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in an Era of Unrest and Change: Regina Harris Baiocchi's *Miles Per Hour*, Alvin Singleton's
Vous Comprà, and Alice Jones's *A handful of sand*

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Musical Arts

by

Chloe Louise Swindler

2022

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ABSTRACT OF THE DISSERTATION

Contemporary Compositions for Trumpet by Black American Composers
in an Era of Unrest and Change: Regina Harris Baiocchi's *Miles Per Hour*, Alvin Singleton's
*Vous Compr*a, and Alice Jones's *A handful of sand*

by

Chloe Louise Swindler

Doctor of Musical Arts

University of California, Los Angeles, 2022

Professor Neal H. Stulberg, Chair

This dissertation focuses on three works for solo trumpet by Black American composers: *Miles Per Hour* (1990) by Regina Harris Baiocchi, *Vous Compr*a (2001) by Alvin Singleton, and *A handful of sand* (2020) by Alice Jones. Trained in Western art music, these composers have incorporated Black American music aesthetics into their creative work. The three pieces studied closely here feature improvisational dimensions related to jazz practices. All three works have attracted significant attention in the context of social unrest and impulses for change following the killing of George Floyd on May 25, 2020.

Following an introductory chapter, including a literature review and methodology overview, the main body of this dissertation presents three chapters dedicated to the compositions in focus. These chapters include profiles of the composers, analyses of the selected

works, discussions of matters of reception, and performance insights. Trumpet players unfamiliar or uneasy with improvisation should find the performance remarks especially valuable. The analytical approach stems from Judy Lochhead's *Reconceiving Structure in Contemporary Music: New Tools in Music Theory and Analysis* (2015), as well as the work of Horace J. Maxile Jr. and Portia K. Maulsby. Information and perspectives gleaned through my personal interviews with each of the composers also inform these chapters.

The fifth and final chapter, "Diversifying Music Curriculum," explores inclusive music curriculum practices, and includes lesson plan recommendations for *Miles Per Hour*, *Vous Comprà*, and *A handful of sand*. Concluding remarks encourage scholars, educators, and performers to extend this spotlight on music by contemporary Black American composers into the pedagogical sphere, embracing its social and cultural relevance, in the hope that our musical communities will nurture allies for inclusivity who will impact the broader public sphere.

The dissertation of Chloe Louise Swindler is approved.

Cheryl L. Keyes

Jens H. Lindemann

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Steven J. Loza

Neal H. Stulberg, Committee Chair

University of California, Los Angeles

2022

This dissertation is dedicated to the Black composers who ignited my research spark, including Florence Price, Margaret Bonds, Duke Ellington, William Grant Still, Mary Lou Williams, Miles Davis, Melba Liston, Alvin Singleton, T.J. Anderson, Regina Harris Baiocchi, Geri Allen, Terri Lyne Carrington, Esperanza Spalding, Valerie Coleman, Jessie Montgomery, Alice Jones, Joel Thompson, Kevin Day, Marcus Grant, and many more. May your contributions to music continue to be researched, taught, performed, and appreciated.

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PREFACE

This dissertation grew out of research begun when I was an undergraduate student pursuing a Bachelor of Music degree at Boston University's College of Fine Arts, enrolled in the Kilachand Honors College (KHC). Towards the middle of my junior year, I was tasked with finding an advisor for my KHC Keystone Project. I warmly remember my first meeting with Dr. Gene Jarrett in 2012, and telling him that I wanted to research Black American female instrumentalists. I had been studying trumpet since 2005 and could only name one other Black American female instrumentalist, Esperanza Spalding, at the time. Dr. Jarrett suggested broadening the scope to Black American women composers, and ordered the book *From Spirituals to Symphonies: African-American Women Composers and Their Music* by Helen Walker-Hill for us to read. And the spark began.

While at Yale, I worked as Research Assistant for Professor Daphne Brooks in the Department of African American Studies. Brooks had a two-year grant to co-facilitate a project called "The Black Sound and the Archive Working Group" (BSAW) that coincided with my two-year degree residency. From 2017 to 2019, BSAW brought in Black studies scholars and performers, including Valerie June, Cécile McLorin Salvant, Jason Moran, and many more. While a part of this working group, I was introduced to archival research. This working group allowed me to meet other Black studies scholars from across Yale University and to be a part of a community bonded by a shared passion for Black scholarship.

After graduating from Yale, I began my Doctoral of Musical Arts degree at UCLA and continued my research on African American women in music. I took an independent directed studies course with Professor Cheryl Keyes, during which I wrote a paper titled "From Early Blues to the Swing Era: A Critical Analysis of the Performance Practice of Black Women in

Music.” I also took two courses in the Ethnomusicology department’s African American Musical Heritage series. These courses were the first time I received formal education on Black American music and gave me an in-depth understanding of non-classical Black American music, beginning with music from Western and Central Africa through to its influence on American music. I owe a large part of my academic journey to Gene Jarrett, Daphne Brooks, and Cheryl Keyes. In addition to their mentorship and guidance, words cannot describe the impact their physical presence had on me in the spaces I occupied while at BU, Yale, and UCLA. Their presence was a constant reminder that the sky was the limit.

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To composers Regina Harris Baiocchi, Alvin Singleton, and Alice Jones, I am immensely thankful to each of you for allowing me to interview you and learn more about how you view the world. Thank you to Schott Music Corporation, New York, NY, for allowing me to reprint excerpts from Alvin Singleton's *Vous Comprá*, and to Regina Harris Baiocchi and Alice Jones for allowing me to reprint excerpts from *Miles Per Hour* and *A handful of sand* (respectively).¹

Thanks go to Neal Stulberg, Cheryl Keyes, Katherine Syer, Jens Lindemann, and Steven Loza for serving on my doctoral committee. I am grateful for your support during my time at UCLA and for helping me cross the finish line. A special thanks especially go to Katherine Syer, for both copyediting this work and working with me to develop further many of the ideas presented in this document. To Professors Jocelyn Ho, Paul Berry, Miki Kaneda, and Michael Birenbaum Quintero - thank you for your dedication to pushing the status quo and inspiring me to do the same.

To my parents, Tamara and Stephen - thank you for investing in my academic and music education. From all of the early morning band rehearsals in middle school to the early Saturday morning youth orchestra rehearsals, your support during my early years was instrumental in allowing me to find my musical voice. To my trumpet and music teachers, Cathy Cmiel, Rick Peron, Betsy Bright-Morgan, Jim Matsushino, Terry Everson, Allan Dean, and Jens Lindemann - thank you for your never-ending support and for always pushing me to be the best version of myself.

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To my husband, Adam, thank you for all your love and for being a radiant light in my life. To our two kitties, Uva and Sandia - thanks for gently (and not so gently) reminding me to take breaks while writing this dissertation.

VITA

Hailed by the *International Trumpet Guild* for her “sweet, singing sound” and “shimmering vibrato,” trumpeter Chloe Swindler thrives on finding the sweet spots of blurred genre lines. Her career includes engagements as a soloist, chamber musician, orchestral musician, jazz musician, and studio musician. She is the second prize winner of the 2019 International Trumpet Guild Solo Performance Competition and a finalist of the 2019 Yale School of Music Woolsey Concerto Competition. As an orchestral musician, Chloe has performed under the batons of Peter Oundjian, Ken-David Masur, and Marin Alsop. As a recording artist and performer, she has played in Capitol Records (Los Angeles), Boston Symphony Hall, Dizzy’s Club (NYC), Scullers Jazz Club (Boston), and Lotte Concert Hall (Seoul, South Korea). In 2022, Chloe performed with pop singer Harry Styles at the Coachella Valley Music and Arts Festival and with Lizzo at the BET Awards. She served as the Trumpet Faculty for the Los Angeles Philharmonic’s 2021 YOLA National Festival, and as Music Lecturer at California State University, Los Angeles in the fall of 2021. In addition, she has led masterclasses and clinics at Shenandoah University, the Longy School of Music of Bard College, the University of North Carolina Greensboro, and the International Trumpet Guild Conference.

Swindler holds degrees from Yale University (MM ‘19) and Boston University (BM ‘17). While pursuing her DMA degree at UCLA Herb Alpert School of Music, she worked as Teaching Associate for the Brass Department and Trumpet Studio, and for the general education course “The Art of Listening.” Swindler also served as Co-Chair of the school’s Anti-Racism Anti-Discrimination Action Committee, and led the Culture of Academia Sub-Committee. She currently works at Berklee College of Music as the Assistant Director of Engagement and Programming for Diversity and Inclusion.

CHAPTER ONE: INTRODUCTION

In *The Making of Black Lives Matter: A Brief History of an Idea*, published in 2017, Christopher J. Lebron traces the roots of today's #BlackLivesMatter movement to earlier moments within Black American history.² Citing prominent community members in Black American history and culture – Frederick Douglass, Audre Lorde, Langston Hughes, Zora Neale Hurston, James Baldwin, Martin Luther King Jr., Kendrick Lamar, and others – Lebron profiles the variety of ways that social justice activism has a historical track record in America. It is not new, so to speak. Yet as the early months of 2020 unfolded, the killings of Ahmaud Arbery, Breonna Taylor, and George Floyd spiked a sense of terrifying, internet-fueled urgency about the situation. Combined with stifling quarantine measures to reduce the spread of COVID-19, a health crisis that also stimulated fear, social unrest and calls for change swelled and sometimes exploded across months.

In the wake of the protests of 2020, members of the classical music community began taking significant steps toward actionable agendas regarding diversity, equity, and inclusion (DEI). These steps include diversifying the performance and recorded repertoire, and pedagogical approaches in music institutions involving students of all ages. As a result, there has been a significant increase in interest in compositions by Black American composers, along with other composers of color.

Across the U.S., educational institutions, private music instructors, members of performing arts ensembles, and other classical music community members have become more

² Lebron, *The Making of Black Lives Matter: A Brief History of an Idea* (New York: Oxford University Press, 2017). Within the main body of Lebron's text, the term black Americans is generally used to refer to Americans who present or identify as Black, which would include those who do and do not identify as African American. The Library of Congress subject keywords for the book include instead African American. In this dissertation, Black (capitalized) Americans is the preferred usage.

aware of and involved in these DEI agendas. By performing more works by underrepresented composers, enriching the diversity of faculty, staff, administrator, and student bodies, embracing more diverse curricular material, and more, disparities within the field have begun to shift significantly.

This dissertation marks a contribution to scholarship on recent compositions by Black American composers, in an effort to help bridge the gap between the still dominant focus on European and White American composers in various educational and performance environments. The specific niche is solo trumpet repertoire that I have studied and performed, and discussed in personal interviews with each of the composers: Alvin Singleton's *Vous Compr*a (2001) for trumpet and piano, Regina Harris Baiocchi's *Miles Per Hour* (1990) for unaccompanied trumpet, and Alice Jones' *A handful of sand* (2020).³ Collectively, and distinctively, these composers have drawn upon aesthetic traditions outside those typical of Western art music, namely those bound up with their own identities as Black Americans. As a result, the artistic and technical expectations of their work might stretch trumpet players largely conventionally trained in Western musical traditions. As shown in this dissertation, culturally situated analyses of these works can enhance our understanding of the broader social value of such repertoire within a diverse society. Performance notes and insights as are offered here can furthermore help make technical and artistic elements atypical of traditional Western repertoire more accessible to instrumentalists who have tended to concentrate on Western repertoire to date.

³ Regina Harris Baiocchi, in discussion with the author, April 10, 2022. Alvin Singleton, in discussion with the author, January 20, 2022. Alice Jones, in discussion with the author, April 9, 2022. All personal interview material referenced in this dissertation is drawn from these interviews. Authorization for these interviews was granted by the UCLA Institutional Review Board.

Mainstream trumpet repertoire in the so-called Western Classical tradition⁴ includes works such as Franz Joseph Haydn's Concerto per il Clarino (1796) and Johann Nepomuk Hummel's Trumpet Concerto in E-flat Major (1803), on the earliest side, through to André Jolivet's Concertino (1954), and Alexander Arutunian's Concerto for Trumpet (1950). The early examples emerged hand in hand with the creation of the modern keyed trumpet by Austrian Court musician Anton Weidinger, who was also a versatile solo performer. Further technological developments soon led to the valved trumpet, which established prominence throughout the nineteenth century and supported ongoing attention to the trumpet as a solo instrument in various Western art music genres. The emergence of a solo trumpet repertoire that gradually formed a traditional profile was largely defined by European and White American composers, and has been seemingly resistant to change until recently. This trend has proven problematic to the field of Western art music in general. While participating in that ongoing broader conversation, this dissertation focuses on issues concerning Black American composers within the sphere of trumpet instrumentalists. A review of scholarship on African American composers of Western art music follows as a pathway into my more specialized area of research, which also takes into consideration the considerable role the trumpet has played in American vernacular music.

Current Scholarship on Black American Classical Composers

In her 1975 article "America's Black Composers of Classical Music: 'Because We Are Black, We Are Making Black Music,'" Eileen Southern describes five distinct periods of compositions

⁴ While the term Classical music has currency in everyday language, its more specific meaning in academic circles as a style of music rooted in the later eighteenth century, spilling into the early years of the nineteenth century, can cause confusion. I have opted in this regard to use the term Western art music hereafter in this dissertation, but retain the more widely useful distinguishing terms classical trumpet and jazz trumpet, with the former referring to the performance of Western art music.

by Black American composers starting from the 1890s:⁵

1. Development of African American Nationalistic Concert Music: 1890s -1920s
2. Experimentation with Larger Forms: 1920s -1930s
3. Influence of Neo-Classicism and Neo-Romanticism: 1930s -1940s
4. Diversions in Compositional Organization: 1940s -1960s
5. Influence of the Civil Rights Era: 1960s -1970s

The first group includes composers such as Harry T. Burleigh (1866-1949), Will Marion Cook (1869-1949), and R. Nathaniel Dett (1882-1943). These composers were among the first Black American composers to write nationalistic concert music and arrangements of spirituals for the solo voice. The second group, including William Grant Still (1895-1978), William Dawson (1899-1990), and Florence Price (1888-1953), began to experiment with larger format symphonies, operas, chamber music, and more. The third group includes composers such as Margaret Bonds (1913-1978), Howard Swanson (1907-1978), and Undine Moore (1904-1989), who wrote more sacred and secular vocal music than their earlier counterparts. Their compositions also strikingly featured influences from jazz, spirituals, and blues.

Of considerable note, the fourth and fifth groups, according to Southern, did not experience “pressure on them to write music specifically for performance by black artists and groups.”⁶ This newfound freedom involved fresh compositional and employment options, in comparison with their predecessors. Notably, the fourth group was the first group of Black composers in which the majority did not teach at predominantly Black colleges. This generation includes composers such as T.J. Anderson (b. 1928), George Walker (1922-2018), Ulysses Kay

⁵ Southern, "America's Black Composers of Classical Music: 'Because We Are Black, We Are Making Black Music,'" *Music Educators Journal* 62, no. 3 (1975): 46-59.

⁶ Southern, "America's Black Composers," 52.

(1917-1995), and Julia Perry (1924-1979). Southern takes care to note that this generation of Black composers “moved into the professional world in the same way [as] their white colleagues.”⁷

The fifth group, which Southern coined the “younger generation” (in 1975), was markedly experimental, and included Olly Wilson (1937-2018), Alvin Singleton (b. 1940), Noel Da Costa (1929-2002), Charles Lloyd Jr. (b. 1948), and Dorothy Rudd Moore (b. 1940). Of particular interest for the present study, this group is connected in part by their participation in the resurgence of Black nationalism linked to the Civil Rights Era. The assassination of Dr. Martin Luther King Jr. in 1968 had a prolific impact on Black American composers, many of whom wrote pieces in his honor. Alvin Singleton, for example, composed *After Fallen Crumbs* (1987) for orchestra in memory of the late reverend. Southern stresses the pivotal nature of King’s assassination when she writes: “It is improbable that members of this generation wrote black nationalistic music before 1968.”⁸

In New York, in 1968, nearly thirty Black American composers and colleagues formed the Society of Black Composers to provide “a permanent forum for the works and thoughts of black composers, to collect and disseminate information about black composers and their activities, and to enrich the cultural life of the community at large.”⁹ Notable members of the society included Alvin Singleton, Frederick Tillis, Adolphus Hailstork, Noel Da Costa, Dorothy Rudd Moore, Olly Wilson, John Elwood Price, Roger Dickerson, and others, alongside jazz musicians such as Ornette Coleman and Herbie Hancock.¹⁰

⁷ Southern, “America’s Black Composers,” 52.

⁸ Southern, “America’s Black Composers,” 59.

⁹ Southern, “America’s Black Composers,” 56.

¹⁰ For more information about the Society of Black Composers, see Eldonna L. May, “Society of Black Composers,” *Grove Music Online* (Oxford University Press, 2016), doi:10.1093/gmo/9781561592630.article.A2289449.

Looking beyond Southern's five groupings, I perceive two less tightly linked groups of Black composers spanning the 1970s through the 1990s, and from roughly then until today. The range of genres and forms explored by Black American composers is generally broad and eclectic in recent decades, and in fact the very idea of distinct compositional groups becomes increasingly fictional, although it remains useful to identify common threads. In the earlier group rooted in the 1970s belong Julius Eastman (1940-1990), Adolphus Hailstork (b. 1941), George Lewis (b. 1952), and Regina Harris Baiocchi (b. 1956). A seemingly shared topic of some members of this group of composers concerns the complicated history of Black Americans in the United States. Representative works of this kind include Eastman's *Evil Nigger* (1979), Baiocchi's *Two Zora Neale Hurston Songs* (1989), and Lewis's *Homage to Charles Parker* (1979) for improvisers and electronics.

The more recently active group, featuring composers such as Valerie Coleman (b. 1970), Jessie Montgomery (b. 1981), and Daniel Bernard Roumain (b. 1971), often explores and recontextualizes American history, probing complex relationships between Black American aesthetics, contemporary music, and politics. Works in this vein include Coleman's *Umoja for Wind Quintet* (2001), Montgomery's *Five Freedom Songs for Orchestra* (2021), and Roumain's *They Still Want to Kill Us* (2021). Already long established as a composer, Alvin Singleton has contributed to these contemporary impulses with his choral ballet *Truth* (2005), based on the life of Sojourner Truth, as has T.J. Anderson's *In Front of My Eyes: An Obama Celebration* (2010), and Adolph Hailstork's *A Knee on the Neck* (2020) in memory of George Floyd.

Black American composers and trumpet performers have come into the Western art music spotlight unevenly, but not so in the realm of American vernacular music. Since the turn of the twentieth century, the trumpet has been a staple of jazz music. Early New Orleans jazz

trumpeters Louis Armstrong, Buddy Bolden, and King Oliver solidified the trumpet as one of the core instruments of early jazz ensembles. The vitality and popularity of jazz soon influenced Western art music, with White composers incorporating jazz-like idioms into their compositions. In the 1920s, a markedly liberal era in which jazz reached new audiences across Europe, symphonic compositions like George Gershwin's *An American in Paris* (1928) featured syncopation and jazz harmonies in surprising ways. French composer Darius Milhaud incorporated blues-influenced harmonies, melodies, and rhythm, and even jazz instrumentation, in his ballet score *La création du monde* (1923). Such transculturating impulses are no longer so aesthetically surprising, and the very concept of Western art music has morphed as a result of widespread blurring of cultural boundaries and identities.¹¹

For Black American composers whose cultural and musical identities embrace jazz, the solo trumpet is a strong choice for navigating and blurring generic lines. Other techniques and idioms that evoke or signify aspects of the Black American experience have also proven fruitful to the Black American composers of more than sixty works for solo trumpet documented since 1954. By contrast, Ulysses Kay's *Tromba* (1983) and Adolphus Hailstork's *Sonata for Trumpet and Piano* (2002), both well-established pieces, chart a more homogenous course, comparable in style to the compositions of their White counterparts Halsey Stevens and Eric Ewazen (respectively). The works by Baiocchi, Singleton, and Jones studied here overtly reflect certain Black American musical idioms and related techniques. Improvisation, strongly associated with jazz, is also a feature of all three works, in distinctive ways. Each of the composers expresses

¹¹ The word transculturation is best used to describe the resulting relationship between these cultures. The concept of transculturation was first asserted in 1940 by Cuban anthropologist Fernando Ortiz in his 1940 book *Del fenómeno social de la transculturación y de su importancia en Cuba*. It can be used to describe the process of how cultures merge, as well as "the idea of the consequent creation of new cultural phenomena. In this process, one culture does not acquire another. Instead, transculturation allows the resulting phenomena to be understood as something entirely new. Ortiz, *Cuban Counterpoint, Tobacco and Sugar* (Durham and London: Duke University Press, 1995), 102-103.

their own musical voice, or identity, both in the techniques they have selected and the cultural meaning those techniques might unlock for performers and audiences.

Regina Harris Baiocchi has long employed serialist compositional techniques, enough to have a “signature standby row”: A, F, E, E flat, B flat, B. That she also profiles blues and melodic minor scales and jazz harmonies in *Miles per Hour* resonates with the allusion to Miles Davis in the work’s title. The piece also features a Harmon mute – a mute commonly used in jazz to create a tin-like timbre – and a call and response structural pattern.

Singleton’s *Vous Comprá* is in two sparsely notated sections, the first of which also serves to frame a ternary-form structure. There are only nineteen measures of composed music in the piece, yet the recording favored by Singleton is over nine minutes long. Both the solo trumpet and collaborative piano improvise on a collection of pitches and chords in *Vous Comprá*— a highly unusual performance practice scenario for chamber art music featuring solo trumpet. Furthermore, Singleton juxtaposes the A section’s atonal phrases with a B section based on the 12-bar blues.

Alice Jones’s *A handful of sand*, originally composed for open instrumentation, is part of a larger collection entitled *#tinyefforts2021*, a grouping of four standalone pieces. It is the second of three *#tinyefforts* collections that Jones has written (so far). The first, *#tinyefforts2020*, is a response to both COVID-19 and the protests following the murder of George Floyd in 2020. During a personal interview with Alice Jones, measure-by-measure examination of the score, in dialogue, led to score revisions enabling the range to be more suitable for intermediate to advanced trumpet players. The piece features a combination of mixed meters and wide register leaps, paired with passages featuring minimalist motifs. The complex rhythmic landscape

demands that the performer keep strict time. Jones's rhythmic approach draws inspiration from Black American musical practices, as does her use of extreme register contrast.

The close study of *Miles Per Hour*, *Vous Compra*, and *A handful of sand* in this dissertation has benefitted from the essays in the foundational volume *African American Music: An Introduction* edited by Portia K. Maultsby and Mellonee V. Burnim. In her chapter "The Translated African Cultural and Musical Past," Maultsby outlines three "areas of aesthetic significance" for African American music: sound quality, mechanics of delivery, and style of delivery.¹² Maultsby highlights "distinctive and contrasting timbres" in the area of sound quality, while noting the tendency of instruments in African American music to emulate the human voice and create timbres typically unfamiliar to those found in Western art music.¹³ Enslaved West and Central Africans, transported across the Atlantic, preserved their musical cultures in many ways, favoring musical instruments which emulated their tonal languages. Maultsby notes the use of "talking trumpets" derived from West, Central, and East African musical practices, writing: "to produce vocal sounds...trumpet players vary embouchures, playing techniques, and fingerings."¹⁴ Regarding mechanics of delivery, Maultsby focuses on characteristics of time, text, and pitch with regard to connected strategies of improvisation, call-and-response structures, complex rhythms, embellishments, and contrasting pitch ranges. She posits three main functions of call-and-response: "It encourages improvisation, facilitates musical exchanges and cohesiveness among participants, and allows for songs to be lengthened and to continue indefinitely."¹⁵ Maultsby describes the style of delivery as "the way music and movement are

¹² Maultsby, "The Translated African Cultural and Musical Past," in *African American Music: An Introduction*, eds. Burnim and Maultsby (New York and London: Routledge, 2015), 7.

¹³ Maultsby, "The Translated African Cultural and Musical Past," 9.

¹⁴ Maultsby, "The Translated African Cultural and Musical Past," 10.

¹⁵ Maultsby, "The Translated African Cultural and Musical Past," 12.

executed as a single act of expression.”¹⁶ This encompasses the physical element of performance, which Maulsby attributes to the inextricable link between music and dance in African cultures. In *Miles Per Hour*, the program notes in the score include stage directions for performing the beginning of the piece offstage, then playing a vamp as the performer walks to center stage to repeat what was heard with the performer out of sight.

Horace Maxile Jr., in his chapter “Becoming: Blackness and the Musical Imagination-Signs, Symphonies, Signifyin(g),” proposes five key compositional strategies in Black/African American music: call and response; blues; spiritual/supernatural; jazz; and “signifyin(g).”¹⁷ Maxile Jr. notes that more analysis is needed to understand more fully how Black American musical idioms are at work across many genres, calling for “deeper examinations of expressivity and musical structure,”¹⁸ focusing on qualitative rather than quantitative dimensions. Maxile Jr. questions the effectiveness of studying Black American music with approaches geared toward Western art music, and attributes a gap to the fact that Black and specifically African American music relies on hidden double meanings that signify beyond the music and are not easily objectively measured. In African American culture, the word “signifyin(g)” is linked to a folktale about a signifying monkey believed to derive from Yoruban mythology. In the folk tale, the monkey has two friends, a lion and an elephant, and frequently tricks the lion by “signifyin(g).”

In his seminal 1988 book *The Signifying Monkey: a Theory of African-American Literary Criticism*, Henry Louis Gates Jr. defines the term “signifyin(g)” richly as:

¹⁶ Maulsby, “The Translated African Cultural and Musical Past,” 16.

¹⁷ Maxile Jr., “Becoming: Blackness and the Musical Imagination-Signs, Symphonies, Signifyin(g): African American Cultural Topics as Analytical Approach to the Music of Black Composers,” *Black Music Research Journal* 28, no. 1 (2008): 123-138.

¹⁸ Maxile Jr., “Becoming,” 123.

a trope, in which are subsumed several other rhetorical tropes, including metaphor, metonymy, synecdoche, and irony (the master tropes), and also hyperbole, litotes, and metalepsis. To this list we could easily add aporia, chiasmus, and catachresis, all of which are used in the ritual of Signifyin(g).¹⁹

In traditional Western musical repertoire, we are accustomed to examples of “signifyin(g)” such as Johann Sebastian Bach or Dmitri Shostakovich spelling their name (BACH = B flat/A natural/C natural/B natural) or initials (DSCH = D natural/E flat/C natural/B natural) motivically in their music. We also find extra-musical meaning in the non-musical programs of the symphonic poems of Franz Liszt or Hector Berlioz’s *Symphonie Fantastique*. In African American traditions, Samuel A. Floyd Jr. notes how music moves beyond the notes on the page to “comment on other musical figures, on themselves, on performances of other music, on performances of the same piece, and on completely new works of music.”²⁰ In Floyd’s 1995 book *The Power of Black Music: Interpreting Its History from Africa to the United States*, he demonstrates how this referential process is an essential dimension of Black American music.

Exploring issues related to intended audiences and heterogenous cultural experience, composer and scholar Olly Wilson observes: “If the work is being produced within the veil by and for the ‘blues people’ as an ‘autonomous black music,’ it will tend to focus on those musical qualities that reinforce the basic conceptual approaches to music-making that characterize the culture.”²¹ Wilson acknowledges, however, that music is not created “within a cultural vacuum.”²² Many works by Black American composers feature an amalgam or blend of styles

¹⁹ Gates, Jr., *The Signifying Monkey: A Theory of African-American Literary Criticism* (New York and Oxford: Oxford University Press, 1988), 52.

²⁰ Floyd Jr., *The Power of Black Music: Interpreting Its History from Africa to the United States* (New York and Oxford: Oxford University Press, 1995), 95.

²¹ Wilson, “Composition from the Perspective of the African American Tradition,” *Black Music Research Journal* (1996): 44.

