

Shaping a low woodwind: representations of the bassoon in orchestration and jazz
arranging books with adjacent composition portfolio

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ABSTRACT

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Melissa Pipe

The bassoon is seldom seen in the jazz world – surely the relative scarcity of players within the genre has limited this woodwind’s ability to carve itself a respectable place in the pantheon of jazz instruments. Although there is a rich and noble, though little known, history of jazz bassoon playing, the instrument is usually thought of as a strictly “classical” instrument. And not just a classical instrument: more often than not, it is popularly, though unfairly, referred to as the “clown of the orchestra”. This thesis examines the way the bassoon is described in classical orchestration and jazz arranging books, in order to look at the language used when describing this unique woodwind, as well as looking at how we go about expressing/verbalizing sound at large. As composers and arrangers comprise the primary audience for these didactic works, we must wonder if the way it is described to these creators and orchestrators may be partly responsible for perpetuating the bassoon = buffoon myth... Adjacent to this written portion of the thesis are six original compositions for jazz sextet featuring the bassoon, written to explore the wide range of sonic expression this instrument is capable of rendering outside of the classical realm.

The composition portfolio contains pieces composed and arranged for trumpet / flugelhorn, tenor sax / bass clarinet, bassoon, piano, bass and drums.

Titles of the pieces:

ici, ainsi
In As Much
So Little Time
Dàgur
E.K.’s Blues
In Passing

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Introduction

Though there is a rich, albeit small and little-known, history of performance and composition involving the bassoon in jazz, it remains a rarity. Most of the prominent performers of jazz bassoon are also its most prolific writers. The question remains as to why jazz composers at large are hesitant to make use of this unique instrument in their writing. Although the bassoon has been around since the late 16th century, and has evolved from a baroque bassoon, to a classical bassoon, to what we now know as a modern bassoon, and has had much music written for it in chamber and orchestral music settings, the instrument has tended to stay within the confines of “classical” music (the genre, not the era). There appears to be a tacit misrepresentation of what the bassoon is capable of playing and rendering, outside of its usual classical environment.

It is interesting to note that the bassoon making tradition is alive and well, with many fine instruments being made by makers such as Heckel and Püchner who have been around since the 19th century, carrying on the tradition, while new makers have come on the market in the last few decades, such as Bernd Moosmann and Benson Bell. This indicates that the demand for new instruments is still quite high, and that the bassoon scene is alive and vibrant.

Surely there are varied reasons for the bassoon’s infrequent use in the jazz idiom, one being that it simply isn’t typically part of the jazz canon, which forcibly means there are a limited number of players who venture into the genre, however I suspect part of the underlying problem may stem from the way the instrument has been, and still is, culturally represented in orchestration and arranging books. When composers and arrangers look to write for instruments they are less

familiar with, they likely turn to their orchestration and arranging reference books. These didactic works, whose primary audience consists of composers and arrangers, summarize the range (tessitura), timbre, technical considerations and peculiarities for the instrument in question and usually provide a sampling of representative excerpts to illustrate their descriptions. The language used to describe the instrument, particularly with regards to the description of its timbre and the characteristics of its range undoubtedly shapes and skews the image of this low woodwind, and may be a contributing factor to the inhibition of the bassoon's ascension into jazz composition culture. To illustrate the relative obscurity of the bassoon in jazz, we need not look further than a review of jazz bassoonist Paul Hanson's latest CD release. The author of the review on the popular allaboutjazz.com site refers to the bassoon as "surely the blackest sheep of jazz instruments..."¹.

This thesis is divided into five chapters, beginning with a survey of the bassoon in jazz, to situate it in the history of the genre, followed by a brief look at the bassoon in literature to trace a broader image of how it is perceived outside of the musical realm. This is followed by an analysis of the representations of the bassoon and its sound found in orchestration and arranging books, leading us in turn to examine the relationship between words and music, followed by thoughts on language used to describe sound/timbre/colour. In the last part of this thesis, a brief explanation will be given of each piece contained in the adjacent composition portfolio.

¹ Patterson, Ian. "Paul Hanson: Frolic in the Land of Plenty", *allaboutjazz.com*., March 9, 2008. Web. March 5, 2012.

Chapter 1 The Bassoon in Jazz

The bassoon, a low woodwind instrument which is primarily used in western classical music, is a picturesque instrument which stands slightly over four feet tall. Its roughly eight feet of conical wood tubing is doubled onto itself, from which a metal bocal extends in the shape of a hook. On this, a double reed is affixed to produce a sound which is like no other. The depth of the bassoon reaches far down the scale, making it the bass of the woodwinds, and ascends for well over three octaves, covering a wide range of registers and timbres. Though it is prevalent in the classical realm, jazz composers have yet to embrace the bassoon, save for a few notable exceptions, despite the fact that most of the other winds of the western classical orchestra are regular members of jazz ensembles (trumpet, trombone, clarinet, flute, etc).

As the great Charles Mingus once stated:

“As I say, let my children have music. Jazz - the way it has been handled in the past stifles them so that they believe only in the trumpet, trombone, saxophone, maybe a flute now and then or a clarinet. But it is not enough. I think it is time our children were raised to think they can play bassoon, oboe, English horn, French horn, full percussion, violin, cello. The results would be, well, the Philharmonic would not be the only answer then. If we so-called jazz musicians who are the composers, the spontaneous composers, started including these instruments in our music, it would open everything up, it would get rid of prejudice because the musicianship would be so high in caliber that the symphony couldn't refuse us.”²

Though relatively scarce in the jazz milieu, the bassoon has been present since in the genre since the early 20th century. As David Atkinson Wells chronicles in his very thorough and insightful dissertation *A History and Discography of the Bassoon in Jazz*, “bassoonists appear on ragtime records as early as 1912, and on recordings that actually

² Mingus, Charles. *Let My Children Hear Music*. Liner notes. Sony, 1992 (originally released on LP in 1971). CD.

use the word "jazz" as early as 1921³". In this work, Wells lists an annotated discography containing a staggering 963 jazz recordings on which there is a bassoon. As section players, bassoonists are found throughout a variety of recordings and performances over the decades since its early appearance in that genre. Some of the most notable jazz soloists on the bassoon include Frankie Trumbauer, Frank Tiberi, Errol Buddle, Ray Pizzi*, Illinois Jacquet, Josea (or Hosea) Taylor, Yusef Lateef, Paul Hanson, and Michael Rabinowitz. While these (and most) bassoonists found on jazz recordings are often first and foremost saxophonists, Paul Hanson and Michael Rabinowitz stand out as primary jazz bassoonists since they specialize in jazz bassoon performance and composition (though Paul Hanson has also recorded on saxophone). These last two have greatly contributed to expanding the jazz bassoon repertoire and promoting its ability to be a strong and authoritative voice in the jazz realm in recent years. It is also worth noting that they have spearheaded and made great strides with regards to one crucial aspect of jazz bassoon playing: amplification. Not only have they experimented with live and recorded amplification techniques (with the use of newly developed pickups and microphone systems), but they have also used effects pedals which open up the bassoon to a whole other gamut of musical possibilities.

From a compositional standpoint, as mentioned before, those who have written for bassoon as a featured instrument in the jazz idiom are most often the players themselves.

*I've listed Ray Pizzi here as he is a saxophonist, clarinetist, flutist and bassoonist, but it is worth noting that he has written many compositions for jazz bassoon, and has performed extensively on the instrument.

³ Atkinson Wells, David. *A History and Discography of the Bassoon in Jazz*, Doctoral Dissertation, University of Wisconsin-Madison, 2010, p. 9.

Some composers and arrangers have made use of it in larger ensemble works, though rarely, if at all, featuring it as a soloing instrument. There is a great bounty of composed works featuring the bassoon on recordings made by the players mentioned above, all very inspiring to hear as their contributions are unique to the genre. They are, each in their own way, innovators exploring a variety of paths & styles of bassoon playing in jazz, and to great success at that.

Through the dissemination of these works as well as the popular online *YouTube* videos and recordings featuring jazz bassoon (particularly highlighting the great playing of Ray Pizzi, Michael Rabinowitz and Paul Hanson), there is hope that more composers and players will dare to integrate the bassoon in their compositional projects.

Chapter 2 The Bassoon in Literature

In western classical music, low sounding instruments are often used to represent a wide range of symbols and emotions from the grotesque to the funereal, the comic to the tragic. As bassist Barry Green points out in his book *The Mastery of Music*, “[what] are known as “character parts” in music are often reserved for those who play the lowest (or highest) instruments”⁴. This is particularly true in the case of the bassoon; it is one of the first instruments to come to mind when we think of a variety of moods and sentiments in a musical setting. Often unjustly typecast, its popular moniker as the “clown of the orchestra” has done little for this woodwind to get its fair share of recognition. The sound it emits is undoubtedly evocative and as a prelude to the study of the language used to describe the bassoon and its sound in orchestration and arranging books, it is interesting to note the way it is portrayed in creative writings such as literary works. How the instrument is portrayed in literature I believe gives us a clue as to how it is perceived as a cultural object: it is removed from any direct relation to the process of music making or music writing and allows us to take a step back, acting as a window through which we can look at the bassoon’s image at large. Literary works are rife with poetic references to music, and, luckily, a small portion of those examples reference the bassoon.

A thorough study of representations of the bassoon in literature would certainly be worthwhile, though, since it is not the focus of this thesis, a cursory look will be taken in order to trace a rough sketch of what language is used regarding the bassoon in this context.

⁴ Green, Barry. *The Mastery of Music*. Broadway Books, USA, 2005 p. 94. Print.

Dreaming in Cuban - Cristina Garcia

“The sea is at low tide and mournful as a bassoon”⁵

Another Scandal In Bohemia - Carole Nelson Douglas

““And have you seen her jewels?” a deeper, crueller bassoon voice intoned.”⁶

The Oath - John Lescroart

“His voice, when it came, was a deep bassoon of authority.”⁷

Insect Dreams - Marc Estrin

“The house lights went out, and the room was plunged into the darkness of March 21 – the first evening of spring. Genia’s shadow, projected by the amplifier’s tiny red light, seemed accidentally but appropriately monstrous on the south wall. She flicked the lever, the first record dropped, and the eerie sound of a bassoon playing high above its natural register snaked its way into the room, sounding something like music must have sounded before the beginning of time.”⁸

The Offshore Pirate - F. Scott Fitzgerald

“We used to sit together on the wharfs down on the New York water-front, he with a bassoon and me with an oboe, and we’d blend minor keys in African harmonics a thousand years old until the rats would crawl up the posts and sit around groaning and squeaking like dogs will in front of phonograph.”⁹

The Platonic Bassoon - Eugene Field

[speaking of the bassoon] “capable of producing an infinite variety of tones, ranging from the depth of lugubriousness to the highest pitch of vivacity”

“...from the innermost recesses of the bassoon tones that were fairly reeking with tears and redolent of melancholy, she felt a curious sentiment of pity awakened in her bosom.”

