

Jason Keiser

MUSC 200

Dr. Haramaki

12/13/18

The Canon of Dawg Music & it's Importance in American Musical Forms Explained

In music, there are so many niches, subcategories, associations and how musicians have been thoroughly influential through their work. Thus is the case in both the bluegrass and jazz idiom, and for the musical canon of David Grisman, The David Grisman Quintet, and “dawg music”. This paper will be going into an in depth study, historical, research, and argumentative paper in how David Grisman’s very own “dawg music” is highly important, his influences and as well musicians he has vastly influenced, and the importance of the dawg music idiom on American musical forms such as jazz and bluegrass and why it is worthy of study in higher education, musicology, jazz & traditional music studies and how to approach improvising as both a beginning and experienced improviser. This paper will also provide many resources for string, jazz, classical, and improvising musicians the opportunity to learn, understand, and find a window into how musical stylings and different idioms are fused, through the study, analysis and descriptions of David Grisman’s musical works, primary sources including transcriptions, scholarly based evidence, articles, journals, and secondary resources. It will be highly important especially for composers interested as well in the mixing of different idioms and niches that they are influenced by. Now I will discuss Grisman, his background and the early music he was apart of.

David Grisman was born in Hackensack New Jersey, March 23rd, 1945. His parents were of conservative Jewish background, and his dad was primarily a professional trombonist. According to Richard S. Ginell's writing of David Grisman's biography from allmusic.com, Grisman was brought up and began music at an early age and "was already playing the piano, saxophone, and mandolin by the time he was a teenager, taking up the latter at age 16¹. It is important to point out that at the time Grisman was trying to learn many of these different instruments, but the mandolin was the instrument he found most enjoyable, which to this day he has mastered and specialized in. As well as discussing Grisman's early musical upbringing I want to point out that "Grisman's performing roots were in jug band music and bluegrass, working with aggregations such as the Even Dozen Jug Band and Allen's Kentuckians."² Bluegrass, Old-Time and Country music was being played in many parts of the United States in the early 1960's and 1970's, most heavily of course in the southern united states, but also in densely populated areas such as New York, California, and New Jersey where Grisman was born and grew up as an early musician. From researching Grisman's biography, it makes sense in how he does not necessarily stick to one genre, or want to be pigeonholed by a subcategory or specific niche. Perhaps learning different instruments from a young age, and listening to a vast array of music and idiom's gave him the desire to explore and fuse many different genres. As a young musician, one of Grisman's biggest influences was pioneer and arguably the Father of Bluegrass, mandolinist and band leader of Bill Monroe & The Bluegrass Boys, Bill Monroe. Monroe was a heavy hitter as one of

¹ Genell, S. Richard. "David Grisman Biography". allmusic.com <https://www.allmusic.com/artist/david-grisman-mn0000809396/biography> (Date accessed 11/28/18).

² Michael, Parrish. "Dawg Speaks- David Grisman's World of Music". *Sing Out!* 42, no. 4 (Spring 1998): 57.

the premier musicians to take the mandolin to the next level as a lead and improvising instrument in a bluegrass music setting, and this heavily influenced Grisman, as he took Monroe's ideas, songs, tone, and style to a completely different musical, and technical level. Keeping in mind Monroe's influence, Grisman was also influenced by many jazz greats including Duke Ellington, bebop alto saxophone master Charlie Parker, Bill Evans, as well as The Hot Club of France music of Django Reinhardt and gypsy jazz violin virtuoso Stéphane Grappelli. With David Grisman's wide array of influences, and inspirations, we can start to see how he decided to artistically create and fuse multiple genres into his canon and niche. In the 1994 *Acoustic Guitar Magazine*, Grisman says it best himself when describing both the recording industry business as well as genre's and how things can be problematic. "I've had not a lot, but some problems with various record labels. And mostly the problem is that the things I do are just not in the mainstream.. One guy calls it country, the next guy calls it jazz, but in the meantime I'm not in either one."³

With the information I have gathered, and introduced, I wanted to mention I have had the fortunate experience of working and studying under many of the musicians that David Grisman has employed throughout both the David Grisman Quintet, as well as other groups. After thinking critically as to what I wanted to write about, and from thorough research, I believe it is important to have this music, music history, as well as primary and secondary resources used and explored in the music scholar field. It will give many scholars, musicians, and music educators the chance to learn about, and find the importance in David Grisman's vast canon of original music and "dawg" music language. I have been fortunate in my higher education and musical

