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THE TIOS OF NEW ORLEANS AND THEIR PEDAGOGICAL INFLUENCE ON THE EARLY JAZZ CLARINET STYLE

CHARLES E. KINZER

Among the numerous legendary names associated with the early development of jazz, one of the most prominent is "Tio." Three members of this Creole-of-color family played and taught the clarinet in New Orleans during the formative decades of the style: Lorenzo Tio Jr. (1893–1933); his father, Lorenzo Sr. (1867–1908); and his uncle, Louis "Papa" Tio (1862–1922). Each was considered a masterful performer and teacher by peers and successors, and together they left a remarkable musical legacy, a legacy manifested most readily by the numbers of their students who subsequently achieved success as jazz musicians. Alongside Manuel Manetta and James B. Humphrey, the Tios are perhaps the first significant pedagogues in the history of jazz, and their chief contribution lies in the establishment and maintenance of a norm for the training of jazz woodwind players in and beyond New Orleans.

Lorenzo Tio Jr. worked with Joe Oliver, Jelly Roll Morton, and others during a twenty-five-year performing career that included extended stays in Chicago and New York. As a pedagogue, he taught a number of significant clarinet stylists, including Jimmie Noone, Omer Simeon, Albert Nicholas, and Barney Bigard. No fewer than eleven of his other students also pursued professional careers in jazz. At his prime, Tio was considered the most influential woodwind player in his home city; and it is certain that, through a dual role as performer and teacher, he did as much as anyone to help crystallize and disseminate the distinctive New

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Orleans clarinet sound (Rose and Souchon 1967, 121; Steiner 1974, 156; Levin 1986, 19–25).

Lorenzo Jr. was preceded in the music scene of New Orleans by his father and uncle. As clarinetists, Louis and Lorenzo Sr. each maintained long associations with brass bands, theater orchestras, and dance bands. Both made national tours with major minstrel companies before the turn of the century. The Tio brothers were also widely known as studio teachers, and many of their students helped pioneer the jazz style: Louis is said to have taught George and Achille Baquet, Sidney Bechet, and Barney Bigard; and Lorenzo instructed Louis “Big Eye” Nelson DeLisle and Emile Barnes (Tio 1960; Charters 1963, 9; Kinzer 1993, 297–308).

The studio teaching methods of all three Tios were rigorous for the New Orleans milieu, and they reflected the traditional Creole-of-color musical ideals commensurate with the demands of nineteenth-century Western concert music. The Tios’ approach to teaching the clarinet involved emphasis on ear training, intonation, music-reading skills through solfège sightsinging, and development of a fluid digital technique and a robust tone quality through exercises in published method books; but it did not include treatment of jazz improvisation as a discrete topic. In addition to illustrating these strategies and shedding light on the transmission of information, skills, and practices among musicians in the early jazz period, a description of the Tios’ teaching styles and consideration of the accomplishments of their students provide for assessment of their positions as pedagogues/performers in the New Orleans musical scene and help to better delineate their roles in the general history of jazz.

The Tios came from a line of Creole musicians at least two generations long by the time Louis and Lorenzo Sr. were born. Their grandfather, Louis Hazeur (ca. 1792–1860), served as senior musician in a wind band attendant to a free-colored militia battalion that took part in the Battle of New Orleans in 1815 (Kinzer 1992). Hazeur’s nephew and son-in-law (due to the not uncommon practice of marriage between cousins) was Thomas Louis Marcos Tio (1828–ca. 1881), who learned to play the clarinet as a boy, possibly under the tutelage of Joseph Bazanac (died ca. 1878), a prominent woodwind teacher and member in the later 1830s of the city’s Creole-of-color orchestra, the Société Philharmonique. Thomas eventually entered music as a profession (alongside his trade of making cigars), and he seems to have been the first member of the family to teach private music lessons. Shortly before the United States Civil War, he and his family left New Orleans for Mexico, having invested along with other Creoles of color in the Eureka Colony, a short-lived agricultural cooperative located south of Tampico (Tio 1878; Tio 1960; Gushee 1991, 58; Kinzer 1993, 88–108).

Antoine Louis (“Papa”) Tio was born at the Eureka Colony, and his younger brother, Augustin Lorenzo (Sr.), was born in Tampico, where the family moved after the colony burned late in 1862.¹ Both boys began to study music and the clarinet at a young age, probably receiving instruction from their father or perhaps from an older brother, Joseph (1857–1884, died in Mexico), who also played the instrument.² Years later, Lorenzo Sr. shed light on his own training. In 1898, while separately involved with touring minstrel companies, the brothers kept in touch via personal communications in *The [Indianapolis] Freeman*. On October 8, the paper published the following note, giving credence to the notion that musical training was a family affair for the Tios:

Lorenzo Tio, ex. clarioneteist [*sic*] of Richard, Pringle, Rusco & Holland’s Minstrels, now with Oliver Scott’s Mastodon Minstrels, would like to inform all of his friends in the profession, that Prof. Louis Tro [*sic*], clarionet virtuoso with Prof. Henderson Smith’s \$10,000 band, taught him, and [he] is proud to return honor to his brother and Professor; also proud to be a chip off the old block.

Louis and Lorenzo Tio rose to prominence in the Creole musical circles of New Orleans in the late 1880s. Both began working with the Excelsior Brass Band by the middle of the decade, and Louis toured in the orchestra of the famous Georgia Minstrels in 1887 (“Rakings” 1887). Meanwhile, Lorenzo became involved with dance bands, playing throughout the Creole faubourgs of New Orleans. By 1889 he led a group, the Tio-

1. Over the course of the development of the canon of jazz history, a number of writers have placed particular emphasis on the Mexican births of Louis and Lorenzo Tio. Perhaps because their New Orleans Creole beginnings have until recently remained largely unknown (Gushee 1991; Kinzer 1993, 118), the Tios have at times been accorded Mexican traits they did not in fact exhibit. For example, most jazz historians have employed a Spanish spelling, “Luis,” to refer to Antoine Louis Tio, although his signature (“Sale of property” 1886) clearly reads “Louis” (the name seems to extend from the Afro-French Hazeur side of the family), and the author has encountered no primary source to show that he ever spelled it differently.