“And now, having first conceived a wondrous pity for the bassoon, and then having become imbued with an admiration of his wit, sarcasm, badinage, repartee, and humor, it followed naturally and logically that Aurora should fall desperately in love with him...”

⁵ Garcia, Cristina. *Dreaming in Cuban*. New York: Ballantine Books, 1993. Print. p. 237

⁶ Douglas, Carole Nelson. *Another Scandal In Bohemia*. New York: Forge Books, 2002. Print. p. 22

⁷ Lescroart, John. *The Oath*, Penguin Group 2002. http://www.bassoonbrothers.com/taxonomy_menu/124/133. Web. September 2012

⁸ Estrin, Marc. *Insect Dreams*. New York: Blue Hen Books, 2003. Print. p. 412

⁹ Fitzgerald, F. Scott. *The Offshore Pirate Before Gatsby* (The First Twenty-Six Stories) University of South Carolina Press 2001. http://www.bassoonbrothers.com/taxonomy_menu/124/133. Web. September 2012

“...his tones were harsh and discordant, and with malevolent obstinacy he led all the other instruments in the orchestra through a seemingly endless series of musical pyrotechnics. There never was a more remarkable exhibition of stubbornness.”

“But no sooner had they come into harmony than the bassoon--oh, melancholy perversity of that instrument--would strike off into another key with a ribald snicker or coarse guffaw, causing more turbulence and another stampede. And this preposterous condition of affairs was kept up the whole evening, the bassoon seeming to take a fiendish delight in his riotous, brutal conduct.”¹⁰

Ode to Discord by Charles Graves

“Let the loud bassoon
Bay like a blood-hound at
The full-orbed moon.”¹¹

The Symphony by Sidney Lanier

“The ancient wise bassoons,
Like weird
Gray-beard
Old harpers sitting on the high sea-dunes,
Chanted runes”¹²

If we take a quick look at the lexicon of words surrounding the bassoon from the excerpts listed above (whether those words are used to describe the woodwind itself, its sound or to use it as a narrative foreshadowing), we see there is a wide scope of descriptive language, words such as: mournful, deep, crueler, authority, eerie, lugubriousness, vivacity, wit, sarcasm, badinage, repartee, humour, malevolent obstinacy, melancholy perversity, bay like a blood-hound, ancient, wise, etc.

¹⁰ Field, Eugene. *The Platonic Bassoon*. <http://www.readbookonline.net/readOnLine/28425/>, Web. October 2012.

¹¹ Biggers, Cornelia A. *The Bassoon in Literature*. IDRS Journal, n.d. Web. 2006.

¹² *ibid*

How interesting to note the language used here, seeing that literary descriptions, as mentioned before, are a post-musical product, giving us an outside perspective on the bassoon as musical and cultural object. Jean Molino, in his work on musical semiology, devised a musical analysis model referred to as the tripartite theory, comprised of three horizontal levels (poietic level, neutral or immanent level, and esthetic level) wherein he establishes that “there are no texts or musical works which are not the product of compositional strategies (the domain studied by poietics) and which do not give rise to strategies of perception (the domain covered by esthetics). Between these two there lies the study of the neutral or immanent level, i.e. the study of structures which are not prejudged a priori as pertaining either to poietics or to esthetics”¹³. Let us use the example of a piece of written music (a composition): the work itself in this case, the actual physical written piece of music, is our focal point here, also known as the neutral or immanent level; this written piece of music exists on its own as a neutral object. The poietic level precedes this neutral level, and encompasses the “compositional strategies” of which can include a wide range of input that created the outcome of this written piece of music, i.e. composer’s experience, education, musical ability, other composed works, etc. On the other side of this neutral level, is the esthetic level which encompasses all that comes after the neutral level, i.e., when the composition is played, its reception, perception, etc. These are the inner working of Molino’s tripartite theory.

The basis of this model can be transposed for our purposes here, whereas instead of a work (neutral or immanent level) being the central point, we could position the bassoon as the focal and neutral (immanent) level. The *esthetic level* could easily translate to the literary

¹³Nattiez, Jean-Jacques and Ellis, Katharine. *Reflections on the Development of Semiology in Music*. Music Analysis, Vol. 8, No. 1/2 (Mar. - Jul., 1989). Web. <http://www.jstor.org/stable/854326>, Web. May 2011. p.35

representations of the bassoon (strategies of perception), i.e. how the bassoon is perceived at large. This leads us to now to take a look at the *poetic level*, in this case, the way the bassoon is described prior to the bassoon as a neutral state, as it is considered during the compositional process, and documented in orchestration and arranging books.

Chapter 3 The Bassoon in Orchestration and Arranging Books

Composers and arrangers likely (and hopefully) trust their ears rather than their eyes when writing and orchestrating, but to get the technical details or the basics on an instrument he or she is unaccustomed writing for, consulting orchestration and arranging books may well be a necessary step in the writing process. It's also interesting to note that the authors of these books, save for the enlightened writer such as Cecil Forsyth who here debunks the bassoon myths quite openly, appear to reflect the common opinions on the bassoon which are frequently disseminated: bassoon as comic, absurd, the bassoon as dark and foreboding. The clown of the orchestra. The farting bedpost.

The bassoon is a unique and colourful woodwind, and that it evokes such wildly differing imagery is in part what makes its charm, and makes it so intriguing. There is a nuance to be made between a celebration of its evocative nature expressed into words, and pure, unadulterated typecasting. The bassoon's versatility has led to its use in a variety of contexts such as film and television scores. Not only has it been typecast in text, but in movies & television as well; it is often used to create an air of mystery or to underscore an awkward or funny moment. As Carolyn F. Palmer cites in her study on the perception of musical instruments: "musical instruments are objects rich in meaning for our action, perception, and cognitive activities"¹⁴. In this thesis, I will focus only on the typecasting found in text, however it certainly would be amusing and interesting to conduct an in-depth study on the prevalence and uses of the bassoon in film and television scores.

¹⁴ Palmer, Carolyn F. *How is a trumpet known? The "basic object level" concept and perception of musical instruments*. American Journal of Psychology, Spring 1989, vol. 102, no 1, p. 17. Print.

In order to get a greater sense of the way language is used to describe the sound of the bassoon in orchestration and arranging books, I've culled examples from some of the leading texts on the subjects. These were taken from books I had acquired over the years, as well as books currently found in three leading Montreal music libraries: the Bibliothèque de musique de l'Université de Montréal, the Marvin Duchow Music Library at McGill University, as well as the Vanier Library at Concordia University. I've included substantial excerpts from thirteen separate sources listed below to get a better feel for the language that is used at large. Excerpts from traditional or "classical" orchestration books and books on jazz arranging and orchestration are studied here. Note that the classical excerpts are much more verbose than the short descriptions found in the jazz books (which reinforce the fact that the bassoon is seldom thought of in jazz). The excerpts are listed in chronological order according to original publication date (though some excerpts are from 2nd or 3rd editions), in order to see if there are any correlations between chronology and the evolution of the language used to describe this woodwind.

I invite you to read the following:

Berlioz, Hector. *A Treatise on Modern Instrumentation and Orchestration*. Ed. Joseph Bennett. Novello, Ewer and Co.: London & New York, 1888, p. 101-102. Print. (*First published 1844*)

This instrument leaves much to desire on the score of precision of intonation; and would gain, perhaps, more than any other wind instrument from being constructed according to Boëhm's system.

The bassoon is of the greatest use in the orchestra on numerous occasions. Its sonority is not very great, and its quality of tone, absolutely devoid of brilliancy or nobleness, has a tendency towards the grotesque – which should be always kept in mind when bringing it into prominence. Its low notes form excellent basses to the whole group of wooden wind instruments.

(...)

The character of its high notes is somewhat painful and suffering – I would say even miserable – but they can sometimes be introduced into either a slow melody, or passages of accompaniment, with most surprising effect. Thus the odd little cluckings heard in the scherzo of Beethoven’s C minor Symphony, towards the close of the decrescendo, are solely produced by the somewhat forced sound of the high Ab, and the G of the bassoons in unison: [here illustrates excerpt from Allegro]

(...)

When M. Meyerbeer, in his resurrection of the Nuns, wished to find a pale, cold, cadaverous sound, he, on the contrary, obtained it from the weak middle notes of the bassoon: [here illustrates excerpt of *Robert le Diable*]

Forsyth, Cecil. *Orchestration*. London: Macmillan and Co., 1948, 2nd edition, p. 235-236. Print. (Originally published 1914, note that the comments regarding the “nonsense that has been written about the Bassoon”, were not present in the original edition, but are included in the 2nd edition quoted here, which provides insight into the evolution of the commentary regarding the bassoon).

A great deal of nonsense has been written about the Bassoon (sic) registers. Some authors divide up the whole compass of the instrument into three, others into five distinct parts. There is no necessity for this. From its bottom note upwards for two octaves and a fifth to the instrument, in the hands of an efficient player, is admirably even and regular. The bottom fifth is of course thicker and reedier than the middle and upper portions, but this is common to all Wood-Wind (sic) instruments. The low Bb, in especial when taken *piano*, has a beautiful velvety quality unapproachable by any other orchestral instrument.

The middle-register always figures in instrumentation-books as “weak,” “pale,” “thin,” “cold,” “cadaverous,” and all the rest of it. This has its origin in Berlioz’s remarks with regard to the “*Resurrection of the Nuns*” in Meyerbeer’s *Robert le Diable*. As a matter of fact, the octave upwards from [second line Bb] is the very best part of the instrument, capable of a beautiful solemn sonority in slow *legato* melodies, and quite easy to produce and control in quick passages

(...)

The real state of the matter is that the Bassoon has a preternatural power of playing *staccato*, and, if it is forced to play passages of a humorous, grotesque, or macabre sort, it easily endows them with a dry *spiccato* quality that is almost toneless. But this is one of the instrument’s many virtues.

It is only necessary to add that, as the scale progresses above the top tenor F, the absence of the characteristic Harmonics of the lower octaves becomes increasingly noticeable. The result is a somewhat pinched tone-quality as of someone complaining about his poverty.

No instrument is at once so easy and so difficult to illustrate by means of examples as the Bassoon: easy because any Full Score from Haydn to Strauss has only to be opened at random to provide effective passages for the instrument; difficult, because its uses for melodic purposes, for “filling-up”, for figures of accompaniment, and for bass-work are so manifold that fifty pages would not exhaust the possibilities of the subject.