²² Wilson, “Composition,” 45.

that stem from a variety of cultural backgrounds. Wilson calls specific attention to the duality of Black American life, citing W.E.B. Du Bois's *The Souls of Black Folk*.²³ This duality refers to their experiences and identities as Americans, and more specifically as Americans whose ancestors came from Africa. Wilson's invitation to recognize different layers of identity suggests nuanced and probing kinds of analyses. In addition to the non-Western traits focused on by Maultsby and Maxile Jr., Wilson notes that layers of Black American identity can be detected in musical/verbal experiences which traverse a continuum from speech to song, and that the rhetorical strategies of speech as music and music as speech are generally shared (signifying, troping).²⁴

Taking the many insights of Maultsby, Maxile Jr., and Wilson into consideration, the areas of aesthetic significance that have proven most productive with regard to the solo trumpet works studied in this dissertation include:

1. Sound quality, as it relates to timbre, including the use of mutes.
2. Mechanics of delivery (time, text, and pitch); call and response, syncopation and polyrhythm, text and pitch.
3. Style of delivery, relationship to movement, staging, and/or dance.

²³ See Du Bois, *The Souls of Black Folk: Essays and Sketches*. Chicago, A. G. McClurg, 1903 (New York: Johnson Reprint Corp, 1968).

²⁴ On page 44, Wilson compiles a list that characterizes African American musical aesthetics: (1) The notion of music as a ritualistic, interactive, communal activity in which everyone is expected to participate. (2) The concept of music as multidimensional. (3) Musical / verbal experience in which a continuum from speech to song is expected and the rhetorical strategies of speech as music and music as speech are shared (signifying, troping) (4) A conception of music based on the assumption of the principle of rhythmic contrast (5) The predilection for call and response (6) Cyclical musical structures. (7) The propensity to produce percussive stratified musical textures. (8) A heterogeneous timbral sound ideal. (9) The notion of physical body motion conceived as an integral part of the music-making process.

4. Signifyin', transforming pre-existing materials of music and/or "acts of reference and revision in both form and content."²⁵

Black American Composers and Their Music

The ways that Black American composers identify with and choose to express different dimensions of their composite cultural makeup are highly individual, as are the ways they navigate educational training methods and environments in which they hone their craft. Shaylor James, in his dissertation titled "Contributions of Four Selected Twentieth Century Afro-American Classical Composers," observes two main tendencies at work, either a conscious effort to make palpable aesthetic traces of the Black American experience or creating music that is not distinguished by such traits.²⁶ In considering the reception of art music composed by Black Americans in general, James is alert to its relatively low levels of exposure to the public, issues of quality, the dualistic nature of the Black American experience, and more. Regarding general unfamiliarity with Black American composers working in the sphere of art music, James attributes this gap to a lack of performances and recordings, low levels of inclusion "in music curricula in most educational institutions," and insufficient attention by music scholars.²⁷

James also calls special attention to the terms "idiom" and "style" in the context of music of African American heritage, quoting William Grant Still in the process:

Nowadays, the terms 'idiom' and 'style' are used interchangeably. As you well know, we have many different idioms in America – some aboriginal, some derived from the people

²⁵ Further exploration on the topic of "signifyin(g)" can be found in Guthrie P. Ramsey, Jr., *Race Music* (Berkeley, Los Angeles, and London: University of California Press; Columbia College Chicago: Center for Black Music Research, 2003), 21.

²⁶ James, "Contributions of Four Selected Twentieth Century Afro-American Classical Composers: William Grant Still, Howard Swanson, Ulysses Kay, and Olly Wilson" (DMA diss., The Florida State University, 1988), ProQuest (8819148), 4.

²⁷ James, 10.

who came here from other lands. Because an ‘idiom’ stems from, and belongs to, the people, a composer who belongs to a particular group of people may have musical tendencies expressive of his people’s idiom. He may consciously study that idiom and employ its characteristics, or he may simply write music, unconsciously expressing his heritage. In any event, ‘idiom’ is rarely something that can be acquired or discarded at will. It is an integral part of every composer, to a greater or lesser extent.²⁸

Carrying Still’s ideas farther, James writes that style is “personal, dictated largely by individual taste and, because of that, it can be shaped by the individual’s conscious mind.” Furthermore, he writes: “‘style’ can be acquired, and an ‘idiom’ can play a part in influencing that style.”²⁹

Music scholarship has morphed considerably since the early 1980s, when scholars such as Joseph Kerman, Rose Subotnik, Susan McClary and others called for the opening up of critical perspectives and analytical methods (the so-called “New Musicology”). The resultant eclectic range of subfields is vibrantly inter-disciplinary, and at times sometimes unclear to navigate. In *Race Music*, Guthrie Ramsey writes that “blackness troubles the disciplinary boundaries among the subfields of music scholarship.”³⁰ In my survey of art music compositions written for trumpet by Black Americans, none of the repertoire aligns neatly with just one category of scholarship or critical frame. Typically, fruitful interdisciplinary conversations connect, variously, performance practice, ethnomusicology, musicology, gender and sexuality studies, African and African American studies, Latinx studies, and more.

While not a focal point of the present study, it is worth noting that two of the selected composers self-identify as female. Scholar Eileen Hayes has considered relevant issues in her chapter “The Reception of Blackness in ‘Women’s Music,’”³¹ including a brief discussion of

²⁸ Quoted in Robert Harlett Haas, ed., “William Grant Still: And the Fusion of Cultures in American Music” (Los Angeles: Black Sparrow Press, 1972), 119.

²⁹ James, “Contributions of Four Selected Twentieth Century Afro-American Classical Composers,” 9.

³⁰ Ramsey, Jr., *Race Music*, 19.

³¹ Hayes, “The Reception of Blackness in ‘Women’s Music,’” in *Issues in African American Music: Power, Gender, Race, Representation*, eds. Portia K. Maultsby and Mellonee V. Burnim (New York and London: Routledge, 2016), 284-300.

whether there are qualities that connect music by women or if it is more the case that there is an audience and culture created around women's music. Concerning women's music festivals, Hayes discusses the difficulties some African American women performers often face, including the perception that their music and performances are aesthetically insufficient in terms that would qualify them as "women's music" for audiences. Drawing upon personal interviews, Hayes reports: "My interactions with consumers of women-identified music revealed contested notions of what a woman-identified artist 'should sound like' based on her race, cultural heritage, musical style, and acknowledged or rumored sexual identity."³²

Hayes spoke with one anonymous Black American female composer who said that "occasionally the boundaries of inclusion and musical genre are 'policed' by musical consumers."³³ If Black American female composers feel pressure to write for an influential music consumer base, it could encourage them to write pieces that are aesthetically inauthentic, not by choice but perhaps of necessity in order to have a successful career in music. Research on Black American female composers of Western art music is also found within Helen Walker-Hill's *From Spirituals to Symphonies*.³⁴ She includes biographic information on eight Black American composers, together with a comprehensive list of their compositions.

Tailoring the focus to compositions for solo trumpet by Black American composers, *Brass Music by Black Composers* by Aaron Horne is a helpful general source and includes categorized instrumental listings of compositions in a bibliographic format.³⁵ On the other end of

³² Hayes, "The Reception of Blackness," 282.

³³ Hayes, "The Reception of Blackness," 283.

³⁴ Walker-Hill, *From Spirituals to Symphonies: African American Women Composers and Their Music* (Urbana: University of Illinois Press, 2007).

³⁵ Horne, *Brass Music of Black Composers: A Bibliography*, Music Reference Collection (Westport: Greenwood Publishing Group, 1996).

the spectrum of specificity, Kenneth Trimmins' dissertation "A Performer's Guide to Dr. Thomas Jefferson Anderson's *Sunstar for Solo B-Flat Trumpet and Two Cassette Recorders*," is a close study of an individual piece, whose significance is not limited to the fact that it is the first publicly known piece for trumpet and electronics composed by a Black American composer.³⁶ Program notes accompanying the score unpack the composition's form, and include suggestions for successfully executing live performances. An interview with the composer helps provide context for Anderson's compositional influences. Orrin Wilson's dissertation encompasses a broader range of repertoire. In "The Contributions of Twentieth-Century African American Composers to the Solo Trumpet Repertoire," Wilson explores works by four African American composers: Ulysses Kay's *Tromba*, Adolphus Hailstork's *Sonata for Trumpet*, Regina Harris Baiocchi's *Miles Per Hour*, and Charles Lloyd Jr.'s *The Crucifixion for Trumpet and Piano*. Wilson makes the case these works have been neglected, compared to works written by European and other American composers, echoing the sentiments advanced by Shaylor Lorenza James.³⁷

Since the summer of 2020, after a series of tragedies catalyzed national attention to ongoing racial inequality, there have been notable efforts to perform and record more works by Black American composers in general, and trumpet repertoire in particular. In December 2020, Associate Principal Trumpet of the Los Angeles Philharmonic Jim Wilt recorded *Miles Per Hour* at home, under COVID-19 lockdown.³⁸ In 2021, the International Trumpet Guild (ITG) selected

³⁶ Trimmins, "A Performer's Guide to Dr. Thomas Jefferson Anderson's 'Sunstar for Solo B-Flat Trumpet and Two Cassette Recorders'" (DMA diss., The Florida State University, 2012), ProQuest (3539633).

³⁷ Wilson, "The Contributions of Twentieth Century African American Composers to the Solo Trumpet Repertoire: A Discussion and Analysis of Selected Works by: Ulysses S. Kay, Adolphus C. Hailstork, Regina Harris Baiocchi, and Charles Lloyd, Jr.," (DMA diss., The University of Nebraska - Lincoln, 2011), 1, ProQuest (3461362).

³⁸ Wilt, "Episode 266: Baiocchi 'Miles Per Hour'," YouTube video, 1:10-3:53, Dec 24, 2020, <https://www.youtube.com/watch?v=8dKzgEwrTFo>.

Ulysses Kay's *Tromba* as a required piece for its solo competition: "as part of ITG's commitment to improving diversity in its programs, conferences, and initiatives."³⁹ This dissertation is intended to help bridge gaps in awareness of solo trumpet music by Black American composers, and of its cultural significance, and support performers wishing to learn and program the repertoire.

Looking forward, Black American composers deserve ongoing support. Several organizations have fundraised for commissions of new music specifically by Black American composers. Concerning trumpet repertoire, The Next Generation Trumpet Competition also crowdfunded *Fanfare for Five Trumpets* (2020) and *Three Etudes* (2021), two commissions by Kevin Day.⁴⁰ Diversify the Stand, a non-profit music organization run by trumpeters Dr. Carrie Blosser and Ashley Killam, crowdfunded a commission for 12 new solos for trumpet, two of which were by Black composers: *Leopard's Pursuit* (2021) by Marcus Grant and *Evolving Landscapes* (2021) by Alonso Malik Pirio.⁴¹ Ongoing support includes making this music accessible through publication, performance, and recordings, and in pedagogical and scholarly communities in which analytical discussions enable layered understandings of the value and meaning of this repertoire for society.

Research and Analytical Methods

The analytical approach employed in the chapters focused on the three pieces at the heart of this dissertation is inspired by Judy Lochhead's influential work. In the "Introduction" to

³⁹ "Kay's *Tromba* Selected for 2021 ITG Solo Competition," *International Trumpet Guild*.

⁴⁰ See Day, *Fanfare for Five Trumpets* in *NGTC Etude Collection (2020)* (Next Generation Trumpet Competition, 2020) and Day, *Three Etudes* in *NGTC Etude Collection (2021)* (Next Generation Trumpet Competition, 2021).

⁴¹ See Grant, *Leopard's Pursuit* in *Winds of Change*, ed. Dr. Carrie Blosser and Ashley Killam (Diversify the Stand, 2021) and Pirio, *Evolving Landscapes* in *Winds of Change*, ed. Dr. Carrie Blosser and Ashley Killam (Diversify the Stand, 2021).

Reconceiving Structure in Contemporary Music: New Tools in Music Theory and Analysis, Lochhead outlines three stages of analysis: investigating, mapping, and speculating.⁴²

The investigating stage concerns what Lochhead refers to as the “microperceptual” and the “macroperceptual.” The former includes perceptions about the energy, timbre, articulation, and other sounding characteristics heard throughout a piece. This analytical dimension is well suited to exploring aspects of sound quality, mechanics of delivery, style of delivery, and “signifyin(g)” qualities associated with Black American music aesthetics.⁴³ The “macroperceptual” aspect of investigation fans out to embrace cultural, social, and historical contexts. Personal interviews with the composers featured in this study proved especially helpful for gaining insight into their creative processes and compositional influences.

Each interview began with a question along the lines of “What can you tell me about how you approached composing this piece?” From there, the conversations covered topics such as their experiences in academia, cultural influences, compositional styles, and how they view the recent increase in interest in compositions by Black American composers. I also found ways to share my observations about and experiences with their work. The interviews lasted 84 minutes (Baiocchi), 28 minutes (Singleton), and 114 minutes (Jones). Quotes from these interviews are integrated into their respective chapters, with larger excerpts included in Appendices C, E, and G. Each larger excerpt highlights important information about each composer’s compositional influences. Baiocchi’s interview excerpts touch on what influenced her classical and jazz trumpet styles in *Miles Per Hour*. Singleton’s first interview excerpt relates how he composed the piece for Anthony Davis and Wadada Leo Smith, the second his concept of improvisation. Jones’

⁴² Lochhead, *Reconceiving Structure in Contemporary Music: New Tools in Music Theory and Analysis* (New York and London: Routledge, 2015).

⁴³ See Maultsby, “The Translated African Cultural and Musical Past,” 3-22 and Maxile Jr., “Becoming: Blackness and the Musical Imagination-Signs, Symphonies, Signifyin(g),” 124-138.

interview largely covers her compositional influences, taking into account her experiences in academia and as a freelancer, together with her intentions in creating her *#tinyefforts* collections.

The second stage of analysis, mapping, attempts to “link listeners – including performers, creators, analysts – to musical structuring they might encounter in musical experience.”⁴⁴ To this end, I have created schematic diagrams to highlight visually some of the compositional elements of significance in each of the three works.

In Lochhead’s model, speculating imagines “how the work’s structuring of musical time emerges from the flow of its sounding events.”⁴⁵ This stage entails drawing connections between how the piece sounds, contextual information, and the emerging structural features of the piece. For my project, Lochhead’s three stages of analysis help situate each composer’s background and compositional influences as integral to the ways we understand how their music evolved. Furthermore, as Lochhead writes: “Each analysis frames the music in terms of issues specific to the contemporary world” through discussions on “difference and identity” and “the senses of cultural and narrative place evoked by music memories.”⁴⁶ One of many advantages of this approach is that we can broaden our understanding of time as an ongoing continuum in which these pieces have existed in dialogue with the contemporary world.

All three compositions studied in this dissertation have come into a bright spotlight since the 2020 murder of George Floyd. Many trumpet players and musicians in general have actively and even fervently sought out recent music by Black composers to diversify their repertoire. Regina Harris Baiocchi commented in my interview with her that *Miles Per Hour* swiftly became one of her most popular pieces. Alvin Singleton told me how he asked his publisher to

⁴⁴ Lochhead, *Reconceiving Structure in Contemporary Music*, 9.

⁴⁵ Lochhead, 9.

⁴⁶ Lochhead, 9.

publish *Vous Comprà* (2001) for the first time in 2021, due to the large number of requests to access it. The most recent of the pieces examined here, Alice Jones's *A handful of sand*, is part of her *#tinyefforts2021* collection, a companion to her original *#tinyefforts2020* collection written in June 2020 immediately following the murder of George Floyd. Jones conceived the first collection as a musical diary of sorts to explore the complexity of emotions she experienced as a Black American throughout 2020.

The three analytical chapters also include select performance insights, with a focus on the improvisational elements of each of the works. For *Miles Per Hour*, recommendations for staging the work reflect my interview with Baiocchi. Other remarks concern the improvisational vamp in mm. 35-38. Recommendations for Alvin Singleton's *Vous Comprà* include scales and motifs that can be employed fruitfully throughout the work. Uniquely, for *A handful of sand*, I worked in dialogue form with Jones to revise the open instrumentation work and achieve a version within the standard range for intermediate to advanced trumpet players.

CHAPTER TWO: *MILES PER HOUR* BY REGINA HARRIS BAIOCCHI

Composer Profile

A multi-faceted composer, designer, writer, reporter, and professor of African American literature, Regina Harris Baiocchi (b. 1956) received her Bachelor of Music degree in 1978 from Roosevelt University (formerly Chicago Musical College) and her Master of Music degree from DePaul University in 1995, both focusing on composition. In 1992, while she was still a graduate student, the Detroit Symphony performed her *Orchestral Suite*. In a BBC interview the following year, Baiocchi spoke about the rich cultural history of Black American composers, in addition to her own work. Her MA thesis, “Black Curtains Up: A Peek at Opera Written by African Americans in the Twentieth Century,”⁴⁷ also championed the work of Black American composers.

Baiocchi’s musical experience growing up included listening to the radio with her mother, who preferred Chicago’s WSDM jazz station, where the disc jockeys were all women. In middle school, Baiocchi joined a Catholic girls' gospel choir, where she learned three and four-part harmonies and performed gospel music alongside traditional Church music. Her musical training and influences spanned several genres and styles.

While at Roosevelt University, Baiocchi studied composition with Robert Lombardo, Sergei Tipei, and Don Malone, theory with Lucia Santini, and piano with Ludmilla Lazar. Early works from this period include *Chassé for Wind Sextet* (1978) and *Realizations* (1979) for string quartet. Thereafter through 1990, the year she composed *Miles Per Hour*, Baiocchi concentrated her efforts on choral repertoire, save for *Two Piano Etudes: Equipoise by Intersection*

⁴⁷ Baiocchi, “Black Curtains Up: A Peek at Opera Written by African Americans in the Twentieth Century” (Master’s thesis, DePaul University, 1995).

(1987). Strikingly, Baiocchi's compositional style matured with a strong foundation in serial techniques which she sometimes linked with Black American musical idioms, as in *Two Zora Neale Hurston Songs*, written for voice, cello, and piano (1989). Walker-Hill describes the songs as follows:

In these songs, style and texture change randomly almost phrase by phrase, from jazzy blues (she indicates 'substitute playful hum quasi-scat') to 12-tone coloratura recitative-like passages, reflective piano solos, folk-song passages, and whispered words, in a whimsical, ironic interpretation of 'I Am Not Tragically Colored' and 'How It Feels to Be Colored Me' from Hurston's essays, by turns mischievous, defiant, and introspective.

Commenting on the pivotal juncture that followed, Walker-Hill states: "By 1990, when she decided to seriously concentrate on composing and promoting her music, the dissonance and atonality of her early works had combined with folk and jazz elements in a truly eclectic style." After composing *Miles Per Hour* in 1990, Baiocchi's published compositional output increased significantly. Between 1990 and 1995, Baiocchi composed twenty-six works in addition to completing her MA thesis (see Figure 1.1).

Miles Per Hour was only the second piece Baiocchi had formally composed for solo instrument – the first being *Two Piano Etudes: Equipoise by Intersection* (1987) – and it was her first piece for brass. There are several reasons why Baiocchi would have a particular interest in writing for trumpet. While in high school, she played trumpet and French horn in the Paul Laurence Dunbar Vocational High School concert and jazz bands. It was also at Dunbar High School where she was also encouraged to arrange and compose band music by band director Dr. Willie Naylor.

Figure 1.1. Published Works by Regina Harris Baiocchi (1978-2005).⁴⁸

Chassé for Wind Sextet (1978) - flute/alto, oboe, B-flat clarinet, alto clarinet, bassoon, piano
Realizations (1979) - string quartet
Send Your Gifts (1984) - SATB, baritone solo, piano
Who Will Claim the Baby (1984) - SATB, soloists, piano
I've Got a Mother/Father (1985) - SATB/soprano/bass duet/ or both
Open Your Eyes (1987) - SATB, solo voice, piano, percussion, bass, guitar
Two Piano Etudes: Equipoise by Intersection (1987) - solo piano
Clear Out Your Mind (1987) - SATB
Father, We Thank You (1988) - two-part choir
Rainbows (1988) - SATB, soloist, piano
Two Zora Neale Hurston Songs (1989) - mezzo-soprano, piano, cello
Miles Per Hour (1990) - Solo trumpet/trumpet duet
Psalms 138 (1990) - SATB
Autumn Night (1991) - solo alto flute
Orchestral Suite (1991) - orchestra
Foster Pet (1991) - high voice, piano, oboe, percussion
Crystal Stair (1991) - vocal duet, piano
A Few Black Voices (1991) - rapper, piano, percussion, opt. tenor sax
Teddy Bear Suite (1992) - chamber orchestra
Jazzed-up Circumstance (1992) - solo piano
Bwana's Libation (1992) - four-act ballet for voice, guitar, sax, and percussion
We Real Cool (1992) - voice, jazz combo
Shadows (1992) - medium voice, bassoon, percussion, piano
Sketches for Piano Trio (1992) - violin, cello, piano
We Real Cool (1992) - solo trumpet/sax/voice, piano, bass, drums
Legacy (1992) - treble voice, piano, opt. violin
Mason Room (1993) - baritone, piano
Best Friends (1993) - vocal duet, piano
Ain't Nobody's Child (1993) - SATB
Much in Common (1993) - duet for soprano and bass, piano
Ain't Nobody's Child (1993) - voice, piano, cello
QFX (1993) - brass quintet
Liszten, My Husband is Not a Hat (1994) - solo piano
Three Pieces for Greg (1994) - orchestra
Deborah (1994) - marimba, vibes, traps, xylophone, piano
After the Rain (1994) - soprano sax, percussion, bass, piano
Darryl's Rose (1995) - solo voice, piano, opt. bass and rhythm
Friday Night (1995) – voice, jazz ensemble

⁴⁸ Data drawn from Walker-Hill's chapter "Regina Harris Baiocchi (b. 1956)" in *From Spirituals to Symphonies: African American Women Composers and Their Music* (Urbana: University of Illinois Press, 2007), 319-351.

The premiere performance of *Miles Per Hour* took place in 1990 at Orchestra Hall, by the former Second Trumpet of the Chicago Symphony Orchestra, George Vosburgh. Inspired in part by Miles Davis, Baiocchi dedicated the work to jazz trumpeter William Fielder, and also provided an alternative title: *Sonatina/Jazz Fanfare*. Since the work's premiere, Baiocchi has adapted the instrumentation, allowing it to be performed as a duet or as an unaccompanied solo, on either a B-flat trumpet or C trumpet.

After composing *Miles Per Hour* in 1990, Baiocchi wrote further solo works for alto flute and piano. Baiocchi also wrote pieces for various ensembles: brass quintet, choir, jazz combo, piano trio, percussion, orchestra, and mixed instrumentation. In 1991, she composed a staged four-act ballet and *A Few Black Voices* for rapper, piano, percussion, and optional tenor sax.

In addition to *Miles Per Hour*, other compositions by Baiocchi include a combination of Western art music and Black American music styles. One example is her concerto for hand drummer, *African Hands* (1997), featuring the ashiko, bata, congo, and djembe alongside an orchestra composed of double winds, recorder, percussion, and strings. In the case of Baiocchi's *Gullah Ghost Dances* (2015) for cello, percussion, and piano, the orchestration is Western, but the title alludes to cultural works embedded in African culture. Rónán de Bhaldraithe, in his dissertation "Ghost Dances and Ring Shouts: Lakota and Gullah Nineteenth-Century Musical Traditions in Comparative Perspective," writes the following about the references in the work's title: "The Lakota Ghost Dance and the Gullah Ring Shout were rituals that had evolved over different time scales, and had existed in isolation from another in different regions of the United States. However, by 1890 both the Ghost Dance and Ring Shout represented the long periods of cultural change experienced by the Lakota and Gullah since the Seventeenth Century."⁴⁹

⁴⁹ Bhaldraithe, "Ghost Dances and Ring Shouts: Lakota and Gullah Nineteenth Century Musical Traditions in Comparative Perspective," (PhD diss., National University of Ireland–Galway, 2014), 147, <http://hdl.handle.net/10379/4247>.

Baiocchi's *Gullah Ghost Dances* bridges the gap musically between African culture and Native American culture through Western art music. In this general vein, Baiocchi's *Karibu* (2007), for solo B-flat clarinet, borrows its name from the Swahili word for welcome. It was written for her father when he passed away.⁵⁰

Remarkably, there were no publicly accessible recordings of *Miles Per Hour* available to the public until 2020. Fresh interest in the work sparked after the murder of George Floyd, as members of the trumpet community reexamined their repertoire and actively sought pieces reflecting a more diverse pool of composers. Three prominent members of the trumpet community recorded *Miles Per Hour* for virtual viewing/hearing. Jim Wilt, Second Trumpet in the Los Angeles Philharmonic, performed the work as an unaccompanied solo for one of the LA Philharmonic's at-home concerts in December 2020.⁵¹ A few months earlier, in a video posted to YouTube, internationally acclaimed trumpet soloists Mary Bowden and Dave Dash had performed the work as a duet.⁵² These two recordings provided the first public reference recordings for *Miles Per Hour*. By using their social media platforms, these professional trumpet players have contributed substantially to the increased visibility of Baiocchi's work.⁵³

Analysis

The "microperceptual" investigation stage concerns the piece's sounding characteristics, including perceptions about energy, timbre, articulation, and the like. The first aesthetic area of

⁵⁰ For more works by Baiocchi, see: <https://reginaharrisbaiocchi.com/instrumental-music/>.

⁵¹ Wilt, "Episode 266: Baiocchi "Miles Per Hour," 1:10-3:53.

⁵² Bowden, "Miles Per Hour, Regina Harris Baiocchi," Facebook video, 2:31, June 11, 2020, <https://www.facebook.com/watch/?v=249477123014291>.

⁵³ Videos of other *Miles Per Hour* performances posted to YouTube include unaccompanied solo recordings by freelancers David Koch, David Griffiths, Kate Amrine, and Theresa May.

significance under consideration – sound quality – focuses on “distinctive and contrasting timbres.”⁵⁴ In *African-American Musical Heritage*, Maultsby calls attention to the use of instruments in Black American music both to emulate the human voice and create timbres typically unfamiliar to those found in Western art music. When the transatlantic slave trade transported West and Central Africans across the Atlantic, the enslaved peoples preserved the music aesthetics of their cultures in many ways, including their affinity for musical instruments emulating their tonal languages. Maultsby notes the use of “talking trumpets” derived from West, Central, and East African musical practices, writing: “to produce vocal sounds...trumpet players vary embouchures, playing techniques, and fingerings.”⁵⁵

As an unaccompanied soloist, the trumpeter performs *Miles Per Hour* offstage, then again following a vamp interlude during which the performer is to walk on stage. The context and acoustical experience of the work is different for the listener each time the piece is performed. In the first run through, the listener may feel disoriented as they search for the origin of the sound. The articulations of the trumpet may also be relatively indirect, muted by walls and doors between the performer and audience. When the performer walks onstage, the timbre of the trumpet brightens, allowing the listener to experience a transition to the second hearing of the piece in a different context, with the performer visible, playing right in front of the audience. The brighter timbre will make the work sound more present and potentially quite arresting.

The performance remarks later in this chapter suggest a manner of interpreting the work as an unaccompanied solo onstage. This suggestion uses the mute from the duet version, and so maintains a kind of dialogue. This version would allow performers who may not have offstage access, along with performers who may have accessibility needs, to have the option to perform

⁵⁴ Maultsby, “The Translated African Cultural and Musical Past,” 9.

⁵⁵ Maultsby, “The Translated African Cultural and Musical Past,” 10.

the work in one physical location. In the original unaccompanied version, what will hereafter be referred to as Version A, the two different acoustical spaces include the offstage space, which modifies the performer's timbre; a more distant and mellow sound is heard by the audience. Performing onstage results in a more present and bright sound. In the duet version, the Caller plays onstage using a Harmon mute, and the Respondent plays offstage without a mute, yielding once again differentiated sound worlds. When adapting the duet to be played by an unaccompanied soloist, here referred to as Version B, two distinct timbres and voices come to life onstage in alternation as a conversation. In terms of character, the Harmon mute allows the unaccompanied performer to exploit the trumpet's bright and shrill timbres, creating an alternative timbre compared to Version A. The dialogic version functions similarly to the "talking trumpets" heard in West, Central, and East African musical practices.

Turning our attention to the mechanics of delivery in *Miles Per Hour*, the aesthetic outcomes of Baiocchi's named "Call" and "Response" pattern are many. During a performance of Version A, the listener experiences the piece as a distant call followed by a more present response. A delay impacts the pacing of the piece, and may allow the listener to recall material previously heard before it is recontextualized. In Version B, the more smoothly-timed juxtaposition of the Harmon mute with the open trumpet takes the place of both the delayed response and the offstage/onstage effect. In Version B, the performer focuses on how best to exploit the effect of two distinct voices in conversation with each other. The performer can choose to perform the Call and Response conversation as hurried repartee, or as halting responses. The performer could also choose to play the piece in strict time.

