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A stylistic analysis and performance guide to selected compositions of Dave Douglas for the Tiny Bell Trio

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A Stylistic Analysis and Performance Guide to Selected Compositions
of Dave Douglas for the Tiny Bell Trio

by Taylor Barnett

A Research Project submitted to the Graduate Music Faculty of

JAMES MADISON UNIVERSITY

In

Partial Fulfillment of the Requirements for the degree of

Doctor of Musical Arts

School of Music

May 2013

Dedication

To my wife, Tiffanie, who has given me all that a husband could ask and more.

Acknowledgements

I would like to express my deepest gratitude to my committee chair Chris Carrillo for his insightful suggestions, attention to detail, and encouragement throughout the process of writing this document. I would also like to thank my committee members Chuck Dotas and Andy Lankford for their assistance in the editing of this document. Lastly, I want to thank Dave Douglas for his support of this project and his invaluable assistance in providing scores and sharing his insights regarding the history and performance practice of the Tiny Bell Trio.

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Abstract

The purpose of this research document is to aid the trumpeter in the preparation and performance of selected compositions by Dave Douglas for the Tiny Bell Trio.

This document consists of (1) stylistic analysis, which addresses Douglas' adaptation of Balkan folk forms in his original compositions and (2) a performance guide, which includes edited scores and trumpet parts, transcriptions and analyses of Douglas' improvisations, discussions of performance practices of the Tiny Bell Trio, and suggestions for solving the technical challenges presented by each piece.

The information contained in this document is drawn from Douglas' original manuscripts and composition sketchbooks, recorded performances by the Tiny Bell Trio, interviews with the composer, and the experience of the author in the preparation and performance of these pieces. The works included in this study—"Prolix," "Sam Hill," "Shards," and "Song For My Father-in-Law"—were chosen to represent a variety of musical styles and forms within the Tiny Bell Trio repertoire.

Chapter I: Introduction

Purpose of Study

The purpose of this study is to create a stylistically informed performance guide for selected works by Dave Douglas for the Tiny Bell Trio. The musical style of the Tiny Bell Trio represents primarily a synthesis of Eastern European folk and free jazz, but also includes elements of classical harmony, mainstream jazz, and rock. In each composition, Douglas combines these various musical components in a different way, creating a collection of pieces that has great variety within a unified concept.

This stylistic analysis and performance guide has been prepared and edited from the original manuscripts with the composer's assistance and approval. The commentary will provide the trumpeter guidance in preparing these demanding compositions from both a technical and musical perspective. The elements of this study include:

1. Discussion of the folk forms used by Douglas and the process of adaptation
2. Analysis of the improvisational language
3. Possibilities for performance based on transcriptions of excerpts from the original recordings and interviews with Douglas
4. Discussion of particular technical challenges and suggestions for practice, including supplemental material from standard trumpet methods and original exercises by the author.

This study will not address the guitar or percussion parts, except those that may directly impact the trumpeter's performance or preparation.

Need for Study

These compositions for the Tiny Bell Trio were written for a working band, with many of the musical details left unnotated. Furthermore, as is the tradition in jazz and folk music, the compositions evolved throughout years of rehearsal and performance. The written scores are therefore a template of Douglas' original concept, rather than an accurate notation of the finished composition, presenting the musicians who wish to perform these works with a daunting task. In the words of Douglas: "[These pieces] are not meant to be simply reproduced, but to be a living music that transforms and grows with each new performance."¹ Thus, to perform the pieces as the composer intends requires an in-depth knowledge of their compositional structure, a familiarity with the various musical influences that Douglas synthesized in each composition, and a detailed study of recorded performances by the Tiny Bell Trio. Because only three compositions for the Tiny Bell Trio have been published, aural transcription from recordings is the only means of performing the unpublished works.

Douglas has suggested that musicians interested in performing his compositions use his recordings as a performance model, and then alter and adapt the pieces to suit the musical personalities of the performers.² By approaching the music in such a manner, the performers will remain true not only to the musical content of the compositions, but also to the creative and collaborative process that is integral to the identity of his music. The purpose of this performance guide is to supplement the trumpeter's study of the recordings, not substitute for it.

¹ Dave Douglas, introduction to *Dave Douglas Collection: Scores and Solos*, ed. Mark Phillips (Cherry Lane Music Company, 2005), 5.

² Dave Douglas, interview by author, Hudson-on-Croton, NY, November 19, 2012.

Douglas' compositions for the Tiny Bell Trio are excellent pedagogical tools. Performance of these works hones the same skills—sensitivity to ensemble blend and balance in a transparent texture, negotiation and collaboration to reach unified stylistic interpretation, and a heightened accountability of each ensemble member—needed to perform chamber music in any genre.³ Additionally, the compositions included in this study require the trumpeter to improvise fluently in a variety of uncommon meters and musical forms. These compositions provide a significant and much-needed contribution to the modern chamber music repertoire for the trumpet. It is the hope of the author that this study will inspire more trumpeters to perform them.

³ Charles Villarrubia, "Chamber Music," *Teaching Music* 7, no. 6: 38 (2000). *Academic Search Complete*, EBSCOhost (accessed November 8, 2012). For further thoughts on the value of chamber music in jazz education, this author recommends: "Jazz Education in the New Millenium," Wynton Marsalis, *Jazz Educators Journal*, 33:2 (2000), 46-48, 51-52.

Chapter II: Background

Dave Douglas Biography

Dave Douglas (b. 1963), is an American trumpeter, composer, and bandleader. He has been nominated for two Grammy awards and has received a Guggenheim Fellowship, the Aaron Copland Award, and prizes from such organizations as the New York Jazz Journalists Association, *DownBeat*, *JazzTimes*, *Jazziz*, and the Italian Jazz Critics' Society.⁴ He is on the forefront of a generation of musicians whose primary training and background is in jazz, but who have moved beyond mainstream jazz to create music that synthesizes elements of European classical, avant-garde, and world music.

Douglas received his formal music training at the Berklee College of Music, the New England Conservatory, and New York University. He initially was recognized for his work with jazz pianist and bandleader Horace Silver in 1987, and later as a founding member of John Zorn's Masada, an avant-garde Jewish music ensemble. Since 1993, Douglas has received wide acclaim for his pioneering work as a bandleader and composer. His creative output comprises more than thirty-five albums as a bandleader with sixteen different ensembles. As a composer, Douglas has been commissioned by the Trisha Brown Dance Company, the Birmingham Contemporary Music Group,

⁴ "Dave Douglas Honours & Awards," Greenleaf Music, accessed February 4, 2013, <http://www.greenleafmusic.com/davedouglas/honours-awards>.

Norddeutscher Rundfunk, the Essen Philharmonie, the United States Library of Congress, and Stanford University.⁵

From 2002-2011 Douglas served as the artistic director of the International Workshop in Jazz and Creative Music at the Banff Center for the Arts in Alberta, Canada. He also is the co-founder and director of the annual Festival of New Trumpet Music, which celebrated its tenth year in September 2012. From 2012-2013 Dave Douglas served as the International Jazz Artist in Residence at the Royal Academy of Music in London.⁶

Tiny Bell Trio History

The Tiny Bell Trio, consisting of Douglas on trumpet, Brad Shepik on guitar, and Jim Black on drums and percussion, is typical of Douglas' musically inclusive vision. Douglas became interested in Balkan folk music while on a performance tour of Switzerland in 1988.⁷ Soon after this experience, Douglas began a weekly engagement at the Bell Café in Manhattan, New York City, performing Romanian folk music in a duo format with his then-wife on accordion. After the two divorced, Douglas reformulated the group by adding Shepik and Black in 1991. The trio continued to play Eastern European folk music, and Douglas composed additional music combining elements of the Eastern

⁵ Jeffrey Holmes, "Douglas, Dave," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed February 7, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2228230>.

⁶ Royal Academy of Music, "Find People: Dave Douglas," accessed February 4, 2013, <http://www.ram.ac.uk/find-people?pid=1705>.

⁷ Gary W. Kennedy, "Douglas, Dave," *The New Grove Dictionary of Jazz*, 2nd ed., *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed February 7, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/J556800>.

European musical forms with modern jazz. The name “Tiny Bell Trio” is a reference to the cramped quarters of the Bell Café.⁸

In late 1991 or early 1992, the trio received offers to play in Boston and Philadelphia, which were the first performances outside of New York City for the group. Douglas booked a European tour in the summer of 1994 for the Tiny Bell Trio, comprising a series of well-received festival and club performances. After returning to the United States, the trio played only once more at the Bell Cafe before ending their long-standing engagement to pursue a higher profile touring schedule.⁹ From 1994-2003 the Tiny Bell Trio performed internationally and released four critically-acclaimed albums: *The Tiny Bell Trio* (Songlines, 1994), *Constellations* (Hatology, 1995), *Live In Europe* (Arabesque, 1997), and *Songs for Wandering Souls* (Winter & Winter, 1999).

⁸ Douglas, interview.

⁹ Ibid.

Chapter III: Methodology

Guidelines for the Selection of Repertoire

The works included in this study were chosen to represent a variety of musical styles and forms within the Tiny Bell Trio repertoire. This performance guide will address the specific technical and musical challenges presented in each composition. These four pieces span the length of the Tiny Bell Trio's career: "Shards" and "Song for My Father-in-Law" were recorded on the group's debut album, while "Sam Hill" and "Prolix" are from the trio's final album. Each of these pieces has a clear connection with a traditional folk form, creating the opportunity to investigate Douglas' adaptation of folk music in the repertoire of the Tiny Bell Trio. The information examined in this study will inform the performance practice of these pieces.