³ Jeffrey Pepper Rodgers, "In The Dawg House", *Acoustic Guitar* volume 4, no. 4 (January/February 1994): 58-59.

training to study under Wyatt Rice, colleague of David Grisman and younger brother of Tony Rice, original member of The David Grisman Quintet. As well as Wyatt Rice, I have taken lessons with Grisman's longest term member, professional bassist Jim Kerwin, to understand how he played a role in dawg music, and to furthermore learn more of this music from a credible source. I want to point out that there was another very prominent figure in the beginning arrangements, and music's of The Great American String Band and early David Grisman Quintet. John Carlini was the early musical director, original guitarist of the Great American String Band and David Grisman Quintet. I have been fortunate to take lessons with John, and see transcriptions, and discuss Grisman's style, and musical influences. Throughout this essay, I will bring back information regarding how Grisman influenced and helped many other musicians in establishing their careers. As well, I want to mention the specific influence Wyatt and Tony Rice had as an influence on David Grisman and the Quintet, as well as John Carlini, professional guitarist, arranger and the importance he had on the David Grisman Quintet as well as the importance the quintet has had in making the careers of many successful and virtuosic string players. Tony and Wyatt Rice brought the tone, timing, and rhythm that the Quintet, and latter Quintet shows needed in order to stay consistent and strong as a rhythm section.

Now having an understanding and a timeline of how David Grisman began playing music as well as early groups he was associated with, it is important for me to point out the very first few types of new musical fusions of the early "dawg music" stylings before Grisman formed his most widely known and popular group The David Grisman Quintet. A progressive group before the famous Quintet was Muleskinner, which included flatpicking master Clarence White, fiddle and jazz aficionado Richard Greene, banjoist Bill Keith, and bassist John Kahn. Through my research, upon finding a great article by one of my personal guitar influences, bluegrass flat

picking guitarist Scott Nygaard says it best in the 1998 publication of *Acoustic Guitar* magazine “Grisman's '73 recording of "Opus 57" on the *Muleskinner* album with Clarence White and Richard Greene was the first recorded example of what was to be called Dawg music [Dawg is Grisman's nickname], and he was soon exploring similar ground with the Great American Music Band and others”⁴. This would not be the last time that pieces such as *Opus 57* were explored in Grisman’s music, including in later collaborations with The David Grisman Quintet, as well as solo works in his latter career.

In the later part of 1973, *Old in The Way* was formed, with most of the members from *Muleskinner* as well as Jerry Garcia, a pivotal figure in the rock scene as the band leader of the Grateful Dead. From the span of 1973-1974, *Muleskinner*, *Old in The Way*, and The Great American String Band were formed. This band featured most of the same musicians from *Old & in The Way*, as well as notable blues and traditional folk musician Taj Mahal in the mix. The vast difference with this group was that they focused on more of a swing/jazz approach as well as repertoire to the music, rather than folk and bluegrass which had been seen in the previous two groups. The Great American String Band, did not release any recorded studio music, but according to the website, jerrygarcia.com with information regarding the band’s musical influences, “Although the band consisted of three *Old and in the Way* members, bluegrass was not a strong influence on their sound. They were more of a blues/swing jazz ensemble. One of the last gigs they played together was opening for the Grateful Dead at UC Santa Barbara.”⁵ This band was especially important for David Grisman as he began to work through jazz, bluegrass, and other musical idioms outside of the bluegrass canon. A few of their significant tunes

⁴ Scott Nygaard, “Dawg Guitar”, *Acoustic Guitar* volume 8, no. 7 (January 1998): 69-70.

⁵ Jerry Garcia Family, LLC. “Jerry’s Story”. <https://jerrygarcia.com/bands/> (Date accessed 12/2/18).

included “Limehouse Blues”, “Swing 42”, “Sweet Georgia Brown”, and a Grisman original piece, “Dawg’s Bull”.

