

HSM Beginners

Beginner and "advanced" beginner students attend classes on Mondays or Tuesdays from 5-7pm.

Monday and Tuesday classes include one hour of **Instrumental Studio** and one hour of **Music Fundamentals** class.

- **Instrumental Studio** focuses on instrumental techniques including tone production, ergonomically correct posture, and note location. Studio classes offered are **Piano, Drums, Guitar, Strings (violin, viola, cello, double bass, electric bass), Woodwinds (flute, clarinet, and saxophones)**.
- **Music Fundamentals** focuses on the basics of sight reading and pitch/rhythm identification, and elementary ear training.

Heritage School of Music

*Intermediate students are required to attend classes for two hours on **Thursdays 5-7pm** and **Saturdays 10am-1pm**.*

Thursdays classes include one hour of **Instrumental or Voice Studio** and one hour of either **Musicianship, Horn Sectional**, or **Rhythm Sectional**.

- **Musicianship** is for all instruments and teaches sight reading, pitch/rhythm notation, ear training, chord notation, and form analysis.
- **Rhythm Sectional** for bass, drums, piano, and guitar involves ensemble playing and teaches students chord notation, form analysis, form internalization and introduction to concepts in improvisation.
- **Horn Sectional** for all wind instruments focuses on playing in a section with an emphasis on group articulation, intonation and dynamics. These concepts are taught using the works of Duke Ellington, Count Basie, and New Orleans composers such as Ellis Marsalis, James Black, and Harold Batiste.

*Advanced students have the option to attend Thursday classes and are required to attend class on **Saturdays 10am-1pm**.*

Saturday classes include one hour of **Music Theory**, one hour of **Instrumental Studio**, and one hour of either **Combo** or **Choir**.

- **Music Theory** covers everything from the basic elements of music notation and ear training to advanced level harmony and composition.

- **Combo** includes levels 1-5 and teaches students music from a broad spectrum of genres including New Orleans traditional, 20th Century American Songbook, Contemporary New Orleans Composers, and Afro-Caribbean (Cuba, Brazil, Puerto Rico).
- **Choir** teaches a capella versions of standards from the American Songbook and other popular selections. Singers also perform with combos and select students are given the opportunity to perform solo pieces with combos.

Student Performances

HSM Beginners

- **Holiday Recitals**
- **End of Year Recitals**

Heritage School of Music

- **Holiday Concert**
- **French Quarter Fest**
- **Jazz and Heritage Festival**
- **End of Year Concert**

**select students are recruited to play a handful of private paid events throughout the year*

Faculty

Derek Douget

HSM Music Director/Woodwinds Instructor



Place and Culture

Derek Douget finely mixes his Louisiana upbringing with his strong individualism and idiosyncratic voice. Raised in the town of Gonzales, Louisiana, an hour from New Orleans, Douget was adopted into a mixed race family. His Cajun father exposed him to all things Acadian from food to music. In a region known for mixing African, Latin, Native American, and

European traditions and cultures, Douget celebrates his part in this great community of mixed cultures that has always been a hot bed for jazz musicians.

Childhood/ Early Training/ Young Achievements

From banging away on homemade drums and learning harmonies from church hymnals to his classical musical training and then jazz career, Derek Douget has always had a passion for music. At age ten, Derek started playing the saxophone in his middle school band. By high school, Douget focused his energies seriously pursuing and studying music. He displayed his early talent and drive, and under band director Sheily Bell, Douget earned places in the regional Honor Band (for 4 years), Louisiana All State (for 3 years), the tristate ArkLaTex band (for 2 years) and the regional Honor Choir (for 1 year). While in high school, Douget first heard the recordings of Ornette Coleman, Charlie Parker and Count Basie. These recordings resonated so strongly within him that Derek decisively re-directed his career from playing classical saxophone, to a career in jazz so he could better express his individuality.

