was where I got my first glimpse of playing free. Listening to him, that sounded kind of loose to me. But that was my early indoctrination in jazz.

I was listening to Louis Jordan and all of the popular saxophone players while I was in high school. Then I hear Bird [Charlie Parker] and that let me know the amount of practicing that I would have to do in order to play the saxophone. I was always smitten with technique more than playing jazz. When I

⁵⁵ Ibid.

practice I worry about technique, I don't worry about jazz. I let the technique determine the jazz; I don't let the jazz determine what I do. I knew when I heard Bird that I would have to practice.⁵⁶

Musicians that taught themselves to play jazz took different approaches to learning. Some bought records and copied what they heard other musicians play. Others purchased method books and taught themselves to read music. Pete Fountain and Kidd Jordan both studied music formally in school but they learned how to play jazz by listening to records. Al Bernard also learned to play music in school but he learned to play jazz by performing with other musicians. The self-taught musicians provide a setting for jazz education that was not associated with teachers or mentors. Instead this approach to learning relied upon each individual's desire to work independently to learn how to play jazz.

Community Schools/Programs

Grunewald School of Music was located in the Grunewald Music Store at 827 Camp St. At the end of World War II musicians used the GI Bill to pay for instruction at the school. Opinions on the significance of Grunewald are mixed among musicians that studied there. Some feel that Grunewald was vital to their musical development, while others state that they did not learn anything of significance at the school. According to Tommy Ridgeley (1925–1999) he received a solid foundation at Grunewald that allowed him to keep a good working band. He learned the theory of music and was able to always teach the musicians in his band how to play because of the foundation that he

⁵⁶ Kidd Jordan, interview by author, November 26, 2010.

received at Grunewald.⁵⁷

Lawrence Cotton studied at Grunewald for 18 months learning theory and using method books. Cotton recalled that some of the teachers that worked there were Prof. Edwin Hogan, Carey Lavigne was the Dean of the school, and Mrs. [unknown first name] Chatters. Cotton stated that jazz was not taught at Grunewald, but if someone brought in a jazz piece, the teachers would normally join in and play with the students.

They gave you the fundamentals you know. But every now and then somebody would come through uh and bring some music and the teachers would join in and play jazz with different ones. Different musicians would come through there and play. At nighttime because uh, Wallace Davenport, he went downstairs so somebody could teach him to hit those high notes. You know like Cat Anderson-- he learned from a guy downstairs and he came back, "I got, I got it now." I mean (claps hands) at will he could hit G above G, above the staff. And that's what he was known for in Count Basie's band. 'Cause Cat Anderson would go above, you know Cat Anderson would wipe everybody out. Even Maynard Ferguson you know, he would wipe everybody out. He was flying up there by himself man, playing all that kind of stuff. But Wallace was . . . he was noted for that type of thing.⁵⁸

Cotton identifies other New Orleans jazz musicians that attended Grunewald. They are: Chuck Badie, Warren Bell, Al Belletto, Fred Crane, Richard Payne and Red Tyler. Grunewald moved its location when it became a part of the Educational Gateways Music School and eventually went out of business.⁵⁹

According to Cotton, Grunewald provided lessons in all of the performing arts—not just music: "Oh yeah well they had a little bit of everything. If you wanted to go into theatrical stuff, I mean it was just everything pertaining to entertainment was at the

⁵⁷ Tommy Ridgeley, interview by Tad Jones, March 22, 1986.

⁵⁸ Lawrence Cotton, interview by author, November 26, 2010.

⁵⁹ Ibid.

school you know. They had different classes. They had guys learning how to play drums, different ones playing saxophone. Whatever instrument that you desired, there was somebody there to teach you for that type of thing.”⁶⁰

Xavier University located in uptown New Orleans is known as the only historically Black Catholic University in the United States. In 1940 the Xavier Junior School of Music was founded. Sister M. Letitia, a member of the music faculty was in charge of the program and supervised the work of student teachers. There is no evidence indicating that jazz was taught at Xavier; however, the music lessons provided there proved to be pivotal in beginning the music careers of jazz musicians such as Ellis Marsalis, Germaine Bazzle and Earl Turbinton. Xavier students that taught at the school included Josie Basset (piano), Grace Brogard (piano), Mary Emanuel, Alice Nelson (violin), Earl Joseph, Isidore Lamothe, and Alexander Lockhart (winds). The Junior School of Music remained open until 1947. According to a 1942 article in the school newspaper, the purpose of the school was to “provide private and class instruction.” Piano, band and orchestral instruments were taught on Saturdays. The school presented two concerts per year.⁶¹

Pianist Ellis Marsalis (1934) states that the Xavier Junior School was his first formal introduction to playing music. He described the use of nuns and “lay students” as instructors. Marsalis received classical training on clarinet and became a member of the

⁶⁰ Ibid.

⁶¹ Xavier Herald Vol. XVII no. 6, March 1942.

Xavier Junior School Orchestra.⁶²

In the late 1960s, saxophonist Earl Turbinton (1941–2007) opened the Jazz Workshop. The Jazz Workshop was a nightclub located on Decatur St. in the French Quarter. In the afternoons, Turbinton and other professional musicians such as Joe Zawinul, Wilson Turbinton, and Cannonball Adderly provided jazz lessons to high school students. The Jazz Workshop was a short-lived attempt to provide jazz instruction. After one year, a lack of funding forced Turbinton to close its doors.

Another grass roots community outlet was the Fairview Baptist Church Band. In 1970 Rev. Andrew Darby Jr., the pastor of Fairview Baptist Church, asked guitarist Danny Barker (1909–1994) to form a brass band at the church as a means of providing an activity for the neighborhood youth. Photos of the early Fairview Band are found in Appendix C. Barker enlisted Charles Barbarin to assist him in forming the band. Early members of the band included:

Nassar Adams, trumpet
 Isaac Banks, trombone
 Charles Barbarin, Jr., bass drum
 Derek Cagnolatti, alto saxophone
 Morris Carmbs, trumpet
 Alton (Big Al) Carson, sousaphone
 Ronald Evans, baritone horn
 Michael Johnson, trombone
 Raymond “Puppy” Johnson, snare drum
 Leroy Jones, trumpet/leader
 Curtis Joseph, snare drum
 Anthony (Tuba Fats) Lacen, sousaphone
 Eugene Mims, clarinet
 Thomas Mims, clarinet
 Roy Paisant, trombone
 Stephen Parker, sousaphone

⁶² Ellis Marsalis interview. [Interviewer and date are not documented].

Gary Proctor, trumpet
 Herlin Riley, trumpet
 Gregg Stafford, trumpet
 Harry Sterling, guitar/banjo
 Christopher Sylvain, snare drum
 Joseph Torregano, clarinet
 Darryl Wilkerson, alto saxophone⁶³

Clarinetist, Michael White recalled that Barker did not really teach the band members; instead, he encouraged them to learn by listening. White says,

Fairview in the time I went . . . they had rehearsals on Thursdays at the church. And I used to go to those rehearsals. And the band would try to practice learning songs and it was mainly by ear. At that time Danny Barker would come around sometimes but he didn't come around too much because he had got in trouble from the musician's union because he had started this band of non-union kids who were playing and that created a problem for him. But every now and then he would bring in a guest. I remember one time Jonah Jones came who is a very famous trumpet player and uh, talked to the kids and he played a little bit, stuff like that. But I remember the thing Danny Barker did the most, he would talk a lot about uh, records of King Oliver, Jelly Roll Morton, he would talk about great musicians like Sidney Bechet and some of the things they did. So it kind of inspired you to want to go on and find their music and read more about them.⁶⁴

Barker often allowed the older musicians in the band to tutor the younger musicians. According to Joseph Torregano:

We rehearsed every Monday night religiously. The rehearsal was kind of laid back. We would go over the songs we were supposed to know and every now and then Gregg [Stafford] and Tuba [Anthony Lacen] and myself might show them something new, because we were playing with some of the older guys in bands like the Gibson band and Doc Paulin's band. And we might listen to a record and work on something from that.⁶⁵

⁶³ Tom Jacobsen and Don Marquis, "Danny's Boys Grow Up," *The Mississippi Rag*, May 2006, 4.

⁶⁴ Michael White, interview by author, November 27, 2010.

⁶⁵ Tom Jacobsen and Don Marquis, "Danny's Boys Grow Up," *The Mississippi Rag*, May 2006, 4.

Gregg Stafford recalls that Barker preferred that students learn to play by ear rather than read music. Barker taught by playing records and having the band members imitate what they heard. According to Stafford: "It wasn't formal training because Mr. Barker had this notion that he didn't want to put any music in front of anybody." Barker believed that reading music might discourage some of the students from playing with the band.⁶⁶

White had an experience playing with the Doc Paulin Brass Band that he says really prepared him for becoming a professional musician. Paulin had his musicians adhere to a strict dress code and stick to the traditional brass band appearance and sound. He often chastised his musicians for not knowing the music. According to White:

Yeah he had a dress code. Black shoes. Shiny black shoes, clean clothes, clean black pants, solid white shirt, pressed, solid black tie, no red dots in it no stripes or lines, no pins and a clean white band cap. And um, he would give you almost like a military inspection. And so he was really imparting the values of the jazz tradition because he realized and recognized the fact that being a musician was important, and wherever you go you're representing yourself and that tradition. So that's why it was important, how you looked, how you played, how you acted. In the music . . . uh, he was more critical of saying what didn't happened, if somebody was playing too light or didn't know enough songs or faking or something he would criticize them for that. And he would talk about different songs. He would talk about the old days. Uh, things like that. So you kind of saw by example. You know just kind of follow the examples that he set with the band, you kind of learned how to play.⁶⁷

Learning music with Paulin was mostly on-the-job training. According to White:

In fact it was one of those methods that was like throwing you in the water and teaching you how to swim (chuckles). And what he did, he wouldn't even call songs, keys, you never knew the harmony or anything, he would just play a few

⁶⁶ Geraldine Wyckoff, "Fairview's Far Reach: The Lasting Impact of the Fairview Baptist Church Brass Band," *Gambit Weekly*, April 9, 2002.

⁶⁷ Michael White, interview by author, November 27, 2010.

notes (sings a short line) and you're supposed to know that's *A Closer Walk With Thee*, 'cause in a few seconds the drum kicks off and they're into the song. So it taught you early on that you had to learn how to hear, and you had to hear quick.⁶⁸

White recalled that both Barker and Paulin spoke more of the music and recordings rather than teaching parts, harmony or technique. White stated: "they just kind of led by example in the way they opened up a context for you if you were interested and curious enough to start investigating. To find out more."⁶⁹

In 1990 the New Orleans Jazz and Heritage Festival started the Don "Moose" Jamison Heritage School of Music. Edward "Kidd" Jordan has led the school since its inception. The Heritage School of Music provides free, weekly after-school instruction to middle and high school students throughout the New Orleans area. According to Jordan, the Heritage School was formed because of his previous work with high school students while teaching at Southern University in New Orleans (SUNO). "We had workshops at SUNO at night with Wynton [Marsalis], and Branford [Marsalis], when they were kids. The Jazz and Heritage Festival said 'since the kids are coming, let's get organized and we'll have other teachers come in. We have rhythm teachers working with the kids. I like fundamentals, so I work with the beginners. I try to help them with their instrument and with the jazz vocabulary. Then they can take it and do something with it."⁷⁰

Warren Easton High School band director Asia Muhaimin was a member of the

⁶⁸ Ibid.