As I discussed above, The Great American Music Band was the catalyst in developing and inspiring these musicians to explore further into different idioms and improvisations, with original compositions in mind. The importance and history of the musical influences and bands that Grisman worked with before beginning the David Grisman Quintet as is known today is very important in showing the lineage and influences and direction in the band leaders music. The person behind the curtain who helped arrange David’s new music as apart of the Great American Music Band was John Carlini, who I mentioned in the above pages. Through reading about this history, as well as being fortunate enough and having many opportunities to discuss this over the phone and skype with John, as well as listening to a particular interview called “The Vault”, Carlini was Grisman’s Strayhorn, as David put it in comparing the collaboration comparison between Ellington and Strayhorn. These early beginning’s in arrangement and ideas through Grisman’s newly formed compositions began the early days of the David Grisman Quintet.

Through my thorough research, as well as continued interest in dawg music and influence that the David Grisman Quintet has had on myself as a musician, I have found quite a lot of interesting articles and quotes about the beginning’s of the Quintet. Below I want to include important excerpts from the lineage of the early quintet and the process these musicians found themselves in fast and suddenly.

It is always interesting to hear David talk such as in this quote as he discusses the early days of the Quintet "I never really planned to have a career at having my own band. John Hartford was the first guy who told me that I would do that. I wasn't something that I thought was in the realm of possibility," he says. "Nobody in bluegrass wrote instrumentals and had an act that did them. It just wasn't done. I played in bluegrass bands and probably played one instrumental a night." But Grisman always wrote instrumentals. "Bill Monroe wrote tunes. Frank Wakefield wrote tunes. They were my heroes," he says. "I wasn't trying to force myself to write tunes. I just had a list of tunes. Tune in B-flat. Tune in A. I didn't even have names for them." Author of this article Mark Whittington later states, "Grisman was playing duets with one of his students -- Phillips, who was trading him mandolin bridges for lessons. "I liked the way two mandolins sounded in harmony," Grisman says of the sound that was at the core of the early quintet. Phillips brought in Anger from the South Bay bluegrass-pizza parlor scene. Grisman brought in Carroll, who'd played with the Great American Music Band. "Pretty soon I had a mandolin player, a bass player and a fiddle player showing up on my back porch to rehearse," he says.⁶

It is important for me to discuss the original band members from the David Grisman Quintet as I now give background on how all these musicians met, at the right place at the right time following the above excerpts. David Grisman lived in the Bay Area of San Francisco in the 1970's at the time, and interestingly enough, Todd Phillips, who went on to be the premier bluegrass and acoustic jazz double bassist was one of his mandolin students. Grisman began having Todd come over not just for lessons, but opportunities to jam and write new music together, as well as continuing the lessons they had. The quintet evolved spontaneously from

⁶ Mark Whittington, "Acoustic freedom: DAVID GRISMAN'S QUINTET TOOK THE STAGE IN 1976, AND STRINGED MUSIC HASN'T BEEN THE SAME SINCE", *Knight Ridder Tribune Business News*, Washington no. 1 (January 26th, 2006): 2-3.

some two-mandolin sessions that Grisman and student Todd Phillips were having. Phillips recalls, "We started with a small quintet of three pieces-two mandolins and Joe Carroll on bass. For a long time we'd said, 'There'll be no guitar in this band, because we were having so much fun with the two mandolins and we thought that really generated a lot of rhythm and energy.'" Grisman says, "I wasn't out to form a band, really. These guys just kept coming over to my house to play."⁷ As the amount of people increased in the music sessions, here is where Grisman also met fiddle extraordinaire Darol Anger. As I introduce the other band member from the Quintet, along with Nygaard's writing that includes superb evidence and quotes, I will bring in my own anecdotes from my experiences meeting and discussing this background history with many of these musicians.

⁷ Nygaard, "Dawg Guitar," 70.

Professional bluegrass guitarist and writer Scott Nygaard reveals “Grisman met guitarist Tony Rice in Washington, D.C., at a session for banjoist Bill Keith's first solo recording and played him tapes of the new music. Rice remembers it well: "I just went nuts over this stuff right away. All through the years I was playing bluegrass with J.D. Crowe, I was listening to modern jazz, and I had hoped one day to integrate the style of playing that I was working on into some other kind of musical format something that would be closer to jazz and improvisation based music than bluegrass. I was hearing something in my head that I couldn't really define, but when I heard Grisman's music something magic happened, all of a sudden, this thing that I'd been looking for was there."⁸ This is very interesting, and spot on to me as both a musician interested in bluegrass and jazz, as well as someone who wants to bring this writing and musicology to more scholars, and musicians. I was fortunate enough to study Tony's youngest brother Wyatt Rice in Tennessee and Virginia where we discussed heavily and in depth his influences, Tony's as well as how Tony began playing in the David Grisman Quintet and how quite a lot of these different music's were born. One of my goals was to study with Tony's younger brother, to learn this music from one of the sources, as well as the techniques, and mastery of the guitar from a Rice brother. The big bang of “dawg music” occurred in the mid 1970's after Tony Rice joined the sessions and band. Nygaard states it best by giving the reader a sense of this musical style, “Here was a music that was not just a pastiche of related sounds but a coherent new form with its own rules and structures. [Grisman] had found a way to fuse the drive and earthiness of hillbilly music with the harmonic sophistication of jazz and the controlled chaos of Gypsy music..