Another performative concern in Version A is that it calls for the repetition of mm. 35-38 as a transitional vamp: "[it] should be repeated (ad lib: i.e., bending notes, taking rhythmic and

other liberties, et cetera) as often as needed to give the performer ample time to reach the center stage for the full repeat and second ending.”⁵⁶ This performance direction allows the performer greater agency, and invites them to incorporate jazz idioms at this juncture as they shape time and pitch. The different options for performing *Miles Per Hour* offer an array of ways we might consider “the way music and movement are executed as a single act of expression,” in Maultsby’s words.⁵⁷ The staging notes offer varied movements depending on the version performed. In Version A, music and movement are intimately paired, with the visual and physical element of the performer moving from offstage to onstage a defining element of the experience of the piece. In Version B, music and movement are paired minimally, with the performer switching quickly from open trumpet to muted trumpet. Movement is least prominent in the duet version of the work, since the audience is visually drawn to watch the Caller onstage and hear the Respondent’s part reverberate through the halls with the performer unseen. During the Duet, there is no substantial onstage movement.

What Lochhead terms “macroperceptual” investigation encompasses the cultural, social, and historical dimensions of music. Already at the microperceptual level we have seen cultural traditions absorbed into her compositional practice. The nuanced aesthetic dimension of signifyin(g) also comes into play here, as it relates to transformations of pre-existing musical materials.⁵⁸ As outlined at the beginning of this chapter, Baiocchi’s musical experience and training spans Western art music and jazz realms, and *Miles Per Hour* speaks to both classical and jazz trumpet players. In the program notes, Baiocchi references a long lineage of trumpet players whose music influenced her compositional process.

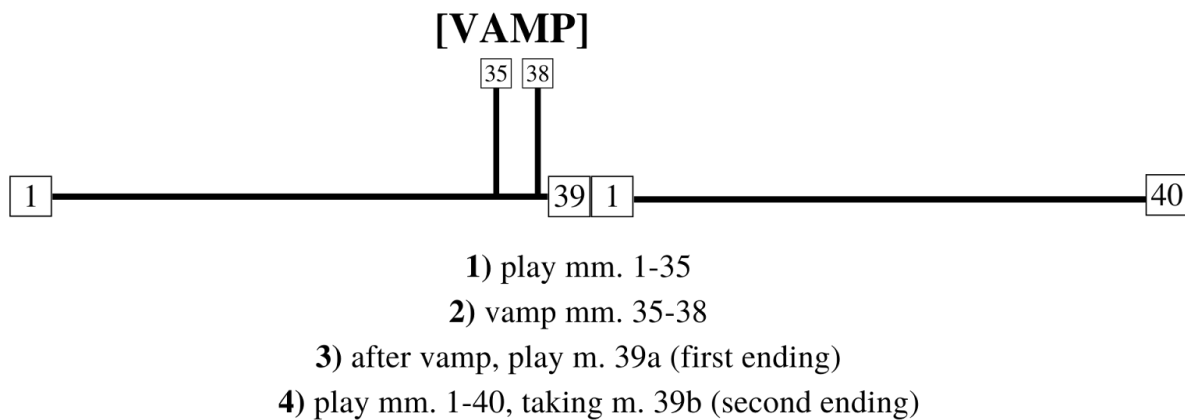
⁵⁶ Baiocchi, *Miles Per Hour*, program notes included in the score.

⁵⁷ Maultsby, “The Translated African Cultural and Musical Past,” 16.

⁵⁸ Ramsey, Jr., *Race Music*, 21.

Another significant type of macro-level perceptions concerns musical structure. Mapping, in Lochhead’s terminology, attempts to “link listeners – including performers, creators, analysts – to musical structuring they might encounter in musical experience.”⁵⁹ For this part of my analysis, I have created visual diagrams to highlight elements of structural significance throughout *Miles Per Hour*, with Figure 1.2 showing the piece’s simplified overall form.

Figure 1.2. Baiocchi, *Miles Per Hour*, Simplified Large-Scale Form.⁶⁰



The seven distinctive motifs in *Miles Per Hour* are included in Figure 1.3. I have suggested names for the motifs reflecting my interpretation of their sounding characteristics: The Call, The Slink, Disorientation, Fast Talk, Slow Descent, Kool Jazz, and Trance. The measures for each motif are noted beneath the transcription, with voice attribution (C = Caller, R = Respondent).

⁵⁹ Lochhead, *Reconceiving Structure in Contemporary Music*, 9.

⁶⁰ For clarity, I have numbered mm. 39 and 40 in the score as mm. 39a and 39b (respectively) to indicate that m. 39a is the first ending of the repeat, and m. 39b is the second ending. Both measures serve similar functions in the overall form. I included this change to have the visual representation of the form accurate in the figures.

Figure 1.3. Baiocchi, *Miles Per Hour*, Seven Motifs.⁶¹

Motif 1: The Call
(C) mm. 1-3, 20-22

Motif 2: The Slink
(C) mm. 4-5
(R) mm. 23-25

Motif 3: Disorientation
(C) mm. 6 & 26
(R) m. 30

Motif 4: Fast Talk
(C) m. 34
(R) mm. 7, 18-19, 31-32

Motif 5: Slow Descent
(C) mm. 8-10

Motif 6: Kool Jazz
(C) mm. 35-36
(R) mm. 11-13, 37-40

Motif 7: The Trance
(C) mm. 14-17, 27-29
(R) mm. 31-34

mm. 35-38 (original)

A deeper analysis of each motif will provide a clearer understanding of how the piece develops motivically. In this analysis, the score is treated as a C trumpet score. The first motif heard, The Call, is heard in mm. 1-3 and mm. 20-22 in the Caller's voice. This motif features a fanfare-like characteristic with the open fifth leap from the A to the E. Its rhythm displaces the downbeat's emphasis by beginning with a short-long rhythm. This rhythm emphasizes the second beat in the first measure of the motif.

The Slink is an ever-expanding fluid musical idea, starting small and then expanding outwards, primarily through a widened range. The Disorientation motif appears as a single measure, on a D, B, and a B flat, with syncopation disorienting the downbeat's main pulse, acting as a quickly passing rhythmic interruption. The next motif, Fast Talk, sounds like a quick question, a collection of short words spitting out quickly, such as "What did you do today?" Standing alone, and nowhere else repeated, the Slow Descent motif floats down a

⁶¹ In this analysis, a C trumpet is assumed in the score.

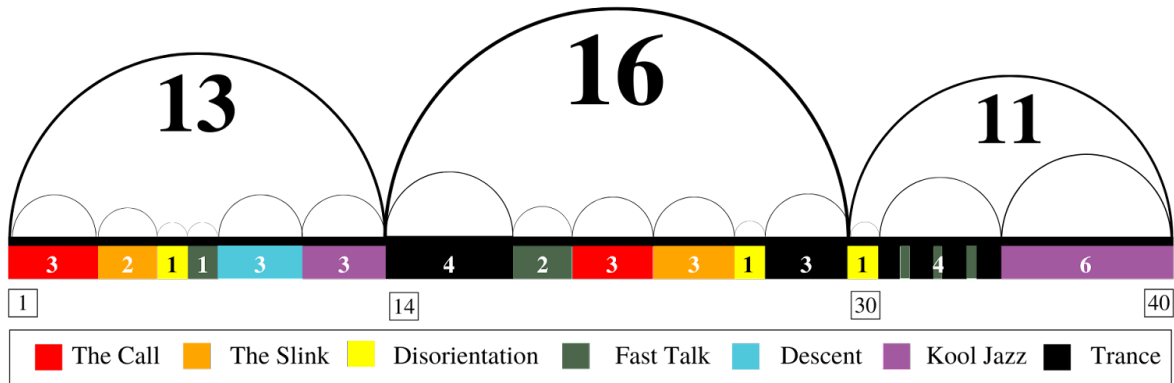
Fminor/Major7 (flat9) chord, settling on the Major 7, introducing more meditative motives through a transition into the Kool Jazz motif. Functioning more like a vamp, Kool Jazz is built on an E-flat minor blues scale, further highlighting Baiocchi's use of Black American vernacular aesthetics in this piece. The last motif, Trance, is similar to the Slow Descent and the Kool Jazz motifs in that it does not quickly unravel or feature quick rhythms. This motif develops instead like a hypnotic vamp and stabilizes the piece's energy.

Integrating these motifs into a linear map showing their manifestations throughout the work (see Figure 1.4) enables us to perceive relationships between small and larger-scale formal units. The figure reflects an interpretation of the piece profiling three asymmetrical sections: mm. 1-13, 14-29, and 30-40. The Trance motif frames and lends definition to the internal section. In the map, the motifs are color-coded, with duration (number of measures) indicated by Arabic numbers as well as the proportionate length of the representative color blocks. This figure illustrates visually how some motifs co-exist and even interrupt each other, as in mm. 31-35: Trance-Fast Talk-Trance-Fast Talk-Trance-Fast Talk all occur quickly across four measures. Such motivic density, and rapid interaction, is radically different from the earlier, calmer successive stretch of mm. 8-17, with the unfolding Slow Descent, Kool Jazz, and Trance motifs (mm. 8-11, 11-14, 14-17 respectively). Admittedly, the motifs need to be heard clearly initially in order for their re-working to be effective. The shorter, fragmented motifs in the later passage starting in m. 31 change the dynamic energy of the piece and propel it forward.

As can be seen, the motifs are drastically shorter in the first half of Section 3, followed immediately by the elongated focus on the Kool Jazz motif over six measures – proportionately noteworthy. Baiocchi's juxtaposition of short motif fragments with a spotlight on the Kool jazz

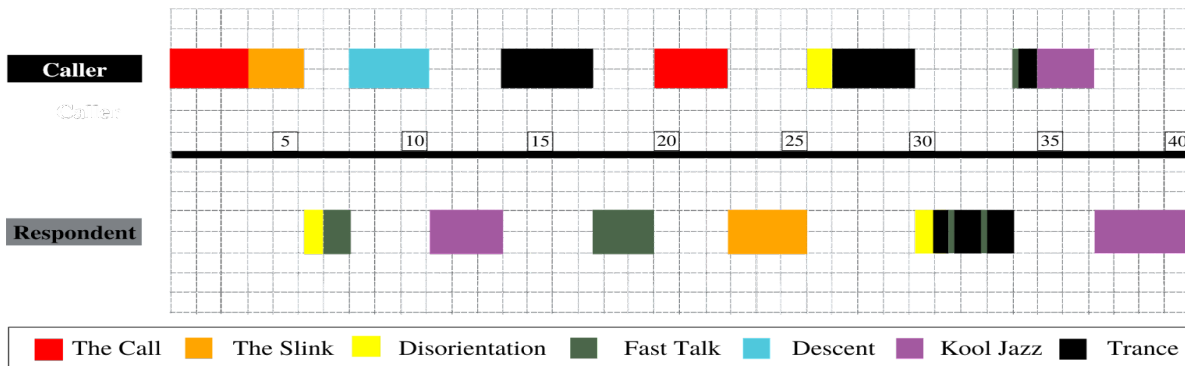
motif strongly influences the energy of the work, shaping the closing section of the work so as to build energy quickly, followed immediately by a relaxing stretch.

FIGURE 1.4. Baiocchi, *Miles Per Hour*, Large-Scale Motivic Map.



One way of perceiving structure that is culturally meaningful is to look closely at the ways the motifs are split between the Caller and Respondent voices (see Figure 1.5) We can then visualize easily that The Call motif appears exclusively in the Caller’s voice. We can also note how the alternation between the Fast Talk and Trance motifs in mm. 31-34 is split between both voices. This information can be helpful for performers evaluating ways of profiling different voices within the work.

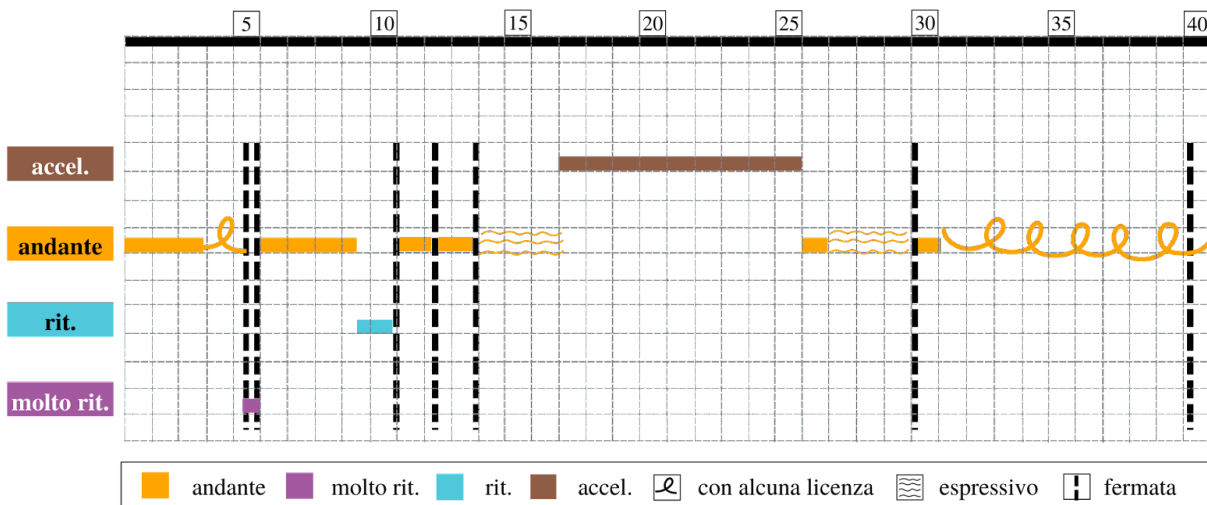
Figure 1.5. Baiocchi, *Miles Per Hour*, Motifs Map: Caller vs. Respondent.



Another valuable analytical perspective focuses on tempo and expression (see Figure 1.6). In this expression map, the piece's pacing comes into view. Vertical dotted lines represent

fermatas, showing where there are interruptions. From this perspective, a symmetrical structure emerges with three main sections: mm. 1-13, 14-29, and 30-41. The middle section, mm. 14-29, is surrounded on both sides with andante and espressivo tempo and expression markings during mm. 14-16 and mm. 27-30. The internal section, mm. 17-25, accelerates in tempo. In addition, there are fermatas in mm. 14 and 30, allowing the performer to pause slightly longer to separate the sections experientially in time, for performer and audience alike. These pauses help underscore the internal characteristics of the three sections: section 1 (mm. 1-13) is marked by interruptions, with five fermatas and one ritardando (mm. 9-10); section 2 (mm. 14-29) is characterized primarily through exaggerated expressions and an accelerating tempo, void of the interruptions prominent in section; section 3 (mm. 30-end) is calmer than section 2, allowing the performer more expressive freedom than in the previous two sections.

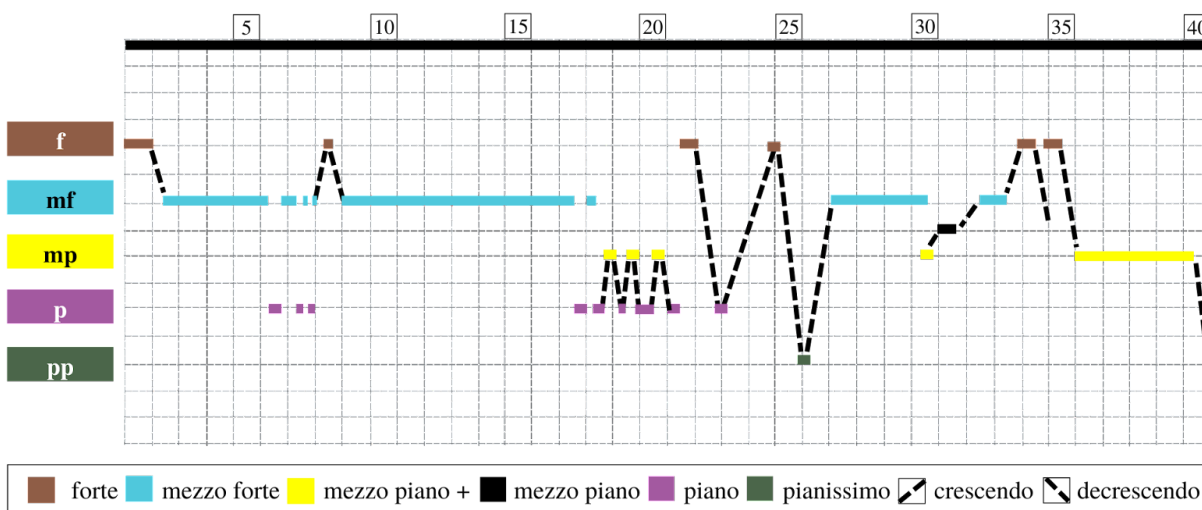
Figure 1.6. Baiocchi, *Miles Per Hour*, Tempo and Expression.



Finally, attention to dynamics helps address another dimension of the energy in *Miles Per Hour*. In Figure 1.7, from mm. 1-18, there is minimal use of varied dynamics, with most of these measures performed mezzo forte. From mm. 19-27, the dynamics are the most exaggerated in the piece; they quickly grow and wane from forte to piano/pianissimo. From mm. 27-41, there is

a combination of static dynamics and stepwise dynamic changes. Across these measures, the dynamics crescendo across several measures, quickly yo-yo back and forth from forte to mezzo-piano, and coolly taper off towards the end of the piece. Peaks of dynamic significance occur in m. 25, when a forte dynamic occurs immediately after a piano dynamic, in m. 26, when a pianissimo dynamic occurs immediately after a forte dynamic, and m. 41 as the performer decrescendos to pianissimo. Also of note, the softest point of the piece, m. 26, immediately follows the loudest point, m. 25.

Figure 1.7. Baiocchi, *Miles Per Hour*, Dynamics.



The final stage in Lochhead’s analytical approach, speculating, entails drawing connections between how the piece sounds, emerging structural features of the piece, and the contextual dimensions of the work.⁶² We have already noted how *Miles Per Hour* nods in the direction of Black American musical aesthetics, including the use of specific timbres, call and response techniques, syncopated motifs that displace the downbeat, improvisational freedom of improvisational, and movement as a necessary expressive element of the music. In the arc of

⁶² Lochhead, 9.

Baiocchi's creative output, *Miles Per Hour* is one of the first of her published pieces in which she liberally explores and celebrates Black vernacular music. In Baiocchi's words:

A fusion of various idioms, the fanfare beckons listeners to, 'Stop what you're doing. Listen.' I have something to say about the lineage of trumpet players and how they impact trumpet literature: from Buddy Bolden, Louis Armstrong, 'Dizzy' Gillespie, Miles Davis, Lee Morgan, Clifford Brown, Clark Terry, Freddy Hubbard, Dr. Willie Naylor, Burgess Gardner, Woody Shaw, Lionel Bordelon, Stanley Polluck, John Faddis, Wynton Marsalis, Terrance Blanchard, Nicolas Payton, Wallace Roney, Obert Davis, Roy Hargrove, Tina Davis, Clora Bryant, Cynthia Robinson, Valaida Snow, Dolly Jones, to Prof. Bill Fielder, and many more.⁶³

As I began studying *Miles Per Hour*, I wondered if the prominent motifs might have come into being as conscious or subconscious reflections of Baiocchi's list of trumpeters, or a symbolic composite of all of them. For example, the Call motif seems to reflect one of the earliest uses of the horn, when a trumpeter would signal signs of trouble or alert the people around them to stay alert. At the same time, the motif could also represent the jazz trumpeter starting their live session in a club with an unaccompanied fanfare-like call to get the club's attention. The Slink motif seems to nod melodically in the direction of bebop, with its chromatic passing tones and leaps across the horn. The Disorientation motif aligns with riffs played by the horn section of a big band, while the Fast Talk motif could easily be a stand-in for passages of funk music, with its quick, pointed articulations. Moments of exploration in modal jazz, as featured on Miles Davis's 1959 record *Kind of Blue* come to mind with the Slow Descent motif. The Kool Jazz motif suggests a slow blues vamp played by trumpeters when they back up a vocalist in a jazz combo. Finally, the Trance evokes a trumpeter closing out a chart with a hypnotic melody, bringing the energy in the room down to a whisper.

If we might productively hear *Miles Per Hour* as a series of stylistic vignettes in this way, Baiocchi's inclusion of women trumpeters – Tina Davis, Clora Bryant, Cynthia Robinson,

⁶³ Baiocchi, *Miles Per Hour*, program notes.

Valaida Snow, and Dolly Jones – in her program notes deserves some attention. I asked Baiocchi to elaborate on the personal importance of her list during our interview. Her response:

And then I talk about the literature and the people that I'm thinking about. If you don't know the music of Buddy Bolden, you might want to listen to it. If you've never heard Louis Armstrong play, you definitely want to hear it. I'm hoping that these names, even if they're familiar with people, will spark something because obviously, if you hear Clifford Brown versus Roy Hargrove, you're going to think a certain way. And then I wanted to make sure that there were women included ... [Women like] Cynthia Robinson - she was in Sly and the Family Stone when I was a kid, and they were one of the bands that I really, really liked. And even though she probably didn't do a lot of improvising, I just liked the fact that she was there.⁶⁴

The importance of these jazz role models for Baiocchi and their influence on *Miles Per Hour* is especially felt in the grey areas concerning interpretation. For example, she does not indicate whether the performer should play the piece with swing or straight eighth notes. The alternative titles she mentions – *Sonatina/Jazz Fanfare* – suggest the possibility of a jazz style of interpretation that involves some rhythmic flexibility. Baiocchi's additional mention of the lineage of great jazz trumpet players like Woody Shaw, Clora Bryant, Valaida Snow, and Clifford Brown reinforce this perspective. With the title *Sonatina*, a small sonata, Baiocchi alludes to a familiar Classical form and its style world. During our interview, Baiocchi clarifies the mixed messages bound up with *Sonatina/Jazz Fanfare* as follows:

They're not really alternate titles per se. It's just something to let a classical player know that he or she can do it and to let a jazz player know that he or she can do it. A lot of times, people who have a foot in different worlds think, 'Oh my God, all those notes - that's a classical piece. I can't do that,' or a classical person says, 'Bend a note, I've never bent a note in my life.' ... So, it's really not a subtitle, it's more description.

Baiocchi's description of the work as a Jazz Fanfare might merely suggest its function as a celebratory announcement of the arrival of an important entity together with the launchpad of an extended piece or performance. Musically, fanfares have several common characteristics, including: the use of simple harmonic material built around a major triad, a dotted quarter note

⁶⁴ For a longer excerpt of this interview, see Appendix C.

followed by two sixteenth notes and/or an eighth note followed by two sixteenth notes figure, and a mix of duple and triple meter with rhythmic subdivisions including both eighth notes and sixteenth notes, as well as triplets. These characteristics are evident in the trumpet call from Beethoven's *Leonore Overture No. 2* (see Figure 1.8),⁶⁵ which announces the arrival of Don Fernando in the context of the opera *Fidelio*. One of the most recognizable fanfares in the audition literature for classical trumpet, this passage contains simple harmonic material based on an E-flat major chord. In addition, the rhythmic material features a mixed use of duple and triple subdivisions. There are several comparisons between this fanfare and mm. 1-5 in *Miles Per Hour* (see Figure 1.10).

Figure 1.8. Beethoven, *Leonore Overture No. 3*, Trumpet 1 Score, mm. 392-411.

The musical score for Figure 1.8 consists of three staves of music. The first staff begins with the tempo marking 'Un poco sostenuto' and the key signature 'in Es (auf der Bühne)'. The music features a series of eighth notes and triplets. The second staff starts at measure 395 and includes the marking 'Tempo I' and 'Un poco sostenuto'. The third staff starts at measure 407 and continues the fanfare with similar rhythmic patterns.

Figure 1.9. Baiocchi, *Miles Per Hour*, mm. 1-6.

The musical score for Figure 1.9 is for the trumpet part of Baiocchi's *Miles Per Hour*. It is in 4/4 time and features a trumpet call. The score includes markings such as 'Call', 'f', 'sfz', 'con alcuna licenza', 'molto rit.', 'A tempo', 'p', and 'mf'. The music consists of eighth notes and triplets.

⁶⁵ Beethoven, *Leonore No. 2*, Op. 72a (New York: E.F. Kalmus, n.d.), Trumpet 1 score.

Baiocchi's other alternate title or descriptor for *Miles Per Hour*, Sonatina, is the diminutive version of the three-part Classical Sonata. As such, the title suggests a relatively short, light variant of a Sonata, whose characteristic form includes an exposition, development, and recapitulation. The outer sections are symmetrical in certain respects, while the middle section boasts more development of the piece's main motivic material. As we have already seen, different analytic perspectives on *Miles Per Hour* illuminate tripartite structures, with symmetries linking the outside sections.

Performance Insights

Miles Per Hour offers trumpeters an aesthetically and technically rich addition to the unaccompanied classical solo trumpet repertoire. Its popularity has only increased in recent years, although the generic flexibility of the piece, straddling the classical and jazz spheres, initially attracted more jazz players. As Baiocchi notes in our interview:

This is my most popular piece that I've written, and its popularity grew exponentially during COVID. You mentioned that you didn't see any recordings before 2020, and that's too bad because most of the people who played it from 1990 on have been jazz musicians.

Following the events of 2020, and especially after performances of *Miles Per Hour* by prominent non-Black members of the classical trumpet community Jim Wilt, Mary Bowden, and Dave Dash, an influx of trumpeters began writing to Baiocchi, asking how they could locate a copy of the score. The increased interest in *Miles Per Hour* since 2020 is a direct result of the conscious effort to diversify Western art music repertoire and to increase support for Black American composers.

For Baiocchi, one of the most critical elements of a successful performance of *Miles Per Hour* is “ownership” of the piece. When asked during our interview how she would like the piece performed, she replied:

I always want to be able to recognize the piece when I hear it, but I'm really happy when people take ownership. For instance, I wrote it as a solo piece, right? And then Chicago Brass Quintet played it as a duet. I really love that...I really truly enjoy hearing my music performed by someone who has taken ownership of it and taken it in a direction that I might not have thought about. I didn't conceive this as a duet at all, and yet I do like it. I do like it, because the piece – it obviously starts off stage. What they did with CBQ is that the guy who was playing on-stage had a Harmon mute, and the guy who was playing off-stage was open. And then when they came together, they swapped, and that was really nice.

Bearing in mind Baiocchi's welcoming reception of this approach, the following performance guide provides recommendations for two ways to perform *Miles Per Hour* as an unaccompanied solo. The first performance guide corresponds to Version A of the piece, Baiocchi's original version, which directs the performer to move from off-stage to on-stage during the vamp, followed by a full repeat. Version B departs from the original instructions to allow the performer to play the piece along the same lines as the duet version, using the contrast of Harmon mute and open trumpet, ignoring the repeat, and continuing to the end of the work.

In early March 2021, I began preparing *Miles Per Hour* for performance for the first time. Following that initial performance, and my subsequent interview with Regina Harris Baiocchi, I have modified my performance approach, especially concerning how I develop its melodic materials. The following remarks are based on this cumulative experience, and include recommendations for various ways that both Western classical and jazz performers might approach the piece.

As noted in Baiocchi's program notes, the score instructs the performer to play mm. 1-38 offstage, bending notes and taking “rhythmic and other liberties.” As the performer vamps these

measures, they should walk from offstage to center stage, play m. 39a and repeat mm. 1-38, then take the second ending to play mm. 39b-40.

For Version A, the work can be considered in seven main stylistic units: (1) mm. 1-13, (2) mm. 14-30 until the fermata, (3) mm. 30-38a, (4) mm. 35-38, 39a (5) 1-13, (6) mm. 14-30 until the fermata, and (7) mm. 30-38, 39b-40. Playing sections 1-3 straight, and not swinging the notes, initiates the piece with a classical trumpet orientation. A style shift works well in section 4, by incorporating improvised and swung elements and moving to the center stage playing lip bends and half valves, elongating some notes and shortening others. Sections 5-7 naturally allow the work to develop fully as a jazz fanfare through to the end of the piece. To this end, when playing mm. 1-13 in section 5 swing all eighth notes and emphasize the offbeat of each eighth note passage with a slight emphasis. In mm. 11-13, the performer should play sixteenth notes like long triplets, changing the figure on the downbeat of m. 11 to a triplet figure of E-D flat-E flat rather than an eighth note E followed by two sixteenth notes on a D flat and E flat. This modification lends the section a stronger “swing” feel by making the sixteenth notes sound less rigid and more laid back. In Sections 6 and 7, the performer should swing all eighth notes.