⁶⁹ Ibid.

⁷⁰ Kidd Jordan, interview by author, November 26, 2010.

early Heritage School Band. According to Muhaimin: “Mr. Edward “Kidd” Jordan was my first jazz instructor. He taught me the importance of sight-reading and knowing all my major scales. I traveled across the country performing with the Heritage School of Music. We played at jazz festivals in Birmingham, Atlanta, and Napa Valley. We also played for President Bill Clinton’s Inauguration in Washington D.C., and performed for Vice-President Al Gore in New Orleans.”⁷¹

Heritage School of Music provides performance opportunities at the New Orleans Jazz and Heritage Festival, French Quarter Festival and the Crescent City Blues and BBQ Festival. Admission to the Heritage School is based on an audition. Interested students must be able to play a major and minor scale, identify notes on a staff and play at least one song. Students must also own their own instrument. The school accepts students from ages 11 to 18 and provides instruction in brass, woodwinds, piano, bass, drums, and voice.⁷²

A different approach to exposing students to jazz comes in the form of school concerts. While these concerts only provide students the opportunity to listen to jazz, the impact can be a lasting one that may influence students to someday desire to play jazz. Sullivan Dabney became involved in the school programs after Hurricane Katrina hit New Orleans in 2005. Dabney’s performances are funded by the Jazz Foundation of America. Dabney described his approach to teaching the students:

⁷¹ Asia Muhaimin, interview by author, November 23, 2010.

⁷² New Orleans Jazz and Heritage Foundation, “The Don ‘Moose’ Jamison Heritage School of Music,” <http://www.jazzandheritage.org/what-we-do/heritage-school-of-music> (accessed January 1, 2011).

Well my school program you know, is being funded by the Jazz Foundation of America. After Katrina I was up in Georgia and uh, I was put in touch with them and various other organizations. They sent me a set of drums and when I came back to New Orleans to open up Harrah's [Casino] they asked me if I would be willing, you know, to do a school program. Well I had been doing a school program prior to Katrina but through the MPTF--the Music Performance Trust Fund with the union. They ran out of funds. So this was perfect for me. With the Jazz Foundation and I mean it's just been good. It's really been good. It's really been good because you can--you know you do just about whatever you want. You've got flexibility to play whatever kind of music you want. It's just, you control everything you know.⁷³

We play a little bit of everything. Play a little bit of everything. You know basically what we like to do is, we like to uh, I like to call it making a gumbo. And you know 'cause if you ask kids what is music? They really don't know what music is. So I go so far as to say there are three ingredients to making music--rhythm, harmony and melody. And when you know that's like putting all this stuff in your gumbo. And then we come up with certain songs. And then we kind of demonstrate a song in one way and then take that song and play it a little differently. You know just give them an idea of you know what jazz is, that's what jazz is. Taking a song and playing it differently. Playing it the way you feel you know. But uh, I am just uh, I'm more or less taken in with the way the kids... how receptive they are to this jazz program, you know, and we play music you know, and they just love it.⁷⁴

In 2002 Tipitina's Nightclub began the Tipitina's Internship Program to provide music instruction and help develop professionalism in young students. Presently classes are offered after school Monday through Wednesday at the North Rampart Community Center on the edge of the French Quarter. NOCCA graduate Donald Harrison is the artistic director of the program. Instruction is free to all students and although auditions are held, students of all skill levels are accepted into the program. The program focuses on performance, music recording, theory, and career development.⁷⁵

⁷³ Sullivan Dabney, interview by author, December 8, 2010.

⁷⁴ Ibid.

⁷⁵ <http://tipitinasfoundation.org/index.cfm?fuseaction=Page.viewPage&pageId=510&parentID=474&nodeID=1>.

Community schools and organizations in New Orleans provided a venue for jazz education outside of the public and private schools. This approach to jazz education allows students to learn from professional musicians in after-school or Saturday morning programs. The earliest known community school—Grunewald—attracted older musicians as students rather than children. Grunewald became a meeting place for musicians to congregate and learn from each other as well as their teachers.

Current community organizations, such as Tipitina's Foundation and the Heritage School of Music are selective and only teach students that already know how to play music. These programs provide instruction from professional musicians and performance opportunities for the students. The Tipitina's program is unique because it exposes students to the total aspect of the music industry and doesn't focus mainly on playing jazz.

Summary

The lack of jazz education in the schools created outside opportunities for students to learn jazz. In New Orleans, the music performed at the many parades, jazz funerals, and private parties provided the earliest musical experiences for many youngsters. These early experiences inspired young students to have the desire to learn how to play jazz.

Venues for teaching jazz include at the family home, private instruction, community schools, and musicians teaching themselves or learning on the bandstand. Family members often worked with siblings passing on the tradition of playing jazz orally. Private teachers and community organizations provided a more structured

environment for learning by stressing fundamentals of reading music, solfège, theory lessons, and ear training. Students that are self-taught learn by playing on the bandstand. The various venues for learning to play jazz enabled students in New Orleans the opportunity to learn outside of the school setting.

Jazz Education in the Public Schools

During the 1950s and 1960s music educators began implementing jazz in their daily classroom teaching. Although the ban on teaching jazz in the schools was still in effect, these teachers saw the importance of teaching jazz in the New Orleans schools. Kennedy identified Clyde Kerr Sr. and Yvonne Busch as two educators that ignored School Board policy and taught jazz in the schools.⁷⁶ Kerr even brought students home with him to continue jazz instruction.

During the late 1960s the success of a community organization—Earl Turbinton’s Jazz Workshop—inspired school leaders to begin looking at ways of implementing jazz in the schools. Alvin Batiste started an artist-in-residence program that taught jazz to students after school. The success of Batiste’s program and the growing interest in jazz education led to the opening of the New Orleans Center for Creative Arts in 1973.⁷⁷

An early music educator that developed jazz musicians in New Orleans is Yvonne Busch (b. 1929). Busch did not have a formal jazz program at her school but she implemented jazz into her daily teaching ritual and often spoke to her students about the requirements to become a professional musician. Busch was known as a strict

⁷⁶ Al Kennedy, “Jazz Mentors: Public School Teachers and the Musical Tradition of New Orleans” (PhD diss., University of New Orleans, 1996).

⁷⁷ Ibid.

disciplinarian that played an important role in the development of New Orleans musicians.

By the time Yvonne Busch became a teacher in the New Orleans schools, she was already an experienced jazz musician. At the age of 12 she toured the country performing with the “International Sweethearts of Rhythm.” While in college, Busch taught privately at Grunewald School of Music and later Educational Gateways.⁷⁸

Throughout her teaching career, Busch taught complex jazz arrangements that were written on the chalkboard. Sullivan Dabney describes his high school teacher by saying, “Ms. Busch is the one that really set me off because she was so down to earth with everything. I became addicted to it because of the way she taught and the way she led. The discipline she required. She would always reward you for your hard work.”⁷⁹

Dabney recalls that Busch did not have a jazz band or program at her school but she incorporated jazz music in her daily teaching. According to Dabney: “She taught a lot of jazz. You know a lot of that was in her teaching about how important jazz was because jazz allowed you the room to improvise. You know, it took you to another dimension.”⁸⁰

The opening of the New Orleans Center for Creative Arts in the early 1970s marked the first time that jazz was formally taught in the New Orleans public schools. Ellis Marsalis was the first teacher of jazz and his early success as an instructor at

⁷⁸ Al Kennedy, *Yvonne Busch: One Teacher’s Role in Shaping New Orleans Music* (New Orleans: Midio Center, 1999).

⁷⁹ Sullivan Dabney, interview by author, December 8, 2010

⁸⁰ Ibid.

NOCCA brought the school into the national limelight as a school for the arts. Dr. Bert Braud was hired to develop the curriculum for the jazz and classical programs. Braud had extensive experience as a jazz musician, classical composer and music historian. Ellis Marsalis was hired to teach the jazz students and follow Braud's curriculum. Braud and Marsalis developed a close working relationship and required all jazz students to also study classical music.⁸¹

Marsalis placed an emphasis on fundamentals and states that his teaching was just a matter of repetitiously drilling the basic elements of music and teaching each part of a composition to his students. Marsalis states:

It's important to learn the three elements of music—rhythm, harmony and melody, not necessarily in that order—and apply them to each piece that you play. You give it to them through drill—drilling on intervals, on individual notes—until they get it. You can study two songs a semester—any two songs that deal with form, say a 32-bar AABA or a blues—and teach everything that you need to teach. You take one song and say, 'Here is the verse, here is the melody, this is what the harmony is.' First you have to learn how to play each of those component parts, which takes time. I would write out some notes which, when played, would be 12 measures of the blues. They could do two things. One, get the sound of the notes in their ear; the other, reposition their fingers in such a way that they would play when they would practice. Their fingers would get used to those positions. It's just a matter of drill. But it was all based on the blues.⁸²

Woodwind player Louis Ford studied with Marsalis in the early NOCCA years. According to Ford, NOCCA was where he learned how to play jazz. Ford took courses such as Music Theory, Jazz Improvisation I–V, Jazz Band, Jazz Theory, and Jazz History. Ford notes that Marsalis placed an emphasis on learning ii-V-I progressions,

⁸¹ Al Kennedy, "Jazz Mentors: Public School Teachers and the Musical Tradition of New Orleans" (PhD diss., University of New Orleans, 1996), 164, 171.

⁸² Ted Panken, "Constructing Crescent City Classrooms," *Downbeat* October 2007, 116.

sight singing, and performing in small jazz combos. Ford credits the musical foundation that he received at NOCCA with preparing him to become a professional musician.⁸³

Trumpet player James studied under Marsalis at NOCCA. James recalls studying sight singing, and theory. James states that the most important aspect of his growth with Marsalis was on-the-job training. According to James, “Ellis often took us on gigs and had us play in front of people. That was a great experience that taught us not only how to play jazz, but also how to be professional musicians.” James’ experience of performing with Marsalis on gigs provides an example of Wilkinson’s active participation. While at NOCCA, James studied privately with George Janzen, (trumpet player with the New Orleans symphony) to work on technical aspects of playing. James also studied jazz privately with August Fluery.⁸⁴

Jonathon Bloom was a member of NOCCA’s first class of students under Marsalis’ direction. According to Bloom, at the time NOCCA was developed, different styles of jazz were being taught around the city. Danny Barker was teaching music from a traditional approach and Ellis Marsalis and Kidd Jordan were teaching from a modern approach. Regarding the early NOCCA years Bloom states:

The first two to three years was a testing period. We were guinea pigs. We learned repertoire. We did a little work from the [Walter] Piston book, but we were basically performance oriented. We always performed for people and they thought that the program worked. When we finished . . . by the time Wynton [Marsalis], and Branford [Marsalis] came along, a system was in place for them to

⁸³ Louis Ford, interview by author, November 24, 2010.

