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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

TOWARDS AN INFORMED PEDAGOGY OF
MODERN NEW ORLEANS STYLE MUSIC

A Dissertation Submitted in Partial Fulfillment
of the Requirements for the Degree of
Doctor of Arts

Matthew D. Leder

College of Performing and Visual Arts
School of Music
Music Education

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This Dissertation by: Matthew D. Leder

Entitled: *Towards an Informed Pedagogy of Modern New Orleans Style Music*

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ABSTRACT

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This study contributes to the literature of New Orleans jazz by providing a documentation of twenty-four New Orleans musician's perspectives on New Orleans style and their ideas on jazz education. Interviews were transcribed and analyzed for common themes. Participants in the study agreed that New Orleans style is a dialect of the jazz language that can expand any musicians' vocabulary. Results concluded that New Orleans style continues to evolve and could be incorporated into current jazz pedagogy. New Orleans musicians offered several strategies for integrating New Orleans style into jazz curriculum.

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DEDICATION

This dissertation is dedicated to my wife Michelle Leder, our children, Katie Leder, Allie Leder, and Jack Leder. I could not have completed this process without their love, support, and encouragement. I would also like to dedicate this work to my parents—David Leder and Beth Leder, who instilled my love of music.

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CHAPTER I

INTRODUCTION

New Orleans music is a “gumbo” of musical styles. The ingredients that make up this soup reflects the musical heritage of the city, where brass bands made their way down its streets, the blues and ragtime poured out of its bars and cathouses, and song styles from Negro spiritual to opera, and various dance forms ranging from European to American marches, saturated the culture of the Crescent City. In the early 1900s, a new style of music emerged which seemed to produce an irresistible beat and an infectious enthusiasm, which still holds true today. New Orleans style encompasses more than the “traditional” or “Dixieland” label. There is an evolution of New Orleans music that is inclusive of famous musicians such as Dr. John, the Meters, the Marsalis family, the Baptiste family, the Original Tuxedo Jazz Band, Rebirth Jazz Band, and other local musicians. This dissertation will focus on New Orleans jazz style, through perspectives of current New Orleans musicians.

Jazz is an indigenous art form that was created and developed in the United States. It has become an all-inclusive symbol of American democracy, individualism, and ingenuity. Jazz allows for individual creative expression through the use of improvisation in performance (Torregano, 2014, pp.8-9).

In 1987, Congress passed House Resolution 57, which designated jazz as a “rare and valuable American treasure to which we should devote our attention, support, and resources to make certain it is preserved, understood, and promulgated” (<https://www.congress.gov/bill/100th-congress/house-concurrent-resolution/57/text>).

Kenneth Prouty's (2005) essay, *The history of jazz education: A critical reassessment*, suggested that most jazz history writings have focused on jazz in institutions and not on the "street" methods of learning jazz. Prouty also concluded that the history of jazz education should not be limited to its uses in institutions; rather, there needs to be an investigation of teaching traditions that existed in the communities. After nearly a century of existence as a recognizable art form, jazz music slowly began to emerge as a viable discipline worthy of study in educational institutions (Wiggins, 1997). While jazz education is becoming more prevalent, the New Orleans jazz style does not receive the same careful attention as modern jazz. New Orleans is undoubtedly an important city in the study of jazz history. However, outside of a historical perspective, the music and traditions of New Orleans music is not generally studied in great detail. The New Orleans jazz style, the very nucleus and origin of all jazz, seems to have been glanced over by most jazz educators (Kosmyna, 2006).

In the United States, colleges and universities have standard curricula in music education programs, which include coursework in jazz history, jazz theory, jazz arranging, improvisation, and composition. Performance opportunities often include big bands and jazz combos. Studies in improvisation often centers around Bebop, studying the greats of Dizzy Gillespie and Charlie Parker, while "shedding" or practicing such tunes as *Donna Lee* and *Anthropology*. These educational practices are set within a given curriculum to insure student success. Students should leave an institution with the skill sets and knowledge to be successful in their craft. Regardless of a music major's career path, students will find themselves teaching in some form or fashion. In a sense, students

should experience improvisation and commercial study opportunities so that they are prepared in both the educational and performance arena.

It is odd that New Orleans jazz style does not receive the same attention in educational circles as does more “modern jazz,” considering Bebop has existed since the 1940s and marks the approximate mid-point of jazz development from its birth to the present day. Generally speaking, practices of early jazz and New Orleans style do not seem to resonate with the average mainstream jazz musician. Terms such as Traditional Jazz, Early Jazz, Classic Jazz, Dixieland or Dixieland Jazz, and New Orleans Style Jazz have all been used (Kosmyna, 2006), yet there seems to be a serious stylistic confusion that surrounds this music. The classification, performance, and teachings of this style is misunderstood and is often not conveyed in an authentic manner. Even today, there are important figures in the jazz genre emerging from New Orleans. If students are to have an enriched education, they should have an understanding of the jazz genre in its entirety. Ideally, there should be a basic knowledge of the different components that are included within any music genre.

Although there is a body of jazz pedagogy resources for the specialized jazz educator, there has been little substantive research presented about the New Orleans style. There have been studies on jazz history, specifically on the history of early New Orleans. However, previous research has focused on the musicians and development of genres during the 20th century. The process through which New Orleans musicians learn jazz, and the innovative concepts their teachers may have used, may also prove useful in today’s jazz curriculum. Research on New Orleans jazz has been done by Anthony (1978), Kmen (1972), Gridley and Rave (1984), Jerde (1990), Kinzer (1993), Lomax

(1993), Kennedy (1996), Harker (1997), Kosmyna (2006), Torregano (2014), and many others, but these studies focused on historical aspects of New Orleans and its musicians. David Kosmyna's (2006) dissertation, *What ya want me to do? A guide to playing jazz trumpet / cornet in the New Orleans style*, suggests ways of performing more traditional New Orleans style on the trumpet. However, a perspective from current New Orleans musicians may provide additional insight. Torregano's (2014) dissertation, focused on jazz education in New Orleans from a teacher's point of view. None of the aforementioned studies examine New Orleans musicians' perspectives of jazz education and traditions; specifically how such practices might be implemented into current day jazz curriculum.

Due to the lack of existing research, New Orleans jazz style is addressed in this dissertation by gathering firsthand accounts from musicians who have lived in the New Orleans tradition. This tradition exceeds the stereotypical "traditional" or "Dixieland" label. The evolution of this music continues today through the New Orleans brass band tradition, compositions, improvisational approach, culture, and other various performance practices.

This research study signifies an initial step towards identifying concepts, compositions, and methods indicative of the New Orleans tradition that could be incorporated into jazz pedagogy today. The purpose of this study is to understand New Orleans musicians' perspectives regarding the New Orleans jazz traditions and jazz pedagogy. The structure of this research is qualitative in nature and the questions that guide this study are as follows:

- Q1 How do New Orleans musicians and educators describe New Orleans jazz?

- Q2 How do New Orleans musicians learn jazz?
- Q3 How can common New Orleans jazz practice be implemented into current jazz pedagogy?
- Q4 Why do educators exclude the New Orleans tradition in a comprehensive jazz curriculum?

Perspectives on New Orleans style are addressed in this dissertation by gathering firsthand accounts from experts who specialize in the genre. Participant selection was based on the following criteria:

1. Each participant must be an adult professional musician who lived in New Orleans at some point in time. (1) those that were born in New Orleans and currently live in the area; (2) those that were not born in New Orleans, but live in New Orleans; and (3) those that were not born in New Orleans, but lived in New Orleans, and then left New Orleans.
2. Participants include nationally recognized and local musician experts in the New Orleans jazz style. IRB consent forms will permit participants the opportunity to disclose their identity.

CHAPTER II

REVIEW OF LITERATURE

The purpose of this study was to identify specific pedagogical methods for understanding and teaching New Orleans style, through the perspectives of New Orleans musicians. These musicians offered suggestions on how this music could be incorporated into current jazz curricula. New Orleans pedagogical style and the upbringing of today's New Orleans musicians are documented, thus preserving New Orleans traditions.

The literature review includes previous research on the development of jazz in New Orleans, and literature related to the development of jazz as an art form. Areas of literature that have been explored are early pedagogical techniques, research related to New Orleans jazz education, and biographies or autobiographies on New Orleans musicians and educators.

There is little documented research that answers these questions. This study attempts to fill the void in current research regarding New Orleans style. This research answers the presented research questions; making a significant contribution to the body of literature on the topic of jazz education and its evolution in New Orleans.

This chapter will be organized in five sections. It will begin with a brief history of jazz education in the United States. The next section will provide a brief history of jazz education in New Orleans. The following section will give an overview of jazz curriculum, and the last section will provide a summary.

A Brief History of Jazz Education

When compared to traditional music education, jazz education is a new phenomenon that acquired attention and support during the last quarter of the twentieth century (Wiggins, 1997). The teaching and learning of jazz music was initially an aural tradition. Musicians would learn stylistic, theoretical, and technical aspects by performing and listening. There were no method books or standard curricula. During the second decade of the twentieth century, jazz masters helped develop a form of jazz referred to as the New Orleans style (Carter, 1986).

Rote learning and memorization was the method of jazz pedagogy for many early jazz musicians. The process included careful listening to and memorizing of the essential components of New Orleans jazz (Murphy, 1993). Jam sessions were informal gatherings where musicians showcased their technique and knowledge of the idiom. These sessions also presented an opportunity for musicians to share ideas and learn jazz concepts from other participants in attendance. This concept is similar to jazz teaching studios or master classes provided by music schools and music departments at colleges and universities today.

Prior to the early 1920s and into the 1930s, several events played a role in the beginning of jazz education. Recording technology made it possible for jazz music to be documented and distributed worldwide. The Original Dixieland Jazz Band made the first jazz recordings in 1917 (Gridley, 2012). Once jazz music was recorded, it became a permanent representation of style. This allowed an opportunity for improvisation to be studied as a fixed composition (Murphy, 1993).

During the 1920s, student-directed jazz bands appeared in a few colleges as extracurricular activities. Len Bowden and “Fess” Whatley at Alabama State University organized the first college credit for a performing jazz ensemble (Carter, 1986). In the 1930s, studio jazz music instruction increased in large cities such as New York, Los Angeles and Boston. Studies focused on performance, orchestration, arranging and solo transcription (Carter, 1986). *Downbeat* published several “how to” articles on these subjects.

Len Bowden, a pioneer in collegiate music education, implemented a training program for African-American musicians in the military between 1942 and 1945 at the Great Lakes Naval Base in Illinois. According to Carter (1986), the Great Lakes Program was one of the first formal settings in which jazz pedagogy was used. Bowden’s program served as a model and testing ground for pedagogical trends, which were influential in early college and high school jazz music programs (Murphy, 1993).

After World War II, jazz studies emerged in higher education. In 1947, North Texas Teachers college introduced the first collegiate jazz studies program. During the 1950s, over 30 colleges added jazz coursework to their curricula. Publishing companies began to publish large quantities of jazz music while providing jazz music education seminars (Carter, 1986). In 1968, the National Association of Jazz Educators (NAJE) became a unified member of the Music Educators National Conference (MENC). The NAJE was responsible for the interest and growth in jazz music education in the 1970s and 1980s. NAJE’s goal was to pool resources, authenticate materials, set standards, and promote jazz music education. Jazz studies scholarly research expanded during the 1980s, especially in areas related to pedagogy. In 1994, over 500 colleges and

universities provided jazz music course work involving 500,000 students (Murphy, 1993).

Jazz is a style of music indigenous to America, which has gained acceptance as a creative performing art (McCauley, 1974). Since the 1970s, universities across the United States have seen a proliferation of jazz studies programs and degrees (Eriksson, 2012). Clifford Stevens (1997) definition of a well-rounded methodology used in schools includes: ensemble playing, improvisation, composition, jazz harmony, arranging, jazz history and listening skills. The results from Stevens' study indicated there was a wealth of pedagogical aids available to today's students. Resources included method books, solo transcriptions, play along recordings (e.g. Jamey Aebersold series), instructional videos, CD ROM and MIDI programs. The global impact of jazz has led to a substantial body of pedagogy and scholarship. While jazz education is becoming more prevalent in current music curriculum, little inquiry has been directed towards the New Orleans style. Why has this style of music been abandoned by the majority of the jazz community (Kosmyna, 2006)?

New Orleans music continues today and it is rich in tradition. Beginning in the 1980s, the outpouring of young musicians brought renewed attention to New Orleans as waves of local jazz hopefuls earned hard-won recognition in cities geographically far removed from the Crescent City. In the early part of the 1990s, the influence of New Orleans made itself felt in New York City when the Lincoln Center elevated "jazz to the same level as opera, ballet and symphony" (Kennedy, 2005, p. xvi). Such attention has helped the careers of many New Orleans musicians, such as Donald Harrison Jr., Marlon

Jordan and Nicholas Payton, whose New York concerts are well attended and favorably reviewed (Kennedy, 2005).

Generally speaking, the few resources that are available on New Orleans style are focused around early New Orleans tradition. New Orleans music has evolved, yet there seems to be a lack of understanding of this music. For example, the *Silver Book* (a song book comprised of modern New Orleans music) is not well known by many musicians or educators and could be utilized for various educational purposes. The few resources that are available such as the Herlin Riley and Johnny Vidacovich DVD and Text on New Orleans Drumming, transcribed solos of Louis Armstrong and various play-alongs for early New Orleans Music, could be incorporated into education today.

Jazz Education in New Orleans

New Orleans is often referred to as the birthplace of jazz. Leroy Ostransky's (1978) study of early jazz, 1897-1930s, identified three characteristics of early jazz: (1) collective improvisation, (2) use of variety in rhythm instruments and (3) solo improvisation. These characteristics within New Orleans style help identify the importance of studying this music.

Musicologist David Ake's dissertation (1998) provides an overview of identity among New Orleans musicians. The dividing line of the black community in New Orleans during the early 20th century was Canal Street. Uptown musicians were perceived as untrained poor sight-readers that could improvise well. Creole musicians and downtown musicians were described as classically trained, but poor improvisers. New Orleans music culture is influenced by the activities that occur within the city. This study gives an idea how New Orleans style was developed.

In the study, *The Influence of West African Pedagogy Upon the Education of New Orleans Jazz Musicians* (1994), Wilkinson concluded that three principles of African pedagogy influenced the music of New Orleans:

- Slow absorption rather than formal training. Music is used in rituals, is in abundance within the community and is easily accessible. Hearing this music at a young age influenced the careers of several New Orleans jazz musicians.
- Active participation. Older musicians teach children how to play music and this can be seen in the use of brass bands. The brass band tradition was an influence used for children to play jazz.
- Extended-family structure. Musical mentors were often family members or part of a family's social network.

Buddy Bolden is considered to be one of the first New Orleans figures that identifies with the New Orleans style. In the book, *In Search of Buddy Bolden*, Donald Marquis (1978) discussed cornetist Buddy Bolden's impact on early New Orleans jazz. Marquis states that Bolden is regarded as the first improviser in jazz history. Marquis concluded that Bolden was influenced by the music of New Orleans brass bands and church spirituals. Due to the absence of interviews and recordings, one can only speculate that he learned jazz out of school.

Thomas Fiehrer (1991) wrote that some New Orleans musicians learned to play jazz from Creole professors located at the French Opera House. Fiehrer did not specify teaching strategies used, but the closing of the opera house made these educators expendable. This ended the influence of European pedagogy in training of jazz musicians. The popularity of recordings allowed musicians to learn from recordings

rather than the traditional manner. Figures such as King Oliver and Louis Armstrong became models for musicians around the world. To determine pedagogy it is logical to investigate the educational process to which professional musicians develop. Louis Armstrong, Charlie Parker, and Milt Hilton all gained experience in school bands before becoming professional musicians (Mark & Gary, 1999).

New Orleans did not have a jazz education program in the early 20th century. There was opposition in regards to the acceptance of jazz in schools. Jazz education was not accepted, because of the illegal and promiscuous venues that permitted the performance of jazz.

In the 1960s and 1970s, Early Turbinton's Jazz Workshop and Danny Barker's Fairview Baptist Church Band played instrumental roles in developing young musicians. The Jazz Workshop only lasted a year, but became a model for an Artist-In-Residence program later introduced in New Orleans. Instruction within these environments directed students to learn by listening to records (Jacobsen & Marquis, 2006).

In 1963, at the Tanglewood Symposium, it was recommended that jazz become a part of music education (Mark & Gary, 1999). In 1994, the inclusion of improvisation in the National Standards for Music Education re-emphasized the importance of jazz education. Today, jazz education is prevalent across the United States. However, New Orleans is consistently referenced in a historical perspective, but not applied in a practical performance application. This leads to a misunderstanding regarding New Orleans style.