Procedure for Edition of Scores

For Douglas, the compositional procedure began as a solitary act. After the melody, harmony, basic form, and overall character of the compositions were determined, the remainder of the process was a collaboration between Douglas, Shepik, and Black.¹⁰ Douglas explained that, over time, the trio settled on a specific arrangement and orchestration. When the group recorded a composition, the recording became a de facto document of a "standard" version of the piece. In an interview with the author, Douglas stated:

These tunes were written for improvisers, and one of the reasons I leave so much information out is that I want them to be able to be played a million different

¹⁰ Ibid.

ways. But then when I go to record them, I try to find the quintessential version of how I envision this tune, for us... If other people play this music, they should do it their own way, but I would expect that they would go to the recording to hear at least how we did it; not just use the written chart. I feel like the score is a coexistence of what's on the chart and what's on the record. If I had them to write again, keeping in mind that someone else would play them, I might subtly shift things to be more like the 'quintessential' version.¹¹

The scores and trumpet parts included in **Appendix A** were edited according to Douglas' suggestion above, with necessary changes made to the melodic, harmonic, and formal content to reflect what was played on the recording of each piece. The alterations will be discussed in the performance guide for each piece. Aside from changes to the content, the performers also included various orchestrational and interpretive changes to the written score. As Douglas stated above, the scores are deliberately vague with regard to the arrangement and orchestration. Douglas notated "Shards," "Sam Hill," and "Prolix" as single-stave lead sheets and "Song For My Father-in-Law" as a two-stave score. The edition of the scores included in this document remains true to the format of Douglas' manuscripts, though information is added regarding the orchestration and arrangement based on the recorded performances. Also included in **Appendix A** are trumpet parts for each piece, which include more detailed orchestrational notes as well as written instructions that pertain specifically to the trumpeter. In several instances, Douglas played additional harmony or accompaniment that was not notated on the score. In the cases where Douglas played the same harmony each time a passage occurred, the notes were added to the score.

¹¹ Ibid.

Procedure for Preparation of Performance Guide

These compositions are challenging from both a technical and musical perspective. For each piece the author focuses on aspects of musical performance that are most conducive to explanation and analysis. These aspects include interpretation of the written material and harmonic, melodic, and rhythmic analysis of the improvisational language utilized by Douglas. The performance guide also addresses technical challenges presented to the trumpeter and offers suggestions for the preparation of these works. Some of the challenges are fairly obvious: the extensive use of the low and pedal register, the endurance challenges of playing in a trio, and the virtuosity required to execute some of the written material. Douglas composed these pieces for himself, emphasizing the aspects of trumpet performance in which he excels. An additional challenge therefore exists, in that the trumpeter preparing these compositions must find a personal way to play them that utilizes his or her strengths, while maintaining Douglas' basic aesthetic. The nature of the pieces will require the trumpeter to incorporate some elements of Douglas' approach to the trumpet, in particular Douglas' prominent use of extended techniques, for vocalization and also for atmospheric and textural effect. There are several challenges that are common to all of the pieces included in this study, however to avoid redundancy I have addressed each technical and musical challenge only once, doing so in regards to the piece in which it is most clearly presented.

Chapter IV: “Song for My Father-in-Law”

“Song for My Father-in-Law” was composed in 1991, shortly before the formation of the Tiny Bell Trio and was recorded on the 1994 album *The Tiny Bell Trio*. Douglas recorded the work a second time with the Tiny Bell Trio on the 1997 album *Live In Europe*. The title is a reference both to Dave Douglas’ own father-in-law at the time, and to the popular jazz composition “Song for My Father” by Horace Silver, with whom Douglas played prior to composing this piece.

Stylistic Influences

Douglas composed “Song for My Father-in-Law” without a specific folk music model in mind,¹² however the rhythmic accompaniment that Douglas utilizes is very similar to the Tsamiko, a popular Greek folk dance. The traditional Greek dance is in a moderately-slow 3/2 meter¹³ and the typical accompaniment pattern includes an agogic accent on the upbeat of 2, creating a polyrhythm between the three half-notes and the two dotted half-notes implied by the accentuation of the accompaniment (see **Figure 1**).



Figure 1. “Tsamiko” Polyrhythm

¹² Dave Douglas, e-mail message to author, January 8, 2013.

¹³ *Garland Encyclopedia of World Music Volume 3: The United States and Canada*, s.v. “Southeastern European (Balkan) Music,” accessed February 25, 2013, <http://glnlnd.alexanderstreet.com/view/328572>.

Douglas notates “Song for My Father-in-Law” in 3/4, however the accompaniment pattern is two measures, or six beats long (see **Figure 2**). The difference in notation between the Tsamiko and “Song for My Father-in-Law” is merely a result of the polyrhythmic character of the accompaniment. The accompaniment patterns sound nearly identical, with the exception of the dotted rhythm in the Tsamiko.

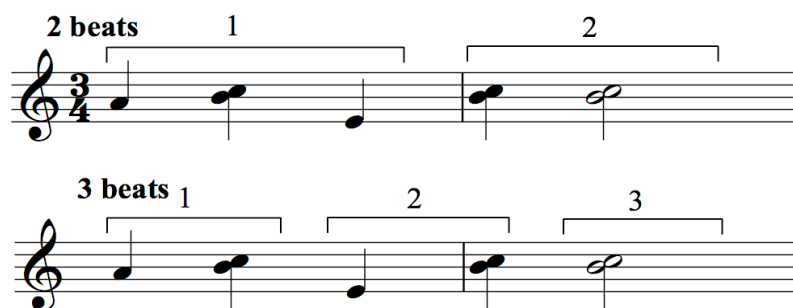


Figure 2. “Song for My Father-in-Law” Polyrhythm

In addition to the accompaniment, the melody also emphasizes the 2 versus 3 polyrhythm. Portions of the tune accent every third beat, and other portions emphasize every second beat, creating an alternation between the two rhythmic groupings implied by the accompaniment. **Figure 3** demonstrates how the first four measures of Letter B accent every two beats, while the next four measures are phrased clearly in 3/4. In their recording of the piece, the Tiny Bell Trio exploits the polyrhythmic nature of the melody and accompaniment, often emphasizing both feels simultaneously, which lends an off-kilter, almost slapstick character to the performance.

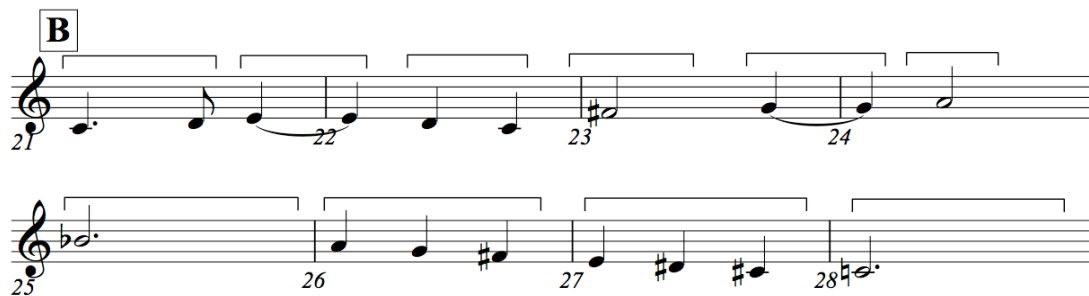


Figure 3. “Song for My Father-in-Law,” Melodic Polyrhythm

As a complement to the folk-influenced rhythm, the harmonic progression of “Song for My Father-in-Law” uses traditional European classical tonal conventions. At Letter A, Douglas follows a standard phrase model of tonic, predominant, dominant, tonic and utilizes the German Augmented 6th chord as a chromatic predominant (see **Figure 4**).

The figure displays a musical score for the first 16 measures of "Song for My Father-in-Law". It features two staves: Trumpet and Guitar. The key signature is one flat (B-flat major), and the time signature is 3/4. The score is divided into four systems, each with two staves. The first system is marked with a box containing the letter 'A' and the figured bass notation 'a: i'. The second system is marked with 'Gr 6'. The third system is marked with 'i 6 4' and 'V7'. The fourth system is marked with 'i' and '13'. The guitar part includes a double bar line with a '2' above it in the second measure of the first system, indicating a second ending.

Figure 4. “Song for My Father-in-Law” Harmonic Analysis, mm. 1-16

Improvisational Language

There is nothing unusual about the harmonic language of “Song for My Father-in-Law.” As discussed earlier, the composition follows familiar tonal conventions, and the harmonic structures are exclusively triads and seventh chords with clear melodic implications. One aspect of Douglas’ 1994 recording of this piece worth studying is the manner in which he approaches improvisation at Letter B. Here, Douglas bases his improvisation entirely on descending arpeggios, played in a rising sequence. In **Figure 5** each statement of the motive is marked with a bracket. Douglas primarily ascends by step

on each repetition of the motive.¹⁴ On the 1997 live recording (see **Figure 6**), Douglas plays in a very similar manner over the same portion of the piece; in fact, measures 5-10 in **Figure 5** and **Figure 6** are nearly identical. The fact that he plays in a consistent way on the two recordings, made more than three years apart, suggests that the rising melodic sequence was integral to Douglas' concept for improvising on Letter B.



Figure 5. “Song for My Father-in-Law” Douglas’ Improvisation, 1994 Recording



Figure 6. “Song for My Father-in-Law” Douglas’ Improvisation, 1997 Recording

¹⁴ This is only one way of approaching the piece, and while it is valuable for the trumpeter to be familiar with the techniques the composer used to structure his improvisation, the trumpeter should not simply copy Douglas' approach, but instead react in the moment to the music as it unfolds.

Possibilities for Performance

Though “Song For My Father-in-Law” is primarily a synthesis of folk-inspired rhythm and classical harmony, there is a portion of the composition that is left undefined, utilizing the modernist classical technique of aleatory, or chance. Measure 38 is notated with a fermata on the original score (see **Figure 7**). On the recording however, the musicians interpret the fermata as a short, collectively improvised cadenza. There is no indication on the score of how the cadenza is to be structured, or how long it should last. The cadenza ends when one performer plays measures 39-40 in tempo, which serves as a cue to the other members of the trio to continue with the remainder of the musical form.

