

**SOLO AND CHAMBER WORKS FOR BASSOON BY BILL DOUGLAS:
A PERFORMER'S GUIDE**

by

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Solo and Chamber Works for Bassoon by Bill Douglas: A Performer's Guide

Bill Douglas (b. 1944) has been active as a bassoonist, pianist, and composer for fifty years. Since 2003, Douglas has published 29 solo and chamber works featuring the bassoon, greatly expanding the contemporary repertoire for the instrument. This study includes an examination of Douglas's improvisation-based composition approach, analysis of representative movements from chamber works, and performance notes from the composer. While many of Douglas's commissioned pieces have entered the bassoon repertoire, his non-commissioned works remain relatively obscure; an annotated bibliography of published solo and chamber works will provide details for each work. Douglas's music fuses classical and jazz traditions and is challenging for performers as well as enjoyable for audiences. This thesis will provide information for performances of this repertoire and serve as a basis for future research.

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I. INTRODUCTION

Bill Douglas (b. 1944) is the most prolific composer of contemporary music for the bassoon. Yet the only extant research on Douglas's music is Trent Jacobs' brief analysis of the *Partita for Bassoon and Piano* (2005) in his dissertation *Elements of Jazz in Bassoon Solo Repertoire*, and several articles in *The Double Reed*, the journal of the International Double Reed Society. In 2001, Michael Burns surveyed the long tradition of bassoonist-composers contributing to the bassoon repertoire, from the baroque to the present.¹ Although Douglas was well known at that time as a composer, bassoonist, pianist, and New-Age recording artist, he had not yet published any bassoon works and was not included. Beginning with *Celebration V for Bassoon and Strings* in 2004, Douglas has published 29 solo and chamber works including the bassoon, greatly expanding the woodwind repertoire. His music is enjoyable for performers and audiences, fusing classical, jazz, and world music styles in a natural way informed by his years of experience as a crossover artist.

The objective of this study is to provide information for bassoonists wishing to program his works, particularly those that have not yet been recorded. This document is informed by analyses of Douglas's published bassoon works as well as by in-person and phone interviews conducted with Douglas, his students, and colleagues in 2019 and 2020. It also relies upon a valuable resource, Douglas's self-published 57-page memoir, *For Love of Music* (2016), which details his musical background and life experiences from childhood to the present.

The document's first section explores Douglas's unconventional biography, which informs his eclectic musical style. This is followed by an examination of his compositional style

¹ Michael Burns, "Music for Bassoon by Bassoonists: An Overview," *The Double Reed* 24, no. 2 (2001): 51-65.

and process, using sketches of *Second Trio for Oboe, Bassoon, and Piano* (2012) and Douglas's in-progress *Third Trio for Oboe, Bassoon and Piano*. The analysis section examines the three most common movement types found in Douglas's chamber works: jazz-inspired movements, lyrical pieces, and contrasting fast movements. A Performance Notes section compiles relevant stylistic and performance instructions from the composer. Finally, an annotated bibliography summarizes available information – durations, premiere, commission, recordings, and brief descriptions – for each published bassoon work.

Appendix A lists the jazz contrafacts used in Douglas's bassoon music, and Appendix B lists Douglas's previously recorded pieces later used in his bassoon music. Appendix C is unpublished bassoon music, reproduced here at the request of the composer. This document is intended as an introduction to Douglas's compositions and a resource for those programming his bassoon works. My accompanying pedagogy project – *The Classroom and Individual Teaching of Bill Douglas* – examines Douglas's teaching methods at the California Institute of the Arts and Naropa University.

II. BIOGRAPHICAL INFORMATION

Bill Douglas was born in London, Ontario, Canada on November 7, 1944. He played music from an early age, beginning piano lessons at age four. He taught himself to play ukulele at age eight and guitar at age ten, and he and his brothers formed a band, playing songs by Elvis, Little Richard, and others. In high school, Douglas began playing bassoon and became very interested in both classical and jazz music. He earned an Associate of the Royal Conservatory of Toronto (ARCT) diploma in classical piano at seventeen. In 1962, he began a Bachelor of Music Education degree at the University of Toronto, studying with Nicholas Kilburn, the principal bassoon of the Toronto Symphony. Douglas was continuously interested in jazz and popular music; his jazz heroes were Bill Evans, John Coltrane, and Miles Davis. His university studies broadened his interest in 20th century classical music; he learned to sing the works of Arnold Schoenberg and Anton Webern in order to internalize their language. Douglas performed with the Toronto Symphony on works requiring a fourth bassoon, in addition to playing jazz piano gigs on weekends.

Douglas continued his studies at Yale University, where he earned a Master of Music in bassoon in 1968, followed by a Master of Music in composition in 1969. At Yale, he met many lifelong musical friends and collaborators, including clarinetist Richard Stoltzman and oboist Allan Vogel. In 1967 he played three concertos with the Toronto Symphony, and he performed the Mozart bassoon concerto with the Yale orchestra in 1968. Although he was actively performing on bassoon and piano, Douglas knew he wanted composition to be his primary musical activity. His compositions from Yale featured a dissonant, atonal style influenced by Anton Webern, Elliott Carter, and free jazz. During his last year at Yale, Douglas studied composition with jazz pianist and composer Mel Powell. In 1969, Powell was chosen as the

Dean for the new California Institute of the Arts, and he asked Douglas to teach bassoon when the school opened in 1970. In the meantime, Douglas accepted a Canada Council grant to study composition in London, England for nine months beginning in the fall of 1969.

In the summer of 1969, Douglas attended the Tanglewood Music Center as a composer and his string quartet was selected as best composition. He taught a class on improvisation for his fellow composition students, introducing some of the unusual vocal sounds he made with his free-jazz improvisation group at Yale. Because of Douglas's interest in improvisation, the Tanglewood composition teacher Alexander Goehr recommended that Douglas study with Cornelius Cardew in London. Cardew had an avant-garde improvisation group called the Scratch Orchestra, 30-50 performers improvising wildly without listening to each other or following any form. Douglas participated in a few performances but quickly lost interest in this approach. Instead he buried himself in records he had brought with him: J.S. Bach, W.A. Mozart, Anton Webern, and Elliott Carter as well as popular musicians such as John Coltrane, Miles Davis, and the Beatles.

Douglas made a key connection in London when he met and became a student of Sangharakshita, his first Buddhist teacher. He learned to meditate and sought to align his Buddhist practice with his music practice. Douglas dedicated his time in England to musical and spiritual development, culminating in May with a two-week Buddhist retreat in Scotland, where he meditated nine hours a day. Douglas writes in his memoir:

The foundation of Buddhist practice is the development of awareness of the present moment – awareness of one's sense perceptions, one's thoughts and feelings, one's body, and other people. Doing so can result in a mind that is clear and calm, and it can increase appreciation of the world and compassion for others. Music practice doesn't go as far, but it is also concerned with developing precise awareness of the present moment."²

² Bill Douglas, *For Love of Music* (<https://billdouglasmusic.files.wordpress.com/2019/07/for-love-of-music-abridged-1.pdf>, 2019), 21.

Douglas's teaching career began at the California Institute of the Arts where he taught from 1970 to 1977. Steven Braunstein, one of Douglas's CalArts bassoon students who is now the contrabassoonist of the San Francisco Symphony, described private lessons: "Bill didn't really teach bassoon, he taught music."³ Douglas emphasized expression over anything else, believing that technique would naturally flow from expression. In his last years at CalArts, Douglas and his students formed the Val Verde Bassoon Sextet, playing a varied repertoire of original compositions and arrangements of composers such as J.S. Bach, W.A. Mozart, and Josquin des Prez. In musicianship classes, Douglas used examples from many different cultures, analyzing Bach chorales as well as Miles Davis, Indian music, and African music. He composed music for his students: simple tunes for improvisation as well as rhythm studies called *Rock Etudes*.

In early 1972, Douglas became a student of the Buddhist teacher Chogyam Trungpa Rinpoche, a renowned Tibetan Buddhist scholar who was influential in spreading Buddhism to the West. Trungpa founded the Naropa Institute in Boulder, Colorado in 1974, aiming to create a place where students could study religions, writing, psychology, science, and the arts while also receiving contemplative and meditation training.⁴ Douglas attended the first summer session, and in 1977, moved to Boulder to help start the music program at Naropa. The program began as a one-year certificate program and expanded to a four-year Bachelor of Arts in 1981. Douglas taught musicianship and music history courses, creating an inclusive curriculum focused on listening and the oral tradition of learning music. He described his teaching philosophy in a 1986 interview with Sheldon Sands for the Naropa magazine:

³ Steven Braunstein, e-mail message to author, May 13, 2020.

⁴ "Founding Vision," Naropa University, accessed May 30, 2020. <https://www.naropa.edu/about-naropa/founding-vision.php>.

I love music and I love to share it with people. This naturally carries over into my approach to teaching. I want to kindle the students' own love of music so they will be inspired to explore music for themselves and develop a musical discipline. I also try to inspire them to appreciate the value and joy of nowness, not only in music but in life.⁵

Douglas began collaborating with clarinetist Richard Stoltzman in 1971 when they were both teaching at CalArts. Douglas composed and arranged music for their concerts, including pieces for clarinet and piano as well as clarinet and bassoon. In 1976, Douglas played bassoon on three recordings with Peter Serkin and the Tashi Quartet: Beethoven *Quintet for Piano and Winds*, Mozart *Quintet for Piano and Winds*, and the Stravinsky *Septet*. Douglas toured with Stoltzman, playing standard clarinet repertoire as well as his original music: some highlights include performances at the Edinburgh Festival in 1981, Alice Tully Hall in New York City, and on the Johnny Carson Show in 1983. In a recent interview, Stoltzman was asked “You’ve collaborated with some great artists: Yo-Yo Ma, Judy Collins, all these diverse artists... What’s a collaboration that stands out, that was very special to you?” Stoltzman describes how his friendship with Douglas defined his thoughts on playing music.⁶ Douglas was featured as a composer, pianist, and bassoonist on two classical crossover albums with Stoltzman for RCA records: *Begin Sweet World* (1986) and *New York Counterpoint* (1990).

After hearing *Begin Sweet World*, Stephen Hill, producer of the popular NPR show *Music from the Hearts of Space*, asked Douglas to make a record for his Hearts of Space record label. Beginning with *Jewel Lake* in 1988, Douglas’s collaboration with Hearts and Space has led to twelve best-selling albums. Douglas plays synthesizer, piano, and bassoon on the albums, which

⁵ Bill Douglas, *For Love of Music* (<https://billdouglasmusic.files.wordpress.com/2019/07/for-love-of-music-abridged-1.pdf>, 2019), 43.

⁶ Tigran Arakelyan, host, “Ep. 113: Richard Stoltzman, ‘A Classical Superstar,’ – NY Times.” *Let’s Talk Off the Podium* (podcast), July 5, 2020, accessed July 6, 2020, <https://www.youtube.com/watch?v=9yIdcdwxgeE>.

feature his distinctive mix of eclectic styles, drawing from jazz, Renaissance vocal music, and Celtic music, among others. In 1994, Douglas received the “Classical Composer of the Year” award from Society of Composers, Authors and Music Publishers of Canada (SOCAN), the Canadian equivalent of American Society of Composers, Authors and Publishers (ASCAP) and Broadcast Music, Inc. (BMI). In 1996, the NEXUS percussion ensemble commissioned a concerto for African percussion ensemble and orchestra, which they premiered with the Rochester Philharmonic Orchestra in 1997.

As CD sales declined, Douglas turned to a new career built on commissions from classical musicians. In 2003, he received commissions from Allan Vogel, his CalArts colleague and Yale classmate, to write *Sonata for Oboe and Piano*, from Boulder flutist Chris Potter to write a flute sonata, *Celebration IV*, and from Peter Cooper the principal oboe of the Colorado Symphony for *Songs and Dances for Oboe and Strings*. In 2004, Douglas received a commission from Steven Dibner of the San Francisco Symphony for *Celebration V for Bassoon and Strings*. While in Los Angeles for the premiere of his oboe sonata with Vogel, Douglas spoke to his friend John Steinmetz about writing a big piece for bassoon and piano. Steinmetz and CalArts bassoon professor Julie Feves organized a group commission for *Partita for Bassoon and Piano* via email and 29 bassoonists signed up.⁷ At the 2005 International Double Reed Society (IDRS) conference at the University of Texas at Austin, Douglas presented a masterclass on his rhythm teaching and a recital with the Arizona State University bassoon studio, where he premiered the partita with Jeff Lyman on bassoon.⁸

⁷ Lori Wooden, “Commissioning New Works: A Look at a New Bassoon Sonata by Bill Douglas,” *The Double Reed* 28, no. 1 (2005): 107-108.

⁸ International Double Reed Society 34th Annual Conference Program.
<https://www.arbc.de/Waterhouse/pdf/2005-06-07%20IDRS.pdf>.

In 2005, Richard Ramey, then bassoon professor at the University of Arkansas, organized a group commission for a piece for clarinet, bassoon, and piano. This became *Suite Cantando for Clarinet, Bassoon, and Piano*, which Ramey premiered at the 2006 IDRS conference at Ball State University.⁹ In 2006, Steven Braunstein organized a commission for Lyric Suite for Contrabassoon and Piano, and Douglas received a commission from the International Double Reed Society for *Trio for Oboe, Bassoon, and Piano*. The IDRS has only commissioned two other composers: Jan Bach in 2006 and Jean Francaix in 1996. Beginning with *Suite Cantando*, Richard Ramey organized all of Douglas's group commissions via email and the IDRS message boards.¹⁰ Of the fourteen group commission projects Douglas has completed, eleven feature the bassoon. In addition to these commissioned pieces, Douglas has published duos, trios, and larger ensemble pieces featuring the bassoon, for a total of 29 published works.

Douglas retired from Naropa in 2010 after forty years of teaching, allowing more time for composing, listening, reading, and Buddhist study. In recent years, he stopped accepting commissions, which allows more freedom in his composition. Douglas released his latest Hearts of Space album, *Quiet Moon*, in 2019. He often performs on piano, including playing his own compositions for student recitals at the University of Colorado Boulder. At the time of this writing, Douglas is working on his latest piece for double reeds, a third trio for oboe, bassoon, and piano, to be premiered at the IDRS 2021 conference in Boulder. Douglas's eclectic background as a jazz pianist, classical bassoonist, and recording artist informs the unique fusion of styles in his compositions for the bassoon.

⁹ International Double Reed Society 35th Annual Conference Program.
<https://www.idrs.org/publications/17-conference-programs-2006/>.

¹⁰ Richard Ramey, telephone interview with author, June 5, 2020.

III. COMPOSITION STYLE AND PROCESS

Composition Style

Douglas first began composing music around the age of ten, writing songs influenced by 1950s rock artists. In high school he became interested in both classical and jazz music and wrote his first jazz tunes. After being exposed to twentieth-century classical composers such as Anton Webern and Elliott Carter at the University of Toronto, Douglas wrote his first classical pieces in an avant-garde atonal style. Schoenberg's 12-tone system didn't work well for Douglas, so he relied on intuition for finding the right notes and chords, a painstakingly slow process. He often worked on the same measure for days, and in one extreme example he spent two weeks working eight hours a day on just two measures of a piece for oboe and piano.¹¹ These works were not only harmonically complex but incredibly demanding for instrumentalists. While at Yale, Douglas wrote a piece at the request of clarinetist Benny Goodman – *Improvisation III for Clarinet and Piano*. Goodman later phoned Douglas to say that while he liked the piece, it was too difficult for him to play.¹² Around this time, Douglas realized that the best parts of his compositions were the melodic sections, as opposed to the textural sections, and resolved to write the best melodies he could.

Douglas's years teaching at the California Institute of the Arts (CalArts) began a shift away from this atonal style. The thriving world music programs at CalArts included musicians from Bali, Ghana, and North and South India, and Douglas attended classes and performances to absorb these styles. As a Buddhist, Douglas seeks to help the world, and his desire to write music that would have a positive effect on people led him to abandon his musical language of the

¹¹ Bill Douglas, *For Love of Music* (<https://billdouglasmusic.files.wordpress.com/2019/07/for-love-of-music-abridged-1.pdf>, 2019), 14.

¹² Douglas later recorded *Improvisation III* with Richard Stoltzman, on the LP *A Gift of Music*.

1960s, which he found limited in its expressive capability. He began composing music to use in his musicianship classes: simple tonal and modal pieces for practicing improvisation. One day while listening to a Captain Beefheart record, Douglas decided to write an etude for his rock students, which became *Rock Etude #1*. This piece initiated a compositional approach that Douglas continues to employ to this day, to be discussed later in this section.

