ORIGINAL COMPOSITIONS

INSPIRED BY THE GENIUS OF BILL EVANS' COMPOSITIONS

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Abstract

This dissertation analyzes diverse compositions by Bill Evans to create a deeper understanding of his creative methodologies and techniques. The knowledge gained generated the 'musical data' which inspired my creation of a collection of original compositions for solo piano. Evans' musical style is considered by many jazz aficionados as a benchmark standard that greatly influenced the evolution of jazz. His knowledge of the four centuries of music preceding his works was broad and his compositional "techniques were of the highest intellectual order" (Reilly 2010, ix). Unlike many of the jazz professionals of his day, he was academically educated and achieved a Bachelor of Music degree at Southeastern Louisiana College (Shadwick 2002, 51) with later graduate studies in composition at Mannes College of Music (Pettinger 1998, 24). Evans composed over fifty original works and received much critical acclaim, including seven Grammy Awards, eleven nominations, a Grammy Lifetime Achievement Award in 1994, and induction into the *Downbeat* Hall of Fame in 1981.

In this dissertation, Evans' composition techniques were explored to identify trends and patterns to lead to a deeper understanding of his methods. The first step was to select diverse works for intense study from Evans' fifty original pieces. The in-depth musical analysis used the LaRue model to analyze sound, harmony, melody, rhythm, and growth (i.e. SHMRG); Schenkerian analysis to investigate the structure; and a unique data-driven methodology to compare chord/scale relationships. The selections chosen for analysis covered a broad range, from the more obscure to his best known characteristics, including an up-tempo swing, a slow ballad, a ¾ time waltz, an atmospheric narrative, a modal piece, and an atonal tone-row composition. He was considered a master of romantic ballads and love songs in ¾ time. His music creates lyrical atmospheric

narratives that are entrancing, often at slow rubato tempos. His compositions are known for their changing tonalities, shifting phraseology, complex harmonic development, and melodic evolution. He was a master of musical growth from simple to complex structures. The distillation of Evans' technique through this in-depth analysis of seven pieces was an enlightening experience to advance my compositional skills, and a powerful inspiration for my seven original compositions.

This dissertation expands the knowledge in the field of music as follows. Evans use of formulaic composition is explored with examples presented with respect to melody, rhythm, harmonic logic, and elaboration. The use of Schenkerian analysis on the seven inspirational pieces is unique and identifies the formulaic structure of these pieces. My creative processes are also shared and presented in parallel with my seven original pieces.

Evans genius extends beyond the analysis of these seven compositions. Limitations of this dissertation and for future study are the following topics. The analysis of his interpretive, collaborative, and improvisation methods. A more data driven approach could be explored such as the techniques in the work of Kenny where the motif patterns frequencies were tabulated (Kenny 1999, 192). These methods could be extended to patterns of the composed motifs, as well as rhythmic or harmonic structures. Evans published more than another forty compositions with various levels of embedded compositional methods which are also for future study.

Dedication

To a couple of good friends, Glen and John … a constant reminder that life is short … live it every day.

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Glossary

Anacrusis	Pickup notes. Unstressed notes at the beginning of a phrase.
Appoggiatura	A grace note that leads a note of the melody and falls on the beat.
Bassbrechung	German term used in Schenkerian analysis for I-V-I background bass arpeggio.
Bitonal	Two simultaneous tonalities or keys
Fermata	A symbol over a note that requires the note to be held longer.
Hemiola	Two simultaneous rhythm patterns which gives the effect of shifting between triple and duple meter.
Modal	Music based on a seven-note scale defined in ancient Greece and used in Western church music (examples – dorian, mixolydian)
Neapolitan	The indirect, remote, related key a semi-tone above the tonic. As a chord, it is a major triad built on the lowered second scale degree (bII) typically in the first inversion and most often in a minor mode.
Ostinato	Short musical pattern repeated many times
Plagal	A type of cadence defined by the subdominant chord followed by the tonic chord (IV-I)
Quartal	A chord voicing constructed of stacked fourths (i.e. perfect, augmented, or diminished)
sforzando	Sudden emphasis
Ternary	ABA musical form or structure
Tessitura	The pitch range of a set of notes

Urlinie	The upper voice of the Ursatz with three forms in a background Schenkerian reduction which are scale degrees $\hat{8}$-$\hat{1}$, $\hat{5}$-$\hat{1}$, or $\hat{3}$-$\hat{1}$.
Ursatz	The combination of the Urlinie and Bassbrechung in a Schenkerian reduction.
Woodshedding	Intense practice of an instrument for skills development

1 Introduction

Bill Evans was one of the most influential musicians of his time. As a jazz pianist, he set the standard and greatly influenced the generations that followed (Shadwick 2002, 6). He was very productive, with over seventy albums as a leader, and another forty as a sideman. His works were recognized by seven Grammy Awards, Eleven nominations, a Grammy Lifetime Achievement Award in 1994, and induction into the *Downbeat* Hall of Fame in 1981. The jazz canon credits his influence as an innovator rather than a composer (Murray 2011, 31). However, twelve of his fifty-two compositions are considered jazz standards that appear on over one-hundred recordings by many elite musicians of the jazz genre. "Bill Evans was a jazz pianist with an international reputation, one who was highly acclaimed for the uniqueness of his musical style. Yet very little substantive research has been done which could provide an accurately detailed description of that style or the exact nature of his contributions to jazz" (Berardinelli 1992, 9). Although many articles, books, and scholarly documents explore Evans' performance and improvisation style, few explore his compositional methods (Murray 2011, 5).

Unlike many of the jazz professionals of his day, he was academically educated and achieved a Bachelor of Music degree at Southeastern Louisiana College (Shadwick 2002, 51) with later graduate studies in composition at Mannes College of Music (Pettinger 1998, 24). Evans expressed the importance of form in jazz. His music is an intriguing structured system of harmonic, rhythmic, melodic, and motivic development which he continually expanded throughout his professional life from 1955 through 1980. He was considered a master of romantic ballads and love songs in ¾ time. His music created lyrical atmospheres that are entrancing, often at slow

tempos. His compositions are known for their changing tonalities, shifting phraseology, various time signatures, and frequent modulations.

The remainder of this chapter reviews significant scholarly literature and identifies the differences to this analysis. Chapter two is a biography of Evans' life but focuses on his influences and then on his impact on the jazz world in his roles as an interpretive performer and as a composer. Chapter three describes the selection of seven heterogeneously diverse works from Evans' fifty-one original compositions through a simplified process based on LaRue's "Style-Analytical Approach" (LaRue 2011, 2). Chapter Four describes the methodology that is used for the in-depth analysis of the seven Evans' inspirational pieces and my associated seven original compositions. The LaRue model is used for the analysis of sound, harmony, melody, rhythm, and growth (i.e. SHMRG). Schenkerian analysis is used to explore the structure of each piece. A chord scale analysis shows the relationships used by Evans in his compositions and compares them to my approach for each associated solo piano original composition. A chapter is dedicated to analysis of each of the seven Evans inspirational pieces coupled with analysis of my seven original associated compositions where I use my speculative and experimental creative compositional processes to test Evans' methods in relation to my own.

This dissertation addresses the following questions: What compositional characteristics set Evans' work apart? What are the melodic, harmonic, rhythmic, and development techniques that led to his success? What are his chord scale relationships? Do the Western Art Music structures identified through Schenkerian analysis contribute to Evans' compositions? Do Evans' techniques function effectively for my own original compositions? This dissertation explores the compositional techniques that contributed to Evans' success and tests these methods against my own through the creation of a closely related set of original compositions.

1.1 Related Literature

Evans is one of the most influential pianists of his era. Consequently, there are academic papers, theses, dissertations, and books that expand on his genius with varying objectives. Berardinelli's dissertation, "Bill Evans: His Contributions as a Jazz Pianist and an Analysis of His Musical Style", investigates the characteristics of his style by surveying his works over the course of his career and selecting a diverse set for detailed analysis. The methodology similarly uses the LaRue method for analysis subdivisions. However, the focus of her work is investigating improvisation and performance aspects through the many choruses of each piece rather the compositional techniques of the head (Berardinelli 1992, 7). Her objective is the characterization of methods for the purpose of jazz pedagogy. Cankaya's thesis, "An Analysis of Bill Evans' Approach to Playing the Melody of Selected Jazz Ballads", explores Evans rendition of melodies in jazz ballads through interpretation of selected jazz standards. This study highlighted many of Evans' melodic methods of rubato, rhythmic displacement, drop voicings, chord anticipations, shifting key centres, and many others for the purpose of educating pianists in modern jazz (Cankaya 2009, 5). Murray's paper, "Billy's Touch: An Analysis of the Compositions of Bill Evans, Billy Strayhorn, and Bill Murray", is focused on Evans' and Strayhorn's original compositions for the purpose of determining the impact on Murray's original works. The paper reviews Evans' influences, historical development, compositional methodology coming to the conclusion "that many of the musical elements contained in the compositions of Bill Evans … also appear in the compositions of Bill Murray [author]. However, "there was no conscious attempt to use them" by Murray (Murray 2011, 48) nor detailed analysis to support the conclusion. Lee Evans' paper, "Homage to Bill Evans", discusses the impressionistic influence of Debussy and Ravel and highlights the distinctive voicings, as well as the obscurity of harmony through rootless

voicing and ambiguity of rhythm through a floating pulse across bar lines. Rather than a detailed analysis to support these claims, Lee Evans provides his original tribute composition to highlight these concepts (Evans 2014, 21).

Barry Kenny's paper, "Structure in Jazz Improvisation: A Formulaic Analysis of the Improvisations of Bill Evans", investigates whether Evans uses a formulaic approach to improvisation. Nine solos are selected which identifies 878 structured patterns on harmonic rhythm boundaries. The intervallic pattern is identified through measuring the interval from the first note to each of the following notes in the motif which is assigned a label. These are grouped in sequence types for the purpose of identifying the frequency of each motif family type. The structural sequence pattern uses a similar methodology but identifies the melody notes sequence based on their functional relation to the root with particular emphasize on chord tones. The result shows significant correlation of motif family types that leads to the conclusion that Evans used a motivic grammar. "Evans musical dialogue, which owes a great deal of its logic to his prearranged grammar of formulas, shares all the sophistication syntax and meaning typical of fluent spoken dialogue" (Kenny 1999, 192). Kenny's focus is on improvisation and states, "Evans' improvised playing is generally characterized by a single-line right-hand texture accompanied by rootless left-hand cluster voicings …the improvised melody… is mostly generated by the harmonies or changes of the song" (Kenny 1999, 164). This dissertation focuses exclusively on the composed head rather than Kenny's focus of the improvised choruses. However, both speculate on the formulaic nature of Evans' melodic development. The composed forms are significantly more complex than the "single-line" melody of the improvised choruses. This dissertation analyses the formulaic aspects of the structure through comparing examples of motivic development with respect to chord tones including the rhythmic development, contour, shape, and register. The chord/scale method

identifies the set of scales for melody note selection with respect to a given harmonic chord which is common with Kenny's approach. However, it excludes the sequencing of the structural or intervallic patterns to enable the motif taxonomy and family identification. Kenny's method is a potential area for further study for application to the soprano voice of the composed heads. In addition, this dissertation analyses the formulaic aspects of melody, harmonic logic, rhythm, and embellishments.

Peter Pettinger's book, *Bill Evans How My Heart Sings*, provides biographical insights into Evans' life, influences, and impacts (Pettinger 1998, 1) (Shadwick 2002, 1). Views on the cultural significance and audience response are astute. The publication aggregates reviews by musicians, critics, and scholars. His classical pianist training enables a deeper musical analysis with insights on the uniqueness of Evan's playing, chord voicings, tone, and phrasing with many transcription examples. Pettinger is intensely positive to almost everything that Evans' recorded and draws parallels to the works of Schumann, Stravinsky, Gershwin, and Messiaen (Lange 1999, 372).

Keith Shadwick's book called, *Everything Happens to Me*, also provides biographical insights. The structure follows a sequence of record reviews by an author of many in depth jazz books, and reviews (Kremsky 2002, 51). The musically analysis is somewhat subjective lacking in score examples for validation support. The presentation does excel at a photographic history of Evans' life and associates.

Jack Reilly wrote *The Harmony of Bill Evans*, volumes one and two, which are an analysis of Evans' original works with some overlap in composition choices with this dissertation. The harmonic progression of "Peri's Scope" (Reilly 1993, 1) is simplified when compared to the transcriptions used by this analysis. Reilly's prose is in a folksy style without scholarly references that would enable a precise comparison. "Time Remembered"'s modal analysis ignores the inner

voice accidentals which results in his selection of different chord to scale relations from this analysis (Reilly 1993, 16). “Waltz for Debby” (Reilly 2010, 53) limits the analysis to a discussion of harmonic regions, as well as labelling a subset of the chord functions on the original score. The analysis of this dissertation uses a consistent depth and scope based on the LaRue method across the seven selected compositions and then creates seven original compositions based on these concepts and my own methodologies.

2 Bill Evans Background

2.1 Biography and Influences

Evans was born in Plainfield, New Jersey in 1929 to a middle class suburban family. His father and mother were of Welsh and Russian heritage, respectively. Neither was a professional musician. Evans was always in musical competition with his older brother and began piano lessons at age six with violin and flute following. Classical repertoire was his focus through his early teens. He received competitive awards for performances of Mozart and Schubert and was exposed to Debussy, Satie, Ravel, Grieg, Rachmaninoff, and Chopin. He further developed his skills in his high school rehearsal band, where he tried his first chord substitutions. Through hours of daily practice, Evans developed strong sight reading ability which led to musical accompaniment work with a local theatre company. Also while in high school, he was professionally employed at dances, weddings, and resorts in the region and continued to expand his jazz interests. Evans stated,

> I was buying all the records… anybody from Coleman Hawkins to Bud Powell and Dexter Gordon. That was when I first heard Bud, on those Dexter Gordon sides on Savoy. I heard Earl Hines very early and of course, the King Cole Trio. Nat, I thought was one of the greatest, and I still do. I think he is probably the most underrated jazz pianist in the history of jazz. (DeMichael 1969, 3)

With respect to Powell, Evans listened to his long energetic phrases, harmonic language, and his rhythmic drive and attempted to recreate the essence rather than an exact replica. He was impressed by Powell's repertoire for opening and closing a performance. Both were known for a pianistic approach to the improvisation lines of horn players that developed from the early methods of Earl Hines (Shadwick 2002, 11). During an interview with Jazz Times, Evans stated,

> From Nat "King" Cole I'd take rhythm and scarcity, from Dave Brubeck a particular voicing, from George Shearing also a voicing but of another kind, from Oscar Peterson a powerful swing, from Earl Hines a sense of structure. Bud Powell has it all, but even from him I wouldn't take everything (Doerschuk 2001, 146).