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 37 has a key signature of one flat (Bb7) and a fermata over the notes. Measure 38 has a fermata over the notes. Measure 39 has a key signature of one sharp (F#) and a fermata over the notes. Measure 40 has a key signature of one sharp (F#) and a fermata over the notes. The score is marked '2.' at the beginning and 'To A' at the end. The measure numbers 37, 38, 39, and 40 are indicated below the staves.

Figure 7. “Song for My Father-in-Law” Aleatoric Cadenza

On the 1994 studio recording the cadenzas range from twenty seconds to fifty seconds in length, with each subsequent occurrence lasting longer (see **Table 1**). On the 1997 live recording, the cadenzas at measure 38 are far more extended in length than on the studio recording from three years earlier. In fact, on the third occurrence of the cadenza the trio, following Douglas’ lead, plays the theme from “Uncle Wiggly,” another composition in the Tiny Bell Trio repertoire.

Album	Cadenza #1 (Theme)	Cadenza #2 (Guitar solo)	Cadenza #3 (Trumpet solo)
<i>The Tiny Bell Trio</i> (1994)	0:20	0:40	0:50
<i>Live in Europe</i> (1997)	1:18	1:58	2:07 (“Uncle Wiggly”)

Table 1. “Song for My Father-in-Law” Length of Cadenzas

A comparison between the studio and live recordings of “Song for My Father-in-Law” reveals a large disparity in the performance tempo. The tempo for the 1994 recording averages approximately seventy-four beats-per-minute for the dotted half-note.¹⁵ The tempo is re-established after each cadenza, and the trio sets the tempo at a very consistent rate throughout the performance (see **Figure 9**). On the 1997 recording, the trio performs at a faster pace throughout. Each time the tempo is set after the cadenza, the performers choose from a much wider range (see **Table 2**).

Album	Initial tempo	Guitar Solo	Trumpet Solo	Recapitulation
<i>The Tiny Bell Trio</i> (1994)	75	73	72	75
<i>Live in Europe</i> (1997)	80	92	83	87

Table 2. “Song for My Father-in-Law” Tempo Variation

The trio generally exhibits a heightened sense of freedom on the live recording. This may be a function of the difference between performing live and in the studio, as well as evidence of how the group’s approach to the piece evolved over time.

¹⁵ All tempo markings indicate the dotted half-note.

In addition to extending the length of the cadenzas and varying the tempo from section to section, the Tiny Bell Trio utilizes a relatively unstructured approach to the beginning of the piece in their live recording. On the 1994 studio recording, the Tiny Bell Trio begins with Shepik and Black playing the two-measure accompaniment figure eight times, with Douglas improvising sparsely in the background. Douglas joins with the accompaniment for another eight repetitions before beginning the theme at letter A. On the 1997 live recording, Douglas begins playing without announcing the piece to the audience or his bandmates. He plays fragments of the accompaniment figure interspersed between improvised phrases. Shepik and Black very quickly recognize the piece and join Douglas in creating an improvisational introduction. Over the course of eighty seconds, the trio gradually coalesces to a unified whole, and when Douglas begins the theme at Letter A, the group plays the written material in much the same manner as on the studio recording.

The Tiny Bell Trio had a large repertoire of music committed to memory, so Douglas often did not plan the program in advance of a performance. He preferred to think of a concert set as one extended piece of music comprised of individual movements.¹⁶ The improvisational and experimental nature of the music extended not only to the solo sections of the compositions, but also to the song order and the transitions between pieces. The 1997 recording exemplifies the freedom that the Tiny Bell Trio exercised in their live performances and can serve as an inspiration for other musicians who perform this piece.

¹⁶ Douglas, interview.

Technical Challenges

Of the four pieces included in this study, “Song for My Father-in-Law” presents the fewest technical challenges to the trumpeter. The demands on range, endurance, and facility are moderate, and the harmonic progression consists of closely related harmonies, without any distant modulations or complex chords. One aspect of the piece the trumpeter should spend time practicing is the two-versus-three polyrhythm that occurs throughout. The trumpeter should be able to improvise rhythmically in three while the rhythm section plays in two, and vice-versa. Developing the internalization of the meter necessary to improvise fluently and playfully with the polyrhythm will require specific practice.

The author suggests using a metronome two different ways to practice the piece. First, set the metronome to the dotted-half note at seventy-four beats-per-minute (b.p.m) and play or sing a portion of the piece. Play the same section a second time, but change the tempo of the metronome to 111 b.p.m.¹⁷ Now internalize the metronome pulse as the half-note. The tempo of the quarter-note will not change, but the “accompaniment” will have shifted between the two rhythmic groupings of two and three. Practicing “Song for My Father-in-Law” in this manner will train the trumpeter to feel both groupings simultaneously, which will enable him to improvise on the piece in a convincing and engaging way.

¹⁷ Of course the trumpeter can alter the tempo from what is suggested. The ratio between the tempo for the dotted-half note and the half note is 1.5 (i.e. if the tempo for the dotted-half note is 60 b.p.m., the half note will be 90 b.p.m.).

Chapter V: “Shards”

“Shards” was composed in 1993 and recorded on *The Tiny Bell Trio*. The work is an excellent example of the stylistic fusion of Eastern European folk and jazz that was a guiding principle of the group. The editing process for the score was more involved than the other compositions in this study due to several discrepancies between the manuscript and the recording.

The first discrepancy is the chord symbol in measure eleven, which is written in Douglas’ original manuscript as a G minor with an added “b6” (E-flat) (see **Figure 8**). On the recording Brad Shepik plays an A-flat major triad in this measure (see **Figure 9**).

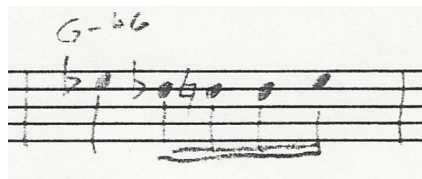


Figure 8. “Shards” m. 11, original manuscript



Figure 9. “Shards” m. 11, as recorded on *The Tiny Bell Trio*

The second alteration from the manuscript occurs in the last four measures of the melody. In the manuscript, the guitar is given the melody, while the trumpet plays a counterline (see **Figure 10**).

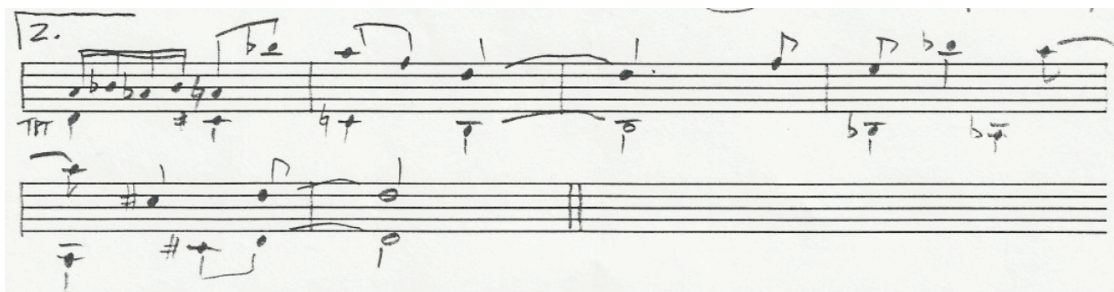


Figure 10. “Shards” mm. 39-44, original manuscript

On the recording, Douglas does not play the counterline, but rather plays the melody in octaves with Shepik (see Figure 11).



Figure 11. “Shards” mm. 39-45, as recorded on *The Tiny Bell Trio*

Another change in the harmony occurs on the final note of the melody. The written D on the manuscript has no chord symbol marked (see Figure 10), and the notation of unison octaves between the trumpet and guitar indicates that the note should not be harmonized. However, on the recording Brad Shepik not only harmonizes the D, he does so in two different ways (see Figure 11). The first two times that the D is played, Shepik harmonizes it as a B minor triad in first inversion, but at the Fine, Shepik harmonizes the D as a G minor triad in second inversion. Additionally, there is an added measure at the end of the form on the recording, lengthening the resolution by two beats.

Stylistic Influences

“Shards” is based on the *czardas*,¹⁸ a traditional Hungarian dance.¹⁹ The term *czardas* is derived from the Hungarian word for “tavern,”²⁰ which may explain the boisterous character of the music. The title “Shards” is a play on the word *czardas*, which has a similar pronunciation.²¹ The *czardas* has served as the inspiration for several popular classical compositions including Franz Liszt’s *Hungarian Rhapsody No. 2*, Vittorio Monti’s *Czardas*,²² four of Johannes Brahms’ *Hungarian Dances*,²³ and an aria from Johann Strauss’ *Die Fledermaus*.²⁴ The Tiny Bell Trio recorded a traditional *czardas* on *The Tiny Bell Trio and Live in Europe*, and frequently played a *Hungarian Dance* by Brahms in their live performances. Douglas composed “Shards” to pay homage to both of these pieces.²⁵ It is highly recommended that the trumpeter familiarize himself with these two pieces, to better understand the stylistic foundation of “Shards.” The traditional *czardas* performed by the Tiny Bell Trio can be found on a recording by the

¹⁸ Also commonly spelled *csárdás*.

¹⁹ Douglas, e-mail.

²⁰ Jane Bellingham, “Csárdás,” *The Oxford Companion to Music*, *Oxford Music Online*, Oxford University Press, accessed January 31, 2013, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e1751>.

²¹ Douglas, e-mail.

²² Jonathan Bellman, “Csárdás,” *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed January 9, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06918>.