⁸⁴ Interview with anonymous trumpet player, November 22, 2010.

progress faster. After Ellis, left and Clyde [Kerr Jr.] came along it was even further developed and organized.⁸⁵

Bloom also notes that under Marsalis' guidance, students were well versed in playing modern jazz and received on-the-job training to improve their playing: "We learned through blues—modern, very little traditional music. After we learned to do certain things, we began experimenting with Ellis' [Marsalis] music. Later we began playing at a club called Lu and Charlie's. This allowed us to really hone in on some things because we were playing all of the time."⁸⁶

In 1986 Marsalis left NOCCA to begin a jazz program at Virginia Commonwealth University. He recommended Clyde Kerr Jr. (1943–2010) to take over the jazz program at NOCCA. During Kerr's tenure at NOCCA he followed Marsalis' example of having students perform with him in order to get hands-on experience. Trombonist Stephan Walker studied with Kerr at NOCCA. Walker notes that Kerr used traditional method books and placed an emphasis on listening. Walker stated: "Clyde taught me improvisation through first listening to music from all genres. He also taught me from method books (Charlie Parker Omni book), on the flat boards, writing scales." Walker says that Kerr taught improvisation by writing phrases on the board and having students play progressions up a major third and up a minor third. Kerr often advised Walker to transcribe only the parts of a solo that he liked and not worry about the entire solo.⁸⁷

In 2002 Clyde Kerr Jr. resigned from NOCCA amid philosophical differences

⁸⁵ Jonathon Bloom, interview by author, November 26, 2010.

⁸⁶ Ibid.

⁸⁷ Stephen Walker, interview by author, November 30, 2010.

with the administration regarding jazz education. According to Kerr: “We are still struggling to have this music come into its own to be a respected art form. If it takes for me to do what I did in order to get that respect from the school . . . then it’s all worth it.” Kerr stated that the new state of the art building that NOCCA is located in is a result of the accomplishments of its distinguished jazz alumni.

The jazz department at that school is the reason why that school is what it is and the building and all that. Everybody in that school—all the departments—reaps the benefits of the efforts of the jazz department. So I don’t like the fact that we were like little whatnots on a shelf that you just take them off when you want to play with them and use them and then you put them back.⁸⁸

In 2003 clarinetist Alvin Batiste was hired at NOCCA to take over the jazz program. Batiste remained at NOCCA until his death in 2007. Mike Pellara, the current lead jazz teacher at NOCCA describes the importance of Batiste’s teaching methods:

Alvin had a big influence on me as a teacher. The thing I like about Alvin is the true advancement nowadays to go back to old school. He would take out his horn and play a pattern for the kids and if they didn’t get it he would reduce the notes or put it into a tune like Satin Doll and make sure everything was sequential (D to G, E to A) and that had a big impact on them. Kids really respond to playing by ear.⁸⁹

Samples of Batiste’s teaching materials are found in Appendix D.

James studied with Batiste at Southern University. He recalls that Batiste encouraged students to learn exercises in all 12 keys to become proficient on their instrument. Batiste had a penchant for taking students on gigs in order to gain the experience of performing in front of a live crowd. James states:

⁸⁸ Geraldine Wycoff, Sour Notes, www.bestofneworleans.com/gyrobase/Cont.

⁸⁹ Mike Pellara, interview by author, December 8, 2010.

If you learned something he would basically—it's all about your ear you know. If you learned a particular I would say pattern or phrase, he would say "take that through all the keys." So what that does is help you to be fluent on your instrument in various keys so it won't be uh, so that whatever that you would play, make sure that you do it in all the keys. And he had different patterns that you would do like perfect 4th, 5th, major third, minor third and make sure that you can execute that in different keys. For instance if you're doing something like (sings a scale pattern up a 5th), then go up a half step (sings pattern a half step higher), or if you want to do it like up a major 3rd (sings same patten a 4th higher) a perfect 4th meaning if you're on C you go to F, and then a fourth from F will be Bb, so it's up to you, you know whatever pattern you want to use.

I remember one time he would take us on gigs . . . cause you know the one thing about musicians, you have to play, I mean you could practice but it's a difference when you get on that bandstand. And he would encourage us to play. Play because if anything is going to happen it's going to happen on that bandstand.⁹⁰

Mike Pellara has an extensive resume as a performer and teacher. During the 1970s he played with Woody Herman, Buddy Rich, and Rick Margitza. He also taught as an adjunct professor at Loyola University for 14 years. At the time of his interview Pellara was in his ninth year teaching at NOCCA. Courses presently offered to jazz students at NOCCA include: jazz combo or ensemble, jazz improvisation, (here they learn scales, modes and learn the pieces). According to Pellara:

We pride ourselves in that the kids get to play every day here. A lot of colleges have combo meet once a week or twice at the most. Here they play every day. Music theory is now split into theory and musicianship. Musicianship is ear training and sight singing and dictation. Our kids are taking college level classes for three years. Whatever theory they pick up in combo class when they get to Level 4 we make sure they really understand scales so they are prepared to go on to college. Having gone to Berklee—and they set the template for jazz education—and teaching at Loyola; I think I know how to do that. I really want to be the gatekeeper and make sure the students ace theory. I also try to do what Alvin [Batiste] did. Just work on intros and prepare students to do a gig. Jason

⁹⁰ James, interviewed by author, November 22, 2010.

Marsalis says that these kids don't know how to do a gig. You know, how to pace a set, when to throw a ballad in there.⁹¹

When it comes to teaching jazz, Pellara relies on his experiences studying at the Berklee School of Music to develop his young musicians. Pellara studied privately with Dave Liebman and Harold Danko. Danko's method of teaching had a huge impact on Pellara's approach. In describing Danko's teaching technique Pellara states:

He had a way of categorizing things into groups, whether it was chord voicing's or melodies, or modes of the major scale are either C, dm or G7. If it was b minor, half diminished, that would go to G7. This allowed you to shorten your thinking. Some people eventually learned a phrase called *conversion formulas*. So G7 is B locrian and all these modes time 12 keys. I wasn't seeing the big picture. I would tell him that I stink at Lydian and he would say you're good at Dorian, go play the Dorian stuff over Lydian . . . things like that are the things I teach the kids. It confuses some of the kids, but the kids that are bright catch on really fast.⁹²

Pellara uses technology in his jazz instruction. Pellara uses a program called *The Amazing Slow Downer* that allows him to slow down recorded solos as much as 50% without losing sound quality and pitch so that students can hear chords, and interpretations by professional musicians. Pellara described how the program is used in class:

One of our levels had four songs this semester and they are all trumpet players. We've got like Wynton playing *Bourbon St*. We've got Miles playing *Solar*, and Ray Nance playing *Take The A Train*. We have the kids listen to all of these trumpet players and pay attention to how they play eighth notes and phrasing. I also transcribe an excerpt of the solo. I feel like that's the toughest thing with jazz to teach interpretation. We let them play along with the recording and I can

⁹¹ Mike Pellara, interview by author, December 8, 2010

⁹² Ibid.

change the tempo. We really look at where they cut off the notes, the lope of the eighth note and where the accents are.⁹³

Currently, Pellara teaches students four songs a semester and breaks down all aspects of the compositions in order for students to gain a full understanding. Pellara believes that when students purchase a Real Book, they have an enormous amount of songs at their disposal, but the students don't know which songs to learn. By teaching four songs a semester, students can slowly develop a repertoire that can prepare them for professional jobs. Pellara also makes sure that students learn traditional New Orleans music as well as bebop and modal jazz. Pellara states, "Do you really want to be from New Orleans and not know *St. James Infirmary*?"⁹⁴

NOCCA is the most successful and prominent school in New Orleans that teaches jazz. The roster of musicians that have emerged from the school have placed NOCCA among the top high schools for the arts in the country. NOCCA is not the only school that teaches jazz in New Orleans. There are a few high school and middle school programs that have jazz bands and provide students with a working knowledge of improvisation, and playing various jazz styles.

Kelvin Harrison has spent his musical career performing with Clyde Kerr Jr., Victor Goines, Willie Metcalf, and Ellis Marsalis. Harrison has studied jazz at NOCCA, Berklee College of Music, Southern University, and the University of New Orleans. He has taught for almost twenty years and has worked at KIPP McDonogh #15 School for the Creative Arts for the last five years. Harrison has twenty students enrolled in the jazz

⁹³ Ibid.

⁹⁴ Ibid.

program.

At McDonogh #15 Harrison's students have the opportunity to participate in the big band or small combos. Harrison stated that he receives no funding for the jazz program at his school for instruments or music. Harrison's approach to teaching jazz is to teach music that is appropriate for the maturity level of his students with an emphasis on teaching appropriate skills. Since there is no funding for teaching materials, Harrison relies on his personal experiences as a performer to develop exercises that develop musicianship. According to Harrison: "I teach jazz improvisation and interpretation by exposure. Students are encouraged to listen to great recording artists. We discuss what was heard, its chords, scale possibilities, practice transcriptions, and play, play, play!"

Under Harrison's leadership, the jazz band at McDonogh #15 has been actively performing in the city and around the country. Harrison cited a performance sponsored by Jazz at Lincoln Center at Disney World in 2009 as a huge success for his program. His group also performs regularly at the New Orleans Jazz and Heritage Festival.⁹⁵

Warren Easton Sr. High School band director Asia Muhaimin has a great desire to implement a jazz program at her school. At the time of the interview Muhaimin was in her second year at the school and finds that the lingering effects of the post Hurricane Katrina era has impacted the lack of music fundamentals that her students have. According to Muhaimin, the previous director placed an emphasis on marching band and avoided teaching basic fundamentals to the students. The result has been that students have not developed the concept of listening skills, theory, and basic performance

⁹⁵ Kelvin Harrison, interview by author, November 29, 2010.

techniques.

Muhaimin has a history of performing in jazz bands beginning with the Heritage School of Music and at Jackson State University and the University of New Orleans.

Muhaimin also studied privately with Alvin Batiste. When asked about the factors that prevent her from having a jazz program at the school, Muhaimin states:

I believe there are certain aspects of music a student needs to know to understand and perform jazz with ease and comfort. I am in the process of teaching my students to be true musicians by listening, sight-reading, and learning scales. It's very important to get a student to listen to not only his or herself, but the musicians around them and to know how to take turns in playing. They have to understand how important blend and balance is in music. Sight-reading and scales—students are running away from the basic foundation of music understanding. I am in the process of developing great sight-readers. I teach basic rhythms. When I develop well-rounded musicians, I will be able to develop a jazz program.⁹⁶

Talented in Music teacher, Hurley Blanchard has worked in New Orleans schools for twenty years. The Special Education Department oversees the Talented in Music Program in the public schools. Vocal or instrumental music teachers recommend students that are identified as talented. Students must audition to become a part of the program. Blanchard presently teaches at Warren Easton Senior High School, McDonogh #35 Senior High School, and at Bethune Elementary School. Blanchard teaches 35 students at the schools he services. He has created small jazz combos that perform separately and together. Blanchard receives a \$500 stipend to purchase music for the three schools.

Blanchard's approach to teaching jazz is to introduce students to early jazz styles before moving on to more progressive forms of jazz. He also incorporates listening as a

⁹⁶ Asia Muhaimin, interview by author, November 29, 2010.