To incorporate even more jazz-like elements into the piece, improvisational suggestions are provided for ad-lib material in mm. 35-38 in section 4 of Version A (see Figure 1.8). Suggestion 1 outlines a progression of up-down-up-down leaping eighth note figures that collectively descend in pitch. Suggestion 2 moves the melodic material up the octave, featuring an upwards bend of the G flat when played the first time and a downwards bend of the G flat when played the second time. Suggestion 3 includes a triplet figure performers can use to create rhythmic variety while ad-libbing. Finally, suggestion 4 has ghost notes to be played half valved to alter the note’s tone.

Figure 1.10. Baiocchi, *Miles Per Hour*, Suggested Improvisations, mm. 35-38.

mm. 35-38 (original)

20 **Swing**
mm. 35-38 (suggestion 1)

24 **Swing**
mm. 35-38 (suggestion 2)

28 **Swing**
mm. 35-38 (suggestion 3)

32 **Swing**
mm. 35-38 (suggestion 4)

For Version B, the performer can conceptualize the work in three sections: mm. 1-13, mm. 14-30 until the fermata, and mm. 30-38, 39b-40. For contrast, they could play all eighth notes in sections 1 and 2 straight, then swing all eighth notes in section 3. While section 1 primarily develops through interruptions and pauses and section 2 mainly develops through an *accelerando* and wide dynamic contrasts, the performer can develop section 3 with a greater sense of freedom by using jazz techniques. Similar to Version A, the performer can take liberties from mm. 35-38, using lip bends and half valves, elongating some notes and shortening others while still observing the internal pulse of the piece. Improvisatory and jazz-like ideas for this section follow from those suggested for Version A.

CHAPTER THREE: *VOUS COMPRA* BY ALVIN SINGLETON

Composer Profile

Writing in 2013 about the compositional style of Alvin Singleton, *Philadelphia Inquirer* music critic David Patrick Stearns observed: “Because of his rich stew of influences—from Mahler to Monk, Bird to Bernstein, James Baldwin to Bach, Santana to Prince—his compositions are not stuffy or obscure or pedantic or bland.”⁶⁶ Singleton’s “rich stew” significantly reflects Black American culture.⁶⁷ In a 1983 interview with Lucius Wyatt, Singleton spoke about his earliest musical influences. He drew attention to his early involvement in jazz within his community and how the musicians in the neighborhood “didn’t know any songs, so we played blues changes all day.” He also noted that he did not have favorite individual composers because he mainly listened to jazz and soul music.⁶⁸

Singleton (b. 1940, Brooklyn) has achieved many kinds of recognition for his work as a composer. Following undergraduate and graduate studies at New York University and the Yale School of Music respectively, Singleton signed on with Schott Music as his publisher in 1977. Schott still maintains exclusive publishing rights for his music, which can be heard on the labels Albany Records, Elektra/Nonesuch, First Edition, Tzadik, and Innova. Several major instrumental ensembles have performed his music, which has also been programmed at the Tanglewood Music Festival, Aspen Music Festival, the National Black Arts Festival in Atlanta,

⁶⁶ Stearns, “Classical Concert Draws on African American Spirituals,” *The Philadelphia Inquirer*, 18 Feb 2013, https://www.inquirer.com/philly/entertainment/20130218_Classical_concert_draws_on_African_American_spirituals.html.

⁶⁷ Two of Singleton’s works which stand out as activist in orientation include *After Fallen Crumbs* (1987), an orchestral piece written in memory of Dr. Martin Luther King Jr., and *TRUTH* (2005), a choral ballet based on the life of Sojourner Truth.

⁶⁸ Wyatt, “Alvin Singleton, Composer,” *The Black Perspective in Music* (1983): 180.

and IRCAM. His chamber works have been performed by the Imani Winds and the Chamber Music Society of Lincoln Center. Singleton has served as Composer-in-Residence with the Atlanta Symphony (1985-88), the Detroit Symphony (1996-97), and the Ritz Chamber Players of Jacksonville, Florida (2002-03), as well as Resident Composer at Spelman College in Atlanta and Visiting Professor of Composition at the Yale School of Music. In 2003, he was awarded a Guggenheim Fellowship. In a February 2022 interview, Michael Kurth asked Singleton what he thought about his own music. Singleton responded: “Ideas need time to develop. This gives the listener time to reflect.” When asked more specifically about his compositional process, Singleton replied:

I’m really one who thinks in the moment. Once an idea surfaces, I start working with it, from one note to the next. Along the way, I figure out the rest with add ons, extensions until I reach a point to develop what I’ve come up with. That’s then the ‘aha!’ moment. That’s what’s exciting about composing. The improvisational search for answers relating to an original idea. All art is about ideas that often come from the kind of culture that you’ve lived, and your life experience over time. I have heard so many new compositions, seen so many new visual art works and theater. Ideas upon ideas accumulate in my experience bank, and along the way, I make a withdrawal. When an idea comes to mind, it doesn’t leave my thoughts until I do something with it.

Vous Comprà (2001) speaks well to Singleton’s statement to Kurth that “all art is about ideas that often come from the kind of culture that you’ve lived, and your life experience over time.”

During our interview, he spoke on the topic of improvisation:

I’m very much interested in improvisation, but people always think that improvisation means jazz. No, it doesn’t. You improvise upon the material that you’re given to improvise upon, and you could expand that material based upon your creative understanding.

Singleton’s remark about dissociating or teasing apart the practice of improvising from an exclusive association with jazz is noteworthy in many ways. The period of Western art music in which the trumpet evolved into a solo instrument with dedicated repertoire – the Baroque and

Classical eras – were those in which improvisation was an integral skill for classical musicians. More than a century before jazz took root, musicians were accustomed to the general idea that “You improvise upon the material that you're given to improvise upon, and you could expand that material based upon your creative understanding.”

The centrality of improvisation to early nineteenth-century performance practice, and the general lack of training in improvisational techniques amongst non-jazz trumpet players today, is a scenario that is cast in sharp relief by repertoire such as Baiocchi's *Miles Per Hour* and Singleton's *Vous Comprà*. As already discussed in Chapter 2, Baiocchi's ideas about interpreting *Miles Per Hour* do not place either the more classically-trained or the more jazz-trained performer at a disadvantage. They are, in short, inclusive. This inclusivity extends along racial lines, for the majority of solo classical trumpet players in the United States today are not drawn from BIPOC communities. Similarly, *Vous Comprà* offers a way for trumpet players from both classical and jazz backgrounds to explore the work through whatever means are accessible to them. A jazz trumpeter might prepare the piece like a free jazz composition, but a classical trumpeter might prepare the piece utilizing improvisational ideas or concepts outside of jazz traditions.⁶⁹

Singleton maintains inclusive attitudes about programming as well. When asked what he thought about the “current push to make symphonic programming more equitable,” Singleton responded:

First of all, I would not use color, age, or gender for programming. I think it ought to be based on talent. And secondly, programming in general — often ignores contemporary music. It's because people have one idea about contemporary music — they think it's not like Beethoven, or it's nothing they can understand.⁷⁰

⁶⁹ Also see: “Biography,” Alvin Singleton, <https://www.alvinsingleton.com/bio.php>.

⁷⁰ Kurth, “In Conversation with Composer Alvin Singleton,” *Medium*, Atlanta Symphony Orchestra, February 24, 2022.

In my interview with Singleton on January 20, 2022, he observed an increase in interest in compositions by Black composers since 2020:

It's a long time coming that people got interested in African American music and I mean, other than the pop music...But the classical music – there's so many of us out there that have been, for a long time, ignored. And then, all of a sudden, boom, everybody wants to do pieces. So I don't know what they attributed it to...we all just keep working...And my publisher has really done a good job, and they're promoting the music. I got a piece, a chamber orchestra piece, 'What's it called?' 'Oh, *Again*, it's called *Again*.' And when one asked me, 'Well, why is it called *Again*?' I said, 'Because it's about future performances.'⁷¹

Sudden strong interest in *Vous Comprà* in the last two years prompted Singleton to have Schott publish the piece for the first time in 2021, twenty years after it was composed. His response above downplays the events of 2020, which he was not in any case directly concerned with in composing *Vous Comprà* many years prior, and instead stresses the legacy of Black Composers of art music that has long been unrecognized but is now being made more accessible.

Analysis

The score for *Vous Comprà* comprises only nineteen measures of composed music as the base material for improvisation, so the idea of multiple performances – of it being interpreted again and again – opens up an immense range of possibilities. The first section of the piece, labeled Fast and Furious (A section: m. 1), is composed of 32 collections of pitches in the first measure of the trumpet score as well as nine chords in the piano score. The second section, marked Slow (B section: mm. 2-19), is based on a 12-bar blues progression. The piece then returns to Section A, rounding out a small-scale ternary structure. Belying the compact amount of notated material, the 2002 recording of *Vous Comprà* by Wadada Leo Smith (trumpet) and Anthony Davis

<https://medium.com/@AtlantaSymphony/in-conversation-with-composer-alvin-singleton-c86691f151a4>.

⁷¹ For excerpts of this interview, see Appendix E.

(piano),⁷² for whom the work was created, is just shy of nine minutes and thirty seconds in duration. When asked about the process of composing the piece, and if there were meetings with the performers as part of the process, Singleton said: “No, we didn’t really meet at all because we just knew each other ... And I would send mainly Wadada stuff, and he’d contact Anthony, and then they agreed to meet in a studio.”

Vous Comprá features a balance of pre-composed music and creative license on the parts of both performers. In the program notes, Singleton writes: “This is an open space for performers to utilize the musical resources composed within this measure in constructing their performance.”⁷³ He also includes phrases such as “imagination and creativity,” “spontaneous,” “searching for the right moment to begin,” and “employing a balance of activity and silence.” Singleton even asks for the performer to move beyond the page to feel when the time is right to employ a new musical line or improvise an embellishment. These open invitations for interpretive artists to express themselves ensure that every performance of this work will be fresh, and each recording will be distinctive.

Within the twenty measures of composed music in the score, the A section (m. 1) contains nine chords for the piano and thirty-two pitches in the trumpet line. Singleton writes in the program notes that this collection of pitches for the trumpet can be structured in three distinct groups, with the first and third groups built around intervals, and the second group built around a scale (see Figure 2.1).

⁷² Singleton, “*Vous Comprá*,” Track 2 on *Somehow We Can* (Tzadik TZ 7075, 2002), compact disc.

⁷³ Singleton, *Vous Comprá*, performance note.

Figure 2.1. Singleton, *Vous Comprà*, m. 1.

The image shows a musical score for the first measure of 'Vous Comprà' by Singleton. It consists of two staves: Trumpet (Tpt) and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is marked 'ff' (fortissimo). The trumpet part features a melodic line with three distinct phrases labeled 1, 2, and 3, each enclosed in a box and connected by a thick black bracket. The piano part provides harmonic support with chords. The piece concludes with a 'Fine' marking.

Singleton VOUS COMPRA

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Singleton directs the performers as follows for the A section: “The pitches are to be thoroughly integrated into the flow of the performer’s creativity, and it should become increasingly difficult to separate the selected composed pitches from the created pitches realized by the performers.”

The B section (mm. 2-19) features two-thirds of a 12-bar blues form in G. The trumpet begins a solo, playing a rising D to G (V-I) motif in mm. 2-3, 4-5, 6-7, and 8-9, followed by a rising G to C in mm. 10-11, 12-13. Next, the piano joins the trumpet in mm. 7-19. The B section concludes by returning to the rising D to G motif in the trumpet line in mm. 14-15 and 16-17. As the B section develops, the piano plays a progression of a G7 (flat9/11) chord over A-flat, to variations of a C7 (sharp11) chord over F, D-flat, G, and D-sharp, to a return to a G7 (flat9/11) chord over A-flat.

The return of the A section, according to Singleton, can be “further developed.” This should be interpreted to mean that the first time through the A section should leave room for the second iteration to include more improvisation.

To begin exploring the basic sound quality of the work, we should note that neither the score nor the program notes explicitly calls for timbral changes involving a mute. Instead, the

tempo markings for both sections - Fast and Furious, and Slow - describe contrasting energies for both sections. In the 2002 recording, Smith realizes “distinctive and contrasting timbres” by playing with a bright, shrill timbre during the A section, and a darker, more mellow timbre during the B section.⁷⁴ Davis explores similar timbral changes, shifting from bright, accented chords and lively melodic lines in the A section to cooler, legato melodic lines in the B section.

In considering the mechanics of delivery – matters of time, text, and pitch – syncopation emerges as one of the main features of the “Slow” section, in mm. 2-19 (see Figure 2.2). With the trumpet entering solo in m. 2, each phrase begins on an off-beat, displacing the rhythms and not allowing for a steady downbeat on beat 1 through the entirety of the section in the trumpet score. The piano score also emphasizes off-beats and beat 2, with the only downbeat in this section occurring in m. 10 as the harmonic progression shifts to the IV7, or C7, chord. This deemphasis of the downbeat allows the B section to float, with the only grounding moment occurring when the harmonic progression changes.

Figure 2.2. Singleton, *Vous Compra*, mm. 2-7.

The image shows a musical score for two instruments: Trumpet (Tpt.) and Piano (Pno.). The score is for measures 2 through 7 of the piece 'Vous Compra' by Singleton. The tempo is marked 'Slow' with a quarter note equal to 46 beats per minute. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The trumpet part begins in measure 2 with a melodic line that starts on an off-beat. The piano part is mostly silent, with a few notes in measure 7. The dynamic marking 'p' (piano) is used for both parts.

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⁷⁴ Maultsby, “The Translated African Cultural and Musical Past,” 9.

Concerning the style of delivery, or the ways that music and movement are unified in expression, we might reflect on the balance of “activity and silence” that Singleton mentions in the program notes. In his interview with Michael Kurth, Singleton mentions “a lot of silences and spaces in my compositions.”⁷⁵ This applies to *Vous Comprà*, with performers allowing the music to breathe through actively developing the melodic and harmonic material and also allowing stretches of complete silence with no visual movement. Especially striking, in terms of signifyin(g) elements, is the referential 12-bar blues material in the B section of *Vous Comprà*, together with the overall call for improvisation. In combination, these reference elements of Black American vernacular music, although, as Singleton has stressed, improvisational practices are not solely tied to jazz.

Embracing within a “macroperceptual” level of investigation Singleton’s musical experiences while growing up, Lucius Wyatt’s 1982 interview with him reveals formative influences on his compositional process. Firstly, Singleton mentioned that he grew up playing jazz in his neighborhood and frequently played the blues. He also shared that he played trumpet for nearly two years while maintaining the piano as his primary instrument. In his early years, he was not influenced strongly by any classical composers, but rather by jazz and soul music, citing Miles Davis and John Coltrane as his favorite artists of the time.

It was while Singleton was completing his Bachelor’s degree in music at the New York College of Music (now New York University) and studying composition that he realized he actually wanted to be a composer. Before starting his Master’s degree at the Yale School of Music, Singleton took private lessons with Hall Overton, who told him: “Your music is filled with jazz structures. This seems to be a very strong point. You ought to realize this yourself and

⁷⁵ Kurth, “In Conversation with Composer Alvin Singleton.”

do more of it.”⁷⁶ *Vous Comprà* is evidence that Singleton took Overton’s advice to heart.

When I asked Singleton how his compositional ideas are related to his background as a Black American, he replied:

I think ideas come from culture – the culture – indirectly that is. I grew up in a Black neighborhood and went to a Black church, and I went to school where most of the students were Black. And so that becomes so much a part of you that you just do things that are natural ... And there’s no idioms I follow, but some people listen to my music and say, ‘Oh man, that sounds like new jazz or something.’ And I said, ‘well, I don’t know. It wasn’t intentional.’ It just goes. So part of what I do, the language of it... You’re not really conscious of it. I don’t wake up in the morning and say, ‘Oh, I think I’m going to organize something that’s like a hymn or spiritual or something like that.’ No, it doesn’t happen that way...I get ideas like every other creative artist, like an architect. How to put things together.

Singleton’s remarks remind us that our experiences can become deeply embedded and internalized in our creative subconscious.

The creative process can be elusive in other ways. During his interview with Wyatt, Singleton pointed out how creative work might be perceived differently, depending on the genre. In recalling his work with a jazz group, he said: “Although I looked at it as arranging, the members of the group would refer to it as composition because my musical arrangements did not have any particular pattern of changes. The improvisation involved was always very chromatic and extended.”⁷⁷ Arranging, composing, and improvising – three different ways of regarding the same activity. In the case of *Vous Comprà*, the recording could be considered as capturing an arrangement.

When asked in our interview how he viewed his background as influencing *Vous Comprà*, Singleton remarked:

Well, I don’t know what to tell you other than I grew up in a place where there were a lot

⁷⁶ Quoted in Wyatt, "Alvin Singleton, Composer," 183.

⁷⁷ Wyatt, "Alvin Singleton, Composer," 181.

of jazz musicians and a lot of improvisation. And from there, I went to study music, and I started writing for orchestras and whatnot. This trumpet piece... *Vous Comprà*, is influenced by the fact that I know these improvisers, Wadada Leo Smith. Do you know him?... Him and Anthony Davis. They're really friends of mine. And I wanted to write a piece for them, and then I began writing the piece... and right away they said, 'That's too many notes' ... So I had to go back and give them just a little bit that they can build on.

Regarding the title, Singleton added:

So with this piece, the only thing that's interesting for me is nobody asks about the title... *Vous Comprà*. *Vous* in French is you... And *compra* is from *comprare* in Italian, to buy... And in New York, I used to come across vendors, street vendors who were from Africa, and they would have all sorts of bags and other leather things. And they would say, 'You buy, you buy,' right? They stopped you, and they want you to buy. And then in Italy, where I lived for a while, these same things would happen, but they would say, 'Vous compra.' It would be French and Italian, you buy. So I thought that's a great title.

Singleton's description might suggest to performers the atmosphere of a busy marketplace. The performers could play the three sections of the piece imagining an initial product offer and price ask, the counteroffer and price haggle, and a final agreement (or disagreement) on the price.

For the mapping stage of my analysis, linking perceptions of structure gleaned through musical experience, I created a series of diagrams. Beginning with the most general overview, Figure 2.3 illustrates how *Vous Comprà* enacts a cyclical return. The performers play mm. 1-19 and then return to the very beginning of the piece to play m. 1. Figure 2.4 then shows the large-scale relationship in size between the more loosely composed measure in the A section (m. 1) and the fully notated measures in the B section (mm. 2-19).

Figure 2.3. Singleton, *Vous Comprà*, Cyclical Structure.

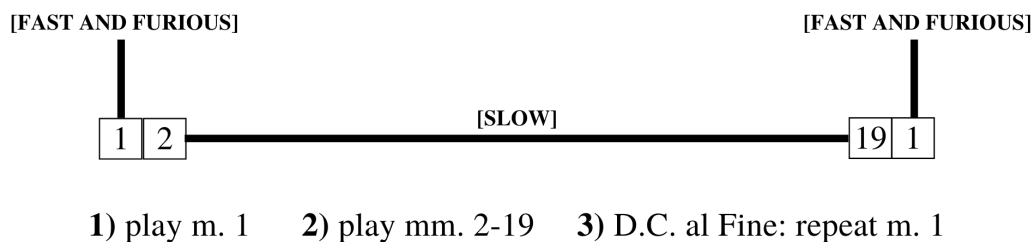
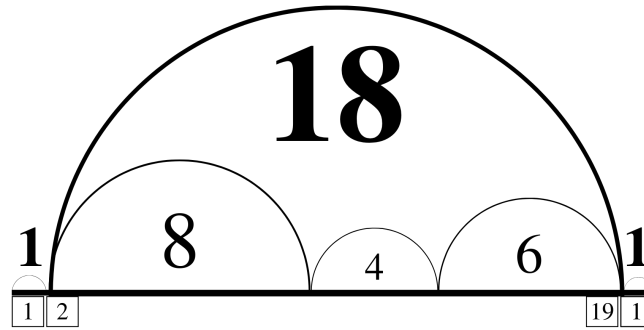
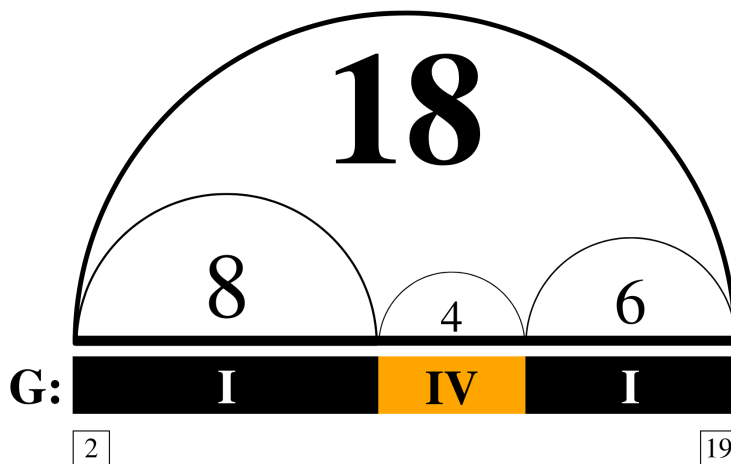


Figure 2.4. Singleton, *Vous Comprà*, Large-Scale Form.



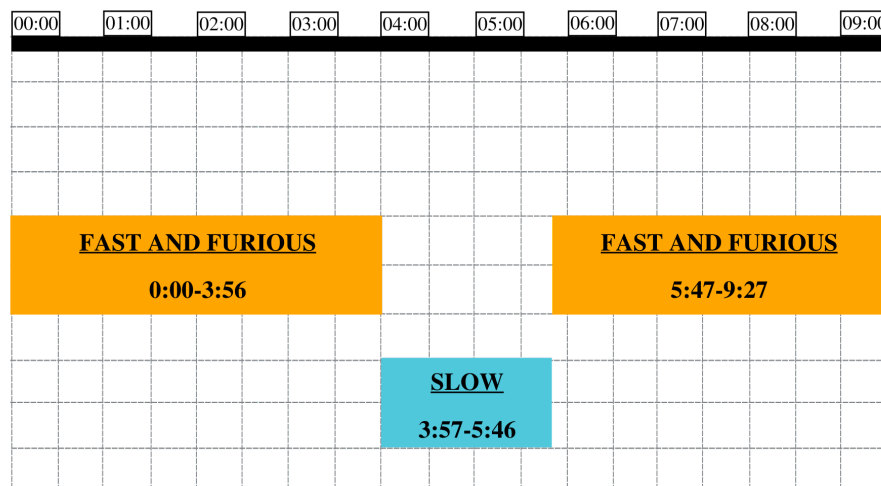
The 12-bar blues progression of mm. 2-19, the Slow B section, is profiled in Figure 2.5 to show its distorted, incomplete nature. Typically, a basic 12-bar blues form would progress harmonically as follows: I7 (mm. 1-4), IV7 (mm. 5-6), I7 (mm. 7-8), V7 (m. 9), IV7 (m. 10), and I7 (mm. 11-12). In *Vous Comprà*, the expected harmonic closure of mm. 9-12 is missing. The piece develops as follows: I7 (mm. 2-9), IV7 (mm. 10-13), and I7 (mm. 14-19). This progression results in the B section alluding to a 12-bar blues enough for the form to be recognizable, but only partially. This leaves the section feeling incomplete and even vulnerable when the A section returns interruptively, juxtaposing chromatically extended harmonic and melodic material unrelated to the 12-bar blues.

Figure 2.5. Singleton, *Vous Comprà*, Slow Section.



The recorded version of *Vous Comprá* presents an opportunity to consider how the A and B sections balance one another in performance (see Figure 2.6).⁷⁸ In the recording by Smith and Davis, the duo developed the material to span nine minutes and twenty-seven seconds. Both iterations of the A section last nearly four minutes, the B section just shy of two minutes, roughly half the size of the A section. This recording is a concrete example of the emphasis, impact and outcome of improvisational practices in *Vous Comprá*.

Figure 2.6. Singleton, *Vous Comprá*, Smith/Davis Recording.



The speculating analytical stage draws connections between how the piece sounds and its emergent structure, together with the creative context from which the piece emerged. In addition to the Black American musical styles and idioms already mentioned, we should reflect on Singleton's predilection for chromatically extended harmonic and melodic material veering in the direction of atonality. Historically speaking, interest in the outer limits of Western tonality has been associated with modernist impulses away from certain aesthetic traditions and the ready recognizability and accessibility they entail. Singleton favors heightened levels of freedom and contrast from the deep-rooted vernacular traditions he nevertheless evokes, and plays up such

⁷⁸ Singleton, "Vous Comprá," Track 2 on *Somehow We Can*, compact disc.

elements structurally.

Vous Comprà is in ternary form, with the A section developing a set of atonal pitches and chords relatively freely, and the B section developing harmonic material derived from a 12-bar blues. The more liberal A section should allow time for variations in performer activity and comfortable silences to allow the work to breathe. Contrasting timbres between the A and the B sections makes aesthetic sense as well. To this end, the trumpet player can play the A section with a bright tone, punctuated accents, and rhythmic, melodic runs. The B section could then follow with a dark tone and legato articulations, allowing the melody to float. Performers from classical and jazz backgrounds are at liberty to contribute new ideas through their improvisations, contributing to an evolving pool of interpretative possibilities.

Performance Insights

Shifting perspectives from the score and the 2002 recording of *Vous Comprà* to my own rehearsals with pianist Irene Kim, beginning May 20, 2022, the following remarks begin with some of the preparatory materials and concepts we used to generate ideas during our initial working session.

As shown in Figure 2.7, there are nine sets of chords in m. 1. To further develop melodic material for the trumpet from this measure, one recommendation is to create a melodic sketch based on the composed pitches corresponding to the chords (see Figure 2.8).

Figure 2.9 shows one example of how to construct such a melodic sketch. The melodic material in this figure is drawn from the notes corresponding to the trumpet and piano score in Figure 2.7. For example, Collection 1 consists of an E, B, A flat, G, F, and D flat. The E, G, F, and D flat are derived from Collection 1 in Figure 2.8. The B and A flat are derived from Group 1 in the piano score in Figure 2.7. One realization of the melodic development in the A section

could include accenting the notes from the trumpet score, as seen in the melodic sketch in Figure 2.9. This accent would allow the composed notes to have more weight than the non-composed notes, and be emphasized aurally.

Figure 2.7. Singleton, *Vous Comprá*, Fast and Furious Section in Nine Groupings, m. 1.

The image shows a musical score for the first measure of the 'Fast and Furious' section. It features two staves: a trumpet (Tpt) staff in the upper part and a piano (Piano) staff in the lower part. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The trumpet part begins with a dynamic marking of *ff* and contains a melodic line with nine notes grouped into nine boxes labeled 1 through 9. The piano part also begins with *ff* and provides harmonic accompaniment with chords and moving lines. The score concludes with a double bar line and the word 'Fine'.

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Figure 2.8. Singleton, *Vous Comprá*, Nine Pitch Collections from Trumpet Score, m. 1.

The image displays nine individual pitch collections, labeled Collection 1 through Collection 9, arranged in three rows. Each collection is shown on a single treble clef staff in 3/4 time. Collection 1 consists of the notes G4, A4, B-flat4, and C5. Collection 2 consists of A4, B-flat4, C5, and D5. Collection 3 consists of B-flat4, C5, D5, and E5. Collection 4 consists of C5, D5, E5, and F5. Collection 5 consists of D5, E5, F5, and G5. Collection 6 consists of E5, F5, G5, and A5. Collection 7 consists of C5, D5, E5, and F5. Collection 8 consists of D5, E5, F5, and G5. Collection 9 consists of E5, F5, G5, and A5.

Figure 2.9. Singleton, *Vous Comprà*, Improvisation Contour Recommendations, m. 1.

The image displays a musical staff with nine distinct groups of notes, each labeled as a 'Collection'. The notes are written in a treble clef and include various accidentals (sharps, flats, naturals) and dynamic markings (accents). The collections are arranged in a single line across five staves. Collection 1 is on the first staff, Collection 2 on the second, Collection 3 on the third, Collection 4 on the fourth, Collection 5 on the fifth, Collection 6 on the sixth, Collection 7 on the seventh, Collection 8 on the eighth, and Collection 9 on the ninth. Each collection consists of a sequence of notes, some with stems pointing up and some with stems pointing down, indicating a specific melodic contour.