Douglas composed twenty rock etudes for his musicianship classes, each representing a different rhythmic style. *Rock Etude #6* was the first to use vocalized rhythm without specific pitches, inspired by an Indian vocal rhythm practice called *solkattu*, which uses vocal sounds to imitate the different sounds of Indian drums. With the rock etudes, Douglas uses vocal sounds that imitate the sounds of the Western drum set.¹³ Douglas later compiled these into a set of twelve *Vocal Rhythm Etudes*, the first of which is shown in Figure 2.1. In addition to rock and vocal rhythm etudes, Douglas wrote bebop etudes on the chord progressions of jazz standards, Latin etudes, swing etudes, funk etudes, Brazilian etudes, and a few blues etudes. Douglas thinks of all his lyrical pieces as etudes for playing long, expressive melodic lines. Rock etudes became a central part of his musicianship courses at CalArts and Naropa, and Douglas continues to incorporate excerpts from his etudes into his new compositions.

Vocal Rhythm Etude No. 1

Bill Douglas

1
4/4
toom tuh toom tuh toom kuh duh kuh doo kay kuh doh day ki di koh koh ki doh

Figure 2.1 Vocal Rhythm Etude No. 1, mm 1-2

¹³ Bill Douglas, *For Love of Music* (<https://billdouglasmusic.files.wordpress.com/2019/07/for-love-of-music-abridged-1.pdf>, 2019), 24.

In addition to music for his students, Douglas composed new pieces for concerts with Stoltzman and the Val Verde Bassoon Sextet (later the Boulder Bassoon Band). In 1980, Douglas received an Ontario Arts Council award to compose a woodwind quintet for the York Winds in Toronto. This unpublished quintet is the last “classical” composition Douglas wrote until he began taking classical commissions in the early 2000s. The quintet blends aspects of his atonal 1960s style and his new improvisatory style. Like his works at Yale, the first movement uses post-Webern free atonality; this is the last movement that Douglas wrote in that style. The second movement employs a harmonic language that Douglas continues to use to this day: Phrygian mode melody over a modified iv-I progression shown in Figure 2.2. The third movement features chromatic melodic lines over parallel open fifths moving in a rock groove, a texture Douglas uses in the third movement of *Celebration V* for bassoon and strings (2003).

The figure displays musical notation for a modified iv-I progression. On the left, two chords are shown in bass clef: GbmM7 and DbMaj7(#5). On the right, a melodic line in treble clef is shown with a common time signature 'C' and a piano dynamic 'P espr. dolce delicate'. Below the melodic line, the bass line features chords EbmM7 and BbMaj7(#5).

Figure 2.2 Modified iv-I progression, 1980 *Woodwind Quintet* and *Second Trio for Oboe, Bassoon and Piano*

Douglas’s main composition output of the 1980s and 1990s was instrumental and choral music for eleven Hearts of Space albums, beginning with *Jewel Lake* in 1988. These albums drew from a wide variety of styles and influences, especially Renaissance choral music and folk music from the British Isles. His 1996 *Concerto for African Percussion Ensemble and Orchestra* combines African drumming with Irish-inspired melodies. In the early 2000s, Douglas began composing solo and chamber works for classical musicians. In these multi-movement works, he

combines jazz, classical, and world music influences, often featuring different styles for each movement.

Compositional Process

Since his shift away from atonal music in the 1970s, Douglas has prioritized melody in his compositions. Stephen Hill, owner of Hearts of Space records, writes about Douglas's first album *Jewel Lake*, "I've always felt that the ability to write melodies is one of the real benchmarks in music, regardless of style. As you'll hear throughout this album, Bill Douglas is naturally endowed with the gift of creating absolutely gorgeous, unforgettable melodies."¹⁴ In his memoirs, Douglas describes his process of finding the "right" melody.

I improvise for a while (on the piano or in my mind) on a scale or chord progression until I find a musical phrase that seems like a good way to start the piece. I write down that phrase, and then I play it repeatedly, continuing to improvise after it until I find the right next phrase to follow it. I then write down that phrase. When I'm at the twentieth measure, I still go back to the beginning and play what I've written and then continue to improvise after that until I find the right next one or two measures. What constitutes 'right'? Something that excites me or moves me that is fresh and rhythmically engaging, while still feeling natural and uncontrived. I like the lines from Yeats' poem 'Adam's Curse':

'A line will take us hours maybe, yet if it does not seem a moment's thought, our stitching and unstitching has been for naught.'

I want the music to sound as though it is being improvised on the spot with a natural, organic flow with the right balance between unity and variety. I don't like new material being introduced all the time. I like sustained development of melodic motifs, giving rise to new motifs which are then developed. Two of my main mentors in this respect are J. S. Bach and Bill Evans.¹⁵

¹⁴ Hill, Stephen. "The Hearts of Space record debut by Bill Douglas." *Hearts of Space Records*. Accessed May 28, 2020. <https://heartsofspacerecords.bandcamp.com/album/jewel-lake>.

¹⁵ Bill Douglas, *For Love of Music* (<https://billdouglasmusic.files.wordpress.com/2019/07/for-love-of-music-abridged-1.pdf>, 2019), 22.

The earliest stage of Douglas's composition process is sketching the melody from beginning to end. Figure 2.4 shows an example of this early stage, the first draft of the melody in *Like a Dream*, the slow movement of *Second Trio for Oboe, Bassoon and Piano*. *Like a Dream* is an example of a movement based on a scale or mode, in this case *Hijaz Kar Kurd*, an Arabic maqam related to the Phrygian mode (shown in Figure 2.3).



Figure 2.3 Hijaz Kar Kurd mode on D



Figure 2.4 Scan from Douglas sketchbook: first draft, *Like a Dream*

In an e-mail describing this sketch, Douglas said, “If you compare this melody with what I eventually ended up with, there is not much similarity (I moved it up a whole step for starters). I couldn’t find any sketches with intermediary melodies leading up to the melody I eventually used.”¹⁶ However, when the original sketch is transposed to compare the two versions, the pitch and rhythm content is very similar (Figure 2.5). Transposing the C up an octave in the first bar simplifies the voice leading and makes the descending major seventh more striking in the second bar. Douglas transforms the dotted motive, emphasizing B more than G# in the final version. Compared to the sketch, the dotted motive becomes more of a unifying feature in the final version. In discussion of his melodies, Douglas emphasizes the importance between unity and variety; “I don’t want too much unity, or it becomes monotonous, but I want to develop motives.”¹⁷

Figure 2.5 Transposed sketch compared to final version of melody, mm 1-4¹⁸

The second half of the A melody, shown in Figure 2.6, is transformed mainly in rhythm and melodic contour from the sketch to the published version. In the second beat of bar 6, Douglas alters the rhythm to avoid an exact repeat of measure 3, adding variety to the phrase. The E Major arpeggios in bar 7 reach higher in the final version, expanding the melodic contour of the phrase and Douglas brings back the dotted motive from the first bar, adding unity to the

¹⁶ Bill Douglas, e-mail message to author, October 8, 2019.

¹⁷ Bill Douglas, interview with author, October 10, 2019.

¹⁸ Douglas writes the seventh scale degree D# as the enharmonic equivalent Eb.

“trying different versions until I find the one that just feels right... like a painter looking at his canvas thinking it needs a little more orange here, balancing it out. So you have to stand back and listen to it all the time and see if it feels right.”²⁰

Figure 2.7 Transcribed first, second, and third drafts of oboe melody

Describing how he developed the melody in Figure 2.6, Douglas shared a melodic template he often uses: you begin with a melodic idea, repeat the idea, then the third time the phrase moves forward. Douglas emphasizes that this is not a new idea, saying that composers have been using that phrase structure forever. Examples he references to explain this concept are *Yankee Doodle*, *Happy Birthday*, and the Mozart bassoon concerto, shown in Figure 2.8. Although he doesn't use the term, Douglas is loosely describing the “sentence” phrase structure, shown in Figure 2.9. This topic of phrase structure is an important one for Douglas, and he incorporates this discussion into many of his masterclasses.²¹

Figure 2.8 Mozart bassoon concerto, described by Douglas (he does not use the word “continuation”)

²⁰ Bill Douglas, interview with author, October 10, 2019.

²¹ Bill Douglas, “New Approaches to Learning and Teaching Rhythm,” (masterclass, International Double Reed Society Conference, Austin, TX, June 6, 2005).

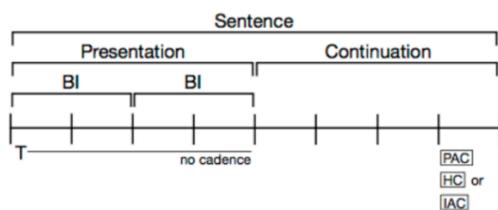


Figure 2.9 Sentence Structure – “BI” is short for “Basic Idea”²²

Almost all of Douglas’s music is in ABA form; in jazz-influenced movements, the A section is the head and the B section consists of improvised choruses. As Douglas finds the right balance of unity and variety in the melody, he adds contrasting sections to balance the form. “Sometimes while I’m improvising, I’ll think I need an A section here or I need a B section for variety or an interlude.”²³ Interludes in Douglas’s music typically provide a change in harmony and texture: a break from the changes during a contrafact movement or a departure from the drone in a modal movement. Douglas arrives at the ABA form intuitively, saying that he brings back the head when the middle section feels long enough.

In the melody sketching stage, Douglas rarely writes down accompaniment figures, instead improvising the accompaniment as he tweaks the melody, but occasionally he will write down a particular voicing of chords. For instance, beneath the third version of the oboe theme (Figure 2.6), Douglas notated a precise voicing he wanted in the piano part, shown in sketch and final form in Figure 2.10. Douglas often uses this kind of compact voice-leading, inspired by the distinctive accompaniment style of jazz pianist Bill Evans.²⁴

²² Elliott Hauser, “The sentence,” *Open Music Theory*, Hybrid Pedagogy Publishing, 2014, <http://elliotthouser.com/openmusictheory/sentence.html>. (Hauser uses the sentence definition established by William Caplin in *Classical Form: A Theory of Formal Functions for the Music of Haydn, Mozart, and Beethoven*. Oxford University Press: 1998).

²³ Bill Douglas, telephone interview with author, July 3, 2020.

²⁴ Bill Douglas, interview with author, October 10, 2019.



Figure 2.10 Bill Evans style voicing

The next stage of Douglas's compositional process is writing out the accompaniment part and then listening for how the melody and accompaniment fit together. This stage involves a lot of back and forth between composing at the piano and listening back on synthesizer or Sibelius. For his new-age albums and early classical commissions, Douglas recorded each part individually with synthesizers in order to hear how melody, countermelody and accompaniment would fit together in context. For the bassoonist studying Douglas's work, it is critical to recognize melody as the highest priority in his music, from the beginning of the compositional process. As the composer says, "that really is the most important part of music – one that really gets to the heart – just writing beautiful melodies."²⁵

²⁵ Ronald Klimko, "An Interview with Bill Douglas: February 6, 1991, in Boulder, Colorado," *The Double Reed* 15, no. 1 (1992): 51.

IV. ANALYSIS OF SELECTED MOVEMENTS

Douglas's multi-movement solo and chamber works feature a range of different influences from jazz, classical, and world music traditions. The following selections were chosen to represent different types of movements that often appear in Douglas's compositions for bassoon: *Bebop Cantabile* is a jazz-inspired movement, *Full Moon* is representative of slow lyrical movements, and *Jubilation* is an example of a fast movement blending different world music styles. While Douglas uses many common structures such as ABA form, some features may not be obvious to classical musicians, such as contrafacts, non-functional harmonic progressions, and world-music influences. Insights from these representative analyses can be applied broadly to Douglas's solo and chamber music, leading to a richer performance of these works.

Trio for Oboe, Bassoon and Piano (2006) – I. Bebop Cantabile

Almost all of Douglas's first movements are inspired by jazz, and many are contrafacts of jazz standards. *Bebop Cantabile* is a contrafact of *I Hear a Rhapsody*, a jazz standard in 32-bar AABA song form. The large-scale form of the movement is ABA or basic jazz form, which Douglas employs in almost all of his music: a unison theme, improvisations over the chords of the theme, and a return to the theme with variations (Table 3.1). The opening 32 bars form the "head," with the main melody played unison by all instruments, followed by sections of written-out improvisation.²⁶ Each written-out improvisation section uses the same 32-bar AABA changes as the head; in jazz, a complete cycle of the changes can also be called a chorus.

²⁶ Some of Douglas's jazz inspired movements, such as *Suite Cantando for Clarinet, Bassoon, and Piano*, I. Sambata and *Songs and Dances for Flute and Piano*, V. Bebop Jig, begin with a piano introduction before the theme is introduced.

A	B					A	
Head	Improv	Interlude	Improv	Interlude	Improv	Head Return	Coda
mm. 1-32	33-64	65-74	75-106	107-116	117-148	149-180	181-193

Table 3.1 Trio for Oboe, Bassoon and Piano, I. Bebop Cantabile, Form

Douglas's melody is far more active than the original *I Hear a Rhapsody* melody. The bebop jazz style is characterized by instrumental virtuosity, and in contrafact movements, Douglas tends to write melodies that feature the bassoon's facility in navigating large leaps. The A melody features such expressive leaps: a descending minor sixth in measure 2, descending major seventh in measure 5, and descending minor sevenths in measures 6 and 7. Douglas modifies the original chord changes with substitutions and color tones, shown in Figure 3.1.²⁷

I Hear a Rhapsody

Chords: Cm7, F#m7, Fm7, Bb7, Ebmaj7, A(b9), Gm7, C7, Fm7, Abm7, Bm7, Bb7, EbMaj7, Dm7(b5), G9

Bebop Cantabile

Chords: Cm, AbMaj7, Bb13(b9), EbMaj7, Gm7(b5), C7(b9), AbMaj7, Bb13(b9), EbMaj7, Dm7(b5), G7(b9)

Figure 3.1 Melodic comparison, A sections (mm. 1-8)

The AABA form of *I Hear a Rhapsody* repeats each A section exactly. Instead, Douglas writes three distinct phrases for each of the A sections, linked by unifying melodic ideas. The B section uses a walking bass in the left hand of the piano, in contrast to the half note accompaniment of the A section. The B melody also becomes more elaborate with chromatic passing tones, shown in Figure 3.2.

²⁷ The Bb13(b9) is voiced with G in the bass, a common Bill Evans voicing for Bb7 chords



Figure 3.2 Chromatic passing tones in melody, measures 21-25²⁸

After the unison melody texture of the head, the written-out improvisation sections feature each instrument as a soloist. In these sections, Douglas uses an accompaniment texture similar to a jazz combo, with a walking bass and chordal accompaniment supporting the solo line, shown in Figure 3.3.²⁹

Figure 3.3 Walking bass accompaniment, mm. 57-61.³⁰

After the first improvisation section, Douglas introduces a ten-bar interlude, contrasting material to provide a break from the chord changes and add variety to the movement. This

²⁸ Bill Douglas, *Trio for Oboe, Bassoon, and Piano* (Tallevast, FL: TrevCo Music Publishing, 2006), page 2.

²⁹ Trent Jacobs, “Elements of Jazz in Bassoon Solo Repertoire” (DMA diss., University of Illinois at Urbana-Champaign, 2010), 20.

³⁰ Bill Douglas, *Trio for Oboe, Bassoon, and Piano* (Tallevast, FL: TrevCo Music Publishing, 2006), page 4.

interlude subdivides into five-bar phrases, in contrast with the eight-bar phrases of *I Hear a Rhapsody*. The piano accompaniment is suddenly more rhythmically driving beneath the unison bassoon and oboe melody, providing a change in texture and character as well as harmonic content. (Figure 3.4)

Figure 3.4 Interlude material, mm. 65-69³¹

The final improvisation chorus is the most complex, layering different motives and melodies and combining features of the *I Hear a Rhapsody* changes with the melody and accompaniment textures of the interlude sections. The return of the head features variations in rhythm and inflection, as well as an added bassoon countermelody in measures 165-172. The movement closes with a coda of the interlude material, increasing in rhythmic activity as it drives to the end. The final four bars are a phrase extension to close the movement. This type of closing gesture with repeated tonic chords or arpeggios is common in Douglas's fast movements, shown in Figure 3.5.

³¹ Bill Douglas, *Trio for Oboe, Bassoon, and Piano* (Tallevast, FL: TrevCo Music Publishing, 2006), page 5.

The image shows a musical score for three instruments: Oboe (Ob.), Bassoon (Bsn.), and Piano (Pno.). The score is in 4/4 time and has a key signature of two flats. It begins at measure 189. The Oboe and Bassoon parts have melodic lines with slurs and accents. The Piano part provides harmonic support with chords and single notes. A forte (ff) dynamic marking is present in the second measure of each part. The score ends with a double bar line at measure 193.

Figure 3.5 Closing Gesture, mm. 189-193.³²

Douglas's jazz-inspired movements like *Bebop Cantabile* allow classical musicians to play in a jazz style without requiring previous experience with swing or improvisation.³³ In addition to contrafacts, Douglas also writes jazz-inspired movements based on blues progressions and original chord progressions, which resemble this movement in form, texture, and style. For contrafact movements, it is helpful for performers to seek out the lead sheet of the original jazz standard. Basic chord analysis can help the performer identify different sections of the form and interpret the melody accordingly. Listening to great jazz improvisers play over the progression can inform interpretation in the written-out improvisation sections. Example recordings of *I Hear a Rhapsody* include John Coltrane on *Lush Life* (1961) and Bill Evans on *Undercurrent* (1962). See Appendix A for a complete list of contrafacts in Douglas's works for bassoon.