Rimsky-Korsakov, Nikolai. *Principles of Orchestration*. New York: Dover Publications, Inc. 1964 (unabridged reprinting of the Edition Russe de Musique text, published 1922), p. 19-20. Print.

In the endeavour to characterise the timbre of each instrument typical of the four families, from a psychological point of view, I do not hesitate to make the following general remarks which apply generally to the middle and upper registers of each instrument :

(...)

d) Bassoon. – In the major, an atmosphere of senile mockery; a sad, ailing quality in the minor.

In the extreme registers these instruments convey the following impressions to my mind:

Low register	Very high register
d) Bassoon. – Sinister	Tense

Note. It is true that no mood or frame of mind, whether it be joyful or sad, meditative or lively, careless or reflective, mocking or distressed can be aroused by one single isolated timbre; it depends more upon the general melodic line, the harmony, rhythm, and dynamic shades of expression, upon the whole formation of a given piece of music. The choice of instruments and timbre to be adopted depends on the position which melody and harmony occupy in the seven-octave scale of the orchestra; for example, a melody of light character in the tenor register could not be given to the flutes, or a sad, plaintive phrase in the high register confided to the bassoons. But the ease with which tone colour can be adapted to expression must not be forgotten, and in the first of these two cases it may be conceded that the mocking character of the bassoon could easily and quite naturally assume a light-hearted aspect, and in the second case, that the slightly melancholy timbre of the flute is somewhat related to the feeling of sorrow and distress with which the passage is to be permeated. The case of a melody coinciding in character with the instrument on which it is played is of special importance, as the effect produced cannot fail to be successful. There are also moments when a composer's artistic feeling prompts him to employ instruments, the character of which is at variance with the written melody (for eccentric, grotesque effects, etc.)

Rogers, Bernard. *The Art of Orchestration: Principles of Tone Color in Modern Scoring*. Westport, Conn: Greenwood Press, 1970, p. 36-39. Print. (*Originally published 1951*)

The bassoon's voice is full, throaty, and tense.

Its lowest octave is heavy and funereal, resembling organ tone; the middle range is warm, reedy, baritone-like, while the top notes are pale or anxious in suggestion. There is something of weariness and disillusion in this register.

The bassoon *suggests* a certain clumsiness, but this is more apparent than real; the instrument

moves with surprising nimbleness.

The bassoon is the pessimist of the orchestra. Its tone colour is of sallow tinge, its mood often introspective. It is, however, admirably fitted to solemn and mock-solemn pronouncements, and is often called upon to play the “heavy comic”. No other instrument so vividly portrays the helplessly ineffectual, the well-intentioned gone awry.

Like the oboe, the bassoon can suggest the sardonic. Its reedy staccato is often invoked for prankish diversions, and while these somewhat sinister buffooneries have been overplayed, they still succeed. The tone of mock diablerie is perfectly sounded in the famous allegro subject of Dukas’s *Sorcerer’s Apprentice*.

(...)

The instrument’s versatility is both a virtue and a failing. Do not abuse it.

Keenan, Kent W. *The Technique of Orchestration*. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1970, p. 89. Print. (Originally published in 1952)

The bassoon is sometimes spoken of as “the clown of the orchestra.” Bassoonists resent the title, and with good reason. For while certain passages (especially staccato passages) have a way off sounding comical on the instrument, it can perform many other types of music effectively, including sustained melodies of a serious nature.

Piston, Walter. *Orchestration*. New York: W.W. Norton & Company, Inc., 1955, p. 188-195. Print.

The bassoon is picturesque in appearance as well as in sound.

(...)

The lowest fifth or sixth of the range is sonorous and vibrant, with a little roughness. It is rich in audible overtones.

(...)

The middle register, sometimes called the baritone register, includes the notes of the fundamental six-hole scale, on the smaller half of the butt and the wing joint. Here the tone is smoother and more subdued in expressive character than in the lower part of the range.

(...)

The gentlest and most delicate part of the bassoon’s’ range is the upper middle register, from F# to D, the first overblown notes. These harmonics have the least intensity and carrying power, and are softly expressive.

(...)

Ascending the high register from D up to about C, the tone of the bassoon becomes more tense and penetrating, although it can be well modulated up to A or Bb.

Mancini, Henry. *Sounds and Scores: A Practical Guide to Professional Orchestration.* New York, N.Y.: Northridge Music, 1986, p.86. Print. (*Originally published in 1962*)

Staccato passages are second nature to the bassoon. Scales and arpeggios can be executed with comparative ease. A word of advice, however: Leave a few breathing spaces in extended passages. May I point out once more the beautiful sound of which the bassoon is capable in melodic passages. For this purpose the middle to high range is best. All in all, despite its looks, the bassoon is a welcome and useful friend to the writer.

Delamont, Gordon. *Modern Arranging Technique.* Delevan, N.Y.: Kendor Music Inc., 1965, p. 33. Print.

The lowest octave is heavy and somber; the middle register is warm and reedy; and the top octave is tense and somewhat “pinched”. The bassoon is often used to suggest awkwardness and clumsiness, but actually it has great technical facility.

Bennett, Robert R. *Instrumentally Speaking.* Melville, N.Y.: Belwin-Mills Publishing Corp., 1975, p. 32-33. Print.

[this book is more specifically geared towards writing for musical theater]

In places where you would expect to double the first violins with flutes, oboes or clarinets you will often see the bassoon tripping gaily about an octave below the fiddles, and the effect is often delicious.

The popular idea that bassoons are clowns is not an arbitrary conclusion by any means. Throughout the length of their range they have an overtone that a good comedian would envy as he tells a naughty joke. Its tiny howl can either poke fun or bemoan one’s cruel fate, according to the notes you give it.

Sebesky, Don. *The Contemporary Arranger.* Port Washington, N.Y.; Alfred Publishing Co., Inc., 1975. p. 64. Print.

The lowest part of the range is rather thick and robust, the middle register vibrant and sonorous, and the higher register becomes more tense as it ascends. It does have a unique tonal color, however, and is most effective when the texture of the passage in which it is used is transparent enough for the bassoon to be heard clearly.

Blatter, Alfred. *Instrumentation/Orchestration.* New York, N.Y.: Longman, 1980, p.112-114. Print.

The lowest register is brittle and dry in tone quality, with a very rich overtone structure. Soft attacks and true *pianissimos* are almost impossible in this range. The middle range, from [here the author illustrates first line G# in bass clef and fourth line C# in tenor clef], is more

“hornlike” and transparent. (...) From [author illustrates fourth space D in tenor clef] upward the tone is very focused and has a bright nasal quality that is unique. It is a quality totally unlike any other instrument’s and is an excellent solo voice. It does not penetrate well and benefits from delicate accompaniment. The bassoon is a very agile instrument, with the exception of rapid notes in the lowest fifth of its range [illustrates low Bb to F] and above high G [illustrates G above the tenor clef staff], where fingerings are awkward and the response is not always reliable.

(...)

The dark, foreboding quality of low-register bassoon played softly is heard at the beginning of Tchaikovsky’s Sixth Symphony.

The expressive quality of the bassoon as a solo voice is illustrated in the bassoon solo near the end of Igor Stravinsky’s ballet, *The Firebird*. Beginning at rehearsal number 186, the solo bassoon has this plaintive melody [illustrates the bassoon solo of Firebird].

Del Mar, Norman. *Anatomy of the Orchestra*. Berkeley and Los Angeles: University of California Press. 1981, p. 176-182. Print.

Though admittedly no more than one facet – and by no means necessarily the more important – of the bassoons’ exceptionally contrasted two-fold character, it has to be acknowledged that the inherent humour of the instrument’s very tone-quality makes it the obvious choice for comic effects. There is always a hilarious atmosphere of farce or parody in a bevy of bassoons playing *fortissimo*, that no other instrument can rival

While in solo bassoon passages some element of comedy or the grotesque is rarely far away: the broomsticks coming to life in Dukas’ *L’Apprenti Sorcier*, the absurdly pompous Grandfather strutting around in Prokofiev’s *Peter and the Wolf*, the Kraken in Britten’s *Nocturne* or the porpoises in Milhaud’s *Protée* are all memorable exploitations of this aspect of the bassoon.

Yet sustained lines on the bassoon can exhibit an entirely different character – subtle and plaintive. The lower register is marvelously lugubrious (one need only recall the opening of Tchaikovsky’s *Symphonie Pathétique*) whereas the upper octaves have a touchingly poetic colour, used with great effect by Respighi to depict the Adoration of the Magi in his *Trittico Botticelliana*:

Indeed, Stravinsky’s choice of the high bassoon for the opening of *Le Sacre du Printemps* (see Ex. 158 above), causing many a raised eyebrow [p.178] at the time, was a highly original use of a hitherto unfamiliar colour.

(...)

In fact, Coleridge’s “loud bassoon” is not entirely unknown today, though very rare in the more highly sophisticated woodwind schools of Europe and North America. The bassoons of the National Orchestra of Mexico produce a roar such as I would not have believed possible had I not witnessed their performance in person.

(...)

Curious, perhaps improbable instrument as the bassoon may seem, its primary role as part of the continuo in classical and baroque music has led to its inviolate position in the orchestras of all periods.

Adler, Samuel. *The Study of Orchestration*. New York and London: W.W. Norton & Company, 3rd edition, 2002, p. 221-222. Print. (*originally published 1982*)

Like the oboe, the bassoon performs lyric melodies beautifully and produces attacks and staccato passages as incisively.

(...)

As a solo instrument, the bassoon is superb in all its registers, but when accompanied it has a tendency to get swallowed up by the sound of other instruments, especially in its higher registers. The low register is a very strong and noble bass of the woodwind choir, (...)

A versatile and agile instrument, the bassoon has been a favorite solo instrument of orchestral composers since the Baroque period. They have exploited its dark, foreboding lower range as well as its pinched, extreme high notes, the latter used most famously by Stravinsky at the beginning of his *Le Sacre du printemps* (*see Example 7-94*); people at the first performance of this work mistook the bassoon for a solo saxophone. Other composers have treated the bassoon as the “clown of the orchestra” and have written staccato passages for it that truly sound humorous.

Hopkins, Antony. *Sounds of the Orchestra*. New York: Oxford University Press, 1993, p. 40. Print. (*Originally published in 1982*)

Tchaikovsky had a particular fondness for the bassoon, whether in the serious vein of the Fourth and Fifth Symphonies or as a comic bass to the “Chinese Dance” in *Casse Noisette*. However the classic exploitation of the bassoons in the orchestral repertoire must occur in *The Sorcerer’s Apprentice* by Dukas (1865-1935). It is here that the bassoons are most memorably joined by the **Contra-Bassoon** or **Double Bassoon**.