Figure 2.10 shows how Figure 2.9 could be developed melodically. In this instance, the trumpeter would wait for the piano to play the nine composed chords, then enter with their melodic material. In his program notes, Singleton writes that m. 1 is organized into three groups, with the first and last groups constructed of pattern of intervals, and the middle group of pitches more overtly designed as a scalar pattern.

Figure 2.10. Singleton, *Vous Compra*, Improvisation Recommendations for Trumpet, m. 1.

Fast and Furious

wait for piano to play all nine chords

2 $\text{Db}7 (\#11/\#9)$ $\text{G}9 (\flat 9)$

6 $\text{Bbm}13 (\#11/\flat 9)$

11 $\text{Em}13 (\#11)$ $\text{Em}13 (\flat 9)$

15 $\text{Bb}13 (\#11/9)$

21 $\text{CbMaj}11 (9/\flat 9)$ $\text{Dbm}13 (\flat 13/\flat 9)$

25 $\text{CminMaj}13 (\flat 9)$

29 $\text{CminMaj}13 (\flat 9)$

To distinguish these three groups, one could separate the sections with rests in between by the piano playing solo or allowing for moments of silence for both performers (see mm. 10 and 20 in Figure 2.10). In this example, m. 32 includes three pitches, which the trumpet player could play in a way as to emulate someone expressing “*Vous compra!*” Such a solution would respond to Singleton’s story about street vendors in Italy combining French and Italian in their enthusiastic invitations for customers to buy their wares. The first and third groupings (mm. 2-9 and 21-32) could be played in a more disjunct and angular manner, developed through intervallic leaps. In contrast, the second grouping (mm. 11-19) could be developed in a scalar pattern or progression. This figure provides one example of how to develop the A section and provides melodic ideas for alternative interpretations.

Singleton suggests another example for developing the A section: “Some examples of strategies for building a realization include focusing on the E, D flat, and E an octave lower, and/or a collection of pitches built around the B flat.⁷⁹” There are numerous ways to develop the A section, whether by dividing it into three groups, focusing on the nine chord groupings, focusing on the E, D flat, and lower octave E, and/or grouping the notes around the B flat. Figure 2.10 provides one example of how to develop the A section.

A practice guide to assist pianists in developing the A section (see Figure 2.11) includes a chord, a scale, and an improvisation example built on the scale. For the chords, the first measure of each system is the exact voicing of the written chord. For instance, in m.1 of the first system, the chord consisting of B, G, F, and A flat corresponds to Group 1 in Figure 2.7. Then, a scale was created using all of the pitches in both the trumpet and piano parts in Group 1.⁸⁰ Following the scale, a few measures of sample improvisations are included to guide the pianist in

⁷⁹ *Vous Compra*, program notes.

⁸⁰ Select notes of these scales have been changed to their enharmonic notation for ease of reading.

developing ideas for the section. These examples use energetic rhythms and accents, along with other means to develop the section melodically and harmonically. All notes in the sample improvisations are derived from their corresponding group in Figure 2.7.

Figure 2.11. Singleton, *Vous Compr*, Improvisation Recommendations for Piano, m. 1.

Db7 (#11/#9)

1. 2. 3.

G9 (b9)

1. 2. 3.

Bbm13 (#11/b9)

1. 2. 3.

Em13 (#11)

1. 2. 3.

Em13 (b9)

1. 2. 3.

Figure 2.11. Singleton, *Vous Compr*a, Improvisation Recommendations for Piano, m. 1. continued

The figure displays four systems of musical notation for piano improvisation, each with a suggested chord label above it. The notation is in treble and bass clefs, with a key signature of two flats (Bb and Eb). The systems are:

- System 1:** Labeled *Bb13 (#11/9)*. It consists of three measures of music. The first measure has a circled '1' below the bass clef. The second measure has a circled '2'. The third measure has a circled '3' and contains two instances of a '5₅' fingering.
- System 2:** Labeled *CbMaj11 (9/b9)*. It consists of three measures of music. The first measure has a circled '1' below the bass clef. The second measure has a circled '2'. The third measure has a circled '3' and contains two instances of a '3' fingering.
- System 3:** Labeled *Dbm13 (b13/b9)*. It consists of three measures of music. The first measure has a circled '1'. The second measure has a circled '2'. The third measure has a circled '3' and contains two instances of a '3' fingering.
- System 4:** Labeled *CminMaj13 (b9)*. It consists of three measures of music. The first measure has a circled '1' below the bass clef. The second measure has a circled '2'. The third measure has a circled '3'.

Above each system (in Figure 2.11) is a suggested chord, notated to include any chord extensions, altered and unaltered. These chords are just one example of how performers can organize the collection of pitches. For example, the first system's D flat7 (sharp11/sharp9) chord implies that the underlying chord contains a D flat, E, F, G, A flat, and C flat. The notes from Group 1 in Figure 2.7 include D flat, E, F, G, A flat, and C flat (notated as B natural). Another rearrangement of those pitches could be E, F, G, G sharp, B, and C sharp (enharmonics) to prioritize the E, as suggested by Singleton.

A further developed option of a fully notated score for the A section is offered in Figure 2.12. Combining elements from Figure 2.10 with elements from the sample improvisations in Figure 2.11, this full score can be used as a guide to develop harmonic and melodic ideas throughout this section and generate new ideas based on additional notated material.

Figure 2.12. Singleton, *Vous Comprá*, Improvisation Example for Trumpet and Piano, m. 1.

The musical score is titled "Fast and Furious" and is in 4/4 time. It consists of four systems of music. The first system shows the piano introduction with a *ff* dynamic and the instruction "wait for piano to play all nine chords". The second system begins the trumpet line with a $\text{Db}7 (\#11/\#9)$ chord. The third system features a $\text{G}9 (\flat 9)$ chord and includes triplet markings. The fourth system features a $\text{Bbm}13 (\#11/\flat 9)$ chord and continues the trumpet line with triplet markings. The piano accompaniment provides harmonic support throughout.

Figure 2.12. Singleton, *Vous Compr*, Improvisation Example for Trumpet and Piano, m. 1.
continued

The musical score for Piano (Pno.) is presented in five systems, each with a measure number at the beginning:

- System 1 (Measures 11-14):** Measure 11 features a triplet of eighth notes in the bass clef. Measure 12 has a triplet of eighth notes in the bass clef. Measure 13 is marked with the chord **Em13 (#11)** and contains a melodic line in the treble clef. Measure 14 continues the melodic line.
- System 2 (Measures 15-18):** Measures 15-18 consist of a continuous melodic line in the treble clef, with a corresponding bass line in the bass clef. Both parts feature multiple triplet markings.
- System 3 (Measures 19-24):** Measure 19 is marked with the chord **Em13 (b9)**. Measure 20 is marked with the chord **Bb13 (#11/9)**. Measures 19-24 show a complex melodic and harmonic progression with various triplet markings.
- System 4 (Measures 25-28):** Measure 25 features a melodic line in the treble clef with a triplet. Measures 26-28 show a melodic line in the bass clef with a triplet, and a corresponding treble line.

Figure 2.12. Singleton, *Vous Compra*, Improvisation Example for Trumpet and Piano, m. 1.
continued

The musical score is divided into four systems, each representing a measure of the piece. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes a trumpet line and a piano accompaniment (Pno.) consisting of two staves (treble and bass clef).

- Measure 29:** Chord: CbMaj11 (9/9) . The trumpet line features a melodic phrase starting with a quarter rest, followed by eighth notes. The piano accompaniment is mostly rests.
- Measure 32:** Chord: Dbm13 (b13/9) . The piano accompaniment features a complex rhythmic pattern of eighth notes with triplets in both hands. The trumpet line has a quarter rest followed by a triplet of eighth notes.
- Measure 35:** The piano accompaniment continues with eighth notes and triplets. The trumpet line features a melodic phrase with triplets of eighth notes.
- Measure 39:** Chord: CminMaj13 (b9) . The piano accompaniment features eighth notes with triplets. The trumpet line features a melodic phrase with triplets of eighth notes.

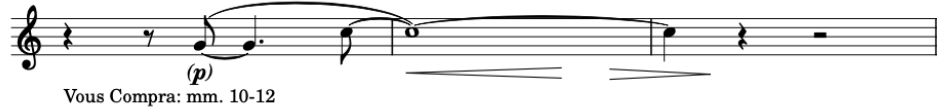
The trumpet melody in the B section is the focus of suggested improvisational embellishments in Figures 2.13 and 2.14. The first includes the G minor pentatonic scale, with the scale altered to include B natural (major third in G major). The three examples are derived from this scale and provide a baseline of examples for developing the melodic line. Figure 2.14 includes the G minor pentatonic scale altered to replace the flat7 with the 6 to include the E natural (major third in C major). These versions of the G minor pentatonic scale were chosen to support new melodic materials with chord tones that favor the underlying harmonic progression (I7-IV7).

Figure 2.13. Singleton, *Vous Compra*, Improvisation Recommendations, mm. 2-9, 14-19.

The figure displays five musical staves in treble clef. The first staff shows a trumpet melody with a dynamic marking of *p* and a slur over the notes G4, A4, B4, and C5. Below it is the label "Vous Compra: mm. 2-4". The second staff shows the G minor pentatonic scale: G4, A4, Bb4, C5, D5. Below it is the label "G minor pentatonic scale". The third staff, labeled "Example 1", shows a melodic line starting with the first four notes of the scale (G, A, Bb, C) and then ascending stepwise to D5. The fourth staff, labeled "Example 2", shows a melodic line starting with the first four notes of the scale and then descending stepwise to G4. The fifth staff, labeled "Example 3", shows a melodic line starting with the first four notes of the scale and then ascending stepwise to D5, with a breath mark above the final note.

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Figure 2.14. Singleton, *Vous Compra*, Improvisation Recommendations, mm. 10-13.



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CHAPTER FOUR: *A HANDFUL OF SAND* BY ALICE JONES

Composer Profile

Alice Jones (b. 1982) combines theory and praxis in her far-ranging work as a composer, researcher, flutist, and teacher. She is intently interested in “the intersection between aesthetics and music cognition: the place where listener, performer, and composer meet.”⁸¹ Currently, she is the Assistant Dean of Community Engagement and Career Services at The Juilliard School, where she also teaches flute and community building in the Music Advancement Program (MAP).⁸² Permeating all elements of Jones’s career are her self-described core values: “music creation, education, and collaboration.”

Jones has music degrees from Yale University, SUNY Purchase, and the CUNY Graduate Center, where she completed her Doctor of Musical Arts degree. As an educator, she has taught at SUNY Purchase College, CUNY Borough of Manhattan Community College, CUNY Queensborough Community College, and the Aaron Copland School of Music at CUNY Queens College. As a performer, her work as a soloist and chamber musician has been heard at the Look and Listen, Composers Now, and Norfolk Chamber Music Festivals. Jones’s chamber compositions include the trios *On Imagination* (2020) for soprano, horn, and piano, *The Parting Glass* (2020) for soprano, horn, and piano, *What brings us here* (2020) for flute/alto flute, cello, and piano, and *Ruminations* (2019) for flute, cello, and piano. Her quintets include *Playground of the mind* (2021) for clarinet choir, *as a fish looks at the sun* (2021) for brass quintet, and

⁸¹ See “About,” Alice Jones, <https://www.alicehjones.com/about.html>.

⁸² Past administrative work includes leading the Development Department at the Brooklyn Conservatory of Music, where she further developed her skills as a fundraiser and arts administrator. She has received numerous awards, including an Enhanced Chancellor’s Fellowship at the CUNY Graduate Center (2009-14) and she was chosen for the inaugural New York City Department of Cultural Affairs Leadership Accelerator cohort, where she worked alongside “dynamic cultural leaders from traditionally underrepresented groups.”

Forking Paths (2020) for woodwind quintet. Works for solo instruments include *Nowhere to hide* (2021) for French horn and *Etudes for Trombonists* (2020) for alto/tenor/bass trombone. Her sets of solo works in the #tinyefforts series (2020, 2021, and 2022) are all open instrumentation.

The four standalone pieces of #tinyefforts2020 are titled *Shadowboxing*, *Starwater Taffy*, *Sunshower*, and *The people could fly*. Each piece is available in treble, alto, bass clefs, and tablature notation. Jones released the collection for free on her website, where she included the following note:

In June 2020 I wrote the set of four pieces below. I still don't know how to live with the mix of anger, grief, anxiety, listlessness, uncertainty, cautious hope, and beauty that I'm experiencing and that I see in the world around me right now -- but I'm trying. At the same time, I've been trying to think of small ways to stay in touch with my musical community, support people around me, elevate BIPOC artists, and how to do better in this world. I hope that this tiny project speaks to you, that it resonates with what you've been feeling, too.

Affected by the murder of George Floyd, the hopelessness felt by quarantine measures, and rapidly increasing death counts across the globe due to COVID-19, Jones turned her emotions into a "musical diary."⁸³ Following the precedent set with her 2020 collection, her 2021 and 2022 collections each include four standalone pieces. The #tinyefforts2021 pieces are titled *Dark is a way*, *A handful of sand*, *Sourmagic*, and *Starfishing* (2021), and those in #tinyefforts2022 are *apricity*, *starstill*, *what do we do now?*, and *false joys of time* (2022).

During our interview on April 9, 2022, Jones explained that the titles of the lyrical, modal pieces *The people could fly* and *Dark is a way* both come from African American literature. The former is from the collection of twenty-four folktales *The People Could Fly: American Black Folktales, told by Virginia Hamilton*.⁸⁴ In Jones's words:

⁸³ Jones, in discussion with the author, April 9, 2022. For excerpts of this interview, see Appendix G.

⁸⁴ Hamilton, *The people could fly: American Black folktales*, Vol. 1. (New York: Knopf Books for Young Readers, 1993).

This is a book that I think my brother gave me in 1989 or something, and ‘The People Could Fly’ is the titular one in that collection. And the story is [about how] a group of enslaved Africans in the U.S. escape the plantation they’re on by remembering their ancestral ability to walk on air. And they just simply get up and walk away into the clouds. And that’s where that first one comes from. And that’s a huge part of what I was feeling in 2020.

Dark is a Way came from another collection by Hamilton, *The Dark Way: Stories from the Spirit World* (1990), and Jones added that the title originally stems from the poem of the same name by Welsh poet Dylan Thomas. Her abiding attraction to the voices of Black poets extends to her *On Imagination* (2020) for soprano, horn, and piano and *false joys of time*, both drawn from the work of Phillis Wheatley Peters, the first Black American to have a poetry collection published. In the same fashion as her 2020 collection, Jones made all four pieces of *#tinyefforts2021* available for free on her website in various clefs and tablature notation. She also likewise pinned a note at the top of the relevant page stating:

Six months later, I’ve written four new pieces, a companion set to *#tinyefforts2020* that are a snapshot of the end of this year: less hopeful than I would have wanted, in the mania of I-hope-this-email-finds-you-well, feeling small and powerless but also fortified and strong in the search for answers, and -- because it’s now winter -- cold but knowing that spring is coming because it must.

This note, while hopeful, shows that the emotions Jones felt in 2020 still resonated within her. Here, her use of the word “powerless,” thoughts of feeling “small,” and her “search for answers” echo the sentiments of “listlessness” and “uncertainty” that she used to describe her state while writing the 2020 collection.

Jones completed both collections in 2020, releasing *#tinyefforts2020* in June and *#tinyefforts2021* in late December. The COVID-19 pandemic continued across those seven months, and the vaccine had not yet been released to the general public. In addition, people living in the United States continued to reckon with the events that unfolded after George Floyd’s death, the 2020 election, and more. While many of the external influences that motivated

#tinyefforts2020 were still in play, social and political developments across 2020 also informed her 2021 companion collection.

Analysis

In my interview with Jones, I asked what may have influenced her as she was composing *A handful of sand* in particular. Jones's response:

I will say that what I set out to write was thinking about just the general feeling of the tighter you try to hold onto something, the more it slips through your hands - just like trying to grab a handful of sand for me. I was specifically thinking about...the joy of childhood, and how could you hold onto that? And it's like, 'Dude. It's gone.' Right? All those moments don't exist anymore, right?

A handful of sand is a kind of musical diary entry of what Jones understands to be the essentially ephemeral nature of life and the elusiveness of simple, youthful joy. The piece features complex use of duple, triple, and mixed meters, transformation of melodic material through a minimalistic process Jones describes as "disintegration," and varied uses of accents, staccatos, and tenuto articulations.

The original open instrumentation scoring presents some challenges for intermediate and advanced trumpet players interested in performing the piece, primarily due to its extreme range. In my interview with Jones, she offered measure-by-measure revisions, working in dialogue with me, to adapt the piece to a standard trumpet range of F sharp³ to C⁶ (all notes included in this analysis are concert pitches). Unless otherwise noted, the following analysis concerns the version with Jones's revisions for trumpet, rather than the original score.

Regarding the form, there are four main sections in the piece: A (mm. 1-27), B (mm. 28-42), C (mm. 43-65), and D (mm. 65-80). Each section contains unique articulation markings that help to indicate overall character. For example, the A section features a combination of

accent, tenuto, and staccato markings (see Figure 3.1). The tenutos indicate emphasis and show which notes should have the most weight within a phrase. The accents create a “jaunty” feeling and typically function to displace the emphasis on the downbeat. They also serve to emphasize regroupings of notes within the meter. The latter is the case in m. 2, when the accent is used to group notes in a sixteenth note pattern of 3+3+2.

Figure 3.1. Jones, *A handful of sand*, mm. 1-9.



The articulations in the B section are the same, and function similarly. However, towards the end of this section, in mm. 39-42, there are no articulation markings (see Figure 3.2) – the piece’s longest string of measures in which this is the case. This section serves to transition from the B section (marked “rounder, gooier”) to the C section (labeled “taking the edge off, gentle(hearted)).

Figure 3.2. Jones, *A handful of sand*, mm. 37-46.



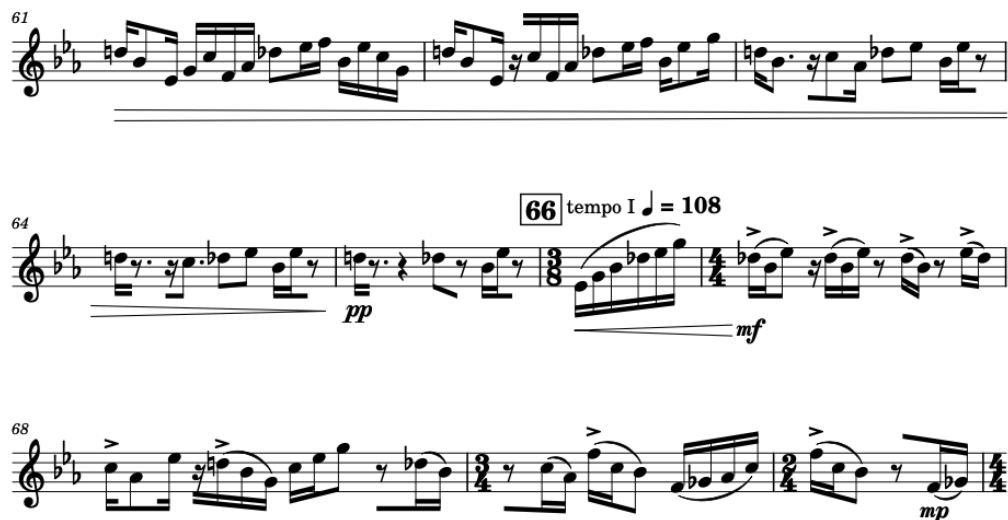
The first half of the C section (mm. 43-54) exclusively features tenuto articulations, moving away from the lively accented figures and pointed staccatos in sections A and B. The jaunty accents return in mm. 56, followed by the return of staccato articulations in mm. 58. (see Figure 3.3), followed by mm. 61-65, which do not include articulation markings.

Figure 3.3. Jones, *A handful of sand*, mm. 54-60.



The last section, D, returns to the style of the A section with jaunty, accented melodic lines (see Figure 3.4). Tenuto articulations return in m. 71, followed by the use of staccato articulations in m. 76 and the last note of the piece in m. 80. This last measure features all three articulations, after their absence in portions of section C.

Figure 3.4. Jones, *A Handful of Sand*, mm. 61-70.



In exploring the basic sound quality of the work, Jones’s wide range notably encourages timbral differences within isolated measures and across long phrases. Examples of discrete timbral juxtapositions include the jumps from E4 to B flat5 to G4 in m. 12, and the jumps from B flat5 to A4 in mm. 12-13, m. 14, and m. 18. In these examples, the jump from a mid-register note to a high-register note shifts the sound to a brighter timbre, allowing the B flats to be heard as an interjection within the phrase. In addition, mm. 32-47 are the longest stretch of the piece focusing on the lowest range, from G3 to C4. This shifts the melodic material into a richer, fuller timbral region of the horn, directly opposed to the brightness of the B flat5 jumps heard throughout the previous section.

The rhythmic mechanics of delivery lend considerable aesthetic value to *A handful of sand*. There is marked syncopation, fluctuations between various meters and overall groupings of notes, and frequent switches between a basic duple and triple feel. For example, Figure 3.5 shows how through mm. 5-9 the meter changes from 6/16 (mm. 5-7) to 4/4 (m. 8) to 3/4 (m. 9), together with the various rhythmic groupings and syncopated accents. Tenuto markings prioritize groups of three in mm. 5-7 and syncopated rhythms in mm. 8-9.

Figure 3.5. Jones, *A handful of sand*, mm. 5-9.



Jones’s self-described process of “disintegrating” invites reflection with respect to the treatment of time in *A handful of sand*. Both Figures 3.6. and 3.7 show mm. 60-65, with Figure 3.7 lining up each rhythm across these measures to indicate, through visual alignment, where certain pitches are omitted and/or elongated. This presentation shows how the original melodic

material in m. 60 is reduced to its skeleton by m. 65. This compositional “disintegration” leaves only the D, D flat, B flat, and E flat from the original melodic material.

Figure 3.6. Jones, *A handful of sand*, mm. 60-65.



Figure 3.7. Jones, *A handful of sand*, Rhythmic Transformation, mm. 60-65.

D
I
S
I
N
T
E
G
R
A
T
E

At a larger structural level, relationships between transformed materials are perceived when the D section directly references the A section of the piece. As the composition moves from the A section through to the C section, the piece becomes less “jaunty” and increasingly more mellow through the articulations that characterize each section. The D section casts the gradual transformation into sudden relief with the return of the “jaunty” material from the opening.

The referential aspects of *A handful of sand* which point outside of the work include, as previously mentioned, the collection *#tinyefforts2021* of which it is a part, and the prequel *#tinyefforts2020*.

Exploring the “macroperceptual” investigation of the cultural, social, and historical context of *A handful of sand*, Jones’s experience as a wind player is an important factor.

Specifically addressing her manner of approaching melodic lines, she said:

It’s often more about the shape and contour of the line than just, I don’t think about rhythm first, even though it’s like, I don’t think about the motive without rhythm. But I’m coming at it from thinking of...[a] wind player. The feeling of breathing – or how as wind players, we shape a phrase, particularly for flutists. If we’re going [up], there’s a crescendo...and it’s just about what sits well to play.

During my interview with Jones, she mentioned Toru Takemitsu as one of her compositional influences. In his solo flute compositions, Jones notes: “there’s this marking that he has all over his scores to indicate...where a phrase is going and when a phrase is coming back.” She continues: “the phrase shape is the thing rather than the rhythmic motive.” This example sheds insight on Jones’s treatment of meter in *A handful of sand*. As the meters change from duple to triple to mixed meters, in various order, performers should prioritize the melodic line and the overall groove regardless of metrical changes.

Probing the matter further, I asked Jones about her compositional approach to mixed meters in general. Jones responded:

During my doctorate, I took a class on hypermeter with Bill Rothstein, and we spent a good chunk of that just really thinking about Lerdahl and Jackendoff, right? What does it mean for something to be a downbeat? And so I will tell you for all of these *#tinyefforts* [collections], this is not how I go about doing chamber pieces or ensemble pieces, but for these solo things, all of them are very much flute-in-hand noodling [and] improvising. And then I notate, and I always know what things are off a beat. I'm always sure of things that are anacrusic or not, but I'd never know where the downbeat is until I actually start to sit down to get ready to engrave.

So as I am improvising, noodling, spinning out a piece...I know I'm thinking about phrase shape, and I'm thinking about where are the moments where I know where the weight is going to be. And the bar line is always an indication of weight. So the meters are really all about – not necessarily thinking about a groove, because this is a very flute-y thing – but where is the thing suspended in midair and then the next place you're going to land?

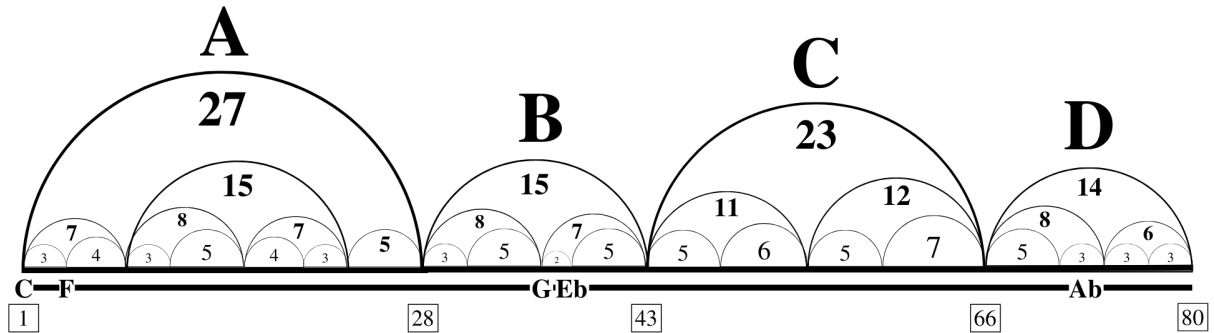
Improvisation is an integral part of Jones's composition process. Given her comment about not knowing where the downbeat was until she notated the music, it becomes clearer that the piece emphasizes melodic development, followed by rhythmic development. The rhythmic notation solidifies as the melody transitions from improvisation to notated metric groupings. These groupings remain fluid as she chooses the most straightforward way to notate her improvised melodic ideas while maintaining the groove.

Another significant type of macro-level perception concerns musical structure. Mapping, in Lochhead's terminology, attempts to “link listeners – including performers, creators, analysts – to musical structuring they might encounter in musical experience.”⁸⁵ The first analytical overview, Figure 3.8, shows the piece's four main sections. Each section is accompanied, in the score, by a text above the starting measures: “jaunty and light(hearted)” (m. 1), “rounder, gooier” (m. 28), “taking the edge off, gentle(hearted)” (m. 43), and “tempo 1” (m. 66). These performance directions text suggest a framing structure, with sections A and D similar in tempo

⁸⁵ Lochhead, *Reconceiving Structure in Contemporary Music*, 9.

and feel.

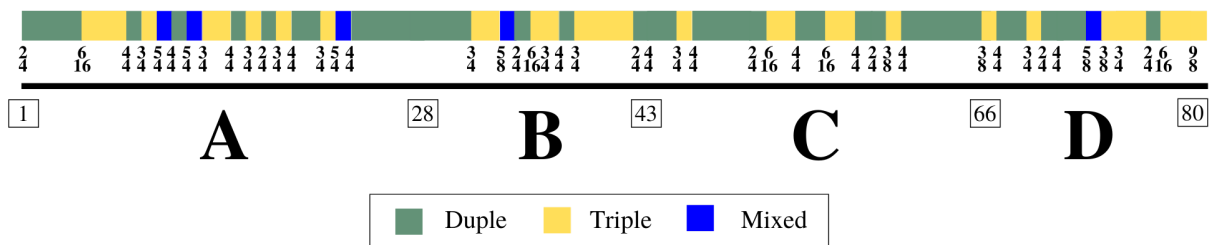
Figure 3.8. Jones, *A handful of sand*, Structural Overview.



This large-scale formal overview also reflects the tonal centers – C, F, G, E flat, and A flat – of the piece. Most of the A section is in F, with a three-measure introduction in C (mm. 1-3). The B section starts in F major, transitions to G major (m. 43), then transitions to E-flat major (m. 38). All of section C is in E-flat major. The final section, D, begins in E-flat major, then transitions to A-flat major (m. 74).