Developing His Jazz Voice

Derek Douget received a full scholarship to The University of New Orleans where he studied under Ed Petersen and was mentored by Ellis Marsalis and Harold Battiste. Douget further advanced his jazz dexterity by completely immersing himself in the great talent of the New Orleans music community. Derek learned from and worked with established jazz “elders” and an eclectic range of bands, from the Latin band Mas Mamonés, to the popular Henry Butler, and the traditional clarinetist, Dr. Michael White. The University of New Orleans twice selected Derek, while an undergraduate, to represent the university in bands that performed and taught workshops throughout Western Europe and Israel. By the time he graduated in 1997, Douget had performed with many notable musicians on the New Orleans scene, toured nationally with Nicholas Payton, recorded the movie soundtrack “Soul of the Game” with Terrance Blanchard, and was a member of the Ellis Marsalis Quartet. Playing the alto and soprano saxophones, Derek recorded his debut CD “Perpetual Motion” which he released in 2002. The following year, he made the shift to playing primarily the tenor saxophone that more naturally fit his sound. He then concentrated on earning a Master’s Degree. The University of New Orleans recruited him for their graduate program and their inaugural Louis Armstrong Quintet, a performing group of graduate students dedicated to teaching jazz in New Orleans area schools, with support and funding from the Louis Armstrong Foundation. In 2005, Douget completed his Master’s program.

Sojourn in NYC

Douget moved to Brooklyn, NY, in 2006, after Hurricane Katrina, and continued to record and tour internationally with a variety of talented musicians, including The New Orleans Jazz Orchestra, Maurice Brown and Ellis Marsalis. In 2008, the Ellis Marsalis Quartet released “An Open Letter to Thelonious,” a tribute album to Thelonious Monk that presents the collaborative efforts of Ellis and Derek after a decade of playing together. His New York City performances include work as a bandleader and sideman at The Jazz Standard, St.Nick’s Pub, Smalls and Jazz at Lincoln Center.

Current

At the close of 2009, the saxophonist headed home; he moved back to New Orleans. He enjoys playing with the great community of musicians in the city where he developed his jazz voice. Notably, he performed on the 2010 Grammy Winning Album “Book One” with the New Orleans Jazz Orchestra. The Grammy was awarded for Best Large Jazz Ensemble Album. Derek Douget became the Music Education Coordinator for the Don Jamison Heritage School of Music which is sponsored by the Jazz and Heritage Foundation in September 2010. In 2020, Douget became the Director of the Heritage School of Music. Derek Douget has performed/worked with: Nicolas Payton, Ellis Marsalis, Dr. John, Jeff (Tain) Watts, Elvin Jones, George Cables, Terence Blanchard, Allen Toussaint, Marcus Roberts, Peter Martin, Billy Drummond, Branford Marsalis, Peter Washington, Mulgrew Miller, Dee Dee Bridgewater, Randy Brecker, Michael White, Wyclif Jean, Jason Marsalis, Lenny White, Maurice Brown, Jeremy Pelt, Curtis Fuller, Steve Masakowski, Henry Butler, Irma Thomas, Kermit Ruffins, Alvin Batiste, Roland Guerin, Lew Tabakin, Stefon Harris and many other excellent musicians

Peter Harris

HSM Administrator/Bass Instructor



Peter Harris is a bassist, educator, and composer who has been performing professionally in his hometown of New Orleans since 1994. He received both his Bachelor's of Music (2000) and Master's of Music (2005) from the University of New Orleans, where he was a 2003 Louis Armstrong Scholarship recipient.

Harris has performed and recorded with a wide array of artists, including Jason Marsalis (1999-present), John Boutte (2004-2012), and Ellis Marsalis (2006-2010). From 2012-2020, he was musical director for Germaine Bazzle's weekly performances at the Jazz Playhouse. In 2013, Harris released his album “The Jackal” consisting of original compositions and arrangements of jazz standards.