Nestico, Sammy. *The Complete Arranger*. Delevan, N.Y.: Fenwood Music Co., Inc, 1993. p. 57. Print.

When used as a solo instrument, its pale sound can convey feelings of pain, sadness or fear. When playing staccato passages, on the other hand, it is an excellent instrument to portray humour, sometimes doubling the melody line many octaves below the piccolo.

(...)

Its middle and higher registers blend well with clarinets and flutes, adding strength and virility to the woodwind choir.

It is worth noting that the most acerbic words used to describe the bassoon came from earlier writers such as Berlioz and Rimsky-Korsakov, however, even after Forsyth's comments in 1948 regarding the "nonsense" written about this woodwind, there is still a wide range of language used to describe the bassoon...

When reading these excerpts, the reader undoubtedly will start to see some patterns emerging, some repetitious use of language, but also some very contrasting representations of what a bassoon sounds like or is capable of representing musically. There is a great deal of editorializing going on here for technical, didactic works.

To illustrate this further, I've taken the key words that describe the bassoon from each excerpt and obtained a lexicon of words describing the bassoon and/or its sound, which I then divided into 4 categories: the bassoon's sound in general, as well as the high, middle and low registers (most authors qualified the sound by breaking it down into these three last categories, and, noting there was some similar use of language I decided to keep this breakdown for the sake of comparison). Most words found here are adjectives qualifying the sound though others are small descriptions of five or six words. For each time a word or phrase was duplicated in one of the four categories of this lexicon, I increased its font size exponentially by four points, to visualize the frequency of its usage. For words that were used in more than one of the four categories, I bolded them. If a word was used in one of its variants for example, humour and humourous, were counted as one and, where possible, I kept the adjective as the key word, (see figure 1).

A combination of these qualifiers and the imagery of the words put together in such a way, I believe, help us view the subjectivity with which the bassoon, and sound in general, is described, and, ultimately helps illustrate its effusive nature. How can we possibly put into words that which can only be expressed by the sound itself? If a picture is said to be worth a thousand words, couldn't we say the same of a sound?

Chapter 4 Words and Music

When stripped of the surrounding text and reduced to its core of descriptive language, can these few words, in fact identify the sound of the instrument? In the article *Les métaphores de la musique/La musique comme métaphore*, Martin Döring and Dietmar Osthus conclude that « *la conceptualisation de la perception acoustique se base sur l'expérience corporelle et la projection métaphorique recourt à l'expérience culturelle*». ¹⁵ In this light, the way the bassoon and its sound are represented is formed at the crossroads between our personal “physical” auditory experiences, the way we individually perceive sound, and the “metaphorical projection”, the result of our shared cultural experience. We relate abstraction, such as sound, by attempting to communicate its quality by the use of speech, or in the case of orchestration and arranging books, the written word. Roland Barthes in his *Elements of Semiology*, states that “language and speech: each of these two terms of course achieves its full definition only in the dialectical process which unites one to the other: there is no language without speech, and no speech outside language: it is in this exchange that the real linguistic praxis is situated, (...) language and speech are therefore in a relation of reciprocal comprehensiveness”¹⁶. Music, it can be argued, is a form of *language* with its own system of codes, in the linguistic sense, and also engages in this same dialectical process with its version of *speech*: sound. Attributing verbal or written speech to music is therefore inherently problematic – can one form or level of speech (the idea/verbal realm) adequately describe another’s language (sound/aural)? This touched on briefly in Barthes’ definition of *complex systems*:

“In cinema, television and advertising, the senses are subjected to the concerted action of a collection of images, sounds and written words. It will, therefore, be premature to decide, in their

¹⁵ Döring, Martin & Osthus, Dietmar. *Les métaphores de la musique/La musique comme métaphore*. in ABREU, José-Manuel, Actes du GLAT 2000 – ENST-Bretagne 11-13 juillet 2000, Brest, *metaphorik.de*. Web. June 9, 2011. p. 10

¹⁶ Barthes, Roland. *Elements of Semiology*. 1964, published Hill and Wang, 1968.
<http://www.marxists.org/reference/subject/philosophy/works/fr/barthes.htm>. Web. September 22, 2012.

case, which facts belong to the language and which belong to speech, on the one hand as long as one has not discovered whether the 'language' of each of these complex systems is original or only compounded of the subsidiary 'languages' which have their, places in them, and on the other hand as long as these subsidiary languages have not been analysed (we know the linguistic 'language', but not that of images or that of music)”¹⁷.

As the popular phrase attributed to many different sources goes: “talking about music is like dancing about architecture”.

Metaphors are possibly the best way we can use “linguistic language” to describe other forms of language without limiting their definition and interpretation. In *Metaphors we live by*, George Lakoff and Mark Johnson observe that “on the basis of linguistic evidence, we have found that most of our ordinary conceptual system is metaphorical in nature”¹⁸, and go on to specify that “the essence of metaphor is understanding and experiencing one kind of thing in terms of another.”¹⁹ This can well be said about music. Using metaphors or metaphorical language is the best way we can communicate the quality of sounds and music, however abstract, and seemingly futile, the attempt may be. In fact, Döring and Osthus state that “*nous ne pourrions décrire la musique, sa production et sa réception sans recourir à maintes métaphores et images*”²⁰. In keeping with this onomasiological perspective on music, Ian Wyatt Gerg suggests that by “identifying, ranking, and evaluating the oppositions of music’s basic elements, we create an underlying structure upon which we can place a network of metaphors.”²¹ Of particular note is the imagery with which he describes this process at an earlier point in his work wherein he

¹⁷ *Ibid.*

¹⁸ Lakoff, George, Johnson, Mark. *Metaphors we live by*. Language, Thought, Culture. 1980. www.soc.washington.edu/users/brines/lakoff.pdf. Web. April 20, 2012. p. 124

¹⁹ *Ibid.* p. 125

²⁰ Döring, Martin & Osthus, Dietmar. *Les métaphores de la musique/La musique comme métaphore*. in ABREU, José-Manuel, Actes du GLAT 2000 – ENST-Bretagne 11-13 juillet 2000, Brest, *metaphorik.de*. Web. June 9, 2011. p. 11

²¹ Gerg, Ian Wyatt. *A Semiotic Approach to Musical Metaphor: Theory and Methodology*. The University of Texas at Austin, December 2010. Print. p.20.

describes that it is the “framing [of] oppositions within a constellation of metaphors that permits a cohesive interpretation.”²²”

It is worth noting that much research has been done in the last few decades with regards to the multiple relationships between music and the written word (including literature, linguistics, semiology, etc.). Two particular branches or schools have emerged as leaders in the field, one being Word and Music studies, stemming from the pioneer work of Steven Paul Scher, Calvin S. Brown, etc. and the French school of musical semiology led by such luminaries as Jean Molino and Jean-Jacques Nattiez. In conducting this research, I surveyed a great deal of literature by authors from both of these groups, and found that the scope of my research in this particular case did not position itself in either of those schools. Neither of them, insofar as I have found, deal particularly with the semiology of individual musical instruments, nor do they deal with a semiological approach with regards to didactic works such as orchestration and arranging books. I mention this to clarify that I am not positioning myself in accordance, or opposition, to either school, but rather that this research is conducted independently of the existing framework of Word and Music studies or musical semiology as it is understood by these schools of thought. That being said, their approaches and parallels with linguistics and semiological framework have guided my research and opened my mind to the multifarious, intricate relationships between words and music.

²² *Ibid.* p. 15.

Chapter 5 Sound/Timbre/Colour

The seminal work *Sound Color* by Wayne Slawson, provides an authoritative overview of the various thoughts and theories around the evasive subject of timbre and sound colour by such writers as Schoenberg, Schaeffer, Erickson, Cogan and Escot, while the author attempts to better define “sound colour” and generate a general theory of this rarely explored dimension of sound. In his introduction, Slawson is quick to note that he wishes to focus on an “abstract conception of timbre [following] from two considerations. First, the properties of musical instruments are such as to make construction of a general theory of orchestration or instrumentation immensely complex and difficult”²³. Interesting to note that from a timbral point of view, description and classification are viewed as highly complex. How is it then, that such lackadaisical references to the bassoon and its tone colour should generally appear throughout the body of literature dealing with orchestration and arranging? The author also points out, when speaking of Cogan and Escot’s work *Sonic Design* that part of their “failure to develop a precise and consistent terminology for speaking of the colour of an instrument or instrumental combination (...). [is that] they speak of rich, dull, or bright “spectra” or they refer, more properly, to the “strength” of certain frequencies in the spectrum of an instrument”²⁴. Slawson notes that the “language is that of acoustic measurement, not – as in Schaeffer and to a lesser extent in Erickson – auditory perception”²⁵. The line between descriptive language of acoustic measurement and auditory perception is, in my mind, a very thin one at best. Keith D. Martin and Youngmoo E. Kim note in their paper on musical instrument identification that “more than a century after Helmholtz’s groundbreaking research, arguments still abound over the definition of musical “timbre,” and

²³ Slawson, Wayne. *Sound Color*. Berkeley and Los Angeles: University of California Press, 1985. Print. pp. 4-5.

²⁴ Slawson, *ibid.* p. 12

²⁵ Slawson, *ibid.* p. 12

over the relative perceptual importance of various acoustic features of musical instrument sounds”²⁶.

Sound, much like visual colour, is an individual experience that we can collectively share by referencing external and commonly agreed upon lexicons and metaphors, or as Gerg suggests a *constellation of metaphors*. Metaphorical language is an essential part of our cultural and human experience, and shapes and enhances our perception in ways that simple definitions cannot. Certainly the use of such colourful language to describe sound is the best way we are able to communicate it verbally, how else could we be able to define it to others? What does red or blue look like? What makes the sound of a violin different from that of a trumpet to our ears?

Save for a very few synesthetic people, sound cannot be seen, tasted or smelled. It can never be felt by touch (though we can manipulate sound waves with touch, but without feeling it as a tactile experience, i.e. playing a theremin). It exists for all of us who are fortunate to hear, yet we cannot begin to describe, really describe, what it is we hear. The use of language to describe sonic experience is sometimes taken from a lexicon of other senses, and that is often our point of reference: sounds can be sweet, unctuous (taste), velvety, sensual, textured (touch), bright, dark, colourful, (sight), etc.

Music is said to be the universal language, and as the painter and educator Robert Henri describes: “art after all is but an extension of language to the expression of sensations too subtle

²⁶ Martin, Keith D. and Youngmoo, Kim E. *2pMU9. Musical instrument identification: A pattern-recognition approach*. Acoustical Society of America, 1998. sound.media.mit.edu/Papers/kdm-asa98.pdf, p.1. Web. June 2012.

for words”²⁷. How, then, do we use language to describe this universal language, music? Can language adequately qualify sounds? How is the tacit knowledge of sound perception translated into words?