There are several recent publications discussing the education of New Orleans musicians, but they do not outline specific pedagogical methods. The careers and lives of several New Orleans musicians are chronicled in *Up From the Cradle of Jazz*, (Berry,

Foose and Jones, 2009), *Traditional New Orleans Jazz* (Jacobsen, 2011), and *The New Orleans Jazz Scene* (Jacobsen, 2014). The latest edition of *Up From the Cradle of Jazz* (Berry, Foose and Jones, 2009) included jazz musicians affected by Hurricane Katrina. While the information is informative, it does not address specifics on New Orleans jazz pedagogy. Kennedy's book, *Chord Changes on the Chalkboard* (2005), described out-of-school mentors that taught jazz and the process of "learning on the bandstand." Clyde Kerr, Sr., and Yvonne Busch inspired a generation of jazz musicians that emerged from the 1960s and 1970s. New Orleans Center for Creative Arts, (NOCCA), was an academy that influenced many successful New Orleans musicians and is still in operation today. Students still go through an audition and interview process to be accepted. Specific curriculum has not been outlined.

Ted Panken interviewed New Orleans teaching legends Alvin Batiste, Clyde Kerr Jr., Kidd Jordan, and Ellis Marsalis (Panken, 2007). Each educator had a different approach to teaching jazz. Kerr taught jazz through his experience in rhythm and blues, while Batiste taught his students by using the root progression system. Jordan was free in his teaching style and gave students the freedom to choose whatever genre in jazz they desired. Ellis Marsalis was the first lead teacher at NOCCA and his teaching was grounded in the blues. Marsalis also focused on melody, harmony, and rhythm. Clyde Kerr was a teacher at NOCCA and would often have Nicholas Payton transcribe recordings of Clifford Brown and Herbie Hancock to understand jazz harmony (Beach, 2002). However, Beach's article provided only a glimpse of how Payton learned to play jazz.

Since Hurricane Katrina hit New Orleans in 2005, the music education system has been severely hampered. Anthony Garcia's (2006) article on jazz education in New Orleans after Hurricane Katrina explained that schools were operating in four categories: Orleans Parish Schools, Algiers Charter School Association, Recovery School District, and independent charter schools (Goldman, 2010). At this time, jazz was only being taught at NOCCA and was not part of the music curriculum in public schools. Once again, children are learning how to play jazz outside of the schools. The majority of the music education took place through neighborhood brass bands and universities (Garcia, 2006).

The traditional brass bands and NOCCA mentors have played significant roles in jazz education in New Orleans. The pedagogical methods have been varied and in most cases it appears European pedagogy was used as a foundation for these musicians. Learning improvisation ranged from learning on the bandstand to listening to recordings and learning exercises and patterns in public schools and universities (Torregano, 2014). In the 20th century, New Orleans educators placed emphasis on reading music, through the use of European method books; ear training, imitation, and sight singing. Active participation through learning on the bandstand or on the job training continues to be implemented in jazz education in New Orleans. Different strategies to learning include the study of scales, modes, solo transcription, play-along recordings, and computer technology.

Several outreach programs, such as Tipitinas Foundation for Jazz, Louis Armstrong Summer Jazz Camp, Donald Harrison's New Jazz School, Thelonious Monk Institute and Irvin Mayfield's Saturday Music Program at the University of New Orleans

has been important to preserve the jazz education scene (Torregano, 2014). Finances have made the delivery of jazz education difficult within the classroom environment. The latest organizations to emerge for jazz education in New Orleans, are the Ellis Marsalis Center for Music in 2012 and the Trombone Shorty Music Academy in 2013.

Raeburn's article (2007), *They're Tryin' to Wash US Away: New Orleans Musicians Surviving Katrina* stresses that the efforts of school teachers, community organizations, private mentors and musical family traditions have played an important part in the development of New Orleans musical culture and the spread of jazz throughout the United States. Several organizations have come together to preserve jazz education in New Orleans; to provide young people the opportunity to learn jazz and to continue the tradition of New Orleans style. The question remains on how the study of this music might be implemented into jazz curriculum.

Jazz Curriculum

A 1982, study of college jazz curricula sponsored by The National Association of Jazz Educators, indicated significant growth in jazz studies offerings during the ten-year period 1972 through 1982. It was reported that in 1972, only 15 American institutions of higher learning were offering degrees in music with some sort of minor in jazz studies. By 1982, this number had grown to 72 institutions. The growth rate of jazz studies programs offered as degree majors or minors during the period 1972-82 was nearly 480% (Barr, 1983). There is a well-documented increase in the demand for music instructors trained in the specialized skills of jazz education (Wiggins, 1997; Barr, 1974). More research is needed to identify and substantiate skills and proficiencies appropriate for the jazz performer in education. Literature pertaining to jazz education can be most clearly

understood within the context of a historical perspective and pedagogical practice (Murphy, 1990).

To understand the evolution of any subject it is necessary to have a general grasp of the conditions under which it began (Barnhart, 2005). There are some aspects of the jazz style that are properly assimilated through the aural tradition being passed from one generation to the next. It should be noted that pedagogical benefits of aural musical examples in addition to written instruction has been substantiated.

In recent times, there has been a growing realization of the value of jazz in the music curriculum (Murphy, 1993). While certain issues in jazz performer preparation, researchers studying curriculum development have addressed public school educator preparation and traditional music pedagogy; many critical aspects of jazz education have yet to be formally examined (Murphy, 1990). Most improvisation courses are centered around learning from models of players in the swing era, Bebop players, and perhaps the avant-garde models of the 1960s (Brooks, 2008). As important as these studies are, there is not much specific study given to New Orleans style and how the styles can be incorporated. The serious student of the New Orleans style is hard-pressed to find any substantial documentation to help explain the conversational process with the New Orleans ensemble framework including in-depth discussions of stylistic features, repertory, philosophy, and suggestions to organize the learning process (Kosmyrna, 2006).

Jazz Education in Universities

By the 1980s over 500 colleges were offering jazz-related courses for credit. More than 70% of the 30,000 junior and senior high schools in the United States had a least one jazz ensemble (Murphy, 1993). In 1972, NAJE reported that 15 Universities in

the United States offered degrees in jazz studies. By 1982, the number had grown to 72. Currently, there are more than 120 universities and colleges offering degrees in jazz (Murphy, 1993). Today, universities are offering certificates, associates, bachelors, masters and doctoral degrees in the jazz area.

Notable jazz musicians have been involved with the promotion of jazz education. Jerry Coker, David Baker, Stan Kenton, Billy Taylor, and Donald Byrd were some of the first professional jazz musicians to become supporters of jazz education (Barr, 1974). Wynton Marsalis, Ellis Marsalis and other notable musicians have joined in this movement to support jazz education.

Summary

The review of related literature indicates that while researchers and authors have documented the contributions of educators and mentors who have taught jazz, discussion is limited when it comes to New Orleans musician's perspectives of New Orleans jazz concepts and how these practices might be included in current jazz curriculum.

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

- Q1 How do New Orleans musicians and educators describe New Orleans jazz?
- Q2 How do New Orleans musicians learn jazz?
- Q3 How can common New Orleans jazz practice be implemented into current jazz pedagogy?
- Q4 Why do educators exclude the New Orleans tradition in a comprehensive jazz curriculum?

I interviewed and provided each New Orleans expert substantial time to illustrate their perspective on New Orleans style. Within this format, I presented common themes and suggestions for ways of incorporating New Orleans traditions into present day jazz

curriculum. My hope is that this dissertation will invite ideas in improving jazz curriculum through the inclusion of this music. An examination of the evolution of New Orleans style, a comparative analysis of pedagogical practice within the jazz style and conversations regarding a problematic classification of New Orleans music has been undertaken to provide a substantial resource for the jazz educator or jazz practitioner.

CHAPTER III

METHOD

This study was designed to document New Orleans's musician's perspectives on New Orleans jazz education and how such practices could be implemented into current jazz curriculum. A qualitative research approach was designed for this study. "Having an interest in knowing more about one's practice, and indeed in improving one's practice, leads to asking researchable questions, some of which are best approached through a qualitative research design" (Merriam, 2009). This research approach provides discovery, insight, and understanding from the perspective of those being studied. The qualitative research model of inquiry for this dissertation is case study.

Stake (1995) describes case study methodology as a strategy of inquiry in which the researcher explores in-depth a program, event, activity, process or one or more individuals. Cases are bounded by time and activity, and researchers collect detailed information using a variety of data collection procedures over a sustained period of time. For this study, the topic under investigation was New Orleans style of music. The case for the current study was New Orleans musicians in and out of New Orleans. Case study researchers collect detailed information using a variety of data collection procedures. For this study I conducted several in-depth interviews and kept a research journal. Specifically, interviews were conducted and transcribed into word documents, documents were reviewed, and data were coded for emergent themes.

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

- Q1 How do New Orleans musicians and educators describe New Orleans jazz?
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- Q4 Why do educators exclude the New Orleans tradition in a comprehensive jazz curriculum?

The qualitative study allows the researcher to explore phenomena such as feelings or thought processes that are difficult to extract or learn about through conventional research methods (Strauss & Corbin, 1998). For the present study, I explored participants' perceptions and experiences regarding New Orleans music. Qualitative research methods are the best approach when studying phenomena in their natural settings (Denzin & Lincoln, 2003). The current study focused on musician experiences with New Orleans music in and out of the city of New Orleans. Qualitative methods emphasize the researcher's role as active participant in the study (Creswell, 2007). For the present study, I, the researcher, was the key instrument in data collection, and the interpreter of data findings (Stake, 1995).

Qualitative research methods used in this study included: purposeful sampling, semi-structured interviews, and systematic and concurrent data collection and analysis procedures. This study, based in the constructivist paradigm, used a case study approach to explain New Orleans musicians' perceptions and experiences with understanding New Orleans music. This chapter describes the research approach and design used to achieve the purpose of this study. While qualitative research is not necessarily an absolute, it

lends itself to an understanding of a particular topic. An ongoing interpretive role of the researcher is prominent in any qualitative case study (Stake, 1995).

The intent of qualitative research, through in-depth examination is to better understand the rich lives of human beings and the world in which they live. To this end, Oldfather and West (1994) compared qualitative research to the musical genre of jazz. This metaphor is fitting when considering the many elements of jazz and the ways these same qualities pervade qualitative research. Oldfather and West (1994) further iterated that the inclusive, improvisational, collaborative, and interpretative qualities of jazz are adaptive, and shaped by the participants much like qualitative research is shaped by both the researcher and those participating:

Those who experience jazz firsthand (as players or members of a live audience) are those most deeply affected. Similarly, those who participate directly in qualitative research, who are physically, intellectually, and emotionally present in the research context, and who hear the interplay of voices for themselves are those for whom the understandings are most vivid and meaningful (Oldfather & West, 1994, p. 23).

A qualitative approach is most appropriate for this study, because it fosters a better understanding of lived experiences of the participants (New Orleans Musicians) and their own understandings of New Orleans music. This study allows participants' the opportunity to articulate or "express." The use of rich, critical description provides in-depth, detailed accounts of the participants' experiences. The methodology used in this study involved the process of gathering, analyzing, and interpreting data to answer research questions. The method used in collecting data consisted of in-depth interviews. Research through a qualitative lens is optimal for this study in that dialogue and discussions can provide a richness of data for directed change.

The epistemology framing this qualitative dissertation research is constructivism. This epistemological approach asserts that different people construct meaning in different ways, even when experiencing the same event (Crotty, 1998). Crotty (1998) identified several assumptions of constructivism, three of which are fundamental to this study: (1) Because meaning is constructed by human beings as they engage with the world they are interpreting, qualitative researchers tend to use open-ended questions, so that the participants' can share their views; (2) humans engage with their world and make sense of it based on their historical and social perspectives; (3) the basic generation of meaning is always social, arising in and out of interaction with a human community. The research interpretations and findings in qualitative research, therefore, are context-specific.

The epistemological assumption I have based this current study upon includes creating a closeness between the research participants and myself in order to construct meaning. Based on Creswell's (2007) definition of social constructivism, "individuals seek understanding of the world in which they live and work. They develop subjective meaning of their experiences..." (p. 20); this epistemology fits the purpose of the current study and will be used as the guiding framework for understanding and developing meaning of the participants' responses.

This dissertation's research is based on New Orleans musicians' interpretations of New Orleans music. Of particular interest are the ways New Orleans musicians learn and interpret the style. The participants in this study-constructed reality based on their individual and shared experiences.

In terms of analysis, the interpretive theoretical perspective provided a framework for understanding the ways that New Orleans style is interpreted and learned by New

Orleans musicians. For this study I was interested in how the New Orleans style is defined, how this style is learned, and how this style might be incorporated into current jazz pedagogy. The interpretive tradition asserts that researchers should begin by examining the context to be studied through actions and inquiry, as opposed to predisposed assumptions. The basic interpretive study exemplifies that the researcher is interested in understanding how participants' make meaning of a situation or phenomenon. This meaning is mediated through the researcher. The researcher is in fact an instrument of research. The strategy is inductive and the outcome is descriptive (Merriam, 2009). Generally, researchers should begin by immersing themselves in the world inhabited by those they wish to study.

I conducted a pilot study in the fall of 2011, in the context of a University of Northern Colorado graduate course in qualitative research methodology. I interviewed two current New Orleans jazz trumpet players were interviewed via Skype. Because this research included human research subjects, I obtained Institutional Review Board (IRB) approval and each participant signed a letter of consent for participation and publication purposes. Through a questionnaire, I probed many philosophical, stylistic, and pedagogical issues concerning New Orleans style through interviews. My research demonstrated a consensus between the two participants that New Orleans jazz style could be implemented within current jazz education. Suggestions on ways to incorporate these ideas warranted further research, leading to the present study.

Following further IRB approval, I conducted interviews with 24 New Orleans musicians, to gain further perspective on New Orleans jazz style. I collected signed consent forms from all who agreed to participate in the study. Participants were informed

that participation in this study was voluntary and could be terminated at any point at the request of the participant.

Interviews were based on the following pool of questions:

1. Tell me about your background as a musician? Teacher?
2. What can you tell me about your upbringing in terms of development as a musician? (Schooling, teachers, gigs, etc.)?
3. How long have you lived in New Orleans?
4. How would you define or classify New Orleans Jazz? (Evolution?)
5. New Orleans has been defined as the birthplace of jazz. Are there still important jazz figures coming out of New Orleans today? If so why?
6. Who are some of the important figures of New Orleans Jazz? (past/present).
7. What separates them from other jazz artists?
8. How would you guess these figures (today) got to where they are now?
9. Could any New Orleans jazz traditions be incorporated into jazz methods today? If so, how?
10. In what settings do you think New Orleans jazz can be used?
11. Has New Orleans Jazz style been abandoned by the jazz community? If so, why?

My analysis consisted of employing on-going and open-ended analysis strategies (Rossman & Rallis, 2003). On-going analysis incorporates formal reflection about the data, asking analytic questions, keeping field notes, and using a researcher journal to record analytic memos throughout the study, as opposed to waiting to begin analysis after all data are gathered (Glesne & Peshkin, 1992; Rossman & Rallis, 2003).

In my quest to derive meaning from the analysis, I used inductive reasoning as themes and patterns emerged. Specifically, the analysis was focused on themes and patterns to uncover deeper meaning. The research questions guided the initial analysis and provide a starting place for on-going analysis (Rossman & Rallis, 2003). Themes were determined to evaluate classification and pedagogical perspective. Findings are disclosed using direct quotes and storytelling as a way of re-presenting participants experiences. The researchers do not present findings; the researcher re-presents the stories participants have shared. A narrative may be used for re-presentation allowing stories to be woven together capturing the essence and the depth of participant experiences (Denzin & Lincoln, 2003). Common themes were identified from the data collected from participants and conclusions will be presented in chapters 4 and 5.

The first step in this research was to gather perspectives from authoritative figures within the New Orleans tradition. Comparisons and conclusions were based on interviews from recognized experts in the New Orleans jazz style. Expert criteria and format of the study will be outlined within this chapter.

Participants included 24 musicians, currently active within the New Orleans music scene. These participants were selected because of their experiences and recognition as New Orleans jazz musicians. Due to the number of musicians in New Orleans, I chose musicians based on their success within their music profession. Some of the participants were nationally recognized musicians from New Orleans, while others were local New Orleans musicians that earned their income through music. I approached these musicians about the topic of research and they agreed to participate. I met several of

these musicians during their gigs, at public meeting places, and a few interviews took place over Skype.