2. In his influential book on New Orleans jazz, Samuel Charters (1963, 9) wrote, “Lorenzo and Luis were graduates of the Mexican Conservatory of Music in Mexico City”; however, such a contention seems implausible, given the Tio family’s circumstances during this period. The conservatory in Mexico City was established in 1866, but at that time, Thomas Tio and his family lived in the coastal town of Tampico. Primary sources, including the Tio family oral history, show no indication that family members ever moved or traveled to Mexico City (Tio 1878; Tio 1960; Winn 1990; Kinzer 1993, 120). Furthermore, in 1877, when the Tios did move permanently to New Orleans, Louis was fifteen years old and Lorenzo only ten, making it doubtful that either could have by that point left home and completed a formal curriculum in a distant city. The only real candidate for a Tio having a connection to the conservatory might be older brother Joseph, who was twenty in 1877 and who is known to have moved from New Orleans to Mexico City by himself in 1883, shortly before his death (Kinzer 1993, 121).

Doublet String Band, which included his brother Louis and a pair of distant cousins, Charles and Anthony Doublet, who played cornet and violin, respectively (Tio 1960; Charters 1963, 9; Rose and Souchon 1967, 121). The Tio brothers also helped form the Lyre Club, a musico-social organization that by about 1897 spawned the Lyre Club Symphony. Louis Tio is said to have conducted this concert orchestra in addition to playing clarinet alongside Lorenzo (Elgar 1958; Charters 1963, 14).

In his own right, Lorenzo Tio Sr. was known as a “band writer,” or arranger/copyist, for a number of New Orleans marching bands (see Fig. 1). Shortly after the turn of the century, he moved his young family to Bay St. Louis, Mississippi, where for about seven years he served as leader of the Promote Brass Band and performed with various dance-music ensembles along the Gulf Coast. He had returned to New Orleans, however, and resumed his musical career there shortly before falling ill with pneumonia in the spring of 1908 (Tio 1960; Winn 1990). He died on June 10 (“Death certificate of [Augustin] Lorenzo Tio [Sr.]” 1908).

In addition to playing and teaching the clarinet, Louis “Papa” Tio composed music and conducted. Proud of his classical training, Louis Tio was known to have disapproved of the emergent jazz style because many jazz players lacked traditional music skills, such as reading and conventional techniques of tone production (Dominique 1958; Bechet 1960). Nonetheless, in the mid-1910s he performed with two jazz-influenced dance bands, those of Peter Bocage and Louis Cottrell Sr. He essentially retired from performing after about 1915 and died in 1922 of cardiovascular and kidney failure (Bocage 1959; Cottrell 1961; “Death certificate of Louis A. Tio” 1922).

Throughout their careers as performers, Louis and Lorenzo Tio earned supplemental income by teaching private music lessons at home. Not all of their pupils simply aspired to play the clarinet; in addition to the fundamentals of performance on that instrument, the brothers taught music-reading, solfège sightsinging, conducting, and tonal harmony—subjects they offered in combination or separately, depending upon the talents and desires of the individual (Elgar 1958; Beaulieu 1960). In a 1960 interview with William Russell, Louis Raphael Tio (1895–1966), younger brother of Lorenzo Tio Jr., stated that students attended lessons on a regular basis, usually once or twice per week. The duration of an individual lesson and the fee charged for the service are difficult to determine; Louis Raphael Tio, who as a child took mandatory clarinet lessons from his father, uncle, and older brother, recalls that Lorenzo Sr. charged “maybe seventy-five cents or a dollar” near the turn of the century (Tio 1960), a figure that seems perhaps at odds with Samuel Charters’ contention that New Orleans musicians considered seventy-five cents a high price even



Figure 1. Lorenzo Tio Sr. The reverse of the original photograph bears a penciled date of 1894. Courtesy of Rose Tio Winn

in 1920 (Charters 1963, 45) and Barney Bigard's statement that Lorenzo Tio Jr. in the 1910s charged fifty cents (Bigard 1985, 15).

According to Louis Raphael Tio, his father and uncle trained each of their students in singing with solfège syllables and music reading (a process he labels "the catechism of music") before allowing them to make sounds on an instrument. The traditional Creole musical values surfaced clearly in his explanation of the need for such preliminary study: he contended that solfège exercises developed the "wonderful hearing" a good musician had to possess, and he emphasized the importance of reading skills by stating that "when they stick that piece of music in front of your face, you got to know what you're doing!" (Tio 1960).

The Tios were known as demanding mentors. Lorenzo Tio Sr. often had students sightread difficult duets, either with him or with other students, and if he felt that a student had not practiced sufficiently, he would terminate a session and refuse to accept payment (Tio 1960). A perfectionist for detail, Louis "Papa" Tio generally listened to students perform exercises or pieces without stopping them and then had them verbally recount their mistakes and explain to him why the mistakes had occurred. His nephew recalled that not the slightest miscue escaped his notice.

At times, Louis and Lorenzo Tio organized group lessons and classes in the fundamentals of music theory. The newspaper obituary of Lorenzo Tio Jr. even referred to a "music conservatory" operated by his father, at which the Creole flutist Joseph Bloom (cofounder of a concert orchestra bearing his name) had studied ("Popular Musician Dies in New York" 1934).

Like Bloom, a number of the students of Louis and Lorenzo Tio went on to become prominent musicians in their own right. The following sketches testify to the significance of the pedagogical activity of the Tio brothers and show their influence on the musical community of New Orleans in the early 1900s.

- According to his nephew, two of Louis Tio's best students were George and Achille Baquet, sons of Théogène Baquet, cornetist and longtime leader of the Excelsior Brass Band (Tio 1960; Elgar 1958; Dominique 1958). Born in 1881 and 1885, respectively, George and Achille probably studied with Tio in the 1890s. The lives and careers of these two Creole musicians could hardly have developed in a more divergent fashion; while George performed always with Creole and black bands, the light-skinned Achille passed into the considerably separate white society and its distinct musical community (Charters 1963, 20–21; Rose and Souchon 1967, 8).