⁸ Nygaard, “Dawg Guitar,” 70.

[Furthermore Nygaard later states] “Rice moved to the West Coast a few months later, joining Grisman and friends for a period of intense rehearsal. Memories diverge here, but the legend of "all day, every day, for a year" seems to be functionally accurate. Giving up a spot in arguably the era's best bluegrass band for an experimental venture might have seemed a little risky, but Grisman says, "I think Tony was ready to tackle something more challenging. When I was at his house in Lexington, I went to see him play with [professional bluegrass banjoist] Crowe at this Holiday Inn where they played all the time, and there were maybe four people in the audience. This was probably the greatest bluegrass band in the world at the time, and they were playing these gigs for nobody. I think Tony was frustrated with that.”⁹ I wanted to include this in part of my background and historical evidence because it goes to show for both Grisman, and Tony Rice, they were looking somewhere else where they could bring the connection of idioms that influenced them the most, including bluegrass, modern jazz, and gypsy jazz music. I was fortunate enough to speak with author and professional musician Scott Nygaard from above, and he gave me the original transcripts from the interviews he had with David Grisman, Tony Rice, Todd Phillips, and Mike Marshall. I am fortunate to know and be a trusted member of the bluegrass community, and although I cannot quote directly from those transcripts, it is primary source, and breadth of information I have been so fortunate to read about and include through his published article “Dawg Guitar”.

The importance of David Grisman’s music cannot be understated, his very own “dawg music” has influenced many generations of musicians and bands. By bringing in musical examples, recording and evidence based material, this will show the importance and success of this unique niche, and why it is important be preserved in music history, as well as for music educators, and

⁹ Nygaard, “Dawg Guitar,” 69-70

performers especially interested in bridging the gap between musical genres and styles. This excerpt and further analysis will lend insight to both new and experienced improvisers and playing different styles and practice wearing different hats as well. The importance of Grisman’s quintet began this new movement of challenging, fused acoustic music with the release of their first self-titled album in January of 1977, *The David Grisman Quintet* released on the Kaleidoscope record label. From the 1st track, you get the sense that each band member knows exactly what they are doing, as well as forging new musical territory. The track is entitled “EMD”, or as it has been referenced to, Eat My Dust. I am including a transcription of the beginning phrase of the melody, to show how Grisman makes use of challenging styles, juxtaposed here using idioms from both jazz and bluegrass.

Figure 1. David Grisman, first 4 bars of “EMD” from “*The David Grisman Quintet*”, Kaleidoscope Records, 1977, Dawg Music BMI. ¹⁰

EMD

David Grisman



The first few moments when listening to the 1st track of *The David Grisman Quintet* record is Grisman counting off the piece, at a rapid tempo with blistering hits, and extended E minor chords being played by two mandolins. It is important to note the juxtaposition that is used right away, with a two-feel bluegrass rhythm and bass line, with a jazz-influenced heavily rhythmic

¹⁰ David Grisman, *EMD, The David Grisman Quintet.*, Kaleidoscope Records. (Dawg Music BMI, 1977): 1.