I interviewed participants in New Orleans at music venues, residences, public meeting areas, and via Skype. I am a professional jazz trumpet player and during each of these in-person visits, I brought my personal musical instrument to establish a rapport. The conversations were, in fact, from one musician to another.

Data consisted of twenty-four, 30-minute to one-hour interviews recorded on two digital voice recorders with each participant contributing to one interview. The first recorder was a primary source for the interview and the second recorder was a backup, should problems arise. Interviews were conducted in an unstructured format in order to saturate the development of data within the study. This has been described as an acceptable method, given the described context (Merriam, 2009). This method created an open and exploratory dialogue with each participant. An unstructured format of questions provided participants the opportunity to explore their own responses in greater detail. Each recording was transcribed to a digital text file. I kept field notes so that I could reflect upon the environment and I kept a journal throughout the research process (Merriam, 2009). Field notes were taken to capture the atmosphere, environment, and reactions from both the participant and researcher. A research journal was kept to record the thoughts of the researcher throughout the study. Triangulation is an important strategy in validating qualitative research. The inclusion of both field notes and research journal were important strategies in that they represent varied data sources. Participants were given transcriptions of their interview for member-check opportunity, another strategy in triangulation (Merriam, 2009). Participants had the opportunity to add additional

reflection, as they review their initial responses. Data were then analyzed for common themes to present an informed perspective of New Orleans jazz style (Merriam, 2009).

One important distinction between qualitative and quantitative research is the role of the researcher plays in the process. It is clear that the primary instrument for data collection and analysis in case study research is the researcher himself. Qualitative research assumes that the researcher's biases and values impact the outcome of any study (Merriam, 2009). For this study, in the interest of full disclosure and of guarding against unintentional influences on my interpretations of how New Orleans music is learned or defined, the following discussion outlines my personal experiences germane to this study.

I am deeply devoted to this research -- that of New Orleans jazz traditions and pedagogy, not only because this music has influenced my own playing, but also because I have experienced and witnessed these traditions first hand. I believe that there is an evolution of New Orleans jazz and that the traditions that surface within this music could have a profound effect within the body of jazz pedagogy. I am a professional trumpet player and educator for over 20 years. I began my jazz education in the secondary school system and then continued with a jazz performance degree from East Carolina University. I took a few breaks during my undergraduate study to perform professionally. My performance background includes 12 years in the Military music program and various freelance work. My first military duty station was in New Orleans. While in New Orleans, I auditioned and was awarded a position in the first University of New Orleans "Louis Armstrong Quintet." This program was funded by the Louis Armstrong foundation and provided me with many educational opportunities. As a member of the UNO Louis Armstrong Quintet, I had the privilege of studying with Ellis Marsalis, Clyde

Kerr Jr., Terence Blanchard, and Irvin Mayfield. The quintet also had the opportunity to work in five New Orleans public schools. I received a Masters in Music in jazz studies from the University of New Orleans; however, the education I received went far beyond the halls of the institution. New Orleans is vibrant with performance opportunities and I made sure that I was very active in the local scene. A vast majority of my jazz influence comes from New Orleans. The trumpet players that I listened to as a young musician included Wynton Marsalis, Wendell Brunious, Terence Blanchard, Nicholas Payton, Marlon Jordan, and several others.

Due to the fact that qualitative research enables the researcher taking an active role in the collection and interpretation of others' meaning, to be credible, researchers must be trustworthy. Qualitative researchers should learn to understand their research as their participants do, rather than impose their own assumptions. To prevent narrow thinking, a process of triangulation should be observed.

To increase the trustworthiness of the study's findings, I employed several strategies. I (a) triangulated data; that is, I used multiple sources of data to confirm emerging findings; (b) performed member checks by sending participants a copy of their transcript to verify accuracy of content; and (c) used adequate engagement in data collection (Merriam, 2009). To enable other researchers to make decisions about transferability of results, I used rich, thick description in the discussion of my findings (Merriam, 2009).

As with all research, the researcher should attempt to design and implement ethical and trustworthy studies. If a study is to be deemed credible, it must be trustworthy and ethical. Quality case studies utilize alternative perspective and data are reported in an

engaging manner. According to Merriam (2009), researchers should use the following steps to keep trustworthiness:

Triangulation—Use multiple sources of data collection methods to confirm emerging themes.

Member checks—Data are sent to participants to verify its plausibility.

Adequate engagement in data collection—Data are collected until findings feel saturated. That is, the researcher hears the same things over and over again and no new information surfaces (Merriam, 2009).

In addition to triangulation, credibility and trustworthiness were followed in the following guidelines:

Reflexivity—Self-reflection by the researcher regarding biases, assumptions, and the relationship to the study.

Engagement—Adequate time was allowed to collect data, such that it would become saturated.

Maximum variation—Variation and diversity in sample selection of participants allowed a greater range of application of findings.

Rich description—Provided rich thick description so that readers can determine the research context.

For this study, the researcher purposely selected participants from a varied background: (a) New Orleans musician natives living in New Orleans, (b) New Orleans musician natives living outside of New Orleans, and (c) New Orleans non-native musicians living in/out of New Orleans. Thus, the pool of applicants allowed a diversity to gather a substantial impression of the New Orleans style from New Orleans musicians.

CHAPTER IV

RESULTS

In this study I sought to explore the dynamics of learning New Orleans styles and its relevance to jazz education. New Orleans is a culture in itself and authority on this subject should come from those that live it every day. Most of the participants in this research were from New Orleans and all of them have lived and worked on the music scene in New Orleans. The participants were chosen because of their expertise on the subject matter. They are perhaps more likely biased towards New Orleans styles, however musicians who have not immersed themselves into the culture of New Orleans would be less insightful. Branford Marsalis offered his thoughts on music education in one of the interviews:

Listening to music education to me, a lot of times... it's like meeting a guy that knows everything there is to know about Montana. I mean everything... the square miles, the population of every single town; they know everything about it... they know which roads connect from each town, etc. Then you ask them, how many times have you been to Montana? They say, I've never been to Montana, but I know everything about it. You don't know really know anything about it, because you haven't visited there! You haven't talked to the people, you haven't been... and that is the thing.

Wendell Brunious elaborated on his perspective from a non-academic musician's viewpoint.

So many people are in college not to learn how to play, but to get an educational degree and stuff like that. That is great! We need music teachers in the world. But, my sorry ass... we never had a book. We didn't have a book. What I had to say wasn't in the books! What I want you to do isn't in a book! As a matter of fact, I

was teaching and I couldn't write the book. You can get somebody that has a connection with a publishing company or write a book about New Orleans and not have a clue... never lived here!

In full disclosure I, the researcher, lived in New Orleans from 2001 to 2005. I have a love and respect for the culture and music of New Orleans. Findings will be presented through selected quotes derived from the interviews. Thus, conclusions will be presented through the words of New Orleans musicians.

The majority of interviews took place in New Orleans, February 2012. I spent over a week in New Orleans observing and interviewing musicians. Musicians were coming and going from one gig to the next. I remember walking into music clubs and walking the streets of New Orleans feeling appreciated. I carried my leather trumpet case with me to every interview and throughout the city. I don't remember paying a cover charge anywhere. It was almost as if the city encourages its musicians. Not only was there a great jazz radio station (WWOZ), but music was happening all over the city all day, every day of the week. Some of the musicians I interviewed could not meet during my visit in New Orleans and I either met them at their gigs out of state or conducted the interview via Skype.

Definitions

The majority of participants expressed that New Orleans jazz or New Orleans music was misunderstood, especially within the halls of academia. I met Ian Smith at the Spotted Cat, a music bar, and we talked about the music over a drink.

You know I think it's sad, but New Orleans is being a little bit overlooked. There are a lot of great artists here that deserve some recognition and they're not getting it because it's not falling into that category of over produced, over zealous light shows with smoke and mirrors... very little performance, but a high degree of visual effects. We don't offer that here. Here in New Orleans, we don't have a million dollar light show in a club. It's a couple of light bulbs and a ceiling fan, but the music is what perpetuates. I think New Orleans is at somewhat of a

disadvantage from places like Los Angeles and Chicago with big glitter and the big fat clubs with lights and what not. The mainstream media needs to realize that it's music first and everything else is secondary.

I met Brice Winston, saxophonist with Terrence Blanchard, before a gig. He had just finished a sound check before we started the interview. I had been a member of the Louis Armstrong Quintet program at the University of New Orleans and Brice had coached the group a few times. It had been several years since I had seen him and he offered some interesting perspectives on the music of New Orleans.

Well, I think the music, especially Western music, has really been influenced entirely by New Orleans music. I mean you hear R&B coming out of England, that's like really influenced by New Orleans music when you hear people trying to emulate that even today. You know, so much of Rock and Roll comes straight from New Orleans music. I mean, things would not be the same without it. I feel it's continuing to influence things as time goes on, so I mean it's extremely important to the music scene as a whole, but it's like one of these underlying rumblings sort of influential things, as opposed to something that is just in your face changing the way things happen or changing education in jazz.

While not everyone disclosed their identity, everyone had opinions on the music of New Orleans.

A lot of people think that the only jazz going on in New Orleans is Dixieland. There is still a lot of that going on, but when people tell me that I'll hand them Nicholas Payton's Gumbo Neauvo which has all the standard tunes, but he has completely re-harmonized and they sound ultra modern (King).

The first time I met Wendell Brunious, I was headed to the Ritz Carlton to hear Jeremy Davenport. When I got off the elevator, I ran into Wendell playing in the lobby. I never made it to Jeremy's gig that night and when Wendell's gig was over we spoke for a while about trumpet and music. He then invited me to his house the next morning to talk about the music of New Orleans. Another trumpet player in town met me there. The power wasn't on, so Wendell turned on the oven and opened the oven door to heat the house. He had us play the bass drum and play on a beat up cymbal for the most of the

day. He really wanted us to feel the New Orleans groove. Other musicians started to show up and eventually we started a jam session. My trumpet playing had changed through the interactions with those musicians and through playing the bass drum majority of the day. When I finally picked up my trumpet, there was a different feel or approach to my improvisation. When I contacted Wendell, he was more than happy to participate in this study. I met him at his house one morning by the Audubon Zoo. He had a fresh pot of coffee going and had made some homemade scones.

There was Dixieland and there still is Dixieland, but that's not the only thing that is here. Being a New Orleans, for real is to know how to interpret a melody with feeling. If you don't have that, don't call it New Orleans please. Just don't. You can do a lot worse than learning the music of New Orleans. With the respect for the real New Orleans music...we have lots of kids and colleges somewhere and all they do are scales. They don't have a big vocabulary. They got the Real Book [a published book of jazz standards]. They are reading [sings broken up "Anthropology"]. They sound like they are reading. What University did Charlie Parker go to? What University did Louis Armstrong go to?

I was glad Nicholas Payton agreed to participate in this study. At the time, he was an Artist in Residence at Tulane University. I met him right after one of his workshops and we walked over to the student union to do the interview. I remember the smell of fried shrimp Po Boys and complimenting him on his bright tennis shoes before we started the interview. He was very calm and collected in his responses.

The spirit of this music is very moving, you know. Set Rebirth Brass Band in any neighborhood anywhere in the world and have them just walk down the street. People are coming out of their houses to see who's that and they are going to start dancing. There is no other music you can necessarily say that about. From young to old, everybody is going dance when they hear the beat. When they hear that bass drum it does something to them. Their music is imbued with that flavor and people can hear it. That is the most accessible part of this music, all the technical stuff... that's cool, but that's what people feel and that's what made this music. This is the world's first popular music. A lot of people don't understand or get it. Louis Armstrong was the world's first Pop Star.

If this style of music is important to study, one might try to first define New Orleans jazz. A theme that arose from the interviews was the danger in categorizing or labeling anything within the arts. Some would classify New Orleans Jazz as traditional and many participants felt this genre had a broader category. Dr. Volz starts the conversation with a word of caution.

What Wynton Marsalis would have said was all jazz music is modern because it happened after 1900, so how dare you call it traditional.

Jeremy Davenport looked around the Davenport lounge in the Ritz Carlton and glanced out the window onto the streets of New Orleans.

I've always had issues with categories of music. I hate any term that refers to a style of music. There are just so many different varieties in New Orleans music specific to jazz. You know on any given night, we could get in a car and I could take you to you know 30 clubs and you hear 30 very distinct styles of music that those people might consider jazz, so you never know.

Wendell Brunious looked out of his house window by the Audubon Zoo and contemplated the music of New Orleans.

The record does not define New Orleans Jazz. The record defines the performer. It is his version of New Orleans jazz that day. So New Orleans jazz is not really definable, because like every art it should be changing. We should hear the echo and to hear the echo is great, but I want to hear the echo through you. I don't want to hear the echo of you imitating King Oliver, you know. I want to hear Oliver's version of what you've got to say (Brunious).

The term jazz or Dixieland is often referred to in New Orleans music. Within the context of the interviews, many felt these terms were derogatory and offensive.

I choose not to use that word [jazz]. Only because the historical and contextual ramifications and when this music started that word wasn't even used or in existence. So this music precedes that idea or that name. Another derogatory term, Dixieland, is basically the confederacy, which did not want to abolish slavery. So again we get to that negative imagery, which is still a problem I have with the "J" word (Payton).

Dixieland is definitely a term that has kind of a racial overtone. To me it's blatantly a racist's term. So for me, I never embraced that term. I was more

comfortable calling it Traditional Music and even with that said, I'll make it very clear... you know when you brought up, you know Mark Braud, Wendell and Leroy who are again 3 of my really close friends and mentors even. I would say that like those guys... you know each one kind of represents a different brand of New Orleans trumpet playing and different styles. So there's room for like a lot of different brands of New Orleans Jazz today... everyone kind of representing a different flavor (Davenport).

Over drinks and live music at the Spotted Cat, Ian Smith offered his thoughts on defining New Orleans music.

I hate that nomenclature "Jazz." I'd like to look at it like New Orleans music. I think New Orleans music is just a mish mash of all styles ranging from the earliest recorded music from the Jelly Roll Morton era to more modern stuff like Adele that's being recorded now (Smith).

I made my way down to Preservation Hall, where I was invited back to the kitchen before the gig to conduct an interview with Mark Braud. The cooks were very busy, and there was a line out the door to enter the small room that makes up Preservation Hall. Mark Braud offered a brief descriptive analysis of this style of music.

We never called our music Dixieland here in New Orleans. You know Dixieland is kind of like a commercialized facsimile of what we do here. New Orleans music is more of a dance music. It's a slower tempo and that's basically what it is. It's music you can dance to and I mean when I think of Dixieland, you know, I'm thinking of the straw hats and garter and fast tempos and it's a whole different groove. Because when we play four you can still feel two, so I mean it's a different feeling and a different philosophy I think (Braud).

Others felt that New Orleans styles encompassed more than a specific genre.

When I continued to interview participants, I changed the terminology many times to New Orleans music so that it would create a positive environment to answer particular questions. Jason Marsalis was very passionate about his perspective on what New Orleans music is.

It's a music that encompasses I think the past 100 years of America. I have to say that, because what most people do is that they look at, I guess you could call it the indigenous elements of New Orleans music, for example, they look at say the traditional Jazz music, they look at the brass band music, or they look at music

that is played during the Mardi Gras celebration and usually people reduce New Orleans music to that, but in reality there's a lot of other music that is happening in the city. That a lot of folks would hear it and would say, "oh, that has nothing to do with New Orleans," but that's not true. It's just that New Orleans is a city that has embraced a lot more things than it is sometimes given credit. And I think for me that's a personal thing because that includes my father's music. My father, along with the great drummer James Black, was playing music in the early 60s which was very modern and very complex even by today's standards. But it wasn't a music that was really celebrated, it didn't really get... there wasn't much of a fan base for it so it didn't really gain attention until years later. In fact there is a CD called the "Classic Ellis Marsalis" that has those recordings and those songs, and as far as I'm concerned that's New Orleans music. But there are some people that might hear it and say "Oh, that has nothing to do with New Orleans" (Marsalis, J).

Graham Breedlove also contributed a similar thought.

I think when most people define New Orleans jazz, they are talking about what we would call early jazz ... pre 1925, or 1930–mid 40's before the Bebop era guys. So there are some pretty specific harmonic and rhythmic practices during that time. There are some pretty characteristic ways of playing that sort of change with the Bebop era. So I think that is what most people mean when they say New Orleans jazz. Although, the reason I laughed when you asked the question is this is kind of difficult question to categorize because there are a bunch of really important modern guys that have recently come out of that city. Starting with Wynton and Branford and Terence Blanchard and Donald Harrison and later on Nicholas Payton and Marlon Jordon and some of those guys, and a group named Astral Project which I think is really a sort of great innovator in a way that they take classic rhythmic... south Louisiana rhythmic influences and pair it with modern Jazz harmonic and melodic influences. So I guess the short answer is kind of Duke Ellington... it is beyond category or beyond classification. But if I had to categorize it I think what most people think of as New Orleans jazz as basically the first 40 to 50 years of jazz's history (Breedlove).