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Blanchard's approach to teaching jazz is to introduce students to early jazz styles before moving on to more progressive forms of jazz. He also incorporates listening as a

⁹⁶ Asia Muhaimin, interview by author, November 29, 2010.

key element in his teaching. According to Blanchard, “Listening is the most important aspect of music. We listen to all of these styles of composers, and artists so they can get an understanding of what they’re getting into.”⁹⁷ Blanchard uses a fundamental approach to teaching students the jazz repertoire. He begins by having the students analyze chord structures and learning what scales fit certain chords. The second step is to work with members of the rhythm section to ensure a tight cohesive background for the solo instruments. Blanchard states: “We work with the bass player on how to play the bass line; drummers—how to keep time; piano players—how to accompany someone playing the melody or solo. Then we put everything together hoping that in the end we can put it together and play certain songs. We’ve been working on *A Song for My Father*, *I Mean You*, and *Cantaloupe Island*. The kids have really come along.”⁹⁸

When it comes to teaching improvisation, Blanchard stresses that students learn the chord structure as well as learning scales and modes. Because of problems with getting all students to practice together at the same time, Blanchard uses play-along CDs to train his students. He also uses the Hal Leonard books and likes the fact that the book uses written solos for the students. This allows students to analyze the solo and see how a solo is developed.⁹⁹

Kidd Jordan of the Heritage School of Music takes a unique approach to teaching jazz. He believes in using a large ensemble to teach the jazz language and place an

⁹⁷ Hurley Blanchard, interview by author, December 20, 2010.

⁹⁸ Ibid.

⁹⁹ Ibid.

emphasis on reading music. Jordan—an avant-garde jazz musician—also believes in removing the barriers from music to allow freedom of expression. According to Jordan:

My approach is different from a lot of people. I believe in big bands, number one. Everybody can't be a soloist. Everyone is not equipped with the rhythmic thing, the feeling thing, and whatever spurs the imagination. You can learn how to do that. I think that's what the schools are doing now. They are reproducing what Charlie Parker did. They are doing what the classical people are doing in jazz now. Just like people can go back and play Bach, Stravinsky or whatever, they are doing that in jazz. I think that is one of the things that are holding jazz musicians back.

I've seen people who can play solos but can't read music. I've seen people who can read and not play solos. My approach is to let people develop at their own rate. When cats started improvising, they did that on standard tunes. But you can go to Europe or India and hear some helluva improvisers on their folk music. The blues is our folk music, but it still regulates you to 12 bars. If you remove the bars, I think you can remove the restrictions from soloing. That's what Ornette Coleman did.¹⁰⁰

NOCCA was the first school in New Orleans to have jazz as part of the core curriculum. The success of the early NOCCA students provided the blueprint for the rest of the local schools to follow. The pedagogical methods found in the schools include the use of fundamentals, theory, jazz scales, transcriptions, sight singing and ear training. Modern teaching tools include the use of play-a-long records, and computer software.

Jazz Education in New Orleans Universities

Prior to Hurricane Katrina jazz courses were offered at five universities in New Orleans. There are currently three universities in New Orleans that offer jazz as part of the curriculum: Xavier University, University of New Orleans (UNO) and Loyola University. Southern University in New Orleans (SUNO) has dropped its music program completely and Dillard University did not have enough students to sustain a jazz program

¹⁰⁰ Kidd Jordan, interview by author, November 26, 2010.

at the time of this study.¹⁰¹ The local universities have provided students that attend high school in the city to study jazz without leaving home. Mike Pellara encourages his students to study at local universities. Pellara states, “I don’t like seeing kids go to schools that cost their parents thirty to fifty thousand dollars. I encourage people to go to the local universities.”¹⁰²

The University of New Orleans offers a bachelor’s and master’s degree in jazz. Ed Petersen is the current chair of the jazz department. Petersen has worked at UNO for the past 16 years. Petersen has an extensive career performing with Von Freeman, Eddie Harris, and Clifford Jordan. Undergraduate jazz courses presently offered at UNO include: Music Theory, Keyboard Skills, and Early Jazz History, Jazz Improvisation, Jazz Theory, Advanced Theory (includes, arranging, and computer literacy), Jazz Arranging, Jazz Profiles (research), 7-8 semesters of ensembles, and 2 semesters of Jazz History. Graduate level courses include Applied courses, Graduate Theory, Improvisation, and Jazz History (includes a significant research component).¹⁰³

Petersen takes a three-step approach to teaching improvisation. He begins his approach by focusing on creativity. Petersen believes that everyone is creative. Petersen identifies the specific challenges with rhythm, harmony, time, and technique. According to Petersen: “It is difficult to be creative with all of these parameters. I try to approach it that everybody is creative. We use exercises to get students just to communicate through

¹⁰¹ Jonathon Bloom, interview by author, November 26, 2010.

¹⁰² Mike Pellara, interview by author, December 8, 2010.

¹⁰³ Ed Peterson, interview by author, December 13, 2010.

gestures. Once we share thoughts on how we do that (play loud, soft, short, long notes), the class deals with developing the natural creativity that is in all of us.”¹⁰⁴

Petersen also has students write transcriptions and do an analysis of popular jazz solos. Students do three major transcription projects a semester and they create notated parts with annotations. Petersen has students describe the common elements that people use in creating ideas. Students perform solos by memory and discuss the highlights of things they’ve learned from the solos and give an oral presentation to the class. Students must create several practice exercises from the solos that they transcribed.

The second step that Petersen uses is to have students study musical forms. Students play tunes that represent devices found in jazz. He encourages students to learn forms and the elements that jazz tunes use. Petersen states: “We play mostly tunes that are tonal in any key. They don’t transpose but learn how the tunes go and develop the relationship that makes the tunes what they are. Then the students apply their knowledge of those relationships regardless of the key. They examine how tunes are mapped out; how you get from a I chord to a ii chord.”¹⁰⁵

The final step in Petersen’s approach to teaching jazz is to encourage students to learn the function of the songs that are studied. He has students study repertoire, theory, ear training, and identify how tunes are constructed. He works on practice techniques to prepare students for work as professional musicians. He states: “It is one thing to play out of a method book and it is another to develop the skills that we call upon when we go

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

to gigs. A lot of time we don't know what we're going to play. I work on developing musicianship."¹⁰⁶

Dr. Tim Turner at Xavier University is in his second tenure of employment at the school. During the 1980s, Turner worked at Xavier and he returned in 2004. Turner has been a sideman for most of his professional career. Turner has played with a number of artists including Nancy Wilson and Barbara Eden; he also did a two-year stint with Lena Horne. Turner has played with rhythm and blues groups such as the Four Tops and the Temptations. Turner noted that after Hurricane Katrina, Xavier's music faculty was significantly reduced. The department presently has only six faculty members. The number of Jazz courses offered has been reduced. Prior to 2005 Xavier offered courses such as Jazz and Commercial Music, Jazz Arranging, Jazz Composition, Jazz Combo, Improvisation (elementary and advanced), and Jazz Piano Accompaniment. At the time of my 2010 interview with Turner, the only jazz courses offered at Xavier were Jazz Ensemble, Jazz Combo, and Improvisation (Level 1 and Level 2).¹⁰⁷

Turner described his teaching method as one that uses a theoretical approach. There is an emphasis on teaching jazz theory and Turner believes in having students concentrate on studying the style of one musician that the student is interested in rather than several players. Turner states, "If you're into Clifford Brown and you're a trumpet player, check out Clifford and understand how he approaches bebop. Listen to one player and get a full grasp of how they approach music and learn the language from there. I find

¹⁰⁶ Ibid.

¹⁰⁷ Tim Turner, interview by author, December 8, 2010.

that a lot of students have a voice in their head, they just need some help in bringing it out.”¹⁰⁸ Turner also believes that students have problems with ear training in jazz. In order to work around the ear training challenge, Turner has students learn how to play modes over chord changes in order to understand how to improvise.

Turner incorporates the use of play along CDs in his daily instruction. He believes that students today have an advantage in learning how to improvise compared to when he was growing up. Turner discusses the advantage of using play a-longs:

We use play a-longs in class. I have a friend named Scott Reeves who is at the University of Indiana and he has written a book with a play a-long. I also find Jerry Coker’s *Patterns For Jazz* very helpful. With a play a-long you can look at the changes. He starts with a motif and has various changes where you have to play the motif within those changes. You have to understand how to play 3rds, 4ths, 5ths or whatever as far as the notes of the modes that are used in the chord. The opportunity to play and change with the different chords. It helps them [students] to play with changes real quick. I use Scott Reeves’ *Creative Beginnings* with the play a-long and also Jerry Coker’s *Patterns for Jazz*.¹⁰⁹

The repertoire that Xavier’s students study each semester concentrates on one composer or artist. Turner stresses studying one person in order to provide his students a greater understanding of how an artist or composer develops his or her style. Turner has students study the characteristics and nuances of Thad Jones, Duke Ellington or Don Minzer. Turner has students listen to the music of the artists and conducts discussions before attempting to play musical arrangements. At the end of the semester the Big Band gives a concert performing only the music of the artist or composer that was studied during the semester.

Xavier University does have a small budget for the jazz program. Turner states

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

that funds are provided for the jazz band to take a tour each year and give a three-day jazz festival. The jazz festival brings in a nationally known artist that performs an evening concert. The last day of the festival features clinics given by the visiting artist and an evening concert featuring the guest artist performing with Xavier's band.

At the time of this writing, jazz education at the universities in New Orleans exists at only three schools. The University of New Orleans is the only school that offers degrees in Jazz Performance. Curricular offerings provide students the opportunity to study jazz in small and large ensembles. Teaching techniques include the use of ear training, sight singing, learning modes, scales and scale patterns, play-a-long recordings and studying the repertoire.

Summary of Methods

The teaching methods found in the schools are varied. NOCCA's first jazz teacher, Ellis Marsalis, stressed the fundamentals of music theory and placed an emphasis on teaching chord progressions, sight singing and having students perform in small combos. Clyde Kerr Jr. employed the use of performances, developing listening skills, jazz theory, and learning scales and modes. Alvin Batiste stressed learning scales and chord patterns in all keys. Mike Pellara uses transcriptions, play-a-long recordings, and computer software in his teaching. University professors emphasize learning through performance of varying styles. Students in the universities take courses in performance and jazz theory. The professors also have students use play-a-long recordings, method books and transcriptions to develop improvisation.

Chapter Summary

This chapter examined the various venues for jazz education that have taken place in the twentieth and twenty-first centuries. The musical activities and teaching techniques were discussed, categorized and compared with Wilkinson's theory that provided the conceptual framework for this study. This chapter chronicled the venues for jazz education that are found in New Orleans.

This chapter examined the teachers and mentors that were vital in the development of jazz education. The contributions of teachers such as Lorenzo Tio, William Nickerson and Dave Perkins that played a role in the development of musicians in New Orleans are documented. Community leaders/musicians such as Danny Barker and Doc Paulin were not school teachers, but they played an integral role in the development of young musicians in New Orleans during the twentieth century. Barker and Paulin instilled traditional brass band values in their young students many of their young protégés continue to play music professionally today. School teachers such as NOCCA instructors Alvin Batiste, Ellis Marsalis, Clyde Kerr Jr., and Mike Pellara are identified as being major contributors to the jazz education community in New Orleans.