Sadly, what most orchestration and arranging books have to offer would be like a book on painting techniques that mostly describes colours rather than showing them, let alone showing them used in context of other colours (as in a painting). Some do have companion recordings with short excerpts of the instruments in musical contexts, but certainly there is room for innovation in this field. Surely there could be a way of expanding on the traditional format of orchestration and arranging books to incorporate a great variety of sound examples to include the study of range, extended techniques, musical examples in a variety of styles, all bundled together in an interactive digital compendium. This would allow the composer/arranger to really get a feel for each instrument’s nuances, while navigating an extensive collection of data. And, ideally, this compendium would include a variety of musical genres.

²⁷ Henry, Robert. *The Art Spirit*. Basic Books, USA, 2007 (originally published in 1923), p.86. Print.

Chapter 6

For the creation portion of the thesis, I have created a composition portfolio comprised of six original jazz pieces written for the bassoon. Though the creative portion of this thesis is not in direct response to the written component, it is nonetheless tied to it with regards to the general ideas and remarks that were put forth above. To score compositions in direct relation to the content of the written portion would be facetious and ultimately uncreative; however the compositions have been peripherally informed by this research which has led me to reflect on various aspects of writing for the bassoon in a jazz setting.

The six compositions (see appendix ii) are scored in varying styles, exploring the peculiarities and wide range of sonorous possibilities of this woodwind, in the jazz idiom. These pieces are orchestrated for sextet, featuring bassoon, tenor saxophone (doubling on bass clarinet), trumpet (doubling on flügelhorn), piano, bass.

Ici, ainsi: Modal – modal tune with ample room for improvisation. Introduction features a rubato melody in horns, with slow harmonic movement (bassoon and bowed bass (on the reprise)) and the other horns in polytonal harmony (trumpet is in E major while bass clarinet is in C major). Transitions into the theme (a.k.a. the tune) starting out in E min, with a groove-based bass line and slow-moving melodic line, which is then followed by a peddle point (F7 sus) leading to the solo section. Coming out of the solo section is an interlude over an Ab maj7 chord ending on Fsus7 to lead us back to the theme. The entire form of the tune is played going to the

coda which is a recapitulation of the introduction which, as in a daydream, brings the tune back to where it came from.

In As Much: Contrapuntal/layered piece – inspired by George Russell and Charles Mingus, this is a textured piece with contrasting lines and sections. Slow intro, exploring timbre of winds in closed voicings over which the piano solos. One chorus of walking bass with drums to set up the medium-up theme played by bassoon and bass clarinet doubled with left hand of the piano. A boisterous interlude over which the bassoon solos, followed by a blues-based, dirge-like march which slowly builds and speeds up with collective improvisation, as the choruses go by. On cue, a collective cadenza then changes to a sultry tenor solo, backed by piano and bass. Form goes back to the theme, ending on a sustained low Db for bassoon, bass clarinet, bass and left hand of the piano, with drum fills over it.

So Little Time: 12/8, slower soul jazz tune – Simple AABA song form with harmonized theme. Soft backgrounds behind the soloists, horn soli in the R&B style between solo sections, sweet and simple.

Dàgur – 6/8, waltz feel – Lighter, brighter piece, trumpet (optional flugelhorn) feature, with bassoon and bass clarinet supporting the melody. Solo piano for the intro, going into a rhythm section vamp to the theme. After the theme, vamp is repeated before getting into solos. After solos, there is a cascading interlude with horns blending in and out, suspended feel by the rhythm section, fades out on a chord to a drum solo. Da capo to the theme, finishing with the vamp, fermata on the last chord of the vamp.

In Passing: Ballad – Phrygian-based, asymmetrical form. This piece explores the atmospheric and ethereal qualities of the bassoon with other winds, with special emphasis on tone colours. Open solo sections, the band fades out to solo bass section. Return to the theme, ending with a succession of held chords by the ensemble with a different soloist featured on each one, featuring the trumpet, tenor sax and bassoon.

E.K.'s Blues – Minor blues, medium bolero feel – Intro over D pedal, slightly faster tempo than the rest of the tune. The horns play a unison soli over the peddle point is loosely based on the 5th mode of D harmonic minor, but stretches over the tonality by bringing it slightly “out” of the tonal center before modulating to a Bb augmented chord which then brings us to the main tonality of the tune with a sort of plagal cadence, to F minor. Drums set up the mood, as if entering from a distance, bass line follows, then horns begin the theme. Open for solos after the theme, over an F min blues form (12 bars), going back to the theme on cue. After the theme, rhythm section vamps on Fmin (with Gm7b5, C7b9) and slowly fades out, piano leaving first, then bass, then drums fade out into the distance.

Conclusion

Language, sound, music. Intricately related, complexly diverse, and, ultimately, mystifying. The bassoon is a unique and wonderful woodwind, whose presence in the jazz idiom deserves a more prominent place, in my humble opinion. Beyond the great work of current jazz bassoonists such as Michael Rabinowitz and Paul Hanson, which undoubtedly has helped carve a bigger place for the bassoon in jazz, there is still a fair bit of awareness that needs to be generated in music circles (and to the public at large) to highlight the diverse and versatile abilities of this woodwind, while debunking the bassoon = buffoon myth. As mentioned earlier, there is a necessity for a new sort of orchestration and arranging book, or online database, making better use of descriptive language, and keeping clear of editorializing, by putting greater emphasis on thorough sound file examples of the instruments in varying genres, thus better illustrating each instrument's unique qualities and possibilities. The written and creative portions of this thesis serve to explore these thoughts, but also, to delve into cultural sound perception and representation. In speaking of semiology at large (though it certainly applies directly to music as well), Roland Barthes states that:

“semiology must first of all, if not exactly take definite shape, at least *try itself out*, explore its possibilities and impossibilities. This is feasible only on the basis of preparatory investigation. And indeed it must be acknowledged in advance that such an investigation is both diffident and rash: diffident because semiological knowledge at present can be only a copy of linguistic knowledge; rash because this knowledge must be applied forthwith, at least as a project, to non-linguistic objects”²⁸.

Try itself out. That is what I have attempted to do, and I believe that is what we all should do in pushing the boundaries of jazz composition and performance. Jazz has always been, at its best, an exploratory art form that pushes boundaries, an art form that merely a century ago, no one

²⁸ Barthes, Roland. *Elements of Semiology*. 1964, published Hill and Wang, 1968.
<http://www.marxists.org/reference/subject/philosophy/works/fr/barthes.htm>. Web. September 22, 2012.

could have dreamed of its existence, its incredible depth and breadth, its variety of sub-genres, let alone its dissemination to the far reaches of the world. And to think, that, it is even heard from time to time, from a wailing bassoon.

By disseminating the bassoon's unique contributions in jazz through performance and composition, there is hope that this unique combination of instrument and genre will reach the ears of happy listeners, with increasing frequency, for years to come.

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Words used to describe the bassoon and its sound in orchestration and arranging books

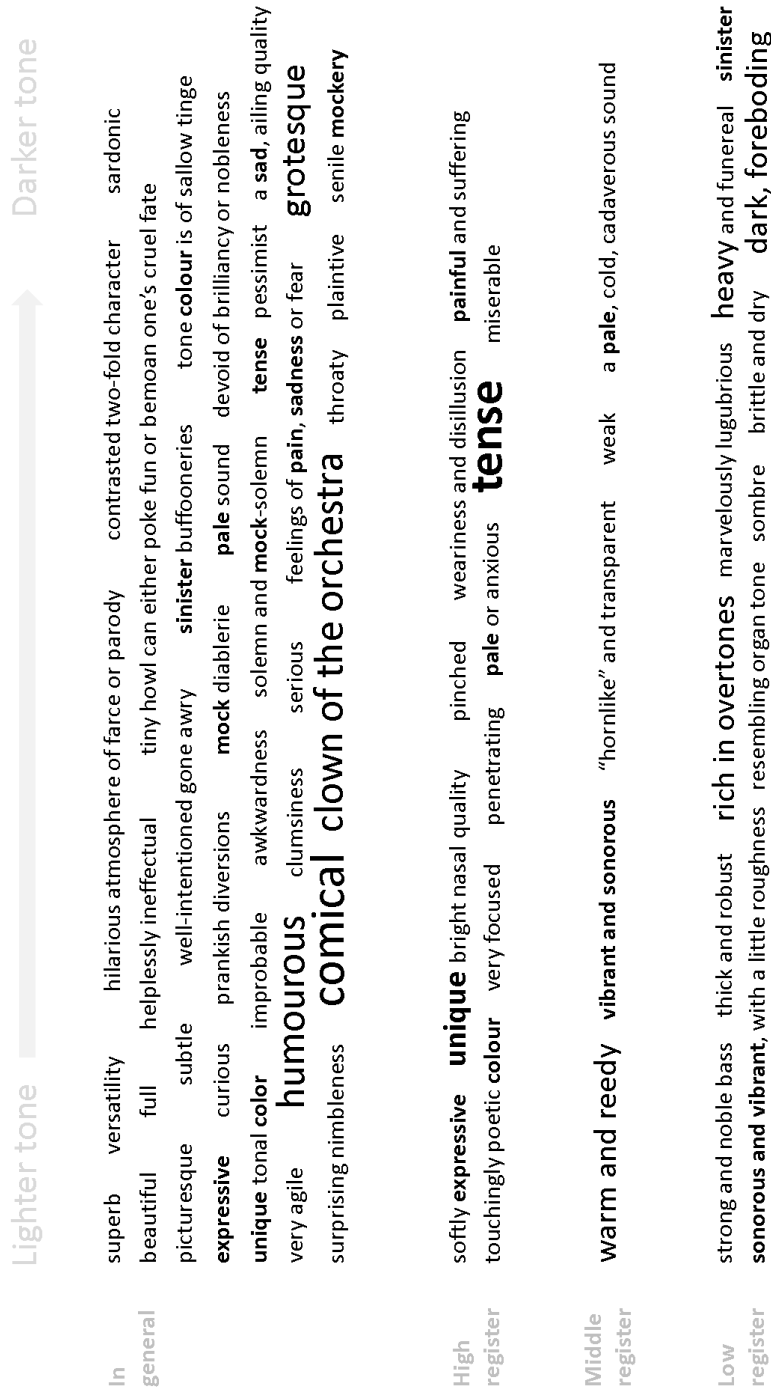


Figure 1 Lexicon of descriptive words attributed to the bassoon and/or its sound, found in various orchestration and arranging books listed in Chapter 2.