George Shearing's locked-hands technique was a favourite that he studied and utilized throughout his career. Nat Cole is credited with the greatest influence due to his pearly tone, swinging flawless execution, elegant melodic improvisations, and the ability to expand a single idea through a multitude of choruses. Evans used a deeper, more engaging touch, and tone than Cole's light delicate approach (Pettinger 1998, 15).

Evans received a scholarship to study music at Southeastern Louisiana College (i.e. SLC) near New Orleans, far away from the developing Bebop genre of New York, which contributed to his independent sonority development (Pettinger 1998, 13). A 1947 private recording captures his improvisation skills that demonstrated a clarity of thinking with techniques such as block chord accompaniment, insertion of extensions including thirteenths, and the occasional sharp fours. Although he continued to advance his jazz skills through professional employment, he developed formidable keyboard prowess through classical training. For example, his SLC senior recital consisted of pieces by Bach, Brahms, Chopin, Kabalevsky, and Beethoven. Critics commented later in his career on his refined touch, facility, and pedaling as unusually polished for a jazz musician (Pettinger 1998, 16). In parallel, he studied composition and created pieces such as Very Early that "exemplifies a fundamental lifelong characteristic: the application of logic to a creative musical process. That approach was the backbone of the form and content of Evan's art" (Pettinger 1998, 17).

Evans was frustrated at having to put his career on hold and spend three years (i.e. 1951-54) deployed north of Chicago in the Fifth Army Band as their flutist. His lack of confidence became an ongoing issue that lead to a year of "woodshedding" at his parents' home after his discharge. Evans stated, "I had to build my music very consciously, from the bottom up … block by block" (Pettinger 1998, 23). "He had been advised at Southeastern Louisiana that he had the makings of

a concert pianist … he felt slightly guilty about favoring what he viewed as the easier option: jazz" (Pettinger 1998, 23). His next step was three postgraduate semesters in composition at Mannes College of Music in New York City. In 1955, he moved to Greenwich Village to begin honing his craft at society events and weddings through sideman jobs with band leaders such as Tony Scott and Jerry Wald.

This led in 1956 to his first album called *New Jazz Explorations* on Riverside. Orrin Keepnews, the record producer, stated that Evans, "was rather reluctant, providing my first taste of the self-deprecating attitude he usually displayed during the years we worked together" (Keepnews 1988, 167). Living in New York, the centre of jazz evolution, Evans met George Russell who was known for his vernacular concept that was described in his book *The Chromatic Concept of Tonal Organization for Improvisation* (Russell 2001). This led to his study in these concepts, a number of recordings with Russell, and an introduction to Miles Davis. Russell's concept promoted the lydian scale as more consonant than the major scale. His theory notes that the sharped fourth appears earlier in the harmonic overtone series and therefore is in a stronger position than the natural fourth. Russell directed Evans toward the understanding of scales and modes as an alternative to the complexity chosen by most bop players to renegotiate chord changes (Shadwick 2002, 15). Evans viewed Russell as a mentor who composed pieces that sounded improvised, which aligned with Evans' goal to create a sense of spontaneity in his own compositions (Pettinger 1998, 32). The Russell relationship and Evans' classical depth led to his role as the pianist for Gunther Sculler's Third Stream[1] venture called The Brass Project. This was

[1] Third Stream was a genre that combined both classical and jazz characteristics.

commissioned by Brandeis University in 1957 and promoted by Columbia as well as John Lewis's Jazz & Classical Music Society.

Another significant influence during this time was Lennie Tristano. His melodic inventions and rhythmic inflections were closely associated with the harmony. He avoided standard harmonic substitutions and reached beyond bop convention (Shadwick 2002, 14). Tristano was a sonic architect who created long melodic lines but lacked rhythmic interest and avoided romantic inflection. Evans adopted the lines but added his emotional timbre that developed with cross rhythms, accent punctuation, and spirit (Pettinger 1998, 35). As Evans' reputation grew, many sideman opportunities opened. His contributions supported recordings with George Russell, Tony Scott, Charles Mingus, Miles Davis, Cannonball Adderley, Art Farmer, Chet Baker, Lee Konitz, Oliver Nelson, Tadd Dameron, Benny Golson, and John Lewis. His big break occurred with the Miles Davis sextet with Evans as a sideman on three albums that culminated with the bestselling jazz album of all time, *Kind of Blue* in 1959. Miles stated, "Bill had this quiet fire… the sound he got was like crystal notes or sparkling water cascading down from some clear waterfall" (Yudkin 2008, 44). By the end of 1958, Evans was voted as the "new star" on piano in *Downbeat* by the critics after his eight-month tenure with Davis' sextet (Chambers 1983, 282). His professional development in the sextet was exemplary including the growth of his modal skills, significant improvement in his self confidence, and recognition in the jazz business. Grievously, he also solidified his heroin dependency.

Evans achieved the notoriety he needed to succeed as a band leader and formed his "original trio" with Scott LaFaro and Paul Motian. Their objective was simultaneous improvisation rather than the usual role of bass and drums in a time keeping support function. Evans stated, "in classical composition, you don't hear a part remain stagnant until it becomes a solo. There are transitional

development passages, a voice begins to be heard more and more and finally breaks into prominence" (Williams 1987, 1). This simultaneous creation approach evolved into the accepted standard for modern jazz trios today. Evans was driven to make his music sing through natural processes of expression from the heart, a touch guided by relaxed arm weight, and light accompaniment allowing the melody to sing through. His objective was to "sing above all else" in his performances (Pettinger 1998, 95). Over his twenty-five-year professional career, Evans always sought out and hired trio members who shared the simultaneous improvisation and singing objectives.

Evans life was marked by tragedy. He lost his bass player Scott LaFaro in a car accident, as well as his wife Elaine and brother Harry to suicide. His initial reactions were seclusion for extended periods but each time he returned to channel his emotions into his music. Evans struggled with heroin and then cocaine addiction throughout his career. His habit began due to his desire to fit in and his introverted personality. Later, it was sustained through ongoing tragedy. Evans was driven to make money to support his expensive habit but with the positive impact of constant touring, performances, and album recordings. However, his exhaustion and drug-related sicknesses resulted in lost work, as well as turn over amongst his band members who were frustrated with his unreliable behaviour and low compensation. Gene Lees, a close friend and writer, expressed that "his was the longest suicide in history" (Pettinger 1998, 3). Evans passed at age fifty-one.

2.2 Impact

Evans impact on the jazz genre was significant. As a leader or co-leader, he was very productive with over seventy albums and more than forty as a sideman (Shadwick 2002, 2002).

He was formally recognised in the industry through Downbeat and Grammy Awards. His releases featured Evans as a soloist, as a member of duos, trios, quartets, and quintets, and with symphonic orchestral accompaniment. His repertoire was focused on the jazz genre and avoided rock, funk, fusion, Latin, blues, and top forty's pop music (Berardinelli 1992, 97). His specialties were the romantic ballad and the waltz. Beyond his own compositions, his repertoire selections were comprised of jazz standards, popular tunes, and Broadway show songs.

His legacy affected the jazz elite that followed. "Evans was one of the most influential jazz musicians of his generation …. a lasting influence on many musicians, including Chick Corea, Herbie Hancock, Keith Jarrett, and Steve Kuhn" (Murray 2001,1). Shortly after his death "in 1984, a group of forty-seven distinguished jazz pianists, asked to name the 'best' and 'most influential' pianists of all time, ranked Evans second only to Art Tatum in both categories; when the members of the same group were asked to name a 'personal favorite,' Evans came in first" (Teachout 1998, 4). Jazz author, Len Lyons stated, "Evans was the most influential pianist of the 1960s. The tone, touch, texture, and harmonic richness of his playing affected he majority of pianist who followed him" (Lyons 1983, 219).

2.2.1 As a Performer

During a 1980 interview with Ted O'Reilly, a Canadian jazz critic, Evans commented that he continued to pursue serious writing but saw himself more as an interpretive performer than a composer, since a composer needs to practice his craft every day, and he did not. (Murray 2011, 11). His commercial releases comprise 260 interpretations of other song writers' works and fifty-two recordings of original compositions. He was a master of the creation of one minute of song in one minute (i.e. improvisation), as well as composition. His recorded repertoire brought to life works of venerable song writers such as Cole Porter, James Van Heusen, Irving Berlin, George

Gershwin, Johnny Mercer, Jerome Kern, Rogers & Hart, and Ray Noble, as well as those of more contemporary composers such as Johnny Mandel, Henry Mancini, Burt Bacharach, and Michel Legrand. He also recorded numerous jazz standards by Thelonious Monk, Tadd Dameron, Dave Brubeck, Duke Ellington, Miles Davis, Bronislaw Kaper, Victor Young, Joe Zawinul, Herbie Hancock, Gary McFarland, Thad Jones, and Earl Zindars.

His performing objective was to create a "total musical experience" through immersing himself and the audience in his musical ambience. Whereas it is common for performers to introduce themselves, band members, and the repertoire during a performance, Evans chose not to speak and preferred that the audience also remain silent, without even applauding, throughout a show or concert to prevent disturbing the atmosphere created. Potential contributors to this behaviour were his introverted personality and lack of self-confidence. While performing, his posture was hunched over, with his head only inches above the keyboard, as he was totally absorbed by the experience. In his early career, his performances showed an aggressive attack consistent with the bebop genre, but this approach softened with time moving towards greater lyricism, with idiosyncratic melodies of irregular phrase lengths supported by subtle voice leading and harmony. His interpretation of familiar melodies was particularly creative, with carefully placed chord substitutions, extensions, and a full register utilization, suggesting the richness and tonal range of a symphony orchestra (Murray 2001, 4). His technique in touch and pedalling were supported with rich chord voicings. He was a rhythmic guru who utilized rubato, polyrhythms, rhythmic displacement, duple to triple time shifts, and changing tempos or styles. Evans exhibited a deep understanding of key progressions through the circle of fifths, chromaticism, or movements of thirds, and he used all these as improvisation development methods. In the early 1950s, a general consensus existed that playing jazz was genetic and could not be learned, but Evans demonstrated

otherwise (Teachout 1998, 4). His active left-hand accompaniment became part of his improvised solos through unique melodic, harmonic, and rhythmic structures rather than simple chordal support (Cankaya 2009, 1). Miles Davis was impressed by Evans' approach, which focused on the sound rather than the chords, and use of inner voicings for decorative rather than functional purposes of harmony (Carr 1982, 97). Evans' vision was to use his facility and technique to project emotion. He stated:

> Technique is the ability to translate your ideas into sound through your instrument … a feeling for the keyboard that will allow you to transfer any emotion into it … you develop a comprehensive technique and then say, "forget that. I'm just going to be expressive through the piano" (Lyons 1983, 224).

Jazz pianist Steve Kuhn stated:

> Bill Evans turned me around, in a different way to Coltrane … Bill Evans showed me that technique was nothing if there wasn't something of yourself behind it (Morton, 2010, 1514).

Bill Charlap, a Grammy award-winning jazz pianist, addressed Evans' approach by stating:

> Lyrical, passionate, graceful, swinging: the music of Bill Evans is all of these things and many more. He was one of the most influential musicians in jazz, combining the impressionism of Debussy and Ravel with the swing of Nat Cole and Bud Powell, and, while he developed his musical foundation with the utmost care and discipline, all the listener experiences is the depth of his emotion (Teal 2012, 138).

Evans strongly believed in form and structure. By following the arrangement, Evans believed, band members added more substance to the music and enjoyed greater freedom for their improvisational explorations (Berardinelli 1992, 60). He was known for his "less is more" approach to improvising. Rattenbury, a renowned jazz author, complimented Evans' selectivity in stating that he chose "the correct note, the correct voicing for the occasion, or mood, the bare but essential minimum of material for the maximum effect." (Rattenbury 1988, 37). Composer,

arranger, and conductor Lalo Schifrin observed, “Oscar Peterson is the Liszt of modern jazz, Bill Evans its Chopin” (Morton 2010, 497).

Evans experimented with fledgling multi-track recording techniques of the day. Through overdubbing, he created three-part piano interpretations in which he performed all the parts. One of these, *Conversations with Myself*, received a Grammy award in 1964, and Evans followed up with two more solo albums based on the same principle.

2.2.2 As a Composer

Evans studied composition while at the University of Southeastern Louisiana, Mannes College of Music, and through association with George Russell and Lennie Tristano. As discussed, Evans did not consider himself primarily a composer. Evans stated, “I had to build my music very consciously, from the bottom up … block by block … the reward might be greater in the end” (Pettinger 1998, 23). He was seeking a balance of intellect and passion that emotionally reaches the listener (Pettinger 1998, 246). Evans composed sixty-one pieces (Wetzel 1996, 2) of which fifty-one were recorded.[2] In the preface of *The Bill Evans Fakebook*, jazz educator Harold Danko states:

> Nowhere can we learn more about the musical language of Bill Evans than from his own compositions … we can gain insight into how he arrived at the musical content through the process of composing. . . over the years, he used his own pieces as learning vehicles for improvising, and the present generation can follow his trail by investigating his very important compositional output. (Pascal Wetzel 2003, 3).