I made my way to Frenchman Street one evening and entered Snug Harbor, a famous New Orleans jazz club, to hear Delfeayo Marsalis' Uptown Jazz Orchestra. Later that evening I ended up sitting in with the band. There was a young trumpet student who also sat in with the group and was unable to play the introduction of New Orleans Second Line in the register it was intended. I immediately covered the phrase for him, keeping with the traditions of the tune. The big band did not read sheet music the entire evening. Delfeayo Marsalis agreed to participate and we conducted the interview in between sets

in the green room upstairs. He was eating his dinner during the interview and musicians were hanging out in the space. In the background we could hear a young student group from Africa performing onstage.

I think the thing that makes New Orleans music so great is the variety. It encompasses of course the New Orleans funk that everyone loves - the brass band sound. It incorporates the traditions of the New Orleans style, you know Louis Armstrong, Kid Ory, the old style you know... Jelly Roll Morton. Of course everything is grooving. It also has Bebop elements, what they would consider post Bop or modern sound. It incorporates everything, and the thing that I love is, for example, sitting in with someone like Glen Dave Andrews or Kermit Ruffins and these guys; if they have someone who plays more modern, they want you to bring the modern sounds to what they are doing. Whereas, when they come to sit in with me I say, "man, bring what you do." So it's very difficult to say. There's the type of New Orleans music that we know is New Orleans. It's rooted in a certain kind of sound, but you can hear all kinds of things. You always know when a guy is from New Orleans. Listen to guys like Branford, Wynton, Donald Harrison or Terence Blanchard. When they are playing really modern, it's like these cats have to be from New Orleans. There is a certain understanding of melody and melodic structure. Another thing, New Orleans musicians are able to play everything. All the guys in Fats Domino's band, yeah they're playing the shuffle all night, but those were jazz guys... they were playing. They could play Coltrane's music and Charlie Parker's music. So I don't know how you would really categorize it... you know, it's just killin'.

The Debate

Why hasn't the study of New Orleans music been included into a comprehensive jazz curriculum? Graham Breedlove is a trumpet player in the US Army Blues and is from Louisiana. He gives workshops all over the country and visits New Orleans at least once or twice a year. We conducted an interview over Skype. He offered many insights and suggestions.

Unfortunately, I think a lot of what happened in New Orleans is seen as being past tense, when in fact there are still a lot of groups down there playing that way and playing very creatively. They are still innovating that type of music, just using those sort of inflections and those tune formats... those type of things. So, I think in any well rounded higher education or any of the places you can get a jazz doctorate or a least a jazz masters, you are going to get some sort of study in the historical survey. I don't know how much people are going to be applying that in terms of playing it. I can't recall the last time I went to a college somewhere and

heard somebody play something that we would call New Orleans jazz on a concert or a recital or something like that.

In an attempt to get an academic perspective within the city of New Orleans, I interviewed Dr. Nick Volz. He and I had done gigs together when I lived in New Orleans. He is now the trumpet professor at Loyola University. We met in his college office before lunch.

I know why New Orleans music is not incorporated into jazz pedagogy. It's not the fault of say an educator... now, okay, lets say I am a professor teaching Improv One. It's a choice I can incorporate. I can say this week I want everybody to go out and learn a blues by ear that's a New Orleans tune. So that's a choice and some professors out there may not be knowledgeable of New Orleans music and that's part of being a good teacher and staying up on your craft-always learning. If there's something you don't know that well, you're looking it up. You know, I'm a young faculty member so I'm definitely not done learning. I'd like to think that five years from now, I'm playing that much better than say five years ago. But, also from a curriculum standpoint...it's something that we were able to do here... start this traditional jazz combo that was a great combo class already in place. Now, maybe if we say we had a jazz history... actually a jazz history covers all the early stuff, so yeah it's sort of incorporating it into the curriculum. Now that I'm faculty, I see how hard it is to add a class. If you actually wanted to add a whole course on something, boy that's like getting an act of Congress. It's a question of tweaking the classes you have and if the faculty are comfortable doing that.

I didn't have the opportunity to meet with Jason Marsalis while I was in town, but we were able to conduct the interview over Skype. We elaborated on some of this discussion when I brought him to Northern New Mexico College as a guest artist for our jazz festival. Jason had some interesting perspectives on the complexity and difficulty of this style of music.

Traditional music was a lot of contrapuntal things and then you get to Bebop and it is unison heads. Charlie Parkers, *Ko-Ko*, is unison. *Moose to Mooche* is unison. This is a great approach, but I think that Bebop is an easier music to teach. I didn't say easy, but easier. Because the thing about traditional music is you are dealing with all of these different forms. How does the music work? This is something I didn't quite understand when I was younger. You have these different sections based on three strain marches and then guys solo over this. Then there is this break here; an interlude here... there is a lot that goes on. But, Bebop music is

based on the AABA song form. It is okay to play over this form and then solo over it for the next five minutes. So it is easier. Playing the music of Charlie Parker is not an easy thing. But, in terms of the format of the music and the forms... that is an easier form to understand. If you are trying to get into some arrangement of *Muskrat Ramble*, where there is the head and all this stuff going on around it, with various breaks and sections, and a solo for 16 bars, followed by another solo section and another interlude... that is not an easy thing to get into.

Over the course of the interviews, it was interesting that other participants were mentioned. For example, several different participants mentioned Wendell Brunious. My impression is that Wendell Brunious is a well-respected musician in the city of New Orleans. When I interviewed him, he offered some thoughts on why the study of this music is important.

All right, well it's (New Orleans style) a very necessary cornerstone in the development of Jazz, as far as I'm concerned. Because, I mean in New Orleans, not so much anymore, but in the days I was developing you really had to know the blues, because not only was that New Orleans jazz, but it was all the rhythm and blues. It wasn't just a little blowing the B-flat, you know, that kind of E-flat pentatonic scale over a B-flat blues, it wasn't that. You had to learn to play the trumpet. Herbie Hancock once made the statement, "if you want to play like me, don't listen to me, listen to the people I listen to, then you have the chance to be me, them, you and everybody else." You must understand the value on tone, sustaining notes and really singing the melody and singing the words through the horn; that's a very important, to me (Brunious).

My travels around New Orleans took me into several music clubs, homes, and restaurants. Jeremy Davenport lives in the Ritz Carlton. Upon entering the 5 star hotel, I was greeted by the hotel doorman and directed to an elevator with marble floors. The Davenport lounge is on the third floor of the hotel is very plush, with expensive furniture and artwork. I met Jeremy one afternoon and it was strange to seem him dressed casually. He is usually dressed in a nice suit for his gigs. He gave some thoughts on jazz education today.

I think the element of New Orleans music or traditional New Orleans music, if you will, is that it was danceable music. It was music played for people. I'll never forget one time Shannon Powell, the great New Orleans drummer, told me "the

difference between me and all these other cats is, that I grew up making people dance and all these other cats grew up playing in college.” He didn’t mean that in a mean-spirited way. He just meant that jazz music in a lot of ways has become so academic that there’s no application for it anymore. I don’t know, I’m not trying to put down specific programs. I’m just saying I make a living playing the music that I love and my challenge, I guess to these programs is, are you creating people that are making music that they love and getting paid to do it or is it just a perpetuating program stimulating revenue in a University? That’s my challenge... prove me wrong.

I met Ashlin Parker in the dressing room at Harrah’s Casino. Ashlin Parker was an example of a participant who was not from New Orleans, but felt he needed to learn about the music and culture of New Orleans firsthand.

I desired a grounding from all musical situations. I needed to get to the “root” of things. I felt like, I was getting passed down so much interpreted information and second hand information, like the “telephone game”... like this is how I learned a lot of my material. I was learning a lot about this music through the telephone game. I felt like I needed to get a little closer and cut out the middle stuff.

Jason Marsalis was forthright in his opinion on whether or not to study this style of music.

I think it is great to view music from the whole of the history. I think it is unfortunate that there are those that try to debate that. As far as I’m concerned, the history of the music is not a debate! It isn’t! This is important to study. It helps you become a better musician. Now what you want to do with it... now that is a debate. You may not agree with what one person may want to do and fine you shouldn’t. Whatever you want to do with it... that’s fine. That is the next step. That is how music moves forward. As far as I’m concerned, the music of Louis Armstrong, that’s not a debate. He was the first great improviser and everyone should study him... the end (Marsalis, J.).

The study of this music is not confined to the past. Many participants agreed that the music of New Orleans continues to evolve. While at the Spotted Cat, which sits directly across from Snug Harbor on Frenchman Street, Ian Smith provided some insight on this evolution. His statements were ironic in that there was a variety of music performed on Frenchman that night.

Evolution is prevalent in New Orleans. We have many genres being crossed and they're only getting better. They are adding to the music. I think that guys like Trombone Shorty can't be pigeonholed into one type of musician because they cross so many barriers when it comes to fusion, rock and straight ahead. A genre is only a label for these guys and they are able to cross all these labels and make all this music happen.

Both Dr. Nick Volz and Brice Winston would also elaborate with their perspectives on the evolution of New Orleans music.

When people say New Orleans music, they might initially think of traditional jazz or Dixieland... Louis Armstrong style or what have you. Some people might think modern day brass bands, whether it's Rebirth or Soul rebels, but I think in New Orleans there's just such a spirit to the city. Music is so imbedded in the culture. Every aspect of the culture is just saturated with music, to the point where you can go into a really lousy bar and there's going to be some kind of live music, whether it's a rock trio or whether it's a jazz trio or what have you. So I definitely wouldn't put a specific genre or label on it (Volz).

Well I think New Orleans jazz means a lot of different things. There's a lot of different styles within that. You know, your traditional style and there's your sort of Dixieland style. Then there's a modern jazz scene down there, which you know has a lot of different shades to it as well. You know, just the modern jazz scene in itself... its looseness has gone through different periods of musicians, being very focused and pushing forward... Other times it is just sort of a lackadaisical aimless time, where nobody's really pushing forward. That is always made up of individuals, you know. So it's going to be whatever the individuals make it, but I've seen it have its peaks and valleys. Yeah, there's some real progressive stuff happening there and there's some stuff that's not moving forward at all. You know, I think it's sort of microcosm of anywhere and when I lived there I always felt it was a microcosm of a New York scene; where you just had modern jazz of all types, just less of it. You know, there's some really, really great stuff happening there and there's just some mediocre stuff happening there... to be expected (Winston).

The Ears Will Never Fail You

Ear training and the process to which we listen to music is important in any musician's course of study. This essential element is often difficult but should not be ignored.

The biggest problem with human beings is that we don't really deal on a level playing field. Every experience we have, we bring all of our other experiences to bare. Then, we compare the two. We will always find a way intellectually to

justify the superiority of “our” way. Instead, this way is not “our” way, but it is a way. So, when you have people that haven’t heard those kinds of recordings and they hear them... they immediately start to codify the way they codify music. That doesn’t work. They say this music sucks. This woman I was standing on the street corner going to a Mr. Donut in Japan, because it was the only thing that was open that early. Everything else was closed. I was up at 4am. Mr. Donut opens at six and the American lady says, “Are you American?” I say, “Yeah, I’m American.” She says, “Don’t you find this place strange?” I said, “No, I don’t find it strange.” She says, “Oh.” I said, “It is different, but it is not strange?” She says, “Different, strange... what’s the difference?” I said, “Strange implies that the place you come from is better, but it’s not better... it’s just different.” She wasn’t able to shorn her Midwestern thing to appreciate what Japan had to offer. She was constantly comparing it to home. That’s always a losing proposition. The ultimate response is, “I just want to go home.” That is what she will do. You know, that is the way it is with all things, music, art, books, anything... I can’t understand it... hmm let me investigate it some more. I can’t understand this. It’s stupid. That is the more common way to deal with it. I don’t like things that make me feel dumb, because I think I’m smart therefore there is something wrong with this. This shit is bullshit. It makes me feel dumb. I am dumb! Maybe I need to read some more. That should be the answer, but it rarely is (Marsalis, B).

Branford suggests that those that listen to this music and ideas concerning this style keep an open mind before glancing over the materials. Delfeayo Marsalis offered more ideas concerning the importance of listening in music education.

Well, my teaching style is directly derived from what I learned at the New Orleans Center for the Creative Arts and my Dad had a similar style. So, their teaching style is basically what a student hears and how that student processes information. So my teaching style is always about what you hear: listening to music, nuances, phrasing, vibrato, intonation; you know all these different elements. How the performer might accomplish climaxes in solos and things that are going to create tension and then release that tension. So, it’s always about, you know, getting a student to really use their ears to understand how music functions. I also make reference to all types of music. I would just say man, throw all the books out, you know, just deal with the records. Let people listen to them. Because, at the end... you want to be able to read music. You want to be able to do that, especially if you are going to get those kinds of kids to play and what not. But, in the final analysis, if you are playing improvisational music it’s about how you process the information. How you hear it and what you do with it. So, I would say and I promise you if you gave a cat a bunch a scores and you give another guy the record or CDs... the amount that the student gains just by attempting to take it off would be far more than the cat that just studied the score. He just has cursory knowledge of it, you know. Now you can do both the score and the ears man, but the ears never fail you. People don’t have faith in their ears because it’s hard to really to kind of cultify it (Marsalis, D).

Cory Distefano also offered his thoughts on music education and the importance of listening.

Modern musical art forms put less emphasis on learning how to play music by ear and more by opening a book. Modern music should be taught by ear. When I teach a student we start with all the fundamentals of music. But, in my lessons I'll sit at the piano and I'll give them three notes to basically improvise a solo with. I ask them to play whatever they feel at the time. There is not enough emphasis on that today. Universities start ear training the first year or so and then stop. It is a technique that should be carried all the way through. When musicians get on gigs you've got to use your ears. There is not enough emphasis on that at the academic level. College teaches people how to recognize a perfect 4th or 5th or whatever, but hearing musical lines was never really emphasized to me (Distefano).

To further explore findings within the question of definition, it is perhaps best to present characteristics of this music and characteristics of New Orleans musicians through the perspectives of New Orleans musicians themselves:

I think at the end of the day with any music from New Orleans, you will get a sense of groove, whether it is or it isn't it's going to be there. Whether they're black or white, it's going to be there. There is going to be some kind of groove to the music. I don't care what it is, there's going to be, I mean even if it's avant-garde music there's still going to be this thing, this groove that's inside of that music. It isn't going to be a total esoteric head-trip like some music that you may find in other places like New York, for instance. It's not going to be that-it's always going to no matter what the music is it's going to have that blues element and that groove element in there. No matter how complex, no matter how abstract.

There is a feeling in their swing or there is a feeling in how they play. How they play eighth notes, how they take their time...there is just a certain feeling in their music. It is a thing that is hard to explain. It is usually a more laid back rhythm. When you hear that, or in how a person swings... I'm reminded of something now that we are discussing this. I'm reminded of a story. Not everyone can hear that. I did a show with John Ellis, great saxophone player and I do a lot of playing with him from time to time. We did a show in Germany and after the set, a gentleman comes up and he's pretty knowledgeable about the music. I guess he was a writer or something and he says, "Oh I heard this and it sounds like you checked out Victor Lewis..." Yeah, Yeah, and then he says, "I didn't really hear much of the New Orleans influence." I said, "Not so fast." I told him, "You were looking for the obvious traits like shimmies on the brush rolls on the snare drum and the big four on the bass drum. It is still there. It is not going to sound like that." Later on, I told that to John Ellis and his response was funny, "Really? Man, I can tell you are from New Orleans just in the way you play." (Laughs). It doesn't matter what it is. I can play swing and it sounds like that. But, the other gentleman couldn't really hear that. He was waiting to hear the old traditional

style. Since he didn't hear that, he didn't think it was New Orleans music (Marsalis, J).

The Rebirth Brass Band had recently (2011) won a Grammy for best regional roots music album for their album *Rebirth of New Orleans* released by Basin Street Records. I had an opportunity to interview one of their trumpet players at the band's residence in New Orleans. The interview was conducted in the main rehearsal space.

It's really uplifting music that you can listen to at any time of day, no matter what's going on with you. I guarantee you put on anything from New Orleans, and it's going to change your whole mood (Gunnery).