²³ Michael Musgrave, *The Music of Brahms* (Oxford University Press, 1985), 60.

²⁴ “Csárdás,” *The Oxford Dictionary of Music*, 2nd ed. rev. Ed. Michael Kennedy. *Oxford Music Online*, Oxford University Press, accessed January 9, 2013, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e2611>.

²⁵ Douglas, e-mail.

Frula Yugoslav Folk Ensemble,²⁶ and numerous recordings exist of Brahms' *Hungarian Dances*.²⁷

The *czardas* is organized in multiple sections, each in a different tempo. The slower passages are titled *lassan* or *lassú*, and the faster sections are known as *friska* or *friss*.²⁸ While the *czardas* is typically in a minor tonality, modulations to related major keys in interior sections are also common.²⁹ Overall, the rhythm of the *czardas* is syncopated and highly energetic, particularly in the *friss* sections.

Douglas retains the sectional construction and dramatic character shifts of the *czardas*, though he maintains a consistent tempo throughout. The majority of "Shards" is in the style of the *friska*, however Letter C resembles the *lassú* in its use of a dotted-quarter hemiola in the trumpet and drums to imply a slower tempo (see **Figure 12**).



Figure 12. "Shards" mm. 31-34

Rather than changing tempos between sections, the Tiny Bell Trio creates variety and excitement through variations in orchestration and dynamic from phrase to phrase. Douglas develops the theme in the same manner as a traditional jazz composition, which utilizes written melody as an exposition, followed by multiple repetitions of the underlying harmonic progression upon which the musicians improvise. To retain the

²⁶ *Frula Yugoslav Folk Ensemble*, Monitor Records, MFS 493, 1991.

²⁷ In particular, this author recommends listening to *Hungarian Dance No. 5*.

²⁸ Bellman, "Csárdá," *Grove Music Online*.

²⁹ Musgrave, *The Music of Brahms*, 61.

spirit of the *czardas*, the performers in the Tiny Bell Trio not only maintain the harmonic progression and form in their improvisations, but also the sudden dynamic and textural changes that occur during the theme.

Improvisational Language

The harmonic and melodic language that Douglas utilizes in “Shards” is fairly conventional. He uses common chord symbol notation and, though the song modulates through several keys, a trumpeter with experience playing bebop and post-bop jazz will likely have no trouble navigating the harmonic progression. The challenging aspect of improvising on “Shards” is adhering to the asymmetrical phrase lengths, and changing dynamic and intensity from phrase to phrase.

The opening phrase of “Shards,” Letter A, is thirteen measures long, comprised of two groups of four measures and one group of five measures. This is an unusual phrase length and can present a challenge for the improviser who is used to phrasing in four or eight measure phrases. Additionally, the phrase ends with a syncopated ensemble accent on the upbeat of two in measure twelve. This accent is taken from the melody and retained throughout the solo section. The trumpeter must learn to internalize the odd phrase length and be able to resolve his improvised line on the upbeat of two in measure twelve each time. This holds true both when the trumpeter is the soloist and when he is an accompanist. See **Figures 13-15** for examples of how Douglas resolves his improvised phrases at Letter A each time.



Figure 13. “Shards” mm. 10-13, Douglas Improvisation, First Chorus



Figure 14. “Shards” mm. 23-26, Douglas Improvisation, First Chorus



Figure 15. “Shards” mm. 10-13, Douglas Improvisation, Second Chorus

Possibilities for Performance

Rather than have the trumpet play the melody throughout, the Tiny Bell Trio made orchestrational decisions that are not notated on the manuscript. For example, throughout Letter B the trumpet and guitar trade roles between melody and accompaniment, giving a sense of fluidity and spontaneity to the performance of the composed material. During this section, when Douglas does not play the melody, he performs an improvised counterpoint that in some instances supports the melody, and at other times rises to the foreground of the musical texture (see **Figure 16**). Each time Letter B occurs, Douglas interprets and elaborates the phrase differently (see **Figures 17 and 18**).

Figure 16. “Shards” mm. 14-30, Exposition, First Time

Figure 17. “Shards” mm. 18-30, Exposition, Second Time

Figure 18. “Shards” mm. 18-30, Recapitulation

To create textural continuity between the exposition and the improvised development, the performers continue the frequent alternation of musical roles throughout the improvised solo section. The lack of a dedicated bass voice in the ensemble creates the necessity for the trumpet to assume the role of accompanist during the guitarist's solos. Douglas described his concept of accompanying in an interview with the author, explaining that because there was no bassist to provide the harmonic, rhythmic, and formal framework behind the guitar solos, he was forced to devise a way to accomplish this on his trumpet. To outline the harmony, Douglas primarily played fundamental chord tones (root, third, and fifth) in the lowest tessitura of the trumpet, often using notes below the given range of the instrument (see **Figure 19**). To contribute to the rhythmic vitality and clarity of the performance, Douglas struck a balance between playing syncopated figures to complement the soloist's phrasing, and playing non-syncopated rhythms in order to provide a clear articulation of the meter and harmonic rhythm. Changing roles in this manner presents a physical challenge for the trumpeter, who must manage his breathing, execute sudden registral and dynamic changes, and maintain the mouthpiece on his lips for nearly the entire piece.

The image displays a musical score for 'Douglas Improvisation mm. 1-26'. It is divided into two main sections: 'Solo' (measures 1-13) and 'Accompaniment' (measures 14-26). Both sections are written in treble clef with a key signature of one sharp (F#). The Solo section begins with a box labeled 'A' and contains measures 1 through 13. The Accompaniment section begins with a box labeled 'A2' and contains measures 14 through 26. Chords are indicated above the notes, and measure numbers are placed below the staff lines.

Solo Section (Measures 1-13):

- Measures 1-4: Chords B-, C#7, F#7
- Measures 5-9: Chords F-, F-, Bb-, Ab, B-, E7
- Measures 10-13: Chords A-, Bb, B-, E7, A-

Accompaniment Section (Measures 14-26):

- Measures 14-17: Chords B-, C#7, F#7
- Measures 18-22: Chords F-, F-, Bb-, Ab, B-, E7
- Measures 23-26: Chords A-, Bb, B-, E7, A-

Figure 19. Douglas Improvisation mm. 1-26

Technical Challenges

The most difficult physical aspect of performing “Shards” is the endurance required. The work is more than four minutes long, and the trumpeter is only able to take the mouthpiece off of his lips twice in the entire piece, each time only for a few seconds. This challenge is compounded by the frequent alternation between soloist and accompanist. During the solo passages, the trumpeter will likely play in the middle and upper register at a full volume followed immediately by accompaniment passages, which require extended playing in the low and pedal registers at a softer dynamic. Performing in this manner while improvising creates added challenges for efficient breath control. The

long mouthpiece set, sudden register and dynamic changes, and unpredictability of the improvised phrasing places a strain on the fitness and the efficiency of the playing mechanism.

The endurance required to play “Shards” can be developed by combining exercises from two standard trumpet methods (see **Figure 20**). Exercise Number 93 from *Daily Drills and Technical Studies for Trumpet* by Max Schlossberg³⁰ spans more than two octaves using both stepwise and arpeggiated motion. The four-measure pattern is repeated twice, changing the articulation pattern the second time. Played at a full dynamic this exercise prepares the trumpeter for the soloistic passages in “Shards.” The “Intervals” exercise from page 125 of *Arban’s Complete Conservatory Method for Trumpet*³¹ requires repeated articulation in the low register and utilizes expanding intervals, up to a twelfth. Playing this exercise at a soft volume prepares the trumpeter for the accompaniment passages. By practicing these two exercises in succession, without resetting the mouthpiece, the trumpeter can replicate the physical demands of playing “Shards” in a controlled and measurable way.

³⁰ Max Schlossberg, *Daily Drills and Technical Studies for Trumpet* (New York: M. Baron, 1965) 31.

³¹ Arban, Jean Baptiste, *Complete Conservatory Method for Trumpet*, ed. Edwin Franko Goldman, et al. (New York: Carl Fischer, 1982) 125.

The image shows a musical score for trumpet. It consists of three staves. The top staff is labeled 'Schlossberg' and has a tempo marking of ♩=80. The music is in 3/4 time and starts with a forte (f) dynamic. It features a complex melodic line with many slurs and accents. The middle staff continues the melodic line, ending with a piano (p) dynamic. The bottom staff is labeled 'Arban' and shows a rhythmic exercise consisting of eighth notes in a steady pattern, ending with a double bar line.

Figure 20. Alternation between Schlossberg #93 and Arban's pg. 125

Each repetition of this exercise lasts thirty seconds. The trumpeter may add repetitions of the etudes as his endurance increases. Eventually the trumpeter should be able to play the exercise four times in a row, remove the mouthpiece from the lips long enough to empty the water key and reset the embouchure, and play four more repetitions. This roughly four-minute exercise accurately replicates the physical demands of performing “Shards.”

Chapter VI: “Prolix”

“Prolix,” was composed in 1996 and released on the 1998 recording *Songs for Wandering Souls*. It is the most technically demanding and formally complex piece included in this study. The title means “using an excess of words”³² and is a self-deprecating reference to the ornate and difficult melody.

Stylistic Influences

“Prolix” is based on a folk song entitled “Shimaguwa” by Japanese musician Kina Shoukichi.³³ While no direct connection exists between Shoukichi and the music of the Balkans that comprises the foundation of the Tiny Bell Trio’s style, the intricate metric construction and folk aesthetic of “Shimaguwa” conform well to the group’s aesthetic. Douglas transcribed the piece from Shoukichi’s 1977 recording *The Music Power from Okinawa* and adapted it by composing a contrafact melody and altering the rhythm of the accompaniment.