Harris is currently the musical director for a concert series he founded in 2019 at the Pontchartrain Hotel. The series runs 4 nights per week and features regular performances by luminaries such as Herlin Riley, Nicholas Payton, Jason Marsalis, David Torkanowsky, Johnny Vidacovich, and other prominent New Orleans artists.

As an educator, Harris has taught at the Don Jamison Heritage School of Music since 2007 and has been adjunct professor of bass at the University of New Orleans since 2011.

Rick Sebastian

Drums Instructor



Ricky Sebastian / Drums

Ricky Sebastian has recorded and performed with Harry Belafonte, Dianne Reeves, Tania Maria, John Scofield, Herbie Mann, Jaco Pastorius, Dr. John, and many others. Originally from south Louisiana, Ricky spent 6 years in New Orleans after attending Berklee College of Music, after which he moved to New York City. Ricky spent the next 16 years developing a career as a performer in the Jazz and Latin worlds, recorded with many major artists on 300 plus records, and was an instructor at "Drummers Collective". Returning to New Orleans in 1998, Ricky went on to become a leader and released his first CD, "The Spirit Within". Since that time, he has become a force in music education at the University of New Orleans, The Don Jamison School of Music, Isidore Newman School, and also teaches many private students from his studio uptown. He is the author of "Independence on the Drum Set ", and is a clinician for Pearl Drums, Zildjian Cymbals, Remo heads, and Pro-Mark drum sticks.

Don Vappie

Guitar/Banjo Instructor



Don Vappie, musician / composer / educator, is the 2021 Steve Martin Banjo Prize

Winner and will be inducted into the Banjo Hall of Fame in September 2022. In addition, he has received awards for his contributions to the preservation of New Orleans Creole Culture through music and film. He has produced 7 of his own albums, co-produced and starred in a PBS documentary, performed as a featured artist with orchestras on movie and television soundtracks, and at concerts and festivals around the world. Vappie's highly regarded unique and original tenor banjo style is equal only to his love of his Creole heritage and tradition.

Choosing to remain in his hometown, New Orleans, was the choice Don Vappie made in 1974. Immediately after filling in on a gig with the great Peggy Lee, she offered him the guitar chair. He politely declined. So, she wrote and gave him an open invitation signed on the hotel stationary, "if you ever want to play ..."

"Looking back, I think that was a defining moment in my life," says Vappie. Though at the time, as he played in cover bands performing the popular music of that period, he evolved an interest in the rich history of music and tradition in Southeast Louisiana, particularly New Orleans.

Vappie was born into an extended family of musicians, some of whom are quite prominent. He began piano lessons at 6 years of age and played trumpet in school bands starting in fifth grade. By high school his desire was to play bass. It was 1 year later when the band they'd formed lost the guitar player that Don started guitar. "I'd watched those guys play and remembered some of the shapes. So, I sat down at the piano and figured out the notes in the chords and then looked at how I could play those notes within the reach of the fingers of my left hand on the fret board of the guitar." That's how Vappie explained it to the great Dr. John during a recording session for Disney's remake of their classic movie, Jungle Book.

After 2 years of college as a music major studying bass, Don left to become a full time musician. By the end of the 1970s he had lost interest in participating in a democratically formed top 40 band and quit playing music for three months only to start back by waking up every morning and playing along with a Kenny Burrell record. It was during this break that he was introduced to the banjo, a sound that reminded him of the muted guitar lines he'd played in the Soul/Funk style bands. This was the beginning of a period of working with some of the most well-known jazz musicians in New Orleans including trumpeter Teddy Riley, drummer Bob French, bassist Lloyd Lambert, trumpeter Wallace Davenport, banjo/guitarist Danny Barker, saxophonist Clarence Ford, drummer/bassist Placide Adams and his brothers, guitarist Justin Adams and bassist Gerald Adams. There are more names to mention but the important point is that these New Orleans musicians, who lives exemplified the Creole cultural traditions, became the important mentors for Vappie.