[2] The sixty-one were cross-referenced in Tom Lord*’s The Jazz Discography* to identify the fifty-one recorded compositions.

Evans used an intuitive approach to composition. His inspirations did not come from a fixed process. The idea might start either at or away from the piano, beginning with the melody or the harmony. Some aspect became the seed that developed into the full composition. (Goldstein 1981, 112). His compositions were somewhat formulaic in terms of their harmonic, melodic, and rhythmic structure. Evans stated, "I've drawn from a million sources, I don't claim any originality; I just put the thing together according to all my experiences and the things that I preferred, in the elementary way in which I can think" (Berardinelli 1992, 4). Evans' pieces "are for the most part built on one main idea, which could be a pedal point, a certain chord structure, a rhythmic pattern, a three- or four-note pattern, tempo changes, relationships between seemingly unrelated keys, tone rows, etc., … In all cases they are complex, challenging, and interesting" (Murray 2011, 30). To summarize, this suggests that Evans' initial inspirations were intuitive without a fixed process but the development of the finished product was driven through his formulaic methodologies.

Evans' compositions were well received in the jazz community. Twelve[3] of the fifty-one recorded pieces are considered jazz standards, and they appear in volumes one, two, and three of *The New Real Book* (Sher 1988, ii) (Sher 1991, ii) (Sher 1995, ii). All twelve were recorded multiple times by multiple artists, with eight of these recorded more than twenty times. The recording artists included George Shearing and peers such as Oscar Peterson, Ahmad Jamal, Hank Jones, Dick Hyman, Stan Getz, Lee Konitz, Cannonball Adderley, Phil Woods, Art Farmer, Joe Pass, Jim Hall, and Paul Motian, as well as the next generation – Herbie Hancock, Chick Corea,

[3] The twelve standards are "Waltz for Debbie", "Turn Out the Stars", "Peri's Scope", "Funkarello", "Laurie", "Time Remembered", "Very Early", "Since We Meet", "Orbit", "Re: Person I Knew", "34 Skidoo", and "Story Line".

Fred Hersch, Kenny Werner, Michel Petrucciani, Gary Burton, and John McLaughlin. Bill Charlap stated:

> Bill Evans was a true composer. He had an unparalleled melodic gift and his understanding of harmony was as deep as a master painter's use of color. In his compositions, he was always challenging himself, searching, looking for something new (Teal 2012, 139).

"Waltz for Debby" was particularly popular, with lyrics in multiple languages. These were recorded by Tony Bennett, Sarah Vaughan, and many others.

3 Composition Selection Process for Targeted Analysis

Although many scholarly documents explore Evans' performance and improvisation style, few exist that deal with his compositional methods (Murray 2011, 5). In this dissertation, Evans compositional techniques are explored to identify any trends and patterns to lead to a better understanding of them. The first step is to select diverse works from Evans' original compositions for an in-depth study. The simplified selection process uses the twenty-eight commercially available detailed transcriptions[4] rather than the sixty-one lead sheets (Evans 1996, 1). The process focuses on choosing a heterogeneous set for musical analysis, but not necessarily the most popular as determined by the critics and fans. A simplified "Style-Analytical Approach" (LaRue 1992, 2) is used to select a distinctive assortment for evaluation in greater depth and to act as a source of creative inspiration for my original compositions. I apply my speculative and experimental compositional processes to test Evans' methods in relation to my own.

[4] The transcriptions are provided by The Richmond Organization (i.e. TRO) and specified in the detailed analysis.

The LaRue model analyzes sound, harmony, melody, rhythm, and growth (i.e. SHMRG). The simplified selection process weighs the diversity of his original compositions using the criteria shown in the column headings of Tables 3-1 and 3-2 and is used to narrow the set to seven for intense analysis. These selections reflect a broad range of characteristics derived from available commercial solo piano transcriptions (Evans 1965, 1) (Evans 1969, 1) (Evans 1975, 1) (Evans 1975b, 1) (Evans 1991, 1) (Evans 1996, 1) (Evans 2003, 3) (Evans 2004, 3) (Evans 2006, 3).

Table 3-1 Preliminary Composition Analysis – Part 1

Title	Sound/ Style	Structure	Section Lengths	Time Sig.	Tempo bpm	Key Sig.	Section Key Changes	Points of Interest
Bill's Hit (1979)	reflective rubato intro / swing	ABA'	16/16/20	4/4	126	Cm	Asec - CmEbC Bsec -AmEmBmF#maj Csec - CmEbCCm	style of popular music
Epilogue (1965)	thoughtful rubato	AB	7/8	4/4	81 ruba	Cm	Asec - EbCm Bsec-Cm	motif development, not interesting overall
Five (1956)	intro - unsettling rhythm, body- swing exciting	ABA'	16/10/9	4/4	300	Bb	Asec- Bb Bsec-GGbFB Csec-Bb (like rhythm changes)	interesting vamp, time signature shifts, 5 over 4, 4 over 3 hemiola
Fudgesicle Built For Four (1962)	easy groove, swinging	intro/A/B/ B'/A'/coda	30/8/8/ 8/8/4	4/4	110	Ebmaj	Asec - GmBmajGm, B sec - DmFDm , Csec- CAm, Dsec-EbCm	interesting chord progression transposed every 8 bars, intro vamp - 2 1/8th notes, 1/8 note tripl, 1/4 tripl.
Funkallero (1956) Jazz Stand.	syncopated swinging	A/B/coda	8/8/4	4/4	200	Fmaj	Asec - Cm Bsec-AbCm	syncopation
Funny Man (1967)	intro - romantic, rubato , body - playful	ABAC	4/12/4/12	4/4	160	Ebmaj	Asec- EbFm Bsec-EbAbCmAbmGb Csec-GFmEb	reducible neighbour note melody
Interplay (1962)	intro - serious mood , mid tempo swing, body - playful	12 bar minor blues		4/4	120	Fmaj	Chords Im Ivm Im Im/ IVm IVm Im IIIm/ VIm V Im bVImaj bIImaj	minor blues, Dameron turnaround
Knit for Mary F. (1980)	thoughtful rubato intro, expressive romantic	AA'B (A' = melody transposed @bar5)	16/16/4	4/4	130	Cmaj	A sec - CFE, Bsec - CFEmFEEbDDb (neopolitan), Csec-Cmaj	use of neopolitan typical expressive rubato transposition of melody
Letter to Evan (1979)	expressive dynamics, free rhythm, thoughtful	ABA'C +interlude +ABAC +4barInterlude +ABAC+coda	8/8/8/8 +10int (+11coda)	4/4	slow rubato	Cmaj	Asec-G, Bsec-Bm(4xiimV7), A'sec- G, Bsec-C(iimV7), Interlude- CG, Coda-CGAbEbDCG	very expressive meaningful to Bill since addressed to his son
My Bells (1965)	programmatic	AB+coda	7/13/3,	4/4	120	Bmaj	Asec- Bmaj , Bsec- AE, Coda- Bmaj	create bell ambience, programmatic Debussy - Sunken Cath.
One for Helen (1966)	uplifting, easy swing	ABA'	16/8/10	4/4	216	Cm	Asec-CmGmFmGF, Bsec-5thCircle 8xV7, Csec-GmFmEbCm	use of quartal harmony
Only Child (1966)	intro - program. rubato , body- flowing swing	AB+coda	16/16/4	4/4	138	Gm	Asec- BbEbEbmFDGb Bsec-BbmFmDb BbmAbCGmCbBb Coda-Bb	chord changes Dbdim to Dbmaj7, ends with 3 sus chords (no closure cadence)
Orbit-Unless It's You (1966)	simple melody, filler, improv vehicle	AB+coda	12/12/8	4/4	126	Gm	Asec- GBbDbEbAbm, Bsec- EbFAbEbCm, Coda- DbDAbBb	not interesting
Peace Piece (1958)	mellow atmospheric, slow thoughtful	A (through composed)	16	4/4	58	Cmaj	modal C ionian, ostinat	simple ostinato modal harmony powerful mood created
Peri's Scope (1959) Jazz Stand.	cheerful, easy swing	ABA	8/8/8	4/4	186	Cmaj	C, bar 15 F, bar 19 Dm, bar 24 Cmaj	cheerful, interesting catchy melody

Table 3-2 Preliminary Composition Analysis – Part Two

Title	Sound/ Style	Structure	Section Lengths	Time Sig.	Tempo bpm	Key Sig.	Section Key Changes	Points of Interest
RE: Person I Knew (1962) Jazz Stand.	reflective rubato intro, programmatic	A+coda	16+4	4/4	170	Cmaj	Asec - C modal	modal
Since We Met (1974) Jazz Stand.	happy reflective, positive state of mind, 4/4 section	ABA	16/8/16	4/4 & 3/4	160	Cmaj /F	A section - Am, B sec - Dbmaj	long rubato intro interesting melody easy swing
The Opener (1975)	intro - waves of building tension, body - easy	ABAC+coda,	8/8/8/8+6	4/4	180	Cmaj	Asec - CF, Bsec- FAm, Csec-FAmC, Coda-C	short motif development
Thirty-Four Skidoo (1962) Jazz Stand.	swinging uplifting	ABBACC	16/12/ 16/12+16	3/4 & 4/4	204	Am	Asec - Am/Gm/G#m/C#m// Bsec- Cmaj// shift A sect. up 5th// shift B sect. down 5th	mix of time sigs
Tiffany (1980)	intro - reflective rubato, body - programmatic easy swing	ABA CA'+coda	8/8/8/ 10/8	3/4	170	Gmaj	A section - GEm Bsec-BmF#mC#mAbm Csec-CAmC Sec A'-G(melody similar to A)	programmatic
Time Re-membered (1962) Jazz Stand.	thoughtful atmospheric rubato, moody	Asec (through composed)	(8+8+10) modal	2/2	90	modal	Asec - Bm	modal, no cadences, powerful mood created
Tune for a Lyric (1969)	uplifting, easy swing	intro-AA' body-BACB'D	intro-7/9 body-10/8/2/8/12	4/4	126	Fmaj	A- related ii-V7s, largely F, no cadence A'- alternate ii-V7s shifted up a semitone B-FDm	unusal structure unusal chord progressions sing-able interesting melody
Turn Out the Stars (1966) Jazz Stand.	romantic dance	ABC	16/8/16	4/4	84	Cmaj	Asec- AmCEbGBAbm, Bsec- DC Csec-EmDmAb FmAbCAmDbm	interesting counterpoint, inner voices romantic vib slower tempo more complex harmony
Two Lonely People (1971)	emotional atmospheric rubato intro, easy swing life goes on	AB+coda,	A-32bars, B-32bars , coda-18bars A-(7+8+8+7+2) B-(7+9+8+6+2)	3/4	144	Amaj	Asec - FmCbEbmF#mDC#mF, Bsec-DmBbAmGm DmBbAmGm DmBbDmCm BbmAbmGb, coda-Fm(5xiiV)AbmEbm	powerful mood phrasing complex harmony
Very Early (1962) Jazz Stand.	easy swing, feels like a slow cycle in the park	AA'BB'+coda	8/8/8/8/6	3/4	104	Cmaj	Asec- CEbDbCDEmDb Bsec-BDbBCDbCDmC Coda - FBbGB	hemiola 2 over 3
Waltz for Debby (1956) Jazz Stand.	intro emotional build up thoughtful ebb and flow, happy uplifting	AA'B AC	16/16/16/ 14/16	3/4	160	Amaj	Asec- Fmaj, A'sec- FA, Bsec-FGmDmBbDmDbF Csec-AmBbDmF	descending bassline, uses different chords for A and A' for same melody 3/4 time signature
Yet Ne'er Broken (1980)	intro - pensive, body - argumentative conversation, confrontational	AB+code	9/7/8	4/4	200	Ebmaj	Asec- CEbAb, Bsec-FC, Csec-CmEb	confrontational mood phrasing rubato leading to fast tempo simple to complex dev.

He was considered a master of romantic ballads and love songs in ¾ time. His music created lyrical atmospheres that are entrancing, often at slow tempos. His compositions are known for their changing tonalities, shifting phraseology, various time signatures, and frequent modulations. A simplified summary of the selected compositions with their differentiating criteria is shown in Table 3. The pieces were chosen to reflect his broad scope of style, as well as his unique techniques over the course of his compositional life from 1956 to 1980.

Table 3-3 Selected Composition Criteria Summary

	Year	tempo/style	melody	3/4 time	harmony	ostinato	modal	bitonal	hemiola
Peace Piece	1958	Slowly, Narrative				✓		✓	
Time Remembered	1962	Medium Ballad					✓		
Waltz for Debbie	1956	Medium Jazz Waltz	✓	✓	✓				✓
Yet Ne'er Broken	1980	Medium Swing			✓				
Peri's Scope	1959	Medium Swing	✓						✓
Twelve Tone Tune	1971	Medium Swing	✓		✓				
One for Helen	1966	Fast Swing			✓				

4 Musical Analysis Method

The musical analysis method investigates sound, harmony, melody, rhythm, and growth (i.e. SHMRG), as well as structure through linear reduction and chord/scale analysis. SHMRG (LaRue 1992, 3) is a methodology developed by LaRue of subdividing the analysis into these five categories. With respect to sound or sonority, Evans is known for his expressive touch and effective use of the pedal. His compositions are a mix of dynamic levels with dramatic crescendi and descendi.

The complexity of his harmonic structure demonstrates his depth of knowledge. Schoenberg documented the concepts of related keys for chord progressions and modulations (Schoenberg 1969, 20) that are found throughout Evans' works. His compositions use interesting key centre migration patterns, sequences, and processes that span diatonic and chromatic regions. These leverage relative, parallel major/minor, and distant relationships. His compositions capture a wealth of embedded technique. The progressions are a mix of chromatic, circle of fifths, and pedal point sequences, with a palette of dissonant extensions of a unique nature. The cadences include full, half, secondary, and deceptive methods.