As seen in **Figure 21** the time signature changes frequently throughout the song. In addition to the changing metric groupings, each phrase varies in length from five to nine measures (see **Table 3**). The irregular phrase lengths and the consistently changing meter creates a complex musical form that challenges the improviser.

³² *Merriam-Webster Dictionary Online*, “Prolix,” accessed February 13, 2013, <http://www.merriam-webster.com/dictionary/prolix>.

³³ Douglas, e-mail.

The musical score for "Shimaguwa" is presented in five sections, each with a distinct time signature and key signature (one flat).

- Section A:** Measures 1-3. Time signature: 4/4. Chords: F, D-.
- Section B:** Measures 4-10. Time signatures: 4/4, 2/4, 4/4, 2/4. Chords: C, C, F, Bb.
- Section C:** Measures 11-15. Time signatures: 4/4, 3/4, 4/4. Chords: C, F, C, F.
- Section D:** Measures 16-18. Time signatures: 4/4, 2/4, 3/4. Chords: C, F, C, F. Includes a 3X's (triplets) marking.
- Section E:** Measures 19-28. Time signatures: 4/4, 2/4, 3/4, 4/4. Chords: C, F, C, F. Ends with a "to A" instruction.

The score includes various musical notations such as rests, slurs, and triplet markings. Measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, and 28 are indicated below the notes.

Figure 21. "Shimaguwa"

Letter A	5 measures/ 18 beats
Letter B	7 measures/ 23 beats
Letter C	5 measures/ 16 beats
Letter D	9 measures/ 36 beats
Letter E	5 measures/ 17 beats

Table 3. “Shimagawa” Phrase Lengths

Improvisational Language

At Letter D no chord symbol is indicated on the score, which presents the trumpeter with the freedom to decide which melodic approach to take. On the recording of “Prolix,” Douglas utilizes two distinct melodic approaches when improvising over Letter D (see **Figure 22**). For the first two-and-a-half measures (mm. 13-15) Douglas shifts a half-step higher from the G major tonality of the piece, using the notes of the A-flat major scale. He plays three ascending motives, beginning each a perfect fourth higher.

Figure 22. “Prolix,” Douglas Improvisation mm. 13-22

The second technique that Douglas utilizes is the chromatic sequencing of familiar melodic units, in this case the major tetrachord. In measure eighteen, he begins the melodic sequence on D, and over the course of the following six beats, Douglas plays ascending tetrachords beginning on E-flat, E, F, and F-sharp. The trumpeter should not feel it necessary to quote Douglas' solo, however the shift to an A-flat major tonality and the chromatic sequencing of melodic fragments are two structural devices that the trumpeter can adapt and incorporate into his own improvisational vocabulary at Letter D.

Possibilities for Performance

Douglas takes various liberties during the theme that are not indicated in the score. At Letter D, the trumpet part is notated as a two-measure figure that repeats three times (see **Figure 23**). On the recording Douglas plays the figure as written the first time. On the subsequent repetitions he only plays the first beat of Letter D and then improvises for the remaining six beats. **Figure 24** and **Figure 25** show a transcription of Douglas' improvised figures at Letter D during the exposition and recapitulation. As discussed earlier, there is no indication of the tonal field at Letter D, which affords the trumpeter a great deal of harmonic freedom in the embellishment of the theme. On both the exposition and the recapitulation, Douglas plays similar melodic ideas in each measure. On the second repetition each time, Douglas uses the pitches of the E-flat major scale. On the third repetition, he utilizes the augmented triad constructed from E-flat.³⁴

³⁴ In **Figure 24** Douglas plays a C-sharp (marked with an asterisk), however it is possible that this is a missed partial and that his intention was to play a B, which would make his use of the augmented triad consistent between the exposition and recapitulation.

Figure 23. “Prolix” mm. 18-19

Figure 24. “Prolix” Letter D, Exposition, Douglas Transcription

Figure 25. “Prolix” Letter D, Recapitulation, Douglas Transcription

On the recording, the Tiny Bell Trio maintains a light-hearted, tongue-in-cheek approach to “Prolix” throughout their performance. Douglas’ and Shepik’s accompaniment of Black’s drum solo is an example of this stylistic device. Black improvises over the complete form, while Douglas and Shepik improvise a sparse accompaniment. Douglas and Shepik play excerpts of the theme and accompanying figures, as well as improvised counterlines to outline the form and create a sense of

playfulness and humor. The thematic fragments seem to appear at random, though always in the proper place in the form. Douglas and Shepik seem to be entertaining themselves and each other as they often interject a single note in the midst of the drummer's phrase. Douglas colors his accompaniment figures with various extended techniques, including half-valve, growl, flutter-tongue, and various coloristic sounds, such as kissing and whistling through the instrument.

Technical Challenges

Portions of the melody to “Prolix” are non-idiomatic, with lip slurs occurring within rapid ornamentation and angular lines that include large leaps and awkward fingering combinations. In spite of the difficulties inherent in the melody, the light-hearted, folk aesthetic of “Prolix” requires the trumpeter to play the theme without any sense of strain or hurry. To achieve the necessary effortless quality of the melody, the trumpeter should initially practice the melody at slower tempi. Additionally, the trumpeter may find two additional techniques to be helpful. The first two measures of the melody must be executed with fluidity despite the sixteenth-note triplet ornaments. Begin by playing the melody without the triplets, sustaining the first note of each triplet for an eighth-note (see **Figure 26**). After playing this several times, gradually reintroduce the triplets, adding one note at a time (see **Figure 27**).



Figure 26. “Prolix” mm. 1-2 Simplified



Figure 27. “Prolix” mm. 1-2 Intermediate

The sixteenth-note lines at measures three and four, as well as at Letter C, should be played with finesse and a sense of direction, despite the intervallic leaps and required finger dexterity. To achieve the nimble character of the line, the trumpeter should slightly ghost the lower notes of the interval leaps. To give the line direction and flow, the trumpeter must play with a steady air stream and blow *through* the line. The strategy for practice is to play the lines slurred at a slow tempo. The author suggests practicing the line working back from the last beat, adding one beat at a time until the entire line is played.

In addition to the complex melody, the irregular phrase lengths and meter changes present challenges for the improviser who is accustomed to playing music composed of four or eight measure phrases in a consistent meter. It is very difficult to count the beats consciously in each measure as one improvises. Therefore it is necessary to learn to “feel” the meter, rather than to count it. To reach this level of internalization, memorization of the form and extensive practice of phrasing within the form is required. The trumpeter should begin to practice improvising on “Prolix” by playing very simply, emphasizing the root, third, and fifth of each chord in clear rhythms. **Figure 28**, an original melody by the author, demonstrates the kind of rhythmic and melodic clarity that will be helpful in the initial steps of improvising over “Prolix.” Playing with simplicity and clarity will aid in the internalization of the form. By gradually adding

embellishments, the trumpeter will eventually execute complex ideas, without losing his grounding in the form.

The musical score for Figure 28, titled "Prolix," Example of Clear Phrasing, is written in G major and consists of four staves. The first staff begins with a boxed 'B' above the first measure, followed by 'G' above the second, 'G' above the third, and 'C' above the fourth. The second staff has 'D' above the first, 'D' above the second, and 'G' above the third. The third staff has a boxed 'C' above the first, 'D' above the second, 'G' above the third, 'D' above the fourth, and 'G' above the fifth. The fourth staff has 'D' above the first, 'G' above the second, 'D' above the third, and 'G' above the fourth. The music features various time signatures: 4/4, 2/4, 3/4, and 4/4.

Figure 28. "Prolix," Example of Clear Phrasing

It is also instructive to study Douglas' recorded solo as an example of how to clearly articulate the form, while playing inventive and interesting rhythmic phrases. **Figure 29**, illustrates how, in addition to outlining the time signature of each measure, Douglas incorporates accented ensemble figures from the theme into his improvised lines. For example, in measure seven Douglas integrates the ensemble accent on the upbeat of one into his improvisation.

The musical score for Figure 29, titled "Prolix" Douglas Improvisation mm. 1-7, is written in G major and consists of two staves. The first staff begins with a "Solo Break" label above the first measure, followed by a boxed 'B' above the second, 'G' above the third, 'G' above the fourth, 'G' above the fifth, and 'C' above the sixth. The second staff has 'C' above the first, 'D' above the second, 'D' above the third, and 'G' above the fourth. The music features various time signatures: 4/4, 2/4, 3/4, and 4/4. Measure numbers 1 through 7 are indicated below the notes.

Figure 29. "Prolix" Douglas Improvisation mm. 1-7

Chapter VII: "Sam Hill"

"Sam Hill" was composed in 1998 and recorded the same year on *Songs For Wandering Souls*. The composition is based on a rhythmic ostinato of alternating measures of 7/8 and 9/8. Douglas notated both time signatures at the beginning of the manuscript, indicating a consistent alternation throughout the piece (see **Figure 30**). The edition of the score included in this study is notated as 7+9. To aid the performer in reading the music, a dotted bar-line is added to indicate the division of each measure into seven and nine (see **Figure 31**).³⁵



Figure 30. "Sam Hill" mm. 1-8, original manuscript



Figure 31. "Sam Hill" mm. 1-4

³⁵ This results in an edited score that is almost identical to Douglas' original manuscript. The use of the dotted bar-line facilitates rehearsal of the music, because it is easier to determine where each grouping of seven and nine begins.

Stylistic Influences

Each measure is composed of rhythmic accents based on groupings of two and three eighth-notes. The pattern for this composition is 3-2-2-3-2-2-2, which is maintained consistently throughout the piece. The rhythmic ostinato is inspired by the rhythms of Bulgarian folk dance, however Douglas did not model it on any particular piece.