The exact pedagogical methods used to develop early New Orleans jazz musicians are varied. In most cases it appears that traditional European pedagogy was used to instill a solid foundation in these musicians. Improvisation techniques range from learning on the bandstand to listening to recordings and learning exercises and patterns in public schools and universities.

CHAPTER 5

RESULTS OF THE STUDY

This study was designed as a historical investigation of the manner in which jazz was taught in New Orleans during the twentieth and twenty-first centuries. In the early twentieth century jazz education was not accepted in the public school sector. In order for jazz to be taught, alternative venues for teaching and learning were used. Musicians, family members, and teachers taught jazz to young people in settings outside of the public schools. For the majority of the twentieth century, these out-of-school venues were the only place that jazz could be taught. The 1970s saw a change in the perception of jazz education by school administrators. The opening and subsequent success of NOCCA helped to establish jazz education as a permanent part of the public schools and the New Orleans community from the 1970s to the 1990s. Today jazz education in New Orleans continues to evolve; yet, it still struggles to be implemented as a curricular subject throughout the public school system.

This study is the second dissertation that has investigated specific teachers that shaped jazz education in New Orleans. This study is the first that investigates specific teaching methods employed by private teachers, school teachers, family members and fellow musicians. Through the use of interviews and archival research, this study examined specific curricular offerings in public schools and universities.

According to Wilkinson, there are three principles of African pedagogy that influence New Orleans jazz musicians. These three concepts provided the conceptual framework for this study:

- Slow absorption rather than formal training,
- Active participation,
- Extended-family structure.¹

The collection of archival data and in-depth interviews used in this study provide examples that suggest Wilkinson's theory is evident in the education of New Orleans musicians.

Review of Research Questions

1. What comprised jazz education in New Orleans in the twentieth and twenty-first centuries.

Jazz education in New Orleans during the twentieth and twenty-first centuries consisted of teaching and learning in schools and out of schools. Teachers consist of family members, private teachers, secondary school and university teachers, and fellow musicians. In the years prior to 1973 jazz was taught in out-of-school venues such as community organizations, family homes, and the homes of private teachers. After 1973 jazz education expanded to the public schools. During the 1960s and 70s universities in New Orleans began implementing jazz courses in the curriculum.

All three concepts developed by Wilkinson can be found in answering the first research question. Wilkinson describes the concept of "slow absorption, rather than formal training" as children learning to play music from infancy. This begins with early exposure to music that creates an interest in wanting to learn how to play. This slow

¹. Christopher Wilkinson, "The Influence of West African Pedagogy Upon the Education of New Orleans Jazz Musicians" *Black Music Research Journal* 14, no. 1 (1994): 25–42.

absorption that is found in Africa involves passing on the musical tradition orally and at a venue that is outside of a formal educational setting. The archival research and in-depth interviews used in this study provide a clear indication that early exposure to brass bands was instrumental in developing an interest in playing music. The performances of brass bands played an integral role in inspiring Narvin Kimball, Chester Zardis, John Brunios, Milford Dolliole, Kid Sheik Colar, and Ellis Marsalis to play music.

Wilkinson description of active participation involves having younger musicians play with older musicians. As the younger musician shows an ability to play music, the older musicians teach the younger musicians how to play music. In New Orleans music, active participation can be found in the use of oral tradition, private lessons, learning on the bandstand, and using community organizations as a venue for teaching. Some of the musicians that learned through private lessons include Wallace Davenport, Lawrence Cotton, Harold Dejan, and Johnny St. Cyr. Private lessons consisted of studying traditional fundamentals of playing an instrument, ear training, and imitation. Participants interviewed in this study such as Jonathon Bloom, James, and Stephan Walker recalled that their teachers (Ellis Marsalis, Alvin Batiste, and Clyde Kerr Jr.) would bring them on professional jobs to receive on-the-job training. These examples indicate that active participation was still evident in New Orleans after 1973.

Wilkinson defines extended family structure as having family members provide music instruction. This research identified musicians that recall receiving their first music lessons from family members. Some of these musicians include Lawrence Cotton, Peter Bocage, Placide Adam, and Paul and Emile Barnes. These musicians and others

recalled receiving their first music lessons from older family members. Later, they were able to study with private teachers or at a community school.

2. Who were the notable or influential instructors of jazz in New Orleans in the twentieth and twenty-first centuries?

There are many notable instructors that have played an important role in the development of jazz musicians in New Orleans. During the twentieth century, private instructors consisted of Prof. William Nickerson, Frank Lewis, Prof. Moran, Dave Perkins, Pinchback Tureaud, George McCollum Jr., Lorenzo Tio, Paul Barbarin and Louis Cottrell to name a few. Notable school teachers that played a role in the development of jazz musicians include: Clyde Kerr, Sr., Yvonne Busch, Ellis Marsalis, Clyde Kerr, Jr., Edward “Kidd” Jordan, and Alvin Batiste.

Community school/group teachers would include Kidd Jordan, Danny Barker, Edwin Hogan, Otto Finck, Willie Humphrey, Earl Turbinton, Peter Davis and Carey Lavigne. Informal instructors that taught in the streets or on the bandstand include Jack and Jules, “Wooden Joe,” and Be’Be’ Matthews. In many cases the first and last names of these street musicians are not known. They are only referred to by their nicknames. The private, school, and community organization teachers support Wilkinson’s theory of active participation.

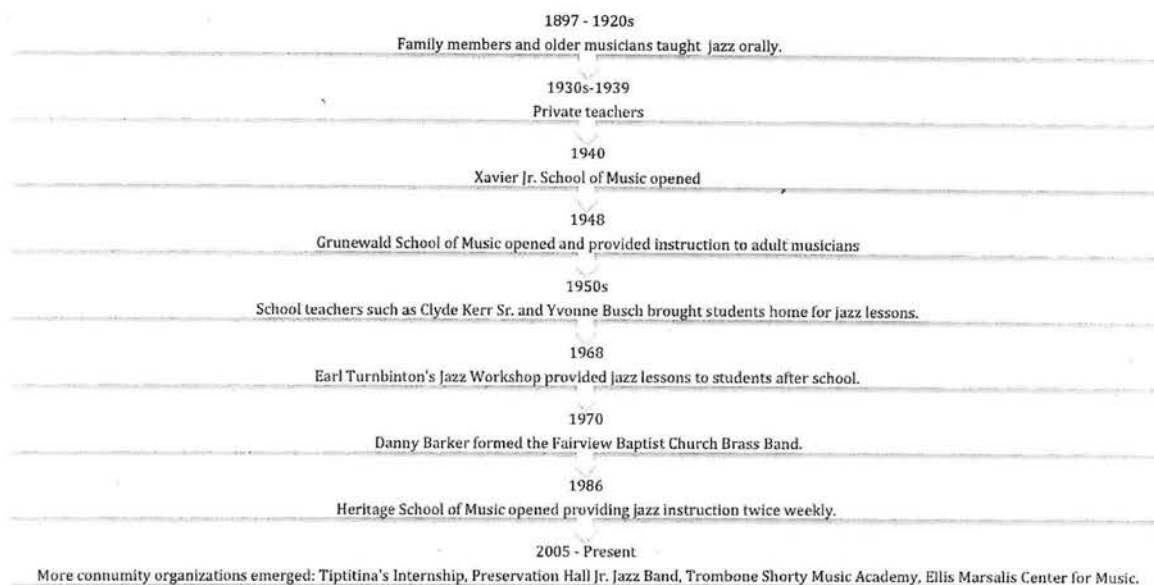
In addition to the teachers that played a role in the development of jazz musicians, families often played an integral role in orally passing on the jazz tradition. These families provide evidence of Wilkinson’s slow absorption. Some of the families that fit this category include the Adams, Humphrey, Cottrell, and Barbarin families. Some

musicians taught themselves to play music. This would include: Pete Fountain, Milford Dolliole, George Lewis, Kid Ory, Alcide “Slow Drag” Pavageau, “Kid” Thomas Valentine, Theron Lewis and Emile Barnes. The teaching techniques used by all of the above named teachers and mentors are chronicled in chapter 4. These teachers and mentors provided the earliest form of jazz education in New Orleans and were active in allowing the art form to perpetuate and grow in the city.

3. Where was jazz taught outside of the public and private schools in New Orleans in the twentieth and twenty-first centuries?

Out-of-school locations for teaching have played a significant role in the development of New Orleans jazz. In the early twentieth centuries the efforts of family members teaching in the home and private teachers helped to provide opportunities for young students to learn to play jazz outside of the schools. Community organizations began surfacing in the 1940s with the opening of the Grunewald School of Music. In subsequent years organizations such as the Jazz Workshop, Fairview Baptist Church Band and Heritage School of Music provided jazz instruction to fill the void that existed in the public schools. After 2005 there have been several other community organizations emerge that provide jazz instruction to students. Figure 3 provides a timeline that illustrates how teaching outside of schools has contributed to jazz education in New Orleans.

Figure 3.



4. How has jazz been taught and learned in New Orleans in the twentieth and twenty-first centuries?

Jazz students in New Orleans have learned through a variety of teaching methods. In the early twentieth century, teachers and family members placed an emphasis on reading music, using European method books to develop technique, ear training, sight singing and imitation. The use of private teachers and family members provide an example of extended family structure that Wilkinson described. Some musicians learned simply by getting on the bandstand and learning through on the job training. This is an example of Wilkinson's active participation. After the schools implemented jazz studies, the earlier teaching techniques continued to be used. While earlier teaching strategies were maintained, instructors and mentors began implementing different approaches to teaching such as studying scales and modes, transcribing solos, using play a long

recordings, and using computer software in the classroom.

Jazz Education After 2005

In August 2005, the floodwaters of Hurricane Katrina washed away the New Orleans educational system that had been in place for over a century. On September 15, 2005 (three weeks after Katrina), the Orleans Parish School Board voted to place 7500 employees; which included 4500 teachers, custodians, secretaries, and cafeteria workers on disaster leave. On December 9, 2005, the school board voted to fire all employees that had been placed on disaster leave.² When schools opened in 2006, the public schools operated under four governing authorities. The state of Louisiana took control of 57 schools in what has become known as the Recovery School District (RSD). The Orleans Parish Schools, which prior to Katrina controlled over 100 schools, opened only four schools. In addition, the Algiers Charter School Association was created and many independent charter schools emerged.³

The strain of displaced students and the uncertainty of the educational system had an immediate impact on jazz education. Former jazz outreach coordinator for the New Orleans Public Schools Brice Miller stated: "For a complete year after Katrina, there was almost no music education in New Orleans area schools. I am afraid that we are seeing the possible loss to an entire generation of the oral traditions of jazz that have been

² Daniel Pryzbyla, *Katrina Exposed Charter School Carpetbaggers*, 2007, <http://ednews.org/articles/katrina-exposed-charter-school-carpetbaggers.html>

³ Anthony J. Garcia, "Jazz Education in New Orleans, Post-Katrina," *Jazz Education Journal*, December 2006.

passed down for years, allowing New Orleans music to exist.”⁴ State funding for NOCCA was drastically cut and the school was no longer able to provide part-time faculty for private lessons. The demographics of the school changed immediately after Katrina because many families did not return to the city. According to Michael Pellara:

Thirty to Forty percent of NOCCA’s students used to be from the inner city of New Orleans, bringing a background of the city’s famed ‘street-sound’ into our institution. That has greatly declined, and the student body has a more suburban feeling. Forty percent of our freshman class used to be African American; now it’s five to ten percent.⁵

Today the educational outlook has changed significantly. While educators and musicians have differing opinions on the present state of jazz, there are signs of a healthy and vibrant jazz education community developing in New Orleans. Stephan Walker felt that the current jazz education scene is flourishing. Walker thinks that the after school programs and free music programs that are provided on weekends are making a positive impact.⁶

At NOCCA, Michael Pellara stated that the population at the school is about the same as it was before Katrina. He also notes that incoming students are more prepared now than they were before Katrina. According to Pellara:

I am seeing more students knowing more in my 9 years here that have a previous exposure to jazz. At one time we took kids if they just had a little technique on their horn and no jazz experience. Surprisingly, with all of the community programs that are available now, more kids come here with knowledge of how to play jazz. The Heritage program is taking kids from ages 11-17 on Saturdays for 3 hours. They are also talking about taking this big building on Rampart St. and

⁴ Brice Miller, interview by author, November 20, 2010

⁵ Mike Pellara, interview by author, November 28, 2010.