This analysis uses some broad characterization ideas based on the methods of Ron Miller who states,

> music in general and melody creation specifically can be traced to a root expression of the human condition both as utterance (speech/singing) and body movement (dance/rhythm) … art music shows a stronger connection to a vocal quality with folk music showing a predominant tie to body movement express…[art music does not exclude dance music nor vice versa]… Jazz is a music… [that] has intrinsic ties to folk music…folk music's creation, tradition, and evolution is carried out by amateur or minimally trained musicians. The converse for art music is that its creators are highly trained…jazz has evolved to an art music level, its connection to folk music cannot be denied. (Miller 1996, 10)

Evans is known for a broad range of voicings. He made popular the use of rootless voicings and drop-two chord structures but is also a master of quartal voicings, locked hands methods, and inner voice contrapuntal movement techniques. Evans' structural diversity included ternary, binary, and other forms, often with varying phrase and section lengths. The introductions predominantly used an expressive rubato tempo. Jack Reilly, jazz author, stated that unlike other jazz composers of the day, the codetta was used as "an extension of the final cadence of a tune … in ninety-nine percent of Bill's compositions" (Reilly 2010, 18).

Evans was a harmonic modal jazz pioneer who produced atmospheric themes through progressions that created a sense of floating, often by avoiding cadences that produce closure. For example, in his modal "Time Remembered", both the title and timbre work together to create a programmatic narrative. The composition is more art- than folk-influenced, which is suggested by the strong modal timbre, lack of a "singable" melody, and a shifting rhythm. A sense of exaggerated emotion comes through the broad tessitura over short intervals, large leaps, and a rubato tempo, all of which are elements in Evans' tension and release methodology. These characteristics are shared with romantic[5] melodies. Evans stated, "I believe all music is romantic … romanticism handled with discipline is the most beautiful kind of beauty" (Teachout 1998, 47).

Evans' motivic melody development techniques included diminution, augmentation, rhythmic displacement, inner lines, left hand lines, chromatic approach chords, embellishment of fourth, fifth, or sixth intervals, and contrary motion (Cankaya 2009, 5), as well as the use of

[5] The romantic era was from 1830 to 1900. This style suggested a degree of pretentiousness, exaggerated expression, a sense of beauty, and often a programmatic narrative. The melodies used leaps (especially sixths), lyrical lines, balanced three-part motifs, and many repeated notes (Miller 1997, 30).

statement, response, and repose (Miller 1996B, 16). The modal trend moved in the direction of reduced harmonic rhythm. This freed improvisors to create by avoiding a tight coupling of scale to chord relations in a vertical approach, and it also enabled horizontal improvisation. These harmonic methods are explored and tested against my own methods.

Evans was known for his use of rubato, polyrhythms, and rhythmic displacement to create his emotional narratives, as well as for his expertise in ¾ time, such as in "Waltz for Debby". In the large dimension, his compositions are known for their development from simple to complex (Berardinelli 1992, 128). With respect to this observation, his growth techniques include increased note density, rising melodic pitch in successive phrases, increasing dynamics, and developing chord complexity as the piece progresses.

Linear reduction analysis methods are used to investigate the selected Evans compositions to reveal the melodic logic, structure, and unity. The nature of dissonance extension, resolution, and consonance prolongation are explored. One of the most recognized methodologies of linear reduction was initiated by Heinrich Schenker (1868-1935) for the purpose of studying the master composers of Western Art music. His technique was further developed in the scholarly community in the twentieth century by Salzer, Forte, and Oster (Cook 2009, 27). Tonal music is built using the harmonic series where the tonic triad is a fundamental element. Schenker called this the "chord of nature" (Drabkin 2008, 818). A key purpose of his analysis method is the understanding of hierarchy within a composition by omitting non-essentials and emphasizing the significant relationships. The large linear scale formations constitute directed motion to the harmonic goal. Music is considered a triad in motion that is developed through a wide range of prolongation or embellishment mechanisms.

The hierarchy is organized in layers called the foreground (i.e. score), middle ground, and the fundamental background, which is called the *Ursatz.* The latter is organized into an upper and lower structure. The upper layer is called the *Urlinie* which consists of a set of common forms of descending consecutive scale degrees from $\hat{8}$ to $\hat{1}$, $\hat{5}$ to $\hat{1}$, or $\hat{3}$ to $\hat{1}$. The lower layer is called the *Bassbrechung* or bass arpeggiation, with an essential I-V-I progression that typically consists of a I-Int-V-I chord sequence in which I is the tonic chord, Int is the intermediate chords, and V is the dominant chord. Intermediate chords act as a prolongation of the tonic using other chords such as II, III, IV, and VI, or a sequence, often from the circle of fifths (Cadwallader 2011, 47).

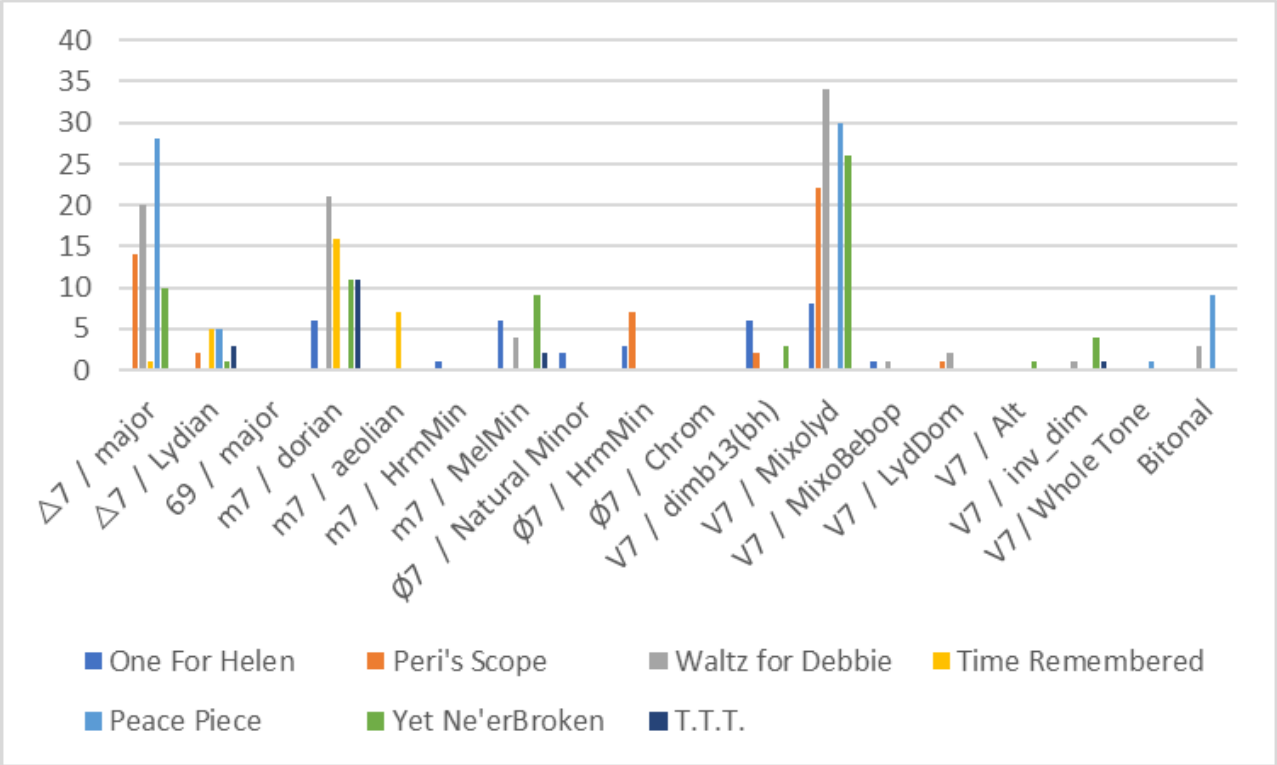
Repetition is also a key part of creating a unified coherence. Pankhurst states, "Schenker is keen to emphasize the role of internal repetition. Musical repetition occurs both on the large scale, as in the exposition in the first movement of a symphony, and on the small scale, for example in the construction of melodies out of related motivic fragments. Schenker believes that this urge to repeat things in art comes from the natural world [procreation]" (Pankhurst 2008, P3-166). The large-scale repetition of subsections is a common form of prolongation, where the dominant acts as the goal of the subsection's structural motion. The resulting half-cadence ends the subsection and creates tension to act as a divider that frequently leads back to a repetition of the subsection. The dividing dominant is used extensively in traditional binary, ternary, and sonata forms. Multiple divider dominants may separate the subsections of a piece, leading to the final section that ends in an authentic cadence to resolve to the tonic chord (Cadwallader 2011, 363). The linear reduction methods initiated by Schenker were applied to Western Art music in pursuit of a deeper understanding of the masters' compositions.

These reduction methods are used for analysis of the selected tunes to study the hierarchical relationships of the harmonic flow, motivic development, and note-by-note significance of the

composer's intent, or at least this author's estimate of their intent. The chord patterns, sequences and logic become visible through the analysis process. With respect to the melody, a deeper understanding of note significance arises through removal of embellishments to reveal the deeper motivic patterns, voice leading, and inter-voice relationships. The chord/scale relationships, voicings, and harmonic methods are explored with respect to the selected compositions.

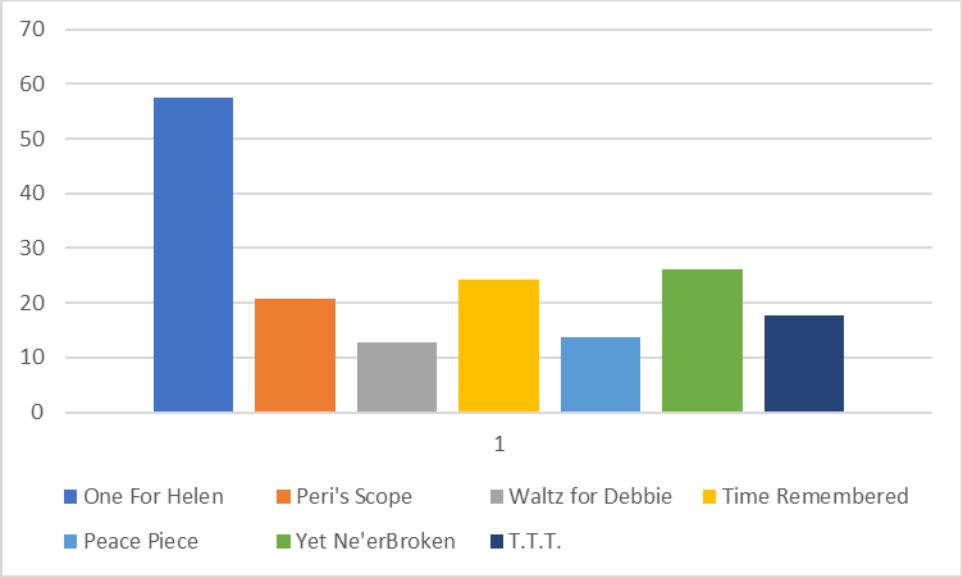
The methods of chord/scale selection are a key characteristic and unique fingerprint (McGill 2018, 35) in defining the style of a composer or improvisor. In Figure 4-1, the rigorous data driven graph illustrates the differences among the selected pieces from Evans works. In Schenker's reduction method, the rhythm is removed from the analysis process to enable insight into the structure of harmonic and melodic relationships. In this chord/scale method, the chord sequence, note temporal position, and rhythm are removed to enable inferences on the sonority, genre, and mood of the piece based on the chord/scale relationship alone. The graph shows the frequency of each chord/scale type for each of the selected compositions. The vertical axis indicates the quantity of a specific chord/scale pair by the height of the bar for the given composition, which is identified by the colour key at the bottom of Figure 4-1. Some interesting observations include the absence of dominant seventh chords in the modal "Time Remembered", the absence of dissonant scales for the 'popular music'-oriented piece, "Peri's Scope", and the predominance of dissonance in the more bebop-oriented "One for Helen". The same methodology is used in the analysis of original pieces to compare the scale usage of Evans' pieces to my originals.

Figure 4-1 Chord Scale Relations of Evans' Selected Compositions



In Figure 4-2, the dissonance data analysis method looks at the percentage of dissonant scales of the selected pieces for in-depth analysis. From the bar heights, it is evident that "One for Helen" is the most dissonant, consistent with its bebop idiom. "Waltz for Debby" projects a playful, innocent ambience, which is consistent with its position as the lowest dissonance level.

Figure 4-2 Percentage of Dissonance vs. Total Chords for Evans' Piece



In the following sections, the dissonance level of each inspirational tune is compared to the originals created using the same methodology.

All of the original scores are intended as lead sheets where the two staff versions presented are the resultant "one possible" realization. The performer plays the lead sheet as the head with their own innovative accompaniment, improvises a number of choruses, and returns to this melody and chord structure to close the piece.

5 First Inspiration

"One for Helen" was released on Evans' album *At the Montreux Jazz Festival*, which won the Grammy award for best instrumental jazz album in 1969 (Pettinger 1998, 189). The trio consisted of Evans on piano, Eddie Gomez on bass, and Jack DeJohnette on drums. The composition was written as a tribute to his manager, Helen Keane, who had also graduated into the production role for this album. Keane was a positive influence in Evans' self-destructive life, and she supported him as his manager for over eighteen years (Pettinger 1998, 141). The piece was a steady part of Evans' repertoire, including a performance at Ontario Place as part of the CBC Radio series, *Showcase '72* (Pettinger 1998, 215).

5.1 Musical Analysis of "One for Helen"

5.1.1 SHMRG Analysis (Sound, Harmony, Melody, Rhythm, Growth)

Whereas Evans' approach is frequently introspective, here it is exuberant. The bass line is playful and interactive and supported by creative fills from the drummer. The sonority exhibits minor and dissonant[6] characteristics. The upbeat tempo of 216 bpm creates an uplifting, easy swing feeling, which is backed by a driving walking bass line. Based on the transcript of the Town Hall recording (Evans 2003, 11), the piece is structured in an ABA ternary form in sixteen, eight, and ten bar sections, respectively. The A and B sections frequently follow a circle of fifths progression. Section B uses a sequence of secondary dominant chords coloured by extension accidentals.