George Baquet followed his mentor into the Onward Brass Band and the Lyre Club Symphony by the turn of the century. From 1902 to 1903, he toured the North and Midwest with P. T. Wright's Georgia Minstrels. In 1914, after a decade in New Orleans, Baquet again left the city to tour with Bill Johnson's Creole Band, which soon established a base in Chicago (Gushee 1988, 95). Eventually, Baquet settled in Philadelphia, where he performed for the remainder of his career in the pit orchestra of the Earle Theater. He died in 1949 (Barrell 1986). Achille Baquet crossed the color line in the New Orleans music scene when he was hired to play with the Reliance Brass Band led by Jack "Papa" Laine (1873–1966). He played with a number of white dance orchestras through the 1910s, notably those of Happy Schilling and Frank Christian. After a stint in New York with Christian's New Orleans Jazz Band, Baquet settled permanently in Los Angeles. Although he lived until 1955, Achille Baquet suffered from arthritis and performed infrequently after the 1920s (Barrell 1986; Gushee 1989, 8).

- Paul Beaulieu (1888–1967) began studying clarinet and the principles of harmony with Louis "Papa" Tio in the late 1890s. He recalled that Tio and his brother could each play all the standard reed instruments, including saxophone, oboe, and bassoon. Beaulieu played clarinet in the Bloom Symphony (ca. 1903) and in several later concert bands, often under the direction of Louis Tio. A regular on clarinet with Joe Oliver's Melrose Brass Band, Beaulieu began playing piano in John Robichaux's second dance orchestra in the mid-1910s. After that, he gradually ceased performing on the clarinet (Beaulieu 1960; Charters 1963, 21).
- Perhaps the most illustrious musician to have studied with the Tios was Sidney Bechet (1897–1959), who by his own account took a few lessons first from Louis and then from Lorenzo Jr. A staunch individualist from the very beginning, Bechet never grew accustomed to directed study. In about 1907, after having already received instruction from George Baquet and Louis Nelson DeLisle, Bechet acted upon the suggestion of Lorenzo Tio Sr. that he undertake study with Tio's older brother, Louis. John Chilton (1987, 7) wrote, "Years later, Sidney, his eyes twinkling, used to recall Papa Tio's roar of disapproval: 'No! No! No! We do not bark like a dog or meow like a cat!'" As he had under the previous teachers, however, Bechet soon discontinued study. He seems to have absorbed a more substantial musical influence from Lorenzo

Tio Jr., his own near-contemporary. Bechet explained in his autobiography that in addition to a brief teacher-pupil relationship, the two became fast friends: "I hung around his house a lot. We used to talk together, and we'd play [music] to all hours (Bechet 1960, 79–80).

Bechet's professional career began in earnest in the early 1910s, when he succeeded Lorenzo Tio Jr. in Bunk Johnson's Eagle Band. He eventually migrated to Chicago and thence to Europe. Bechet returned to the United States in 1932 and settled in New York, for a time working alongside Lorenzo Tio Jr. at the Nest Club in Harlem. Established by the mid-1930s as a front-rank soloist on both clarinet and soprano saxophone, he recorded prolifically and enjoyed associations with Noble Sissle, Duke Ellington, and Jelly Roll Morton, among others (Bechet 1960, 158–159; Chilton 1987).

- Louis "Big Eye" Nelson DeLisle (1885–1949) studied with Lorenzo Tio Sr., who had persuaded him to purchase a clarinet sometime near the turn of the century (Lomax 1950, 90; Chilton 1987, 6; Charters 1963, 41). As soon as he reached a suitable level of proficiency, DeLisle began a lifelong career performing dance music in the bar rooms of New Orleans. During early associations with Manuel Perez's Imperial Orchestra and the Superior Orchestra (Peter Bocage, leader), he developed an enduring reputation as one of the city's best improvising soloists (Lomax 1950, 87–94; Charters 1963, 41; Rose and Souchon 1967, 91).
- Born and reared in the French Quarter, Charles Elgar (1879–1973) had studied violin before beginning clarinet lessons with Louis "Papa" Tio. With Tio, Elgar developed interests in performing dance music and conducting concert bands and orchestras. By about 1897 he had become a conducting protege of Tio, who allowed him to practice the craft with the Lyre Club Symphony (Elgar 1958). Like George Baquet, Elgar followed the Tios into the national minstrel-show circuit in about 1900. Within a few more years he had settled in Chicago, where he eventually became a respected bandleader and paved the way for a number of New Orleans musicians, including Lorenzo Tio Jr., to find ready employment. He retired from performing in 1930 but maintained a long career as an official of Chicago Local 208 of the American Federation of Musicians (Elgar 1958; Driggs and Lewine 1982, 54; Wang 1988b, 105–106).

Considered together, the musicians listed here constitute a majority of the prominent Creole-of-color clarinetists active in New Orleans around the turn of the century. Baquet and DeLisle are among the first-known Creoles to have played in the emergent jazz style, and Sidney Bechet is recognized as a jazz improviser of extraordinary stature. The Creole community included but two other clarinetists commonly held to be on a level with those of this group: Alphonse Picou (1879–1961) and Charles McCurdy (ca. 1865?–1933), both of whom have also been named as one-time Tio pupils, although supporting evidence has yet to surface. Charles Elgar told William Russell in 1958 that McCurdy “was a product of those Tio brothers,” and in a similar interview, Louis Raphael Tio (1960) contended that Picou studied with his uncle, Louis “Papa” Tio.³ One other respected clarinetist known to have taken occasional lessons from Lorenzo Tio Sr. was Emile Barnes (1892–1972), who enjoyed a long, consistently successful career on a local level in New Orleans (Barnes 1958).

Through this distinguished group of students (numerous others who did not attain such prominence doubtless remain unnamed in the extant body of writings and interviews), the Tio brothers, Louis “Papa” and Lorenzo Sr., may be seen to have influenced in varying degrees most of the clarinetists active in the Creole music scene of New Orleans in the early 1900s. The Tios’ teaching strategy of emphasizing *solfège* and ear training, as well as music reading, ensured that their pupils would be well equipped for work both as pit-orchestra musicians and as jazz soloists, an invaluable combination in the world of black commercial music in that period.