³² Ibid, pg 13

³³ Trent Jacobs, "Elements of Jazz in Bassoon Solo Repertoire" (DMA diss., University of Illinois at Urbana-Champaign, 2010), 24-25.

Quartet for Flute, Oboe, Bassoon and Piano (2009) – II. Full Moon

As a recording artist, Douglas is especially well-known for his slow, lyrical pieces such as *Deep Peace* and *Hymn*. In slow movements of his chamber music, he often repurposes pieces from his recording career, such as *Full Moon*, originally written for concerts with clarinetist Richard Stoltzman and first recorded on the 1986 RCA album *Begin Sweet World*. In 2005, Douglas recorded a new arrangement with Ty Burhoe for the album *Sky* on Tala Records. While the recorded versions feature improvisation sections certainly influenced by jazz, *Full Moon* is not particularly influenced by any one style, defying categorization like many of Douglas's lyrical pieces. By understanding the formal and harmonic construction of these pieces, performers can more meaningfully interpret the melodic lines. In addition to form, melody, and harmony, this analysis addresses orchestration, particularly Douglas's use of the low register of the flute.

Table 3.2 shows the overall ternary form of the movement, beginning with the theme (head), a contrasting middle section which develops the theme, and a return to the opening material. The head is made up of three main melodic ideas: A, B and C.

Head				Development			Return to Head		
A	B	C	B ¹				A	B	C
mm. 1-8	9-12	13-16	17-20	21-44	29-36	37-44	45-52	53-56	57-61

Table 3.2 Quartet for Flute, Oboe, Bassoon and Piano, II. Full Moon, Form

The A melody is the longest of the three main melodic ideas, a long eight-bar phrase that subdivides into two four-bar phrases. This melody introduces the tension between C major and C minor that Douglas develops throughout the movement, emphasizing the semitone between E and E_b over a C drone. The harmonic motion can be interpreted as Contrapuntal Elaboration of

Static Harmony (CESH), a common harmonic device found in jazz tunes.³⁴ In this case, C and the right-hand Gs are static harmony while E and the left-hand G move by step to elaborate the harmony, in contrary motion for smooth voice leading. (Figure 3.6)

The image shows a musical score for a piece in 4/4 time. The top staff is the melody, written in treble clef, with dynamics *mp dolce sost. no accents*. The bottom two staves are the piano accompaniment, written in grand staff. The right hand plays chords, and the left hand plays a bass line. The chords are labeled as CM, AbMaj7/C, C 6/9, AbMaj7(b5)/C, and CM with a fermata. The piano part is marked *p* and *sost.*

Figure 3.6 A Melody, mm. 1-4³⁵

The B section in measure 9 departs from the C drone and static harmony. The melody implies C minor with the prominence of Eb, over a progression of non-functional major seventh chords. Douglas harmonizes the B melody in triads, employing a somewhat unusual orchestration with the flute scored lower than the oboe. (Figure 3.7) Flute, oboe, and bassoon is a very uncommon chamber music instrumentation, but in the orchestral repertoire, flutes are very rarely scored lower than other woodwind instruments. Douglas often uses the low register of the flute in his chamber music, and he adjusts the dynamics to compensate for the lack of power in that range – for example, in Figure 3.7, the flute is marked *mezzo-forte* to match the oboe melody and the bassoon is marked *piano*.

³⁴ Jerry Coker, *Jazz Keyboard for Pianists and Non-Pianists*, 41-15. (Belwin Mills: Melville, Ny, 1991), page 41-45.

³⁵ Bill Douglas, *Quartet for Flute, Oboe, Bassoon and Piano* (Tallevast, FL: TrevCo Music Publishing, 2009), page 12.

Figure 3.7 Harmonized B melody, mm. 9-13³⁶

The C melody in measure 13 outlines major and minor G and C arpeggios over a progression of non-functional major seventh chords, combining the major/minor contrast of the A theme with the harmony of the B theme, shown in Figure 3.8. Douglas avoids resolution by omitting the third in measure 17.

Figure 3.8 Transcribed C Melody with chord symbols, mm. 14-17.³⁷

The original recorded versions feature middle sections of improvised solos in C minor, but for the quartet version, Douglas composes a new development section. The section develops melodic fragments from the head, a continuous melody passing from instrument to instrument. Each phrase features a different soloist, and the harmonic motion alternates between drones and stepwise non-functional progressions. The return of the A melody in measure 45 is another

³⁶ Bill Douglas, *Quartet for Flute, Oboe, Bassoon and Piano* (Tallevast, FL: TrevCo Music Publishing, 2009), page 13.

³⁷ *Ibid*, page 13.

unusual orchestration moment featuring low flute, with the bassoon melody scored higher than the flute drone on its lowest note, shown in Figure 3.9.

Figure 3.9 Return of A melody, measure 45.³⁸

The flute picks up the melody heading into measure 49, where Douglas adds an oboe countermelody below, the only instance where the flute is scored above the oboe in the entire movement. (Figure 3.10) Douglas ends with the C melody, omitting the repetition of the B melody that closed the opening section. At the end, Douglas leaves the question of major versus minor unresolved, closing with an ethereal Csus4 chord and open fifths in the winds.

Figure 3.10 Oboe countermelody underneath Flute, mm. 49-53³⁹

³⁸ Bill Douglas, *Quartet for Flute, Oboe, Bassoon and Piano* (Tallevast, FL: TrevCo Music Publishing, 2009), page 16.

³⁹ Bill Douglas, *Quartet for Flute, Oboe, Bassoon and Piano* (Tallevast, FL: TrevCo Music Publishing, 2009), page 17.

Douglas almost always writes new material when he adapts previously recorded pieces like *Full Moon*, but these movements retain the style and feel of the original versions. Performers would benefit from referencing those original recordings to identify the new sections and to hear how Douglas and his collaborators inflect the melodic lines. In his lyrical movements especially, creating a long, expressive melody must be the highest priority for the musicians. The original recordings typically feature only one melodic instrument at a time, so for chamber arrangements, performers must be aware of orchestration (particularly in works including the flute) so that the melody is always at the forefront. Douglas has also published arrangements from his albums in three volumes titled *Eight Lyrical Pieces for Bassoon and Piano*, also available in versions for solo flute, oboe, and clarinet. See Appendix B for a complete list of previously recorded pieces such as *Full Moon* that Douglas has newly arranged in his solo and chamber bassoon music.

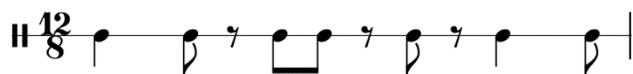
Woodwind Quartet for Flute, Oboe, Clarinet and Bassoon – III. Jubilation

Woodwind Quartet for Flute, Oboe, Clarinet and Bassoon is a four-movement work; the first and fourth movements are jazz contrafacts, and the second movement is a slow lyrical piece. In such pieces, Douglas often includes another fast movement in a contrasting style. The third movement of this work, *Jubilation*, is a great example of Douglas blending different musical styles: the melody is Irish inspired, the rhythm is influenced by African music, and the improvisatory middle section features a blues progression. Douglas originally wrote *Jubilation* for his musicianship classes at Naropa, and it can be heard in *Concerto for African Percussion Ensemble and Orchestra* (1996) and on the 2005 album *Sky*. The movement follows basic jazz form, shown in Table 3.3.

Head			Written-out Improvisation			Head Return
Intro	Head (ABA)	Interlude	Improv	Interlude	Improv	ABA
mm. 1-4	5-28	29-32	33-50	51-55	55-60	61-84

Table 3.3 Form Chart, Woodwind Quartet, III. Jubilation

Many of Douglas's 12/8 movements incorporate West African bell patterns, which he learned from Ghanaian musicians at the California Institute of the Arts in the 1970s. *Jubilation* features both the standard bell pattern shown in Figure 3.11 and a two-measure pattern shown in Figure 3.12. The second bell pattern is less ubiquitous and features a hemiola against the meter. Douglas also uses this pattern in the slow movement of *Celebration V for Bassoon and Strings*. The introduction introduces this two-measure bell pattern; this material returns as interludes in measures 29-32 and 51-55. The standard bell pattern appears in the clarinet melody in measures 25 and 81.

Figure 3.11 Standard African bell pattern⁴⁰Figure 3.12 Ewe bell pattern – subdivides into three groups of 8 eighth notes⁴¹

Douglas said the *Jubilation* melody came very easily for him, about as quickly as he could write it down. The melody is mainly in A pentatonic minor – A C D E G (with chromatic passing tones)– over a descending stepwise progression in the bass, a common progression in Irish music. The head subdivides into three phrases: the A theme in the flute (5-12), the

⁴⁰ A. M. Jones, *Studies in African Music: Volume I*, (London: Oxford University Press, 1959), 210-213.

⁴¹ Bill Douglas, telephone interview with author, June 30, 2020.

contrasting B theme in oboe (13-20), and a modified A theme in the clarinet (21-28). In measures 7 and 8 of the A theme, Douglas employs rhythmic displacement, a common feature in his melodies where he repeats the same motive on different parts of the beat, shown in Figure 3.13.



Figure 3.13 Rhythmic displacement in flute melody, mm 5-8.⁴²

The B theme is more subdued than the A theme, appearing over a drone in clarinet and bassoon. The repeat of the A melody in the clarinet begins with the same four bars, but changes with the addition of the standard bell pattern in measure 25, leading to a conclusive ending in measure 28. (shown in Figure 3.14)

Figure 3.14 Woodwind Quartet, III. Jubilation, mm 25-28.⁴³

The written-out improvisation section features a 12-bar minor blues progression, shortened to 6-bar phrases. As in a standard minor blues, measures 33 to 35 move between A (i) and D (iv) minor chords. In the second half of the phrase, rather than the standard $\flat VI^7-V^7-i$ cadence, Douglas moves $\flat VI-\flat VII-i$ in measures 37 and 38, the G dominant acting as a substitute

⁴² Bill Douglas, *Woodwind Quartet*, (Tallevast, FL: TrevCo Music Publishing, 2013), page 12.

⁴³ Bill Douglas, *Woodwind Quartet*, (Tallevast, FL: TrevCo Music Publishing, 2013), page 13.

for the expected E dominant chord. The last phrase of the blues section features the bassoon at measures 55-60, adding E \flat to the A minor pentatonic collection to imply the blues scale. The head returns in measure 61 with the same soloists as the opening section: flute, oboe and closing with clarinet. The melding of Irish, African, and blues styles in *Jubilation* may be unique among Douglas's work, but many movements feature inspirations from multiple genres, often explicitly described in the program notes.

Douglas has a distinct and recognizable style, and his chamber works share many common characteristics: ABA form, improvisatory sections, and long melodic lines. Basic chordal analysis can be helpful in determining the large-scale form and subsections within the form. Almost every multi-movement chamber piece features both jazz inspired movements and lyrical movements.⁴⁴ Many of these works also include contrasting fast movements like *Jubilation*, which may be influenced by world music, funk, rock, or other styles. While at surface level, these works are usually quite accessible for performers and audiences, deeper analysis can strengthen interpretation and give performers a greater appreciation for Douglas's music.

⁴⁴ The exceptions are lyrical selections such as *Three Lyrical Pieces for Flute, Oboe and Bassoon* and the Celtic-inspired bassoon quartets *Celtic Spirit* and *Celtic Reflections*.

V. PERFORMANCE NOTES

For each published work, Douglas includes performance notes with stylistic instructions. While these notes are specifically tailored to each work, most concepts apply to Douglas’s music as a whole. This section will discuss these stylistic suggestions in detail, including the concepts of swing, expansive phrasing, tenuto markings, walking-bass style, dynamics, and improvised percussion accompaniment. These performance suggestions are imperative for performing the music in the composer’s intended style.

In his 2010 dissertation, Trent Jacobs included *Partita for Bassoon and Piano* (2005) in his examination of jazz style in bassoon repertoire. He writes that Douglas “anticipates a limitation with bassoonists and most classical musicians in their ability to properly interpret an authentic jazz style.”⁴⁵ For this reason, Douglas always includes a note asking players not to swing eighth notes in his jazz-influenced movements. He wants to avoid classical musicians’ tendency to swing eighth notes as exact triplets, explaining that contemporary jazz swing is closer to quintuplet or even septuplet subdivision, mathematically closer to eighth notes than triplets, as shown in Figure 4.1.⁴⁶ Douglas feels that performances with exact-triplet swing can become monotonous and that classical musicians tend to lose expressivity when they try to swing. Some performance notes indicate that “if a little swing naturally creeps in occasionally, that’s okay,”⁴⁷ but Douglas strongly prefers that eighth notes be played straight.

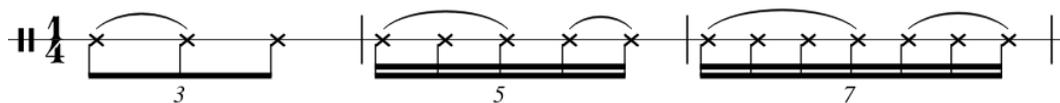


Figure 4.1 Different Swing Subdivisions

⁴⁵ Trent Jacobs, “Elements of Jazz in Bassoon Solo Repertoire” (DMA diss., University of Illinois at Urbana-Champaign, 2010), 24.

⁴⁶ Bill Douglas, interview with author, Oct 10, 2019.

⁴⁷ Bill Douglas, “Performance Notes,” *Partita for Bassoon and Piano*. (Tallevast, Fl: Trevco Music Publishing, 2005).

Rather than attempting to swing, the composer wants musicians to play with expansive, sostenuto phrasing, as if playing Bach or Mozart. Colorado Symphony principal oboist Peter Cooper, who has collaborated with Douglas on several albums for the Hearts of Space label and premiered many of his chamber works, said that Douglas prefers “smooth, singing and soaring performances.”⁴⁸ The titles of many of his classical pieces include *cantabile* and *cantando*, meaning singing, and Douglas often marks in the score reminders for the musicians to play long lines, e.g. *expansively*, *espressivo*, and *sostenuto*. Douglas asks that performers be careful not to clip the ends of phrases, but instead keep the phrases going through the rests.

Jazz-influenced movements often include syncopated rhythms, which classical players often default to playing in an accented, staccato style. Douglas often adds tenuto marks in syncopated sections to combat this tendency. While some composers use tenuto marks to indicate accents or other expression, Douglas employs tenuto marks to indicate that the notes in question be played their full value or even slightly longer, specifying “definitely do not accent those notes.”⁴⁹ He does not use slurs to indicate phrasing, so all slurs are articulation suggestions. The performance notes typically advise players to feel free to change difficult slurs (particularly awkward downward slurs), by adding a soft “dah” tongue in order to make a long phrase.⁵⁰

Douglas often writes walking bass lines for the piano and bassoon. Many classical musicians associate walking bass lines with a staccato 1940s jazz style, while Douglas prefers the longer lines of contemporary jazz bass playing, recommending listening to recordings of

⁴⁸ Peter Cooper, e-mail message to author, May 13, 2020.

⁴⁹ Bill Douglas, “Performance Notes,” *Trio No. 2 for Clarinet, Bassoon and Piano*. (Tallevast, FL: Trevco Music Publishing, 2010).

⁵⁰ Bill Douglas, “Performance Notes,” *Songs and Dances for Flute, Bassoon and Piano*. (Tallevast, FL: Trevco Music Publishing, 2008).

Steve Swallow playing electric bass and Gary Peacock with Keith Jarrett.⁵¹ He indicates in performance notes for bassoonists and pianists to play the walking bass lines full length, with forward momentum, and with a light “dah” tongue for the bassoon.⁵²

In the opening section of jazz-inspired movements, Douglas often scores the melody unison (or in octaves) for winds and piano; in these sections, he asks for performers to really listen and try to connect with the other players. Douglas enjoys performances where the musicians have fun with spontaneous dynamics and phrasing. Regarding dynamics, Douglas has noticed that when he marks a phrase *mezzo piano*, musicians tend to play more lyrically than if they see *mezzo forte*, so he often marks *mezzo piano* in lyrical sections.⁵³ In order to help the solos sound as if they were being improvised on the spot, Douglas recommends that the players internalize all the rhythms so that the music can have a free-flowing, relaxed feeling.

Douglas indicates in performance notes that certain movements may be played with improvised percussion, mainly fast movements, shown in Table 4.1.