[6] Dissonance is a combination of tones that create tension and need resolution. These intervals are jarring or harsh to the listener.

The piece establishes Cm as the key centre through a iim-V7-im [7] sequence in the first three bars. As shown in Figure 5-1 below, Evans' formulaic harmonic logic descends a major second, an augmented second, and a major second as it moves from Cm through Bb then Gm to Fm key centres, leading back to C minor at the end of the B section. The progression from bar 15 cycles through the complete circle of fifths from C7 through the 12 steps to return to Cm7 in bar 27.

Figure 5-1 "One for Helen" Key Centres Bars 1-16

Bar #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Sec A	Dm7b5	G+	Cm7		Fm9	Bb7	Aø7	D+7	Gmø7	C9	Fm7	Fm/Eb	D9	G7	C9	F7
Key Cm	II	V	I		IV	bVII	VI					**Cm**	II	V	I	IV
		Bb	II		V	I		**Fm**	II	V	I					
						Gm	II	V	I							

Using voice leading, Evans pivots to C7, which acts as III of Ab in bar 28. The sequence progresses along the circle to Ab13 in bar 31 and then cuts across the circle by using Ab7 as the tritone of G7 to return to the Cm tonic in bar 33, as shown in Figure 5-2.

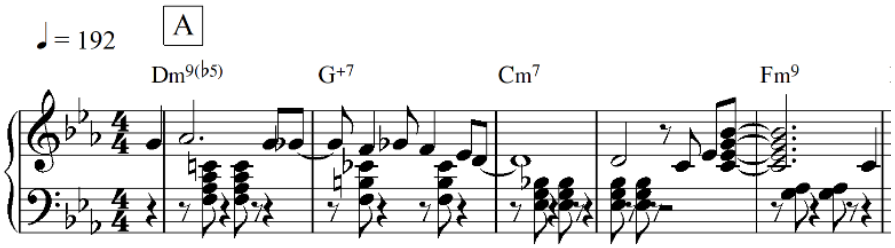
Figure 5-2 "One for Helen" Key centres Bars 17-33.

Bar #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
Sec B/C	Bb+7	Eb9	Ab+7	Db7	F#7	B+7	E13	A+7	Dmø7	G+7	Gø7	C+7	Fm9	Bb7	Eb9	Ab7G7	Cm6/9
Key Cm	bVII	bIII	bVI	bII	bV	VII	III	VI	II	V	v	I7			**Cm**	bVI, V	I
											Ab	III	VI	II	V	I	

Evans was a strong influence in the development of modern jazz voicings. In this composition, he uses rootless comping, as shown in bars one to five in Figure 5-3 below, which is

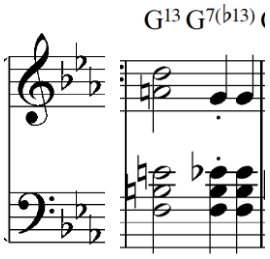
[7] The convention used is that capital letters indicate a major chord, and small letters indicate a minor chord. For example, 'I' is a major chord on the tonic and 'i' is a minor chord on the tonic.

Figure 5-3 Rootless Voicing, Bars 1-5 of "One for Helen"



commonly used to leave room for the bass player's role for the chord roots. Bar five shows an example of a minor second cluster which Evans uses to add bite to his sonority. A modern jazz comping practice is to replace the fifth with a thirteenth or flat thirteenth, as shown in Figure 5-4. This practice is often used when comping for other soloists, in order to minimize conflict with

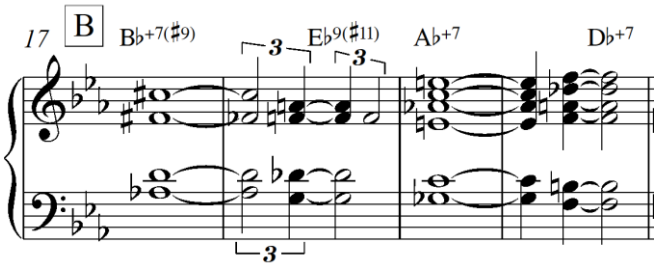
Figure 5-4 Replacement of the Fifth with Thirteenth, Bar 14



their improvised accidental choices (i.e. 13th, b13th). Evans often used more open voicings where only the third and seventh are used for left hand comping, as shown in bars 17-19 of Figure 5-5. Also of interest is the use of rhythmic displacement in his comping. As shown in Figure 5-5 below at bar 17, there is a sequence of note values of six, three, five, three beats that create a unique phrasing.

> His comping afforded a keen extra pleasure, being compellingly structured in its own right; and he was pressing home his obsession with rhythmic displacement so that the listener had to hang on to the understood beat, at times tenaciously (Pettinger 1998, 276).

Figure 5-5 Comping with Third and Seventh Voicings in the Bass Clef, Bars 17-20



Throughout the A sections, Evans frequently uses a shifted Charleston rhythm on the 'and of beat one' followed by the 'down beat of three' as shown in Figure 5-3 with rootless voicings. He also changes the rhythmic pattern in bar four to delineate the phrasing by emphasizing beats one and two. In section B, the comping rhythm is reduced to facilitate tension release, as shown in Figure 5-5 above, where chords are held for a varying range of beats. For example, bar 17 holds for six beats, followed by 'two plus' in 18, then five in 19, three in 20, four in 21, three-and-one-half in 22, and five-and-one-half in 23, creating an unsettling repose through section B.

Miller summarizes melody analysis by stating, "Describe a melody's quality as folk or art influenced [dance vs vocal]; its source (tritonic, chromatic, modal, [diatonic, harmonic reference]); its style description (romantic, idiomatic, programmatic); try to recognize how the melody is balanced, both at the motivic and phrase levels" (Miller 1996B, 37). He expands the source influence to include diatonic and harmonic references (i.e. arpeggiated chords). This section addresses each of these characteristics.

"One for Helen" is largely folk-influenced, in that the swinging rhythm creates an up-tempo dance feel while the melody presents a challenge for all but the most accomplished singers, due to its complex interval flow. The source is a mix of scalar and chromatic content, with many

occurrences of prolonged dissonance. The style description is idiomatic, reflecting a bebop influence with its energetic, rapid tempo, and harmonic bite.

Evans' melodic form uses a sequence of statement (S), response (R), and repose (RP) motifs with an appropriate simplicity to support the fast tempo, as shown in Figure 5-6.

Figure 5-6 Statement, Response, Repose in "One for Helen", Bars 1-3

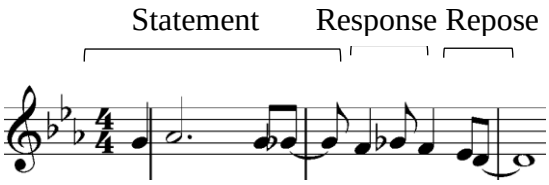
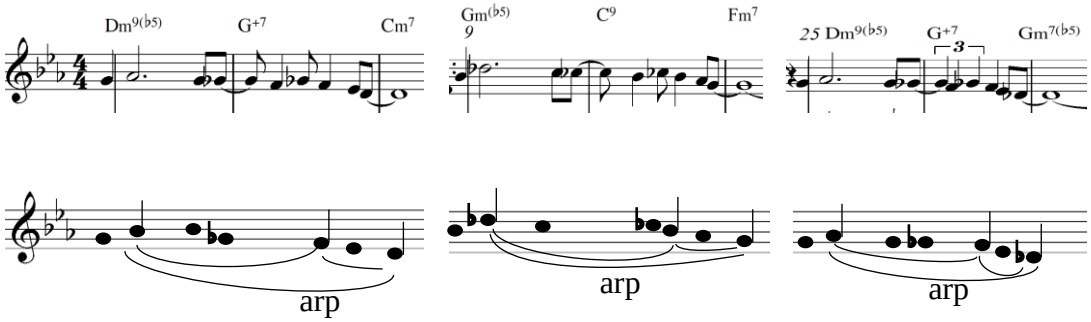


Figure 5-7 below is an example of this melodic structure in bars 1-3, as well as 9-11 and 25-27. The melody is not overly busy and gives the listener the opportunity to hear the relationships and rest before moving to the next phrase, which follows the S, R, RP structure again in bars 4-8.

Figure 5-7 below shows three examples of Evans' formulaic motivic development, using the first motif as the reference. In bars 8-11, Evans maintains the rhythm but raises each note by a fourth. In the third instance, bars 24 to 27, Evans returns to the original pitches but changes the rhythm of

Figure 5-7 Motif Development and Reductions: Bars 1-3, 8-11, 24-27



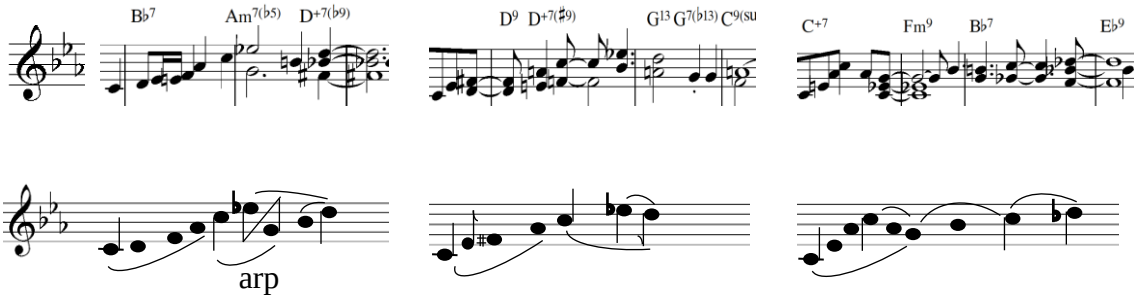
beats 1 and 2 to quarter note triplets and ends on D-flat rather than D, to align with the half-diminished G minor chord through a type of augmentation. Through the reduction process, the first motif's important notes are the D minor diminished triad. The second motif emphasizes the Gm diminished triad, and the third motif highlights the D-flat major triad (highlighted by "arp" (i.e. arpeggio)) in Figure 5-7's reductions which suggests an underlying formulaic pattern. Gb (i.e. b5) appears prominently in the first and third motifs that suggests a blues influence to the melodic line.

Evans was an advocate of rhythmic displacement in melodic development. In the interview with Marian McPartland on her show for the National Public Radio, Evans states:

> I don't know how obvious it would be to the listener, but the displacement of phrases, and the way phrases follow one another, and their placement against the meter and so forth, is something that I've worked on rather hard…It has more to do with my feeling about my basic conception of jazz structure and jazz melodies, and the way rhythmic things follow one another (Pettigrew 1998, 259).

In Figure 5-8 below, the initial climb to Eb uses an augmentation of rhythm in each case, as well as rhythmic displacement by shifting the starting note from beat four to the &-of-three to

Figure 5-8 Second Motif with Reductions: Bars 5-8, 12-15, 29-31



&-of-one (i.e. but climbs to C), respectively. The complexity growth of the inner voice harmony increases as the motifs move forward in time. The reductions of the first two emphasize the Eb

and D pitches, which are also the significant third and second scale degrees. The third motif rises to C, the first scale degree, followed by Db, the flatted second scale degree. The rising note sequencing from C4 leading to the Eb5 in the first and second instance is considered a prolongation of Eb. Similarly, the rising note sequencing from C4 leading to the C5 in the first and second instance is considered a prolongation of C5. The third instances also emphasizes the tonic minor triad (i.e. C, Eb, G).

Figure 5-9 Third Motif with Reductions: Bars 16-18, 18-21, 22-24

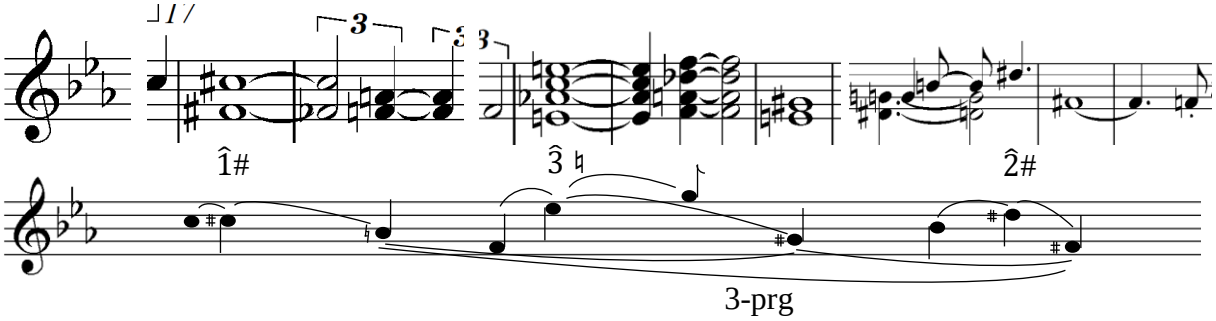


Figure 5-9 shows a developed motif from section B. The first instance is a simple three note sequence, which changes to a four note sequence in the second and third instances, with changing note duration values, called rhythmic diminution, in the third instance. The reduction highlights the shifted scale degrees of $\hat{1}$# , $\hat{3}$♮, and $\hat{2}$# at their pitch peaks. The last note of each motif forms a voice-leading three note progression of A, G#, and F# (i.e. 3-prg), emphasized by the note stems in the reductions.