Many of the participants agreed that you could tell when a musician has spent some time in New Orleans. Some of the participants described brass sounds while others mentioned drums.

Although I will say with the exception you can always tell... I think a trumpet player who spent some time in New Orleans, because no matter how they play there is always some of those inflections, the shakes and the certain types of vibrato and attacks that some guys while they might turn it on and off... you can tell those guys will have sort of a real characteristic way of playing that has not been completely diluted (Breedlove).

It's aggressive. It's a loud aggressive sound. When you hear it, you know it's from New Orleans. We call it soul music, because we touch you when we play (Gunnery).

I met Mike Krobin, known as Trumpet Mike, while sitting in with various bands in New Orleans. He even passed me some work while I was in town. I met Mike at a café for lunch to conduct the interview. It was great to get a perspective of someone who moved to New Orleans and had been on the scene for just a few years.

New Orleans artists are less concerned with being real technical on their instrument. Not that they don't develop the ability to do it, they just don't do it all the time. Somebody told me that Maurice Brown had some trouble in town because he was doing all these augmented things and getting really technical with the music and nobody cared. So, there's a feel down here. It's more prevalent in the drummers. I guess you can tell who's from here by the way they interact with

drummers; by the way horn players interact with drummers. Because, only a drummer from New Orleans has that New Orleans beat.

While a New Orleans sound seems to be identifiable, it remains hard to define. For example, Leroy Jones, Wendell Brunious, and Nicholas Payton are some New Orleans musicians that can emulate Louis Armstrong, but make it sound unique. Each musician has their own unique sound, but seems to carry general elements within this genre. Several participants described the New Orleans brass sound as having a big presence.

You hear reports of Buddy Bolden playing on one side of the river and you can hear him on the other. Then there is Louis Armstrong with his commanding sound to present day guys like Nicholas Payton. I'd say the New Orleans sound is a big sound (Volz).

When my drummer came back from spending two months in New Orleans and when we play *St. James Infirmary* it has a whole different vibe on it now... a whole different vibe (Marsalis, B).

I had worked with Barney Floyd, a first-call trumpet player in New Orleans, many times when I lived in New Orleans. He has a vast amount of professional music experiences including work with the Ringling Brothers Circus, and is currently the lead trumpet player for the New Orleans Jazz Orchestra. During our Skype interview Barney sat on his porch on a sunny morning around 11:00 a.m. to offer some thoughts on this music.

It is definitely more soulful and definitely has more of an earthiness to it than anything I've seen anywhere else in the country. Ever since I moved here I kind of realized that people down here don't seem to learn the classical end first. They seem to learn the Jazz end first and make music right off the bat. I'm working with players now way into their 30s and 40s that are just now getting in touch with classical repertoire, which they never had when they were students down here (Floyd).

If listening is indeed important then students should know where to find this style of music. Appendix VI is included in this dissertation to name a few examples. Aside

from recordings, there are current examples that students could study. All participants agreed that New Orleans music still evolves today. Participants offered their perspectives of these musicians and listed specific names within the context of the presented questions.

One of the things I think is really neat is that for instance our brass band tradition is still very much alive. There are guys that are sort of in my opinion sort of bridging cultures between popular music and jazz. You have guys like Trombone Shorty and Big Sam Williams', and those guys are kind of not quite Jazz, not quite R&B, not quite Rock 'n Roll, not quite funk Parliament Funkadelic. You can hear all those different influences in there. So yeah, absolutely there are still a bunch of really important musicians coming out of New Orleans. Almost daily it seems like. Trumpet players are still coming out of New Orleans and of course all of that started with Louis Armstrong, I mean when the city names its airport after a trumpet player you know something is going on down there (Breedlove).

There are still people playing the music. That's the thing... there are still brass bands, it's very different from how brass bands used to play but you still have brass bands playing. You still have guys that are coming up playing this music so, yeah I mean a lot of them are newer guys and we'll have to see what the future holds for them over the next 10 years, but nonetheless there's still people coming up playing (Marsalis, J).

Several New Orleans figures, both past and present, were mentioned within the context of the interviews. Graham Breedlove made an interesting statement regarding musicians from New Orleans:

Well it starts and ends, well it doesn't end, but it definitely... every discussion has to start with Louis Armstrong, because Louis Armstrong was the first great soloist of Jazz. I think we sort of classify New Orleans as the birthplace of Jazz and that is probably true because of the melting pot that the city was, but at that time there was also stuff going on in Chicago and Kansas City and probably in New York and who knows where else. I think what set them apart was Louis Armstrong sort of blazed a trail as a soloist instead of a member of an ensemble. He was the first great improviser. So the guys in New Orleans, the way they played with their emphasis on improvisation and individuality is what makes that place a little more unique than probably what might have been happening in other cities at that point... and that led up to even now. You still get that with some of these guys that can't really be categorized, because they are unique... you know, Trombone Shorty, Big Sam and the brass bands. Bonerama is another good one. You know it is three or four Trombones and a rock 'n roll rhythm section... nobody is doing

that. The easiest way to categorized the New Orleans musicians, both past and present, is they are really serious about their own individuality (Breedlove).

Several participants identified key New Orleans musicians that are influential and continue to shape the New Orleans style (see Appendix IV).

The Lesson

How is New Orleans music learned? This question can be answered through examining the backgrounds of the individual interview subjects and their comments on upbringing of past New Orleans figures. All the subjects had their own story in terms of their upbringing as a musician and/or teacher. Many had their opinions on the upbringing of past New Orleans musicians, and general themes presented themselves through the analysis of the interviews. Many developed through the culture of New Orleans, through various performance opportunities, deep family traditions, and several of the greats either attended or taught within the program at NOCCA (New Orleans Center for the Creative Arts).

There is a school called the New Orleans Center for the Creative Arts. They have honed a lot of jazz talent out of there. Ellis Marsalis was the director of that school and guys like Harry Connick Jr., Wynton Marsalis, Branford Marsalis, and Terence Blanchard all came out of that school. Later, new guys of today, like Christian Scott and Trombone Shorty followed (Distefano).

The culture of New Orleans is an influence to the development of New Orleans musicians. Residents are exposed to music at an early age.

Well, South Louisiana as you know, is a really rich musical culture. There is music everywhere; all kinds of music. The area that I grew up in is famous for the Zydeco and the Cajun music. New Orleans is sort of like the melting pot of Louisiana music; you can find literally anything Louisiana related in New Orleans. All the festivals that we had all the time, growing up as a kid... you'd hear music just everywhere. So, literally osmosis, you were around it all the time and it is a very big part of our culture in South Louisiana (Breedlove).

You can almost look in different areas of town and see every stage of the development of jazz on stage in New Orleans on any given night. Because

you've still got guys playing Dixieland, like it was played at the beginning. All the way down to Frenchman Street you can hear guys playing stuff that is as fresh as next week. Then you've got guys like Johnny Angel, who is playing the Swing set stuff. I mean you literally can run the history of Jazz just by walking down a street in New Orleans (King).

Musicians are encouraged in New Orleans even at a young age. The New Orleans culture is rich in music traditions. In many cases music was passed down through several family generations.

Playing music is considered unmanly in every city in America except New Orleans. It is considered manly in New Orleans because the dudes that play music can whoop their ass. That's why it is considered manly. I mean, you know... Aaron Neville, who is singing falsetto, would have been an object of ridicule in most places and probably even in New Orleans until he busts your ass... and then, suddenly... oh ok! Yeah, it is a manly endeavor after all! You didn't have to live with that dichotomy. There are so many people who play music there and so many students that I went to school with that appreciated the fact that you played music. In a way, we are more like a European city because we have traditional folk songs and most of America does not (Marsalis, B).

The approach that New Orleans musicians utilize stems from the culture of the city. New Orleans musicians tend to take their time and this could be attributed to the general atmosphere of the city.

I think the thing that separates them is that they have a different sense of groove. New Orleans is a slower city. So, it teaches you to take your time. A place like NY makes sense when you get to the Northeast. The music becomes faster. Because, in the south it real hot and humid. It's not really a big city. Things are slower in the general sense, even a place like New Orleans. You ride the streetcar, its slower. You go to New York, you ride the taxicab or the subway. It is fast. So, that translates to the music (Marsalis, J).

Rhythm is important in the music of New Orleans and many believe this element of music attracts people to this style.

I think it's a rhythmic thing more than anything else and it's a connection to what they're doing... like a spiritual and an emotional thing (Winston).

The environment of New Orleans welcomes a musician's perspective and contribution. It is sometimes the opportunity that can nurture the developing musician.

New Orleans is a nurturing scene for a young trumpet player. There are a lot of performance opportunities, both classical and jazz. So you kind of get thrown into jazz young, where as I think in other towns you might not. So I kind of always had gigs that allowed me to make it. Going out and sitting in you can learn as much from that as from a teacher. So I did that, years and years of just getting your butt handed to you on a gig and going home and practicing the tune that you didn't play well. I went to undergraduate here as well, which was a wonderful experience.

When I lived in Indiana, if I came from a practice room and went to someone else's gig they'd say, "hey man, why do you have your horn?" Well, I just came from practicing. Where as in New Orleans, if I come from the practice room and I go out on the town and bring my horn, I walk into a club they'll say, "oh we've got a trumpet player in the house, come on up on stage, yeah man, bring that man." It's that type of nurturing environment that really helps a young player. Young musicians need to be encouraged and they need a chance to play. I haven't really seen that in any city that I've visited as much as in New Orleans. So the result is, you get people like Trombone Shorty that can just fit into any situation. I've heard him play Giant Steps and tear it up. I've heard him play on trumpet or trombone. I've heard him sit in and just play over like a Bb minor 7 for like 5 minutes and sounded amazing (Volz).

I was very lucky to grow up in the family I grew up in and to grow up in New Orleans, because the feeling and the music that is in New Orleans is in some ways intangible, but achievable. If you grow up in this environment, you get a better chance of getting that kind of feeling in your music. So, I was very lucky to be born in New Orleans and born into the family I was born into (Brunious).

You know, we listen to those cats (Terence Blanchard, Wynton Marsalis, Wendell Brunious) because that's our elders. They the kings of that stuff right now. We listen to it, but we also take from them; learn from them individually and develop our own self (Gunnery).

An education takes place in both formal and informal settings. Opportunities arise within performance and through mentorship from Master musicians.

When you are playing Bourbon Street, guys just start making up background riffs; mostly while you are soloing. You don't have to sit there and write stuff out when somebody is soloing. If somebody comes up with something that sounds good, you can all pick up on that and expand. So, I mean it made what they were doing in combo more interesting. When somebody was soloing forever and ever, they are not just standing there waiting for their turn to play. They are actively listening. They are trying to participate and that was one of the ways we incorporated the New Orleans stuff (King).

The education in New Orleans is not always structured in a formal sense.

Everyone learns differently, but sometimes looking at things from a different angle can nurture further understanding.

Yeah, again, most of my experiences have been organic. Essentially Mr. Marsalis's teaching style is basically like "on the job". You know there's no like, "okay this is the Mixolydian scale or this is the Dorian mode". It's almost like, if you are at that place where you are going to study with him... you already know that. If you don't know, it is expected that you need to learn. So, he has kind of an interesting way of ok we are going to play this song and you need to figure out. Why you don't sound good playing it? It's really an interesting approach. I mean I have just, really vivid memories of being in his office and playing tunes with him and you know for instance, we would play a ballad and he would look over his glasses and say, "Do you know the words to that song?" I'd say no and he goes "I can tell by the way you're playing the melody that you don't know the words... you don't know what the songs about." You know stuff like that, big broad sweeping, not like "hey that E-flat is out of tune" kind of stuff. Like really, really broad life stuff. I was at a point when I was writing a lot of original music and he would always say stuff like, "Yeah that sounds good, so who's going to pay you to play this or where are you going play this? Where are they are going to buy tickets to hear you play this..." like really practical stuff that I had really never thought about it. So as much as he's an artist and a genius, he's also very practical; which I think is missing a lot these days in the music business (Davenport).

Choices

Is it necessary to study this style of music in a comprehensive jazz curriculum?

Nicholas Payton offered some thoughts to this question.

It depends on how informed you want to be. I would gather that there are some great musicians who probably have not intensively studied this music. I mean I don't know how much somebody like Tony Williams would have checked out New Orleans genres. That does not mean that he cannot be great and relevant to the idiom. It is a matter of personal choice. To me, it would only add a broader depth to what you are doing regardless of how current you are supposed to be. I just think there is some fear that by studying something from 1925, a lot of people feel like they are going to sound like you are stuck there or something like that. My feeling is that the more you understand what it is and the more versatile you are, the freer you are. In fact, the freer you are... the further back you go... the more broad of this you can cover. It's like a building. The lower the foundation in the ground, the higher up you can go. Music is the same way. It is just like a tree. The tall tree... a big tree has deep roots (Payton).

Dr. Volz voiced similar thoughts.

If you're talking about more contemporary performers like Nicholas Payton, Terence Blanchard, and guys like Trombone Shorty; they have all that harmony under their belts whether they picked it up by ear or whether they studied it. They had to study it in some capacity, whether it was in their bedroom or in a classroom. But they also studied the older style jazz and they play that well. You know, it just becomes an artist's choice of what they want to sound like. Their voice gets blended and meshed together and what you hear is what you get. So yeah, I think music continues to evolve. Good examples are those guys that pass through town like Maurice Brown, who are doing wonderful and innovative things (Volz).

A Comprehensive Curriculum

The majority of participants agreed that New Orleans style could be incorporated into current jazz pedagogy. However, participants who believed there were ways of incorporating New Orleans traditions to current jazz pedagogy offered a few suggestions. Some of these ideas included listening to recordings, learning specific New Orleans songs, and specific teaching methods. When asked about what separates New Orleans musicians from other musicians, Branford Marsalis stated:

Put the records on. It's clear. I mean, It's almost like if you can say it... it's not really real. If you can define it... It's like trying to define German. How do you define German? It is the language they speak in Germany. But, invariably you have to get to well, what does it sound like? Otherwise, there is no way. No matter how many questions you ask, that will be the last question. That is what it is. If you want to know what separates them, put on the record.

A list of suggested recordings derived from combined interviews is listed in Appendix VI. A list of New Orleans suggested tunes derived from combined interviews is listed in Appendix V. These lists are not all inclusive, but rather the beginning of a comprehensive list for studying this style of music.

Jason Marsalis offered specifics on his suggestions for teaching this music.

First thing would be to just start with the basics of collective improvisation... even if it is just on a blues. I have seen pianist Marcus Roberts actually do this with a band in London, with college kids. When he first showed it them, it was

rough. But, on the concert they got it together. They actually did. What he was trying to tell them was okay... you can't all play eighth notes all at the same time, a bunch of notes... you can't do that. You have to play phrases, leave space, you can play sustain notes, you can agree with what the other person is doing and so forth. That helps with the listening aspect of it. Eventually, the more that you do that... you realize that is filling up the space. Let me leave some space so that the music is clear. Hold out this note so the music is clear. I think I would start with a basic way of listening to each other and see how that works. Slowly it can spread to other things (Marsalis, J).

Ian Smith commented on the relevance of technology in today's educational environment.

I think with the insurgence of the Internet, that it is easy for kids across the world to get a taste of New Orleans. If they really wanted to seek the music out... they could find it and actually hear it... smell it and taste it from their computers anywhere. That's a luxury that you and I didn't have when we were growing up. Now a days, kids can really feel this music from all across the world and I think that that is a major, major influence (Smith).

Dr. Nick Volz offered an academic perspective.

In terms of methodical approaches, maybe just kind of fostering that environment that New Orleans has; which is "sit-in" friendly. You know being rooted in kind of a Funk and Soul, but also the traditional jazz the New Orleans Dixieland. When you listen back to a lot of those solos they are not worried about connecting eighth note lines in a certain pattern. They are playing beautiful melodies.

Brice Winston elaborated on an academic approach.

Well there's a whole book of music called the "Silver Book," which you know is a collection of songs written by guys like James Black, Harold Battiste and Ellis Marsalis. I mean talk about progressive! I mean they were doing that stuff in the 50s and it's just like really, really progressive for that time and even now. Some of those tunes are really hard to play. Someone like James Black was playing a lot of really interesting things. So, those tunes in particular could definitely be incorporated into modern day programs at universities across the nation. Because, they present certain challenging problems to work through as an instrumentalist, but it's something that's not really very widely known. Those tunes haven't really made it past the city. I remember hearing Harold Battiste speak about that specifically. That was something he desired... to get that book out there for schools to use as a tool. There are a lot of tools out there right now. There's a lot of guys putting out their tools and promoting the hell out of them and I think those tend to be the ones that get used. In regards to the Silver book, I don't know if there is a clear method on how to use that as an educational tool. I don't know if Harold has done that step to make it accessible to students. Some of that stuff is

really hard. It's not necessarily for your beginning student. It's going to be for a more advanced student.