⁶ Stephen Walker, interview by author, November 30, 2010.

expanding the program and really giving us [NOCCA] a run for our money. They are going to put millions into it and have a state of the art facility.

You have the KIPP [Knowledge is Power Program] schools with Kelvin Harrison and Keith Hart (KIPP Believe) in Carrollton. I do little outreach programs and teach them about jazz history and things like that. There are little niches like that and we are seeing kids from the KIPP schools that are being accepted here. This year we accepted 5 students from the KIPP schools. That is a surprise. It's not something we expect, a 14-year-old kid that can play. Some of our kids go to those summer programs at Berklee and come back playing scales you've never heard of. They come back teaching you. At an audition at least 25% of the kids can play some songs. Guitar has been a big improvement. We used to get kids that couldn't read, but they learned to play tab and learn *Stairway to Heaven* from their teacher on Saturday. It would be hard to get them to read. Now the guitarists come here really prepared. We're getting a lot of good guitarists now. Probably 15% of our students are guitarists. We're seeing the level of preparation get a lot better.⁷

Kelvin Harrison stated that many public and charter schools do not offer jazz as part of the curriculum. However, Harrison credited the many community outreach organizations and programs for keeping jazz education a viable commodity in New Orleans. Harrison identified these programs as the Louis Armstrong Summer Jazz Camp [funded by the Jazz and Heritage Festival], Donald Harrison's New Jazz School and Tipitina's Foundations for Jazz, NOCCA, Thelonius Monk Institute, and Irvin Mayfield's Saturday Music Program at UNO as being important components in the present jazz education scene.⁸

While it appears that community programs and charter schools are flourishing, there is still a concern among educators and some professional musicians concerning the lack of funding to sustain a strong jazz education program in the schools. According to

⁷ Mike Pellara, interview by author, November 28, 2010.

⁸ Kelvin Harrison, interview by author, November 28, 2010.

Asia Muhaimin: “The state of music education must be addressed.”⁹ Louis Ford expressed a similar concern as Muhaimin. Ford stated: “I feel the continued support for New Orleans influenced music is not promoted in the school systems—both public and private.”¹⁰

Hurley Blanchard believed that current economic problems in the country are affecting music education in the New Orleans schools, however the interest in jazz from students is creating a demand to maintain jazz education despite financial concerns.

Blanchard stated:

During this recession it has been really hard. It is hard to keep jazz education going because of cuts. Cuts are hitting the arts hard. We are able to maintain this great product . . . people are donating money and making things happen. Students are showing a great interest. With the great interest that kids are showing, jazz education is still able to perpetuate itself.¹¹

Clarinetist Dr. Michael White strives to maintain traditional New Orleans jazz in the music he plays and educational workshops that he presents. White noted that while jazz education is active in New Orleans there is little training or support for maintaining traditional jazz music. He also cited the lack of funding for jazz education as a concern.

According to White:

The rise of success with Ellis Marsalis at NOCCA has helped to foster the idea that jazz is valuable and if you have a good teacher you can create a legion of musicians that can go out and rule the world. I don’t feel that school boards and music teachers have put enough financial support behind it. Jazz is still feeling its way. There is little traditional jazz training available. I think that classically trained teachers have very little knowledge of traditional New Orleans jazz. The

⁹ Asia Muhaimin, interview by author, November 29, 2010.

¹⁰ Louis Ford, interview by author, November 29, 2010.

¹¹ Hurley Blanchard, interview by author, December 20, 2010.

old jazz teacher/musicians are almost gone by the wayside.

The overall support for jazz in the country and the concept of jazz has diminished in the modern age. The core of it as a black art form; and most jazz education programs, books and funding are not coming from the black community. In New Orleans there is still NOCCA, the Monk Institute, and UNO. It seems like we're in a state of transition where we'll see if people are serious about jazz education or not. Before Katrina the system was in decline. Poor facilities--lack of instrumentation contributed. Katrina put the idea that jazz education is important and it is a part of the culture that we might lose. It goes beyond parents and teachers. It goes to leaders of the city, school, and state to ensure that proper funding and teachers are hired.¹²

While there are valid concerns about the present state of jazz education in the schools, there appear to be many positive programs in place to ensure that young people will have the opportunity to learn. The public schools do not have an abundance of active jazz programs. In fact, most public schools have no jazz bands at all. However, students in those schools have the opportunity to attend after school and weekend jazz outreach programs to substitute for what is not going on in the schools.

State-operated NOCCA, continues to be the main source for high school students to learn jazz in New Orleans. Mike Pellara describes that the demographic of the students that attend NOCCA has changed since Hurricane Katrina from mostly inner-city African American students to suburban white students. Pellara also noted that parents at NOCCA are assuming more of the financial burden for private lessons and materials than prior to Katrina.¹³ The tradition of community programs such as the Heritage School of Music, UNO Saturday morning jazz program, Monk Institute, and Sullivan Dabney's school resource concerts help to maintain a healthy environment for jazz education.

¹² Dr. Michael White, interview by author, November 27, 2010.

¹³ Mike Pellara, interview by author, November 28, 2010.

Students in New Orleans that are interested in learning how to play jazz have a wealth of opportunities available to them.

Despite the obstacles of budget cuts and a lack of strong music programs in the public schools, it is apparent that musicians, schools, and community organizations are striving to maintain jazz education in New Orleans. In the period immediately after Hurricane Katrina, it would have been easy for community leaders to say that there was a lack of money and a lack of citizens that returned to the city; therefore music and jazz programs would be eliminated. Instead the community has embraced jazz as a viable art form that must continue to be cultivated. It is important that New Orleans maintains its identity as a city that not only developed the earliest form of jazz, but one that continues to develop musicians that will make contributions to the future development of jazz styles.

Present State of Jazz Education in New Orleans

Subjects interviewed for this study presented varying opinions on the present state of jazz education. Interestingly, there is no concern for the availability of jazz education programs in the city. There are major concerns with the current state of jazz education ranging from teaching techniques to budgeting, and scheduling. In reference to teaching techniques Kidd Jordan says:

People are not developing ears. You can learn something but to hear it is another thing. If you study long enough you can concoct anything, but to hear is something else. People don't want to take chances. They are afraid to sound bad. The problem with jazz education is that people try to get students to sound like themselves or somebody that they like. A lot of times this discourages students because everybody can't play a certain

way. Let them do their own thing because everybody can't be a Charlie Parker or Coltrane.¹⁴

Michael White expresses an opinion similar to Jordan's. White questions the preparation and dedication of present teachers in the public schools. According to White: "I am not sure if the guys teaching today have that type of background or commitment to teaching. They need to be leaders, good musicians, and developed musicians to provide the emotional dimension that is needed."¹⁵

The Orleans Parish School Board (which governs the presently downgraded New Orleans Public Schools) is in a position to regain control of many of the schools it lost after Hurricane Katrina.¹⁶ At the time of this writing the School Board controls 17 schools, 12 of them are charter schools. This is a major change from the days before Katrina when it operated over 100 schools. There are opponents that do not want to see the board regain control of all of the schools. A 2010 poll indicated that 60% of the citizens in the city oppose seeing the schools returned to the board.¹⁷ The outcome of this issue can have an impact on the future of jazz education in the city of New Orleans. If the board regains control of all of the public schools, will music and jazz receive the necessary funding and scheduling that is needed to sustain jazz as a major focus of the curriculum? This situation will play itself out in the coming months and years and

¹⁴ Kidd Jordan, interview by author, November 26, 2010.

¹⁵ Dr. Michael White, interview by author, November 27, 2010.

¹⁶ Cindy Chang, "School Board Getting Ready For Its Comeback," *The Times Picayune*, November 28, 2010, Section A.

¹⁷ Ibid.

future research will be needed to evaluate the state of jazz education in the future.

Significance of the Study

This study is important to the body of literature on jazz education because it provides a concise historical look at how jazz has evolved in New Orleans. This research chronicles the history of teachers (in and out of school), family members, schools, community organizations, and teaching methods that have shaped jazz education in New Orleans. The significance of this study lies in the gathering of information that has not been previously discussed in scholarly literature. The new information that has been uncovered is:

- Identification of community organizations that played a significant role in the development of New Orleans jazz
- The identification of little known private teachers and their teaching strategies
- The identification of significant school teachers and their teaching strategies

This study revealed the teaching techniques and procedures used by teachers and mentors in the twentieth and twenty-first centuries. The use of these pedagogical techniques can serve as a model for other educators that have little or no experience teaching jazz. The teaching methods used in New Orleans' schools and community organizations can be further examined in future research.

Suggestions for Future Research

There are several ways that this study can lead to future research. First, there could be a quantitative study that investigates the effectiveness of three variables that have an influence on a musician's ability to play jazz music. The three variables to be

investigated are: improvisation, instructional methods, and out-of-school learning versus in school learning. The research could use pre and post test designs to gather data and identify the strengths and weakness of each variable that is investigated.

A second study could use a qualitative design method that studies pedagogical techniques identified in this study. Through observations, and interviews a researcher would be able to identify and see the pedagogical techniques used in New Orleans schools and determine their effectiveness on high school students. This would allow a researcher to observe the phenomena of each teaching technique to help design a more uniform jazz education curriculum.

Finally, the teaching of jazz in schools has been inconsistent since 1973. Community organizations have been in place since the 1940s and continue to thrive today. A study could be developed that compares the teaching of jazz in community organizations in New Orleans versus the public schools. This study can examine factors that influence the program design in both venues. Factors to be compared would be funding, scheduling, teaching qualifications, and teaching methods.

This study leaves the door open for future research as jazz education in New Orleans continues to evolve. The direction of jazz education post-2005 is one that bears watching in coming years. Another historical study that adds to this research would help update the manifestation of jazz education in New Orleans.