The rate and nature of metrical change within the piece is illustrated in Figure 3.9. The A section features rapidly shifting metric pulses. The measure-to-measure shifts starting in m. 8 obscures the metric pulse from prioritizing a duple, triple, or mixed meter feeling overall. In contrast, the B section is primarily shaped by triple meters, while the C section mainly consists of duple meters and contains no mixed meters and triple meters generally contour the D section.

Figure 3.9. Jones, *A handful of sand*, Metrical Variation.



All of the rhythmic figures in the piece are presented in nine groups in Figure 3.10, rendering visual their inter-relationships. With Jones’s concept of disintegration in mind, one can perceive how certain rhythms are transformed into smaller or alternative versions of themselves, while keeping the function of the rhythms the same.

Figure 3.10. Jones, *A handful of sand*, Rhythmic Patterns.

The figure displays nine groups of rhythmic patterns from Jones's *A handful of sand*. Each group is presented on a musical staff with various rhythmic notations such as eighth notes, sixteenth notes, and rests. The patterns are labeled as follows:

- Group 1: Measures 1 through 9.
- Group 1a: Variation of measure 1.
- Group 1b: Variation of measure 2.
- Group 1c: Variation of measure 3.
- Group 1d: Variation of measure 4.
- Group 2a: Variation of measure 5.
- Group 2b: Variation of measure 6.
- Group 2c: Variation of measure 7a.
- Group 2d: Variation of measure 8.
- Group 3a: Variation of measure 9.
- Group 3b: Variation of measure 1.
- Group 3c: Variation of measure 2.
- Group 3d: Variation of measure 3.
- Group 4a: Variation of measure 4.
- Group 4b: Variation of measure 5.
- Group 5a: Variation of measure 6.
- Group 5b: Variation of measure 7a.
- Group 6a: Variation of measure 8.
- Group 6b: Variation of measure 9.
- Group 7a: Variation of measure 1.
- Group 7b: Variation of measure 2.
- Group 8a: Variation of measure 3.
- Group 8b: Variation of measure 4.
- Group 8c: Variation of measure 5.
- Group 8d: Variation of measure 6.
- Group 9a: Variation of measure 7a.
- Group 9b: Variation of measure 8.
- Group 9c: Variation of measure 9.
- Group 9d: Variation of measure 1.

In speculating about the connections between how *A handful of sand* sounds, its compositional context, and its structural features, the complex meter changes serve various functions. They are fundamentally necessary for the melody, which emerges from improvised ideas, to be expressed in western notation. They also reflect the melodic transformation process Jones describes as “disintegration,” which relates to the work’s title by suggesting a handful of sand slipping through fingers until there is nothing left. The varied uses of accents, staccatos, and

tenuto articulations lend shape to the melody's presentation, allowing each of the four sections to have a distinctive voice. While these articulations are heavily used in section A, they are slowly removed in sections B and C before returning in full in the last measure of the piece. In this way, the articulations can be felt to disintegrate across the work. Their return in full in the final measure might be interpreted as a glimmer of hope. Maybe all is not lost.

Jones described the four main sections of *A handful of sand* in the following highly personal way:

And so it's like there's a frenzy about it and a struggle...[It's like saying] 'I'm going to fucking make this work!' [There's] that quality about the beginning, right? So part of the rhythmic angularity of it is like: 'Come on, let's make this work.' And then the middle, the B section that you're calling it is: 'Okay. What if we come at this from another angle? Can we try this another way?' The C section is: 'Dude, it's gone, and that's okay. We can just vibe with it.' And so D is like: 'Let's put all that stuff together.'

This stuff in C, the (sings groupings of three sixteenth notes in m. 47), all that stuff is definitely...from A – just how do we look at that motive in another way? And what can that motive mean if it's not energetic and tumbling? Can we recontextualize it and find a different kind of beauty in it? And for me, that's part of the emotional journey with those kinds of memories too.

As with all of the pieces in Jones's *#tinyefforts* collections, *A handful of sand* is a “musical diary” entry that explores the complex relationship between growing older, coming to realizations about the world around you, and choosing to move forward despite all odds.

Performance Insights: Revisions for Trumpet

In preparing *A handful of sand* for a March 2021 recital performance, I initially struggled to play the piece's extended range with ease. Using music notation software, I input the score, then rearranged certain notes, measures, and, in some cases, entire lines of music to put them within a more comfortable range for trumpet. In meeting with Alice Jones by Zoom, on April 9, 2022, one of my goals was to collaborate on a revision of the score for *A handful of sand* to suit the

trumpet. In our conversation, we carefully assessed the piece measure by measure, considering revisions that might make the original version accessible to intermediate and advanced trumpet players. The process included sharing two scores on my computer screen – the original and the version I used for my March 2021 performance, with my revisions highlighted – so that we could both easily see the edits I had already adopted. During our meeting, Jones played the various materials I had revised on her flute. She then made her own revisions to the trumpet score I had performed. What might be considered a form of “dialogic editing,”⁸⁶ carried out with the composer herself, directly influenced a final round of revisions to the score which served as the basis for the following performance remarks.

The original range of the piece, C4 to F6, was modified to G3 to C6 in the final, co-edited version. This change allows the piece to sit in an optimal range for an intermediate to advanced trumpeter player (F sharp3 to C or D6) while keeping it in its original keys. Overall, there were twenty revisions between the first and last measure. Seven of those revisions include transposing the original score down one octave. These revisions include the following full measures: 1-10, 21, 36-43, 45-47, 53-54, and 57-59. The remaining thirteen revisions, featured in Appendix H, include reconfigurations of the melody to fit a reasonable range. Two revisions included modifying the pitches in the original score (see Figures 3.11 and 3.12). Firstly, Jones changed the opening run of grace notes in m. 1 to a shorter run. This modification still allows the performer to play the primary chord tones of E flat, F, A, and C. She made this revision because if she had transposed the entire measure down one octave, the first note, low F, would be outside of the

⁸⁶ Ethnomusicologist Steven Feld used the term “dialogic editing,” to describe the process of participants in his study of the Kaluli people in Papua New Guinea adding their observations about recordings of their music. This enabled them to edit and mix the recordings together with him. About this process, Feld remarked: “Recording wasn’t just about gathering things but it was the invitation to a conversation about what was going on in the world as recorded, about what we were listening to, how we knew and questioned the world by listening to it, how we edited and arranged its meanings like a composition.” From Cathy Lane and Angus Carlyle, *In the Field: The Art of Field Recording* (Aldershot, U.K.: Ashgate, 2013), 206.

standard trumpet range. In m. 17, Jones modified D6 to F5, another chord tone. If she had transposed the original D6 down the octave to D5, the melodic line would lose the integrity of its original contour, a sweeping downward melody.

Figure 3.11. Jones, *A handful of sand*, Score Revisions, m. 1.

The image shows two musical staves for Figure 3.11. The top staff is labeled "original" and the bottom staff is labeled "revised". Both are in 4/4 time. The original staff has a treble clef and a key signature of one flat. It features a melodic line starting with a dotted quarter note, followed by eighth notes, and ending with a slurred grace note. A dynamic marking of *f* is present. The revised staff is in 2/4 time and features a similar melodic line, but with a different rhythmic structure and a dynamic marking of *f*. The text "slurred grace notes" is written above the original staff.

Figure 3.12. Jones, *A handful of sand*, Score Revisions, m. 17.

The image shows two musical staves for Figure 3.12. The top staff is labeled "original" and the bottom staff is labeled "revised". Both are in 2/4 time. The original staff has a treble clef and a key signature of one flat. It features a melodic line starting with a dotted quarter note, followed by eighth notes, and ending with a quarter note. The revised staff is in 2/4 time and features a similar melodic line, but with a different rhythmic structure and a dynamic marking of *f*.

In Figure 3.13, which points forward to additional revisions shown in Appendix H, Jones transposed the original melody down one octave in m. 47. The pick-ups to m. 48 and melodic material of m. 48 in the revised score are the same as the original score, except for the last note of m. 48, which she transposed down one octave. The revised score in m. 49 is fully transposed down one octave from the original. In mm. 50-51, the F, E flat, D, and B flat are all transposed down one octave compared to the original score. The revised score in m. 52 features a similar alteration, with the B flat, C, D flat, and F transposed down one octave. In m. 53, all melodic material in the original score was transposed down one octave. Regarding mm. 55-56 (see Figure 3.14), the passage is in the key of E-flat. In m. 56, the third, fourth, and fifth sixteenth notes – E flat, F, and B flat – are transposed down one octave. Likewise, in m. 57, the second and third sixteenth notes – F and A flat – are transposed down one octave. These revisions allow mm. 55 and 56 to follow the same low to high melodic contour. All in all, when comparing the original and revised scores, it is clear that Jones prioritizes continuity of the melodic contours in such revisions.

Figure 3.13. Jones, *A handful of sand*, Score Revisions, mm. 47-53.

The image displays a comparison between the original and revised musical scores for measures 47-53 of Jones's *A handful of sand*. The original score (top) features a melodic line starting in measure 47 with a *mf* dynamic, followed by a *p* dynamic in measure 48, and a *mp* dynamic in measure 50. The revised score (bottom) shows the same measures but with the melody transposed down one octave in several instances to maintain a consistent contour. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4.

Figure 3.14. Jones, *A handful of sand*, Score Revisions, mm. 55-56.

The image displays two musical staves within a rectangular border. The top staff is labeled 'original' and the bottom staff is labeled 'revised'. Both staves are in 6/16 time, indicated by the '6' over the '16' at the beginning of each staff. The original version consists of two measures. The first measure contains a quarter note on G4, followed by an eighth note on A4, a sixteenth note on B4, and a quarter note on C5. The second measure contains a quarter note on B4, followed by an eighth note on A4, a sixteenth note on G4, and a quarter note on F4. The revised version also consists of two measures. The first measure contains a quarter note on G4, followed by an eighth note on A4, a sixteenth note on B4, and a quarter note on C5. The second measure contains a quarter note on B4, followed by an eighth note on A4, a sixteenth note on G4, and a quarter note on F4. The only difference between the original and revised versions is the placement of an accent (>) over the eighth note in the second measure of the original version, which is absent in the revised version.

CHAPTER FIVE: DIVERSIFYING MUSIC CURRICULUM

Recommendations for an Inclusive Music Curriculum

In the wake of renewed calls for social justice activism following the murder of George Floyd in 2020, many scholars have engaged in discussions on how best to move forward with diversifying music curriculum in higher education. Music education scholars such as Deborah Bradley, Luis Chávez, Russell Skelchy, Juliet Hess, Stephanie Jensen-Moulton, Burke Stanton, and Margaret Walker have explored issues related to diversity in music education in their scholarship, both before and after 2020. This chapter includes a survey of their approaches to matters concerning diversity, equity, and inclusion practices, and situates forward-leaning pedagogical resources as one of the main outcomes of this work.

Beforehand, let us consider two key terms – decolonization and anti-racism – that benefit from a brief description in the context of music education pedagogy. Here, decolonizing emphasizes a re-examination of the relationship between musical practices and the influence of Euro-centric Western art music mostly composed prior to the middle of the twentieth century. Decolonizing music education curriculum aims to reduce the cultural, psychological, and economic barriers bound up with Western art music practices which have prevented diverse populations from participating in the field. The term anti-racism in this context refers to investment in actions and resources that prevent “prejudice, discrimination, or antagonism directed against a person or people on the basis of their membership in a particular racial or ethnic group, typically one that is a minority or marginalized.”⁸⁷ In the field of music education, an anti-racist orientation may include teaching lessons that highlight the value of non-Western

⁸⁷ Oxford Languages, s.v. “Racism.,” online.

notational systems and performance practices and/or seeking out new works by diverse composers whose voices are underrepresented in composition or performance.

One important facet of working towards an inclusive curriculum includes creating space during music classes and lessons to talk openly about race. In her action-driven article “The Sounds of Silence: Talking Race in Music Education,” Deborah Bradley encourages other white music educators, including herself, to become comfortable with discomfort when discussing how race relates to curriculum. She writes: “Talking openly about race and about music education’s racialization is a small but crucial step towards social justice through music education, and towards a more socially just music education.”⁸⁸ By leading conversations about how race relates to music in classrooms, concert halls, lessons, and other settings, musicians and music educators can create more inclusive communities and build a better understanding of how different aspects of musical life are affected by race.

Understanding how we reached the point at which decolonizing music practices is urgently needed is the focus of Margaret Walker’s essay “Towards a Decolonized Music History Curriculum.” Walker calls for music educators to actively discuss colonialism in their practices, stating that failure to do so will in fact contribute to racism by erasing the actual accounts of how certain practices in music arose.⁸⁹ Luis Chávez and Russell Skelchy have suggested ten practical ways of prioritizing anti-racism pedagogically in their article “Decolonization for Ethnomusicology and Music Studies in Higher Education”: shaping listening spaces; re-thinking ethnography; exploring storytelling and oral history; repatriation of songs; bridging music studies and ethnic studies; community-based participatory research; collaborative projects within

⁸⁸ Bradley, "The Sounds of Silence: Talking Race in Music Education," *Action, Criticism, and Theory for Music Education* 6, no. 4 (2007): 132-162.

⁸⁹ Walker, "Towards a Decolonized Music History Curriculum," *Journal of Music History Pedagogy* 10, no. 1 (2020): 17.

(and outside) the music department; exploring decolonized performance practices; listening as a way of decolonizing; and community engagement.⁹⁰ Several of these suggestions stand out as applicable to inclusive curriculum approaches to *Miles Per Hour*, *Vous Comprà*, and *A handful of sand*.

The general notion of shaping listening spaces, for example, could enhance understanding of a work like *Vous Comprà*. Whereas a jazz musician may listen to the recording by Smith and Leo and be able to form an understanding of how the piece unfolds based on the score, a classical musician may listen to the same recording and struggle to analyze the harmonies and develop a stylistically informed interpretation of the piece. When listening to and teaching a work like this in a classroom setting, it is essential to consider how Western art music aesthetics may limit understanding of diverse repertoire, and consciously aim to bridge that awareness and skill gap.

Exploring decolonized performance practices would seem crucial for a piece like *Miles Per Hour*. For a classically-trained musician, what is notated on the page might elicit a fairly strict interpretation, together with an expectation that one would stand in one place to perform the work. By encouraging performers to become comfortable with ambulatory movement (walking from offstage to onstage) within a performance, and leaning into the ad-lib vamp in mm. 35-38, classical performers can expand their range of performance practices and techniques outside of the “standard” Western art music practices, to more fully embody a hybrid aesthetic encouraged by the composer.

For a work like *A handful of sand*, the cultural and social context that led to its creation, and the collection of works from which it comes, is especially valuable. In this case, storytelling

⁹⁰ Chávez and Skelchy, "Decolonization for Ethnomusicology and Music Studies in Higher Education," *Action, Criticism & Theory for Music Education* 18, no. 3 (2019).

and shared oral histories can be particularly impactful in learning about the composer's compositional influences. By reading excerpts of Jones's own experiences during the COVID-19 pandemic and the protests of 2020, and how they influenced her *#tinyefforts2020* collection, one can better understand how that series laid the foundation for the *#tinyefforts2021* collection, including *A handful of sand*. The shared stories of others who experienced these events, including performers, can deepen one's understanding of the potential resonance of such repertoire.

Additional practical guidance is found in Juliet Hess's article "Becoming an Anti-Racist Music Educator." Hess outlines five inclusive curriculum practices for music educators, two of which are considered here. The first practice, termed "turning toward aurality," includes decentering notation as the standard means of understanding a piece. This reframing includes teaching students to analyze how a work sounds before reading how it is notated, or not showing the notated music at all. This concept is powerful for works like *Vous Comprà*, as it allows performers to explore a piece's expression independent from its notation, possibly shifting their focus towards a more collaborative composer/performer experience.

Another practice advocated by Hess addresses policy, and connects pedagogical efforts with other dimensions of the music field such as audition practices.⁹¹ Works like *Vous Comprà*, *Miles Per Hour*, and *A handful of sand* are not part of the standard repertoire. By assessing the optimal learning objectives and outcomes that students can absorb from preparing and performing these works, educators can implement these practices and include these works as a fundamental part of the trumpet curriculum. Educators can use *Miles Per Hour* to teach classical performers how to ad-lib and explore jazz idioms. *Vous Comprà* can be used to teach students

⁹¹ Hess, "Becoming an Anti-Racist Music Educator: Resisting Whiteness in Music Education," *Music Educators Journal* 107, no. 4 (2021): 18.

how to improvise based on limited harmonic and melodic material. Instructors can use *A handful of sand* to teach students about mixed meters and how performers can connect duple, triple, and mixed meters to create a groove.

In another essay by Hess, “Decolonizing Music Education: Moving Beyond Tokenism,” she envisions a “curriculum fraught with tension and critique and rich with dialogue and learning possibilities.”⁹² From crisis and discomfort, we can move towards positive change. Exploring three proposed methods to discuss multicultural works in the classroom, Hess articulates that the best model is a comparative music model, in which “curricular strategy is based on the premise that the local and the global are not defined in terms of the physical geography or territory but exist simultaneously and constitute each other.”⁹³ Joining the call for a decolonial border methodology, Burke Stanton urges educators to strive towards spaces “in which the cognitive, emotional, and social elements of decolonial musicking could emerge to challenge hegemonic relations and colonial histories.”⁹⁴ With Stanton and Hess’ suggestions in mind, music by the three composers of focus in this dissertation can be used to teach how Black American music has changed over time, and how performers can incorporate such repertoire into spaces typically dominated by Western art music.

At the grass roots level of such change are today’s Western art music educators. Empowering them with pedagogic guides for incorporating new or unfamiliar curriculum, especially those in conversation with race, could have tremendous impact. So could revising the training of emergent music educators. In 2020, Stephanie Jensen-Moulton proposed a new

⁹² Hess, "Decolonizing Music Education: Moving Beyond Tokenism," *International Journal of Music Education* 33, no. 3 (2015): 346.

⁹³ Hess, "Decolonizing Music Education: Moving Beyond Tokenism," 341.

⁹⁴ Stanton, "Musicking in the Borders Toward Decolonizing Methodologies," *Philosophy of Music Education Review* 26, no. 1 (2018): 4-23.

curriculum for a decolonized Bachelor of Arts degree in American Music. She suggested a specialized degree track as a means for other music educators to become more aware of the kinds of focused efforts, and integrated conversations, that are needed to shape anti-racist curricula. The proposed courses collectively include topics on American studies, music history and theory, American music and culture, music technology, American music practice, experiential learning, and a capstone music course.⁹⁵ Following Jensen-Moulton's example, I crafted the following recommendations to show how trumpet educators can incorporate *Miles Per Hour*, *Vous Compra*, and *A handful of sand* into their curriculum, with intermediate to advanced players in mind.

Incorporating New Works Into Trumpet Pedagogy

This section suggests brief sample curricula that music educators can use to create lesson plans around the three focus pieces in this dissertation. They aim to facilitate culturally informed conversations, engage students in critical thinking, and explore contemporary performance practices for works by Black American composers. Considered more broadly, such approaches could serve the teaching of all new repertoire and broadening performance practice horizons well, and by further extension pre-existing repertoire in addition.

Miles Per Hour

Learning objectives

- Perform an improvised ad. lib in mm. 35-38 in five different ways.
- Discuss how Baiocchi's musical interests influenced the piece.

⁹⁵ Jensen-Moulton, "Pedagogy in Practice: Decolonizing College Music Curricula through American Music Studies," *American Music Review* 50, no. 1 (2020): 3-4.

- Describe three qualities of the piece that directly relate to Black American music aesthetics.

Learning outcomes

- Demonstrate knowledge of how to improvise on a minor blues scale.
- Demonstrate an understanding of Baiocchi’s compositional influences.
- Demonstrate an understanding of Black American musical idioms.

Recommended audio/video

- 3Arts - Chicago Artists, “Regina Harris Baiocchi - 3Arts Artist Awards 2011,” YouTube video, 1:28, Aug 6, 2021, <https://www.youtube.com/watch?v=vELSA5-hEXs>.
- Theresa May, “Theresa May, Miles Per Hour,” YouTube video, 2:44, Aug 6, 2021, <https://www.youtube.com/watch?v=chjvuLtr4nE>.
- Jim Wilt, “Episode 266: Baiocchi ‘Miles Per Hour’,” YouTube video, 1:10-3:53, Dec 24, 2020, <https://www.youtube.com/watch?v=8dKzgEwrTFo>.
- David Koch, “Miles Per Hour - Regina Harris Baiocchi (For Solo Trumpet),” Jun 10, 2020, <https://www.youtube.com/watch?v=lekAawkcZVg>.

Recommended reading

- Helen Walker-Hill, *From Spirituals to Symphonies: African-American Women Composers and Their Music* (Urbana: University of Illinois Press, 2007), 344-350.
- “About,” Regina Harris Baiocchi, <https://reginaharrisbaiocchi.com/about/>.
- See Chapter Two.
- See Appendix C.

Recommended discussion questions

- What musical elements of *Miles Per Hour* are common to other pieces of trumpet

literature you have played? What musical elements are different?

- What challenges, if any, did learning the score present?
- Based on the performance guide provided in the previous chapter on *Miles Per Hour*, would you play the piece as Version A, Version B, or a version of your own? Why?
- How would you compare and contrast different performances of the piece?

Vous Compr

Learning objectives

- Perform the B section (mm. 2-19) three times, each with a different embellishment.
- Discuss how Wadada Leo Smith and Anthony Davis's recording of the piece relates to the composed score
- Create a sketch of one realization of Section A for trumpet. This sketch can be notated or indicated by a drawing or map.

Learning outcomes

- Demonstrate knowledge of improvisation based on a 12-bar blues.
- Produce an aural analysis as the primary means of understanding the harmonic and melodic material.
- Demonstrate knowledge of how to improvise and create connected melodic lines based on a set of pitches.

Recommended audio/video

- Alvin Singleton, "Vous Compr," Track 2 on *Somehow We Can*, Tzadik TZ 7075, 2002, CD.
- The Orchestra Now, "Alvin Singleton: "After Choice" | The Orchestra Now," YouTube

video, 8:36, Mar 30, 2021,

<https://www.youtube.com/watch?v=2kdGd-q7lQA>.[https://www.youtube.com/watch?v=O](https://www.youtube.com/watch?v=OLrT0LqGT1U)

[LrT0LqGT1U](https://www.youtube.com/watch?v=OLrT0LqGT1U).

Recommended readings:

- Lucius Wyatt and Alvin Singleton, "Alvin Singleton, Composer," *The Black Perspective in Music* (1983): 179-189.
- Michael Kurth, "In Conversation with Composer Alvin Singleton," *Medium*, Atlanta Symphony Orchestra, February 24, 2022, <https://medium.com/@AtlantaSymphony/in-conversation-with-composer-alvin-singleton-c86691f151a4>.
- "Biography," Alvin Singleton, <https://www.alvinsingleton.com/bio.php>.
- See Chapter Three.
- See Appendix E.

Recommended discussion questions

- What musical elements of *Vous Compra* are common to other pieces of trumpet literature you have played? What musical elements are different?
- What challenges, if any, did learning the score present?
- How would you recommend developing both the A and B sections of *Vous Compra*, keeping the composer's program notes and the reference recording by Wadada Leo Smith and Anthony Davis in mind?

A handful of sand

Learning objectives

- Create a diagram of the piece showing where all four sections occur and highlighting at least one important element heard in each section.
- Discuss how rhythm, melodic shapes, and articulations influence the piece's development.
- Compare and contrast Jones's use of Western classical music and African American music aesthetics.

Learning outcomes

- Demonstrate knowledge of the primary sections of the piece and how they are related/different.
- Correctly identify the prominent idioms and how they develop throughout the piece.
- Demonstrate knowledge of the difference between Western art music and Black American musical idioms.

Recommended audio/video

- Paul Cho, "Jones A Handful of Sand," YouTube video, 3:09, January 22, 2022, <https://www.youtube.com/watch?v=2kdGd-q7lQA>.
- Flute Center of New York, "FCNY Salon Series: Alice Jones Tiny Blue Room Concert," YouTube video, 45:19-59:41, May 20, 2021, <https://www.youtube.com/watch?v=2kdGd-q7lQA>.

Recommended readings

- "About," Alice Jones, <https://www.alicehjones.com/about.html>.
- See chapter: "*A handful of sand* by Alice Jones."

- See Appendix G.

Recommended discussion questions

- What musical elements of *A handful of sand* are similar to other pieces of trumpet literature you have played? What musical elements are different?
- What challenges, if any, did learning the score present?
- How did the events of 2020 shape Alice Jones' decision to compose the *#tinyefforts* collections?

CONCLUSION

Closing Remarks

The research for this dissertation was launched to explore works by African American composers who primarily work in the broader realm of Western art music. There is no need to tighten that lens so as to suggest that the repertoire is aesthetically unified, but some commonalities and differences between *Miles Per Hour*, *Vous Comprà*, and *A handful of sand* are worth mentioning given the evolution of this project through the events of 2020 and beyond.

First, all three composers spoke about the necessity for their compositions to “breathe.” For Baiocchi, that means allowing the phrases between the Caller and Respondent voices to have space. For Singleton, that means employing a balance of activity and silence throughout the performance. For Jones, that means allowing the melodic phrasing to align with the breath. While breath and breathing are inherent to trumpet performance, the symbolic value that repertoire such as *Miles Per Hour*, *Vous Comprà*, and *A handful of sand* have gained might encourage us to regard breathing, in composition and performance, as more than a technical and artistic element of performance. It has symbolic power in and of itself.

In the case of the three composers studied here, jazz music and improvisational practices have strongly influenced their compositional processes and the repertoire specifically explored in this dissertation. In *Miles Per Hour*, although notated with straight eighth notes, performers can swing the melody. The vamp in mm. 35-38 allows the performer to improvise - or “ad. lib.” In *Vous Comprà*, the composed music functions as a melodic and harmonic sketch that requires the trumpet player and pianist to improvise around the notated music. In *A handful of sand*, Jones created the piece from an improvisation session which she then notated. For many

classically-focused performers, improvisation engenders discomfort. This repertoire invites performers and musical institutions to find ways of becoming comfortable with that discomfort.

The “signifyin(g)” dimensions of this repertoire unlock some loose connections that might best be described as personal in nature, but with the potential to resonate and unlock meaning for performers and audiences. When Baiocchi referenced the names of influential jazz trumpet players in *Miles Per Hour*, it added considerable context to the piece. Western classical performers may not consider that they can swing the written eighth notes without this context. Singleton’s story explaining the title of *Vous Comprà* references an experience of persistent street vendors attempting to attract a broad audience to their stands – a performative vignette in its own right. The genesis of #*tinyefforts2021* collection, including *A handful of sand*, extends through the #*tinyefforts2020* collection and the traumatic events that gave rise to Jones’s ongoing musical diary.

Distinctive aspects of this repertoire that are important to my investigation of Black American compositions for solo trumpet include the concentration of artistic choices in *Miles Per Hour* common in Black American music. Baiocchi’s inclusion of different mute timbres, a vamp, a section of ad-lib, stage directions, and her references in the score to a lineage of trumpet players is noteworthy. *Vous Comprà* stands out for its improvisational expectations, which may influence how accessible it is to classical trumpet players unfamiliar with improvisation, while simultaneously making it more inviting to jazz trumpeters. *A handful of sand* is the most rooted of the three pieces in Western art music traditions. It could be interpreted as a relatively generic mixed-meter contemporary piece rather than an improvisatory-based piece built on a “groove,” yet its creative impetus is most specifically tied to cultural-historical events.

As a method of analysis, Judy Lochhead's manner of investigating, mapping, and speculating has proven helpful in understanding the varied and nuanced ways this repertoire works aesthetically. Her multi-pronged analytical process allows each piece to unravel in a variety of ways, including taking a composer's life and influences into consideration. In the investigative stage, using four aesthetics of African American music to determine the microperceptual "sound things" of each piece allowed the analysis to take place through the lens of Black American music aesthetics as part of the initial stage of the analysis, rather than as supplementary additional analysis.