Douglas' intent in composing "Sam Hill" was simply to create "something that was irregular that would groove well."³⁶ While it was not his intention to do so, the rhythmic ostinato and melodic rhythm bear a strong resemblance to a popular Bulgarian folk song titled "Sabrali sa se Sabrali" (see **Figure 32**).³⁷ "Sabrali sa se Sabrali" also has a time signature of 16/8, and the sub grouping of each measure is 9/8 plus 7/8.³⁸ This is nearly identical to "Sam Hill," the only difference being the placement of the second grouping of three eighth-notes.

Figure 32. "Sabrali, sa se Sabrali," Transcription

³⁶ Douglas, e-mail to the author, December 31, 2012.

³⁷ There are several recordings of this piece still in print, however the transcription above is from: Rhodopea Kaba Trio, *Folk Songs*, Gega New, GD 183, 2000.

³⁸ To aid in visualizing the parallel between "Sabrali sa se Sabrali" and "Sam Hill," the meter is notated in the same manner—using a composite time signature and dotted bar-lines.

While the rhythm and meter of “Sam Hill” are almost exclusively inspired by Bulgarian folk music, the melody and harmony represent a juxtaposition of Bulgarian folk and classical harmony. Much of Bulgarian folk music is monophonic, with all voices and instruments performing the melodic line in unison. Typically singers and instrumentalists perform in heterophony, which is the simultaneous and independent ornamentation of a melody.³⁹ Letter A in “Sam Hill” is performed in this manner.

It is also common in Bulgarian folk singing for one voice to sing the melody, while a second voice articulates the text and rhythm on a drone pitch, usually the tonic. This diaphonic texture frequently results in dissonances, as the melody hovers around the drone pitch.⁴⁰ “Sabrali se sa Sabrali” is constructed in this manner. Douglas adapts this technique in the introduction to “Sam Hill” (see **Figure 33**), using the open D string on the guitar to create a pedal point, over which the rising and falling chromatic line creates alternately dissonant and consonant harmonies.

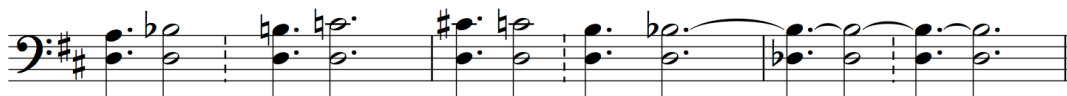


Figure 33. “Sam Hill,” Introduction

At Letter D, Douglas utilizes a descending chromatic bass motion, often called the “lament” bass, which is common in classical literature, particularly in Venetian opera (see **Figure 34**). One of the best known uses of this progression occurs in “Dido’s

³⁹ Stoyan Petrov, et al., “Bulgaria,” *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed January 8, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04289>.

⁴⁰ Ibid.

Lament” from Henry Purcell’s *Dido and Aeneas*.⁴¹ The harmonic analysis in **Figure 34** shows the descending bass motion harmonized in a manner consistent with European voice-leading, which contrasts with and complements the folk harmonization of the rest of the composition.

Figure 34 shows two staves of music in D major. The top staff has a box around the letter 'D' above the first measure. Chords are labeled above and below the notes. The bottom staff shows a different harmonic realization for the same passage.

Figure 34. “Sam Hill” mm. 11-14, Harmonic Analysis

In the introduction Douglas uses an inversion of the lament bass against the tonic pedal to create the diaphony discussed earlier. In his tonal harmonization of the Lament bass, there is a sustained D throughout, which creates a mirror of the diaphonic harmonization of the introduction (see **Figure 35**).

Figure 35 shows two staves of music in D major. The top staff is labeled 'Intro (Diaphony)' and the bottom staff is labeled 'Letter D (Tonal Harmonization)'. Chords are labeled below the notes.

Figure 35. Reduction of Introduction and Letter D

⁴¹ Curtis Price, "Dido and Aeneas," *The New Grove Dictionary of Opera*, *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed January 18, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O006883>.

Improvisational Language

The trumpet solo occurs at Letter B, which does not include any chord symbols to indicate the harmony (see **Figure 36**). The guitar accompaniment consists of two measures of a concert D pedal point with a rising and falling chromatic line, followed by one measure of a concert D-flat pedal. The diaphonic accompaniment and lack of chord symbols provide the soloist freedom to choose from a variety of harmonic and melodic approaches.

Douglas improvises over the E pedal in two ways.⁴² At the beginning of his solo, he uses the E major pentatonic scale exclusively. From within this scale, Douglas primarily plays the E major triad, with the C-sharp used as an upper neighbor tone to the B (mm. 1, 2, 4, 5). On the third repetition of the three-measure phrase (mm. 7-9), he strays from the clear E major tonality, and instead plays a descending chromatic line, creating contrary motion with the guitar accompaniment.

Figure 36. “Sam Hill” Douglas Solo, Beginning

⁴² The discussion of Douglas’ solo will use B-flat transposed pitches, in order to correspond with the transposed solo transcription.

Similarly, Douglas takes two distinct melodic approaches to the E-flat pedal. Early in the solo, the E-flat pedal occurs for only one measure at a time. As the solo builds to a climax, the trio remains on the E-flat pedal. At the first occurrence, Douglas uses a scale based on the E-flat major pentatonic, with a lowered-fifth: E-flat, F, G, A⁴³ (see **Figure 36**, m. 3).

As the trio builds intensity on the E-flat pedal, Douglas alters his melodic approach. Instead of using the pentatonic scale, he plays melodies based on non-tonal harmonic structures. In particular, he plays symmetrical melodic patterns based on the alternation of two intervals. The clearest examples of Douglas' use of intervallic combination are found in the last four measures of his solo (see **Figure 37**). In the first measure, he alternates descending minor thirds with ascending major seconds, which results in an extended descending sequence. Three measures later, Douglas alternates descending minor thirds and descending minor seconds (m. 4). He sustains the dramatic climax of his solo by avoiding a specific tonality or resolution, instead using the symmetrical intervallic patterns to create expectation and suspense.⁴⁴

⁴³ The lowered fifth of an E-flat major pentatonic scale is technically a B-double-flat, however for the ease of reading, it is notated enharmonically on the transcription.

⁴⁴ Rather than use the above transcription and analysis to copy or imitate Douglas' improvisation, the trumpeter should use his solo as a guide and experiment with the basic concept of non-tonal, symmetrical intervallic patterns, incorporating them into his individual style.

Figure 37. “Sam Hill” Douglas Solo Climax

Possibilities for Performance

“Sam Hill” is notated as a lead sheet, and the Tiny Bell Trio creates an interesting arrangement by varying the orchestration and dynamic of the thematic material. Shepik plays Letter B, minus the trumpet melody, as a solo-guitar introduction. Black enters at Letter A, while Douglas and Shepik play the theme in heterophony. Letter B is played as written, but at a softer dynamic than Letter A. At Letter C, Douglas and Shepik play the melody in unison, as Shepik harmonizes prominent notes of the melody a third below. Each time Letter D occurs, Douglas interprets the melody differently, omitting certain measures (see **Table 4**). This creates a different orchestration on every occurrence of Letter D, which contributes to the development of the music throughout the performance.

Letter D First Occurrence	Rest throughout
Letter D Second Occurrence	Omit m. 11 beat 8-m. 12, beat 13
Letter D Third Occurrence	Rest throughout
Letter D Fourth Occurrence	Play throughout

Table 4. “Sam Hill” Letter D, Douglas’ Interpretation

The improvisational form for "Sam Hill" is unique among the compositions in this study in that the guitar and the trumpet each improvise on only one section of the theme, rather than on the entire form. The first soloist is Shepik, who improvises on Letter A. Shepik extends and elaborates on the D major pedal point, utilizing diatonic chords as well as common chromatic alterations, such as minor IV and V/V. Douglas accompanies the guitar solo and reacts to the harmonic motion that Shepik initiates. The solo is ended by Shepik with a statement of the melody from Letter A.

Douglas is the second soloist and improvises over Letter B. As discussed earlier, Letter B is repeated several times before remaining on the concert D-flat pedal point for the climax of the solo. Douglas cues the end of his solo, and the trio plays Letters C and D, followed by a recapitulation of the entire form.

Technical Challenges

Douglas stated that one of his goals as a trumpeter in the Tiny Bell Trio was to find "ways timbrally that I could play notes below middle C concert that would function as bass notes, or comping notes."⁴⁵ On "Sam Hill," the trumpeter is presented with the challenge of accompanying the guitar solo over the portion of the tune that utilizes concert D as a pedal point throughout. The trumpeter should regularly play this pitch behind the guitarist to continue the pedal point through the improvisational solo section, however the lowest concert D in the traditional range of the instrument is too high to effectively function timbrally as a pedal point. Therefore the trumpeter should develop the ability to play the concert D an octave below. Playing in the lowest tessitura possible

⁴⁵ Douglas, interview.

will help to fill out the sound of the ensemble and will keep the trumpet in a range that better blends and supports the guitar soloist. The concert D3 is two semitones below the range of the Bb trumpet and exists in the false pedal register.⁴⁶ Douglas plays the notes of the false pedal range by depressing all three valves and using his embouchure to bend the pitch downward until the desired note is reached.⁴⁷ The author also suggests extending the first and third valve slides.

Executing the written low E is not particularly difficult, however playing it with a centered tone and clear articulation will require practice. Additionally, the player must be able to produce the low E without disrupting the embouchure setting, because “Sam Hill” requires the trumpeter to play for an extended period of time without resetting the mouthpiece. Several trumpet method books that emphasize the range from low F-sharp to pedal C. This author suggests *Warmups and Studies for Trumpet* by James Stamp,⁴⁸ because of the manner in which Stamp trains the trumpeter to connect the pedal tones with the middle and upper registers.