melody. From the melodic example above, Grisman is often through this piece making use of the E minor pentatonic scale, or blues scale. From bars one to four, we can see a minor pentatonic motif, starting over the E minor chord from the root to the third, and down to the seventh scale degree, and when the chord moves to the C7, there is a leap to the “blue note” of the E minor pentatonic scale, which is Bb. It is also in a way jarring, hearing the leap from a D natural to the Bb, in a leap between a 7th interval, which then leads the listener from the 4th scale degree, A, to the third for the dotted quarter note rhythm. This piece is based on the motive at the end of bar two and the beginning of bar three, which is used throughout the rest of the piece. By analyzing what David Grisman may have been thinking, we have the chance to delve deeper into why Grisman was fusing styles of jazz and bluegrass music using juxtaposition between rhythm, melody, and harmony as discussed through my analysis. This piece brings to mind a specific quote from David Grisman, written by Scott McLennan in the Pro Quest article “Grisman's eclectic mastery flourishes without master plan”, in which he states "When you have a unique sound, the jazz purists complain that it's not jazz, but bluegrass. The bluegrass people say, "No, it's jazz.”¹¹

In my opinion, “EMD” showcases a unique sound that Grisman describes himself, and the music contains more than one style, in which it can be difficult to give such a niche label or category to. What can be taken from this example, and furthermore why it is important to study and think about is how David Grisman began bringing in multiple styles, based on his interest in creating more connections between niches and other idioms. In the “EMD” piece, as described in

¹¹ Scott McLennan, “Grisman’s eclectic mastery flourishes without master plan,” *Telegram & Gazette*, Worcester, Mass (Sep, 26th, 1996): C5.

my brief analysis, the combining of styles happens through both rhythm, harmony, and melody. "EMD" showcases to the listener and reader, that by having a holistic interest in multiple styles, one may have more of a palette to create new avenues of music, niches, and overall beautiful compositions. I wanted to include this piece in my paper because of the beauty of the melody, as well as the different styles when comparing the jazz influenced melody, with a very bluegrass feel, rhythm and beat. This tune happens to be one that bluegrass musicians often call on the band stand to bring a different song into their set, and showcase a jazzier side to their more heavy traditional bluegrass music sound. Here is where it is important to discuss that "EMD" for example is worthy of future study and importance, due to the fact that for a bluegrass musician who wants to slowly move into improvising more in a jazz context, this is one of the perfect places to start improvising over more complex chord changes. The same can be said for a blossoming jazz musician with experience improvising that wants to improvise and learn how to play in different styles such as with a bluegrass two feel and less advanced extended chords, with smaller amounts of chordal movement. The benefits to having this study available for both string musicians in traditional and classical music who want to approach improvising using melodic embellishments over a challenging fast bluegrass feel, as well as for the experienced jazz musician, such as a pianist or horn player are shown thoroughly through this first study in the melodic and rhythmic parts through "EMD" by The David Grisman Quintet.

The next piece I will be bringing into focus is from the second recording The David Grisman Quintet did in 1978 and 1979 called "Hot Dawg", and it features a special list of phenomenal musicians. This includes the wonderful Stéphane Grappelli, young mandolin virtuoso Mike Marshall, Bill Evan's very own bass player Eddie Gomez, Darol Anger, Todd Phillips, Tony Rice and more! The piece being looked at from this seminal recording date and

album is another composition of Grisman’s called “16/16”. This piece shows to the reader and showcases a new set of idiomatic musical connections, between modal jazz and samba/latin music. I am including the introduction, and 9 bars in the beginning phrase of the piece, and it will show how it has a varying amount of latin music influence. Take note of the interesting “dawg samba” feel that is included at the top left corner. This is a staple of Grisman’s way to show his intent as a composer and musician.

Figure 2. David Grisman, first 9 bars “16/16” from “The David Grisman Quintet” & “Hot Dawg”, by The David Grisman Quintet, A&R Records, 1978, Dawg Music BMI.¹²

16/16

Dawg Samba David Grisman

Chord symbols: Bb, D7, Gm, Bb, D7, EbMaj7, Gm, Gm/F#, Gm/F, Gm/E, Cm, D7, Gm

Measure 9: 1. fine, 2.

This track is a seminal and integral part of David Grisman and his artistry when fusing different musical styles and niches. It is interesting to compare the two different recordings of this same piece, back in their debut recording of “The David Grisman Quintet” from 1977 and then the refined, Grappelli fused 1978-1979 recording from the album “Hot Dawg”. Either way, this transcription lends a hand into many of the melodic and harmonic tools Grisman uses in his music, along with impeccable and interesting rhythm section and accompaniment. This piece in the beginning melody revolves around G minor, with an intersection in it’s relative Bb major.

¹² David Grisman, 16/16, *Hot Dawg*, A&R Records. (Dawg Music BMI, 1978): 1.