Several participants offered of few teaching methods that could be helpful incorporating New Orleans traditions into current jazz pedagogy. Here are a few of their thoughts and suggestions:

I think in music, it is important to have formal and informal education. I think a lot of people get formal education, but not informal education. Informal education happens with things not in a classroom setting. Whether it's a gig or whether it's at a CD store... just informal moments that happen and so I was lucky to get both of those things (Marsalis, J).

New Orleans is a wealth of really good melodies. A lot of those melodies came up down here. Look, I learned to play modern jazz with out learning a single Louis Armstrong solo. Did I learn to play modern jazz well that way? Not so much. Would it have informed me better about why I played certain things... to have known and to have played some Louis Armstrong breaks on Potato Head Blues? To have that kind of concept in my head... yeah, I kind of missed the boat on that one. It's funny that now that I am kind of immersed in that older stuff, I don't care about the modern stuff anymore. Learning to hear your way through New Orleans music repertoire or New Orleans jazz repertoire will help you a lot. It's a good first stage (Krobin).

So many kids want to get to Giant Steps. Well, I don't care who you are, you're going to have a tough time... unless you've got a really good teacher you know and you have the gene for it. You're going to have a tough time really hearing and internalizing the chord changes. Paul Barbarin's *Second line* and the other old parade tunes down here... they're all the same changes. So, you really get a chance to internalize a lot of chord changes a lot better; in a lot less academic way. You really feel the chord changes. You feel the movement, because a lot of the tunes down here... especially even more modern stuff and non-jazz like *Mardi Gras Mambo*, stuff like that. So many tunes down here like are I I I V I... it's about knowing where. It's like music simplified... it's not necessarily simple music, but it's just a better starting place. It's a smarter starting place, because once you can feel, my personal opinion, is that music is the Tonic and the Dominant... and that's all there is. Everything else is just movement towards or away from one of those things. Well the songs down here, the repertoire so clearly outlines that... you know, Tonic, Dominant... because some times that's all there is in the tune and it's great. Sometimes you've got some things that go to the minor like *Muskrat Ramble* (scat singing). You know it's exciting, but it really covers all your bases in a very thorough way and because so many of the songs are based on similar chords and so many melodies are based on similar structures... melodic structures... you really internalize it a lot more. I started out with Charlie Parker tunes. It's great that I can sing and play *Confirmation*. I've

worked really hard to internalize those chord changes, but if I internalized the blues in a much simpler way first, before I got to I ii III bIII ii V (scat singing), I probably would get lost a lot less. Because, there's knowing it and there's feeling it. I truly believe that New Orleans music provides more of an opportunity to really feel the music and internalize it that way and that probably is the reason why you can tell a New Orleans musician. Because, they don't just know it, you can tell they really feel it (Krobin).

The improvisational approach to New Orleans music can also be observed.

Well, you know you mention traditional tunes or Dixieland tunes; the thing about those tunes that could be very useful for young students is how a lot of cats used to play on those songs. They would play very chordally based as opposed to the linearly. This is something I work on with my students on now; being able to play chordal tones on solos as one exercise and getting them to hear chords and to be able to play on chords. I think that's an important skill to have; just to be able to play chordal tone solos. So listening to those Dixieland or traditional tunes, which tends to be fairly simple, could definitely be a great tool for modern jazz programs. I'm not sure I would necessarily bring that to a college situation, but maybe a younger situation might work better (Winston).

Generally speaking, most music programs in higher education require students to perform recitals and a thorough knowledge of their instruments repertoire. Graham Breedlove offered a suggestion regarding music student recitals and the preparation thereof.

A lot of professors are going to say you are going to have to play a Baroque piece, a Classical piece and a Twentieth century piece. You know, so somebody might be putting together a program of the Brandenburg, the Hummel and Halsey Stevens or something like that or Kent Kennan. Well, if somebody is a jazz major... I don't see why we couldn't put those same parameters as somebody who is supposed to be studying this. We could say okay, you have to play *Tiger Rag*, you have to play *Billy's Valves* or something from the BeBop era, you have to play *Donna Lee*, you have to play *Giant Steps* and then you need to play something from the latter half of the twentieth century; say something by Joe Henderson or one of the Art Blakey records... or maybe even something like *Delfeayo's Dilemma* from Wynton Marsalis, or something like that. But, then you could put the same requirements on a jazz major as you could on a classical major. You are going to play something from pre-1920, you are going to play something from 1940 to 1955/ 59 and then you are going to play something from 1960 to the twenty-first century. So, that would be a pretty ambitious program to hear somebody play *Struttin' With Some Barbeque*, *Donna Lee* and *Giant Steps* all on the same program, but why can't we require something like we would from a classical major? One of the first things you are supposed to do when you learn

the Brandenburg or you learn the Hummel or Haydn. You go get a recording right? So, if you are telling a kid that on his recital, in order to get a grade, he has got to learn *Struttin' With Some Barbeque*, the first thing he needs to do is to get that Louis Armstrong recording. So, what you have is that by definition will require people to study that music. Just like when they play *Giant Steps*, the first thing you do is go get the Coltrane record, right? And so that would absolutely be the benefit of the people having to study that music and know how to play it correctly. And if you require them to play that stuff appropriately... you can't play you know *Struttin' With Some Barbeque* or something like that – you can't play that like some tri-tone substitution or half steps sliding in or out of the chord changes the way you might get from a Kenny Garret tune or something like that. So you have to not only be familiar with the literature, but also how to play it appropriately. I think there would be a bunch a benefit from that. And if that kind of stuff happens and people are continually playing it, but not just re-creating it; playing it in their own solos... in their own way and blended with appropriate eighth notes and inflections, then the music will never die. It will never turn into a museum exhibit. It will keep growing and keep innovating (Breedlove).

Jason Marsalis offered historical and current day opinions on the educational approach of this style of music.

The group improvisations that happen with New Orleans music wasn't passed on. The only thing that was really passed on was the individual. So mind you, Louis Armstrong... with him he played in a group like King Oliver's group, but there was more of a collective improvisation. Even the Hot Fives and Hot Sevens there was more collective improvisation that was going on, but I think that once you get to places like Chicago and New York... That started to leave the music and I think the reason why that music isn't taught as much is because it's not easy. I mean those parts were made up. It is not an easy thing. I mean I will give you an example. I had a moment at NOCCA even, even in New Orleans this happens honestly. I mean even at NOCCA, I went there... the Traditional thing isn't really taught much to be perfectly honest and now it is getting a little better. For example, these students were playing *Muskrat Ramble*. They all had sheet music and to make matters worse... it was all of the same melody. I'm like, "Put that away! You know how wrong this is! You all know better than that!" It was awful. I was like, get rid of that. Okay, you know the changes. I told the trombone player, "You know how to do tailgate right?" Do that! Saxophone solo, trumpet has the melody. C'mon! (laughs). It is hard to teach those things though unless something is written down or you really know that. It's not something you can pass on. Ultimately, when it came to education it wasn't really taught. It wasn't passed on. The things that can be taught is how to deal with collective improvisation. Collective improvisation teaches you how to listen and it teaches you how to work together with other musicians. One of the flaws that happens with teaching soloists or even the way that music works is you can get caught up in playing your own part where you are not listening to anybody else. I heard that. Literally, I have heard that! In New Orleans too! I heard a group of young

musicians, they were struggling... they were trying to play it, but they were struggling. They are younger, not as experienced. But, I listened and I said, man! Nobody is listening to each other. They are all concentrating on their part. No one is listening to what anyone is doing because they are having a hard time with what they are playing.

Wendell Brunious added his thoughts on the possibilities of teaching this style of music.

The (New Orleans) brass bands of today play a lot of original songs. It is based on a I to IV form. You have heard it. But, it is kind of booty shakin' music and stuff like that. Now that comes from the rhythms. So, if you get a brass band in Milwaukee or somewhere in Oregon... it is probably not going to have that feeling. One of the requirements in my class that I taught at University of New Orleans was everyone had to learn how to play the bass drum! Learn to play the 2 feel. (sings and claps...) You feel that all night. When you think of New Orleans (continues to clap), I'm going to keep that beat going... so, you can think a gospel song we would play in a brass band (sings). [Sings, *I'm Walkin'* while clapping]. It went from brass band music to rhythm and blues... Fats Domino! But, we haven't changed the beat. (Sings and claps, Wynton's tune). Herlin Riley is one of my best friends in the world. That is one thing that Herlin brought to that band ...to Wynton's band (Lincoln Center Jazz Orchestra), that other guys didn't have. That! That 2 feel... that parade. Whoa! I'm starting to feel that now! Rather than, (sings newer brass band tune). That's great to be able to do all that kind of stuff, but roots of it... can you play the parade beat? You know. That is one thing I commend for going back and finding that! Yeah, I needed that! The world needs that too! Thank god for swallowing the ego and going back and listening.

Proof Through Observation

Chadwick Gunnery provided an example in support of listening to this style and applying it outside of the New Orleans culture.

People can teach New Orleans style music. If you ever get a chance to go to Youtube, just Google "Brass band" and not a specific brass band. They got brass bands all over the world. You know, they have some bands that can mimic the Rebirth brass band to a "T." They take a recording and study that thing until they play every note exactly how they hear it, especially kids in Japan. We go to Japan and they go crazy! They play the songs exactly how we play the songs. So it proves that it could be brought into different environments.

The music of New Orleans could add to a concert program. This music is accessible to most audiences. In terms of applications, Graham Breedlove stated:

Well, it can be played anywhere. I think the applications are endless. You can have... you know since traditionally lets say, most high schools do not have a big band... most of the literature and most of the famous recordings and the groups from the early part of jazz in New Orleans are much smaller than a big band. So, it would be easier to perform in a school setting... rather than to play a Count Basie tune, a Gordon Goodwin or a Maria Schneider. If you are lucky enough to have a band that can play that (big band music) and then you can pull out six, seven or eight guys from the bigger group to play *Struttin' With Some Barbeque* or something like that. So, the applications for that type are as endless as the applications for any other type of jazz.

Many musicians stated that this style does not have to sound like it is from the 1920's. Jason Marsalis would elaborate on how New Orleans traditions could be incorporated into modern day music.

Honestly, it can be used anywhere... really. I mean there is an unlimited amount of places it can be used. That reminds of another story. That is the only way I can illustrate what I'm talking about... I did a very interesting show. It was me, a piano player and a gentleman that played trumpet. He dealt with electronic music. He would have these electronic samples and we would play with that. It was a really interesting gig. I thought I would play whatever worked... some funk things, some swing things, and so anyway... there was a part in the gig where he had an electronic sample and I wish I had this on tape. It was a certain sort of rhythm in tempo and when I heard it, I said man! Let me try to play the traditional style over this. I just played your basic press roll over this sample. The guy was stunned. I mean after the gig he said, "man... that traditional rhythm was perfect! Man, I couldn't believe how well that worked with that!" I said... Yeah! (Laughs). I mean he was surprised, but I'm not going to say this is what he thought, but in a lot of cases people think that is music of the 20s. But, here we are in whatever year that was, 2007 or something, playing this futuristic music if you will... and I'm playing this rhythm in there and that is not supposed to work, but it did. It fit the music and he was surprised. He thought it fit and could not believe it. It really can fit anywhere. I mean there are different ways. It doesn't have to sound like the 20s. It can sound like today. I mean there is a band that I actually sit in with called Snarky Puppy. I would play with them and they do a lot of funk and fusion things. There was this one tune where I did more of a traditional thing... traditional press roll, but mixing it with some 70's fusion drumming and the band loved it a lot. There are some people that are not going to be into that, but nonetheless it was still something that worked in that setting. So it can go with any setting, really.

Varied Opinions

A few participants stated they did not think New Orleans traditions could be passed on outside of its culture. Nicholas Payton offered thoughts on education in that he felt information could only be passed on through master musician to student and no other way.

Most of my teachers were actual professional musicians themselves. So, there's more of an "on the job training" an informal situation rather than a pedagogical system. It's my feeling that the spirit of this music can't really be transmitted through standard lesson pedagogy. Because, in order to teach it to someone you have to dissect it in such a way that takes the music outside of the context of what it really is. And that's the only problem... so unless you're dealing with someone who has mastered what that is and understands what it is... I am leery of someone teaching it. Because, if they don't understand what it is, how can they impart that to someone else?

I think a lot of people discount the New Orleans guys so much in the world of academia they are never going to approach learning tunes the way that these guys will learn them... especially the brass band guys. That is such an aural tradition, because you know as well as I do... that these guys don't read. They learn by rote. They learn everything by feel and just repetition. They will just hang around until they've learned the repertoire and they just start playing gigs. The world of academia is about literacy and they are not going to teach their kids that way. They may learn a tune strictly by ear, but they are not going to send you through a whole program start to finish just by immersing you in music. Not teaching you to read, not teaching you to analyze chords... they are not going to let you go through a program not knowing what you are doing; just kind of winging it and learning as you go. That is never going to happen (King).

Missing Stones

Participants were very passionate about the music of New Orleans. Participants revealed that this style was applicable to a variety of settings and that it was very important and crucial to musical development. Several offered their thoughts within their closing remarks.

If you are pursuing a music career, especially on trumpet without investigating what New Orleans has to offer... you are probably missing a few stones in that stream. That is going to help you get over there. It is okay to miss them, but at some point you should go back. If the greatest did it, Wynton Marsalis, I think

maybe you should too! You know what I mean? If he did it, you probably should too. He is a great example and he has had wonderful success. God has blessed him. If a trumpet player that plays at that level can go back and investigate things, I recommend most people do that. It is an important thing (Brunious).

It is important... because it not only teaches you how to listen, but what kind of decisions you need to make as a musician in whatever moment that you are in. I think when you are only focused on you... you are not listening to anything else around you and you can't really contribute anything. Unfortunately, that happens now. You will see some guys that play the melody and go on sit down and not even consider what they could contribute. What is that I can come up with that is different? Regardless of any instrument... any instrument, like drums. A lot of times, I will think... what can I come up with that's different. Let's try this. No, that didn't work. Let's try this. Studying music like that gives you time to really create something that is unique, rather than just going off what's on the page or whatever the easiest thing you can come up with and that's it. I think studying music like that helps with creativity and listening (Marsalis, J).

Branford Marsalis offered an interesting perspective and backed up his statement with a recent story involving his students:

The jazz community has become the school that it is based on first of all. The two things that jazz contributed to the world is the consistent use of the flatted third/flatted seven and the melodic contents... melodic context and the swing beat in modern jazz. No one is playing in the swing beat and none of the songs use the flatted third or the flatted seventh. Nobody is doing it. Jazz is going in a direction and a lot of the students that play it and the teachers that teach it are going in the direction that is the opposite of what that is. So, it is only natural that they would exclude New Orleans music from it, because it stands in contrast to what they are better at. If they started playing New Orleans stuff, they wouldn't sound very good doing it. They don't have the kind of whatever the word is to just... I have this thing. I am going to pull out this music and it's going to sound bad and it is going to keep sounding bad until it doesn't sound bad any more. I just need to stick with it and keep doing it. And if it takes eight years, it takes eight years. The way jazz guys think, this shit sucks... they stop after two or three weeks. They don't like the way they feel when they don't sound good. It is like a short-term goal kind of thing I've noticed. So they will try something and when it doesn't work... after a couple of months they think, I wasn't meant to do this and they abandon it and go to something else. Well, the harmony based thing... everyone can learn how to do that. You know.

My students play all these tunes. They memorize these licks they play on every song. I said to them, "When are you going to stop playing these licks and start playing some music?" The trumpet player was really damn good and he says, "Well, I'm not playing licks. I am playing music." I said, "Alright man. You can't hear what you are playing, fine." That summer he says to me, "Since you are in town, why don't you play some gigs with us?" I told him if I pick the tunes, I'd

play the gig. They came to the first rehearsal and it was all Trad music. The great thing about Trad music is nothing fucks up a well-rehearsed lick, but the sixth chord. That is amazing... you slide the dominant seventh down a half step and all that shit falls apart. It sounds horrible! It is the most astounding thing I've ever heard! So after an hour and a half of rehearsal, the trumpet player looks at his horn and says, "None of my shit works on these tunes!" I told him, "I thought you didn't you have any shit... all you were playing were melodies?" "All right man, fine" he replied. Once they started, they got into it. They thought this shit is great! Then they had to deal with the dilemma because they were out there writing their tunes and they were playing their modern jazz sound. The trumpet player then says, "When we play in this club, there will be 50 people there and then 25 at the end of the first set. We play this shit (Trad music) and there is 50 people and there is 200 at the start of the second set." I said, "There you go." The trumpet player then says, "What am I supposed to learn from this? Am I supposed to learn Trad music for the rest of my life?" I told him, "No man. What you are supposed to do is figure out what's in this music that makes people like it and incorporate that into your music." It is because modern jazz on the face of it, is the inside people. Because a lot of the people that play it are antisocial. So, the whole idea is you have a bunch of guys on stage with smug looks on their faces saying, "I'm cool and you're not." They have this kind of disdain for an audience and then they get pissed off when the audience doesn't like it. The whole thing doesn't make any sense (Marsalis, B.).