The author suggests exercises 3, 4a, 4b, and 5, which constitute the “Basic Warm Up.” In addition to practicing the Stamp exercises as written, the trumpeter should apply the basic concept of the exercises to the musical context of “Sam Hill.” **Figure 38** is an example of how Stamp’s warmup can be adapted to be played over Letter A of “Sam Hill.” The trumpeter should play this exercise with the Tiny Bell Trio recording each time Letter A occurs, continuing with the remainder of the original melody at Letter B. Practicing the exercise in this manner will prepare the trumpeter to play the low E in

⁴⁶ The term “false” pedals refers to the notes between low F-sharp and pedal C, which do not exist acoustically on the trumpet.

⁴⁷ Douglas, interview.

⁴⁸ James Stamp, *Warm-ups and Studies* (Switzerland: Editions BIM, 2000) 5-7.

Chapter VIII: Conclusion

It is clear from an in-depth study of the Tiny Bell Trio scores and recordings, as well as interviews with Dave Douglas, that the works included in this study are distillations of the composer's creative process rather than "finished" compositions. It is the opinion of this author that in order to interpret these pieces in an authentic way, the trumpeter should be familiar with Dave Douglas' model of musical performance, in particular his approach to musical interpretation and improvisation. Douglas describes this concept in the liner notes to his 2000 album *A Thousand Evenings*:

When I give new music to any of my groups, it is understood that our improvisations should be elaborations stemming directly from the written music. The interpretation of a written passage should reflect a personal style and flexibility so that the notes are reborn in each reading. In other words, the written note is so colored by the performer, and the improvisation so colored by the composition, that it's impossible to say where one begins and the other ends.⁴⁹

To perform the four pieces included in this study with the kind of informed freedom that Douglas describes in the above statement requires significant depth and breadth of musical knowledge. This study identifies specific aspects of Douglas' music for the Tiny Bell Trio that will assist the trumpeter in the understanding and performance of this repertoire. Many of these insights, including Douglas' comments on the history and stylistic influences of the trio, as well as the discussion of the improvisational language, technical challenges, and performance possibilities, have not been previously available. With the information included in this study, the trumpeter has access to information necessary to develop the interpretive liberties that Douglas insists are integral

⁴⁹ Dave Douglas, liner notes to *A Thousand Evenings*, BMG 09026-63698-2, 2000, CD.

to an authentic performance of his music, and to do so in a manner that is informed and meaningful.

It is the hope of this author that more trumpeters will be inspired to perform the music of the Tiny Bell Trio. This study can serve as a point of entry to understanding Douglas' other compositions for the group, as well as a model for analysis of his works for other ensembles. Through the preparation and performance of Douglas' music, the trumpeter will not only access an important body of modern chamber music for the trumpet, but will also gain insight into the musical process of an innovative, influential, and prolific American trumpet artist.

Appendix A: Scores and Trumpet Parts

D. DeJ 91

SONG FOR YOUR FATHER

(A) tempo di valse

The score consists of the following sections:

- Section A:** Four measures of music. The first measure has a **Bbmin** chord. The second measure has a **Bbmin** chord. The third measure has a **Bbmin** chord. The fourth measure has a **Bbmin** chord.
- First Ending 1:** Four measures of music. The first measure has a **Bbmin** chord. The second measure has a **Bbmin** chord. The third measure has a **Bbmin** chord. The fourth measure has a **Bbmin** chord.
- First Ending 2:** Four measures of music. The first measure has a **Bbmin** chord. The second measure has a **Bbmin** chord. The third measure has a **Bbmin** chord. The fourth measure has a **Bbmin** chord.
- Second Ending:** Four measures of music. The first measure has a **Bbmin** chord. The second measure has a **Bbmin** chord. The third measure has a **Bbmin** chord. The fourth measure has a **Bbmin** chord.
- Section B:** Four measures of music. The first measure has a **Db7** chord. The second measure has a **Db7** chord. The third measure has a **Db7** chord. The fourth measure has a **Db7** chord.

The image shows a handwritten musical score on yellowed paper, consisting of six systems of music. Each system includes a staff of music and guitar chords written below it. The notation includes notes, rests, and various chord symbols.

- System 1:** Chords: Db7, /, Gb, /.
- System 2:** Chords: Bb7, /, Ebmin, /.
- System 3:** Marked with a first ending bracket (1.). Chords: B7, /, Bb7, /, ending with a triplet of notes and a measure with a fermata, marked "to B".
- System 4:** Marked with a second ending bracket (2.). Chords: B7, /, B7, /, ending with a measure with a fermata, marked "to A".
- System 5:** Chords: Bbmin, /, C7, /.
- System 6:** Chords: Bbmin, /, Bbmin, /, ending with a double bar line and the word "fine".

Song For My Father-in-Law

Concert Pitch Score

Dave Douglas (1991)

A

Trumpet

Guitar

Amin

F7

Amin

E7

1.

Amin

13

2.

Amin

17

B

C7 Similar accomp.

F

21

C7

F

25

Song for My Father-in-Law pg 2

29

A7

Dmin

33

Bb7

1.

3

3

37

Bb7

2.

D.C. al CODA

41

Amin

B7

45

Amin

Song For My Father-in-Law

B \flat Trumpet

Dave Douglas (1991)

A Bmin

5 G^7

9 Bmin $F\#^7$

13 1. Bmin

17 2. Bmin

21 **B** D^7 G

25 D^7 G

29 B^7 Emin

33 1. C^7 3

37 2. C^7 // D.C. al CODA

41 B- $C\#^7$

45

SHARDS

DOUGLAS 13

A

B

C

1. GTR
2. embellish

D7

Concert Pitch Score

Shards

Dave Douglas, 1993

A $\text{♩} = 120$ A- B⁷ E⁷

E^b- A^b- G^b

A- D⁷ G- A^b A-/E D/F[#] G-

B 1st X: G⁷ B^o C- C^{#o}
2nd X: B^{b7}

C^{#o} D/A A⁷ D

F- G⁷ C- C^{#o}

G E- C D G

C Gtr. Tpt. 8vb

1. Gtr. embellish D⁷

35 Loco

2. B-/D Fine: G-/D

39 Tpt.

Shards

Trumpet in B \flat

Dave Douglas, 1993

$\text{♩} = 120$

A B- C $\sharp 7$ F $\sharp 7$

5 F- B \flat - A \flat

9 B- E 7 A- B \flat B-/F \sharp E/G \sharp A-

B 1st X: A 7 2nd X: C 7 C $\sharp o$ D- D $\sharp o$

14 D $\sharp o$ E/B B 7 E

18 G- A 7 D- D $\sharp o$

23 A F \sharp - D E A

27

C Gtr. Tpt. 8vb

31

1. Gtr. embellish E 7

35 Loco

2. C \sharp /E Fine: A-/E

39 Tpt.

♩=120

PROLIX

[Handwritten signature] 96

A

B

C

D

tutti

F to E

The musical score consists of four systems, each with a guitar staff and a bass staff. System A features a melody with triplets and chords F, C, and D-. System B includes a 'fine' marking and chords F and Bb. System C has a 'p.' dynamic and a 'to A' instruction. System D includes 'gt.' and 'tp.' markings, a '3x' repeat sign, and a 'sim.' dynamic. The 'tutti' section is marked with a 'p' dynamic and a 'to E' instruction. The score is written in 4/4 time with a tempo of 120 beats per minute.

||: A B C D C ||

Concert Pitch Score

Prolix

Dave Douglas, 1996

A $\text{♩} = 120$

3

B **F** **F** **Bb** **Fine**

6

10

C **C** **F** **C** **F**

13

15

D **3X's** **Tpt.** **Gr.** **Tpt.** **F**

18

20

E **C** **F** **C** **F**

23

25 **C** **F** **C** **F** **to A** **Dms.**

Prolix

Trumpet in B \flat

Dave Douglas, 1996

$\text{♩} = 120$

A G E-

D D G Fine

B G G

C D G

C D G D G

3X's Tpt. Gtr. G

E D G D G

D G D G to A Dms

Sam Hill

Dave Douglas, 1998

A $\text{♩} = 116$
Guitar tune to drop D

3

5 **B** Tpt.
Gtr. D pedal

7 **C** Bbm Eb7
Db pedal

9 Abm Db7 F#m B7 A/C# D
Gtr.

11 **D** D/C G/B Gm/Bb D/A

13 D/C G/B Gm/Bb D

Sam Hill

Dave Douglas, 1998

A $\text{♩} = 116$
Guitar tune to drop D

3

5 **B** Tpt.
Gtr. E pedal

7 **C** Cm F7
Eb pedal

9 Bbm Eb7 G#m C#7 B/D# E
Gtr.

11 **D** E/D A/C# Am/C E/B

13 E/D A/C# Am/C E

Appendix B: Dave Douglas Interview Transcript

On the origin of the Tiny Bell Trio:

Dave Douglas (DD): “Prior to Tiny Bell Trio I had a duo with my ex-wife who played accordion and we played at the Bell Café. These [handwritten manuscripts] are just transcriptions from some of those LPs that we used to get. Before the Iron Curtain came down, it was really hard to find Balkan brass music, Macedonian brass music. There were a few LPs that were floating around and people like Frank London and Matt Darriau, people from the [San Francisco] Bay area were playing this music.”

Taylor Barnett (TB): “How did you go about booking the group outside of your weekly gig at the Bell Café?”

DD: “The first thing that happened was that some lunatic from Boston called me and we went up and played in Boston. It was like my first gig as a leader outside of New York and I was like so proud. This was probably around ‘91 or ‘92. And then I was like ‘We’re really mobile and we could actually... and then we played in Philly and then we started touring. I was touring with Don Byron in Europe with the klezmer band and I was doing some gigs with Tim Berne and “New and Used” was touring. There was this band called “New and Used” that was a co-op between me, Mark Feldman, Kermit Driscoll, Tom Rainey, and Andy Laster and we were on the Knitting Factory label, so we did a couple of those Knitting Factory tours in Europe and I started to see how it could be possible to book one’s self in Europe.”