<i>Partita for Bassoon and Piano</i>	III. Raga Todi Blues; V. Caribbean Jig
<i>Songs and Dances for Flute, Bassoon and Piano</i>	III. Tower; V. Bebop Jig
<i>Suite Cantabile for Woodwind Quintet</i>	I. Bachianas Africanas; II. Funk Ben Ritmico; IV. Samba Cantando
<i>Trio No. 2 for Clarinet, Bassoon and Piano</i>	I. Cantando; II. Con Fuego; IV. Tunisia
<i>Quartet for Flute, Oboe, Bassoon and Piano</i>	All movements
<i>Three Bagatelles for Solo Bassoon</i>	All movements

Table 4.1 Movements that may be played with improvised percussion

⁵¹ Bill Douglas, interview with author, Feb 10, 2020.

⁵² Bill Douglas, “Performance Notes,” *Second Trio for Oboe, Bassoon and Piano*. (Tallevast, FL: Trevco Music Publishing, 2012).

⁵³ Bill Douglas, interview with author, Jan 17, 2020.

Douglas suggests the following hand percussion instruments: congas, frame drum, darbuka, cajon, and tabla.⁵⁴ Pitched percussion instruments such as tabla and congas may work well for certain movements such as *Full Moon*, but unpitched percussion such as cajon or drum set played lightly with brushes would be a better choice for movements with more harmonic motion.⁵⁵ Percussionists may reference the 2005 album *Sky* to hear longtime Douglas collaborator Ty Burhoe improvising accompaniments on tabla and frame drum.

Hearing the composer perform his music is the best resource for interpreting his style; several recordings of Douglas performing his chamber music are available on YouTube and the International Double Reed Society video collection. Douglas also appears on a commercial recording of *Trio for Oboe, Bassoon, and Piano*, with oboist Michele Fiala and bassoonist Frank Morelli. For further reference, Douglas's recordings with Richard Stoltzman and his albums for the Hearts of Space label are an excellent resource for internalizing the composer's style. (See Appendix B for a complete list of Douglas's solo albums and collaborations with Stoltzman)

⁵⁴ Bill Douglas, "Performance Notes," *Three Bagatelles for Solo Bassoon*. (Tallevast, FL: Treveco Music Publishing, 2010).

⁵⁵ Bill Douglas, telephone interview with author, July 6, 2020.

V. ANNOTATED BIBLIOGRAPHY OF PUBLISHED BASSOON WORKS

For each published work including the bassoon, information regarding commission, premiere, and commercial recordings has been included where available. For additional information and synthesizer recordings, contact the composer at <https://billdouglas.cc/contact/>.

Unaccompanied Solos and Duets

Three Bagatelles for Solo Bassoon (2010)

Duration: 7'

- I. Jig (2'05")
- II. Nocturne (2'30")
- III. Capriccio (1'40")

Each movement should be played with a steady groove and may be performed with light improvised hand percussion. The first and last movements follow the basic jazz form of theme – written out improvisations – return to the theme. *Jig* is a contrafact movement based on *Autumn Leaves*. The first four bars are an introduction, so the percussionist should enter when the form begins in measure 5. The second movement is based on the Indian raga *Mayamalavagowla* (also known as the double harmonic scale or gypsy minor) and could be performed over a C drone. The last movement is a contrafact of *Blues for Alice* by Charlie Parker and features many wide leaps of two octaves or more. All tenuto markings should be played as long as possible.

Divertimento for Two Bassoons (2008)

Duration: 6'35"

- I. Duke: inspired by Duke Ellington (2'15")
- II. Hawk: inspired by Coleman Hawkins (1'55")
- III. Lee: inspired by Lee Konitz (2'25")

Each movement is inspired by a great jazz musician and features written-out improvisations on contrafact progressions. Duke is based on *Take the A Train*, Hawk is based on *Body and Soul*, and Lee is based on *You'd Be So Nice to Come Home to*. Douglas indicates in the performance notes that the first and last movements may be played with slight swing, closer to equal eighths than to triplets. Performers can contact the composer for a synthesizer recording to hear the preferred style for those eighth notes. If the second bassoon part is played by a cello, the walking bass lines should be played pizzicato and the final B \flat should be played an octave higher.

Divertimento II for Oboe and Bassoon (2008)

Duration: 7'25"

- | | | |
|------|--------------------|---------|
| I. | Soaring | (2'45") |
| II. | Spectrum of Violet | (2'15") |
| III. | Leap | (2'25") |

The first movement is a contrafact of *All the Things You Are*, in basic jazz form. The second and third movements originated on Douglas's Hearts of Space albums: *Spectrum of Violet* on *A Place Called Morning* and *Leap* on *Cantilena* and *Stepping Stones*. *Spectrum of Violet* is a poignant lyrical melody in C minor. *Leap* is a Celtic-inspired, exuberant melody in 12/8 and features hocketing between the bassoon and oboe. This piece may be performed with cello instead of bassoon, and with flute, violin, or clarinet instead of oboe. (Contact the composer for a transposed part for clarinet)

Solo Bassoon and Strings

Celebration V for Bassoon and Strings (2003)

Commission: November 2002, Steven Dibner, Second Bassoon, San Francisco Symphony

Premiere: Steven Dibner, September 27, 2005, Davis Hall, San Francisco

Duration: 11'30"

- I. Homage to Bill Evans (3'10")
- II. Cantilena (4'25")
- III. Virya (3'53")

Celebration V was Douglas's first commissioned piece for bassoon, and he considers the bassoon writing the most challenging in his published music.⁵⁶ The written-out improvisations are especially difficult in the first movement, with extended passages in the top octave of the range. The first movement is a contrafact in basic jazz form, based on the changes of *All the Things You Are* by Jerome Kern. The second movement opens with a syncopated rhythm in the violins based on African bell patterns; the viola should bring out the dotted quarter-notes to emphasize the meter. The third movement is based on an unpublished work by Douglas, *Tower*, composed while he was at the California Institute of the Arts.⁵⁷ This movement features a semi-tonal melody over rock-inspired parallel fifths in the strings, and complex rhythms. The contrasting lyrical middle section ends with a fortissimo sustained Eb5.

Celebration V can be difficult to put together with the many syncopations in the string parts. The piece may be performed with string orchestra or the bass part may be omitted to perform with string quartet. Douglas recorded the string parts on synthesizer for practice purposes, with slow and fast versions of the outer movements. These recordings can be obtained by contacting the composer.

Hymn for Bassoon and Strings (2014)

Duration: 3'30"

Arrangement for bassoon and strings of *Hymn* from Douglas's first Hearts of Space CD, *Jewel Lake*. The South Korean classical radio station (KBS classic radio) plays the *Jewel Lake*

⁵⁶ Bill Douglas, interview with author, Oct 10, 2019.

⁵⁷ See Appendix C for *Tower* and other unpublished bassoon pieces

recording at the beginning of all of their broadcasts, so the tune is very popular in South Korea. A recording of the bassoon and strings version currently has the most views of any of Douglas's classical works on YouTube.⁵⁸

Solo Bassoon and Piano

Eight Lyrical Pieces for Bassoon and Piano, vols 1-3

Each volume of *Eight Lyrical Pieces* features arrangements of pieces from Douglas's solo albums and collaborations with Richard Stoltzman. Douglas recommends performing the pieces in sets of two or three, or as encores. The pieces make excellent etudes for lyrical playing in the tenor register, and the piano accompaniments are relatively simple for use in lessons.

Volume 1	Album(s)
Begin Sweet World	Begin Sweet World, Open Sky, Homeland: A Prayer for Peace
Lullaby	Jewel Lake, Stepping Stones, Dreams
Sweet Rain	Kaleidoscope, Celtic Twilight
Return to Inishmore	Deep Peace, Eternity's Sunrise, Quiet Moon
Infant Dreams	Jewel Lake, Open Sky, Dreams
The Hills of Glencar	Deep Peace, Eternity's Sunrise
Morning Song	Begin Sweet World, Open Sky, A Place Called Morning
Karuna	Jewel Lake, Eternity's Sunrise, Stepping Stones

Table 5.1 Eight Lyrical Pieces, Volume 1

Volume 2	Album(s)
Hymn	Jewel Lake
Angelico	Jewel Lake, Quiet Moon
Elegy	Cantilena, Eternity's Sunrise, Stepping Stones
Forest Hymn	A Place Called Morning
Song for Catherine	New York Counterpoint
Lady of the Lake	Songs of Earth and Sky, Quiet Moon
Folk Song	Jewel Lake, Stepping Stones
In Lovely Blue	Earth Prayer, Stepping Stones

Table 5.2 Eight Lyrical Pieces, Volume 2

⁵⁸Majestic Philharmonic Orchestra, "Hymn – Bill Douglas," *YouTube* video, 3:25. October 17, 2011, accessed July 7, 2020. https://www.youtube.com/watch?v=4SWJJNC_Q_Y

Volume 3	Album(s)
The Rose of Kildare	Circle of Moons
Spectrum of Violet	A Place Called Morning
Homeland	Homeland
The Secret Rose	Songs of Earth and Sky
Earth Prayer	Cantilena, Earth Prayer, Eternity's Sunrise
Intermezzo	A Place Called Morning, Quiet Moon
Innisfree	Jewel Lake, Open Sky, Innervoices
Under the Moon	Circle of Moons

Table 5.3 Eight Lyrical Pieces, Volume 3

Lyric Suite for Contrabassoon and Piano (2006)

Commission: May 2006, organized by Steven Braunstein, a total of 26 commissioners

Premiere: Steven Braunstein, contrabassoon; Bill Douglas, piano. San Francisco Chamber Music Series, November 12, 2006

Duration: 12'35"

- I. Contra Dance (3'35")
- II. Earth Prayer (5')
- III. Salsa Cantando (4')

Contra Dance is a contrafact based on the changes of *Stella by Starlight* by Victor Young, with long lyrical lines mainly in the comfortable middle register. *Earth Prayer* is a somber lyrical movement influenced by Medieval and Renaissance vocal music, originally recorded on Douglas's second Hearts of Space album *Cantilena* (1990). Though most of the piece stays below written G4, *Earth Prayer* has two high Cs (C5), with an ossia printed to play one octave lower. The last movement was influenced by Afro-Cuban 'Salsa' and is an exciting technical display for the contrabassoon player.

Partita for Bassoon and Piano (2005)

Commission: November 2004, organized by John Steinmetz and Julie Feves, a total of 29 commissioners

Premiere: 2005 IDRS Conference in Austin, TX (University of Texas), Jeffrey Lyman, bassoon; Bill Douglas, piano. June 8, 2005

Duration: 16'

- I. Bebop Cantando (3'40")
- II. Mirage (3'15")
- III. Raga Todi Blues (2'20")
- IV. Jewel Lake (2'30")
- V. Caribbean Jig (4'05")

May be played as a 3-movement piece (I, II, V) or individual movements may be played separately, possibly as encore pieces. The third and fifth movements may be played with light improvised hand percussion, such as a cajon.

The first movement is a contrafact movement based on *There Will Never Be Another You*, by Henry Warren, in the basic jazz form of theme – written-out improvisation – return to the theme. The second movement features an atonal melody and non-functional chord progressions, and the bassoon part spans a wide range from Eb2 to Eb5 (approached by slur). *Raga Todi Blues* combines an Indian raga (*Todi*) and a modified blues progression. The fourth movement is the title track of Douglas's first Hearts of Space album *Jewel Lake* (1988), in simple art song form with one verse, an interlude, and a repeat of the verse. *Caribbean Jig* is a contrafact use of Chick Corea's *Armando's Rhumba*.⁵⁹

Partita #2 for Bassoon and Piano (2014)

Commission: January 2014, organized by Richard Ramey, a total of 30 commissioners

Duration: 11'40"

- I. Waltz Cantabile (3'20")
- II. Funk Rondo (2')
- III. Dream Dance (3'10")
- IV. Allegretto Cantando (3'10")

⁵⁹ Trent Jacobs, "Elements of Jazz in Bassoon Solo Repertoire" (DMA diss., University of Illinois at Urbana-Champaign, 2010), 24.

Waltz Cantabile is a jazz-inspired movement featuring Douglas's long singing melodic lines in a fast 3/4, later arranged for solo piano on the album *Quiet Moon*. The second movement is a funk-inspired melody using the diminished scale. *Dream Dance* is one of Douglas's soaring lyrical melodies, later recorded on *Quiet Moon* (2019). *Allegretto Cantando* is a contrafact movement based on *It Could Happen to You* by Jimmy van Heusen.

Trios for Two Woodwinds and Piano

Trio for Oboe, Bassoon and Piano (2007)

Duration: 14'25"

- I. Bebop Cantabile (4'30")
- II. Lament (5'45")
- III. Rondo con Brio (4'10")

Commission: 2006 by the International Double Reed Society, completed December 2006

Premiere: 2007 IDRS conference in Ithaca, NY (Ithaca College). Peter Cooper, oboe; Yoshiyuki Ishikawa, bassoon; Bill Douglas, piano. June 13, 2007

Bebop Cantabile is a contrafact movement in basic jazz form using the changes of *I Hear a Rhapsody*. *Lament* is based on the Phrygian Dominant scale, the fifth mode of the harmonic minor scale, commonly used in Spanish, North African, and Middle Eastern music. Douglas alternates drone sections with a somewhat atonal progression (E \flat m^{M7}-B \flat Maj^{7#5}), a kind of modified iv-I progression that retains the feeling of the Phrygian Dominant scale. *Rondo con Brio* is a fast 12/8, with a jazz improvisation feel and African rhythmic influences. The B theme is marked "a little slower" at measure 41; it should only be slightly slower.

Commercial Recordings:

Douglas, Bill. *Trio for Oboe, Bassoon and Piano*. Michele Fiala, oboe; Frank Morelli, bassoon and Bill Douglas, piano. *The Light Wraps You: New Music for Oboe*. MSR Classics: MS1217, 2007, compact disc.

Douglas, Bill. *Trio for Oboe, Bassoon and Piano*. Poulenc-Trio: Beatrix Lampadius, oboe; Erik Stolte, bassoon; Olga Bechtold, piano. *Musique pour l'esprit*. Housemaster records, 2018. <https://music.apple.com/us/album/musique-pour-lesprit/1436710327>.

Second Trio for Oboe, Bassoon and Piano (2012)

Commission: January 2012, organized by Richard Ramey, 72 total commissioners

Duration: 14'40"

- I. Cantando (3'40")
- II. Like a Dream (3'30")
- III. Bebop Waltz (3'30")
- IV. Celebration (4')

The first, third and fourth movements follow the basic jazz form of theme – written out improvisations – return to the theme, each based on a different jazz standard. *Cantando* is based on *Stella by Starlight*, by Victor Young, with a long, singing melody as the title suggests. The second movement employs a middle eastern scale, *Hijaz Kar Kurd*, over an E drone for much of the movement. *Bebop Waltz*, based on the changes of *Bluesette* by Toots Thieleman, features a walking bass played by either piano or bassoon that should be played long with forward motion. *Celebration* is a contrafact of *Con Alma* by Dizzy Gillespie, in 12/8 instead of the usual 4/4 time.

Songs and Dances for Flute, Bassoon and Piano

Commission: January 2008, organized by Richard Ramey, 75 total commissioners

Duration: 17'

- I. Waltz (3'40")
- II. Night Journey (4'45")
- III. Tower (2'25")
- IV. Love Song (2'20")
- V. Bebop Jig (3'40")

Douglas states in the Performance Notes that it is not necessary to always perform all five movements and that certain movements may work well with different audiences. He suggests that movements I, II, III and V could work well with light improvised percussion

accompaniment. *Waltz* is a contrafact movement based on the changes of *Someday My Prince Will Come* by Mark Churchill and Larry Morey. *Night Journey* is a soft, lyrical melody in C minor largely over a C pedal. Douglas later arranged *Night Journey* for solo piano, the title track of his album *Quiet Moon*. The third movement, *Tower*, is not the same melody as Douglas's unpublished *Tower* (1976), but the pieces share the same funk-rock groove style, alternating with lyrical sections using an augmented scale.⁶⁰ *Love Song* is a lilting, lyrical melody, earlier recorded as *Iona* from the album *Earth Prayer* (1999). The fifth movement *Bebop Jig* is a contrafact movement based on *Autumn Leaves* by Joseph Kosma.

Suite Cantando for Clarinet, Bassoon and Piano (2006)

Commission: October 2005, organized by Richard Ramey, 53 total commissioners

Premiere: 2006 IDRS Conference in Muncie, IN (Ball State University), William King, clarinet; Richard Ramey, bassoon; Bill Douglas, piano. July 26, 2006

Duration: 18'35"

- I. Sambata (4'40")
- II. Canzona (4'35")
- III. Miles (2'20")
- IV. Cantabile (4')
- V. Bebop Capriccio (3')

Suite Cantando may be performed as a three-movement piece, with the first and last movements and one of the slow movements. *Canzona* is an arrangement of *The Wandering Moon* from *Deep Peace* (1996). *Cantabile* is an arrangement of *Golden Rain* from *A Place Called Morning* (2001) and *Quiet Moon* (2019). The fast movements (I, III, V) are all jazz-inspired, with written-out improvisations. The first movement was influenced by Brazilian and Cuban music (hence the combination of 'Samba' and the 'Bata' rhythms of Cuba in the title).