Jeremy Davenport stated that students should embrace education and try to learn from everything they can.

I think that you can learn, my point is... that you can try to learn from any situation. I've learned, that even if I don't want to sound like that... that is learning something. Try to learn something... always try to go into any situation and learn something to benefit and shape what I'm trying to do musically. I have really specific memories in my mind. I remember I was on tour in Switzerland and we were playing in this opera house and next to the opera house was a concert hall. Maurice Andre was rehearsing with the chamber orchestra. I remember accidentally stumbled into the rehearsal space. I didn't even know he was there and I got to sit and listen to Maurice Andre rehearse two trumpet concertos with the chamber orchestra on piccolo trumpet. I will never forget the magic in hearing him play the piccolo trumpet. I just thought to myself, "My god!" It doesn't get any better than that. Memories of me as a kid including to becoming a young adult, you know handing Wynton Marsalis my trumpet and he wipes off my mouthpiece and plays my trumpet... a total foreign instrument to him and sounding like a god or shedding with Nicholas Payton and sitting next to Leroy and hearing him play... guys I considered my heroes. That is what I see is missing in today. Guys are not really searching out the information and finding the stuff they really want to sound like (Davenport).

Jeremy Davenport added that we should remember why we got into music and to be “hungry” for answers.

I just think the one component in New Orleans music that jazz musicians abandon was the dance element. You know, its funny there are times when I will be up on stage in and you are in a room... I’m not apologizing that I have lounge named after me. I’m playing in a room full of people dancing. Then I’m thinking, is this really what I wanted to do? At the end of the day, it is what I want to do because people are engaged in it. They enjoy it! Is it the end all for what I’m trying to do? No. But, right now that component of the music exists and I’m proud of that. I think that... it’s funny I tell my students, all I can do is give you my opinion, but with my students I don’t want... I will give you a perfect example. My best student... this kid is really talented. He is going to be something. His name is John Michael Bradford. Today, since I’ve seen him... it is has been 9 months... I told him you have to play for Nicholas and he was kind of afraid. I told him you need to reach out to this guy. So, today he called to cancel his lesson. He said he was going to see Nicholas today. He is in town. So, to me that is what it is about. It is about getting a little piece of everything. I don’t want... I made it very clear to him, that I don’t want him to sound like me. I don’t want him to sound like Nicholas. I want him to sound like himself. I remember when I got here I wanted to go hear Wendell, I wanted to go hear Leroy, I wanted to go hear Jamil Sharif... I wanted to go hear all the cats and figure out what I could steal from each one of them that I liked. But, I didn’t want to sound like Leroy only... that is what it is for me (Davenport).

The one thing I’ve learned about New Orleans is when you go to other markets, especially where there is a big stigma of playing and precision like with some of the people I worked with in the circus... local musicians that will give us their all when they sit next to us, but in their environment they are probably giving 80% of their discipline. They are never trying to sound bad and they never take any risks so they always sound kind of generic. But, down here you go to some of the clubs and they are playing at 110%. They are missing stuff, they are experimenting and what may not come out of their instrument in the beginning definitely comes out in excitement and fire... and eventually that brings them to another level of energy. So yeah, I think there is much more fire. They play on the edge. They push the envelope more than a lot of people I would say (Floyd).

One of the biggest questions I got asked when I was on the road, “Dude, tell me what’s going on down there (New Orleans), because we don’t know anything about it” (King).

There were several common themes that appeared through the course of over twenty interviews with New Orleans musicians. These ideas were presented above through the words of the musicians that live this music everyday. The narrative format

was chosen to give the reader a perspective from authorities on New Orleans music. It is out of respect for this music that opinions were presented in their own words, from one musician to another. A large overall theme from all of the participants was that it is irresponsible not to study New Orleans style, considering the significance in jazz history and the sheer number of people contributing to the jazz genre.

CHAPTER V

DISCUSSION

New Orleans style, while hard to define, has characteristics that are identifiable to New Orleans musicians. The evolution of this style still continues today within the city of New Orleans. The brass band traditions, traditional styles, and progressive innovations saturate the city with dignity and respect. While New Orleans music can be attractive to composers, arrangers, musicians, and audiences, there is a lack of resources available to music educators for understanding this style. What is it about the New Orleans style that makes this music infectious, and should it be studied within the field of jazz education outside of a historical perspective? The implications of New Orleans influences could prove useful in pedagogical practice. The very ensemble structure of New Orleans style provides a vehicle for performance and theoretical benefit. This style continues today and does not have to sound like the 1920s. The culture of New Orleans thrives on the musician's opportunity to play in a variety of musical styles and situations.

The irresistible New Orleans beat, the New Orleans sound, and the improvisational approach make this music unique. Current jazz pedagogy could benefit from examining New Orleans style and implementing these practices into current jazz methods. By examining the attractive qualities of this music, musicians and educators could attract audiences that at times seem distant to the jazz genre. This does not necessarily mean that New Orleans music must be performed specifically, but elements

could be incorporated into today's music. Interviews and research on this style were carefully examined and several common themes emerged. This is perhaps the first step in determining concrete methodologies for understanding and teaching this style.

The People's Music

While New Orleans style is sometimes pigeonholed or thought of as "Dixieland," there is a broader scope to this style of music. This music encompasses the past 100 years of America. While some would break this music down to Brass Band or Mardi Gras celebration music, there is more depth occurring within the style. This music should be considered more of a broad term that encompasses many styles within the New Orleans style. New Orleans musicians take pride in their individuality and history. They consider the New Orleans style the "people's music." There is a sense of ownership within the culture of New Orleans. Many of the New Orleans standards were written by family members or well known members of the community.

It was surprising to learn that the majority of participants were offended with the terms "Jazz" and "Dixieland." Both of these terms were deemed derogatory and offensive. The participants were also cautious to attach any label to this style. By surveying New Orleans musicians, I determined that New Orleans style crosses many different genres. All of these genres share common qualities that can be described as "danceable music," "spirited music," "a music with soul," and "a music with earthiness and individuality." There is an evolution prevalent in New Orleans. As Ian Smith stated, "there are many genres being crossed and they are only getting better."

Within New Orleans music, there is a sense of "groove" that is specific to the culture and traditions of New Orleans. There is a feeling in the swing, which is usually a

more laid-back rhythm. New Orleans musicians take their time. This is evident through their improvisation and melodic interpretation. Simplicity reaches audiences, and New Orleans style, while not necessarily simple, provides a palette to a listener's ear. An appreciation of this music comes from the underlining current of melody and rhythm.

This music includes a wealth of great melodies. It is a style that is accessible to all people of all ages and backgrounds. There is a conversation within this music through the format of ensembles and practice of collective improvisation. Jason Marsalis stated that this music teaches you how to listen. Barney Floyd would also point out that New Orleans musicians take risks in their delivery, which provides another level of energy and fire. Nicholas Payton stated you could put a brass band on the streets anywhere in the world and people would come listen. Perhaps there is merit to this music that should be further investigated. Participants referenced several tunes to be studied (see Appendix V).

While it is difficult to define or classify this music, it was interesting to learn that you can hear these qualities in musicians who have spent time in the culture of New Orleans. These musicians carry a certain aspect of groove and improvisational approach to their music despite the genre they perform in. Brass players were described as having an "aggressive" and "soulful earthiness" to their playing. Musicians were also described as having a "spiritual and emotional" approach. Musicians in this style learn jazz and improvisation at an early age. Sometimes musicians don't work out all their fundamentals before pursuing the jazz genre. In fact, Barney Floyd stated that he knew several musicians who didn't start to study classical music until a much later age. Generally speaking, jazz is normally introduced in middle school and sometimes not until college. Perhaps jazz education could start at an earlier age.

Maps and Territories

There is a strong sense of melody and rhythm within the New Orleans style. Melody and rhythm make up some of the basic elements of music. Ellis Marsalis once told me “you should always break music down to the most simplistic form to gain a true understanding.” I attend several clinics and workshops all over the country and this seems to be a common thread with all the masters. They practice the basic fundamentals to further master their craft. By taking a step back in jazz education, perhaps we could improve current jazz pedagogy.

Melodic study is important in any style of music. The New Orleans style is rich with melodic contour. Branford Marsalis, a New Orleans musician, stated that melody is what sells records and is something that should be studied more carefully. He would further explain how important it is to listen.

The best way to explain it, is that traditional study in classical music and jazz music is pretty much the same and it centers around harmony. Harmony is a map of territory, but the problem is that the map is not the territory. It is a map. It is taught as though it is the territory. It lends itself to people who are more mathematically inclined and less to those who are melodically inclined. The historical success of music has always been based on melody and not harmony. Harmony is more malleable than melody. Harmony can be whatever the melody needs or whatever it needs to make the song work. Once you break a harmonic sequence, the melody is forced to be exactly what that sequence is. The melody, which is the part of the song a buying public remembers, has no chance. So, what I do is I talk to my students from the moment they come in. I ask them what they think about when they play. I ask what they hear when they play and most of them don't hear anything. By the end of the year the good ones start to hear things. I ask them what they think about pieces and I want specificity, not generalities. If you think it's good, why do you think it's good? The first year they can't tell you anything. By the second year, they become more critical of the things they are listening to. They develop critical listening skills. The students that just want to be told they sound good and told what to do really don't like that. It puts it on them the spot and it kind of exposes them. A lot of my students have never played any jazz before. So, I get to watch this development from ground zero. Listening is a requirement. It is not an option (Marsalis, B).

While on the bandstand, it is important to communicate with an audience. It is also important to communicate with other band members. Listening is crucial. Branford Marsalis and other New Orleans musicians stated that listening is not stressed enough in current music education. Jason Marsalis stated that collective improvisation teaches you how to listen. The format of New Orleans tunes and ensemble structure could be vehicles for understanding the art of listening.

There is an underlining sense of rhythm and melody in New Orleans musicians that makes them identifiable. New Orleans musicians are versatile and can be seen playing at blues festivals, rock festivals, and jazz festivals. Jason Marsalis told a story of gig he did where he incorporated New Orleans grooves underneath a modern jazz tune. The study of this style is not restrictive to early jazz. It can be performed in numerous genres and ensembles. This style is also accessible to young learners and general audiences. It is approachable and the groove is infectious.

A Formal and Informal Education

New Orleans musicians come from a nurturing musical environment. This environment is shaped by family traditions, various performance opportunities, and the culture of New Orleans. The music scene in New Orleans provides a “sit-in” friendly atmosphere. All musicians are welcome on the New Orleans bandstand. This provides opportunities for development to young musicians. New Orleans provides a nurturing environment, which is welcoming to all musicians. New Orleans musicians are eager to share their knowledge and approach with those willing to learn. Again, an audience can join the musicians in a Second line and musicians are always welcome to “sit-in.”

Musicians are exposed to various styles of music at a very early age through participation and early exposure. Mentorship also plays a role through family tradition in that musical traditions are passed on from one family member to another. New Orleans musicians “feel or internalize” chord changes, time and melody from through their upbringing. The community of New Orleans encourages music participation and music development.

In terms of formal training, many attended New Orleans Center for the Creative Arts (NOCCA) and a few attended Loyola or the University of New Orleans (UNO). Participants stressed that a complete education should include both informal and formal musical training. New Orleans musicians learn through the action of performance. Opportunities for performance range from various brass bands, big bands, jazz combos, R&B groups, traditional groups, Mardi Gras celebratory ensembles and various jam sessions. The participants stressed the importance of listening in that this style is deeply rooted in aural tradition. There is a heritage to this music that provides an underlying current to New Orleans musicians, both past and present. Classic New Orleans melodies ring through the streets of New Orleans and have become standards in this style.

Many participants suggested, “throwing the books out and just dealing with the records.” Branford Marsalis stated, “put the records on, it’s clear.” Listening was a theme throughout the interviews and suggested artists, tunes and specific recordings were mentioned (see Appendices IV, V, VI). It was interesting to learn that the participants believed that students should put more “faith in their ears.”

Many participants stated there was not enough emphasis on ear training at the academic level and that modern music should be taught by ear rather than reading music

off the page. This practice is a cornerstone in the development of New Orleans musicians. Even from an early age, New Orleans musicians are encouraged to listen. New Orleans styles could be incorporated into jazz pedagogy at the secondary and higher educational level.

New Orleans styles are deep in aural traditions and rooted in strong melodies. The melodic content within New Orleans style is worthy of study. It could be implemented into a variety of educational levels. One participant suggested that New Orleans standards could be incorporated into collegiate music recitals. Several participants identified a Fake Book entitled the, "Silver Book." This resource includes modern New Orleans tunes composed by New Orleans masters. A participant suggested that these tunes in particular could be incorporated into modern day jazz curriculum. The melodies within this text provide a modern glimpse into New Orleans style and provide challenges for improvisers.

The New Orleans standards also provide a vehicle for beginning improvisers. For example, the melody of the New Orleans Second Line outlines the chordal progression of the tune. This chordal tone improvisational approach could be utilized in through both New Orleans and jazz standards. The relaxed approach of rhythm, swing and improvisational approach could also be utilized. It would be important to compare these approaches with examples from New Orleans jazz masters.

This music style is approachable to musicians of all levels. The brass band tradition is inclusive to many instruments and is inviting to beginning improvisers. Often brass bands will utilize simplistic riffs learned by ear. Many times improvisation will occur over a vamp. Again, this is inviting to the beginning improviser. Many New

Orleans musicians learn jazz before classical music. This is not a normal practice in music education, but provides New Orleans musicians an edge where the “ear” is concerned. The New Orleans style is based on an aural tradition.

Some of the teachers in New Orleans educate through a broad teaching style. Broad concepts are discussed and then more refined details are examined later. Musicians are constantly listening to recordings and live music. There is so much music occurring in New Orleans on a daily basis that musicians have the opportunity enrich their musical understanding on a continual basis. I am a college professor and my own teaching style has changed during this research period. I have found that some of these practices, such as broad concept teaching and active listening, will go a long way with students of all levels. My students range from the high school level through the doctoral level. Each one of my students has been receptive to this teaching method. New Orleans is a culture unto its own, but elements of education and musical practice can be incorporated abroad. I require every one of my students to make observations of masters through YouTube and various recordings. While some students don't have access to live music every day, the power of technology can provide a sense of understanding where the study of music is concerned. I also require my students to make observations in their own playing. I can usually tell when students are truly listening through examining their reflections. Every student is different, but I have noticed that once their ears “turn on” all aspects of music study is improved. I've also noticed that broad teaching creates an inviting opportunity for beginning jazz improvisers. New Orleans style provides opportunity for variety in teaching and performance.

Summary

It was surprising that New Orleans musicians believe that New Orleans style can be taught outside the culture of the city. While New Orleans is a unique environment, participants believed certain traditions could be incorporated into modern day jazz pedagogy. The concept of collective improvisation is apparent in many ensembles and approaches within the New Orleans style. As Jason Marsalis stated, “collective improvisation teaches you how to listen and it teaches you how to work together with other musicians.” These qualities are crucial within the practice of any music genre and this ideal is important to music education.

The music of New Orleans continues to entertain audiences around the world. Its infectious beat and identifiable sound is worthy of study. As Duke Ellington would state, “it is beyond category or beyond classification,” but that doesn’t necessarily mean that it should be ignored.

While New Orleans and New Orleans style is unique, traditions that make up this style could be incorporated into a jazz curriculum through some of the suggestions listed above. This is not an all-inclusive list, but rather a beginning. Further research could be utilized to formulate a methodology for understanding this style of music. Improvisation is more than scales or “licks.” Improvisation should have strong melodic content and soul behind it. New Orleans style is deeply rooted in melody and soul. Perhaps jazz educators are missing these “stones” or steps in a well-developed jazz curriculum.

It is rare for a jazz curriculum to include much study in the New Orleans style. While one participant stated that it is difficult to add a class within academia, there seems to be a bigger issue of why educators exclude the study of this style. The lack of

resources promotes a lack of understanding. Academia focuses on individual improvisation where traditional New Orleans music includes several contrapuntal components. This music is difficult, but participants suggested that there is a lot of benefit in the study of this music.