One of the most outstanding pupils of the Tio brothers was, of course, the oldest son of Augustin Lorenzo Tio, Lorenzo Anselmo Tio, better known as Lorenzo Tio Jr. According to his own younger brother, music came to Lorenzo Jr. naturally—“as easily as drinking a glass of water” (Tio 1960). He began serious musical study with his father and uncle by the age of five. His interest soon deepened, and he practiced diligently, often playing scales for hours at a stretch. Lorenzo Jr.’s first professional experience came about 1903, in Bay St. Louis, when he marched in parades with his father’s brass band. Once the family moved back to New Orleans (ca. 1907), Tio began to perform frequently with both the Excelsior and Onward brass bands. He also played dance engagements with Freddie Keppard’s Olympia Orchestra and later Bunk Johnson’s Eagle Band. In 1914, after becoming established as a studio teacher and gaining prominence as a soloist with various bands in Storyville dance

3. Picou was interviewed by several jazz researchers, but although he did tell Al Rose that Lorenzo Tio Sr. was “a great teacher” (Picou 1958), he never clearly stated whether he ever studied with him. In another interview, Picou did say that he received early training from “a flute player at the French Opera House” (Lomax 1950, 72).

halls, Tio married Lillian Bocage, the younger sister of the Creole cornetist Peter Bocage (Bocage 1959; Tio 1960; Winn 1990).

Although solidly trained in traditional musical techniques, such as sightreading and sight-transposing, Lorenzo Tio Jr. was also interested in the emergent jazz style and developed on his own the ability to improvise fluently. By the early 1910s, this unusual combination of skills helped him become the leading young clarinetist in the city, idolized by a generation of future jazz musicians (Tio 1960; Nicholas 1972; Bigard 1985, 17).

Like many New Orleans musicians, Lorenzo Tio Jr. spent time in Chicago, going there in 1916 or 1917 with a five-piece band led by cornetist Manuel Perez (1879–1946). While in Chicago, Tio also associated with Freddie Keppard and taught the young Omer Simeon. Perez's band performed regularly at the popular Arsonia Cafe through 1917, but the following year, after a period of freelancing, Tio and his wife returned to New Orleans, where their daughter, Rose, was soon born (Simeon 1955; Tio 1960; Winn 1990).

After brief stints with a dance band led by Oscar "Papa" Celestin (1884–1954) and with another group, the Maple Leaf Orchestra, Tio joined a society-dance orchestra led by violinist Armand J. Piron (1888–1943). This ensemble was known for its ability to play in both the sweet and hot styles, and it performed regularly throughout the 1920s for white audiences, primarily at Tranchina's Restaurant on Lake Pontchartrain and at the New Orleans Country Club (see Fig. 2). The group also traveled twice to New York, in 1923 and 1924, for engagements at the Cotton Club and the Roseland Ballroom (Bocage 1959; Dodds 1959, 19–21; Tio 1960; Winn 1990).

In New York the Piron Orchestra made a series of recordings for Victor, Okeh, and Columbia. The thirteen surviving cuts from this effort (held at the Hogan Jazz Archive, Tulane University) show Lorenzo Tio Jr. to have been an accomplished and articulate clarinetist with ample technique to negotiate fast, arpeggiated lines across all registers. The principal hot soloist of the orchestra, Tio played many two-measure breaks and several chorus-length solos, always displaying the bright sound and fast vibrato characteristic of the early jazz style. His solos projected an improvised character, although they may well have been rehearsed note for note, if simply out of a desire for a perfect take in recording.

Sometime in 1926 Tio suffered a paralytic stroke and temporarily lost feeling on one side of his body. He recuperated at home, depending in great measure upon income derived from private teaching (Cottrell 1961; Winn 1990). Within a few months he was able to return to his position with Piron, although Barney Bigard (ca. 1967) has suggested that the stroke took a permanent toll on his technical abilities.



Figure 2. The Armand J. Piron Orchestra, New York, 1924. Lorenzo Tio Jr. is seated, third from left. Courtesy of Hogan Jazz Archive, Tulane University

The Piron Orchestra split up in 1928, and after performing for a time in the French Quarter of New Orleans with Peter Bocage's Creole Serenaders, Tio moved his family to New York (Bocage ca. 1965; Collins 1974, 65; Winn 1990). By the early 1930s, however, the swing style had taken firm hold in New York, and the expatriate New Orleans musicians, whose playing styles had matured in the 1910s, found employment increasingly scarce. Tio's old friend and one-time pupil, Sidney Bechet, helped him land a few jobs, and by about 1932 both had joined the house band at the Nest Club in Harlem (Bechet 1960, 158). This was to be Tio's last steady engagement, as his health failed during the autumn of 1933, and he died on Christmas Eve. His body was brought home to New Orleans, and he was buried on December 31, 1933 ("Death certificate of Lorenzo [Anselmo] Tio [Jr.]" 1933; "Popular Musician Dies in New York" 1934; Winn 1990).

Like his father and uncle, Lorenzo Tio Jr. taught studio clarinet lessons throughout most of his musical career, and he depended upon teaching for an integral part of his income.⁴ He apparently adopted the same procedures and techniques used by his elders, reflecting the musical ideals of the relatively sophisticated Creole-of-color society. Tio's work as a teacher flowered in the second and third decades of the century, simultaneous with a steady rise in the popularity of the jazz style and the proliferation of ready venues for a large number of practitioners at both the professional and amateur levels. The role of the clarinet in early jazz bands as provider of ornamented melodies and obbligato counterlines called for a high degree of technical facility on the instrument, and this demand alone made some amount of individual training normative to the development of the typical performer. The tradition of private study in the New Orleans jazz scene was stronger on the clarinet than on most, if not all, other instruments—even the cornet, where musicians generally were self-taught or studied just enough to learn a few simple melodies (Bigard ca. 1967; Cottrell 1961; Charters 1963).