⁶⁰ Daniel Lipori, "New Music Reviews: Songs and Dances for Flute, Bassoon, and Piano," *The Double Reed* 32, no. 4, (2009): 134.

The third movement is an F major blues, a tribute to Miles Davis, and performers may slightly swing the eighth notes, taking care that they are closer to eighth notes than triplets. The fifth movement is based on the changes to *Someday My Prince Will Come* by Frank Churchill and Larry Morey, in 12/8 instead of the normal 3/4.⁶¹

Commercial Recording:

Douglas, Bill. *Suite Cantando*. Robert Spring, clarinet, Albie Micklich, bassoon, and Andrew Campbell, piano. *Cantando*. Soundset: SR1089, 2017, compact disc.

Trio No. 2 for Clarinet, Bassoon and Piano

Commission: January 2010, organized by Richard Ramey, 124 total commissioners

Duration: 15'20"

- I. Cantando (4'20")
- II. Con Fuego (2'40")
- III. Rondo Antico (3'50")
- IV. Tunisia (4'30")

Cantando is a contrafact movement based on the changes of *I Hear a Rhapsody*. *Con Fuego* is a rock-inspired chromatic blues, conceived as an equal eight-note rock groove, but Douglas writes in the Performance Notes that it's okay if a little swing creeps in. *Rondo Antico* is a new arrangement of *The Smile of a Breeze* from *Songs of Earth and Sky* (1998). *Tunisia* is based on *Caravan* by Juan Tizol and Duke Ellington, named for the North African scale employed in some sections.

Commercial Recordings:

Douglas, Bill. *Trio No. 2 for Clarinet, Bassoon, and Piano*. Sheri Falcone, clarinet; Denise Rowan, bassoon; Rosangela Sebba, piano. *Millenia Musicae Quartet*. Centaur: CRC3572, 2016, compact disc.

⁶¹ Ronald Klimko, "Two New Bassoon Chamber Music Works by Two Master Bassoonist/Composers: Bernard Garfield and Bill Douglas," *The Double Reed* 29, no. 2 (2006): 110. <https://www.idrs.org/publications/99-the-double-reed-2006-29-2/>

Douglas, Bill. *Trio No. 2 for Clarinet, Bassoon, and Piano*. Diane Barger, clarinet; Jeffrey McCray, bassoon; Mark Clinton, piano. *Conversations Between Friends: Music by William Hurlstone and Bill Douglas*. Potenza Music: PM1052, 2016, compact disc.

Quartets for Three Woodwinds and Piano

Quartet for Flute, Clarinet, Bassoon and Piano (2013)

Commission: January 2013, organized by Richard Ramey, 33 total commissioners

Premiere: 2013 IDRS Conference in Redlands, CA (University of the Redlands). Sara Andon, flute; Kathryn Nevin, clarinet; Carolyn Beck, bassoon; Bill Douglas, piano. June 26, 2013.

Duration: 13'10"

- I. Cantando (3'45")
- II. Nightfall (3'50")
- III. Funk Marcato (2'15")
- IV. Allegro Giocoso (3'20")

The first movement is a contrafact based on *My Funny Valentine* by Richard Rodgers and Lorenz Hart. The second movement features a semi-atonal melody over a progression of non-functional minor-major seventh chords. The third movement is a rhythmically intricate funk-inspired melody over a modified blues progression. The fourth movement is a contrafact based on the changes of *All of Me* by Gerald Marks and Seymour Simons.

Quartet for Flute, Oboe, Bassoon and Piano (2009)

Commission: January 2009, organized by Richard Ramey, 171 total commissioners

Duration: 15'

- I. Cantilena (3'50")
- II. Full Moon (4'10")
- III. Andalucia (2'45")
- IV. Bebop Cantabile (4'15")

Douglas often employs the bassoon in an accompaniment role throughout the quartet, saving the unison melody texture for the final return of the head in movement IV. *Cantilena* is a contrafact movement based on *There'll Never Be Another You* by Harry Warren. *Full Moon* is

based on the song of the same name recorded on *Begin Sweet World* (1986), *Open Sky* (1998), and *Sky* (2005). The third movement *Andalucia* is based on *Torch* from the album *Sky* (2005), a lively melody in $\frac{3}{4}$ time. *Bebop Cantabile* is a contrafact movement based on *Body and Soul* by Johnny Green.

Woodwind Chamber Music (no piano)

Three Lyrical Pieces for Flute, Oboe and Bassoon or 2 Oboes and Bassoon (2016)

Duration: 7'20"

- I. Wings of the Wind (3'05")
- II. The Hills of Glencar (2')
- III. Autumn Song (2'15")

Each of the three movements originated as a Hearts of Space recording, and should be played with long, expansive phrasing. *Wings of the Wind* appears on from *A Place Called Morning* (2001), *The Hills of Glencar* appears on *Deep Peace* (1996) and *Eternity's Sunrise*, and *Autumn Song* on *Songs of Earth and Sky* (1998).

Trio for Flute, Clarinet, and Bassoon (2012)

Duration: 12'

- I. Allegro Cantando (3'40")
- II. The Secret Rose (4'50")
- III. Capriccio (3'20")

The first and last movements are jazz-inspired contrafact movements in basic jazz form of theme – written-out improvisation – return to theme. *Allegro Cantando* is based on the changes of *I Should Care* by Alex Stordahl and Paul Weston. *The Secret Rose* is arranged from the album *Songs of Earth and Sky* (1998). *Capriccio* is a contrafact of *Lullaby of Birdland* by George Shearing, in 12/8 instead of the usual 4/4.

Trio Cantabile for Flute, Clarinet, and Bassoon (2017)

Duration: 9'30"

- I. Moderato (3'40")
- II. Prelude: Homage to Henry Purcell (3'25")
- III. Allegro (2'25")

The first movement is a contrafact movement in basic jazz form, based on the changes of *Autumn Leaves* by Joseph Kosmo. The second movement appears as *Prelude on Sky* (2005). Douglas added the subtitle for this version because he uses a Purcell bass line. The final movement, *Allegro*, is a contrafact based on *There'll Never be Another You* by Henry Warren. The two trios for Flute, Clarinet, and Bassoon do not have Performance Notes like most of Douglas's published works. The following note applies to both pieces:

The low register flute dynamics throughout may sometimes have to be increased a little to ensure proper balance. In all the parts, feel free to change slurs, particularly awkward downward slurs, in order to make passages easier. I use tenuto marks to indicate that the notes in question should be played their full value (definitely don't lean on or accent these notes). Try not to clip off the ends of phrases. Most importantly, sing expressively throughout and listen to the other players and interact with them. It's helpful to internalize all the rhythms so that you don't have to think about them while playing and so that the music can have a free-flowing, relaxed feeling.⁶²

Trio for Oboe, Clarinet and Bassoon (2007)

Premiere: Nancy Ambrose King, oboe; Dan Gilbert, clarinet; Jeffrey Lyman, bassoon. University of Michigan E.V. Moore Building, Britton Recital Hall, October 6, 2007.

Duration: 10'20"

- I. Bebop Cantando (3'45")
- II. Angelico (4')
- III. Dragon (2'35")

Bebop Cantando is a contrafact movement in basic jazz form, based on the changes of *My Romance* by Richard Rodgers and Lorenz Hart. *Angelico* is a simple modal song, previously

⁶² Bill Douglas, e-mail message to author, June 30, 2020.

recorded on *Jewel Lake* (1988) and included on the solo piano album *Quiet Moon* (2019).

Dragon alternates rock groove sections with lyrical, singing interludes.

Woodwind Quartet for Flute, Oboe, Clarinet and Bassoon (2011)

Commission: January 2011, organized by Richard Ramey, 107 total commissioners

Premiere: 2011 IDRS conference in Tempe, AZ (Arizona State University). University of the Redlands Faculty Winds: Sara Andon, flute; Francisco Castillo, oboe; Kathryn Nevin, clarinet; Carolyn Beck, bassoon. June 2, 2011

Duration: 15'

- I. Waltz Cantabile (3'50")
- II. Nocturne (3'35)
- III. Jubilation (3'15")
- IV. Allegro Cantando (4'20")

Douglas uses the low flute range for much of the quartet and suggests that some of the dynamics may need to be increased for proper balance. The first and last movements are in basic jazz form of theme – written-out improvisations – return to the theme. The first movement is based on the changes of *Tenderly* by Walter Gross. The slow movement, *Nocturne*, alternates the six-note augmented scale with the octatonic scale. *Jubilation*, which first appeared on *Sky* (2005), blends a Celtic melody with African-inspired rhythms. *Allegro Cantando* is a contrafact based on the changes of *How Deep is the Ocean* by Irving Berlin. The walking bass lines in the first and last movements should be played full value with no accents and forward momentum.

Suite Cantabile for Woodwind Quintet (2007)

Commission: December 2006, organized by Richard Ramey, 35 quintets and 22 individual commissioners

Duration: 15'

- I. Bachianas Africanas (4'05")
- II. Funk Ben Ritmico (3'10")
- III. Intermezzo (4')
- IV. Samba Cantando (3'40")

The first movement opens with the standard African bell pattern discussed earlier, and as the title implies, combines African rhythms with a Bach-inspired melody. The second movement is based on the octatonic scale and alternates funk sections with more lyrical sections. The third movement, *Intermezzo*, is based on a modal minor blues progression and features expressive solo lines for each member of the quintet. *Samba Cantando* is a contrafact movement with rhythms inspired by jazz and South American music, based on the changes of *If I Should Lose You* by Ralph Rainger. The fast movements (I, II, IV) may be performed with light improvised hand percussion.

Bassoon Quartets and Double Reed Ensembles

Celtic Reflections for Bassoon Quartet (2013)

Duration: 7'20"

- I. Return to Inishmore (2')
- II. The Island of Woods (2'45")
- III. The Fiddler of Dooney (2'30")

The first two movements were recorded on Hearts of Space albums: *Return to Inishmore* on *Deep Peace* (1996) and *The Island of Woods* on *Circle of Moons* (1995). *Return to Inishmore* and *Island of Woods* largely feature the first bassoon with the solo melody. *The Fiddler of Dooney* includes a section where three of the four bassoonists sing lyrics from the poem of the same name by W.B. Yeats while one bassoon plays the melody.

Celtic Spirit for Bassoon Quartet (2006)

Duration: 7'

- I. Dancing in the Wind (2'05")
- II. Azure (2')
- III. Spirit Dance (2'45")

Each of the movements is drawn from Douglas's Hearts of Space Recordings: *Dancing in the Wind* on *Jewel Lake* (1988), *Azure* on *Circle of Moons* (1995) and *Stepping Stones* (2002), and *Spirit Dance* on *Earth Prayer* (1999). The first two bassoon parts extend to D5 in *Azure*, but bassoons 3 and 4 remain in bass clef throughout the quartet. The Caliban Quartet included *Azure* on their 2000 album *Bassoonatics*.

Three Pieces for Double Reed Quartet: Oboe, English Horn, and 2 Bassoons (2017)

Duration: 10'

- I. Evening Star (3'15")
- II. Earth Prayer (3'30")
- III. Waltz (3'10")

Three Pieces may also be performed as a large ensemble with more than one player on a part, and contrabassoon can double 2nd bassoon. Douglas suggests that any movement would work well as a standalone piece and recommends the second movement for younger players. The three movements show the influence of Renaissance vocal music with homophonic accompaniment textures and modal melody. Douglas varies the texture with duets between oboe and English horn and the two bassoons. *Evening Star* is a lyrical piece in C minor. The parallel fifths in *Earth Prayer* show the influence of Medieval music as well as Renaissance, originally recorded on *Cantilena* (1990) and later arranged for the Ars Nova Singers on *Earth Prayer* (1999). *Waltz* is a lilting melody in C minor, mainly featuring the first oboe.

Feast for Bassoon Quartet and Piano (2016)

Duration: 3'30"

Feast is one of Douglas's most popular uptempo pieces, and has been recorded on *New York Counterpoint* (1987), *Open Sky* (1998), *Songs of Earth and Sky* (1998), and *Feast – The Music of Bill Douglas and Friends* (2001) with the Toronto-based Caliban Bassoon Quartet. This arrangement for Trevco is essentially the Caliban Quartet arrangement, with a different solo

written out for the piano and some added harmony. The middle section features Rock Etude #18. The first three bassoon parts include several articulated D5's and may be too difficult for younger players. *Feast* may be performed with light improvised percussion.

Highland for Bassoon Quartet and Piano (2016)

Duration: 3'15"

Highland is a Celtic-inspired piece that was part of the Boulder Bassoon Band repertoire in the 1980s. Douglas recorded a version with synthesizer and flute on his first Hearts of Space album, *Jewel Lake* (1988). The Caliban Bassoon Quartet included *Highland* on their 2001 album *Feast – The Music of Bill Douglas and Friends*. *Highland* is a simple ternary form; the A section is characterized by arpeggios while the B section is more stepwise melody. The bassoon parts are unison for most of the piece, except for a Bassoon I solo in measure 25 and the last phrase of the B section. The Caliban Quartet recording has two bassoons doubling the left hand of the piano in the final A section, emphasizing the bagpipe quality of the open fifths.

Chorale and Fanfare for Double Reed Ensemble (2017)

Duration: 5'30"

- I. Chorale (3'10")
- II. Fanfare (2'20")

Scored for Double Reed ensemble: 2 oboes, English horn, 2 bassoons, contrabassoon (or bassoon 3). The first movement is an arrangement of *Sacred Wood* from the Hearts of Space album *Cantilena* (1990). The second movement is an arrangement of Douglas's *Rock Etude #10*, featuring parallel fifths and octaves.⁶³

⁶³ See Appendix C for *Rock Etude #10* and other unpublished bassoon pieces

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- _____. *Highland for Bassoon Quartet and Piano*. Tallevast, FL: Trevco Music Publishing, 2016.
- _____. *Lyric Suite for Contrabassoon and Piano*. Tallevast, FL: Trevco Music Publishing, 2006.
- _____. *Partita for Bassoon and Piano*. Tallevast, FL: Trevco Music Publishing, 2005.
- _____. *Partita No. 2 for Bassoon and Piano*. Tallevast, FL: Trevco Music Publishing, 2014.
- _____. *Quartet for Flute, Clarinet, Bassoon and Piano*. Tallevast, FL: TrevCo Music Publishing, 2013.
- _____. *Quartet for Flute, Oboe, Bassoon and Piano*. Tallevast, FL: TrevCo Music Publishing, 2009.

- _____. *Second Trio for Oboe, Bassoon and Piano*. Tallevast, FL: Trevco Music Publishing, 2012.
- _____. *Songs and Dances for Flute, Bassoon and Piano*. Tallevast, FL: Trevco Music Publishing, 2008.
- _____. *Suite Cantabile for Woodwind Quintet*. Tallevast, FL: TrevCo Music Publishing, 2007.
- _____. *Suite Cantando for Clarinet, Bassoon, and Piano*. Tallevast, FL: TrevCo Music Publishing, 2006.
- _____. *Three Bagatelles for Solo Bassoon*. Tallevast, FL: Trevco Music Publishing, 2010.
- _____. *Three Lyrical Pieces for Flute, Oboe and Bassoon or Two Oboes and Bassoon*. Tallevast, FL: TrevCo Music Publishing, 2016.
- _____. *Three Pieces for Double Reed Quartet: Oboe, English Horn, and Two Bassoons*. Tallevast, FL: TrevCo Music Publishing, 2017.
- _____. *Trio for Oboe, Bassoon, and Piano*. Tallevast, FL: TrevCo Music Publishing, 2006.
- _____. *Trio for Flute, Clarinet, and Bassoon*. Tallevast, FL: TrevCo Music Publishing, 2012.
- _____. *Trio Cantabile for Flute, Clarinet, and Bassoon*. Tallevast, FL: TrevCo Music Publishing, 2017.
- _____. *Trio for Oboe, Clarinet, and Bassoon*. Tallevast, FL: TrevCo Music Publishing, 2007.
- _____. *Trio No. 2 for Clarinet, Bassoon and Piano*. Tallevast, FL: Trevco Music Publishing, 2010.
- _____. *Woodwind Quartet for Flute, Oboe, Clarinet and Bassoon*. Tallevast, FL: TrevCo Music Publishing, 2011.

Recordings

Collaborations with Richard Stoltzman

<i>Begin Sweet World</i>	RCA Victor Red Seal, 1986, RL87124, LP.
<i>New York Counterpoint</i>	RCA Red Seal, 1986, 5944-1-RC, LP.
<i>Innervoices</i>	RCA Victor, 1989, 7888-2-RC, CD.
<i>Brasil</i>	RCA Victor, 1991, 60708-2-RC, CD.
<i>Dreams</i>	RCA Victor, 1994, 09026-61936-2, CD.
<i>Spirits</i>	RCA Victor, 1996, 09026-684416-2, CD.
<i>Open Sky</i>	RCA, 1998, 63112, CD.