From a historical perspective, the emphasis on collective improvisation shifted to more of an individual improvisational approach. Louis Armstrong was one of the first musicians to emphasize individual improvisation. Jason Marsalis referenced this in his interview and explained that the evolution of music in New York and Chicago would move attention away from New Orleans. New Orleans today emphasizes both solo and collective improvisation.

Academia emphasizes bebop in jazz curriculum. This is a great approach, however Jason Marsalis argued that bebop is perhaps an easier music to teach. For example, an arrangement of “Muskrat Ramble” includes many contrapuntal activities and is difficult to perform. The study of this style is challenging.

The lack of understanding and misclassification of New Orleans style contributes to the lack of inclusion of this style in a jazz curriculum. While music is a universal language, jazz is a language within itself. New Orleans style could be considered a dialect within this jazz language. A musician can speak the language, but will not have an extensive vocabulary as others that have included this style into their study.

This study was designed as a present day investigation of New Orleans style and provides an oral history of current New Orleans musicians. The majority of participants stated that the New Orleans style is important and should be studied within a

comprehensive jazz curriculum. Suggestions of studying this style were derived through the lens of current New Orleans musicians.

As Wendell Brunious stated, “It’s [New Orleans style] a very necessary cornerstone in a development of jazz.” Jazz is a language and New Orleans styles offer an approach to studying melody and rhythm that is attractive to audiences around the globe. The study of this style teaches a musician to listen and to participate in a collective environment. Melodies of New Orleans offer a vehicle for improvisers to learn their craft. Audiences from around the world have tapped their toes to the music of New Orleans and continue to do so today. The elements, which make this music identifiable should be studied and incorporated into practical applications of music performance. It is important to keep the tradition of New Orleans style alive. Brunious reaffirmed the importance of studying this style of music by stating, “If someone like Wynton Marsalis (who has won a Grammy in both the classical and jazz genres) can go back and pick up those missing stones, then maybe we should too.”

JEN, the Jazz Education Network, released a CD resource at the 2015 JEN Conference for learning traditional New Orleans music. The CD includes arrangements and online resources available to music educators. It is encouraging to see additional resources becoming available for this style. In learning New Orleans style, a student must engage in critical study because it is so rooted in aural tradition. Students must immerse themselves into the language, traditions, and styles in order to apply it to any performance technique.

During the process of analyzing the raw data from this research, February 2015, I attended a clinic by Wycliff Gordon. During the clinic Gordon demonstrated various jazz

trombone techniques. He answered questions regarding range, endurance, and tonguing for the brass player. He then improvised a solo over *Bourbon Street Parade*. The room lit up with smiles and attentiveness. When he asked for questions, I asked him if anyone in the room knew he was improvising over *Bourbon Street Parade* or if any of the trombone players knew anything about tailgating (a New Orleans jazz trombone style characterized by heavy use of slides to and from long sustained tones). Around 100 trombone players were in attendance and no one knew. This opened up a dialogue with Wycliffe and he demonstrated the importance of studying the music of Louis Armstrong. He stated that it was important to understand the technique of tailgating in that it demonstrates the sound and capabilities of the trombone. Wycliffe then played a Louis Armstrong solo on the trombone and the room lit up again with enthusiasm. I attend a lot of music conferences and workshops. I have asked several music educators about the importance of studying the New Orleans style and not one clinician has stated that New Orleans style was not worthy of study. Yet, I have met so many educators from around the country that are not knowledgeable about this style of music. This knowledge needs to reach educators and the music student body. As Nicholas Payton stated, not studying this music certainly won't hurt your chances of contributing to the genre. However, the further back you go or "the deeper the roots are; the more understanding and freer you will become."

There is merit in studying New Orleans style, but there must be a firm understanding of this music to pass it on. History texts state that jazz originated in New Orleans. New Orleans continues to contribute jazz masters to the jazz idiom. The participants stated that there is a lack of understanding of this music and to some extent a stigma in exploring this style. When studying classical music, a music student studies the

various time periods and applies the knowledge to performance. When studying jazz, a comprehensive curriculum should be inclusive of New Orleans styles.

Suggestions for Future Research

There are several ways that this study could facilitate future research. First, an examination of the history and pedagogy of NOCCA (New Orleans Center for the Creative Arts) could prove useful in identifying key elements behind the education of this style of music. An overview of the teachers within this school and interviews detailing pedagogical concepts might prove useful in developing a program to understand the New Orleans style.

Second, a study of New Orleans styles through a mentorship program might prove useful in identifying a strategy in learning this style. Several important New Orleans musicians could be identified as mentors. The researcher would take an active part by becoming a student and reflecting on individual recorded lessons. Lessons and themes could be identified to construct a sample program of instruction to understand New Orleans styles.

If a program could be constructed in understanding New Orleans style, leading jazz education experts could observe and offer opinions on the validity of such a program. Specific outlines of study would be forwarded to experts and they would later observe an implemented program.

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APPENDIX I

INSTITUTIONAL REVIEW BOARD APPROVAL

UNIVERSITY of
NORTHERN COLORADO
Institutional Review Board (IRB)



February 6, 2012

TO: Maria Lahman
Applied Statistics and Research Methods

FROM: The Office of Sponsored Programs

RE: Exempt Review of *Toward an Informed Pedagogy of Modern New Orleans Jazz Trumpet Performance Practice*, submitted by Matt Leder
(Research Advisor: Mark Montemayor)

The above proposal is being submitted to you for exemption review. When approved, return the proposal to Sherry May in the Office of Sponsored Programs.

I recommend approval.

 2-12-12

Signature of Co-Chair Date

The above referenced prospectus has been reviewed for compliance with HHS guidelines for ethical principles in human subjects research. The decision of the Institutional Review Board is that the project is exempt from further review.

IT IS THE ADVISOR'S RESPONSIBILITY TO NOTIFY THE STUDENT OF THIS STATUS.

Comments:

25 Kepner Hall ~ Campus Box #143
Greeley, Colorado 80639
Ph: 970.351.1907 ~ Fax: 970.351.1934

APPENDIX II
INTERVIEW QUESTIONS

1. Tell me about your background as a musician? Teacher?
2. What can you tell me about your upbringing in terms of development as a musician? (Schooling, teachers, gigs, etc.)?
3. How long have you lived in New Orleans?
4. How would you define or classify New Orleans Jazz? (Evolution?)
5. New Orleans has been defined as the birthplace of jazz. Are there still important jazz figures coming out of New Orleans today? If so why?
6. Who are some of the important figures of New Orleans Jazz? (past/present).
7. What separates them from other jazz artists?
8. How would you guess these figures (today) got to where they are now?
9. Could any New Orleans jazz traditions be incorporated into jazz methods today? If so, how?
10. In what settings do you think New Orleans jazz can be used?
11. Has New Orleans Jazz style been abandoned by the jazz community? If so, why?

APPENDIX III
INTERVIEW PARTICIPANTS

Mario Abney is originally from Chicago but moved to New Orleans in 2008. Mario is an active trumpet player on the New Orleans music scene and is a member of the Lagniappe Brass Band. <http://marioabney.net>

Lucian Barbaran is an American Trombone player, born in 1956, from New Orleans, Louisiana. Lucian comes from a family of musicians and tours internationally with the Preservation Hall Jazz Band and Harry Connick Jr. Lucian currently resides in New Orleans and performs regularly.

Mark Braud is a trumpet player who comes from a long line of New Orleans musicians. He is the grandson of legendary trumpeter “John Picket” Brunious, Sr., and the nephew of jazz trumpeters and Preservation Hall leaders Wendell Brunious and John Brunious. Mark attended NOCCA and is currently the leader of the Preservation Hall Jazz Band. He is also been a sideman for such groups as Harry Connick, Jr., Dr. Michael White, Eddie Bo, and Henry Butler. Mark currently resides in New Orleans and performs regularly.

Graham Breedlove is from Lafayette, LA. He is currently a trumpet soloist with the Army Blues jazz ensemble and is an active clinician / performer.
www.grahambreedlove.com

Wendell Brunious is a trumpet player and singer who comes from a family deeply rooted in New Orleans music. His father, John Brunious Sr (who also played trumpet and piano) arranged for Billy Eckstein and Cab Calloway. Wendell’s uncle, Willie Santiago, was one of the first guitar players recorded and at one time worked with the legendary Buddy Bolden. Wendell was also the leader of the Preservation Hall Jazz Band for over 23 years. Wendell currently resides in New Orleans and performs regularly.
www.wendellbrunious.com

Jeremy Davenport has been a part of the New Orleans music scene for many years; performing at the Ritz-Carlton on Canal Street at the Davenport Lounge. Originally from St. Louis, this trumpet player and singer has studied with Ellis Marsalis and has performed with Harry Connick Jr.’ big band. www.jeremydavenport.com

Cory Distefano grew up in New Orleans and now resides in Nashville. Cory is a professional trumpet player and has played and recorded with many nationally known acts.

Aaron Fletcher is a professional saxophonist residing in New Orleans. He attended NOCCA and studied with Ellis Marsalis. Aaron has performed with Terrence Blanchard, Wynton Marsalis, Roy Hargrove, Stevie Wonder, filmmaker – Spike Lee, and many others.

Barney Floyd is originally from Indiana, but has lived in New Orleans for many years. He is a professional trumpet player and is very active in the New Orleans music scene. Barney is currently the lead trumpet player for the New Orleans Jazz Orchestra and a member of the Nightcrawlers Brass Band.

Chadwick Gunnery is a native New Orleans trumpet player and member of the Rebirth Brass Band. The Rebirth Brass Band was awarded a Grammy in 2011.

Leroy Jones is a native New Orleans trumpet player that is active on the New Orleans scene. Leroy performs regularly with the Preservation Hall Jazz Band and has also performed with Harry Connick Jr., Leroy Jones Hurricane Brass Band, and several other groups. <http://spiritofneworleans.com/leroy.htm>

Marlon Jordan is a native New Orleans trumpet player and comes from a musical New Orleans family. Marlon attended NOCCA and is very active on the New Orleans music scene. <http://www.marlonjordan.com>

King (pseudonym). Interviewee elected to remain anonymous for this research study.

Mike Krobin is originally from New York City and moved to New Orleans in 2008. Otherwise known as “Trumpet Mike”, he is an active trumpet player on the New Orleans music scene. <http://trumpetmike.com>

Branford Marsalis a native New Orleans saxophonist and comes from a famous musical New Orleans family. Branford currently resides in Chapel Hill, NC and is an internationally recognized performer. <http://www.branfordmarsalis.com>

Delfeayo Marsalis is a native New Orleans trombonist and comes from a famous musical New Orleans family. Delfeayo currently resides in New Orleans and is an internationally recognized performer. <http://delfeayomarsalis.com>

Jason Marsalis is a native New Orleans percussionist and comes from a famous musical New Orleans family. Jason currently resides in New Orleans and is an internationally recognized performer. <http://jasonmarsalis.com>

Ashlin Parker is originally from Charlotte, NC and moved to New Orleans in 2007. Ashlin is very active on the New Orleans music scene and is a member of the New Orleans Jazz Orchestra. <http://ashlinparker.com/jazz/>

Nicholas Payton is a native of New Orleans and comes from a famous musical family. Nicholas is an internationally recognized trumpet player. <http://www.nicholaspayton.com>

Walter Ramsey is a native New Orleans tuba and trombone player. He currently leads the Stooges Brass Band. <http://nolamusicians.com/tag/walter-ramsey/>

Ian Smith is originally from Belize but moved to New Orleans in 1981. Ian is an active trumpet player on the New Orleans music scene. <http://nolamusicians.com/tag/walter-ramsey/>

Jeremy Thomas is a trumpet player that recently moved to New Orleans and is active on the New Orleans scene.

Dr. Nick Volz is originally from New Orleans and is an active trumpet player on the New Orleans music scene. Dr. Volz is also the trumpet professor at Loyola University. <http://cmfa.loyno.edu/music/bio/nick-volz>

Brice Winston is originally from Tucson, AZ but lived in New Orleans for sixteen years. Brice is an internationally recognized musician and is a member of the Terrence Blanchard Quintet. <http://bricewinston.com>

APPENDIX IV

NEW ORLEANS MUSICIANS MENTIONED IN INTERVIEWS

James Andrews
Troy Andrews “Trombone Shorty”
Louis Armstrong
Astral Project
Lucien Barbarin
Paul Barbarin
Danny Barker
Alvin Batiste
Jonathan Batiste
Harold Battiste
Andrew Bayham
Ron Benko
Sidney Bichet
Roland Bird
James Black
Brian Blade
Terence Blanchard
Buddy Bolden
Boneraama
James Booker
Mark Braud
Leon Brown “Kid Chocolate”
Maurice Brown
John Brunious
Wendell Brunious
Henry Byrd “Professor Longhair”
Harry Connick Jr.
Dirty Dozen Brass Band
Warren “Baby” Dodds
Antoine “Fats” Domino Jr.
Wendell Eugene
Eureka Brass Band
Clarence Ford
Galactic Brass Band
Victor Goings
Wycliff Gordon
Tim Green
Donald Harrison
Heritage Hall Band
Neil Hinton

Thomas Jefferson
Monk Johnson
Ralph Johnson
Leroy Jones
Marlon Jordan
Freddy Joseph
Waldren "Frog" Joseph
Clyde Kerr Jr.
George Lewis
Jack Lewis
Freddy Lonzo
Branford Marsalis
Delfeayo Marsalis
Ellis Marsalis
Jason Marsalis
Wynton Marsalis
Irvin Mayfield
The Meters
Stan Moore
Jelly Roll Morton
New Orleans Jazz Orchestra
Aaron Neville
Art Neville
Cyril Neville
Night Crawlers Brass Band
Billy Pierce
Dee Dee Pierce
Shannon Powell
Malcolm Rebennack "Dr. John"
Rebirth Brass Band
Herlin Riley
James Rivers
Chris Royal
Kermit Ruffins
Christian Scott
Jamil Sharif
Soul Rebels Brass Band
Bob Thomas
David Torkanowski
Tuxedo Brass Band
Jamelle Williams
Sammie "Big Sam" Williams

APPENDIX V

NEW ORLEANS TUNES SUGGESTED FROM INTERVIEWS

Bill Bailey
Bye and Bye (old spiritual)
Bourbon Street Parade
Do What You Wanna
Do You Know What it Means to Miss New Orleans
Free as a Bird
High Society
I've got a right to sing the blues, (Louis Armstrong)
In the Shade of the Old Apple Tree (Louis Armstrong)
Just a Closer Walk With Thee
Lord, Lord, Lord You Have Been So Good To Me
Lord, Lord, Lord, Just A Little While Lets Stay Here
Muskrat Ramble
St. James Infirmary
Struttin' With Some Barbecue
That's a Plenty
The 2nd Line (Joe Every's Blues)
Tiger Rag
Two Way Pocket Way
Way Down Yonder in New Orleans
What a Friend We Have in Jesus
When The Saints Go Marching In

APPENDIX VI

RECORDINGS SUGGESTED FROM INTERVIEWS

AFO Recordings
American Jazz Quintet
Art Blakey and the Jazz Messengers Albums
Bounce by Terrence Blanchard
Classic Ellis Marsalis
Crystal Stair
Donald Harrison Jr. Albums
Ellis Marsalis Albums
Eureka Brass Band Albums
Feel Like Funking It Up by Rebirth Brass Band
Flow by Terrence Blanchard
Gumbo Nouveau by Nicholas Payton
Harry Connick Jr. Self Titled Album
Jazz Begins by Tuxedo Brass Band
Jelly Roll Morton Recordings
John Cleary Albums
King Oliver Recordings
Leroy Jones Albums
Lofty Road Soufflé by Harry Connick Jr.
Louis Armstrong Hot 5 Recordings
Louis Armstrong Hot 7 Recordings
Main Event: Live at the Maple Leaf by Rebirth Brass Band
Mardi Gras in Montreaux by Dirty Dozen Brass Band
Mardi Gras in New Orleans Compilation CD
Olympia Brass Band Albums
Papa French and the Original Tuxedo Brass Band Albums
Paytons Place by Nicholas Payton
Preservation Hall Band Albums
Rebirth Brass Band Albums
Standard Times by Wynton Marsalis
Terence Blanchard Albums
Wandering Moon by Terence Blanchard
Wynton Marsalis Albums

APPENDIX VII

INTERVIEWS

Transcribed interviews encompass over 250 pages of material. Transcribed interviews are available from the author upon request.