TB: “And so was the Tiny Bell Trio the first group you did that with?”

DD: “Yeah and it wasn’t until ‘94, the Spring of ‘94, when that record came out. But ‘93 was also the year that I did *Parallel Worlds* and *In Our Lifetime*, which was

probably recorded three weeks before that [*The Tiny Bell Trio*]. All the music was piled up because I couldn't get a record deal for so many years. And then Tiny Bell was the only band that it was going to be realistic to tour with, because it was a trio and we didn't need bass or piano and we were all young and we just wanted to do it, to be out there. We didn't have a lot of gigs. Well, I started playing with Masada towards the end of '93."

TB: "So this all started happening around the same time?"

DD: "Yeah. When I was booking the Tiny Bell Trio tour, I was just starting to tour with Masada. So the tour itself was in June of '94 and by that time I realized I was definitely in Masada and things were beginning to take off and there were sort of rumors in the air about me. I also took the String Group to Europe in the fall of '94 in a sort of, ill-fated, short tour. Ill-fated because we played in Munich and it was this club where it was super-hot onstage and the dressing room was like being outside so I caught a ferocious cold. We played at the Berlin jazz festival and I had a raging flu. The guy had seen us at the Knitting Factory and we had one of those transcendent gigs that you have and then we went on his festival stage and it was just horrible."

TB: "And you were taking a big risk, because at the time you were the only person doing anything like that..."

DD: "Right, and we were on after the J.J. Johnson Quintet and we were like, 'Oh, great.' So that was with me, Mark Dresser, Eric Friedlander, Mark Dresser, and Michael Sarin. *Parallel Worlds*."

TB: "That's a great record."

DD: "I was also like, 'Wow, I'm recording Webern and Stravinsky but also Kurt Weill and Ellington and how could anybody not think that this is jazz? It really was a slap

in the... It's hard for me to think that nobody had done it before but I was just so shocked at the reception to it. I mean, obviously I had a lot of success and it went places, but there was also a lot of negativity around it and that just really surprised me."

TB: "Do you think that was in reaction to the actual music or just the concept of it?"

DD: "Who knows. That raises a whole other issue, which is: What are people really hearing and reacting to? Is it the music or their own preconceived notions of what something is?"

I think that part of it is: 'That shouldn't be happening. What I think should be succeeding in jazz is somebody playing Kenny Dorham tunes. And those are the people who should get attention. And anybody who is bringing in violin and cello should just wait in line.' But for me it was more like, I saw what Threadgill had done, and Braxton, Julius Hemphill, Muhal, and Art Ensemble, and Lester Bowie, as being 'Let's take all of these sources and go to them and bring them to jazz.' And I still believe that if you put on the record and you listen to it honestly, with open ears, we're playing on the tunes. There's just no denying it. Sometimes the strategies we use are different than just a regular chord progression, with a cycle of soloing, but we're taking the materials and making rules with which to improvise on. And I think that should be readily apparent to anyone who hears it, even if they don't know much about the music. You know what I mean?"

TB: "Yeah."

DD: “Like the layperson, if they’re really open to what’s going on around them, you put on a jazz record and they go, ‘Oh I see, that’s the trumpet solo.’ You know what I mean?”

TB: “Yeah.”

DD: “So, you might put on my music and there might be a more complex understanding that they would have to make, but they would still hear it and go, ‘Oh, wow. That’s like, I get it. The strings and trumpet are playing together and doing something.’ Even my mother understood that.”

TB: “I liked the options you had in that group. Where the strings could work together as a comping instrument, or could work with the trumpet and you could have multiple voices. The bass could obviously be a member of the string section or a member of the rhythm section...”

DD: “And the trumpet could comp too. That was the thing about Tiny Bell that was really big.”

TB: “That’s one thing I wanted to ask you about. Comping is not a common role for the trumpet, obviously but with the bass out of the picture it opens up a sonic space for you to do that...”

DD: “Also Jim’s bass drum was tuned down, which I think was very much inspired by Joey Baron. It was something that people were starting to do at that time. That created a foundation within the band too.”

TB: “Does it get rid of the pitch of the drum, creating more of a timbre?”

DD: “Right. However sometimes it was a pitch on certain tunes. But also I got into the habit of writing specifically to the range of the guitar, as the lowest instrument in

the group. And then finding ways timbrally that I could play notes below middle C concert that would function as bass notes, or comping notes.”

TB: “And you go below the range of the instrument, below concert E...”

DD: “Yes I do. More now than I used to even. At that time I was consistently playing E-flats and Ds probably, maybe even D-flats.”

TB: “And are you fingering all those 123?”

DD: “Yeah.”

TB: “And as far as comping, you are not just playing written accompaniments, but improvising, like a jazz pianist...”

DD: “Yes, and inspired by Monk--comping with one note. Finding the one important note in the chord that spells what’s happening.”

TB: “Is that something that would be fairly consistent from performance to performance? For instance, in certain chords was there one note that you usually played?”

DD: “I think I would find certain things that worked. Patterns. But I think it was a combination of finding the right range for the note, and the right note in the chord. You know, a lot of it is just thirds and sevenths. But if the seventh is too high, it doesn’t really function right, the way it’s supposed to, for example. And some chords are going to come along where the third and seventh don’t fall within a good comping range for the trumpet so I might play the root or the fifth.”

TB: “Is that something that you practiced, like in your individual practice? Or is that stuff you just worked out on the gig?”

DD: “I think a little of both. I worked it out a lot on the gig but I also think that when I wrote the tunes I was thinking about how that would work. For me, especially in

that band, the act of composing was an act of composing and practicing my instrument. Like a tune like “Gowanus,” it’s based on the changes to “Cherokee” but it’s in D major and I think I did that because in D major concert, I get the third on a nice G-sharp, which is a solid, fat comping note for the trumpet and I think that’s why I wrote it in that key. Plus, when you write it in D, then Brad has all these open strings. So that’s a good example of a tune where I was writing and playing at the same time, practicing it and trying to get it to feel right.

I think that Monk, the way he wrote, he would play his song over and over again until he was satisfied also as a player. There was an experiential aspect of the tune as well as the paper/theoretical aspect.”

TB: “When you wrote these tunes, they were for specific people. Did you ever think at the time that these were tunes that other people would play?”

DD: “No, I never did and I still don’t. But now I hear from people who are playing my tunes and I think back to maybe how I would have written it differently if I had been thinking about somebody else playing it.”

TB: “Could you give an example?”

DD: “Like making something a little more... These tunes were written for improvisers, and one of the reasons I leave so much information out is that I want them to be able to be played a million different ways. But then when I go to record them, I try to find the quintessential version of how I envision this tune, for us. And that’s what I feel is laying down the marker to say, ‘Here’s how this tune goes.’ And then my thing would be, if other people play this music, they should do it their own way, but I would expect that they would go to the recording to hear at least how we did it. And not just use the written

chart. Like I feel like the score is a coexistence of what's on the chart and what's on the record.

If I had them to write again, keeping in mind that someone else would play them, I might subtly shift things to be more like the 'quintessential' version. Like, there are certain shorthands that I use for me and my buds that I wouldn't expect someone else to understand or be able to read."

Appendix C: Tiny Bell Trio Discography

The Tiny Bell Trio. Songlines. Vancouver, B.C., Canada (1994)

- 1 "Red Emma" - 4:55
- 2 "Punchy" - 4:59
- 3 "Road/Home" - 6:39
- 4 "Head-On Kouvlodsko" - 5:04
- 5 "The Drowned Girl" (Weill) - 4:56
- 6 "La Belle Saison" (Kosma) - 0:43
- 7 "Song for My Father-In-Law" - 5:47
- 8 "Shards" - 4:02
- 9 "Felijar" (Schoepf) - 5:43
- 10 "Fille d'Acier (Girl of Steel)" (Kosma) - 4:52
- 11 "Arabesque for Clarinet and Piano" (Tailleferre) - 3:57
- 12 "Czardas" (Traditional Hungarian) - 3:11

Constellations. Hat Hut Records. Therwil, Switzerland. (1995)

- 1 "Constellations" - 7:07
- 2 "Unhooking the Safety Net" - 6:32
- 3 "Hope Ring True" - 9:09
- 4 "Taking Sides" - 6:10
- 5 "The Gig" (Nichols) - 5:29
- 6 "Scriabin" - 5:58
- 7 "Les Croquants" (Brassens) - 2:47
- 8 "Maquiladora" - 11:08
- 9 "Vanitatus Vanitatum [Mit Humor]" (Schumann) - 4:35

Tiny Bell Trio Live in Europe. Arabesque Jazz. New York, New York (1997)

- 1 "Around the Bend" - 7:13
- 2 "Bardot" - 5:42
- 3 "Zeno" - 11:41
- 4 "Preprandial" - 3:41
- 5 "Song for My Father-in-Law/Uncle Wiggly" - 9:46
- 6 "Langsam" (Schumann) - 3:58
- 7 "Not Thinkin' Too Good" - 8:21
- 8 "If the Cherry Tree Still Stands" - 6:17
- 9 "Czardas" (traditional Hungarian) - 6:17

Songs for Wandering Souls. Winter & Winter. München, Germany (1999)

- 1 "Sam Hill" - 6:07
- 2 "At Dusk" - 6:48
- 3 "Prolix" - 4:21
- 4 "Loopy" - 7:31
- 5 "One Shot" - 5:21
- 6 "Breath-A-Thon" (Kirk) - 2:52
- 7 "Nicht So Schnell, Mit Viel Ton Zu Spielen" (Schumann) - 4:26
- 8 "Gowanus" - 5:36
- 9 "Wandering Souls" - 9:13
- 10 "Ferrous" - 3:40

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