Collaborations with the Caliban Quartet

<i>Bassoonatics</i>	BIS Records, 2000, BIS-5011, CD.
<i>Feast – The Music of Bill Douglas and Friends</i>	BIS Records, 2001, BIS-5012, CD.

Solo Albums

<i>Jewel Lake</i>	Hearts of Space, 1988, 2-HOS-11006, CD
<i>Cantilena</i>	Hearts of Space, 1990, 2-HOS-11021, CD
<i>Kaleidoscope</i>	Hearts of Space, 1993, 2-HOS-11035, CD
<i>Circle of Moons</i>	Hearts of Space, 1995, 2-HOS-11048, CD
<i>Deep Peace</i>	Hearts of Space, 1996, 2-HOS-11070, CD
<i>Songs of Earth and Sky</i>	Hearts of Space, 1998, 2-HOS-11083, CD
<i>Earth Prayer</i>	Hearts of Space, 1999, 2-HOS-11092, CD
<i>Eternity's Sunrise: A Bill Douglas Collection</i>	Hearts of Space, 2000, 2-HOS-11401, CD
<i>A Place Called Morning</i>	Hearts of Space, 2001, 2-HOS-11405, CD
<i>Homeland: A Prayer for Peace</i>	Hearts of Space, 2002, 2-HOS-11408, CD
<i>Stepping Stones</i>	Hearts of Space, 2004, 2-HOS-11413, CD
<i>Sky</i>	Tala Records, 2005, TR101, CD
<i>Quiet Moon</i>	Hearts of Space, 2019, 2-HOS-11435, CD

APPENDIX A. CONTRAFAC TS IN COMPOSITIONS FOR BASSOON

Jazz Standard	Solo/Chamber Music Movement
<i>All of Me</i> (1931) - Gerald Marks and Seymour Simons	<i>Quartet for Flute, Clarinet, Bassoon and Piano</i> , IV. Allegro Giocoso
<i>All the Things You Are</i> (1939) - Jerome Kern and Oscar Hammerstein II	<i>Celebration V for Bassoon and Strings</i> , I. Homage to Bill Evans <i>Divertimento II for oboe and bassoon</i> , I. Soaring
<i>Armando's Rhumba</i> (1976) - Chick Corea	<i>Partita for Bassoon and Piano</i> , V. Caribbean Jig
<i>Autumn Leaves</i> (1945) - Joseph Kosma	<i>Three Bagatelles for Solo Bassoon</i> , I. Jig <i>Trio Cantabile for Flute, Clarinet, and Bassoon</i> , I. Moderato <i>Songs and Dances for Flute, Bassoon, and Piano</i> , V. Bebop Jig
<i>Blues for Alice</i> (1951) - Charlie Parker	<i>Three Bagatelles for Solo Bassoon</i> , III. Capriccio
<i>Bluesette</i> (1961) - Toots Thielemans	<i>Second Trio for Oboe, Bassoon, and Piano</i> , III. Bebop Waltz
<i>Body and Soul</i> (1930) - Johnny Green	<i>Divertimento for Two Bassoons</i> , II. Hawk <i>Quartet for Flute, Oboe, Bassoon and Piano</i> , IV. Bebop Cantabile
<i>Caravan</i> (1936) - Juan Tizol and Duke Ellington	<i>Trio No. 2 for Clarinet, Bassoon, and Piano</i> , IV. Tunisia
<i>Con Alma</i> (1954) - Dizzy Gillespie	<i>Second Trio for Oboe, Bassoon, and Piano</i> , IV. Celebration
<i>How Deep is the Ocean</i> (1932) - Irving Berlin	<i>Woodwind Quartet</i> , IV. Allegro Cantando (<i>Douglas only uses the A section</i>)
<i>I Hear a Rhapsody</i> (1941) - George Fragos, Jack Baker, Dick Gasparre	<i>Trio for Oboe, Bassoon and Piano</i> , I. Bebop Cantabile <i>Trio No. 2 for Clarinet, Bassoon, and Piano</i> , I. Cantando
<i>I Should Care</i> (1944) - Alex Stordahl and Paul Weston	<i>Trio for Flute, Clarinet, and Bassoon</i> , I. Allegro Cantando
<i>If I Should Lose You</i> (1935) - Ralph Rainger	<i>Suite Cantabile for Woodwind Quintet</i> , IV. Samba Cantando

<i>It Could Happen to You</i> (1943) - Jimmy Van Heusen	<i>Partita No. 2 for Bassoon and Piano, IV. Allegretto Cantando</i>
<i>Lullaby of Birdland</i> (1952) - George Shearing	<i>Trio for Flute, Clarinet, and Bassoon, III. Capriccio</i>
<i>My Funny Valentine</i> (1937) - Richard Rodgers and Lorenz Hart	<i>Quartet for Flute, Clarinet, Bassoon, and Piano, I. Cantando</i>
<i>My Romance</i> (1935) - Richard Rodgers and Lorenz Hart	<i>Trio for Oboe, Clarinet, and Bassoon, I. Bebop Cantando</i>
<i>Someday My Prince Will Come</i> (1937) - Frank Churchill and Larry Morey	<i>Suite Cantando for Clarinet, Bassoon, and Piano, V. Bebop Capriccio</i> <i>Songs and Dances for Flute, Bassoon, and Piano, I. Waltz</i>
<i>Stella by Starlight</i> (1944) - Victor Young	<i>Second Trio for Oboe, Bassoon, and Piano, I. Cantando</i> <i>Lyric Suite for Contrabassoon and Piano, I. Contra Dance</i>
<i>Take the A Train</i> (1939) - Billy Strayhorn	<i>Divertimento for Two Bassoons, I. Duke</i>
<i>Tenderly</i> (1946) - Walter Gross	<i>Woodwind Quartet, I. Waltz Cantabile</i>
<i>There'll Never Be Another You</i> (1942) - Harry Warren	<i>Partita for Bassoon and Piano, I. Bebop Cantando</i> <i>Trio Cantabile for Flute, Clarinet, and Bassoon, III. Allegro</i> <i>Quartet for Flute, Oboe, Bassoon and Piano, I. Cantilena</i>
<i>You'd Be So Nice to Come Home To</i> (1943) - Cole Porter	<i>Divertimento for Two Bassoons, III. Lee</i>

APPENDIX B. PREVIOUSLY RECORDED PIECES USED IN BASSOON MUSIC

Track Title (Album)	Solo/Chamber Music Movement
Angelico (Jewel Lake, Quiet Moon)	Trio for Oboe, Clarinet, and Bassoon, II. Angelico
Autumn Song (Songs of Earth & Sky)	Three Lyrical Pieces for Flute, Oboe, and Bassoon, III. Autumn Song
Azure (Circle of Moons, Stepping Stones)	Celtic Spirit for Bassoon Quartet, II. Azure
Dancing in the Wind (Jewel Lake)	Celtic Spirit for Bassoon Quartet, I. Dancing in the Wind
Earth Dance (Sky)	Trio for Oboe, Bassoon and Piano, III. Rondo Con Brio
Earth Prayer (Cantilena, Eternity's Sunrise, Earth Prayer)	Three Pieces for Double Reed Quartet, II. Earth Prayer Lyric Suite for Contrabassoon and Piano II. Earth Prayer
Feast (<i>Songs of Earth & Sky, New York Counterpoint, Open Sky</i>)	Feast for Four Bassoons and Piano
Full Moon (Begin Sweet World, Sky)	Quartet for Flute, Oboe, Bassoon and Piano, II. Full Moon
Golden Rain (A Place Called Morning, Quiet Moon)	Suite Cantando for Clarinet, Bassoon, and Piano, IV. Cantabile
Highland (Jewel Lake)	Highland for Four Bassoons and Piano
Hills of Glencar (Deep Peace, Eternity's Sunrise)	Three Lyrical Pieces for Flute, Oboe, and Bassoon, II. Hills of Glencar
Hymn (Jewel Lake)	Hymn for Bassoon and Strings
Iona (Earth Prayer)	Songs and Dances for Flute, Bassoon, and Piano, IV. Love Song
Island of Woods (Circle of Moons)	Celtic Reflections for Bassoon Quartet, II. Island of Woods
Jewel Lake (Jewel Lake)	Partita for Bassoon and Piano, IV. Jewel Lake
Jubilation (Sky)	Woodwind Quartet, III. Jubilation
Leap! (Cantilena, Stepping Stones)	Divertimento II for Oboe and Bassoon, III. Leap
Prelude (Stepping Stones)	Trio Cantabile for Flute, Clarinet, and Bassoon, II. Homage to Henry Purcell
Return to Inishmore (Deep Peace, Quiet Moon, Eternity's Sunrise)	Celtic Reflections for Bassoon Quartet, I. Return to Inishmore
Sacred Wood (Cantilena)	Chorale and Fanfare for Double Reed Ensemble, I. Chorale

Spectrum of Violet (A Place Called Morning)	Divertimento II for Oboe and Bassoon, II. Spectrum of Violet
Spirit Dance (Earth Prayer)	Celtic Spirit for Bassoon Quartet, III. Spirit Dance
The Secret Rose (Songs of Earth & Sky)	Trio for Flute, Clarinet, and Bassoon, II. The Secret Rose
The Smile of a Breeze (Songs of Earth & Sky)	Trio #2 for Clarinet, Bassoon, and Piano, III. Rondo Antico
The Wandering Moon (Deep Peace)	Suite Cantando for Clarinet, Bassoon, and Piano, II. Canzona
Torch (Sky)	Quartet for Flute, Oboe, Bassoon, and Piano, IV. Andalusia
Wings of the Wind (A Place Called Morning)	Three Lyrical Pieces for Flute, Oboe and Bassoon, I. Wings of the Wind

Tracks from <i>Quiet Moon</i> that are solo piano arrangements of classical movements:	
Procession	Trio for Oboe, Bassoon, and Piano, II. Lament
Amethyst	Partita No. 2 for Bassoon and Piano, I. Waltz Cantabile
Quiet Moon	Songs and Dances for Flute, Bassoon, and Piano, II. Night song
Dream Dance	Partita No. 2 for Bassoon and Piano, III. Dream Dance

APPENDIX C. UNPUBLISHED MUSIC FOR BASSOON

VAJRA

© William Douglas 1976

Vajra (1976), scan from Bill Douglas

Rock Etude #10 B. Douglas

low D

p

dance

loco

Rock Etude #10 (1976), page 1, scan from the collection of Steven Braunstein

Handwritten musical score for Rock Etude #10, page 2. The score consists of 11 staves. The top three staves are for a melodic instrument (likely guitar or piano), with a dynamic marking of 'p = f' at the beginning. The fourth staff is a bass line in 4/4 time, marked 'tacet' and 'rit'. The fifth and sixth staves are for a drum set, with markings '1x loco' and '2x loco'. The seventh and eighth staves are for a second melodic instrument. The ninth and tenth staves are for a third melodic instrument. The eleventh staff is a final melodic line with a 'crescendo' and 'contra solo' marking. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

Rock Etude #10 (1976), page 2, scan from the collection of Steven Braunstein

Bb *11/2* *Tower* (56)

John & va Jim & va Dan top factas us

Tower (1976), scan from the collection of Steven Braunstein

Rock Etude #15 *Bill Douglas*

The image shows a handwritten musical score for "Rock Etude #15" by Bill Douglas. The score is written on aged, yellowed paper and consists of two systems of three staves each. The first system includes a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The notation is dense, featuring many triplets and complex rhythmic patterns. The second system continues the piece with similar notation. The paper shows signs of age, including some staining and a slightly yellowed tone.

Rock Etude #15 (1976), page 1, scan from Bill Douglas

Rock Etude #15 Riffs

The musical score is handwritten and consists of two systems of four staves each. The first system includes a treble clef staff with eighth notes, a bass clef staff with chords and eighth notes, a second bass clef staff with chords and eighth notes, and a third bass clef staff with eighth notes. The second system includes a treble clef staff with chords and eighth notes, a bass clef staff with chords and eighth notes, a second bass clef staff with chords and eighth notes, and a third bass clef staff with eighth notes. The score is annotated with various musical notations such as '37', 'be + *', 'fa ga de ga de ga de', 'tu ka ta', 'fa ha de ha fa ha de ha', and '10'.

Rock Etude #15 (1976), page 2, scan from Bill Douglas

P. 3

Rock Etude #15 (1976), page 3, scan from Bill Douglas

Handwritten musical score for Rock Etude #15, page 4. The score consists of 12 staves of music, divided into two systems of six staves each. The notation includes various rhythmic patterns, accidentals, and performance markings such as "legato" and "P. 2". Fingering numbers (e.g., 3, 1, 2, 3) are written above many notes. The music is written in a single system with a key signature of one flat and a common time signature.

Rock Etude #15 (1976), page 4, scan from Bill Douglas

Two pieces for Solo Bassoon

I.

Bill Douglas

Molto legato, graceful, playful ♩ = 80

Bassoon

mf espr.

3

6 *mp*

8 *poco cresc.* *mf* *p* *cresc.*

11 *f*

13 *poco dim*

16 *mp* *p* *poco cresc.*

19

21 *f*

2

23 *dim.* *mp*

II.

27 $\text{♩} = 76$ *mf*

35 $\text{♩} = \text{♩}$ *dolce*

42 $\text{♩} = \text{♩}$ *dolce*

48 *dolce*

56 $\text{♩} = \text{♩}$ *dolce*

64 *dolce*

71 *cresc.*

79 *poco accel.* *ff* *mp a tempo*

87 *cresc.*

Rock Etude #5

Bill Douglas

Marcato ♩ = 66

Bassoon

Bassoon

Bassoon

Bassoon

4

7

2

8

Musical score for measures 8-10. Measure 8 features a complex bass line with sixteenth-note runs and a sharp sign. Measures 9 and 10 continue with similar rhythmic patterns and include a 5/4 time signature change.

9

Musical score for measures 11-13. Measure 11 has a 5/4 time signature. Measures 12 and 13 are in 4/4 time. The bass line includes various rhythmic patterns and rests.

11

Musical score for measures 14-16. All measures are in 4/4 time. The bass line features a mix of eighth and sixteenth notes. A performance instruction is present in the lower staves.

play low C# and lift G key

play low C# and lift G key

13

play low C# and lift G key; switch to low D

play low C# and lift G key; switch to low D

play low C# and lift G key; switch to low D

play low C# and lift G key; switch to low D

15

17

4

19

4/4

4/4

4/4

4/4

f

f

f

21

mf

dim.

mf

dim.

f

f

25

mf

f

mf

mf

6

40

f dolce

mp

mp

mp

This system contains measures 40 through 43. It features four staves of music. The top staff has a dynamic marking of *f dolce*. The second, third, and fourth staves have a dynamic marking of *mp*. The music is in 3/2 time and includes various melodic lines with slurs and ties.

44

This system contains measures 44 through 47. It features four staves of music. The top staff has a dynamic marking of *f*. The second, third, and fourth staves have a dynamic marking of *mp*. The music continues with complex melodic and harmonic textures.

48

f

mf

mf

mf

This system contains measures 48 through 51. It features four staves of music. The top staff has a dynamic marking of *f*. The second, third, and fourth staves have a dynamic marking of *mf*. The music concludes with a series of notes marked with accents.

53 7

Musical score for measures 53-56. The score is written for four staves in 3/2 time. The first staff (treble clef) features a melodic line with slurs and accents. The second and third staves (bass clef) provide harmonic support with eighth-note patterns. The fourth staff (bass clef) has a steady eighth-note accompaniment. Measure 56 ends with a fermata.

57

Musical score for measures 57-60. The score continues with four staves in 3/2 time. The first staff (treble clef) has a melodic line with slurs and accents. The second and third staves (bass clef) provide harmonic support with eighth-note patterns. The fourth staff (bass clef) has a steady eighth-note accompaniment. Measure 60 ends with a fermata.

61

Musical score for measures 61-64. The score continues with four staves in 3/2 time. The first staff (treble clef) has a melodic line with slurs and accents. The second and third staves (bass clef) provide harmonic support with eighth-note patterns. The fourth staff (bass clef) has a steady eighth-note accompaniment. Measure 61 includes the dynamic marking *mf dolce*. Measure 62 includes the dynamic marking *p*. Measure 63 includes the dynamic marking *p*. Measure 64 ends with a fermata.

8

66

Musical score for measures 66-70. The system consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/8 time signature. It features a complex melodic line with many slurs and ties. The second staff is in bass clef and contains rests. The third and fourth staves are in bass clef and contain a simple harmonic accompaniment of quarter notes.

71

71

Musical score for measures 71-75. The system consists of four staves. The top staff is in treble clef with a key signature of one flat and a 3/8 time signature. It features a complex melodic line with many slurs and ties. The second, third, and fourth staves are in bass clef and contain a simple harmonic accompaniment of quarter notes. The dynamic marking *ff* (fortissimo) is present in the second, third, and fourth staves.