Tio met with students in his home once each week (Simeon 1955; Cottrell 1961). Barney Bigard recalled that in 1920, Tio charged fifty cents per lesson. Regarding the duration of a given lesson, Tio operated with some flexibility, according to the ability of the student and the amount of material assigned. Bigard's first session lasted only long enough for Tio to show him fingerings for "about three notes," but once the younger musician had shown an interest in playing and developed some technical proficiency, the lessons began to extend "for as long as he [Tio] wanted. . . . Sometimes I'd be there for two hours or until he got tired. There

4. A list of Lorenzo Tio Jr.'s known students appears in the Appendix.

was no set time, see. If I finished my lesson [assignment], he would go right on into the next one" (Bigard 1985, 15).

Among the teaching materials Lorenzo Tio Jr. used was a family heirloom, a thick French clarinet tutor so old its pages and staves had turned brown. Omer Simeon, longtime clarinetist with Jelly Roll Morton and who studied with Tio in Chicago from 1917 to 1918, remembered sightreading from the book, as did Louis Raphael Tio, who reported further that it had been passed along to Lorenzo Jr. by his uncle. The book apparently contained exercises transposed to various keys, as indicated by Raphael Tio's labeling of it as "a big book of transpositions." Unfortunately, it disappeared from the family belongings during a move some years after Lorenzo Jr.'s death (Simeon 1955; Tio 1960; Winn 1990).

Lorenzo Tio Jr. also made use of several standard clarinet method books available in New Orleans at stores such as Werlein's Music on Canal Street. For instance, Bigard recalled progressing page by page through the Henry Lazarus method (first published in 1881). Other students played from similar works: Louis Cottrell Jr. (whose father was employed by Werlein's) studied with Tio in the 1920s and used the H[yacinthe] Klosé book (published in 1898); Tio had Adolphe Alexander Jr. and Albert Burbank⁵ use the method published in 1890 by Otto Langey (Burbank 1959; Cottrell 1961; Bigard 1985, 15; De Donder 1988, 27). Typically, these tutors were designed for instruction at all levels and included material ranging from fingering charts and the fundamentals of music-reading to virtuosic etudes and transcriptions of operatic melodies.

Like his elders, Lorenzo Tio Jr. developed a reputation as a demanding teacher. The following recollection from Bigard offers an exceptional glimpse of Tio's teaching style:

First I had to learn the scales, then the fingerings. Then he would explain [in]tonation and have me hold a note without varying it. . . . It had to be one sharp or flat on strictly an even keel. We ran that stuff down a long while.

When we got to the chromatic scale, that was my toughest part. I had to start slow, then increase the tempo all the time, but I could never play it too fast. At last I got it together, but he still kept me at it so I asked him "Why must I keep on doing this?" He said, "That gives your fingers the feel of all the keys of the instrument so when you begin to play your more difficult exercises, they won't be strangers to you."

Sometimes I thought I was doing pretty good and a couple of times I felt

5. Although Rose and Souchon (1967, 14) listed Albert Burbank as a student of Lorenzo Tio Jr., Burbank himself told William Russell that despite arranging to study with Tio and purchasing the recommended method book, he was never able to get started with the lessons, as Tio soon made arrangements to leave for New York with the Piron Orchestra (Burbank 1959).

that I did great at his lessons, but he'd just say, "Fair." He did tell my folks though that I was doing pretty good and making progress. I think that he kept after me more than his other students because he liked me so much and he didn't want me to get a "swelled head" like a lot of the guys. Sometimes his pupils would learn to play two or three tunes and they'd never come back to him any more. That made him disgusted so he was all set to give me holy hell before anything like that would ever happen. He taught me a whole lot even for free, but, like I said, he would never admit to me that I was doing well. He would just nod and tell me, "It was pretty fair, but work harder at it. You can always do better." (Bigard 1985, 15)

Lorenzo Tio Jr.'s daughter, Rose Tio Winn, remembered that her father taught in the front room of their home, near the family piano. He usually sat in a rocking chair several feet from the student, and often from another room in the house Rose could hear students repeating exercises, punctuated only by her father's stern voice saying, "Again!" (Winn 1990). Omer Simeon reported that when he studied with Tio, he felt obliged to practice assignments for an hour to an hour and a half each day (Simeon 1955).

Tio often demonstrated techniques for students on his thirteen-key Albert system clarinet. Although he performed on instruments pitched in either B-flat or E-flat (the latter for brass band work), Tio also owned clarinets pitched in C and D, and sometimes allowed young students to begin their training on these (Tio 1960).⁶ He advocated a single-lip embouchure (i.e., placing the upper teeth directly on the top of the mouthpiece and drawing the lower lip over the lower teeth to provide a cushion against the reed) with a minimum of upward pressure from the lower jaw, and he demanded good breath control. Such a procedure facilitated the production of the "big clear" tone that characterized his own playing (Tio 1960; Cottrell 1961). Like most woodwind players of the day, Tio often made reeds and pads for his instrument, and for this purpose he always carried scissors, knives, cane, and scraps of leather in his coat pockets. Because the ability to maintain a working instrument was expected of a professional clarinetist, Tio's advanced students also found repair techniques a compulsory part of their training (Tio 1960; Cottrell 1961).

Before joining the Piron Orchestra in late 1919, Lorenzo Tio Jr. spent two extended periods away from New Orleans, one in Chicago (from ca. 1916 to mid-1918) and the other in Shreveport (from June to September

6. Rose Tio Winn has kept parts of two Albert-system clarinets that her father used, one a Buffet and the other a Premier (an American make marketed by J. W. Pepper of Chicago). She also retains a mouthpiece, made by Mahillon. In the mid-1940s Al Rose purchased two of Tio's clarinets from Alice Tio Long, sister of the clarinetist. He subsequently resold the instruments to Tom Sancton, a musician active at the time in New Orleans (Rose 1989).