Vappie's first public performances as a banjoist found him tuning the banjo as the top four strings of the guitar, sometimes called 'Chicago tuning'. Quickly becoming one of the more desired banjoist in New Orleans, he was approached by a representative of

Preservation Hall to sub for banjoist Father Al who was part of the Tuesday/Friday band at that venue. It was at the conclusion of that first night that drummer, Freddy Coleman, shouted out, "hey Vappie, are you gonna be here Friday?" Don answered he didn't know and Coleman responded in a loud voice, "I sure hope so", a sign of approval so that management would get the message. That began a decades long stint as a regular member of that band. However, Vappie was never satisfied constantly playing the same things the same way and his desire to evolve as a musician kept him involved in his own projects like the Creole Jazz Serenaders and being a regular guest with Wynton Marsalis and Jazz at Lincoln Center. To this day the Creole Jazz Serenaders continue to be a staple at the New Orleans Jazz and Heritage festival for over 20 years and counting.

As a recording artist, Vappie's first self produced album was in 1986. Produced as a vinyl long play album, it preceded the advent of the compact disc and was titled "Papa Don's New Orleans Jazz Band". Three of the members of this group had played together since their garage band days. "In New Orleans there were neighborhood bands every few blocks from each other. They tended to stay together. It was more than just a band, it was a social connection," says Don. So, it's not a surprise that once Vappie chose his sidemen for the Creole Jazz Serenaders, the members exhibited that sense of mutual loyalty as was the tradition. CJS went on to record 4 CDs, the last 2 released the day Hurricane Katrina hit New Orleans. Overnight things changed and Don began doing what he could to help the recovery by helping organize concerts and gigs to help musicians stay in New Orleans. The organization he helped form, "Bring It On Home", raised money through donations from around the world and helped fund work for musicians in New Orleans well into the summer of 2006. At that point, priorities began to shift because businesses were opening so, the organization became more creative producing small shows like MOVIE NITE where musicians would play to a silent movie as was done a century before.

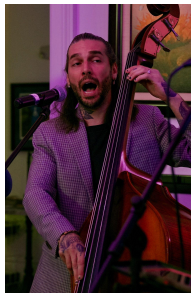
In the following years Vappie became more of an independent artist, touring as a guest with bands in different parts of the world. The PBS documentary he and Milly Vappie co-produced, American Creole: New Orleans reunion, brought Creole culture to the forefront. Milly's Masters degree in American History and her experience as a researcher encouraged Don to dig deeper into the various cultural influences that made up the diverse culture of New Orleans, the Creole culture.

Playing regularly at festivals in Europe enabled him to forge strong friendships with musicians he would not have met otherwise. His current band, Don Vappie and Jazz Créole, is made up of a bassist who lives in Paris and a guitarist and clarinetist who live in London. In a casual conversation during one of those trips Dave Kelbie, guitarist and producer, discussed with Don the possibility of doing a Creole themed album. There was immediate agreement and the result is "The Blue Book Of Storyville". This album allowed Vappie's banjo to hold the lead instrument position as he had always conceived it was in the African Griot tradition. The album has been praised by reviewers in the UK,

Spain, France, Germany and others, as well as the US. Infact, the Blue BOOK OF STORYVILLE was chosen the top jazz CD of 2020 by THE TIMES of London. Don Vappie continues to compose and arrange music true to his heritage. His latest release is a string band album entitled DREAM PALACE. As did his mentors who came before him, Vappie keeps the tradition alive and current so that the torch can be passed. As he says, "we are not here to preserve, we can only conserve and respect our past by living our culture and honoring the spirit of our traditions."

Grayson Brockamp

Strings Instructor



The oldest of five kids, Grayson Brockamp was raised in Greensboro, North Carolina. He first studied piano but then switched to the double bass in his middle school orchestra. Brockamp attended North Carolina School of the Arts throughout high-school where he developed a strong foundation in many styles music.