COMPOSITION PORTFOLIO

Dàgur
E.K.'s Blues
ici, ainsi
In As Much
In Passing
So Little Time

$\text{♩} = 80$

Sagu

trumpet (flügel)
saxso
baritone
saxso
piano
saxso + drum

$C\Delta$ $F\Delta\#11$ $C\Delta$ $F\Delta\#11$

pian solo - rubato

tp1
cl
bsn
pno
bs & dr

Dm^7 Bm^7b5 $B^b\Delta$ $E^b\Delta\#11$

tp1
bs
cl
bsn
pno
bs & dr

(in-time)
3xs

$B^b\Delta$ $E^b\Delta\#11$ $F\Delta\#11/E$

3xs
3xs
3xs Esus?
coll. piano

A

Handwritten musical score for the first system, measures 1-4. The staves are labeled on the left as tpt, bs cl, bsn, pno, and bs+dr. The piano part includes chords: Esus⁹, F#m/e, Am⁷, Dm⁷, and G¹³. The trumpet part has a dynamic marking of *mf* and the instruction "2nd x only".

Handwritten musical score for the second system, measures 5-8. The staves are labeled on the left as tpt, bs cl, bsn, pno, and bs+dr. The piano part includes chords: A^Δ, F#, G⁷, G^Δm⁷, and C^Δ13. The trumpet part has a dynamic marking of *mf*.

Handwritten musical score for the third system, measures 9-12. The staves are labeled on the left as tpt, bs cl, bsn, pno, and bs+dr. The piano part includes chords: F#^Δ, F#, Am⁷, and G^Δ13. The trumpet part has a dynamic marking of *mf* and the instruction "(2x only)". The bassoon part includes dynamic markings: *mp*, *cresc. poco*, and *a poco*.

Handwritten musical score for the first system, featuring five staves: Trumpet (tp), Bass Clarinet (bs cl), Bassoon (bsn), Piano (pno), and Bass Drum (bs dr). The piano part includes chords: C4, F#11, Dm7, and E7. The bass drum part is marked with slashes, indicating it is not played.

Handwritten musical score for the second system, featuring five staves: Trumpet (tp), Bass Clarinet (bs cl), Bassoon (bsn), Piano (pno), and Bass Drum (bs dr). The piano part includes chords: Bba, Eb11, Esus9, and F#11/E. The bass drum part is marked with slashes. A circled 'B' with '3xs' is written above the trumpet staff. The instruction 'col. piano' is written below the piano staff.

Handwritten musical score for the third system, featuring five staves: Trumpet (tp), Bass Clarinet (bs cl), Bassoon (bsn), Piano (pno), and Bass Drum (bs dr). The piano part includes chords: Esus9, F#11/E, Am7, Dm7, and G13. The bass drum part is marked with slashes. A circled 'C' contains the text 'open solo section, belgrads on cue'. Multiple instances of '(7) FINE' are written above the trumpet, bass clarinet, and bassoon staves.

Handwritten musical score for the first system, featuring a trumpet (tp), clarinet (cl), bassoon (bsn), piano (pno), and bass drum (bs dr). The piano part includes chords: A^Δ, 1/1, G⁷, G^{#m7}, and C^{#13}.

Handwritten musical score for the second system, featuring a trumpet (tp), clarinet (cl), bassoon (bsn), piano (pno), and bass drum (bs dr). The piano part includes chords: F^{#Δ}, 1/1, Am⁷, and G⁺⁵.

Handwritten musical score for the third system, featuring a trumpet (tp), clarinet (cl), bassoon (bsn), piano (pno), and bass drum (bs dr). The piano part includes chords: C^Δ, F^{Δ#11}, Dm⁷, and E⁷.

Handwritten musical score for the first system, featuring staves for trumpet (tp), bassoon (bsn), piano (pn), and bass drum (bs dr). The score includes notes, rests, and dynamic markings such as *mp*. A large circled letter **D** is positioned above the trumpet staff, indicating a rehearsal mark. Chord symbols $B^b \Delta$ and $E^b \Delta \parallel$ are written below the piano staff. The bass drum staff contains rhythmic notation with the instruction "w/ lots mallets".

Handwritten musical score for the second system, featuring staves for trumpet (tp), clarinet (cl), bassoon (bsn), piano (pn), and bass drum (bs dr). The score includes notes, rests, and dynamic markings such as *mp* and *sfz*. A large circled letter **E** is positioned above the trumpet staff, indicating a rehearsal mark. Chord symbols $B^b \Delta$ and $b \Delta$ are written below the piano staff. The bass drum staff contains rhythmic notation with the instruction "sfz".

Handwritten musical score for the third system, featuring staves for trumpet (tp), clarinet (cl), bassoon (bsn), piano (pn), and bass drum (bs dr). The score is primarily rests, with the instruction "D.C. al Fine" written above each staff. The trumpet staff includes the instruction "OPEN DRUM SOLO". The bass drum staff includes the instruction "(bass tact)".

Erk's Blues

comp. Melissa D'ize

Intro

Med. up

(ad libro)

Handwritten musical notation for the first system, including staves for trumpet (tpt), tenor sax (ten), bass saxophone (bsn), piano (pn), and bass drum (bs dr). The notation includes notes, rests, and dynamic markings such as *coll. bass* and *+ octave lower*. The key signature is one sharp (F#).

Handwritten musical notation for the second system, including staves for trumpet (tpt), tenor sax (ten), bass saxophone (bsn), piano (pn), and bass drum (bs dr). The notation includes notes, rests, and dynamic markings such as *coll. bass* and *dr hits follow bass line*. The key signature is one sharp (F#).

Handwritten musical notation for the third system, including staves for trumpet (tpt), tenor sax (ten), bass saxophone (bsn), piano (pn), and bass drum (bs dr). The notation includes notes, rests, and dynamic markings such as *3 bangs*, *drums*, and *(apostrophe)*. The key signature is one sharp (F#).



med. latin groove (bolero-esque)

A (straight)

Handwritten musical score for Section A. The score includes staves for trumpet (tpt), trombone (tr), baritone saxophone (bsn), piano (pn), and bass drum (bs dr). The bass drum part features a rhythmic pattern of eighth notes and rests, with the instruction "drums only, (as if from a distance) tons" written above it. A dynamic marking "cres. poco a poco" is written below the bass drum staff.

Handwritten musical score for the middle section. It includes staves for trumpet (tpt), trombone (tr), baritone saxophone (bsn), piano (pn), and bass drum (bs dr). The baritone saxophone part is marked "coll. bass" and features a melodic line. The bass drum part is marked "drums simile - - - slowly add rest of kit." and continues with a rhythmic pattern.

B

Handwritten musical score for Section B. It includes staves for trumpet (tpt), trombone (tr), baritone saxophone (bsn), piano (pn), and bass drum (bs dr). The piano part features a chord progression: Fm7, G7, C7b9, Fm7, C7, and F7b9. The bass drum part continues with a rhythmic pattern.

trpt

tn

bsn

ph

bs

dr

trpt

tn

bsn

ph

bs

dr

trpt

tn

bsn

ph

bs

dr

$B^b m^6$

$\frac{1}{2}$

$F m^6$

$F m^6$ maj7

$D^7 \#11$

$C7(b13)$

$F m^6$

D^7

$C7\#9$

$\frac{1}{2}$

$F m^6$

G^7 $G^7(b9)$

press roll

open for solos

Swing feel

e

Handwritten musical notation for the first system, including staves for trumpet (tpt), trombone (tru), baritone saxophone (bsn), piano (pn), and bass drum (bs dr). The piano part includes the following chord progression: Fm^b , G^{\flat} , $C7^b9$, Fm^b , $C\emptyset$, $F7^b9$. The bass drum part is marked with "Swing".

Handwritten musical notation for the second system, including staves for trumpet (tpt), trombone (tru), baritone saxophone (bsn), piano (pn), and bass drum (bs dr). The piano part includes the following chord progression: $B^b m^b$, $\frac{1}{2}$, Fm^b , $Fm^b abj.7$.

Handwritten musical notation for the third system, including staves for trumpet (tpt), trombone (tru), baritone saxophone (bsn), piano (pn), and bass drum (bs dr). The piano part includes the following chord progression: D^b7 , $C7^b9$, Fm^b , G^{\flat} , G^b7^b9 . The system concludes with a double bar line and the instruction "D.S. al Coda".

Coda

Handwritten musical score for the first system of the Coda section. The staves are labeled on the left as tpt, tr, bsn, pn, bs, and dr. The piano part (pn) contains the following annotations: *Fm6*, a diamond symbol, a wedge-shaped dynamic marking, *decrescendo*, *G♭*, *C7b9*, *Fm6*, and *Fm6*. The bass and drum parts (bs/dr) are filled with diagonal hatching.

Handwritten musical score for the second system of the Coda section. The staves are labeled on the left as tpt, tr, bsn, pno, bs, and dr. The piano part (pno) contains the following annotations: *Fm6*, *G♭*, *C7b9*, *Fm6*, and *1/2*. The bass and drum parts (bs/dr) are filled with diagonal hatching. The word *decrescendo* is written below the piano part.

Handwritten musical score for the third system of the Coda section. The staves are labeled on the left as tpt, tr, bsn, pn, bs, and dr. The piano part (pn) contains the annotation *drums only **. The bass and drum parts (bs/dr) are filled with diagonal hatching.

take your time...
fade out

ici, ainsi

Trumpet
 Bass Clarinet
 Bassoon
 Piano
 Bsn
 Clarinet

mf *accel* *rit.*

mf *accel* *rit.*

mf

tacet 1st x base - ed. bassoon

tacet both x. cl.

trpt
 bsn
 bsn
 pn
 bsn
 clarinet

accel. *rit.*

trpt
 bsn
 bsn
 pn
 bsn
 clarinet

a tempo



Handwritten musical score for the first system. The staves are labeled on the left as *tpt*, *bs cl*, *bsn*, *pn*, and *bs dr*. A box labeled **B** is placed above the first measure. The *tpt*, *bs cl*, and *bsn* staves contain notes with accents and a fermata. The *pn* staff has a fermata. The *bs dr* staff has a wavy line and then a melodic line starting in the second measure.

Handwritten musical score for the second system. The staves are labeled on the left as *tpt*, *bs cl*, *bsn*, *pn*, and *bs dr*. The *tpt*, *bs cl*, and *bsn* staves are mostly empty with some horizontal lines. The *pn* staff has a fermata. The *bs dr* staff contains a melodic line.

Handwritten musical score for the third system. The staves are labeled on the left as *tpt*, *bs cl*, *bsn*, *pn*, and *bs dr*. A box labeled **C** is placed above the first measure. Annotations include "3xs tacet 1st x" above the *tpt* staff, "tacet 1st x mp" above the *bs cl* staff, "tacet 1st x mp" above the *bsn* staff, and "Emin⁹ mp" above the *pn* staff. The *bs dr* staff has a melodic line with the annotation "bs simil. - but not strict" below it.