1919 with the Maple Leaf Orchestra). Prior to both instances, he suggested to several of his promising pupils that they continue their study with his uncle, Louis "Papa" Tio. Two such students were Barney Bigard and Albert Nicholas,⁷ and their recollections provided a firsthand account of the elder Tio's teaching style in the final stages of his career. Nicholas credited Louis Tio with teaching him the music-reading skill of constantly casting one's eyes ahead, as much as eight measures in advance of the time. Speaking for the general community of Creole-of-color clarinetists, Tio told the young Nicholas, "We all do that" (Nicholas 1972). Bigard also learned an important technique from Louis Tio, that of assigning a metrical pulse of $\frac{3}{2}$ to a piece carrying a $\frac{4}{4}$ time signature, i.e., playing in cut time, which he termed "split time":

You feel it as half the beats to the measure. It's not a time signature but just a feel. I had more trouble with that than anything else since I began to play the horn. . . . I just couldn't play . . . with a "cut" feel to give the music the swing and bounce that you need for jazz. But "Papa" Tio showed me how to do it. "When you get to playing in a jazz band, kind of think in two-four all the way, then you'll have it," he told me. "C'mon, let's practice it together," he would say. It took me forever, but I finally got it down. (Bigard 1985, 18–19)

Bigard's reminiscences also reveal much of Louis Tio's personality and the extramusical encouragement he reserved for good students:

L[ouis] "Papa" Tio was a more patient teacher in a way than his nephew Lorenzo. . . . When he took me on, he didn't really want to teach any more, to tell the truth. He had been teaching a couple of guys that he had got disgusted with. He was the type of man that if he thought there was no possibility of your becoming a clarinetist, he would tell you right off the bat. "Son," he would say, "I'm sorry, but you will never make it as a clarinetist, so why don't you try some other instrument. Try trumpet, or anything." That was the way he was. Just socked it to you.

By luck he must have taken a liking to me, because he told me I could go to him anytime I wanted. I would go there and just sit down and he would be talking of lots of things, for free. In fact, he knew I had no day job and

7. Nicholas had begun study with Lorenzo Tio Jr. some years before the Chicago trip, at which time he transferred to Louis "Papa" Tio (Nicholas 1972). Bigard made a similar transfer, apparently before Lorenzo Jr.'s Shreveport trip. He stated in his book that he switched because Lorenzo Jr. was planning to go to New York; however, this recollection must be inaccurate, because Louis "Papa" Tio had been deceased for well over a year by the autumn of 1923, the time of the New York trip. The date is more likely to be 1919, as Bigard plainly stated that after making the transfer to "Papa" Tio, he continued to study with him for several years, and such a chronology would allow for that amount of time before the elder Tio's death in 1922 (Bigard 1985, 17–18).

when I couldn't afford to buy reeds he would make them for me for nothing from old cane he would cut down. (Bigard 1985, 18)

Bigard indeed enjoyed a close relationship with Louis Tio. His admiration for his mentor is plain in his statement that when Tio died in New Orleans, "the world lost a great clarinetist" (Bigard 1985, 19).

Lorenzo Tio Jr. was an experienced studio teacher by the time he left New Orleans for Chicago, having already worked with Sidney Bechet and instructed other promising young musicians, including Jimmie Noone and Albert Nicholas. Once settled in Chicago, he continued to earn a portion of his livelihood teaching lessons. There Omer Simeon learned "the legitimate aspects of clarinet playing" from Tio, attending lessons every Sunday morning for a period of "two years or more." Simeon's own family had moved from New Orleans to Chicago several years earlier, and Omer's father, a cigar maker, had known the Tio family for some time. As the elder Simeon was a personal friend, Lorenzo Jr. refused to charge a fee for teaching his son, accepting instead frequent gifts of cigars (Simeon 1955).

Simeon proved to be an exceptional student. Tio once told a later pupil, Louis Cottrell Jr., that Simeon showed a remarkable desire to learn and was the only student he remembered to whom he never had to assign an exercise twice (Cottrell 1961). Once he felt Simeon had reached an appropriate level of proficiency, Tio took him along to a brass band performance on Chicago's West Side. Simeon subsequently joined the band, an event that marked the beginning of his own professional career (Simeon 1955).

At least one other musician who was later prominent as a jazz clarinetist in Chicago was taught by Lorenzo Tio Jr. Darnell Howard (ca. 1900–1966), who in the 1930s performed with Earl Hines and Fletcher Henderson, told interviewer Floyd Levin that he studied clarinet with Tio for about a year while employed as a violinist and saxophonist with Charles Elgar's orchestra (Levin 1986, 21). In addition, Elgar, in his own interview, listed several Tio students and asserted that Buster Bailey (1902–1967) was "a product of the Tio school." It is unclear, however, whether Elgar meant to say that Bailey, later a member of Louis Armstrong's All Stars, actually studied with Tio or was in some other way influenced by him (Elgar 1958).

Throughout the 1920s, during which time his career was unusually stable, Lorenzo Tio Jr. taught a great number of promising young students, such as Louis Cottrell Jr. (1911–1978), son of the Piron Orchestra's drummer. Cottrell remembered that Tio, who taught every afternoon, also found time to indulge in composing. Often Cottrell would arrive for his

lesson to find Tio working out original melodies on a clarinet before notating them on manuscript paper (Cottrell 1961). Tio's uncle Louis had also enjoyed composing; his method, though, differed from that of Lorenzo Jr. in that he worked at the piano, designing melodies and accompaniments. According to Louis Raphael Tio (1960), Lorenzo Jr. knew by ear which harmonies would best fit his melodies, and he usually notated chords without having previously sounded them on a piano. Unfortunately, none of either Tio's manuscripts have survived with family belongings. Barney Bigard, however, has acknowledged that Lorenzo Jr. sold some compositions after moving to New York, including a melodic fragment that made its way into Bigard's contribution to Duke Ellington's hit, "Mood Indigo" (Bigard 1985, 64).

Louis "Papa" Tio, to whom Lorenzo Jr. had referred pupils when leaving New Orleans in the 1910s, died in July 1922, a little more than a year before the Piron Orchestra began to plan the first of two trips to New York. Consequently, when the time came in the autumn of 1923 for Lorenzo Jr. again to leave New Orleans, he encouraged his students to continue lessons with two former pupils who had by then entered the professional ranks themselves: Albert Nicholas and Barney Bigard. Both Nicholas and Bigard, however, were busily pursuing performing careers and were less interested in teaching than was Tio. One Tio student, Harold Dejan (b. 1909), arranged for lessons with Nicholas, but before the first lesson could take place, Nicholas received an invitation to join Joe Oliver's band in Chicago and immediately left New Orleans (Dejan 1960). Louis Cottrell Jr. had better luck with Bigard, who was not to leave the city for about another year (Cottrell 1961). Despite being unaccustomed to his new role of teacher, Bigard felt honored that Tio had sent him such an adept pupil, and as he recalled, "I showed him everything I could" (Bigard 1985, 19).