76

76

Musical score for measures 76-80. The system consists of four staves. The top staff is in bass clef with a key signature of one flat and a 3/8 time signature. It features a complex melodic line with many slurs and ties. The second, third, and fourth staves are in bass clef and contain a simple harmonic accompaniment of quarter notes. The dynamic marking *ff* (fortissimo) is present in the second, third, and fourth staves.

81

cresc

fff

cresc.

fff

cresc.

fff

cresc

fff

Jewel

Bill Douglas

The musical score is for the piece "Jewel" by Bill Douglas. It is written for four bassoons and piano. The tempo is marked as quarter note = 128. The key signature has one flat (B-flat) and the time signature is 4/4. The score consists of six measures. The bassoon parts are in bass clef. Bassoon 1, 2, 3, and 4 all play a similar melodic line, starting with a half note followed by a quarter note, then a half note, and finally a quarter note. The piano part is in treble and bass clef and consists of a simple harmonic accompaniment of quarter notes. The dynamic marking *mf* is present for the bassoons and piano. A triplet of eighth notes is indicated in the final measure of the bassoon parts.

***On the Caliban Quartet album *Feast* (2001), Douglas improvised the piano part.**

2
7

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

Pno.

A

1

f

3

3

3

3

7

A

7

The image shows a musical score for four bassoons (Bsn. 1-4) and a piano (Pno.). The score is in 2/7 time and features a key signature of one flat. The first measure of the bassoon parts includes a triplet of eighth notes. The second measure of Bsn. 1 features a dynamic marking of *f* and a triplet of eighth notes. The third measure of Bsn. 1 includes a dynamic marking of *f* and a triplet of eighth notes. The fourth measure of Bsn. 1 includes a dynamic marking of *f* and a triplet of eighth notes. The piano part is mostly silent, with a few notes in the bass clef in the fourth measure. The score is marked with a rehearsal sign 'A' in a box, with a '1' below it, appearing in the second measure of Bsn. 1 and the third measure of the piano part.

Score for four bassoons (Bsn. 1-4) and piano (Pno.). The score is in 3/4 time and features a key signature of one flat (B-flat).

Bsn. 1: Starts with a dynamic marking of *f*. The first measure contains a triplet of eighth notes, followed by another triplet. A slur covers the next two measures, with a triplet of eighth notes in the second measure. A dynamic marking of *pp* appears in the third measure. The piece concludes with a final triplet of eighth notes.

Bsn. 2: Remains silent for the first two measures. In the third measure, it plays a half note, followed by a whole note in the final measure. A dynamic marking of *pp* is present in the third measure.

Bsn. 3: Remains silent for the first two measures. In the third measure, it plays a triplet of eighth notes, followed by another triplet. The final measure contains a triplet of eighth notes.

Bsn. 4: Plays a half note in the first measure, followed by a whole note in the second measure. In the third measure, it plays a half note, and in the final measure, it plays a whole note.

Pno.: The piano part consists of a single bass line. It plays a half note in the first measure, followed by a whole note in the second measure. In the third measure, it plays a chord of two notes (B-flat and D-flat), and in the final measure, it plays a chord of three notes (B-flat, D-flat, and F).

Dynamic markings include *f* (forte) and *pp* (pianissimo). Performance instructions include *ll* (lento) and *Jewel* (likely indicating a specific articulation or phrasing). The score concludes with a final triplet of eighth notes in the first bassoon part.

Jewel

4
15

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

Pno.

The musical score is for a piece titled "Jewel". It features four brass instruments (Bsn. 1, Bsn. 2, Bsn. 3, Bsn. 4) and a piano (Pno.). The score is in 4/4 time and begins at measure 15. Bsn. 1 plays a simple melody. Bsn. 2 has a more complex part with triplets and a forte (*f*) dynamic. Bsn. 3 has a melodic line with triplets and a piano (*pp*) dynamic. Bsn. 4 plays a simple melody. The piano part provides harmonic support with chords in the bass and rests in the treble.

Jewel

19

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

f

Pno.

The image shows a musical score for measures 19, 20, and 21. The score is for four saxophones (Bsn. 1, 2, 3, 4) and piano (Pno.). The key signature has one flat (Bb) and the time signature is 3/4. Measure 19 starts with a first ending bracket. Bsn. 2 and Bsn. 4 play triplets of eighth notes. Bsn. 4 has a dynamic marking of *f* starting in measure 20. The piano part is silent throughout.

6

Jewel

22

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

Pno.

The musical score is for a section titled "Jewel" on page 86, starting at measure 22. It features four bassoon parts (Bsn. 1-4) and a piano (Pno.) part. The key signature has one flat (Bb) and the time signature is 3/4. Bassoon 4 plays a melodic line consisting of eighth-note triplets, with a dynamic marking of *mf* and a crescendo hairpin. The piano part consists of rests in all three measures. The score is divided into three measures by vertical bar lines.

Jewel

7

B
25

Bsn. 1
ff
mf

Bsn. 2
mp

Bsn. 3
mp

Bsn. 4
mp

Pno.

The musical score is for a section titled 'Jewel' on page 87. It features four bassoon parts (Bsn. 1-4) and a piano part (Pno.). The key signature has one flat (Bb) and the time signature is 7/8. The score is divided into three measures. Bsn. 1 has a dynamic of *ff* and plays a complex melodic line with triplets and slurs. Bsn. 2, 3, and 4 have a dynamic of *mp* and play sustained notes with hairpins. The piano part consists of a few notes in both staves.

Jewel

31

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

Pno.

Fine *Pno. solo*

Fine

Fine

Fine

Fine *Pno. solo*

Detailed description: This is a page of a musical score for a piece titled "Jewel". The page is numbered 89 in the top right corner and 9 in the top right corner below the title. The score is arranged in five staves. The first four staves are for Bsn. 1, Bsn. 2, Bsn. 3, and Bsn. 4, all in bass clef. The fifth staff is for the Piano (Pno.), with a grand staff (treble and bass clefs). Measure 31 is marked with a "31" above the staff. Bsn. 1 has a triplet of eighth notes, followed by a triplet of quarter notes, and then a half note with a slur. Bsn. 2, 3, and 4 have a half note followed by a half note with a slur. The piano part has a whole rest in both hands. The word "Fine" appears at the end of measure 31 for Bsn. 1, Bsn. 2, Bsn. 3, and Bsn. 4. The words "Pno. solo" appear at the end of measure 31 for the piano part. The score continues with measures 32, 33, and 34, where the brass parts have whole notes with slurs and the piano part has whole rests.

10

Jewel

C

37

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

Pno.

mf

pp

pp

pp

3

37

C

Detailed description: This is a page of a musical score for a woodwind and piano ensemble. The page is numbered 10 and titled 'Jewel'. A rehearsal mark 'C' is placed above the first staff. The score includes four parts for Bsn. (Bassoon) and one part for Pno. (Piano). The Bsn. 1 part has a dynamic marking of *mf* and a triplet of eighth notes at the end of the phrase. The Bsn. 2, 3, and 4 parts have a dynamic marking of *pp*. The piano part is shown in grand staff notation. The score is in 3/4 time and features a key signature of one flat (Bb). The first measure of the Bsn. 1 part is marked with a '37' above the staff, indicating a rehearsal mark. The piano part also has a '37' above the first measure. The rehearsal mark 'C' is located above the first measure of the Bsn. 1 part. The dynamics *mf* and *pp* are placed below the respective staves. The triplet of eighth notes in the Bsn. 1 part is marked with a '3' above it.

Jewel

44

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

Pno.

pp

mf

3

3

3

3

Detailed description: This is a page of a musical score for four bassoons (Bsn. 1-4) and piano (Pno.). The score is in bass clef with a key signature of one flat (B-flat). The piano part is in treble and bass clefs. The music starts at measure 44. Bsn. 1 has a melodic line with two triplet eighth notes in the first measure and a triplet quarter note in the second measure. Bsn. 2 and Bsn. 4 play sustained notes with dynamic markings. Bsn. 3 has a melodic line with two triplet eighth notes in the third measure and a triplet quarter note in the fourth measure. The piano part consists of sustained notes in both hands.

Jewel

56

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

f

mf

Pno.

56

Detailed description: This is a page of a musical score for a concert band and piano. The score begins at measure 56. The top four staves are for Bsn. 1, Bsn. 2, Bsn. 3, and Bsn. 4, all in bass clef. Bsn. 1 has a complex melodic line with several triplet markings (indicated by '3' and brackets) and a slur. A dynamic marking of *f* is placed below the first staff. Bsn. 2, Bsn. 3, and Bsn. 4 have simpler parts, mostly consisting of quarter notes and rests. The piano part (Pno.) is shown in a grand staff (treble and bass clefs) with a dynamic marking of *mf*. The piano part consists of sustained chords in both hands. The page number 93 is in the top right, and the title 'Jewel' and rehearsal mark '13' are at the top center.

14

Jewel

The musical score is arranged in five staves. The top four staves are for Bsn. 1, Bsn. 2, Bsn. 3, and Bsn. 4, all in bass clef. The bottom staff is for Pno. in grand staff (treble and bass clefs). The key signature has one flat (Bb). The score is divided into four measures.
 - **Bsn. 1:** Measure 1 has a triplet of eighth notes (G4, A4, Bb4) with a fermata over the last note, marked with a hairpin and the number 61. Measure 2 is a whole rest. Measure 3 is a whole rest. Measure 4 has a triplet of eighth notes (G4, A4, Bb4) with a fermata over the last note, marked with a hairpin and the number 61.
 - **Bsn. 2:** All measures contain whole rests.
 - **Bsn. 3:** Measure 1 is a whole rest. Measure 2 has a triplet of eighth notes (G4, A4, Bb4) with a fermata over the last note, marked with a hairpin and the dynamic *mf*. Measure 3 has a triplet of eighth notes (G4, A4, Bb4) with a fermata over the last note, marked with a hairpin and the number 3. Measure 4 has a triplet of eighth notes (G4, A4, Bb4) with a fermata over the last note, marked with a hairpin and the number 3.
 - **Bsn. 4:** All measures contain whole rests.
 - **Pno.:** All measures contain whole rests in both hands.

Jewel

66 E

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

Pno.

66 E

Detailed description of the musical score: The score is for four bassoons (Bsn. 1-4) and piano (Pno.). It begins at measure 66 with a boxed 'E' above the first bassoon staff. The key signature has one flat (B-flat). The time signature is 3/4. The bassoon parts are written in bass clef. Bsn. 1 and 3 play a sustained note with a *mf* dynamic. Bsn. 2 and 4 play a melodic line with slurs and triplets, starting with a *mf* dynamic and moving to *f* in the final measure. The piano part consists of rests in both staves.

16

Jewel

D.S. al Fine

Musical score for four bassoons (Bsn. 1-4) and piano (Pno.). The score is for measures 72 and 73. The key signature has one flat (B-flat). The tempo/mood is *mf*. The dynamic marking *D.S. al Fine* is present at the end of both measures. The bassoon parts feature a melodic line in measure 72 and a sustained note in measure 73. The piano part has a simple accompaniment with a few notes in measure 72 and rests in measure 73.

72 *mf* *D.S. al Fine*

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

mf *D.S. al Fine*

72 *D.S. al Fine*

Pno.

Funk for Spain

Bill Douglas

♩ = 96

The image shows a musical score for the piece "Funk for Spain" by Bill Douglas. It consists of two systems of staves. The first system includes parts for Bassoon 1, Bassoon 2, Bassoon 3, and Contrabassoon. The second system includes parts for Bassoon 1, Bassoon 2, Bassoon 3, and Contrabassoon. The score is in 4/4 time with a tempo of 96 beats per minute. The key signature has one flat (B-flat). The first system shows the first four measures, with the bassoon parts starting in measure 5. The second system shows measures 6 through 8, with the bassoon parts continuing their melodic lines. The Contrabassoon part is mostly silent, with only a few notes in measure 6.

Bassoon 1

Bassoon 2

Bassoon 3

Contrabassoon

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

*On the Caliban Quartet album *Feast* (2001), Douglas improvised the piano part.

Funk for Spain

2
9

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

11

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

Funk for Spain

3

13

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

This system of music covers measures 13 and 14. It features four staves: Bsn. 1, Bsn. 2, Bsn. 3, and C. Bn. The key signature has one flat (B-flat). The time signature is 7/8. Measures 13 and 14 contain a complex rhythmic pattern with eighth and sixteenth notes, including triplets and slurs. A first ending bracket labeled '2.' spans measures 13 and 14. A second ending bracket labeled '3' is located below the first ending. The C. Bn. staff has a first ending bracket labeled '2.' and contains a whole rest in both measures.

15

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

This system of music covers measures 15, 16, and 17. It features four staves: Bsn. 1, Bsn. 2, Bsn. 3, and C. Bn. The key signature has one flat (B-flat). The time signature is 7/8. Measures 15, 16, and 17 contain a complex rhythmic pattern with eighth and sixteenth notes, including slurs and accents. The C. Bn. staff contains whole rests in all three measures.

Funk for Spain

4

18

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

Musical score for measures 18 and 19. The score is for four parts: Bsn. 1, Bsn. 2, Bsn. 3, and C. Bn. The key signature has one flat (Bb) and the time signature is 4/4. Measures 18 and 19 are identical. Bsn. 1 and Bsn. 2 play a melodic line with eighth notes and a triplet of eighth notes. Bsn. 3 and C. Bn. play a simple bass line consisting of a single note per measure.

20

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

Musical score for measures 20 and 21. The score is for four parts: Bsn. 1, Bsn. 2, Bsn. 3, and C. Bn. The key signature has one flat (Bb) and the time signature is 4/4. Measures 20 and 21 are identical. Bsn. 1 and Bsn. 2 play a melodic line with eighth notes, triplets, and accents. Bsn. 3 and C. Bn. play a simple bass line consisting of a single note per measure.

Funk for Spain

5

22

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

This system contains measures 22 through 27. The first two measures (22-23) feature a melodic line in Bsn. 1 and Bsn. 2, consisting of eighth and sixteenth notes. Bsn. 3 and C. Bn. play a steady bass line of quarter notes. Measures 24-27 show Bsn. 1 and 2 with rests, while Bsn. 3 and C. Bn. continue their bass line. Measure 27 ends with a double bar line.

28

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

This system contains measures 28 through 33. Measure 28 begins with a melodic line in Bsn. 1, featuring eighth and sixteenth notes with accents. Bsn. 2, Bsn. 3, and C. Bn. play a steady bass line of quarter notes. Measures 29-33 show Bsn. 1 with a more complex melodic line, including slurs and accents. Bsn. 2, Bsn. 3, and C. Bn. continue their bass line. Measure 33 ends with a double bar line.

6

Funk for Spain

31

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

This system contains measures 31 and 32. The first staff, Bsn. 1, has a treble clef and a key signature of one flat. It features a melodic line with eighth notes and slurs. Measures 32 and 33 are marked with a '3' and a '1' respectively, indicating a triplet. The other three staves (Bsn. 2, Bsn. 3, and C. Bn.) are empty, with a small black square in the first measure of each staff.

33

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

This system contains measures 33 and 34. The first staff, Bsn. 1, has a treble clef and a key signature of one flat. It features a melodic line with eighth notes, slurs, and accents. Measures 34 and 35 are marked with a '3' and a '1' respectively, indicating a triplet. The other three staves (Bsn. 2, Bsn. 3, and C. Bn.) are empty, with a small black square in the first measure of each staff.

Funk for Spain

7

35

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

This system of music covers measures 35, 36, and 37. It features four staves: Bsn. 1, Bsn. 2, Bsn. 3, and C. Bn. The key signature is one flat (B-flat). The music is written in bass clef. In measure 35, Bsn. 1 plays a rhythmic pattern of eighth notes with slurs. Bsn. 2 and C. Bn. have whole rests. In measure 36, all parts have whole rests. In measure 37, Bsn. 1 and Bsn. 2 play eighth-note patterns, while Bsn. 3 and C. Bn. have whole rests.

38

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

This system of music covers measures 38, 39, and 40. It features the same four staves as the previous system. In measure 38, Bsn. 1 and Bsn. 2 play eighth-note patterns, while Bsn. 3 and C. Bn. have whole rests. In measure 39, all parts play eighth-note patterns. In measure 40, Bsn. 1 and Bsn. 2 play eighth-note patterns, while Bsn. 3 and C. Bn. have whole rests. A double bar line is present at the end of measure 38.

8

Funk for Spain

41

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

This musical system covers measures 41, 42, and 43. It features four staves: Bsn. 1, Bsn. 2, Bsn. 3, and C. Bn. The key signature has one flat (B-flat), and the time signature is 2/2. Measures 41 and 42 contain dense, rhythmic patterns for the three saxophone parts. In measure 43, the saxophone parts are silent, while the C. Bn. part plays a rhythmic pattern.

44

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

This musical system covers measures 44, 45, and 46. It features the same four staves as the previous system. Measures 44 and 45 are silent for all parts. In measure 46, the C. Bn. part plays a rhythmic pattern, while the saxophone parts are silent.