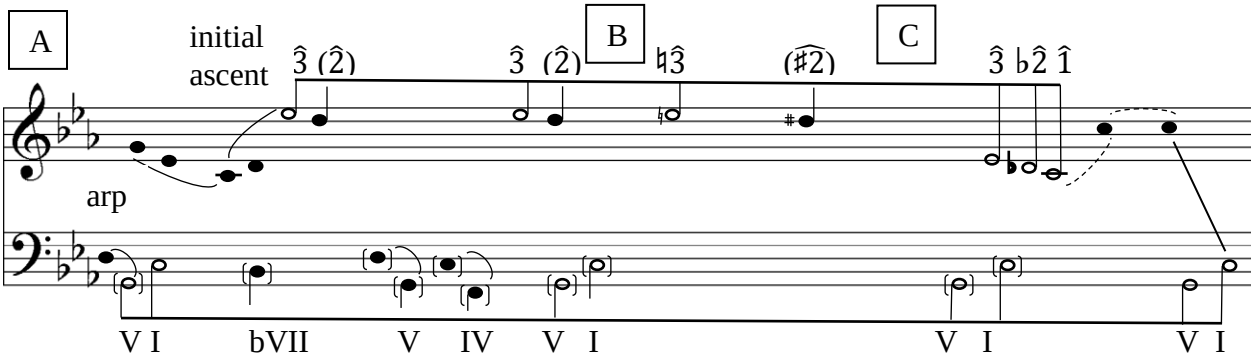
5.1.2 Reduction

Schenker's linear reduction method is built on the significance of the tonic triad and the dominant/tonic relationships in the musical structure. Beethoven was recognized as a guru of complex structure, and he began his compositions with a master plan (Swafford 2014, 597). This influence and Evans' structured compositions impacted my approach. "The Other One" followed

a deliberate process of creating a form, harmonic progression, and $\hat{3}$, $\hat{2}$, $\hat{1}$ *Urlinie* with interrupts before undertaking the melodic development.

In "One for Helen", Evans begins with a descending tonic triad followed by an initial ascent to the $\hat{3}$ scale degree, as shown in Figure 5-10 below. Motifs in each eight-bar section continue to highlight the significant $\hat{3}$ and $\hat{2}$ scale degrees. In section B, these are shifted by a semitone to align with the local harmony before closing to $\hat{1}$, the tonic, in bar 27. The remaining bars 28-33 prolong the tonic. The *Urlinie* is a member of the most common $\hat{3}$, $\hat{2}$, $\hat{1}$ form, as shown in Figure 5-10 below. The *Bassbrechung,* or bass arpeggiation, also follows the common structure of I-Int-V-I, where I represents the tonic chord, Int means some intermediate chords, and V serves as the dominant. The harmony establishes the Cm tonic home key through a V-I cadence, then moves through other related keys (i.e. intermediate), and then returns to the tonic, where it is prolonged throughout sections B and C. The bracketed notes mean that these are at a lower level in the hierarchy.

Figure 5-10 "One for Helen" - *Ursatz* Reduction



5.2 Original Composition: “The Other One”

“One for Helen” presents an art-influenced, idiomatic, minor ambience piece at a relatively fast swinging tempo of 192 bpm. Not only does the harmony create the minor dissonant sonority, but also the melodic source uses a mix of scalar and chromatic notes with extensions (i.e. 9, 11, b5, b13) that are often held for extended periods. “The Other One”’s objective is to create an energetic, edgy atmosphere at a similarly swinging tempo, time signature, ABA form, and comping rhythm in an analogous style. The observer should relate this listening experience to another emotionally edgy experience in their lives.

5.2.1 SHMRG

The creative process started with mapping the harmonic logic shown in Figure 5-11 below onto a new key centre. Section A begins in G minor and then rises, first by a fifth to the key centre of Dm, then to Am, and then to a diminished fifth to Eb minor to complete section A. The Eb key centre enables the Eb7 to act as a tritone secondary dominant to D7 (i.e. bar 16) which then acts as the dominant returning to the tonic, Gm, to begin Section B. “One for Helen” traversed the entire twelve steps on the circle of fifths through the B section (i.e. bars 15-28).

Figure 5-11 “The Other One” Chord Progression: Section A, Bars 1-16

The Other One																
Bar #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Sec A	GmΔ7	Aø7	D7	GmΔ7	Bø7	Eø7	A7	DmΔ7	F#ø7	Bø7	E7	AmΔ7	Cm7	Fø7	Bb7	Eb7D7
Key Gm	I	II	V	I	III			**Am**	VI	II	V	I	III		**Gm**	TT V
				Dm	VI	Ii	V	I	III			**Eb**	VI	II	V	I VII

This new original composition uses seven steps on the circle to return to the tonic in bar 25, as shown in Figure 5-12 below.

Figure 5-12 Chord Progression, Sections B (Bars 17-24) and C (Bars 25-43)

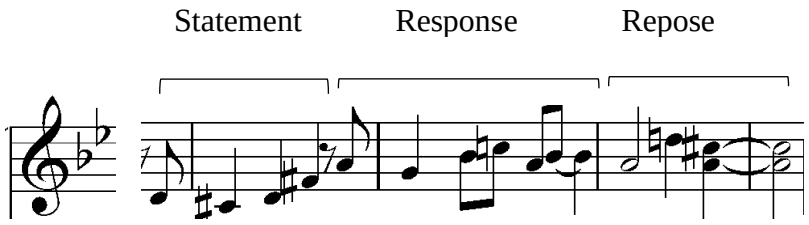
Bar #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
Sec B/C	GmΔ7	D7	Db7	Gb7	B7	E7	A7	D7	GmΔ7	Aø7	D7	GmΔ7	Bm7	Eø7	A7 D7	GmΔ7
Key Gm	I	V	bV	VII	III	VI	II	V	I	II	V	I	III	VI	II V	I

Section A at bar 16 ends on the dominant leading back to the tonic in bar 1 of Section B. Similarly, Section B at bar 8 (i.e. bar 24) ends on the dominant leading back to the tonic in bar 1 (i.e. bar 25) of Section C. These two cadences occur over sectional boundaries and consequently act as 'interrupts' from a linear reduction perspective, which is discussed later.

"The Other One" changes the voicing types as the composition progresses. "One for Helen"'s transcription used rootless voicings. However, in a trio configuration, the bass typically adds the roots. Since this composition is written for solo performance, roots are included in various ways. In Section A bars 1-8, a shell voicing is used with a pairing of roots, thirds, and sevenths. Bars 9-16 use a stride approach that combines the roots on the '&-of-one' with a closed rootless voicing following on the downbeat of three. The B section returns to a shell voicing that pairs roots, thirds, and sevenths. Section C returns to the stride approach but moves to a drop-two open voicing. The comping is tied together through a shifted Charleston rhythm in the A and C sections and a Charleston rhythm in the B section. The movement from one to the other enhances the phrasing and tension and supports the eight-bar feel. The rhythmic repose of Section B differs from Evans' variable longer temporal interval chords through a fixed rhythm of dotted half and quarter notes, with tension release supported through the descending chromatic melodic line.

The melodic structure follows a similar form of statement, response, and repose. The challenge, at this tempo, is to create a melody of limited complexity that breathes and allows the listener to absorb the phrasing and not be overwhelmed with busyness. An example is shown in Figure 5-13 below.

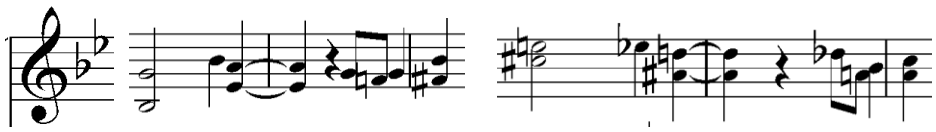
Figure 5-13 Statement, Response, Repose in "The Other One", Bars 5-7



The same motivic structure and rhythm is repeated in bars 13-16 and bars 29-31.

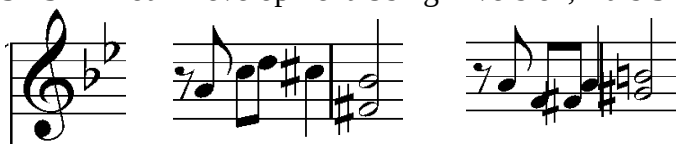
The motivic development uses similar techniques to Evans' with the methods of augmentation, diminution, register shift (i.e. Figure 5-14), and inversion (i.e. Figure 5-15). The motivic rhythms are identical but are enhanced by shifting registers to increase tension.

Figure 5-14 Motif Development Using Register Shift, Aug., and Dim., Bars 2-3 vs. 9-10



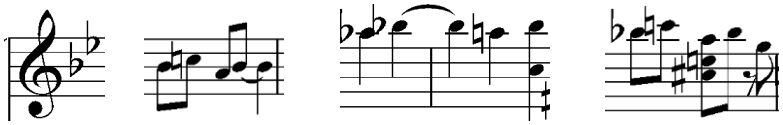
The intervals are often modified through augmentation or diminution.

Figure 5-15 Motif Development Using Inversion, Bars 3-4 vs 11-12



Motives are also developed through rhythmic augmentation, as shown by the four examples in Figure 5-16 below. In these examples, the movement occurs in an “up down” pattern among

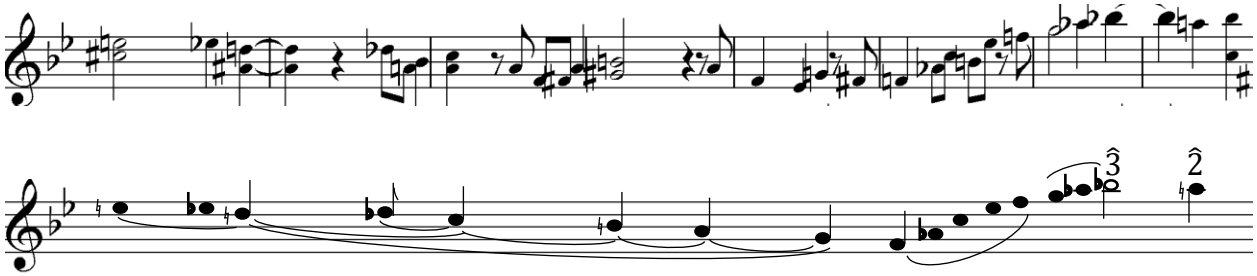
Figure 5-16 Rhythmic Augmentation and Displacement, Bars 6 vs. 15-16 vs. 30



the upper neighbour, feature note, and the lower neighbour. The rhythmic displacement is shown in the first three examples, since each begins on a different beat of the bar.

A melodic reduction of each section produces a different contour of pitch shape. In Section A, bars 1-8, the reduction produces a linear flow beginning on D4 and rising to D5 at the mid-point which drops to C#4 in bar 5 and rises to E5 in bar 9. In Section A, bars 9-16, the melodic shape is concave upwards that starts at bar 9, reaches its minimum at bar 14 and progresses to its maximum in bars 15 and 16, as shown in the reduction, Figure 5-17 below. Section B’s shape is concave downward, reaching its maximum in bar 20 on Bb5. Section C exhibits a rolling hills shape which peaks in bar 30 on C6. The tension growth rises to various peaks and follows the

Figure 5-17 Melody Score and Rhythmic Reduction - Section A2, Bars 9-16



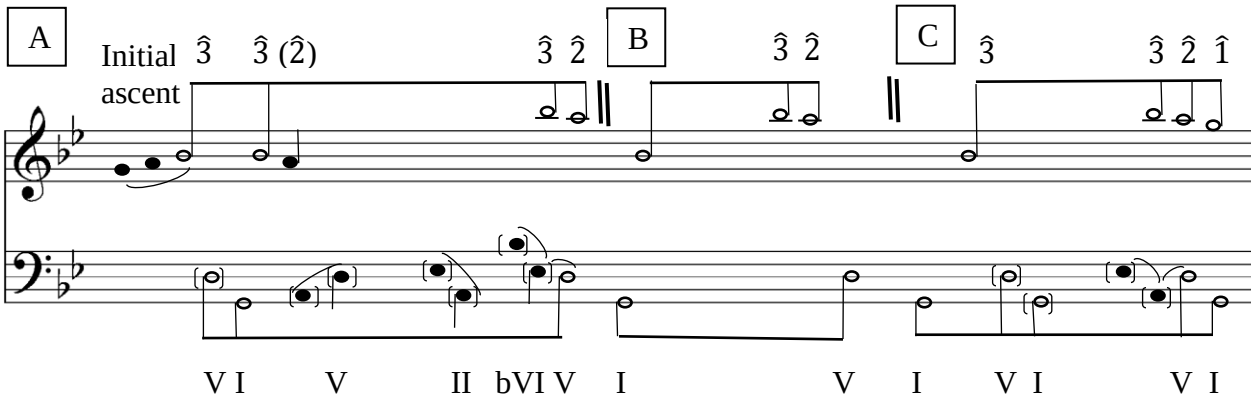
5-prg

ascent to their maximums. The melodic register peaks at F5 in A1, Bb5 in A2, repeats at Bb5 in B, and creates the peak tension in bar 30 on C6 before descending to the final cadence and release in bar 32. The tension flow is also supported by the rhythmic changes. The composition throughout sections A1and A2 uses a shifted Charleston comping. This increases in section B through a movement to a Charleston rhythm (i.e. not shifted) and follows a dramatic release due to the reduction in rhythmic rate of bars 20 through 23. The tension is also released through the chromatic pitch reduction from Bb5 to C5. The tension/release flow is supported by the dynamic level shifts. Section A, bars 1-8, is pianissimo leading to bars 9-16 at mezzo forte that builds to forte in mid section B at the peak register where the tension is released both through the chromatic register and decrescendo. Section C builds from pianissimo to close at forte, as well as building in register.