Implications for Future Studies

The thrust of this dissertation rests on the development and integration of more inclusive practices in pedagogical and performance circles at all levels. I hope that my focus on three works for solo trumpet by Black American composers contributes to a growing conversation and can serve as a launching pad for other scholars, educators, and performers wishing to diversify their practices exploring this and other diverse repertoire. To increase awareness of available repertoire, Appendix A of this dissertation provides a list of sixty-seven pieces for solo trumpet by African diasporic composers from the 1950s to today.

In addition to the need for more inclusive scholarship on this repertoire, there is also a need for more performers to play the music, record it, and teach it as part of their music curriculum. The first step of this process is for more trumpet players to obtain the scores and perform the music. Important works such as *Mount Cathedral* (1994) and *Call to Peace* (2006) by Mary Watkins, still do not have any recordings available to the public for reference. By incorporating these pieces into their performance repertoire and creating lesson plans for their

students including these compositions, diverse, inclusive practices can become more normalized from the ground up.

The devastating events of 2020 intensified the impulse for many music educators and performers to expand their search for repertoire by diverse composers. Appendix A serves as a starting point for those unfamiliar with compositions for solo trumpet by Black composers, and is a list which should grow to include repertoire I did not encounter in my research and newly-composed works by Black American composers. In adding my voice to the call for change in my field, envisioning relevant DEI-oriented action plans, and remaining committed to setting them in motion, it is hoped that we will move forward as mindful participants and observers as action plans unfold, ready to adapt as necessary.

APPENDIX A: LIST OF COMPOSITIONS FOR SOLO TRUMPET

BY BLACK COMPOSERS

By Year of Composition

Perry, Julia Amanda	<i>A Short Service</i>	1954
Dickerson, Roger Ronald	<i>Movement for Trumpet and Piano</i>	1960
Da Costa, George Noel	<i>Spaces for Trumpet and Double Bass</i>	1966
Duncan, John	Concertino	1966
Da Costa, George Noel	<i>Gabriel's Tune for the Last Judgment</i>	1970
Price, John Elwood	<i>Two Pieces for Trumpet and Strings</i>	1974
Anderson, T.J.	<i>Fanfare for Solo Trumpet and Four Bands</i>	1976
Smith, Hale	<i>Exchanges</i>	1976
Price, John Elwood	<i>Tutankhamen for Trumpet, Trumpet (tape), String Orchestra, and Percussion</i>	1976-1978
Moore, Undine Smith	<i>Conversations for Trumpet and Piano</i>	1978
Furman, James B.	<i>Chanson for Trumpet (or Cornet) and String Orchestra</i>	1979
Tillis, Frederick	<i>Autumn Concerto for Trumpet</i>	1979
–	<i>Spiritual Fantasy No. 1</i>	1980
Hailstork, Adolphus	Variations for Trumpet	1981
Kay, Ulysses	<i>Tromba for Trumpet and Piano</i>	1983
Anderson, T.J.	<i>Sunstar</i>	1984
–	<i>Contrast</i>	1984
Watkins, Mary	<i>A Matter of Urgency</i>	1984
Nash, Gary Powell	<i>Improvisation for Solo Trumpet</i>	1987
Baker, David Nathaniel	Concerto for Trumpet, String Orchestra, and Jazz Band	1988
Baiocchi, Regina	<i>Miles Per Hour</i>	1990
Bandfield, William C.	<i>Concerto No. 3: Suite for Richard</i>	1990
Logan, Wendell	<i>Brasstactics for Trumpet and Tape</i>	1990
Abels, Michael	<i>American Variations for Trumpet and Orchestra</i>	1992
Amis, Kenneth	<i>March of the Toy Soldier</i>	1994

Bland, Ed	<i>For Trumpet</i>	1994
Cox, Jesse	<i>/æf/</i>	1994
Watkins, Mary	<i>Mount Cathedral</i>	1994
Lloyd, Jr., Charles	<i>The Crucifixion for Trumpet and Piano</i>	1999
Singleton, Alvin	<i>Vous Compr</i>	2001
Hailstork, Adolphus	<i>Sonata for Trumpet and Piano</i>	2002
Watkins, Mary	<i>Call to Peace</i>	2006
Njoku, Portia	<i>Call of the Sea</i>	2007
Tillis, Frederick	<i>Spiritual Fantasy No. 32</i>	2007
Grant, Marcus	<i>Variations on a Theme from Nettleton (Come Thou Fount of Every Blessing)</i>	2014
Newton, James	<i>The Voice of One Crying in the Wilderness</i>	2014
Holland, Jonathan	<i>The Flamboyant Frenchman</i>	2014
Hailstork, Adolphus	<i>Concertino for Trumpet and Orchestra</i>	2015
Adams, H. Leslie	<i>Grand March for Trumpet and Piano</i>	2016
Grant, Marcus	<i>Pastoral Flourish for Trumpet and Wind Band</i>	2016
–	<i>Fantasie of Passage for Trumpet and Piano</i>	2016
Ware, Brianna	<i>Notturmo</i>	2016
Hailstork, Adolphus	<i>Four Hymns Without Words for Trumpet and Piano</i>	2018
Grant, Marcus	<i>Fantasia: Jesus Loves Me</i>	2019
Lewis, George	<i>Lonnie and Lonie</i>	2019
Day, Kevin	<i>Pyrotechnics: Concerto for Trumpet</i>	2020
Grant, Marcus	<i>Fantasie of Passage for Trumpet and Wind Band</i>	2020
Horne, Benjamin	<i>REM for Solo Trumpet</i>	2020
Jones, Alice	<i>#tinyefforts2020: Shadowboxing, Starwater, Sunshower, The people could fly</i>	2020
–	<i>#tinyefforts2021: Dark is a way, A handful of sand, Sourmagic, Starfishing</i>	2020
Grant, Marcus	<i>Leopard's Pursuit</i>	2021
Pirio, Alonso Malik	<i>Evolving Landscapes</i>	2021
Alice Jones	<i>#tinyefforts2022: apricity, starstill, what do we do</i>	2022

	<i>now?, false joys of time</i>	
Fibereisma, Adam	Concerto No. 1	n.d.
Fibereisma, Adam	Concerto No. 2	n.d.
Haynes, Lawrence M.	<i>Urban Echoes for Trumpet and Piano</i>	n.d.
Price, Florence	Suite for Trumpet and Piano	n.d.
Sadoh, Godwin	<i>Jesu Oba for Organ and Trumpet</i>	n.d.
Sadoh, Godwin	<i>Nigerian Concerto for Trumpet and Piano</i>	n.d.

By Last Name, First Name

Abels, Michael	<i>American Variations for Trumpet and Orchestra</i>	1992
Adams, H. Leslie	<i>Grand March for Trumpet and Piano</i>	2016
Amis, Kenneth	<i>March of the Toy Soldier</i>	1994
Anderson, T.J.	<i>Contrast</i>	1984
–	<i>Fanfare for Solo Trumpet and Four Bands</i>	1976
–	<i>Sunstar</i>	1984
Baiocchi, Regina	<i>Miles Per Hour</i>	1990
Baker, David Nathaniel	<i>Concerto for Trumpet, String Orchestra, and Jazz Band</i>	1988
Bland, Ed	<i>For Trumpet</i>	1994
Bandfield, William C.	<i>Concerto No. 3: Suite for Richard</i>	1990
Cox, Jesse	<i>/æf/</i>	1994
Da Costa, George Noel	<i>Gabriel's Tune for the Last Judgment</i>	1970
–	<i>Spaces for Trumpet and Double Bass</i>	1966
Day, Kevin	<i>Pyrotechnics: Concerto for Trumpet</i>	2020
Dickerson, Roger Ronald	<i>Movement for Trumpet and Piano</i>	1960
Duncan, John	Concertino	1966
Fibereisma, Adam	Concerto No. 1	n.d.
–	Concerto No. 2	n.d.

Furman, James B.	<i>Chanson for Trumpet (or Cornet) and String Orchestra</i>	1979
Grant, Marcus	<i>Fantasia: Jesus Loves Me</i>	2019
–	<i>Fantasia of Passage for Trumpet and Piano</i>	2016
–	<i>Fantasia of Passage for Trumpet and Wind Band</i>	2020
–	<i>Leopard's Pursuit</i>	2021
–	<i>Pastoral Flourish for Trumpet and Wind Band</i>	2016
–	<i>Variations on a Theme from Nettleton (Come Thou Fount of Every Blessing)</i>	2014
Hailstork, Adolphus	<i>Concertino for Trumpet and Orchestra</i>	2015
–	<i>Four Hymns Without Words for Trumpet and Piano</i>	2018
–	<i>Sonata for Trumpet and Piano</i>	2002
–	<i>Variations for Trumpet</i>	1981
Haynes, Lawrence M.	<i>Urban Echoes for Trumpet and Piano</i>	n.d.
Holland, Jonathan	<i>The Flamboyant Frenchman</i>	2014
Horne, Benjamin	<i>REM for Solo Trumpet</i>	2020
Jones, Alice	<i>#tinyefforts2020: Shadowboxing, Starwater, Sunshower, The people could fly</i>	2020
–	<i>#tinyefforts2021: Dark is a way, A handful of sand, Sourmagic, Starfishing</i>	2020
–	<i>#tinyefforts2022: apricity, starstill, what do we do now?, false joys of time</i>	2022
Kay, Ulysses	<i>Tromba for Trumpet and Piano</i>	1983
Lewis, George	<i>Lonnie and Lonie</i>	2019
Lloyd, Jr., Charles	<i>The Crucifixion for Trumpet and Piano</i>	1999
Logan, Wendell	<i>Brasstactics for Trumpet and Tape</i>	1990
Moore, Undine Smith	<i>Conversations for Trumpet and Piano</i>	1978
Nash, Gary Powell	<i>Improvisation for Solo Trumpet</i>	1987
Newton, James	<i>The Voice of One Crying in the Wilderness</i>	2014
Njoku, Portia	<i>Call of the Sea</i>	2007
Perry, Julia Amanda	<i>A Short Service</i>	1954
Pirio, Alonso Malik	<i>Evolving Landscapes</i>	2021

Price, Florence	Suite for Trumpet and Piano	n.d
Price, John Elwood	<i>Tutankhamen for Trumpet, Trumpet (tape), String Orchestra, and Percussion</i>	1976-1978
–	<i>Two Pieces for Trumpet and Strings</i>	1974
Sadoh, Godwin	<i>Jesu Oba for Organ and Trumpet</i>	n.d
–	<i>Nigerian Concerto for Trumpet and Piano</i>	n.d
Singleton, Alvin	<i>Vous Compr</i>	2001
Smith, Hale	<i>Exchanges</i>	1976
Tillis, Frederick	<i>Autumn Concerto for Trumpet</i>	1979
–	<i>Spiritual Fantasy No. 1</i>	1980
–	<i>Spiritual Fantasy No. 32</i>	2007
Ware, Brianna	Notturmo	2016
Watkins, Mary	<i>A Matter of Urgency</i>	1984
–	<i>Call to Peace</i>	2006
–	<i>Mount Cathedral</i>	1994

APPENDIX B: LIST OF COMPOSITIONS BY REGINA HARRIS BAIOCCHI⁹⁶

INSTRUMENTAL music:

- #2020: i. *global smudging*, ii. *after the last word*, iii. *8:46*, iv. *unity*, oboe d'amore, 7', 2020*
- African Hands*: concerto: ashiko, batá, conga, djembe I. *Muse*, II. *Mbira*, III. *Ogé*, 16', 1997, **Seattle Philharmonic***
- After the Rain* (Bossa nova): soprano sax, bass, piano, percussion, 4', 1994
- Alaffia*, solo piano, 2.5', 2017
- Ancestral Refrain (Resilience)* bass oboe, 2', 2021*
- Autumn Night*: alto flute 3', 1991
- Azuretta*: solo piano, 5', 2000
- Blues for Melba*, trombone, 2.17', 2021
- Chassé*: clarinet, piano, 4', 1978
- Communion*: I. *Canon*, II. *Izat*, III. *Ion*: marimba, strings (pf. reduction), 15', 1999*
- Deborah*: I. *Jael*, II. *Rwanda's Prayer*, III. *Percussing up a Storm*: percuss., piano, 15', 1994
- Deliverance*, solo piano, 4.5', 2021*
- Déjà Vu*: solo piano, 4', 1999
- Doxology*: pipe organ, 4' 2011, **American Guild of Organists; Tom Weisflog, Rockefeller Chapel**
- Equipose by Intersection*: piano études, 2', 1995
- Feathers & Bowties*: clarinet, percuss., piano, cello, 4.5', 2018
- Gullah Ghost Drumming*: hand drum choir, 5', 2017
- HB4A*: piano, bass, drums, sax (lead sheet), 10', 2000
- Hummingbird Dialogue*: I. *Deborah & Jael*, II. *Time for Prayer*, III. *Face to Face*: piano duo, 9', 2019
- Kaleidoscope (i. realizations)* string quartet, 5', 2020
- Karibu*: B-flat clarinet, 2.5', 2007
- Liszten, my husband is not a Hat*: solo piano, 7', 1994
- Miles Per Hour*: trumpet, 6', 1990, **Chicago Symphony Orchestra, LA Philharmonic***
- Muse*: orchestra, 6', 1997, **Detroit Symphony Orchestra** [3222, 43311, timpani, 4 perc., strings]
- Orchestral Suite*: I. *Against the ODS*, II. *Mother to Nique*, III. *Thunder*, 12', 1992, **Detroit Symphony**
- Pastiche*: brass quintet, 3.5', 2021: **Gaudete Brass, Chicago Ear Taxi Festival***
- Piano Poems*: i. *common things*, ii. *cockleburs in wooly hair*, iii. *beatitudes*, iv. *candle burns time*, 11', 2020*
- Praise Dance*: alto flute, 2.5 min, 2017
- QFX*: I. *March of Impotent Ants*, II. *Bosnia's Tear*, III. *Brass Tacks*, brass quintet, 11', 1993, **Chicago Brass Quintet, Milwaukee Brass Quintet, US Army Band**
- Realizations*: string quartet, 5', 1978: Chicago
- Resilience*: *Ancestral Refrain*, bass oboe, 2', 2021
- Sketches for Piano Trio*: I. *Sketches*, II. *Miriam's Muse*, III. *Var. on Folk Songs*, IV. *Pentasketch*, 15', 1992, **Lincoln Trio***
- Snakeskin Shoes*, oboe d'amore, 3.45', 2020
- Tightrope*: piano étude #3, 2.5', 2020
- We Real Cool*: piano étude #4, 2.5', 2020*
- ### VOCAL music:
- 3Love Lyrics*: voice, piano (guitar) 1-*Love Lyric*, 2-*Haiku-47*, 3-*Best Friends*, 10', 2008
- Ask Him*: voice, piano, bass, drums, 4', 1999
- Belize*: voice, alto sax, piano, bass, drums (lead sheet), 5', 2001

⁹⁶ Courtesy of Regina Harris Baiocchi.

VOCAL music (continued):

- Best Friends*: vocal duet, piano, 3', 1993
Black Voices: rapper, piano, percussion, 9', 1992*
B' Shuv Adonai: voice, violin, piano, percussion, 4', 1998
Bwana's Libation: 1. *Ancestors' Medley*, 2. *First Fruits*, 3. *Legends*, 4. *Say No! to Guns* (Ballet): voice, piano, bass, percussion, 20', **Joel Hall Dancers; Darlene Blackburn Dance Troupe***
Congregational Mass: SATB, 10 movements (mass ordinaries) piano, 53', 2011
Crystal Stair: vocal duet, piano, 3', 1992
Cycles: voice, piano, bass, drums, 3', 1998
Darryl's Rose: voice, piano, 5', 1995
Dream Weaver: alto sax, piano, bass, drums (lead sheet), 5', 1997
Dreamhoppers: 1 act-drama, 7 characters, 30' script, 1995
e. e. cummings songbook: vce, pf: i-little word, ii-brain gesture, iii-imagine, iv-house wind, v-love crumbs, vi-i carry you in my heart, 10', 2009*
Farafina: vce, tpt, pf, bs, dr, 2016-18; vce, percuss., 2019*; vce, tpt, marimba, pf, bs, dr, 2021*, 8.5'
Foster Pet: voice, piano, oboe, percussion, 5', 1991*
Freedom Serenade: voice, piano (lead sheet), 4', 2001
Friday Night: voice, trumpet, sax, piano, bass, drums (lead sheet), 5', 1995
God is Mighty: voice, piano (lead sheet), 2.5', 1998, 2007*
Honey Air, haiku for voice, piano, 1.5', 2013
I Hear Voices: I. *I Hear Voices*, II. *Peacework*, III. *Ain't Thru with Me Yet*, gospel suite, 6', 2001
Incantation: med. voice, piano lead sheet (opt. rhythm sec.), Chris Abani poem, 2', 2018
Journey, S. A. DIVISI, piano, 2.5', 2020*
Koan #1: voice, flute, piano, percussion, 4', 2001
Landscapes, voice, viola, piano, 7.5', 2021*
Legacy: voice, piano, 2', 1992*
Litany: SATB a cappella, 8', 2000
Lovers & Friends: voice, piano, bass, drums, 4', 1999
Message to My Muse: voice, piano, 2', 1997
Much in Common: duet, piano, 2', 1993
Nilisikia Sauti Kubwa (I Heard A Voice), voice, trumpet, percussion, piano, 4', 2015*
Nourish: cento for SATB, piano, 5', 2022*
Our Time, voice, piano, 3-6', 2022*
Psalms 23, baritone, piano, 4', 2011*
Psalms Cat: voice, bass, alto sax, 5', 1999
Shadows: voice, piano, bassoon, percussion, 3', 1992*
Sweet Baby: voice, piano, 5', 2021 [for Anima Mundi Productions' *We Cannot Walk Alone Project**]
Things Change, S. A. DIVISI, piano, 3', 2020*
Three Questions: voice, violin, piano, percussion, 3', 1998
Voices of Patriots: voice, piano (i-vi), 17.5', 2021 [for Samantha Williams' one-woman show*]
Watoto's Kwanzaa: voice, percussion, 3', 1998-99
Wild Onion Suite: 1. *Blues*, 2. *Mother*, 3. *Capriccio*, 4. *Wash-belly Baby*, 5. *Lifting*: vce, fl, vln, trb, harpsichord, perc, 18', 2018*

VOCAL music (continued):

Sacred music: (1980-2000): *Father, We Thank You* (SATB a cappella, 6'); *I've Got A Mother & Father* (a cappella, 2.5'); *Send Your Gifts* (SATB opt. piano, 3.5'); *Who Will Claim the Baby?* (SATB, piano, 4')

No One's Child [née *Gbeldahoven*]: **chamber opera**, libretto: 1 act, 75-90', 7 roles/SATB, 13 arias; vce, pf, (cello, percuss.) – full score, libretto, or arias available.

<u>Aria title</u>	<u>Role/voice</u>	<u>Key/Vocal range</u>
1. <i>Servant's Muse</i>	Female Servant (mezzo)	E-flat Major: G – e-flat'
2. <i>But for the Grace of God</i>	Langston (baritone)	C Major: GG - c
3. <i>How It Feels to be Colored Me</i>	Zora (soprano)	B-flat min., Cm: B-flat – b-flat'
4. <i>I am Not Tragically Colored</i>	Zora (soprano)	B-flat minor: B-flat – b-flat'
5. <i>Hell hath no Fury!</i> (recitative)	Godmother (soprano)	C, F, E-flat, C: B-flat – b-flat'
<i>Godmother's Lesson</i> (aria)	Godmother (soprano)	D-flat minor: d – b-flat'
6. <i>The Mason Room</i>	Langston (baritone)	B min., E Maj., B min.: AA-f#
7. <i>Litany of Superstitions</i>	Zora, Langston, Louise	(Spoken)
8. <i>Louise's Prayer</i>	Louise (alto), Langston (bar.)	C Major: G - f#
9. <i>Ain't Nobody's Child</i>	SATB Chorus/Cast	(normal)
10. <i>Friday Night</i>	Louise (alto/mezzo)	B-flat minor: f – a-flat'
11. <i>Hold out for Joy</i>	Radio Voice/SATB chorus	E-flat Major: B-flat – e-flat'
12. <i>Hughes Man</i>	Langston (baritone)	E-flat minor: FF - d
13. <i>Black Pride</i>	Alain (tenor)	C, B-flat Major: B-flat - g
<i>Inside and Out</i>	Louise	(Poem, spoken)
<i>Good News Falls Gently</i>	Narrator, 3 to 5 dancers	(Dance, poem: spoken)

Pitches: CCC (contra C), CC (great C), C (small C), c (**middle C**), c' (8va middle C), c'' (high C)

APPENDIX C: REGINA HARRIS BAIOCCHI INTERVIEW WITH CHLOE SWINDLER

April 10, 2022 (Excerpt)

[start of excerpt at 43:42]

Chloe Swindler: Within the piece *Miles Per Hour*, I'm curious what you would say is I guess the main driver of how the piece unfolds? Is it more driven melodically? Is it more driven in sections? I've split it up in my own way of trying to figure out how to pace the piece when you do it as a solo or a duet, and I've split it into three sections.

Regina Harris Baiocchi: And the answer is yes.

CS: Yes.

RHB: By the way, I've got five Zooms today and they're all about *Miles Per Hour*, so I've got a bunch of...[crosstalk]

CS: Oh, really?

RHB: I hope I'm not saying the same thing that I said to you. I don't remember if I said it to the other person. I'm trying to keep notes here, but I don't know if I said this to you before, but I don't really want to be on the person's shoulder while they're playing the piece. I want to make sure, and this is why I tried to write copious program notes. I want to make sure that I've said enough in the notes, and that my notations are clear enough that someone can pick this up and

play it. I think it's nice sometimes when you have access to the composer, but I don't want it to be a hindrance.

You can tell from the first, the opening notes that there's a bit of a cliché fanfare that puts everybody at ease, the listener and the performer. “Oh yeah, I can do that (sings fanfare motif) I mean, I can do that in my sleep.” And then when you start getting into the actual notes, I would rather that people think of this piece as a series of gestures, a series of related gestures. Some of them say, “Hey, this is what I can do if I want to show off on the trumpet.” “Hey, this is what I want to do if I want to exploit this harmonic progression.” “This is what I want to do when I feel bluesy, when I feel jazzy, if I feel classical, this or that.” I want anything that falls under the trumpet umbrella to be seen and done in this piece and I hesitated... You don't have the music in front of you, but I hesitated to write 32 second notes, because sometimes when you get faster than the 16th note, people are like, “Oh, there's ink on the page.”

But then when you look at the pace and you look at the notes, you've got a chance to lay back and play in front of the beat, play behind the beat. You can groove. A lot of times when players are doing it as a solo piece and they're told to vamp on those a couple of measures, but within those couple of measures, you don't want to play the same thing over and over again right. So, you might want to bend a note here, omit a note there, add a note here or there, add a rhythm, subtract a rhythm. I want the performer to take ownership of the piece and become a co-creator, bringing what he or she knows about trumpet literature, what they know about concert literature, what they know about jazz literature, what they know about some of those musicians that I mentioned.

And of course, what a crime it would be to play this piece if you don't know who Buddy Bolden is. What a crime it would be to play this piece if you don't know who Clifford Brown is, and that's not to say that there haven't been some great trumpet players. One of the persons that I admire as a trumpet player is Bud Herseth who played for the CSO. He was one of my trumpet teacher's teachers. And I got to interview him a couple of times and talk to him. And it's interesting how when you see him at the CSO, it's like the great Bud Herseth. And then when you talk to him, he's like, "Oh, this ain't nothing but a band." You know what I mean? It's another band gig...because he started out as a Naval in the Navy Band.

And the Navy Band, they played all kinds of stuff. It wasn't just Piston or Hindemith, or that kind of stuff. I mean they played everything, but they had to know how to swing. He's probably one of a few people in that whole section who could swing. That's why he's sitting first chair – right? And it's not just because he's got all the high notes, but he brings a wealth of musical knowledge and such a dimension to that music. People are always trying to be like him and, "What? What is *the* Bud Herseth?" And he's like, "Yeah, what the hell are you asking me that for? I don't know, I can't tell you what every second of my life led up to me playing in CSO."

And when you look at his audition compared to an audition you might do today – night and day, night and day. No one said to him, "I want you to play this excerpt from that symphony." He was in a hotel room. They said, "Let me hear what you got kid." He played and they said, "What's the highest note you can play? What's the fastest notes you can play? Okay, do you have a passport because we're going to, I don't know, France or something." And I mean it was that kind of party.

If you think of it more as music that's telling a story that was initiated by RHB, but Chloe also has a chapter, she's going to add to that story.

[end of excerpt at 48:52]

APPENDIX D: LIST OF COMPOSITIONS BY ALVIN SINGLETON⁹⁷

ORCHESTRA music:

56 Blows (quis Custodiet Custodes?) (1994)
A Yellow Rose Petal (1982)
After Choice (2009)
After Fallen Crumbs (1987)
BluesKonzert (1995)
Brooklyn Bones (2008)
Cara mia Gwen (1993)
Different River (2012)
Durch Alles (1992)
Eine Idee ist ein Stueck Stoff (1988)
Even Tomorrow (1991)
Miaka Kumi (2010)
PraiseMaker (1998)
Say You Have This Ball of Meaning (2005)
Shadows (1987)
Sinfonia Diaspora (1991)
Umoja - Each One of Us Counts (1996)
When Given a Choice (2004)
Where the Good Sounds Live (2014)

CHAMBER ORCHESTRA music:

Again (1979)
Kwitana (1974)

CHAMBER ENSEMBLE music:

Akwaaba (1985)
Almost A Boogie (2010)
Apple (1984)
Be Natural (1974)
Ein Kleines Volkslied (1998)
Et Nunc (1980)
Extension of a Dream (1977, revised 1987)
Fifty Times Around the Sun (1999)
Greed Machine (2003)
Helga (2003)
In Our Own House (1998)
Intezar (1994)
Ishirini (2003)
Jasper Drag (2000)
La Flora (1983)

⁹⁷ "Works," Alvin Singleton, accessed 14 May 202, <https://www.alvinsingleton.com/works.php>.

Prayer (2016)
Secret Desire to be Black (1988)
Somehow We Can (1994)
String Quartet No. 1 (1967)
Sweet Chariot (2012)
Through It All (2007)
Vous Comprà (2001)
Woodwind Quintet (1968–69)

VOICES AND INSTRUMENTS music:

Bernsteinlied (1988)
Between Sisters (1990)
Brown Gone (2006)
Dream Sequence '76 (1976)
Messa (1975)
Necessity is a Mother (1981)
Prayer (2016)
Say You Have This Ball of Meaning (2005)
Search (1990)
Sing to the Sun (1995)
TRUTH (2005)

CHORUS music:

Alleluia (n.d.)
Brooklyn Bones (2008)
Epitaph (1966)
Fallen Crumbs (1987)
Gospel (1998)
PraiseMaker (1998)

SOLO INSTRUMENTS music:

Argoru I (1970)
Argoru II (1970)
Argoru III (1971)
Argoru IV (1978)
Argoru V/a (1984/ rev. 2004)
Argoru VI (1988)
Argoru VII (1994)
Argoru VIII (2002)
Changing Faces (1970)
Cinque (1969)
In My Own Skin (2010)
Inside-Out (1983–84)
Mookestueck (1999)

APPENDIX E: ALVIN SINGLETON INTERVIEW WITH CHLOE SWINDLER

January 20, 2022 (Excerpts)

Excerpt #1

[start of excerpt at 02:31]

Chloe Swindler: So what I'm trying to do is synthesize the style. I'm trying to understand what tropes or techniques are used that are mostly also influenced from African American musical idioms and how those manifest in the solo trumpet works.

Alvin Singleton: Well, I don't know what to tell you other than I grew up in a place where there were a lot of jazz musicians and a lot of improvisation. And from there I went to study music and I started writing for orchestras and whatnot. This trumpet piece that you referred to earlier in our email discussions, what's it called – *Vous Comprà* – is influenced by the fact that I know these improvisers, Wadada Leo Smith, you know him?

CS: Yep.

AS: Him and Anthony Davis. They're really friends of mine. And I wanted to write a piece for them and then I began writing the piece... and right away they said, "That's too many notes."

CS: Right.

AS: So I had to go back and give them just a little bit that they can build on.

CS: And that's one of the things that I was really drawn to about this piece, is that I spent a couple of hours looking at the score and just trying to piece together a sort of map of how it would sound in a recording or a performance. And then in listening to the recording, it's over what? Eight minutes long.

AS: Yeah.

