Appendix A

Interview Questions

Good morning, Mr. Glenn Bryan. Thank you for agreeing to do the interview with us. Can you please give a brief introduction of yourself?

Today, we would like to interview you on your thoughts about the past, present, and future prospects of jazz in Philadelphia.

Past

You mentioned that you played at Geno’s Empty Foxhole. What kind of music were you playing then? Can you highlight the distinguishing characteristic of mainstream bebop style performance and experimental free jazz / jazz avant garde?

You mentioned that in the 1950s, jazz musicians such as John Coltrane and George Duke, had a significant influence on your musical style. Among them, who has the greatest impact? Can you please elaborate on the areas he has influenced you?

Present

You mentioned that if given a chance, you would just do music. Do you think that a full time musician in Philadelphia can live comfortably on his income?

During your presentation, you said you have been trying to marry music and community relations. What are the events you have organized in the past? Are there any new projects that you are currently considering?

You mentioned that jazz tends to develop within individual communities in different parts of Philadelphia. What are the main reasons for this trend? Is such a trend likely to continue into the future?
You mentioned that jazz has taken a dive in its appreciation and hotels have been requesting for jazz music as a form of background music. Was there a specific time period of this occurrence? What were the telling signs of the decline? Is there a potential reversal of this trend in the future?

You mentioned that jazz in Philadelphia has toned down also because many musicians have shifted to New York City and international markets. How can we try to retain these talents in Philadelphia?

Can you rank the contributing factors to a decline of live jazz in Philadelphia?

- A lack of venues.
- A lack of musicians due to a lack of recognition.
- Alternate forms of musical entertainment e.g. rock ‘n’ roll.
- Increasing availability of recorded materials.

How would you personally define free jazz? What does jazz do for people that other genres such as rock ‘n’ roll don’t?

It must be difficult to balance your career in Penn with your passion in music. What is the driving force that encourages you to continue performing in Zanzibar Blue?

Who are currently the musicians who are creating an impact on the jazz scene? What do you think is their X-factor?

Future

You mentioned that in the future, jazz would originate from within the communities again. However, when musicians set up performance venues within the community, there tends to be significant urban redevelopment, which drives poor people out of their homes. Is this a significant conflict of interest?
What would you say to encourage a young musician to pursue a career as a jazz musician?

What do you think is the likelihood of jazz being extended to other social events, such as weddings, funerals, and birthdays?
Appendix B: John Coltrane

The one powerful persona that captured Mr. Glenn Bryan, and therefore subsequently piqued my research interest was Mr. John Coltrane. John (William) Coltrane was a tenor and soprano saxophonist, band-leader, and composer. He grew up in North Carolina but moved to Philadelphia and enrolled in the Ornstein School of Music and the Granoff Studios. At that time, he was firmly committed to the tenor saxophone. Coltrane leaped to fame playing in Miles Davis’s Quintet from 1955-57. However throughout the fifties he was embattled by drug addiction and alcoholism, until he had a profound religious rededication. Christianity henceforth became a major influence and drive in Coltrane’s music, as can be seen in his album *A Love Supreme* and *Alabama*.¹

Coltrane was a leading tenor saxophonist and had a reputation as a composer, and his own quartet gained an international following. Musically, he was a great romantic interpreter of ballads and an untiring explorer of harmony. He was also renowned for his huge driving tone (“penetrating” as Mr. Bryan puts it), astonishing technical facility, and complex harmonic ideas. This expanding harmonic was dubbed “sheets of sound” by music critics. Motivic development was prominent in his music such as *A Love Supreme*.²

While with Davis, Coltrane also discovered the soprano saxophone. He was renowned for his amazing technical mastery such as the continuous, inventive manipulation of the eight-note formulae at extremely high speed, all the while avoiding repetition. Coltrane was also on a quest for new sonorities; he used “false fingering” to

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extend tone color and upper range of his instrument. He was able to leap between extreme registers at seemingly impossible speed, thus conveying the impression of an overlapping dialogue between two voices, as in *My Favorite Things*. Coltrane was also focused on the expansion of group texture, as he frequently engaged in extended coloristic duets. He then moved to the forefront of experimental Jazz with *Ascension*, presenting a sustained density of dissonant sound previously unknown to Jazz.

In the final analysis, Coltrane’s impact on his contemporaries was enormous. Countless players imitated his sounds though few could approach his technical mastery. He alone was responsible for recognizing and demonstrating the potential of the soprano saxophone as a modern Jazz instrument. Personally, Coltrane acquired an almost saintly reputation amongst listeners and fellow musicians for his energetic and selfless support of young avant-garde performers, his passionate Christian convictions, his peaceful demeanor, and his striving for the musical ideal.

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Appendix 3: Lizz Wright

Lizz Wright was born in January 22, 1980 in Hahira, Georgia. Now she is a 25 years old, phenomenal jazz vocalist and songwriter. Lizz was first introduced to jazz when she came in to his father’s church at six years old. Upon graduation from a local high school with a prestigious National Choral Award, Lizz attended Georgia State University in Atlanta. After one-year study as a music performance major, Lizz realized the required classical music study was not what she wanted to do.\(^6\)

Then Lizz left the school and began sitting in at some jam sessions. There, she started to build a reputation in the jazz community. She was “discovered” and invited to join the Atlanta band In the Spirit. Lizz’s rare opulent timbre, and the “blossoming flower-voice” as John Clayton, a bassist, producer, composer, and musical director of the Hollywood Bowl’s jazz orchestra commented, was soon spread out. Not only limit to be a talent, soulful vocalist, Lizz also composed several songs in her Verve debut, Salt, released in 2003.\(^7\)

Indeed, I began to realize why Mr. Bryan was so excited when mentioning the name “Lizz Wright”, such a young, fabulous jazz musician. She reflects the future of the jazz. More excited to me, in the follow up interview, Mr. Bryan mentioned this great name again. “There is a new jazz musician….Her name is Lizz Wright…,” as Mr. Bryan said in the interview with us, “listen to her, that’s different….really experiment and hear other things that opens up people’s eyes.”

\(^6\) http://www.lizzwright.net/  
\(^7\) http://www.lizzwright.net/