5.2.2 Reduction

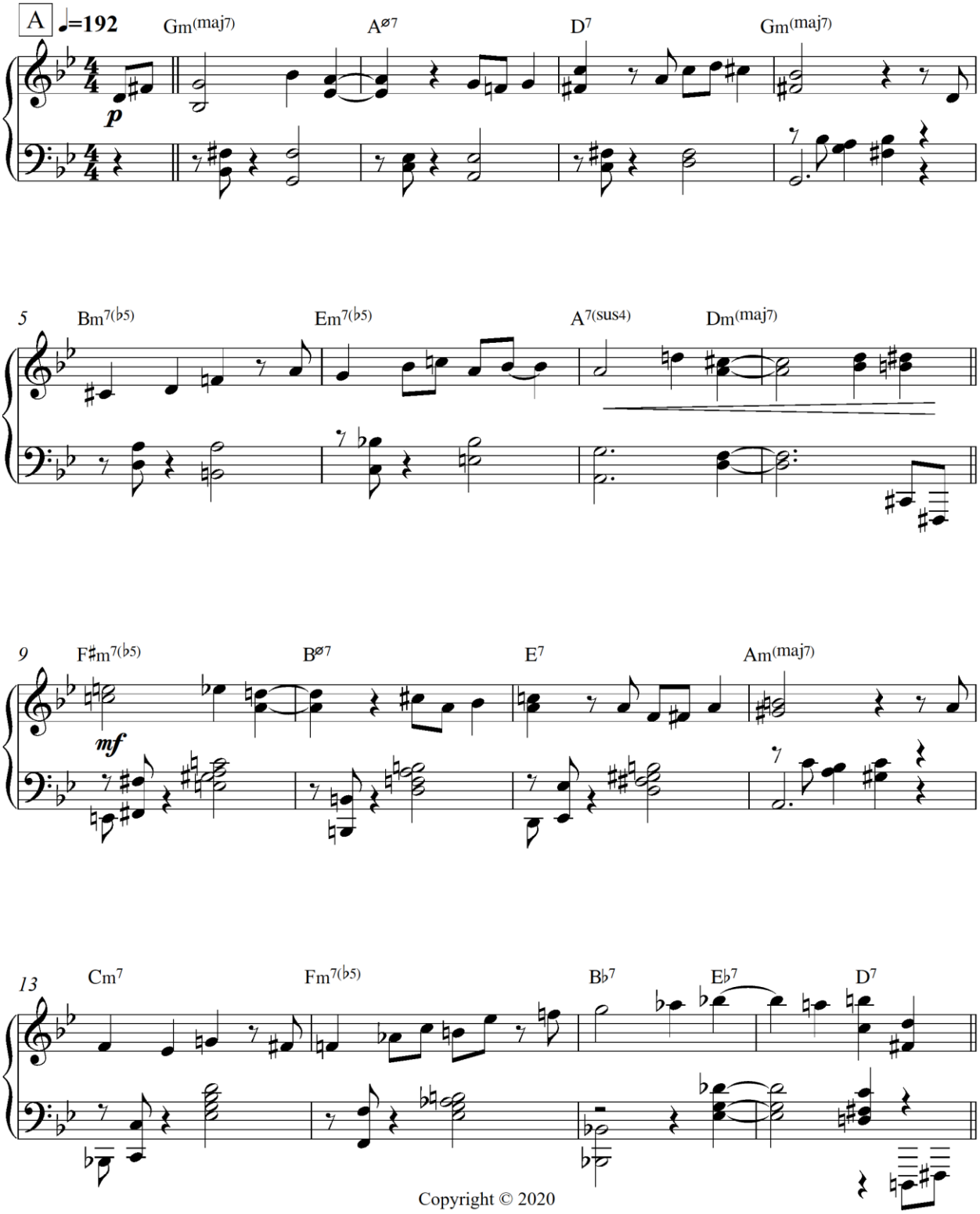
As shown in Figure 5-18 below, the original composition rises through an initial ascent leading to the scale degree $\hat{3}$ and an authentic V-I cadence to establish the tonic key. “One for Helen”’s reduction, Figure 5-10 above, uses a repetitive $\hat{3}, \hat{2}$ scale degree movement. “The Other One” uses a similar approach but extends the form by creating two “interrupts” at the transition from A to B and from B to C with an authentic V-I cadences across the section boundaries. Section A1 then traverses intermediate key centres of V, II, and bVI before closing on the dominant that creates an interrupt leading to section B and the original tonic. The tonic is then prolonged through a cycle of fifths and again closes on the dominant, creating a second interrupt leading to section C and back to the original Gm tonic. Section C progresses through to the V-I cadence and closes on the tonic in bar 32.

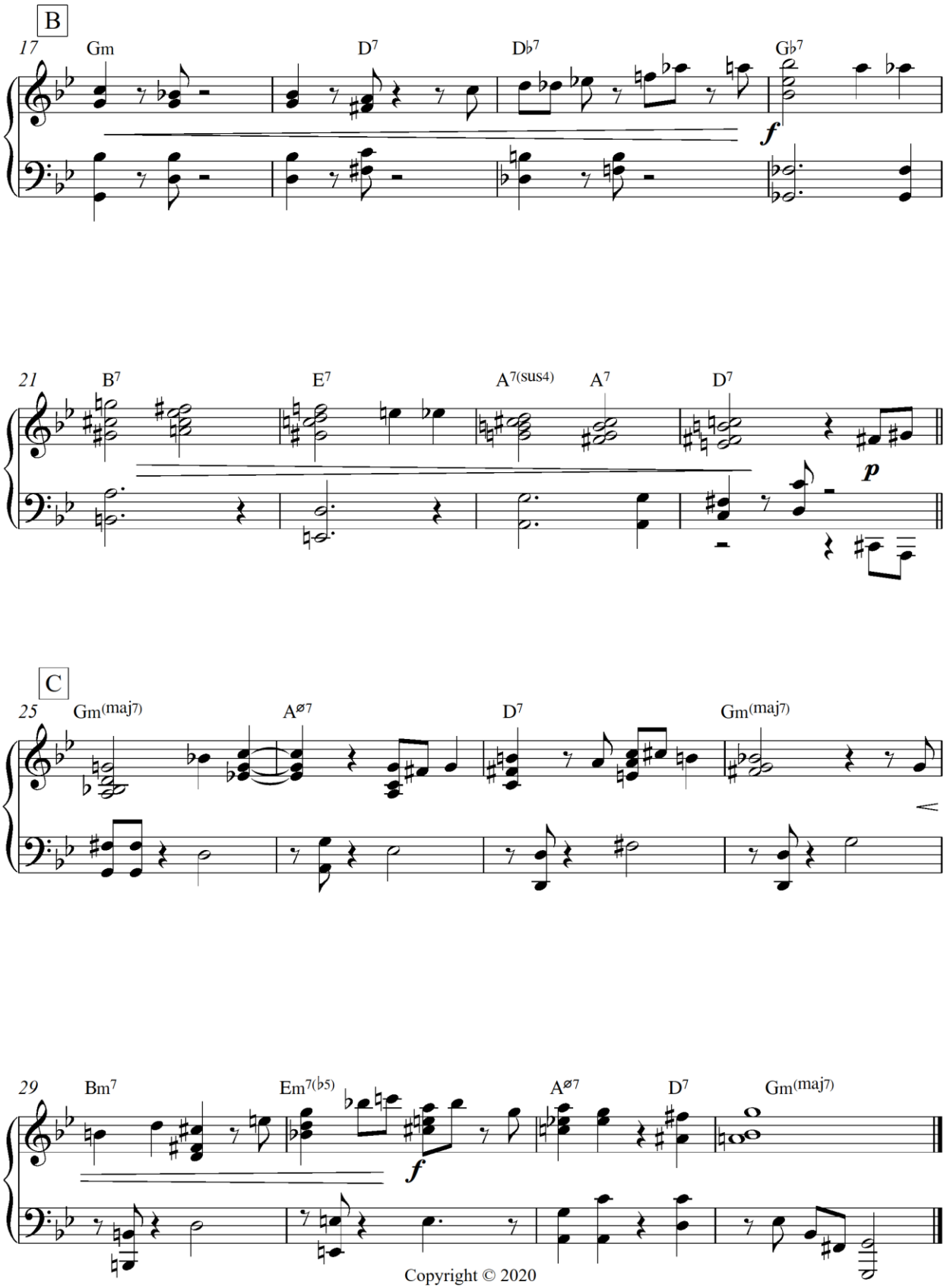
Figure 5-18 “The Other One” - Background Linear Reduction



5.2.3 Original Score

Figure 5-19 “The Other One”

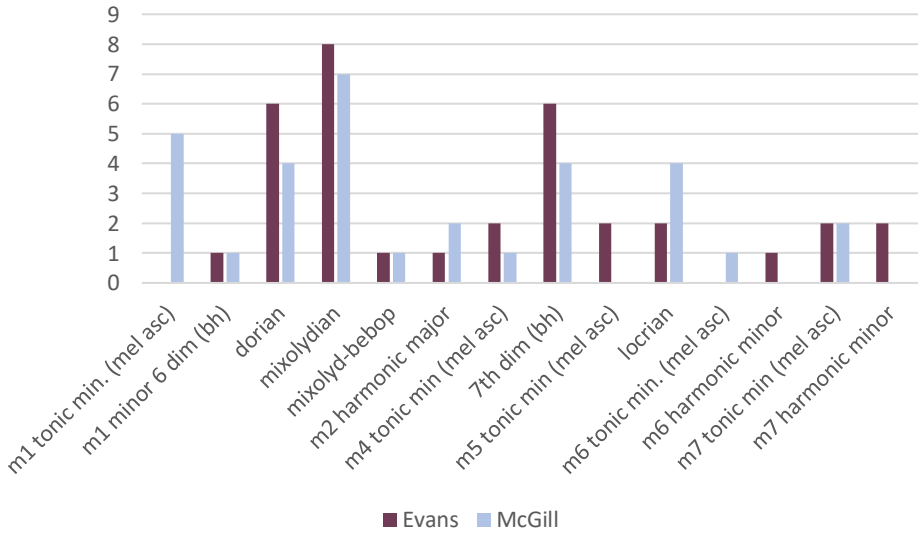




5.3 Chord/Scale Relationship Comparison

This section compares the usage of scale types and dissonance of the Evans analysis piece, “One for Helen”, with the original composition. Based on the theory that chords come from scales, each scale type was enumerated, and organized by level of dissonance. The relationship between chord symbol and scale type can be found in Figure 15-1, Appendix A. The order from most consonant to most dissonant (i.e. left to right) is shown on the horizontal axis order of scales of Figure 5-20 below.

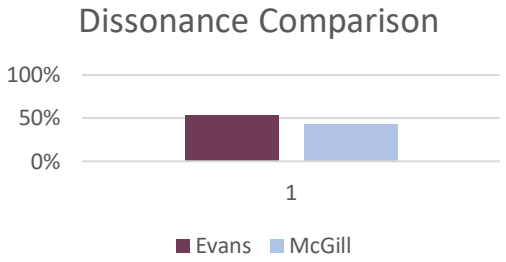
Figure 5-20 Scale Usage in “One for Helen” vs. “The Other One”



A similar use of scale types between Evans and the author is evident with the exception of the “mode one melodic minor” scale. Evans used a tonic chord symbol of minor seventh (i.e. Cm7) which suggested a dorian scale. The author used a tonic chord of minor major seven (i.e. Gm△7), which is supported by a melodic minor scale. Evans also uses a “mode 5 melodic minor” scale for dominant sevenths with a b13. The author used the “mode 6 melodic minor” scale which also includes a b13 as well as a major seventh as accidentals for the dominant seventh chord. Using the

mixolydian bebop scale as the dividing line between consonant and dissonant scales, a similar level of dissonance between the two compositions is evident in Figure 5-21 below, and hence a similar edgy ambience in the sonority.

Figure 5-21 Dissonance Comparison of "One for Helen" vs "The Other One"



5.4 Composition Methods Summary for Inspiration One

Table 5-1 shows the influence of Bill Evans' methods on the original composition inspired by those methods.

Table 5-1 Summary of Methods for "One for Helen" vs. "The Other One"

	Style	Tempo	Time Sig.	Comping	Rhythm	Sonority	Melody	Harmony	Form	Interest Pts.	Schenker	Scales Differ-ences
One for Helen	Swing Bebop	Fast	4/4	shifted Charle-ston, rootless	Displace-ment	Minor, Dissonant	Folk, Idomatic bebop, intervals non-singable, S/R/RP	5ths Circle Clkwise, 5 Key Centres	ABA	clusters	3-2-1, I-Int-V-I	dorian, 7th dim.
The Other One	Swing Bebop	Fast	4/4	Charle-ston and shifted, Stride, shell, drop-2	Displace-ment	Minor, Dissonant	Folk, Idomatic bebop, chrom., Aug/Dim, Displace-ment, S/R/RP	5ths Circle Clkwise, 4 key centres	ABA	clusters, chromatic melody	32II32II321 I-Int-V I-V I-V-I	mel. minor, locrian

6 Second Inspiration

"Peri's Scope" was released on Evans' third trio album called *Portrait in Jazz* in late 1959. The trio was known as the "original trio," with Scott LaFaro on bass and Paul Motian on drums. Evans experimented with three-way conversations rather than as a soloist with purely time-keeping support (Shadwick 2002, 80). Evans stated, "I wanted to make room for the bass and try to leave some fundamental roles empty so that the bass could pick them up. If I am going to be sitting there playing roots, fifths, and full voicings, the bass is relegated to a time machine" (Hennessey, 1985). This album is one of few with the "original trio" due to the death of LaFaro in a 1961 car accident only two years later. His performance is recognised for its unconventional walking bass and an infectious swing that propels the piece. All were equal partners in the trio's sound. Critics commented that *Portrait* created "fresh vistas possessed of new subtlety in the execution" (Pettinger 1998, 93) with "the notion of simultaneous improvisations, incorporating call and response, … [that] emerged as a planned procedure … LaFaro had given him [Evans] a new lease on exploratory life." The piece is named for Evans' romantic relationship at the time with Peri Cousins. The transcription used for analysis (Evans 2003, 5) reflects the recording from the *Montreux II* live album in 1970.

6.1 Musical Analysis of "Peri's Scope"

6.1.1 SHMRG

This piece's ambience suggests an uplifting, joyous, swinging feel that reflects Evans' romantic relationship during a more positive period of his life. The song title may relate "Peri's Scope" to the jubilant amorous influence of Peri Cousins on his state of mind. The 180 bpm tempo adds to a playful atmosphere with intriguing phrasing and a major tonality. The piece is structured

in an ABA ternary form with a 4/4 time signature. The later four bars of the B section demonstrate a hemiola through its feeling of three, while the right hand takes over a more closed-voice chording.