Lorenzo Tio Jr. discontinued teaching private music lessons after moving to New York in 1930. His daughter recalled that at that point he concentrated solely on performing, playing in theater-pit orchestras and in the house band at the Nest Club, and simply never made the kind of neighborhood-oriented contacts that had helped him maintain a studio in New Orleans (Winn 1990).

At least fourteen of the young students Tio instructed in New Orleans eventually pursued professional careers in music. A list of these musicians, with information about those not discussed in the text, appears in the appendix. This list is based upon a survey of interviews held at the Hogan Jazz Archive and a number of secondary sources. It is not meant to be taken as a complete list of Tio's students, as further investigation of

the Hogan Archive's holdings doubtless will reveal additional names.⁸ Moreover, the majority of young pupils who took music lessons with Tio went on to various other walks of life, never entering the field on a professional basis (Winn 1990).

Lorenzo Tio Jr.'s historical position as an influential pedagogue in the musical community of New Orleans derived primarily from the accomplishments of his four most outstanding students: Jimmie Noone, Albert Nicholas, Omer Simeon, and Barney Bigard. Each achieved international stature as a jazz recording artist. In addition, Tio's influence continued to be felt directly within the city through the playing of Louis Cottrell Jr., eminent among local latter-generation exponents of the traditional jazz style. The careers of these musicians may be seen to reflect most positively upon the quality of the training they received from Lorenzo Tio Jr.

The playing of Jimmie Noone (1895–1944) has been said to provide “a link between the older [New Orleans] style and the Swing Era clarinet of Benny Goodman” (Schuller 1968, 203). Noone began study with Tio about 1910 and may have taken additional lessons from Sidney Bechet (Rose and Souchon 1967, 94). According to Omer Simeon (1955), Noone's style very closely resembled that of Lorenzo Tio Jr., especially in terms of a relaxed rhythmic feel, broad tone, and the ability to execute fast arpeggios and runs in a smooth, effortless manner.

Noone replaced Sidney Bechet in the Olympia Orchestra about 1913 and remained with the group for several years. He eventually organized a new band, the Young Olympia Orchestra, with cornetist Buddy Petit. After migrating to Chicago in 1918, he began an association with Joe Oliver at the Royal Gardens. From 1926 to 1928 Noone led a band at the Apex Club and there established himself as a leading jazz soloist. He spent the last years of his life on the West Coast, touring and recording with the band of Edward “Kid” Ory. When he died in April 1944, Ory hired another Tio product, Wade Whaley, as a replacement (Wang 1988a).

Albert Nicholas was born in 1900 and began performing professionally before the outbreak of the First World War in 1914. After military duty in the United States Navy, Nicholas returned to New Orleans to succeed

8. One such name is that of Johnny Dodds (1892–1940), clarinetist with Louis Armstrong's Hot Five and Hot Seven, who is listed by Rose and Souchon (1967, 37) as a former Tio student. Although Warren “Baby” Dodds (1959, 14) stated that his brother took lessons from “Papa” Tio, Johnny Dodds' most recent and authoritative biographer, Gene Anderson, noted that the clarinetist himself contended that he was essentially self-trained, except for some music-reading lessons with Charles McCurdy (Anderson 1990, 414). Warren Dodds also identified “Papa” Tio as “the old man Lorenzo,” but it seems that his reference would necessarily involve Louis Tio, as Lorenzo Tio Sr. had died before Johnny Dodds began to play clarinet.

his mentor, Tio, in the Maple Leaf Orchestra (Nicholas 1972). He developed a reputation as a fluent jazz improviser while leading a band at Tom Anderson's saloon in the former red light district of Storyville. In 1924 Nicholas left New Orleans to join Joe Oliver's Creole Band in Chicago. Until his death in 1973, he traveled widely and performed with such leading figures as Oliver, Louis Armstrong, and Jelly Roll Morton. He recorded extensively, and his style as thus represented was rooted in the blues. Lawrence Koch (1988) has noted that Nicholas's tone was particularly rich in the lower register and that in the upper register he frequently employed a growling technique, producing "dirty, whiskey-toned inflections."

Omer Simeon (1902–1959) was born in New Orleans and experienced firsthand many of that city's musical traditions before moving to Chicago with his family in 1914. During the 1920s he rose to prominence as a soloist in the orchestras of Joe Oliver, Erskine Tate, and Jelly Roll Morton. Simeon played the role of featured sideman throughout his long career, which was marked by later associations with Earl "Fatha" Hines and Jimmie Lunceford. His graceful solo style was well documented on recordings, most notably those he made under the leadership of Morton (Simeon 1955; Russell 1988).

Despite several years of clarinet study with two of the Tios, Barney Bigard (1906–1980) began his professional career by playing saxophone in the bands of Amos White and Albert Nicholas. Bigard followed Nicholas to Chicago, joining Joe Oliver's new band, the Dixie Syncopators. When Nicholas left that group, the primary responsibility for clarinet solos fell to Bigard, who soon became an improviser of formidable talents. Bigard moved to New York in 1927 and within months began a fourteen-year stand as soloist with the orchestra of Duke Ellington. Settling in Los Angeles in 1942, he led his own groups and freelanced until 1947, when he joined Louis Armstrong's All Stars (Bigard 1985). Active with various all-star groups until the late 1970s, he enjoyed enormous popularity. Lewis Porter (1988) has written that Bigard's "highly personal" solo style was "characterized by a warm tone in all registers, sweeping chromatic runs, and long, continuous glissandos."

Lorenzo Tio Jr.'s direct influence on the local music scene of New Orleans was perhaps best reflected in the career of former pupil Louis Cottrell Jr. (1911–1978), who performed there for over fifty years. Cottrell's first experience came in 1925, when he joined the Golden Rule dance band. During the 1930s he toured the western United States with Don Albert's swing band. During the big band era Cottrell made the tenor saxophone his principal instrument, but in 1961 he was invited to join the regular band at the new Preservation Hall and happily returned

to the clarinet on a full-time basis. Throughout the last fifteen years of his life, Cottrell toured with groups sponsored by Preservation Hall and led his own band. He maintained an involvement with brass bands during his entire career, marching with the Young Tuxedo Brass Band and being named leader of the revived Onward Brass Band in the 1960s (Cottrell 1961; Wood 1976).