Future of Jazz Education in New Orleans

Musicians and educators interviewed for this study express similar concerns regarding the future of jazz education. All participants have a desire to see jazz education

grow and keep the music scene in New Orleans as a strong, viable, commodity. A major concern that has been expressed is the lack of financial resources to keep music programs alive in the schools. Lawrence Cotton stated: "It would be good if they teach music in the schools. Whenever they want to make cuts, they cut music and physical education."¹⁸ Theron Lewis echoed Cotton's sentiments: "National Endowment should provide more funding for jazz. There are many schools where there is six blocks of madness in any direction. Kids need music and athletics to keep kids off the streets."¹⁹

Louis Ford is concerned with school financing and maintaining the heritage of New Orleans jazz. Ford stated:

With the lack of funding and resources not being a priority in the New Orleans school systems, we will continue to lose the greatest form of American music. Without music education in our schools, young musicians are not able to keep up with the migration of non-New Orleans competition. The heritage of this great music which has been passed down from generation to generation is slowly becoming extinct eventually eliminating the local jazz musician.²⁰

Other musicians have expressed cautious optimism regarding the future of jazz education.

According to Hurley Blanchard:

I hope that it [jazz education] is forever ongoing. I hope it will continue to perpetuate. I hope people will continue to appreciate this music. I hope people will continue to come to New Orleans to hear this music. The music will always be good. It is important to keep it going. A lot of young kids are coming out with great ideas that we haven't even seen yet. I hope that those young people when they get to a certain point in their lives, they will be able to keep it going. The

¹⁸ Lawrence Cotton, interview by author, November 24, 2010.

¹⁹ Theron Lewis, interview by author, November 22, 2010.

²⁰ Louis Ford, interview by author, November 24, 2010.

future looks good provided people still provide funding and facilities and stuff like that.²¹

Since 2005 there has been a large influx of musicians from other states flooding the New Orleans jazz scene. Local musicians express concern over maintaining the integrity and spirit of New Orleans musicians when many of the new musicians are not familiar with the repertoire or style of music being played. Sullivan Dabney expressed his concern: "You have a lot of cats that came here pretending to be New Orleans musicians and they're not . . . the music scene has changed."²²

In recent years two of the major teachers have died leaving a void in the jazz education community. Alvin Batiste died in 2007 and Clyde Kerr Jr. in 2010. Michael White expressed concern for the current influx of young teachers and their ability to continue the jazz education tradition. According to White:

We had old musicians that taught and had a lot of experiences. They learned more by performing than what they learned in school. Their lives are an integral part of the music. That gave them a different kind of orientation to come into teaching with. I am not sure if the guys teaching today have that type of background or commitment to teaching. They need to be leaders, good musicians, and develop musicians to provide the emotional dimension that is needed.²³

Theron Lewis observed: "Kidd [Jordan] and Ellis [Marsalis] are still around. A lot of the students they taught have left here. We need someone to step up and take over."²⁴

In my view, jazz education will always continue to be present in New Orleans.

²¹ Hurley Blanchard, interview by author, December 20, 2010.

²² Sullivan Dabney, interview by author, December 8, 2010.

²³ Michael White, interview by author, November 27, 2010.

²⁴ Theron Lewis, interview by author, November 22, 2010.

The scope of the jazz education picture is a major concern. There are several questions that I believe will require an answer from future education leaders in the city and state:

- (1) How widespread and effective will jazz education programs become?
- (2) Will jazz education take a prominent place in the curriculum of New Orleans public schools?
- (3) Will NOCCA survive state budget cuts and remain a viable institution for the arts?

The city is often called the “birthplace of jazz.” It is imperative that city and educational leaders provide opportunities to make sure that New Orleans jazz and its musicians continue to grow, and be an important part of what makes the city’s music special.

During the early 1980s, NOCCA made a significant impact on jazz by producing students such as Wynton and Branford Marsalis, Harry Connick, Terrance Blanchard and Donald Harrison. There are some that may argue that since that time period the number of students coming from NOCCA that have impacted the jazz world has diminished. What is the reason for this? Was Ellis Marsalis’ tenure at NOCCA the most productive period in the history of formal jazz education in New Orleans? Have the quality of teachers diminished? In my view, NOCCA has had an advantage over regular public schools. Admission to the school is selective and historically the school has received special funding to support the educational programs. NOCCA has also been the only school to offer a program that specifically trains jazz musicians.

The quality of jazz teachers in New Orleans has not diminished because there are still many fine young musicians being produced. NOCCA has continued to produce musicians that in recent years have established national and worldwide careers in jazz (Nicholas Payton, Christian Scott, Troy “Trombone Shorty” Andrews are good

examples), however they have not achieved the level of popularity as their predecessors. What is needed is a level playing field for all public schools to actively implement jazz education. Funding that is provided for NOCCA should be provided for all public schools. All public schools should have jazz courses offered as part of the core curriculum, and artists-in-residence should be available for the public schools.

There appears to be more interest in jazz education now than ever before. Students have more resources available to them than in the 1970s when NOCCA opened. Although most of the current schools are (other than NOCCA) are not teaching jazz there is a significant growth in community schools/organizations that are providing jazz education to youth in the city. Currently the city has several community organizations/schools that provide jazz education for youth. Some of these include the Heritage School of Music, the UNO Saturday Music Program, Donald Harrison's Tipitina's Internship Program, and the Preservation Hall Junior Jazz Band. The two latest organizations to emerge are the Ellis Marsalis Center for Music in 2012 and the Trombone Shorty Music Academy in 2013. The existence of these organizations is evidence that there are many opportunities for students to learn jazz outside of NOCCA and the charter schools. These community efforts help to ensure that jazz education will remain available to all interested students.

The history of jazz education in New Orleans has been gone through several transformations and it is still evolving. Consistent factors that have existed include influence of family, community organizations, private teachers, learning on the bandstand, and learning in schools. All of these fall in line with Wilkinson's theory that

shaped the framework for this study. I believe that the future for jazz education in New Orleans is bright. The community organizations have made an investment in the future of young people that the schools have not. It is apparent there is an interest in continuing to provide young people the opportunity to learn jazz, and continue keeping the tradition of New Orleans style music alive.

APPENDIX A

University Professor Interview Protocol

The History of Jazz Education in New Orleans: An Investigation of the Unsung Heroes of Jazz Education

Boston University, Boston, Massachusetts

Michael J. Torregano, Sr., Doctoral Student

Name: _____ Date: _____

Position/Title: _____

Institution: _____

Address: _____ State: _____ Zip Code _____

Telephone: _____ Email Address _____

I. Instructions

Hello, my name is Michael Torregano. Thank you for participating in this interview. This interview will ask your experiences as a jazz educator at your university. The purpose is to gain a better understanding of the current jazz education practices in the universities that are located in New Orleans, La. There are no right or wrong answers or desirable or undesirable answers. Please feel comfortable in stating what you think or how you feel. This interview should take approximately 45 minutes to complete. If you need to take a break at any time, let me know.

With your permission, I would like to audio record our conversation. The purpose of this is to properly document the information that you are giving.

Please take a few minutes to read and sign the informed consent form. If you would like your identity to be kept confidential in this project, please indicate on the informed consent form. Otherwise, your identity will be revealed in this study.

II. PERSONAL

How long have you taught at this school?

What are your teaching experiences prior to working at this university?

What are some of your experiences as a jazz performer/teacher?

Can you describe some of the teachers that have influenced your playing or teaching?

If other New Orleans teachers have had an influence on your teaching or performing career, how have they affected you professionally?

What training do you have in teaching jazz?

III. CURRICULUM

Describe your experience as jazz ensemble director.

Describe the jazz courses that are presently in the curriculum.

How is the interpretation of jazz and performance of improvisation taught?

How many students are currently enrolled in the jazz program at this university?

Please describe how the courses are designed.

How do you select repertoire?

What ensembles are available for students to participate in?

What supplementary materials are used in your instruction?

Do students in your jazz program have previous experience playing jazz in high school or is this a first time experience?

IV. REFLECTION

How do you assess the present state of jazz education in New Orleans?

Please describe your feelings about the future of the jazz education in New Orleans.

May I contact you at a later time for additional information or clarification? If so, what is your preferred method of contact?

High School Teacher Interview Protocol

The History of Jazz Education in New Orleans: An Investigation of the Unsung Heroes of Jazz Education

Boston University, Boston, Massachusetts

Michael J. Torregano, Sr., Doctoral Student

Name: _____

Date: _____

Position/Title: _____

Institution: _____

Address: _____ State: _____ Zip Code _____

Telephone: _____ Email Address _____

I. Instructions

Hello, my name is Michael Torregano. Thank you for participating in this interview. This interview will ask your experiences as a jazz educator at your high school. The purpose is to gain a better understanding of the current jazz education practices in the high schools that are located in New Orleans, La. There are no right or wrong answers or desirable or undesirable answers. Please feel comfortable in stating what you think or how you feel. This interview should take approximately 45 minutes to complete. If you need to take a break at any time, let me know.

With your permission, I would like to audio record our conversation. The purpose of this is to properly document the information that you are giving.

Please take a few minutes to read and sign the informed consent form. If you would like your identity to be kept confidential in this project, please indicate on the informed consent form. Otherwise, your identity will be revealed in this study.

II. PERSONAL

How long have you taught at this school?

Describe your teaching experiences prior to working at this school?

Describe your musical experiences as a jazz performer/teacher.

Please describe the music teachers that have influenced your playing or teaching?

If other New Orleans teachers have had an influence on your teaching or performing career, describe how they have impacted you professionally?

Describe the training that you have in teaching jazz?

III. CURRICULUM

Do you presently teach jazz in your school?

If you have a jazz program, how many students are enrolled?

Describe your experience as jazz ensemble director.

Explain what jazz courses are presently in the curriculum?

How is the interpretation of jazz and performance of improvisation taught?

Describe the criteria you use for selecting repertoire.

What ensembles are available for students to participate in?

Describe the supplementary materials that are used in your instruction.

If you do not have a jazz program at your school, what are the factors that keep this from happening?

Provide some insight into your budget for the jazz program.

IV. REFLECTION

How do you assess the present state of jazz education in New Orleans?

Please describe your feelings about the future of the jazz education in New Orleans?

May I contact you at a later time for additional information or clarification? If so, what is your preferred method of contact?

AFM Local 174-496 Musician Interview Protocol**The History of Jazz Education in New Orleans: An Investigation of the Unsung Heroes of Jazz Education**

Boston University, Boston, Massachusetts

Michael J. Torregano, Sr., Doctoral Student

Name: _____

Date: _____

Position/Title: _____

Institution: _____

Address: _____ State: _____ Zip Code _____

Telephone: _____ Email Address _____

I. Instructions

Hello, my name is Michael Torregano. Thank you for participating in this interview. This interview will ask your experiences as a jazz musician. The purpose is to gain a better understanding how musicians in New Orleans, learned to play jazz. There are no right or wrong answers or desirable or undesirable answers. Please feel comfortable in stating what you think or how you feel. This interview should take approximately 45 minutes to complete. If you need to take a break at any time, let me know.

With your permission, I would like to audio record our conversation. The purpose of this is to properly document the information that you are giving.

Please take a few minutes to read and sign the informed consent form. If you would like your identity to be kept confidential in this project, please indicate on the informed consent form. Otherwise, your identity will be revealed in this study.

II. PERSONAL

What year were you born?

Describe your musical experiences as a jazz performer.

Describe how you learned to play jazz.

If you learned to play jazz outside of a school setting, describe your experiences.