The chords move functionally as this is a very jazz influenced style tune, with the D7 acting as the V chord leading us back to the minor I, G minor 7. There are two devices being used that really grabbed my attention after analyzing this beginning part of the piece. The enclosure from D as the first note, coming down to Bb, then using two notes from the D major triad, A and F# right over the D7 chord were very interesting to my ear. As well, having the phrase repeat but then having the next chord after the third bar be the IV chord of Bb major was very captivating musically. These ideas go to show how Grisman is thinking as both a composer, and improviser over a complex enough set of chord changes and rhythmically challenging melody in the beginning of "16/16". The phrase that catches me and all my attention is at the beginning of bar 5 with the minor chromatic montuno, from G, to F#, F, and E while using the Bb as the common tone before resolving back to G minor. Here is the instance where Grisman shows to the listener his ability to use a musical device such as a montuno, which is used heavily in cuban, latin jazz, and latin music, for its rhythmic and tonal qualities. It is highly important to see that by having a wide range and palette of musical influences to choose from, when composing, improvising, and arranging new original music many musical bridges and connections can be made, whether 1 bar is bluegrass then jazz, if you know enough of the process that goes behind it.

This piece provides another instance where we as the reader and listener are able to look into the window of how Grisman fuses different musical styles, niches, and genre's into his very own "dawg music style". One important part to recognize if listening to the rest of the piece, or just from the beginning, my ear drags me towards a specific mode that I have noticed throughout David Grisman's other music. In this piece, the melody, chord changes, and specifically Grisman's solo is based widely off of G harmonic minor. This scale consists of the notes G, A, Bb, C, D, Eb, F#, and G. It is a great scale to be used especially over the D7 chord, which

contains both a D, F#, A, and C already which is most of the G harmonic minor scale. The sounds and tones of such a scale remind me of specific musical influences and examples including flamenco music which intertwines both harmonic minor, and phrygian scales, as well as a tinge of perhaps middle eastern music and traditional sounds. Here is a perfect example of multiple devices being used and working together consistently in the piece "16/16". For the newly interested musician in improvising, using these basic scales over these chord changes, consisting of a modal jazz approach by introducing scales to use over specific chords will create many successful results to learn improvising. This musical examples also goes to show its worth and importance in further study of David Grisman, and keeping his music and concepts alive. By having the ear, interest in multiple musical styles and niches, he is able to bridge the gap between bluegrass, jazz, and gypsy jazz musicians such as Stéphane Grappelli. This goes to show how important Grisman's music is, and why further study and analysis, featuring these and other primary sources can be important for musicians interested in branching, connecting, and creating their own niche, or new musical compositions.

Grisman says it best as he describes the internal process he uses when composing and thinking of new ways to create instrumental music.

"I like all kinds of music," Grisman said. "It's really not a conscious thing, but when I write tunes I write in different styles. I could write a swing tune, a Latin tune and a bluegrass ho-down. I felt that ever since I discovered that you could entertain people with instrumental music, with instruments that were normally used in a style of music that was largely vocal like bluegrass, I thought variety would be an important thing. I just try to make a variety of music and I like all kinds of music, so I've studied all kinds of music and played with all kinds of musicians and I write all kinds of music."¹³ Grisman goes to state in this article as well that I think musicians don't like to be lumped into categories, and in time all the words become meaningless because they get so general. Like jazz. It's so all encompassing, and there's a lot of things under that one label that are so different that it's almost hard to call them the same thing. It's just a way of personalizing it. Basically, I play my own music and I call it Dawg music. So for people that want to call it something -- there it is."¹⁴

David Grisman has and continues to be a highly influential part of the New Acoustic, jazz, and bluegrass music scene. I believe it is important to include this example as I begin to wrap up my study, analysis, and historical background on David Grisman and dawg music. I was fortunate enough to see The David Grisman Quintet perform their latest reunion concert, live at Rockygrass, in Lyons Colorado in the summer at the end of July. Perhaps it was fate, or just really good luck that brought me there, but it happened, and was one of the most enriching, important music experiences of my life! My teacher, and friend, Tony Rice's youngest brother Wyatt Rice was asked to take over the guitar duties of the concert and had been planning and

¹³ Mark Pantsari, "Running with the Big Dawg," The Post and Courier, Charleston, S.C. (October, 17th 2002): F18, 4.