Handwritten musical score for the first system, featuring five staves:

- tptr**: Trumpet part with notes and dynamics like *p.*
- bs cl**: Bass Clarinet part with notes and dynamics like *p.*
- bsn**: Bassoon part with notes and dynamics like *p.*
- pn**: Piano part with a handwritten chord $C\sharp 11$ and a rhythmic pattern of diagonal slashes.
- bs dr**: Bass Drum part with a wavy line indicating a rhythmic pattern.

Handwritten musical score for the second system, featuring five staves:

- tptr**: Trumpet part with diagonal slashes.
- bs cl**: Bass Clarinet part with diagonal slashes.
- bsn**: Bassoon part with diagonal slashes.
- pn**: Piano part with handwritten chords $Am9$, $\frac{1}{2}$, $F\sharp\Delta$, and $\frac{1}{2}$.
- bs dr**: Bass Drum part with a handwritten instruction: "drums free not strict - bass live, make it your own..." and a rhythmic line.

Handwritten musical score for the third system, featuring five staves:

- tptr**: Trumpet part with diagonal slashes.
- bs cl**: Bass Clarinet part with diagonal slashes.
- bsn**: Bassoon part with diagonal slashes.
- pn**: Piano part with handwritten chords $Am9$, $\frac{1}{2}$, $F\sharp\Delta$, and $\frac{1}{2}$.
- bs dr**: Bass Drum part with a rhythmic line.



Handwritten musical score for the first system, measures 1-4:

- trpt**: mp *crs* - - - (with dynamic markings *f* and *mf* in later measures)
- bs cl**: mp *crs* - - - (with dynamic markings *f* and *mf* in later measures)
- bsn**: mp *F7sus* *crs* - - - (with dynamic markings *f* and *mf* in later measures)
- pn**: (empty staff)
- bs dr**: *drum play time* (with rhythmic notation)

Handwritten musical score for the second system, measures 5-8:

- trpt**: *decrs.* (with dynamic markings *f* and *mf* in later measures)
- bs cl**: *decrs.* (with dynamic markings *f* and *mf* in later measures)
- bsn**: *decrs.* (with dynamic markings *f* and *mf* in later measures)
- pn**: (empty staff)
- bs dr**: (rhythmic notation)

solos open to letter F

Handwritten musical score for the third system, measures 9-12:

- trpt**: (empty staff)
- bs cl**: (empty staff)
- bsn**: (empty staff)
- pn**: *Em9* (with dynamic markings *f* and *mf* in later measures)
- bs dr**: (empty staff)



The image shows three systems of musical notation, each consisting of five staves. The instruments are labeled on the left of each system: **trp** (trumpets), **bs cl** (bass clarinet), **bsn** (baritone saxophone), **pu** (piano), and **bs dr** (bass drum). Each staff contains a series of diagonal slashes representing rhythmic patterns. The piano part includes handwritten notes: **CΔ#11**, **1/4**, **1/4**, and **1/4**. The second system has a piano part with **E_m?** and **1/4**, **1/4**, **1/4**. The third system has a piano part with **CΔ#11** and **1/4**, **1/4**, **1/4**. The notation is organized into four measures across the three systems.

E

tpt

tr

bs. cl

pn

bs. dr

Am ⁹	1/4	F# ^Δ	1/4
-----------------	-----	-----------------	-----

tpt

tr

bs. cl

pn

bs. cl

Am ⁹	1/4	F# ^Δ	1/4
-----------------	-----	-----------------	-----

tpt

bs. cl

ban

pho

bs. cl

F ⁷ sus ₂	1/4	1/4	1/4
---------------------------------	-----	-----	-----



Handwritten musical score for the first system, featuring five staves:

- tp^t**: Trumpet part with diagonal hatching.
- bs cl**: Bass Clarinet part with diagonal hatching.
- bsn**: Bassoon part with diagonal hatching.
- pn**: Piano part with diagonal hatching and a **F⁷ sus** chord marking.
- bs dr**: Bass Drum part with diagonal hatching.

Handwritten musical score for the second system, featuring five staves:

- on cue tp^t**: Trumpet part starting on cue, with notes and rests.
- Bva**: Bassoon part with notes and rests.
- bs cl**: Bass Clarinet part with notes and rests.
- bsn**: Bassoon part with notes and rests.
- pn**: Piano part with diamond-shaped markings and a **dbs** marking.
- bs dr**: Bass Drum part with diamond-shaped markings and the text **drums = cobura**.

Handwritten musical score for the third system, featuring five staves:

- tp^t**: Trumpet part with notes and rests.
- bs cl**: Bass Clarinet part with notes and rests.
- bsn**: Bassoon part with notes and rests.
- pn**: Piano part with diamond-shaped markings and a **F⁷ sus** chord marking.
- bs dr**: Bass Drum part with diamond-shaped markings.

On the right side of the system, there is a handwritten instruction: **D.S. al Coda**.



2 oca Same as da Capo -> 1x only

Handwritten musical score for the first system, including staves for trumpet (tpt), bassoon (bs), clarinet (cl), bassoon (bsn), piano (pn), and bassoon/clarinet (bs/cl). The bassoon/clarinet part includes a handwritten annotation "(arco)" and a rhythmic notation consisting of a quarter note followed by a half note.

Handwritten musical score for the second system, including staves for trumpet (tpt), bassoon (bs), clarinet (cl), bassoon (bsn), piano (pn), and bassoon/clarinet (bs/cl).

Handwritten musical score for the third system, including staves for trumpet (tpt), bassoon (bs), clarinet (cl), bassoon (bsn), piano (pn), and bassoon/clarinet (bs/cl). The system concludes with dynamic markings (mp) and a handwritten annotation "huya" with a curved arrow pointing to the right.



ahn ds Much

transposed score
comp. Melissa Pige

trumpet
bass (clarinet / horn)
bassoon
piano
bass clarinet

intro - slow
w/harmon

pp
pp
pp
F#m7
solo
dr - colour -
(mp)
arco
mp

trp
bc
bsn
pn
bs clar

EΔ/G#
C aug.

trp
bc
bsn
pn
bs clar

mf
mf
mf
B7b9
Ab7b9
D b Maj7
mf
sfx

remove mute
coll. piano
coll. piano
facet 1st x

Handwritten musical score for the first system, featuring staves for trumpet (tp), bass clarinet (bs cl), bassoon (bsn), piano (pn), and bass drum (bs dr). The piano part includes notes with accidentals and dynamic markings such as $\frac{1}{4}$, $Bb\Delta$, $E7b9$ straight, and $Db7$. The bass drum part is marked with diagonal slashes.

Handwritten musical score for the second system, featuring staves for trumpet (tp), bass clarinet (bs cl), bassoon (bsn), piano (pn), and bass drum (bs dr). The piano part includes notes with accidentals and dynamic markings such as $F\#sus$, $G7$, $Cmin$ $^{maj}7$, $C7$, $Db7$, $Ab7$, and $G7\#9$. The bass drum part is marked with diagonal slashes.

Handwritten musical score for the third system, featuring staves for trumpet (tp), bass clarinet (bs cl), bassoon (bsn), piano (pn), and bass drum (bs dr). The piano part includes notes with accidentals and dynamic markings such as $C7alt\ 3$, $Ab7$, $B7alt\ 3$, $G7$, $Bb7alt\ 3$, and $Gb7\ 3$. The bass drum part is marked with diagonal slashes.

plac
both x

1. 2.

tr *tr* *tr* *tr*

mf $b\bar{o}$ $b\bar{o}$ ($b\bar{o}$) $b\bar{o}$

bs
cl

bsn

pn $D^{\flat}7^{\sharp}9$ $\frac{1}{2}$ $D^{\flat}7^{\sharp}alt$ $A^{\flat}7^{\flat}9$

bs
dr $b\bar{o}$ $b\bar{o}$ $b\bar{o}$ press roll

3.

B

$b\bar{o}$ $b\bar{o}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

mf $b\bar{o}$ $b\bar{o}$ $b\bar{o}$ $b\bar{o}$

bs
cl

bsn

pn $D^{\flat}7^{\sharp}9$ $D^{\flat}7^{\sharp}11$

bs
dr $b\bar{o}$ $b\bar{o}$ drums keep time w/ hits (base line)

tr

bs
cl

bsn

pn

bs
dr

Handwritten musical score for the first system, measures 1-3. The staves are labeled on the left as follows: *trp*, *bs* *cl*, *bsn*, *pn*, *bs* *cl*.

Measures 1-3 contain rhythmic patterns for the brass instruments, with notes in the *trp* and *bs cl* staves. The *bsn* and *pn* staves are marked with a slash and a vertical line, indicating they are silent. The *bs cl* staff has a long note in measure 1 and 3, and a melodic line in measure 2.

Measure 4 begins with a new section, marked with a circled 'C' and a tempo marking $\text{♩} = 72$. It features triplet markings (3) and dynamic markings like *mf* and *f*. The *trp*, *bs cl*, and *bsn* staves have notes, while *pn* remains silent.

Handwritten musical score for the second system, measures 4-6. The staves are labeled on the left as follows: *trp*, *ten*, *bsn*, *pn*, *bs* *cl*.

Measures 4-6 are mostly silent for the brass instruments, indicated by horizontal lines. The *ten* staff has the handwritten text "to tenor". The *pn* staff has a few notes and a *Dm* marking. The *bs cl* staff has a melodic line starting in measure 5, with a circled 'D' marking above it.

Handwritten musical score for the third system, measures 7-9. The staves are labeled on the left as follows: *trp*, *trn*, *bsn*, *pn*, *bs* *cl*.

Measures 7-9 are marked with a circled 'D' and the instruction "OPEN (slowly accelerate w/each repeat)". The *trp* and *trn* staves are marked "tacet 1st x" and "tacet 1st, 2nd x" respectively. The *bsn* and *pn* staves are marked with a slash and a vertical line, indicating they are silent. The *bs cl* staff has a melodic line. The *pn* staff has a *Dm* marking and the word "simile". The *bs cl* staff has the instruction "drums = march feel".



Handwritten musical score for the first system, featuring five staves: trumpet (tpt), trombone (tn), baritone saxophone (bsx), piano (pn), and bass drum (bs dr). The piano part includes the following annotations:

- Measure 1: $\frac{1}{2}$
- Measure 2: Gm^{Δ}
- Measure 3: $\frac{1}{2}$
- Measure 4: Dm^{Δ}

Handwritten musical score for the second system, featuring five staves: trumpet (tpt), trombone (tn), baritone saxophone (bsx), piano (pn), and bass drum (bs dr). The piano part includes the following annotations:

- Measure 1: $\frac{1}{2}$
- Measure 2: $B^{\flat}7$
- Measure 3: $A7b9$
- Measure 4: Dm^{Δ}

Handwritten musical score for the third system, featuring five staves: trumpet (tpt), trombone (tn), baritone saxophone (bsx), piano (pn), and bass drum (bs dr). The system includes a section marked "on cue" and a tempo change.