CS: From 19 measures of composed music.

AS: Yeah.

CS: So I'm interested in the process of how this came to be. Were there a lot of meetings that you had between the three of you? How did the process go for composing this piece?

AS: No, we didn't really meet at all because we just knew each other.

CS: Yeah.

AS: And I would send mainly Wadada stuff and he'd contact Anthony and then they agreed to meet in a studio.

CS: Wow. So in terms of this piece, would you say that this is more, obviously, of a skeleton? There's a lot of interpretations, endless interpretations, people can have for performing this piece.

So what advice would you give to people seeking to perform it now? Would using something like [using] their recording as a reference recording be helpful in their process of performing the music or would you hope for many different interpretations to come to life?

AS: No, I think that when someone looks at the score and then listens to the recording, they right away come to the conclusion and say, “Most of this is not there.”

CS: Right.

AS: And they think, “I can't do that!”

CS: Well, what is interesting about your piece is that – over the course, especially of the last year and a half, two years, in society – people are looking for new pieces. And for pieces written by diverse composers.

AS: Mm (affirmative).

CS: And people are expanding these lists of works, especially for trumpet, and in doing so this piece comes up. And it's interesting because the majority of people who, I think, today would be interested in performing this piece might also lack some of the skills necessary to make it come to life with the intention that you might have set for it.

AS: Yeah.

CS: In that familiarity with improvisation.

AS: Yeah.

CS: And with being comfortable with the space, knowing when to play, knowing what to play, all of that. I think it's a really exciting piece that situates itself in an area that is actually uncomfortable for half of the trumpet players who might want to play it.

AS: Yeah. Yeah, well, the piece, all of a sudden people have gotten interested in it. I've gotten calls from Germany. This guy went and he said he heard of it and he wants to play it and how can he get the music? And for a long time there was nothing really published.

CS: Right.

AS: And then finally I had to tell my publisher to put it out.

CS: Right, and so did you put that out this year? When was that published? Or 2021?

AS: Yeah, it was 2021. It was.

CS: Yeah.

AS: At least the score.

CS: Right.

AS: The score was.

CS: Right. But you composed it in 2002? Is that correct?

AS: I don't know. What does it say?

CS: You don't know? [laughs] It says 2002. So I just want to make sure.⁹⁸

AS: Yeah, I just had a Zoom call with a guy who's writing program notes for my four string quartets which have been recorded. And he's said he's going to ask me what was I thinking on each quartet? And I said, "Oh my God," I said, "I don't know – that's too long ago."

CS: I love that.

AS: So with this piece, the only thing that's interesting for me is nobody asks about the title.

CS: That's fair.

AS: Vous compra, vous in French, is you.

⁹⁸ On Singleton's 2002 album *Somehow We Can*, the composition date for *Vous Compra* is listed as 2001. On Singleton's website however, the date is listed as 2002, the same year as the recording. The true year of composition is assumed to be 2001, as is recorded on the CD liner notes.

CS: Yep.

AS: And compra is from comprare in Italian, to buy. And I don't know, do you live in New York?
You live in LA, right?

CS: I live in LA. Yes.

AS: And in New York, I used to come across vendors, street vendors who were from Africa and they would have all sorts of bags and other leather things. And they would say, “You buy, you buy,” right? They stopped you and they want you to buy. And then in Italy, where I lived for a while, these same things would happen, but they would say “Vous compra.” It would be French and Italian – you buy. So I thought that's a great title.

CS: That is a great title.

AS: So, yes.

CS: So I'm curious for you, as you mentioned now that people, people are becoming more interested in this piece. Do you see that as a direct result of the events of 2020? Do you see that as a result of people wanting to diversify their music stands or...how would you attribute that? Or what would you attribute that to?

AS: I don't know. I mean it's been a long time coming that people got interested in African American music. And I mean, other than the pop music.

CS: Right.

AS: But in classical music – there's so many of us out there that have been, for a long time ignored. And then all of a sudden, boom, everybody wants to do pieces. So I don't know what they attributed it to...we all just keep working.

CS: Right. Right!

AS: And my publisher has really done a good job and they're promoting the music. I got a piece, a chamber orchestra piece. “What's it called?” “Oh, *Again*, it's called *Again*.” And when one asked me, “Well, why is it called *Again*?” I said, “Because it's about future performances.”

CS: Mm (affirmative).

AS: I want it played again and again.

CS: Right.

AS: Last year I got three performances in Germany by Ensemble Modern, which is a super ensemble.

CS: Right.

AS: And I just heard now, that they're playing it three more times in Europe, they're playing it in Amsterdam. And then they're playing two more times in Germany. And the same piece is put on the program in Tanglewood for this coming summer.

CS: Wow.

AS: And it's a piece from '79.

CS: So how does that feel to have these works that you've published and that aren't, especially some of them, more recent. To have some of these works also come back and come up and have a resurgence of interest in them.

AS: Well, when I heard this piece after such a long time...well it was premiered by the London Sinfonietta, and there's a recording. And then when I heard it perform live again, I had always questioned, "Did I really write that?" I said, "That's pretty good." I don't remember.

CS: Right.

AS: You don't remember what you were thinking then, years ago. Even now my ideas are more developed, but I can see the seeds of them in earlier pieces.

[end of excerpt at 12:30]

Excerpt #2

[start of excerpt at 21:58]

CS: So for this entire project that I'm working on, maybe I can explain it a little better, but your piece stands out. I've been looking at about forty or fifty other pieces [sic]. So I've been buying the music, analyzing these scores. And what is interesting is that a lot of pieces are written for performers who have an understanding of classical music and jazz music.

AS: Mm (affirmative).

CS: Which asks of the performer to have a set of skills that a lot of musicians who are classically trained don't have. So I think it's a really interesting trend that is kind of coming out of these pieces that I'm looking at which is that the people that sometimes these works are written for are their friends - are people who do both.

AS: Yeah.

CS: [To] who[m], it's cultural to also be in both worlds, to be a musician and to make money and have a career. So it's interesting to see, this is one of the trends that's kind of emerging out of it is [the question of] who these pieces are written for and the expectations within the piece to be familiar with a wide variety of styles and interpretations.

AS: Yeah. Well, with my music, for the most part reflects a lot of, [a] lot of times improvisation.

CS: Mm-hmm (affirmative).

AS: Not as much as *Vous Comprà*, but I have pieces that in the middle of the piece, someone has to finish. It's like finishing a sentence. You start something and say, "You finish the sentence," but it doesn't change the form of the piece.

CS: Mm (affirmative).

AS: It contributes to the piece depending on how creative the performer is.

CS: Right.

AS: Well-

CS: Well. Sorry, go ahead.

AS: No, I'm very much interested in improvisation, but people always think that improvisation means jazz. No, it doesn't. You improvise upon the material that you're given to improvise upon and you could expand that material based upon your creative understanding.

CS: Right. Are there any other recordings of this piece that you're aware of?

AS: No, no.

CS: No? Yeah. I was just curious. I haven't found any, so it'll be interesting to see if the person you said that contacted you from Germany, if they'll record this piece and if we will have more reference recordings as well.

AS: Yes. So, I'd be interested, for me just to find out what they do with the piece. But, I think that everyone who's contacted me about the piece has heard the recording.

CS: Right.

AS: Yeah, which is good because they can really play.

CS: Right. I know they can!

AS: Somebody looks at the score, which is really little bit, little bit of stuff, hints of stuff. And then all of a sudden they create this...

[end of excerpt at 25:20]

APPENDIX F: LIST OF COMPOSITIONS BY ALICE JONES⁹⁹

SOLO music:

Nowhere to hide (2021), 2', French horn

#*tinyefforts2022*, open instrumentation

- *apricity* (2022)
- *starstill* (2022)
- *what do we do now?* (2022)
- *false joys of time* (2022)

#*tinyefforts2021*, open instrumentation

- *Dark is a way* (2020), 1'40
- *A handful of sand* (2020), 2'40
- *Sourmagic* (2020), 1'40
- *Starfishing* (2020), 1'

Etudes for Trombonists (2020), alto trombone, tenor trombone, or bass trombone

#*tinyefforts2020*, open instrumentation

- *Shadowboxing* (2020), 1'
- *Starwater Taffy* (2020), 2'30
- *Sunshower* (2020), 4'
- *The people could fly* (2020), 2'

CHAMBER music: trio

On Imagination (2020), 5', soprano, horn, piano

The Parting Glass (2020), 3'30, soprano, horn piano

What brings us here (2020), 15', flute/alto flute, cello, piano

Ruminations (2019), 17', flute, cello, piano

CHAMBER music: quintet

Playground of the mind (2021), 4'30, clarinet choir

as a fish looks at the sun (2021), 5'45, brass quintet

Forking Paths (2020), 15', woodwind quintet (flute/piccolo, oboe, B-flat clarinet/bass clarinet, horn, bassoon)

⁹⁹ "Compositions and Arrangements," Alice Jones, accessed 14 May 2022, <https://www.alicehjones.com/compositions-and-arrangements.html>.

APPENDIX G: ALICE JONES INTERVIEW WITH CHLOE SWINDLER

April 9, 2022 (Excerpt)

[start of excerpt at 47:08]

Chloe Swindler: So for you, how did your compositional voice come into being? Were there classes that you took in undergrad, or can you talk to how that has evolved over time?

Alice Jones: Yeah. How much time have you got?

CS: I've got a lot of time.

AJ: So the short answer is there's nothing for you to find, because there's nothing to – there's been no training other than the fact that I'm very much a practicing musician, right? So I'll give you the longer version of that. I was lucky in high school that I had a super supportive flute teacher and I did like, "I'm just going to learn the Mozart Concerto." And then she was like, "You get to write your own cadenzas." I was like (gasps) and it was revelatory, right? And no joke, they're 20 years old. I found them in – like I opened up my Mozart the other day or a couple months ago and found my cadenzas. And it's like they're very clearly written by somebody 17, 18 – but they are not bad.

CS: Right.

AJ: There's super cool stuff in there. I would not play them in public now, but I'm flipping proud

of the person who made those, right? And then I got to college and everything about that experience told me that I wasn't allowed to do that, right? And it was nothing that I could articulate at the time, but it's pretty clear to me now that it was who was always at the front of my classroom, whose music we always listened to, who got called on, and who got praised or got accolades in class for offering their ideas. And it was also – my parents are not musicians and so I got to college and played piano. I never really studied theory. My theory teacher in high school would send us out to Starbucks for coffee for him.

I did not learn stuff in high school. And so I would try to do my music theory homework and just fuck up all over the place. And there wasn't a single teacher there who was like, “Actually, you know what, there's something here, I want to encourage you.” No. So that was an aspect of my musicianship that I very much packed away. In graduate school, I went to SUNY Purchase. And I think even for my first semester, I started playing for the composition seminars and was doing demos and [saying], “These are the extended techniques on the flute.” “Let me read a bunch of composers' music.” And working with composers directly became a big part of what I was doing as a performer through my doctoral work also. But the really important thing that happened was I was playing with my woodwind quintet Fiati Five.

All of this is just such a weird journey, but we were playing every year in Southern Italy, touring around, not in actual concert halls, just touring around, playing music, having a good time in Southern Italy. But our audiences really loved to hear Italian operas. They loved to hear “Nessun dorma” and other stuff and other, I guess, light classical music. And so I started arranging a ton.

CS: Nice.

AJ: And it was by virtue doing that. And then we started doing harder stuff. We did *Barber Knoxville: Summer of 1915*, and played a bunch of stuff in woodwind quintet and [I was] thinking about timbre, thinking about color, thinking about what I wanted. All those things. And then the horn player and his wife, who's a soprano – I think it was their wedding anniversary one year. He was like, “Can you just arrange Hoagy Carmichael's ‘The Nearness of You’? But he wanted it to be something where she wouldn't know exactly what was happening until it really sunk in. So it was like, I got to do this amorphous, accreting material, like, “What's happening?” thing, and I loved it.

That's a big part of how my brain works. It's just like, “Here's this cool little amazing thing. Let's turn it over and look at it a bunch of different ways.” And then boom, there it is. It's not like, I don't know, Athena springing from Zeus' head or something. It's like we got to make it out of what we've got, right? So that affirmation of like, “Oh, I'm actually [good]...” It's like I get to see myself for the first time and I loved that feeling. So being affirmed by my chamber colleagues that I was doing it well.

CS: Yeah, exactly.

AJ: That was absolutely necessary. So then I ended up writing, I guess the first thing I really wrote was in 2019.

CS: Oh wow.

AJ: And I wrote a flute, cello, piano trio for women that I play with all the time. And I was like, “Guys, I brought you this thing. Just read it.” And they were like, “Oh, this is good.” That was really cool. And then the *#tinyefforts* thing came about because 2020 was the dumpster fire of 2020.

CS: Yes.

AJ: This whole bookshelf? Sheet music. And did not want to play any of it because, we practice because we might play stuff in the future, and I didn't feel like any of that was possible. My flute practice every day was just improvising and they became the first set. And I think out of that came a bunch of other commissions, a set of trombone etudes and a brass quintet and a clarinet choir piece. And then a –

CS: You have a brass quintet piece?

AJ: Yeah.

CS: Where is it? Where can I buy it?

AJ: It's on my website.

CS: Okay. Great.

AJ: I finished a sketch of a Woodwind Quintet, did a soprano horn piano trio. A bunch of other stuff has happened in the past year and a half, which has been really exciting.

CS: That is.

AJ: So, I mean, all of it is training as being a chamber musician and playing a lot of music, right? And thinking about what I really like to experience when I'm sitting in a chamber group, the things that feel good to play for me. I don't know. I mean, I've done...I do the new music thing and I love it. That's probably most of where my money as a performer comes, but it's not the kind of thing that I necessarily want to write.

CS: Right.

AJ: And I love, man, I love Brahms. I love Sibelius. I love Takemitsu. It's just like, how do I get to experience more of the stuff that I really enjoy? I guess it's selfish, but yeah. I also just like stuff that's playable.

CS: Yeah.

AJ: Yeah. There's nothing really more profound than that – I just like stuff that's playable. That's all.

CS: Yeah. I'm curious for you what the process was like or how you can compare the process from writing the 2020 [*#tinyefforts*] collection to the 2021 collection. And then now, you also have this new one [*#tinyefforts2022*]. I mean, they are three very different times, especially just socially. So I'm curious for you what that experience was like, the evolution of that process.

AJ: 2020 was like, “Who knows what's real? Let's just try it.”

CS: Well, you published them in December, right?

AJ: June.

CS: Was it June? Okay.

AJ: June of 2020. Yeah.

CS: And then the other...

AJ: The next set I wrote in December of 2020, but put them online in January of 2021.

CS: That's what I was thinking.

AJ: And I think the second set's harder than the first set, but it was also like I was feeling, I don't know, it was like wanting to feel better about the world and be like, “Dude, why are things not

better?” A little bit frustration in that regard, but also feeling more like I was allowed to have something to say musically. And the 2022 set, a part of it was like, “Oh, I got to get my act together.” Because Dakota was doing a version of “Dark is A Way” from 2021 at Carnegie. And I was like, “Ah, crap. I should probably get the 2022 set written.” And it's an easier set overall, I think. One of the things I realized after I'd written the 2021 set was I was making four archetypes of pieces for myself.

CS: I noticed that as well. Yeah.

AJ: So this third time around, I was like, “Okay, there's going to be a lyrical modal one. What's that going to be? There's going to be one that's thinking about groove and rhythm. What's that going to be? There's one that's going to be about elasticity. What's that going to be? And there's going to be one that's like how do I push beyond the boundaries of what the other three are?”

CS: Yeah. What would you say *A handful of sand* is out of those four?

AJ: Oh, it's a groovy one.

CS: Yeah.

AJ: Yeah. It's with *Sun Shower* and *apricity*.

CS: Nice. I have it on my stand here. *what do we do now?*, I think, is my favorite of the new

ones.

AJ: Wait, which one?

CS: *what do we do now?* I know mostly because it's like chance [music]. “What am I feeling today?” I really enjoy that it's calculated improv for us in terms of how the piece evolves. No two playings of it are really going to be the same, so –

AJ: Oh totally. Oh, that's awesome.

CS: I'm excited to hear too when people start making recordings as well. I mean, each piece is going to sound entirely different and evolve differently.

AJ: Totally. Yeah. And that's the one that's like, “Okay. How do I just not feel like I'm stuck in a rut with the other three and push in another way?” But also, there's a piece that I really enjoy by Kitty Cooper called *SUPERLATIVES*. And do you know this piece?

CS: No, I don't.

AJ: Oh my gosh. So the score, I'm happy to send it to you, but the score is just a series of hexagons that are arranged with, it's a triangle with a point at the bottom and the big side at the top, and each hexagon has a superlative adjective in it. And so as the group is improvising, you are choosing a hexagon to be a part of and making your version of the slurpiest sound, the

prettiest sound, the barkiest sound. And if you notice that you are making sounds that seem to be in the same hexagon or areas as somebody else, and you're like, "That's it. We're going to duke it out. We're going to find out who can actually do the prettiest sound." And it's a really joyful piece. It's so much fun to play, but that's been on my mind. And that's where *what do we do now?* [was] also just like, "What do we do now in the dumpster fire that we are in?"

CS: Exactly.

AJ: But yeah, there was a woman named Faith, a flutist who did a version of it. And she's like, "Yeah, I stitched my name into how I arranged it because they're lettered." I was like –

CS: Yeah. That's great. My gosh.

AJ: But yeah. So yeah, existential boundary pushing – there's always one of those.

CS: Right. So it's curious too though, so you said the first ones were, you released them in 2020 in June. So direct response. Were they, had you already started writing them even before the protests that were happening? Or were those –

AJ: I really wrote them in a couple days in June of 2020.

CS: Yeah.

AJ: Because I mean, nothing else was happening. I wasn't going anywhere.

CS: Right, right.

AJ: But I remember being at a Pride March and talking to some of my musical colleagues that I was marching with. I was like, “Guys, I have this idea. Is this a terrible idea? Should I do this?” And they're like, “Oh, that's a cool idea. Totally do it.” And at that time I felt really lucky. I was teaching, I was still earning money and we got in the stimulus checks, I'm like, “Really? What can I do to help other people?” Yeah.

CS: Yeah. Can you speak about that a little bit? Because [I'm curious about] the component of it as well of offering people money to record the pieces and as well, I guess your reactions, the response, there were a lot of people, especially who recorded the 2020 pieces, so.

AJ: Yeah. It's like it dropped off each year, but it's also anything that happens is cool. There was literally nothing else happening for me. So anything is a hundred percent more, right? People deserve to get paid, like full stop. Yeah. And I wish I could pay people more. I would love to give everybody a thousand bucks just for playing a piece. That would be so cool. And if I had a mountain of cash here, like a Donald Duck type thing, I wish I could, but also, I don't know. My feeling about the music world is that nobody's got \$20. We're all just passing around to the same \$20. It's like, “You play on my gig. I paid you.” “Oh, I'm going to play in your thing. You're going to pay me.” Like nobody has 20 bucks. We were just passing it around and so rather than... I don't know, shy away from that, embrace it. If I have funds, can I give them to other people? I

mean, it was also a thing of – and I didn't realize this was going to happen – but it allowed me to, it felt so good to send people money. I'd be like, “Right. You made music.” And then also to collate everybody's links altogether into a single place and be like, “Look at this super cool community of people that I would never have gotten to be in touch with.” People like you that I would've never met otherwise.

CS: We would've met. We would've met. [laughs] But I think –

AJ: Probably.

CS: Well, I wouldn't have known who you were. I wouldn't have. Yeah.

AJ: [crosstalk] Yeah. And also it was just an incredible joy to get to hear, like, here's this musical idea I had in this little blue room and here's this violist in England playing and here's this pan drum or a steel pan drum player and here's this like –

CS: Yeah. Where did the inspiration come from for having it be open instrumentation?

AJ: Oh, I mean, I wrote the pieces and I was like, “Great, what do I do now?” And it felt like the flute player thing, [the] flute thing would be to like put them online. “Look at me. I wrote these pieces guys.” And that felt wrong. That felt absolutely the worst thing I could possibly do in 2020.

CS: Yeah.

AJ: And so when I arranged things for my ensembles, I've been just kind of playing, looking for other pieces to play, because there's not always tons of stuff for flute and the colleagues that I want to play with. So, how do we just make it work? And it does not matter to me what instrument plays something? I mean, there might be moments in a chamber piece when I really care about timbral stuff, but like – just play.

CS: Yeah.

AJ: So, yeah. So it was, I didn't even think about it. That's the thing that's really weird. I understand where you're asking the question, but I'm like, “It was just the most obvious thing to me.”

CS: Well, I think one of the elements that I love about it and that I was also drawn to it because of was – often I think – well there's two reasons. One, you go to a recital or you go to a performance, you hear your friend play. And you're like, “Oh, I really wish this piece was for my instrument.” I think of a piece by Cait Nishimura, that's *Golden Hour* that was originally for horn and piano and it's beautiful. And she recently also released an arrangement of it for trumpet. And now I think she's also arranged it for euphonium and maybe trombone, but I played that on my last recital as well. It was great because having the element of – there's enough of this to go around and not having necessarily to go through the trouble of transcribing something for someone who might want to play it.

I think that element is really geared towards another component of what we've been talking about since 2020 and before of just accessibility as well. So having it also be online, having it be accessible to people is something that's a really cool feature of this collection of pieces as well, where especially at a time when, as you said, a lot of colleagues were not necessarily getting paid or didn't have income coming in, to be able to have something new to read and something to kind of build a community out of. That was really great idea. Something to offer up even if some part of it felt selfish to you, still being able to share it. I mean, that was one of the biggest takeaways from 2020. It's not fun to make music by yourself, if there's no one to share it with.

AJ: Right.

CS: And that's definitely been something I think will stick with us moving forward – [this concept] of community music making and how to do that.

AJ: Absolutely. I mean, I guess the other thing for me that I – sorry I didn't have this at the front of my brain to begin with – but it's that I don't feel super precious about the stuff that I make. It's not like, “This came from my head, it has to sound like this.” But also of the people who've played my pieces, there have been a lot of professional musicians and there've been gorgeous recordings and that is skillful playing and there's been a bunch of amateurs who've played.

CS: Yeah.

AJ: And people who are at the student level and those delight me to no end. Right. Because it's

not about the skill that gets displayed when the thing gets played. It's, "Was that a joyful experience for you?"

CS: Right.

AJ: I think about composition as creating a sandbox, a framework of space in which ideas are salient in that moment. Right. And it's part of – what I think is really important is – are you creating a space in which the person playing feels a better version of themselves? Hopefully there's something cool for the audience too. But I teach so much and I think about the joy of the process and the joy of learning, the joy of growing and yeah. I guess I also have annoyance at the idea that there's some music that's only for professionals.

CS: Right.

AJ: Sorry. Everyone's an artist. It's just a human thing to be able to do so well.

CS: I think that's what you touched on too, is one of the elements that I had mentioned for the last recital I had. Even though I had all four recordings [for the pieces in the *#tinyefforts2021* collection], it was funny because it wasn't necessarily like I felt the need to have to share all of them. It was the process of working through it. Especially the one – the name I keep forgetting, but the really tricky one – was it *Sourmagic*?

AJ: *Sourmagic*.

CS: Yeah. *Sourmagic*. Right. Just knowing that I learned the music and I got it and I was happy with it. It was like, “That's great.” That was a good time well spent and with this one too, with *A Handful of Sand* – getting the “groove” as you say down, it took another element of musicianship.

AJ: Oh, that's cool.

CS: Yeah. So, do you have plans to publish these? Do you have plans to... What are your future plans with this collection or any future ones that might come out?

AJ: Yeah. Well, I think I'm going to need to do a 2023 set because at this point I've written a set in summer, a set in winter, a set in spring. So I need to write a set in fall.

CS: Yes.

AJ: So that, then there is a full cycle of all four of them. You could do all the spring ones or all of the groove ones from each four seasons – mix and match. I guess in that regard, for me, the publishing is just popping them online. That's the right place for all of this stuff to live. I mean the other thing, at Juilliard, I do community engagement and career services.

CS: Right.

AJ: And so from the career services or entrepreneurship stand standpoint, putting the pieces

online and supporting other people in playing them, like the blessings return three, four, five fold. Right? In terms of who I get to meet, but also [I receive] way more commissions as a result of it.

CS: Yeah.

AJ: Ultimately, if you look at that kind of bottom line, putting the thing out there for free – because again, there's nothing about me as a composer online – means that other people get to know me if they like what I've written right. Then it's like, “Okay, great. How do we work together and do something more tailored for you?” And that has been, I think, more money coming in than anything I've paid out from Tiny Efforts.


CS: It's so interesting.


AJ: Which is fascinating. And definitely, I think if I'd set out with that plan and then been cynical about it would not have worked.

[end of excerpt at 01:09:42]

APPENDIX H: SCORE REVISIONS FOR *A handful of sand*¹⁰⁰

slurred grace notes

original 

revised 

m. 1

original 

revised 

m. 15

original 


revised 

m. 17

¹⁰⁰ All excerpts included in this section are used by the permission of Alice Jones.

m. 22

original



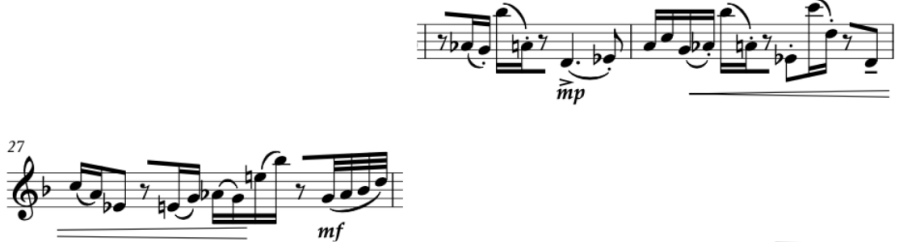
revised



The image shows two musical staves for measure 22. The top staff, labeled 'original', is in 5/4 time and features a complex melodic line with many beamed eighth and sixteenth notes, including a chromatic descent. The bottom staff, labeled 'revised', is in 3/4 time and presents a simplified version of the melody with fewer notes and a more direct path.

mm. 25-27

original



revised




The image shows two musical staves for measures 25-27. The top staff, labeled 'original', shows measure 25 with a melodic line and a dynamic marking of *mp*. The bottom staff, labeled 'revised', shows measure 27 with a melodic line and a dynamic marking of *mf*. The original version includes a more intricate rhythmic pattern in measure 25, while the revised version simplifies it.

original  **m. 30**

revised 

The image shows two musical staves for measure 30. The top staff, labeled 'original', features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of eighth and sixteenth notes with various articulations like slurs and accents. The bottom staff, labeled 'revised', shows the same measure with a different melodic line, also in treble clef, one flat, and 2/4 time, with similar articulations.

original  **mm. 32-33**

revised 

The image shows two musical staves for measures 32-33. The top staff, labeled 'original', starts with a treble clef and a key signature of one flat, then changes to a 5/8 time signature. The melody is composed of eighth and sixteenth notes. The bottom staff, labeled 'revised', shows the same two measures with a different melodic line, maintaining the treble clef and one flat key signature, but with a different rhythmic pattern.

original ³⁴  **mm. 34-35**

revised 

The image shows two musical staves for measures 34-35. The top staff, labeled 'original', begins with a treble clef, a key signature of one flat, and a 2/4 time signature. A measure rest for two measures is indicated above the staff, followed by a 6/16 time signature. The melody consists of eighth and sixteenth notes. The bottom staff, labeled 'revised', shows the same two measures with a different melodic line, in treble clef, one flat, and 2/4 time, with a different rhythmic pattern.

m. 44

original



revised



mm. 48-52

original



revised



original

revised

mm. 55-56


mm. 60-65

original


revised

mm. 71-72

original




revised




The image shows two musical staves for measures 71-72. The top staff, labeled 'original', is in 4/4 time with a key signature of two flats. It features a melodic line with eighth notes and a bass line with eighth notes. The bottom staff, labeled 'revised', is in the same key and time signature but includes accents (>) over the eighth notes in the melodic line.

mm. 80

original



revised



The image shows two musical staves for measure 80. The top staff, labeled 'original', has a 9/16 time signature and shows a melodic line with eighth notes and a bass line with eighth notes. The bottom staff, labeled 'revised', has the same 9/16 time signature but features a different melodic line with eighth notes and a bass line with eighth notes, including accents (>) over the notes.

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