After obtaining his Bachelor's degree from the University of North Carolina at Greensboro, he relocated to New York City in 2010 where he completed his Master's Degree in Jazz Performance from the Manhattan School of Music. His final presentation featured saxophonists Seamus Blake and Stephen Riley in a multimedia performance. Brockamp wrote, directed, filmed, and edited the silent film "Blood Canon" which was presented with an original score by a live band. While in New York he appeared as a bassist at notable venues such as Birdland, Dizzy's Club at JALC, and the Blue Note.

After a year of supporting himself by bartending and waiting tables, he moved to New Orleans, Louisiana. He quickly found steady work playing alongside legendary musicians including Nicholas Payton, Jason Marsalis, Herlin Riley, Shannon Powell, Wessel Anderson, and Adonis Rose. He played with the New Orleans Jazz Orchestra from 2015-2017 and regularly contributed arrangements for the 18 piece band. During this time he shared the stage with Stevie Wonder for an impromptu 2 hour performance.

Brockamp continues to freelance as a bassist, composer, arranger, and educator. He leads his own band, the New Orleans Wildlife Band, which performs as a quartet or a nine-piece band.

They have released two albums on Ropeadope Records. Brockamp regularly performs with Shannon Powell, Trumpet Mafia, and many others in the New Orleans area.

Quiana Lynell

Vocal Instructor

John Michael Bradford

Brass Instructor



John Michael Bradford is a trumpeter, singer, bandleader, composer, arranger and educator whose passion for music has been sculpted by the spirit, sounds, and fate of his hometown, New Orleans.

At eight years old, John Michael and his family were forced to evacuate as Hurricane Katrina swept through the city. It was during these several months, spent with family friend and talented trombonist Sam Williams of Big Sam's Funky Nation, that John Michael fell in love with music. "My story can never be separated from that storm because it's where my heart was set on fire to play music as a career."

In the years that followed the storm John Michael became a dedicated and passionate student of the trumpet, honing his talent with mentors like Donald Harrison and Nicholas Payton. Bradford went on to study Performance at Berklee College of Music on a full scholarship, where he studied under Sean Jones and Tia Fuller. During this time Bradford recorded his spirited debut album "Something Old, Something New," which features artists such as Chris Severin, Donald Harrison, Joe Dyson, Rickie Monie, Benny Jones, Sam Williams, Detroit Brooks and others, paying homage to the city of New Orleans. His album was nominated for Best Contemporary Jazz Album by OffBeat Magazine in 2017.

John Michael has been mentored by and performed professionally with many renowned artists including - Jon Batiste, George Clinton, Herbie Hancock, Leslie Odum Jr., Dumpstaphunk, Dr. John, Fred Wesley, Trombone Shorty, Ellis Marsalis, Donald Harrison. His discography includes

recordings with the likes of the Preservation Hall Jazz Band, Leo Nocentelli, Joe Jackson, Boukou Groove, Talk the Talk, Trumpet Mafia, The Ellis Marsalis Center Jazz Orchestra, Ralph Peterson's Gen-Next Big Band, New Orleans Jazz Orchestra (NOJO), Shelby5, Herlin Riley, Nigel Hall, Ivan Neville, David Torkanowsky and Judith Owen Big Band. He has played in performance halls across the world including The World Economic Forum in Davos, Switzerland, Carnegie Hall in New York City, The Grammy Awards in Los Angeles, The Ascona Jazz Festival and the North Sea Jazz Festival. Some of Bradford's accomplishments include winning the ASCAP Louis Prima Award, attending Ravinia Stean' Jazz Institute, and winning the Seeking Satch Competition.

Drawing on the tradition of Black American Music, John Michael moves effortlessly through jazz, blues, funk, hip-hop, soul, and New Orleans traditional music. His body of work, in both performance and composition, showcases his expert ability to channel and mold the sounds of his many esteemed mentors.