Annotations for the "on cue" section:

- Trumpet (tpt): $E^{\flat}7 alt$
- Trombone (tn): $E^{\flat}7 alt$
- Baritone Saxophone (bsx): $D^{\flat}7 alt$
- Piano (pn): $A7\sharp 9$, $D^{\flat}7 alt$
- Bass Drum (bs dr): $D^{\flat}7 alt$

Annotations for the "Solo" section:

- Tempo: $\downarrow = 60 \text{ } 12/8 \text{ feel}$
- Piano (pn): $F^{\sharp}m7$, $D7b9$
- Bass Drum (bs dr): drums tacet



Handwritten musical score for the first system, featuring five staves:

- tptr**: Trumpet part with rests.
- tn**: Trombone part with diagonal slashes.
- bsn**: Bassoon part with rests.
- pn**: Piano part with diagonal slashes.
- bs dr**: Bass drum part with diagonal slashes.

Chord changes are indicated below the piano staff:

- Measure 1: E^A
- Measure 2: C^{aug}
- Measure 3: $B7^{b9}$
- Measure 4: D^bA

Handwritten musical score for the second system, featuring five staves:

- tptr**: Trumpet part with rests.
- tn**: Trombone part with diagonal slashes.
- bsn**: Bassoon part with rests.
- pn**: Piano part with diagonal slashes.
- bs dr**: Bass drum part with diagonal slashes.

Annotations include:

- Handwritten: \rightarrow D.S. al Coda
- Handwritten: (to bass flaxinet)
- Chord changes: $A^b sus$ in measures 1 and 2.

CODA

Handwritten musical score for the third system, featuring five staves:

- tptr**: Trumpet part with rests.
- bsn**: Bassoon part with notes: mf $(\frac{b_0}{b_0})^{prt}$, $(\frac{b_0}{b_0})$, $(\frac{b_0}{b_0})$, $(\frac{b_0}{b_0})$.
- pn**: Piano part with notes: mf b_0 , b_0 , b_0 , b_0 .
- bs dr**: Bass drum part with notes: b_0 , b_0 , b_0 , b_0 .

drym mf solo



ballad

In Passing

Comp. Melissa Pizarro
(transposed score)

(straight)

tpt

trbr

bsn

pno

bs dr

drums only - colours (bass tacet)

tpt

trbr

bsn

pno

bs dr

tpt

trbr

bsn

pno

bs dr

Am(b6)

pp

Am(b6)

C4/G

dr+bs



Handwritten musical score for the first system, featuring five staves: trumpet (tpt), trombone (tbr), baritone saxophone (bsn), piano (pr), and bass drum (bs dr). The piano part includes chord progressions: FΔ#11, Em7, Dm9, Bb, Bb7, and Am11(b6). The bass drum part shows rhythmic patterns with vertical stems and flags.

Handwritten musical score for the second system, featuring five staves: trumpet (tpt), trombone (tbr), baritone saxophone (bsn), piano (pr), and bass drum (bs dr). A boxed section labeled [B] is present. The piano part includes chord progressions: FΔ#11, E sus4(b9), Am11(b6), and C4/G. The baritone saxophone part has a lead line with notes and rests.

Handwritten musical score for the third system, featuring five staves: trumpet (tpt), trombone (tbr), baritone saxophone (bsn), piano (pr), and bass drum (bs dr). The piano part includes chord progressions: FΔ#11, Em7, Dm9, Bb, Bb7#11, Am11(b6), and FΔ. The baritone saxophone part has a lead line with notes and rests. The system ends with a double bar line and a circled symbol.



[C] Open for solos

Handwritten musical notation for the first system, including staves for trumpet (tpt), trombone (tbr), bassoon (bsn), piano (pn), and bass/drums (bs/dr). The piano part includes chords: C+5/Bb, Am, A+7b9, and BbΔ#11. The bass/drums part has a slash indicating a solo.

Handwritten musical notation for the second system, including staves for trumpet (tpt), trombone (tbr), bassoon (bsn), piano (pn), and bass/drums (bs/dr). The piano part includes chords: Gsus(b9), BbΔ#11, and a slash. The bass/drums part has a slash indicating a solo.

Handwritten musical notation for the third system, including staves for trumpet (tpt), trombone (tbr), bassoon (bsn), piano (pn), and bass/drums (bs/dr). The piano part includes chords: A7 b9/c#, C+5, and Gsus(b9). A section is marked [D] and includes the instruction "bass solo open (drums forget)".

D.S.
al
Coda

D.S.
al
Coda

D.S.
al
Coda

D.S.
al
Coda

D.S.
al
Coda

CODA

Handwritten musical score for a CODA section, featuring six staves: *trp*, *trr*, *bsn*, *pn*, *bs*, and *dr*. The score is divided into three measures by vertical bar lines. The first measure is marked *solo* and the third measure is marked *fin.*. The notation includes various dynamics such as *mp*, *fp*, and *sfz*, along with specific chord voicings and articulation marks like accents and slurs.

Staff	Measure 1	Measure 2	Measure 3
<i>trp</i>	Rest	Rest	Rest
<i>trr</i>	Rest	Rest	Rest
<i>bsn</i>	Rest	Rest	Rest
<i>pn</i>	$C7+5$ <i>fp</i>	A^{\flat}/B^{\flat} <i>fp</i>	$A\Delta\#11$ <i>mp</i>
<i>bs</i>	$C7+5$ <i>mp</i>	A^{\flat}/B^{\flat} <i>mp</i>	$A\Delta\#11$ <i>sfz</i> <i>p</i>
<i>dr</i>	<i>mp</i>	<i>mp</i>	<i>sfz</i> <i>p</i>

Below the main score, there are ten sets of empty musical staves, each consisting of five lines, provided for additional notation or rehearsal.

Slow $\text{♩} = 50$

So Little Time

comp. Melissa F

trumpet
trumpet
trumpet
piano
bass
drums

trp
trp
bsn
pn
bs
dr

trp
trp
bsn
pn
bs
dr

So little piz

coll. bassoon

mp fill w/ backgrounds solo

mp

mp

C C# D 1/2 Am7

1/2 Gb 1/2 Am7

Am7 piano solo

So Little p.

Handwritten musical score for the first system, consisting of six staves: trumpet (tpt), trombone (tn), baritone (bsn), piano (pn), bass (bs), and drums (dr). The piano part includes handwritten notes: 1/4, Gb, 1/4, and Am7. The bass and drum parts are filled with diagonal hatching lines.

Handwritten musical score for the second system, consisting of six staves: trumpet (tpt), trombone (tn), baritone (bsn), piano (pn), bass (bs), and drums (dr). The piano part includes handwritten notes: 1/4, Gb, 1/4, and (tenor Em). The bass and drum parts are filled with diagonal hatching lines. A vertical line with a double slash is drawn between the third and fourth measures, with the word "solo" written above it.

Handwritten musical score for the third system, consisting of six staves: trumpet (tpt), trombone (tn), baritone (bsn), piano (pn), bass (bs), and drums (dr). The piano part includes handwritten notes: Gb, Em, C, C#o, and D7. The bass and drum parts are filled with diagonal hatching lines.

Handwritten musical score for the first system, featuring five staves: trumpet (tp), trombone (tn), baritone saxophone (bsn), piano (pn), and bass drum (bs dr). The piano part includes chords D7, Am7, and G6. The bass drum part is marked with diagonal lines, indicating a rhythmic pattern.

Handwritten musical score for the second system, featuring five staves: trumpet (tp), trombone (tn), baritone saxophone (bsn), piano (pn), and bass drum (bs dr). The piano part includes chords Am7 and G6. The bass drum part is marked with diagonal lines.

Handwritten musical score for the third system, featuring five staves: trumpet (tp), trombone (tn), baritone saxophone (bsn), piano (pn), and bass drum (bs dr). The piano part includes chords Am7 and G6. The bass drum part is marked with diagonal lines. A box containing the letter 'D' is present above the piano staff in the second measure.



The image shows three systems of handwritten musical notation for a piece titled "So Little" on page 5. Each system consists of five staves: trumpet (tp), trombone (tr), baritone (bsn), piano (pn), and bass drum (bs dr). The notation is written in ink on aged paper. The first system contains melodic lines for the trumpets and trombones, with piano accompaniment indicated by slashes and a 1/2 note. The second system features a boxed-in section for the trumpets and trombones, with piano accompaniment and a circled 'E' above the first measure. The third system is mostly empty, with piano accompaniment and a circled 'E' above the first measure. Chord markings include Am7 and G6. The piano part includes a 1/2 note in the first measure of each system.



Handwritten musical score for the first system, including staves for trumpet (tp), trombone (tn), bass saxophone (bsn), piano (pn), and bass drum (bs dr).

Staff labels: tp, tn, bsn, pn, bs dr

Notes: mp, mp, mp

Chords: 1/2, Em, Gb, Em

Handwritten musical score for the second system, including staves for trumpet (tp), trombone (tn), bass saxophone (bsn), piano (pn), and bass drum (bs dr).

Staff labels: tp, tn, bsn, pn, bs dr

Notes: p., pp., mf, mf

Chords: C, C#o, D7, 1/2, Am7

Annotation: bass solo w/ drums

Handwritten musical score for the third system, including staves for trumpet (tp), trombone (tn), bass saxophone (bsn), piano (pn), and bass drum (bs dr).

Staff labels: tp, tn, bsn, pn, bs dr

Chords: 1/2, Gb, 1/2, Am7

Handwritten musical score for the first system, consisting of five staves. The notation includes various musical symbols and annotations:

- Staff 1: *D.C. al Coda* (written above the staff)
- Staff 2: *D.C. al Coda* (written above the staff)
- Staff 3: *D.C. al Coda* (written above the staff)
- Staff 4: *G6* (written above the staff), *mf* (written above the staff), *D.C. al Coda* (written above the staff)
- Staff 5: *dim.* (written below the staff), *D.C. al Coda* (written below the staff)

Coda

Vamp out, horns blow, fade away

Open

Handwritten musical score for the second system, consisting of five staves. The notation includes various musical symbols and annotations:

- Staff 1: *G6 piano fade out first* (written above the staff)
- Staff 2: *Vamp out, everyone fades out except bsn & drums at very end* (written below the staff)