¹⁴ Pantsari, "Running with the Big Dawg," 4.

practicing for months and months. He was kind enough to invite me out to the David Grisman Quintet Reunion concert and got me backstage passes as well. I had the time of my life, and was fortunate to meet and talk with the original members of the Quintet including bassist Todd Phillips, violinist Darol Anger, Mandolinist Mike Marshall, and the man himself, David Grisman. It was perhaps with unfortunate circumstances for Wyatt's older brother and original member Tony Rice though, and due to his increased bad health and decline of not being able to perform, my teacher and mentor stepped in to play guitar for the concert. This is one of the reasons why I wanted to write my term paper on this information, as it has influenced me so much through my time studying and collaborating with Wyatt Rice at East Tennessee State University, and using "dawg music", and the many niches based on that music to learn, and as well compose and arrange new musical material. David Grisman, The David Grisman Quintet and "dawg music", are important to the expansion of the new acoustic music genre, and through this study and hopeful publishing, it will be available for other scholars interested in composing and fusing many musical niches. Also, by going in depth into both the history with many primary resources as well as musical analysis, I want to show perhaps Grisman's in depth process and how he approaches writing musical styles most heavily influenced by jazz and bluegrass music.

The process of understanding and having this dawg music study available for musicians, educators, and musicologists is very important in perhaps as well bringing in new musical visions, and ways in which music in both higher education and in the music industry can be connected, understood, and regarded as important and worthy of further study. I have discussed and analyzed two noteworthy pieces by David Grisman and the Quintet, but there are many more musical works, collaborations, and albums worth mentioning as I conclude this study and term paper. The immense amount of work David Grisman has done in the music industry with many

different people is important to note. For further study, and listening, be sure to check out the multi disc set “DGQ 20”, The David Grisman Quintet “Dawganova”, “Dawgwood”, “Frank N’ Dawg”, and the tone poems series “Tone Poems” featuring Tony Rice on Guitar. It is important to note that although Grisman has been a huge innovator in his own musical genre and niche, he is very much steeped into tradition and music of the past. Grisman has performed such jazz standard classics such as “Out of Nowhere”, “Black Orpheus”, “Wouldn’t It Be Lovely?”, and “Syeeda’s Song Flute” by John Coltrane as some special examples. It goes to show the importance he places on tradition and understanding the inner and outer workings of different musical genres, which then gives him a chance to expand on his own ideas and compositions.

The importance of David Grisman as an innovator, musicologist, and torch bearer of new musical niches has been shown in his wide variety of unique compositions, bands he has led and been apart of, and the vast array and huge discography he has as his large body of work to this day. Dawg music holds a special place in my heart as someone who is interested in creating more studies, programs, curriculum, and musical movements through the influence of David Grisman and dawg music. My work is never quite done, but by having this term paper complete, I am hopeful that it can be used to further study and propel the influence of “dawg music” and branching different musical genres together. This music is original, innovative, and always interesting and there is never a dull moment. I believe the more people that are exposed to different musical genres, and variety, the more they can begin to understand, appreciate, and continue the preservation of dawg music and it’s other influential counterparts. This study and term paper will hopefully shed some light on the processes that Grisman thought of, which can thus be highly influential to musicians, as well as the ways in which both student improvisers and experienced, expert improvisers can seek further new material worthy of study and

innovative techniques. Overall, David Grisman, The David Grisman Quintet, and “dawg music” are an important part of the new acoustic musical movement, in both bluegrass and jazz, and through this study, this material can be used in scholarly sources, articles, and as well a tool, and process for the further study in composing, improvising, and using musical genres and a variety of instrumentation, melodic and harmonic content to innovate, and continue the processes of “dawg music”, and new niches and interesting, collaborative, musical genre’s and musicians.