Lorenzo Tio Jr. encouraged his students to develop their own stylistic concepts. It was a matter of great pride to him that such a large number went on to musical careers and that of those who became noted improvisers, each played with a distinctively personal sound. As for their inspiration, Tio's students seem to have uniformly admired the playing style of their mentor. Cottrell (1961) and Simeon (1955) both recalled that Tio set an ideal example for them by playing during lessons. Darnell Howard listed Tio first among clarinetists he had admired as a young player (Levin 1986); Nicholas (1972) flatly termed Tio his "idol." Perhaps Barney Bigard best summed up what was apparently the prevailing assessment of Tio's abilities:

But Tio, now, that was a whole different ball game: he could transpose. He was a great reader, even by today's standards. He had a real fast execution and he could improvise—play jazz in other words—on top of all the rest. He would even make his own reeds out of some kind of old cane. Yes, Lorenzo Tio was the man in those days in the city of New Orleans. (Bigard 1985, 17)

Certainly, whatever influence Lorenzo Tio Jr. may be said to have exercised upon the art of jazz improvisation as practiced by clarinetists in the first third of the century stemmed at least as much from his example as a performer as it did from his work as a pedagogue. Evidence shows that despite routinely instructing students in the fundamentals of tonal harmony, Tio did not discuss improvisation as an individual topic. Omer Simeon (1955) probably echoed Tio's own ideas when he stated that a student involved in jazz should first learn to manipulate the instrument and read music notation; Simeon contended that once one had done so, the ability to improvise would follow of its own accord.

Much of Lorenzo Tio Jr.'s influence (and that of his father and uncle) extended from his function as early mentor to a number of mostly Creole-of-color music pupils, a remarkable percentage of whom enjoyed successful careers of their own in music. To them he passed on the traditional Creole music doctrine, with its prime values on technical fluency; proficiency in music-reading; and the production of a broad, singing tone. Such characteristic elements shone through in the styles of his most prominent students, as reflected in their numerous recordings. To the nascent field of jazz pedagogy, Tio and his elders contributed a teaching

method rooted in that of the Western concert music tradition, incorporating such proven strategies as ear training, use of standard method books, demonstration and playing along with students, and repetition of exercises at increasing tempos. The leading role of the Tios in the transmission of traditional concepts and ideals within a context of the newly popular jazz style itself marked them as influential figures in the development of music in and beyond New Orleans.

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APPENDIX

New Orleans Musicians Known to Have Studied with Lorenzo Tio Jr.

- | | <i>Approximate Date of Study</i> |
|---|----------------------------------|
| Don Albert (1909–1980) | early 1920s |
| A cornetist, one of what seems to have been a handful of brass-instrument players who studied music fundamentals with Lorenzo Tio Jr. Led an eleven-piece swing band in Louisiana and Texas in the mid-1930s (Dejan 1960; Cottrell 1961). | |
| Adolphe Alexander Jr. (1898–1985) | ca. 1920 |
| Played clarinet, saxophone, and baritone horn. With the Tuxedo Brass Band in the 1920s. Later a member of Oscar “Papa” Celestin’s groups. Retired from music in the 1950s (Alexander 1957). | |
| Sidney Bechet (1897–1959) | ca. 1909 |
| Albany “Barney” Bigard (1906–1980) | ca. 1918–1919 |
| Louis Cottrell Jr. (1911–1978) | mid-1920s |
| Harold Dejan (b. 1909) | ca. 1922–1923 |
| Studied with Tio until the latter traveled to New York with Piron in October 1923. Dejan played clarinet in various jazz groups but ultimately made his reputation in the 1950s playing saxophone in an R&B context. Semi-active as of 1993 as figurehead of the New Olympia Brass Band (Dejan 1960). | |
| Peter Duconge (1900–?) | ca. 1920 |
| Highly gifted musician. Performed on riverboats before leaving New Orleans in the mid-1920s. Settled in Paris. Married for a time to noted nightclub singer, Bricktop. Said to have recorded with Marlene Dietrich (Bigard 1985, 16; Winn 1990). | |

- Lawrence Duhé (1887–1960) 1913–1914
 Came to New Orleans from LaPlace, Louisiana, in 1913. Co-led a group with Edward “Kid” Ory. Active in Chicago in the late 1910s. Returned to Louisiana and toured the region with Evan Thomas’s band until retirement in the 1940s (Sonnier 1977, 68–69).
- Tony Giardina (1897–1956) 1910s
 One of a small number of white students of Lorenzo Tio Jr. Split time between music and day-to-day job as a barber. Associated with Reliance Brass Band, jazz band of Emile Christian (Tio 1960; Rose and Souchon 1967, 48).
- Albert Nicholas (1900–1973) ca. 1914–1916
- Jimmie Noone (1895–1944) ca. 1910
- Sidney Vigne (ca. 1903–1925) ca. 1920
 Played clarinet in the Maple Leaf Orchestra in New Orleans in the early 1920s. Promising career cut short on Christmas Eve 1925, when he was hit and killed by a truck on Claiborne Avenue (Bigard 1985, 16–17).
- Louis Warnick (ca. 1895–ca. 1955?) ca. 1920
 A member of the Piron Orchestra. Already an accomplished saxophonist, Warnick learned to double on clarinet under the guidance of his bandmate, Tio. With Peter Bocage’s Creole Serenaders through the 1930s; also worked for the Eugene Dietzgen drafting firm in New Orleans (Bocage 1959).
- Wade Whaley (1895–?) 1910s
 Performed in the 1910s with Creole and non-Creole black jazz groups. Left New Orleans for Los Angeles with Jelly Roll Morton in about 1918. Settled in the San Francisco Bay area. Successful performer through the 1940s (Rose and Souchon 1967, 126; Gushee 1989, 16).