What teachers in New Orleans played an integral role in your development as a jazz musician?

Describe the specific teaching methods that were used by these teachers to illustrate playing the proper style and developing improvisational skills.

If you studied jazz in school, describe the courses you took.

III. REFLECTION


Please explain your feelings about the present state of jazz education in New Orleans.

Describe the direction that you see the future of the jazz education in New Orleans.

May I contact you at a later time for additional information or clarification? If so, what is your preferred method of contact?

APPENDIX B

Letter to Local 174-496 Musicians

| | |
|---|---|
| Boston University College of Fine Arts School of Music: Music Education Department 855 Commonwealth Avenue Boston, Massachusetts 02215 Ph. 1.617.353.6888 www.bu.edu/cfa |  |
|---|---|

June 4, 2010

Fellow musicians,

This researcher is currently a doctoral student at Boston University writing a dissertation entitled "The History of Jazz Education in New Orleans: An Investigation of the Unsung Heroes of Jazz Education." This researcher is seeking interviews with musicians that were born and raised in New Orleans and learned how to play jazz from two eras in history.

The first era seeks those musicians that learned to play jazz outside of the public and private schools during the time period 1920–1973. This would include those who studied with private teachers, attended Grunewald's Music Store, learned from family members, participated in the Fairview Baptist Church Band or who learned on the bandstand through gigging on a consistent basis.


Secondly, this researcher is seeking musicians that learned to play jazz in a formal school setting in middle school, high school, or college. The time period of interest is from 1973-present. This period covers the era after jazz education became a part of the public school curriculum.

If you are interested in participating in this study, please contact me at 504-908-2655 or email me at mtorrega@bellsouth.net. If you have any questions regarding this study, contact Dr. Andrew Goodrich at 617-353-4244, or andrewg@bu.edu.

Sincerely,

Michael Torregano

Letter to High School Teachers

| | |
|---|---|
| Boston University College of Fine Arts School of Music: Music Education Department 855 Commonwealth Avenue Boston, Massachusetts 02215 Ph. 1.617.353.6888 www.bu.edu/cfa |  |
|---|---|

June 4, 2010

Dear educator,

This researcher is currently a doctoral student at Boston University writing a dissertation entitled "The History of Jazz Education in New Orleans: An Investigation of the Unsung Heroes of Jazz Education." This researcher is seeking interviews with current high school teachers working in New Orleans to participate in this study.

The researcher is seeking information regarding jazz education in your school. If you have a jazz program, he is interested in gathering information about your teaching methods and your approach to improvisation. He would also like to gain data on class structure and your assessment of the current state of jazz education in New Orleans.

If you do not have a jazz program at your school, he would like to gather information on the obstacles that you perceive prevent you from teaching jazz at your school.

If you are interested in participating in this study, please contact me at 504-908-2655 or email me at mtorrega@bellsouth.net. If you have any questions regarding this study, contact Dr. Andrew Goodrich at 617-353-4244, or andrewg@bu.edu.

Sincerely,

Michael Torregano

Letter to University Professors

| | |
|---|---|
| Boston University College of Fine Arts School of Music: Music Education Department 855 Commonwealth Avenue Boston, Massachusetts 02215 Ph. 1.617.353.6888 www.bu.edu/cfa | <div data-bbox="1240 360 1437 447" data-label="Image"> </div> |
|---|---|

June 4, 2010

Dear educator,


This researcher is currently a doctoral student at Boston University writing a dissertation entitled "The History of Jazz Education in New Orleans: An Investigation of the Unsung Heroes of Jazz Education." This researcher is seeking interviews with university jazz professors, teachers working in New Orleans to participate in this study.

This researcher is seeking information regarding jazz education in your school. If you have a jazz program, he is interested in gathering information about your teaching methods and your approach to improvisation. The researcher would also like to gain data on class structure and your assessment of the current state of jazz education in New Orleans.

If you are interested in participating in this study, please contact me at 504-908-2655 or email me at mtorrega@bellsouth.net. If you have any questions regarding this study, contact Dr. Andrew Goodrich at 617-353-4244, or andrewg@bu.edu.

Sincerely,

Michael Torregano

| | |
|---|---|
| Boston University College of Fine Arts School of Music: Music Education Department 855 Commonwealth Avenue Boston, Massachusetts 02215 Ph. 1.617.353.6888 www.bu.edu/cfa |  |
|---|---|

INFORMED CONSENT FORM

Title of Project: **The History of Jazz Education in New Orleans: An Investigation of the Unsung Heroes of Jazz Education**

Purpose

This researcher would like permission to enroll you as a participant in a research study. The purpose of this study is to document the history of jazz education in New Orleans that existed inside and outside of the public and private schools in the twentieth and twenty-first centuries. This study will examine the contributions of music educators/mentors that have played an integral role in developing jazz musicians. This study will benefit music education by being the first to provide a detailed description of the evolution of jazz from an informal method to a formal method that has been accepted and used in schools and universities. The study of the most recent events in New Orleans after Hurricane Katrina will address how the change in school structure has affected jazz education in New Orleans.

The current state of jazz education and programs that are in place will be investigated to provide a picture of how the jazz education landscape has changed after Hurricane Katrina. In order for jazz education to continue to assume a level of credibility, it is imperative to include a study of the historical events that have brought it to its current status in academia. The Principal Investigator, Michael Torregano is a Doctoral student at Boston University and the project is being completed for his dissertation research.

Procedures

If you volunteer to participate in this study, the researcher would ask you to participate in one interview. The interview will consist of questions on your jazz education and experience as a performer or teacher. The interviews will last 45 minutes and will take place at a location to be mutually decided on (or via the telephone, or email). In-person and telephone interviews will be audio recorded using a Zoom H2 recorder. You can stop the interview at any time. You can also withdraw from the study at any time with no penalty.

Risks and Discomforts

There are no known risks associated with participating in the study. It is possible that you may experience some discomfort in discussing your past experiences with jazz education. You will always be free to skip a question, take a break, or stop the interview.

Benefits

This study will contribute toward the understanding of the development of jazz education in New Orleans. Participants can benefit from participating in this study by having their personal history and contributions as a musician or educator documented for future generations to study.

Compensation

You will not receive any compensation for participating in this study.

Confidentiality

If you choose, your answers will be kept confidential and may not be disclosed, unless required by law or regulation. The information provided by you will be published only in aggregated form (for example, tables of information). No identifiable information will be included in any presentation or publication unless you agree to the following statement by checking the box below:

_____ I agree that my name and information provided during this interview may be identified and used for the purpose of this study.

_____ I am requesting that my name is kept confidential in this research, however, information that I provide may be used.

Data will be stored in locked files only accessible by the researcher and his dissertation advisor and destroyed at the end of the research. All research data will be assigned a code. The list that links the name of the subjects to their code will be kept separately in a locked cabinet. The signed consent forms will be kept separate from the research data. Audio recording will be transcribed within six months. Upon completion of this study the audio recordings or MP3 files will be destroyed.

Voluntary Participation

Your participation in this research is purely voluntary. Refusing to participate or discontinuing participation will involve no penalty or loss of benefits to which you are otherwise entitled. Should you discontinue participation, you can request that all data previously collected be destroyed. You may refuse to answer any questions in the interview.

Contacts

If you have questions regarding this research, either now or at any time in the future, please feel free to ask them. **The Principal Investigator—Michael Torregano** at 504-

908-2655 (cell) or at mtorrega@bellsouth.net. He will be happy to answer any questions you may have. Questions may also be addressed to the dissertation committee chair—**Dr. Andrew Goodrich at 617-353-4244 or andrewg@bu.edu** You may obtain further information about your rights as a research subject by calling the **BU CRC IRB Office at 617-358-6115**.

Agreement to Participate

I have read this consent form. All my questions have been answered. I agree to participate in this study. I have been given a copy of this form.

Printed Name of Subject

Signature of Subject

Date

Permission to Audio Tape

Date

Person Obtaining Consent

Date

APPENDIX C – FAIRVIEW BAND ARTIFACTS



THE FAIRVIEW BAPTIST CHURCH CHRISTIAN BAND OF NEW ORLEANS

Original

The Fairview Baptist Church Christian Band

*J. C. Daniels.
Cresle
5070 Amesbury
Dime
Columbia
Md*

This band was organized in the year 1972 at the suggestion of Rev. Andrew Darby, Jr., who is deeply interested in the activities of young people. He proposed the Marching Band idea to Danny Barker, who, assisted by Charlie Barbarin, organized the band. Under Barker's and Barbarin's direction the band has been a success. Now Mr. Donald Polk has donated his much needed services in the band direction. Quite a few youngsters have passed through the Fairview Band becoming professional musicians. It is a grassroots self help project.

Your help appreciated.
Donate a used instrument!

Danny Barker

Danny Barker
Fairview Baptist Church
Rev. Andrew Darby Jr., Pastor
1278 St. Dennis Street
New Orleans, La. 70122

APPENDIX D – ALVIN BATISTE TEACHING MATERIALS

The Interval Song

by Alvin Batiste

Tibit: Look up the words in "caps"

Instructions:

After you can sing the Interval Song Exercise perfectly
AT TIMES WHEN YOU THINK ABOUT IT, analyze it especially when
INTERVALLIC DISPLACEMENT COMES INTO PLAY as it does in
THE PERFECT 4THS, AUGMENTED 4THS, AND PERFECT FIFTHS
SEGMENTS (measures 7- 18).

Develop the habit of making an **ASSOCIATION** between an
 interval and a lyric of the Interval Song. For instance:
 The lyric "we are" occurs in measure one (1) and is sung or
 played on the interval of a minor 2nd (m2nd)
 When you are attempting to recognize an interval sounded
 backwards use the song lyric in **RETROGRADE**:

Example

lyric: "are we" and the interval is a a minor second (m2nd)

Idbit: The Interval song consists of **SIMPLE INTERVALS**.
 add the number seven(97) to a simple interval to arrive at a
COMPUND interval.

The Interval Song lyrics
 by Alvin Batiste

We are singing the chromatic scale ascending
 now we are singing the whole tone scale
 plus minor thirds
 then major thirds
 now you hear us singing perfect fourths
 and now
 you hear us singing the interval of
 augmented fourths ascending,

finally we end this exercise with the
 perfect fifths.

The Interval Song

from The book entitled The Root Progression Process 1.2

for Singers and Instrumentalists

by Alvin Batiste

Piano

we are sing - ing the chro - ma - tic

we are sing - ing the chro - ma - tic

3

Pno.

scale as - cen - ding Now we are sing - ing the

scale as - cen - ding Now we are sing - ing the

5

Pno.

whole tone scale, - plus mi - nor thirds then ma - jor thirds

whole tone scale, - plus mi - nor thirds then ma - jor thirds

7

Pno.

Now you hear us sing -

Now hear us sing -

2

9

Pno.

ing per - fect fourths and now

ing per - fect fourths and now

11

Pno.

you hear us sing - ing the in ter

you hear us sing - ing the in ter

13

Pno.

val of the aug - mented fourth Fin al ly

val of the aug - mented fourth Fin al ly

15

Pno.

we end this ex - er - cise we the per fect fifth !

we end this ex - er - cise we the per fect fifth !

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Curriculum Vitae

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