The Canon of Dawg Music & it's importance in American Musical forms & Further Study

Bibliography

The New Acoustic Music Styles/ History/ & Details of David Grisman and his Quintet:
Primary Sources

- Drazenovich, Dana. "Blazing 'Dawg Music' Trail." *St. Cloud Times*, Oct 14, 1999. Accessed September 25th, 2018.
<http://search.proquest.com.libaccess.sjlibrary.org/docview/914955581?accountid=10361>.
- McLaughlin, John P. "Mandolinist Keeps it Going: Rinzler Influence Lives on Every Time Grisman Plays." *The Province*, Apr 27, 2006. Accessed September 25th, 2018.
<http://search.proquest.com.libaccess.sjlibrary.org/docview/269439624?accountid=10361>.
- McLennan, Scott. "Grisman's Eclectic Mastery Flourishes without Master Plan." *Telegram & Gazette*, Sep 26, 1996. Accessed September 25th, 2018.
<http://search.proquest.com.libaccess.sjlibrary.org/docview/268625088?accountid=10361>.
- Nygaard, Scott. "Dawg Guitar." *Acoustic Guitar* volume 8, no. 7 (January 1998): 69-70. Accessed December 4th, 2018.
- Pantsari, Mark, R. "Grisman Continues to Fight Cultural Terrorism." *The Post and Courier*, Jul 08, 2004. Accessed September 25th, 2018.
<http://search.proquest.com.libaccess.sjlibrary.org/docview/373932782?accountid=10361>.
- Pantsari, Mark, R. "Running with the big dawg." *The Post and Courier*, Oct 17, 2002. Accessed September 25th, 2018.
<http://search.proquest.com.libaccess.sjlibrary.org/docview/374118730?accountid=10361>.
- Parrish, Michael. "Dawg Speaks--David Grisman's World of Music." *Sing Out! the Folk Song Magazine*, Spring, 1998, 56-63. Accessed September 25th, 2018.
<http://search.proquest.com.libaccess.sjlibrary.org/docview/1203441?accountid=10361>.
- Rodgers, Pepper, Jeffrey. "In The Dawg House". *Acoustic Guitar* volume 4, no. 4 (January/February 1994): 52-59
- Thompson, Keith. "Going to the dawg." *Pacific Sun*, Jul, 2005. Accessed September 25th, 2018.
<http://search.proquest.com.libaccess.sjlibrary.org/docview/363237433?accountid=10361>.

Whittington, Mark. "Acoustic freedom: DAVID GRISMAN'S QUINTET TOOK THE STAGE IN 1976, AND STRINGED MUSIC HASN'T BEEN THE SAME SINCE". Knight Ridder Tribune Business News ; Washington 26 Jan 2006: 1. Accessed on 12/12/18.
<http://bi.galegroup.com.libaccess.sjlibrary.org/essentials/article/GALE|A141317129/7c43e9f6d5ba9a54d230240af71c363d?u=csusj>

The David Grisman Quintet Score/ Lead sheet Secondary Material:

In this category, I will include 2 scores of David Grisman's original compositions, from the composer himself, detailing and outlining the musical analysis, and how these 2 musical works provide a lens into the stylistic connections between latin & samba, jazz, & bluegrass oriented musical work.

Including: E.M.D., & 16/16 by David Grisman

David Grisman Quintet Recordings: Primary & Secondary Sources

These recordings will be used throughout my paper, to provide specific examples with musical analysis and background to prove how many styles are being used, and composed upon.

The David Grisman Quintet. *The David Grisman Quintet*. Berkley, California: Kaleidoscope Records: 1977.

The David Grisman Quintet. *Hot Dawg*. Hollywood, California: A&M Records: 1979.

The David Grisman Quintet. *DGQ 20*. San Rafael, California: Acoustic Disc Records: 1976-1996.

David Grisman & Tony Rice. *Tone Poems*. San Rafael, California: Acoustic Disc Records: 1994.

The David Grisman Quintet. *Dawganova*. San Rafael, California: Acoustic Disc Records: 1995.

Websites:

<http://search.proquest.com.libaccess.sjlibrary.org>

"Santa Claus Is Coming to Town." In *David Grisman's Acoustic Christmas*. Recorded January 1, 1983. Rounder Records, 1983, Streaming Audio.
https://search.alexanderstreet.com/view/work/bibliographic_entity%7Crecorded_track%7C2218419.

Kelly, James. n.d. "Dawg Style." Atlanta Creative Loafing. Accessed September 27, 2018.
<https://creativeloafing.com/content-159524-Dawg-style>.

VOA. 2009. "David Grisman Quintet 'Dawg's Groove' Most Eclectic 'Dawg Music' to Date."
 VOA. VOA. November 1, 2009. <https://www.voanews.com/a/a-13-2007-05-30-voa53/404205.html>.

<https://jerrygarcia.com/bands/>

The Vault: by John Carlini: <https://www.youtube.com/watch?v=E188QW6zIbE>