Funk for Spain

9

47

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

50

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

f

10

Funk for Spain

54

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

This system of music covers measures 54, 55, and 56. It features four staves: three for Baritone Saxophones (Bsn. 1, 2, 3) and one for Contrabass Saxophone (C. Bn.). The key signature has one flat (B-flat), and the time signature is 4/4. The Bsn. 1 part begins with a measure rest in measure 54, followed by eighth-note patterns in measures 55 and 56. The Bsn. 2 and Bsn. 3 parts have similar rhythmic patterns. The C. Bn. part has a measure rest in measure 54 and enters in measure 55 with a rhythmic pattern of eighth notes.

57

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

This system of music covers measures 57, 58, 59, and 60. It features the same four staves as the previous system. The Bsn. 1 part has a measure rest in measure 57 and enters in measure 58 with eighth-note patterns. The Bsn. 2 and Bsn. 3 parts have similar rhythmic patterns. The C. Bn. part has a measure rest in measure 57 and enters in measure 58 with a rhythmic pattern of eighth notes. The music continues through measures 59 and 60 with similar rhythmic patterns. There are accents (>) above several notes in measures 58, 59, and 60.

Funk for Spain

11

61

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

64

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

12 Funk for Spain

67

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

This system of music covers measures 67, 68, and 69. It features four staves: Bsn. 1, Bsn. 2, Bsn. 3, and C. Bn. The key signature has one flat (B-flat), and the time signature is 12/8. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. Slurs and accents are used throughout. A measure rest is present in measure 68 for the Bsn. 1 part.

70

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

This system of music covers measures 70, 71, and 72. It features four staves: Bsn. 1, Bsn. 2, Bsn. 3, and C. Bn. The key signature has one flat (B-flat), and the time signature is 12/8. The music continues with the rhythmic patterns established in the previous system. A measure rest is present in measure 71 for the Bsn. 1 part. A triplet of eighth notes is marked with a '3' in measure 70 for all parts. The system concludes with a double bar line in measure 72.

Funk for Spain

13

72

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

This musical score block covers measures 72 and 73. It features four staves: Bsn. 1, Bsn. 2, Bsn. 3, and C. Bn. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music is written in bass clef. Measures 72 and 73 contain complex rhythmic patterns with triplets and slurs. The Bsn. 1, 2, and 3 parts are highly similar, while the C. Bn. part has a distinct line. The score includes various musical notations such as slurs, triplets, and dynamic markings.

74

Bsn. 1

Bsn. 2

Bsn. 3

C. Bn.

This musical score block covers measure 74. It features four staves: Bsn. 1, Bsn. 2, Bsn. 3, and C. Bn. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music is written in bass clef. Measure 74 contains a simpler rhythmic pattern with slurs and accents. The Bsn. 1, 2, and 3 parts are highly similar, while the C. Bn. part has a distinct line. The score includes various musical notations such as slurs and accents.

Banana

Bill Douglas

Bassoon 1

Piano

Bsn 1

Pno.

Bsn 1

Pno.

***On the Caliban Quartet album *Feast* (2001), Douglas improvised the piano part. This piano part was transcribed by Jeff Lyman**

This musical score page contains three systems of music for Bsn 1 and Pno. (Piano). The first system covers measures 9-11, the second system covers measures 12-14, and the third system covers measures 15-17. The Bsn 1 part is written in bass clef with a key signature of one sharp (F#). The Pno. part is written in grand staff (treble and bass clefs) with a key signature of one sharp (F#). The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and triplet eighth notes in the left hand. The bassoon part has a melodic line with some rests and slurs.

System 1 (Measures 9-11):
Bsn 1: Measures 9-11. Melodic line starting with a quarter rest, followed by eighth notes and a quarter note.
Pno.: Measures 9-11. Right hand: eighth notes. Left hand: triplet eighth notes.

System 2 (Measures 12-14):
Bsn 1: Measures 12-14. Melodic line with a quarter rest at the start of measure 12, followed by eighth notes.
Pno.: Measures 12-14. Right hand: eighth notes. Left hand: triplet eighth notes.

System 3 (Measures 15-17):
Bsn 1: Measures 15-17. Melodic line with eighth notes and a quarter rest at the end of measure 17.
Pno.: Measures 15-17. Right hand: eighth notes. Left hand: triplet eighth notes.

The image displays a musical score for three systems, each featuring a Bsn 1 (Bassoon 1) and Pno. (Piano) part. The score is written in 7/8 time and includes various musical notations such as notes, rests, and triplets.

System 1 (Measures 17-18):
The Bsn 1 part begins at measure 17 with a series of eighth notes. The Pno. part consists of a treble and bass clef. The bass clef features a triplet of eighth notes in measures 17 and 18.

System 2 (Measures 19-20):
The Bsn 1 part continues with eighth notes. The Pno. part maintains the triplet pattern in the bass clef.

System 3 (Measures 21-23):
The Bsn 1 part features a more complex rhythmic pattern with eighth and sixteenth notes. The Pno. part continues with the triplet pattern in the bass clef.

Bsn 1

24

Pno.

24

3

3

3

Detailed description: This system covers measures 24 to 26. The Bsn 1 part (Bass Clef) features a melodic line with eighth and sixteenth notes, including slurs and accents. The Pno. part (Grand Staff) has a right-hand part with chords and eighth notes, and a left-hand part with a triplet of eighth notes in the bass line. Measure numbers 24, 25, and 26 are indicated at the start of each measure.

Bsn 1

27

Pno.

27

3

3

Detailed description: This system covers measures 27 to 28. The Bsn 1 part (Bass Clef) is silent, indicated by a whole rest. The Pno. part (Grand Staff) continues with a right-hand part of eighth notes and a left-hand part with a triplet of eighth notes in the bass line. Measure numbers 27 and 28 are indicated at the start of each measure.

Bsn 1

29

Pno.

29

3

3

Detailed description: This system covers measures 29 to 30. The Bsn 1 part (Bass Clef) is silent, indicated by a whole rest. The Pno. part (Grand Staff) continues with a right-hand part of eighth notes and a left-hand part with a triplet of eighth notes in the bass line. Measure numbers 29 and 30 are indicated at the start of each measure.

31

Bsn 1

Pno.

31

3

3

33

Bsn 1

Pno.

33

3

3

36

Bsn 1

Pno.

36

3

3

Detailed description of the musical score: The score is for a Bassoon (Bsn 1) and Piano (Pno.). It consists of four systems of music. The first system covers measures 31-33. The Bsn 1 part is in bass clef and has rests in measures 31 and 32, followed by a melodic line in measure 33. The Pno. part has a treble clef staff with a complex rhythmic pattern of eighth and sixteenth notes, and a bass clef staff with a triplet of eighth notes in measures 31 and 32, and a triplet of eighth notes in measure 33. The second system covers measures 33-36. The Bsn 1 part has rests in measures 33 and 34, followed by a melodic line in measure 35. The Pno. part continues the rhythmic pattern in the treble clef and has triplets in measures 33 and 34. The third system covers measures 36-39. The Bsn 1 part has a melodic line in measure 36, followed by a more complex melodic line in measures 37 and 38. The Pno. part has a melodic line in the treble clef in measure 36, followed by a melodic line in measure 37, and triplets in measures 38 and 39.

39

Bsn 1

Pno.

42

Bsn 1

Pno.

44

Bsn 1

Pno.

The image shows a page of a musical score for measures 39 through 44. It features two staves for each instrument: Bsn 1 and Pno. The Bsn 1 part starts at measure 39 with a glissando effect and continues through measure 41. The Pno. part is split into two staves (treble and bass clef). The bass clef part features a triplet of eighth notes in measures 39, 42, and 44. The treble clef part has a melodic line with various accidentals. Measures 42 and 44 show the Bsn 1 staff as a whole rest, while the Pno. part continues with its respective parts.

Musical score for Bsn 1 and Pno. (Piano) across three systems of measures 46-52.

System 1 (Measures 46-48):
Bsn 1: Bass clef, 7/8 time signature. Measures 46-48 feature a complex rhythmic pattern with eighth and sixteenth notes, including slurs and accents.
Pno.: Treble and Bass clefs. Measures 46-48 are mostly rests, with a few notes in measure 46.

System 2 (Measures 49-51):
Bsn 1: Bass clef, 7/8 time signature. Measures 49-51 continue the rhythmic pattern, with a prominent slur and accent in measure 51.
Pno.: Treble and Bass clefs. Measures 49-51 show a steady accompaniment in the bass clef, with rests in the treble clef.

System 3 (Measures 52):
Bsn 1: Bass clef, 7/8 time signature. Measure 52 concludes the system with a final note and a fermata.
Pno.: Treble and Bass clefs. Measure 52 shows a final accompaniment line in the bass clef.

The image displays a musical score for two instruments: Bsn 1 (Bassoon 1) and Pno. (Piano). The score is organized into three systems, each corresponding to a specific measure range.

System 1 (Measures 54-55):
The Bsn 1 part begins at measure 54 with a triplet of eighth notes. A long slur covers measures 54 and 55, indicating a continuous melodic line. The Pno. part is shown in grand staff notation (treble and bass clefs) with a whole rest in the treble clef and a simple bass line in the bass clef.

System 2 (Measures 56-57):
The Bsn 1 part continues with a complex melodic line featuring slurs and accents. The Pno. part continues with a bass line that includes some rests and moving eighth notes.

System 3 (Measures 58-59):
The Bsn 1 part features a dense, rhythmic texture with many slurs and accents. The Pno. part continues with a bass line that includes some rests and moving eighth notes.

This musical score page contains three systems of music for Bsn 1 and Pno. The first system covers measures 62-63, the second covers measures 64-65, and the third covers measures 66-67. The Bsn 1 part is written in bass clef with a key signature of one flat. The Pno. part is written in grand staff (treble and bass clefs). Measure 62 features a complex bass line for the Bsn 1 and a simple accompaniment for the Pno. Measure 63 continues the Bsn 1 line with a fermata. Measure 64 introduces a new Bsn 1 line with a fermata and a dashed line indicating a breath mark. Measure 65 continues the Bsn 1 line with a fermata. Measure 66 features a Bsn 1 line with triplets and a Pno. line with triplets. Measure 67 concludes the system with a Bsn 1 line and a Pno. line.

Bsn 1

Pno.

Bsn 1

Pno.

Bsn 1

Pno.

The image displays a musical score for two instruments: Bsn 1 (Bassoon 1) and Pno. (Piano). The score is organized into three systems, each with a Bsn 1 staff and a Pno. grand staff (treble and bass clefs).

System 1 (Measures 69-71):
The Bsn 1 staff begins at measure 69 with a series of eighth notes, some beamed together, and includes slurs and accents. The Pno. grand staff has a treble clef staff that is mostly empty with some rests, and a bass clef staff with a steady eighth-note accompaniment.

System 2 (Measures 72-74):
The Bsn 1 staff continues with eighth-note patterns and rests. The Pno. grand staff shows more activity in the treble clef, with eighth-note runs and slurs, while the bass clef continues with eighth notes and includes some triplets.

System 3 (Measures 75-77):
The Bsn 1 staff is mostly empty with rests. The Pno. grand staff features a complex treble clef part with eighth-note patterns and slurs. The bass clef part consists of eighth notes with triplets (marked with a '3') and slurs.

78

Bsn 1

Pno.

81

Bsn 1

Pno.

84

Bsn 1

Pno.

The image shows a page of a musical score for Bsn 1 and Pno. The score is divided into four systems, each corresponding to a measure number (78, 81, 84). Each system contains staves for Bsn 1 and Pno. The Pno. part is written in a grand staff (treble and bass clefs). The Bsn 1 part is written in a bass clef. The score includes various musical notations such as notes, rests, and triplets. The first system (measures 78-80) shows the Bsn 1 part with rests and the Pno. part with a complex rhythmic pattern. The second system (measures 81-83) shows the Bsn 1 part with a melodic line and the Pno. part with a similar rhythmic pattern. The third system (measures 84-86) shows the Bsn 1 part with a melodic line and the Pno. part with a similar rhythmic pattern. The fourth system (measures 87-89) shows the Bsn 1 part with a melodic line and the Pno. part with a similar rhythmic pattern.

The image displays a musical score for three systems, each featuring a Bassoon 1 (Bsn 1) and Piano (Pno.) part. The score is written in bass clef for the Bsn 1 and grand staff for the Pno. The first system begins at measure 86, with the Bsn 1 part featuring a triplet of eighth notes and a long melodic line. The Pno. part provides a rhythmic accompaniment. The second system starts at measure 89, with the Bsn 1 part continuing its melodic line and the Pno. part providing accompaniment. The third system begins at measure 92, with the Bsn 1 part playing a more active, rhythmic line and the Pno. part providing accompaniment. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

86

Bsn 1

Pno.

89

Bsn 1

Pno.

92

Bsn 1

Pno.

This musical score page contains three systems of music for Bsn 1 and Pno. The first system covers measures 95-96, the second system covers measures 97-98, and the third system covers measures 99-100. The Bsn 1 parts are written in bass clef with various articulations and slurs. The Pno. parts are written in grand staff (treble and bass clefs) with some rests and melodic lines.

System 1 (Measures 95-96):
Bsn 1: Measures 95 and 96. Measure 95 features a series of eighth notes with slurs and accents. Measure 96 continues with similar eighth-note patterns, including a triplet of eighth notes.
Pno.: Measures 95 and 96. Measure 95 has a whole rest in the treble clef and a half note in the bass clef. Measure 96 has whole rests in both staves.

System 2 (Measures 97-98):
Bsn 1: Measures 97 and 98. Measure 97 features a complex eighth-note pattern with slurs and accents. Measure 98 continues with eighth-note patterns, including a triplet.
Pno.: Measures 97 and 98. Measure 97 has a whole rest in the treble clef and a half note in the bass clef. Measure 98 has a whole rest in the treble clef and a half note in the bass clef.

System 3 (Measures 99-100):
Bsn 1: Measures 99 and 100. Measure 99 features eighth-note patterns with slurs and accents, including a triplet. Measure 100 continues with eighth-note patterns, including a triplet, and ends with a double bar line.
Pno.: Measures 99 and 100. Measure 99 has a whole rest in the treble clef and a half note in the bass clef. Measure 100 has a whole rest in the treble clef and a half note in the bass clef.

The image displays a musical score for three systems, each featuring a Bsn 1 (Bassoon 1) part and a Pno. (Piano) part. The score is written in 3/4 time and includes various musical notations such as notes, rests, and triplets.

System 1 (Measures 101-103):
The Bsn 1 part begins at measure 101 with a series of eighth notes, followed by a triplet of eighth notes in measure 103. The Pno. part consists of a treble and bass clef. The treble clef has chords and eighth notes, while the bass clef features a triplet of eighth notes in each measure.

System 2 (Measures 104-104):
The Bsn 1 part has a whole rest in measure 104. The Pno. part also has a whole rest in the treble clef, while the bass clef has a triplet of eighth notes.

System 3 (Measures 105-105):
The Bsn 1 part starts at measure 105 with a series of eighth notes. The Pno. part has a treble clef with chords and eighth notes, and a bass clef with a triplet of eighth notes.

The image displays a musical score for three systems, each featuring a Bsn 1 part and a Pno. part. The Bsn 1 parts are written in bass clef with a 7/8 time signature. The Pno. parts are written in grand staff (treble and bass clefs) with a 7/8 time signature. The first system starts at measure 109, the second at measure 113, and the third at measure 115. The Pno. bass lines in all systems feature a recurring triplet pattern of eighth notes.

System 1 (Measures 109-112):
Bsn 1: Melodic line with eighth-note patterns and rests.
Pno.: Treble clef contains chords and eighth-note patterns; Bass clef contains a triplet eighth-note pattern.

System 2 (Measures 113-114):
Bsn 1: Melodic line with eighth-note patterns and rests.
Pno.: Treble clef contains eighth-note patterns; Bass clef contains a triplet eighth-note pattern.

System 3 (Measures 115-118):
Bsn 1: Melodic line with eighth-note patterns and rests.
Pno.: Treble clef contains eighth-note patterns and chords; Bass clef contains a triplet eighth-note pattern.

118

Bsn 1

Pno.

121

Bsn 1

Pno.

124

Bsn 1

Pno.

Ba na na!

Ba-na-na!

Detailed description: The image shows a page of a musical score for measures 118 to 124. It features two main parts: Bsn 1 (Bassoon 1) and Pno. (Piano). The Bsn 1 part is written in a single staff with a bass clef. The Pno. part is written in two staves, treble and bass clefs. The score is divided into three systems. The first system (measures 118-120) shows the Bsn 1 playing a melodic line with slurs and accents, while the Pno. provides a rhythmic accompaniment with chords and triplets in the bass line. The second system (measures 121-123) continues this pattern. The third system (measures 124) concludes with a final melodic phrase in the Bsn 1 and a final chord in the Pno. The lyrics 'Ba na na!' are written below the Bsn 1 staff, and 'Ba-na-na!' is written below the Pno. staff, both with asterisks under the notes.