John Michael has since returned to New Orleans where he is working towards a Masters in Performance of Black American Music at Tulane University. Following in the footsteps of his earliest mentors, Bradford is helping to craft the sounds of young musicians, teaching music at his alma maters The New Orleans Center for Creative Arts and The New Orleans Jazz and Heritage School. Bradford recognizes the value and joy in contributing to the community of musicians that raised him. Though John Michael's performance and composition traverses various genres and styles, all of his work is deeply rooted in the identity of his hometown, New Orleans.

Gene Black

Drums Instructor

Michael Peller

Piano Instructor



After studying at Berklee College of Music in Boston, Mr. Pelleri has been a jazz educator serving New Orleans since 1989. He taught jazz piano and improvisation for fifteen years at Loyola University in New Orleans before joining the New Orleans Center for Creative Arts faculty in 2002. He became the chair of the renowned Jazz department at NOCCA in 2005. Some of his former students include Brian Blade, Jon Cowherd, Jonathan Batiste, Trombone Shorty, Rich Vogel, and others who have created distinguished careers for themselves.

In the last 25 years, he has lived in New Orleans and New York, giving his music a unique perspective that draws freely from the influences of the two cities. As a composer he has created a body of work that encompasses modern jazz harmony, indigenous New Orleans rhythms, and elements of the classic American songbook of the 1930's and the 1940's. He has released two critically acclaimed CD's of his jazz compositions. His first CD, "Cloud Nine" was released in 1997 and his second CD "Son of Sky" was released in 2001. In addition, he released two CD's of Jazz standards, "Piano Standard" in 2008 and "Round Midnight" in 2012.

As an arranger and producer he has worked in a variety of contexts from trio to big band; most notably, on the MAXJAZZ CD release of singer Phillip Manuel's, "Love Happened to Me." This CD featured five original compositions by Pelleri as well as his arrangements. He has performed with a multitude of great jazz artists, including Wynton Marsalis, Buddy Rich, Branford Marsalis, Chet Baker, Bobby McFerrin, and Harry Connick Jr.

Paul Longstreth

Piano Instructor

Jason Stewart

Music Fundamentals Instructor



Jason Stewart started playing the double bass at the age of 17 in his hometown of New Orleans, Louisiana. He was introduced to Black American Music at the New Orleans center for creative arts where he studied with the great trumpeter and educator Clyde Kerr Jr. and master bassist Bill Huntington. During the 1990s he lived in and played gigs in New Orleans and then

in 2000 he moved to New York city. From 2007-2013 he studied with master bassist Ron Carter. In addition, he received an Artist Diploma from the Juilliard school of music in 2009-2011. He performed with the Ellis Marsalis trio, quartet, and quintet from 2010 to 2020. He has also performed over the years with the Marsalis family, Leroy Jones, Wendell Brunious, Steve Masakowski, Shannon Powell, Mulgrew Miller, Steve Nelson, Nicholas Payton, Terence Blanchard, Carl Allen, Adonis Rose, The New Orleans Jazz Orchestra, and Henry Butler among others. He currently lives in New Orleans, Louisiana.

Natalia Cascante

Violin Instructor



Natalia Cascante was born in San Jose, Costa Rica, and earned a Bachelor's Degree In Music Performance with emphasis in Classical Violin from Loyola University New Orleans while studying with violinist Valerie Poulette and Amy Thaville.

She was a section violinist at the Academic Européenne de Musique de Tournon and the Orchestre Philharmonique Rhodanien in France 1997-1998, Concertmaster of symphony and chamber orchestras at Loyola University New Orleans 1999-2003, the winner of the Annual Concerto and Aria Competition at Loyola in 2000, a soloist with the Youth Symphony Orchestra of Costa Rica in 1998, taught and administered a Suzuki Violin program at the Instituto Nacional de la Musica in San Jose, Costa Rica from 1996-1998.

She is currently a guest section player with the Louisiana Philharmonic Orchestra and she is the resident violin instructor at Metairie Park Country Day School (since 2015), music teacher at Trinity

Episcopal School, and a regular performer with the Jefferson Performing Arts Society, Le Petite, Rivertown, Saenger theaters and the Electric Yat String Quartet.