The harmonic logic is relatively simple by Evans' standards. As shown in Figures 6-1, 6-2, 6-3, the piece starts in C major, drops to the subdominant F, shifts to the relative minor Dm, and returns to close in the home tonic key of C major. The C major key is established in section A1

Figure 6-1 "Peri's Scope", Section A1 Chords

Bar #	1	2	3	4	5	6	7	8
Sec A1	Dm7 G7	Em7 A7	Dm7 G7	Em7 A7	Dm7 G7	C6/9	E7	E7b5
Key C	ii7 V7	iii7 VI7	ii7 V7	iii7 VI7	ii7 V7	I	III7	III7

through a repetitive iii, VI7, ii, V7 sequence that leads to a I home-key tonic in bar 6, as shown in Figure 6-1. The B section, Figure 6-2, uses voice leading from C6/9 to the C7 in bar 12 that acts

Figure 6-2 "Peri's Scope", Section B Chords

Bar #	9	10	11	12	13	14	15	16
Sec B	Dm7 G7	Em7 A7	Dm7 G7	C6/9 C7	FΔ7	B7	Bb7	A7
Key C	ii7 V7	iii7 VI7	ii7 V7	I I7	IV	VII7	bVII7	VI7
		F	vi7 II7	V V7	I		**Dm**	V7

as the dominant to the new key centre of F major and chromatically walks down a set of tritone substitute secondary dominants to reach A7, the dominant of Dm to create a Dm key centre in bars 17 through 21, as shown in Figure 6-3. The Dm acts a pivot, iim7 of C in bar 21, to return through the dominant G7

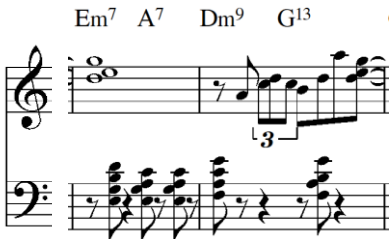
Figure 6-3 “Peri's Scope”, Section A2 Chords

Bar #	17	18	19	20	21	22	23	24
Sec A2	Dm7 G7	Em7 A7	Dm7 G7	Em7b5 A7	Dm9	G11	CΔ7	CΔ7
Key C	ii7 V7	iii7 VI7	ii7 V7	iiim7 VI7	iim7	V7	I	I
Dm	ii7 IV7	ii7 V7	I IV7	iim7 V7	I			

(i.e. V7), to C major, as shown in Figure 6-3 above.

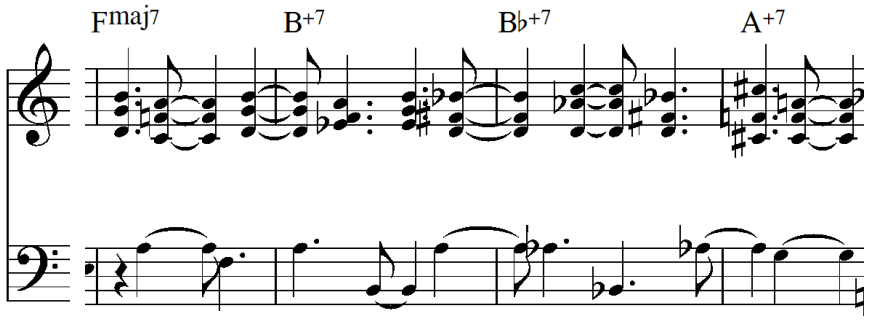
In section A1, Evans uses closed-voice comping with typically a four note seventh chord. In the previous example, roots were avoided to leave room for the bass. However, in “Peri’s Scope” the inversions selected include the root, as shown in Figure 6-4 below, with the exception of G13 where the root appears in the melody.

Figure 6-4 Closed Voicings With and Without Roots



In section B, Evans uses a combination of suspensions with a drop-two voicing, as shown in Figure 6-5 below. The second and sharp fourth of F resolve to the root and third, respectively. The following F3 acts as a root of FΔ7 but becomes a b5 suspension resolving to the seventh for the following B7 chord. Evans creates a pattern of third or seventh movement to their roots, which emphasizes the tonality, with an ongoing sense of suspension to resolution in bars 4-8 of the B section.

Figure 6-5 Drop-2 Voicing with Suspension Resolutions and Hemiola (Bars 5-8 of B)

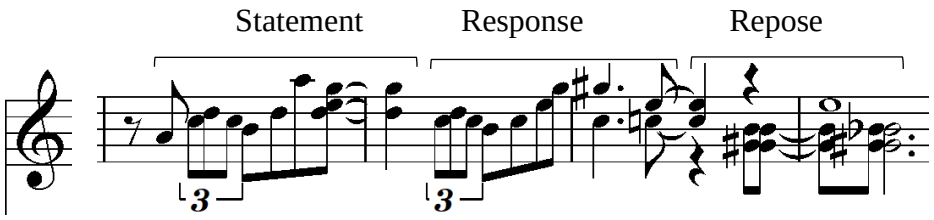


The comping rhythms are mostly off-beats that interplay with the bass and drum rhythms. There is a selection of both inverted and regular Charleston rhythms that lead to the hemiola of the last four bars of the B section, shown in Figure 6-5 above. The hemiola dotted quarter note repetition creates the beat, which shifts the feel to three from four. A sense of propulsion occurs from the bass clef notes leading the treble clef comp chords by a half beat (i.e. eighth note). The tension that builds through the hemiola is released when section A2 returns to the 4/4 feel.

Evans is known for idiomatic melodies in his compositions. However, "Peri's Scope" is the type of melody that is more art (i.e. vocal) influenced and creates the ear-worm effect. The melodic source is largely of diatonic scale or arpeggio origins. The more challenging leaps are typically perfect fourths or fifths. The style is in an idiomatic/programmatic approach (Miller 1997B, 23). Due to the tempo, swinging feel, and drive, the piece creates a pop ambience with minimal dissonance. The subject matter and uplifting sonority create a more romantic narrative.

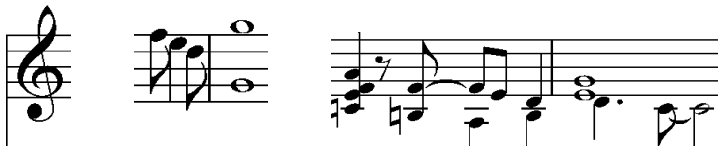
"Peri's Scope"'s melodic structure also demonstrates a S, R, RP format, as shown by the example in Figure 6-6 below. In the response, the melody changes from stepping down a major

Figure 6-6 Statement, Response, Repose of Bars 5-8.



second to descending a major third to release tension, with an additional release through resting in the repose. Evans uses a broad set of techniques for melodic development with a formulaic approach. In Figure 6-7 below, the motif (i.e. F, E, D, G) in A1 is stated an octave lower in A2

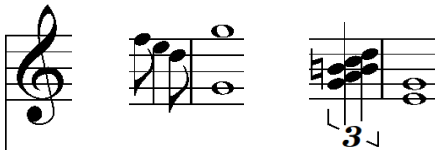
Figure 6-7 Melodic Development Examples: Sec. A1, Bars 1-2 vs Sec A2, Bars 1-2



but embellished with a richer harmony, rhythmic displacement, and rhythmic augmentation. The developed theme is introduced by the Fmaj7 chord in the second inversion. The D5 to G5 leap in A2 is enhanced in the latter by dropping a perfect fifth to middle C in an inner voice.

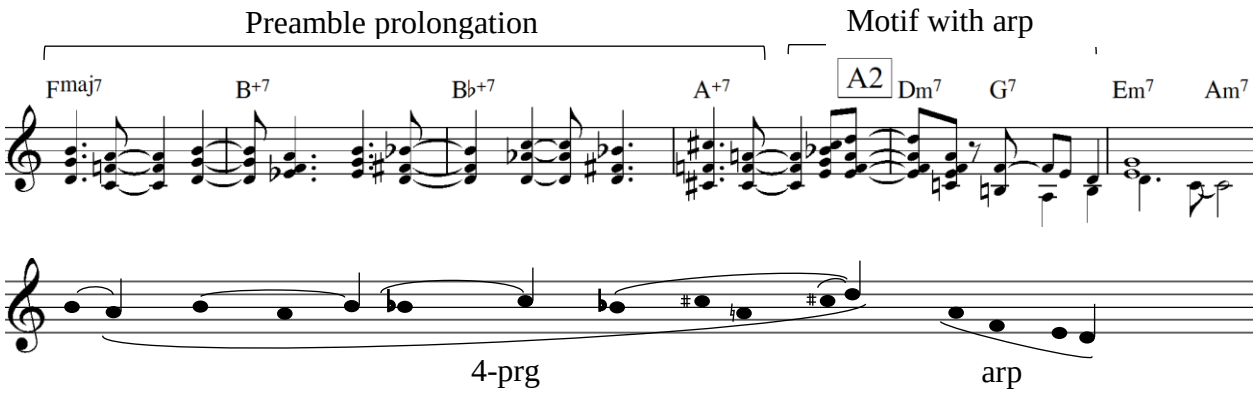
Evans also used inversions as a development tool. In Figure 6-8 below, he descends a diatonic three note scale and leaps up a perfect fourth in the first example. In the second, the motif is inverted through an ascending diatonic three-note scale followed by a leap down a perfect fifth.

Figure 6-8 Motif Dev. Through Inversion Examples: Sec A Bar, 1-2 vs. Sec B, Bar 1-2



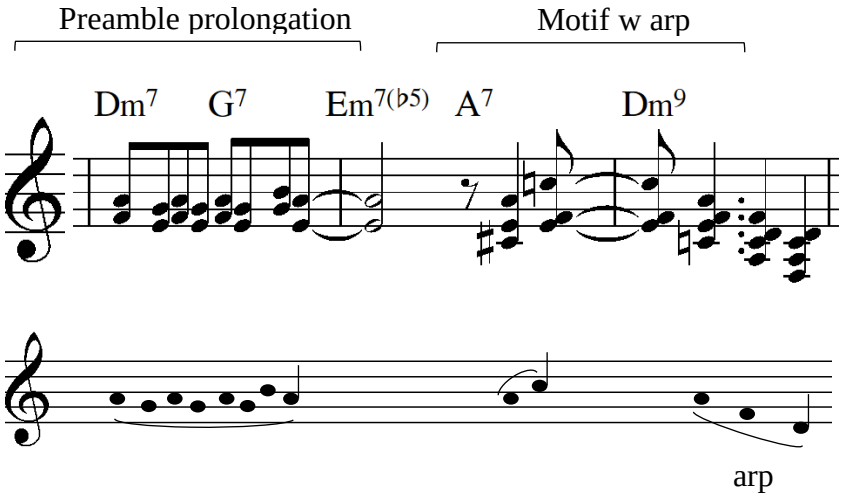
In Figure 6-9 below, Evans uses a preamble prolongation to reach D5 (i.e. bars 13-16) that sets up a second motif of a downward leap followed by descending arpeggio (i.e. bars 17-18).

Figure 6-9 Preamble Prolongation to Motif with Arpeggio and Reduction. Bars 13-18



The motif of Figure 6-9 above is modified through diminution in Figure 6-10 below. The developed motif in section B is rhythmically diminuted to create the setup and downward arpeggio that further develop the motif. When comparing Figures 6-9 and 6-10, the first preamble provides

Figure 6-10 Motif Two with Setup Prolongation and Downward Arpeggio



the oscillating theme using the hemiola rhythm of three in an extended up/down pattern. The second preamble uses an oscillating eighth note up/down pattern over four beats rather than fourteen beats. In the reductions, the arcing motifs look very similar, with only subtle differences in note temporal values which emphasizes the formulaic aspect of development.

Shadwick's analysis claims a locked-hands approach to the melodic accompaniment (Shadwick 2002, 83). The definition of locked hands states that the pianist must play a closed voice chord in the right hand with the melody on top, while the left hand plays the melody an octave below. The left-hand melodic technique is not apparent in the head transcription (Evans 2003, 5). Instead, Evans uses a closed-voice seventh chord comping on an inverted Charleston rhythm. The right-hand method of vertical harmony, where each melody note is supported by a chord, suggests the influence of Debussy and Bud Powell. This is clearly evident in a comparison of Figures 6-11, 6-12, and 6-13 below.

Figure 6-11 Vertical Harmony & Melody at Same Rate, Debussy: “Clair de Lune” - Bar 18

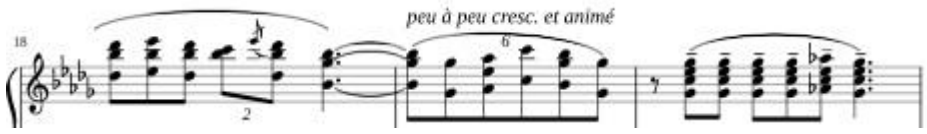


Figure 6-12 Vertical Harm. & Melody at Same Rate, Powell: “Un Poco Loco”, Bars 13-16

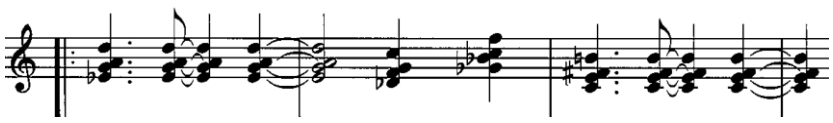
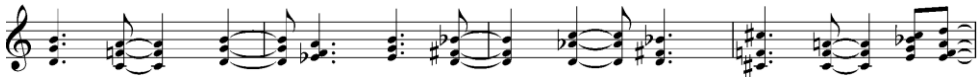


Figure 6-13 Vertical Harmony & Melody at Same Rate, Evans: “Peri's Scope”, Bars 13-16



Evans was influenced by Bud Powell with respect to melodic development using broken chord tones and non-harmonic tones (Berardinelli 1992, 46). Figures 6-14 and 6-15 below support the premise.

Figure 6-14 Broken Chord, Non-harm. Tones, “Tempus Fugit”, Powell: (Powell 2002, 75)

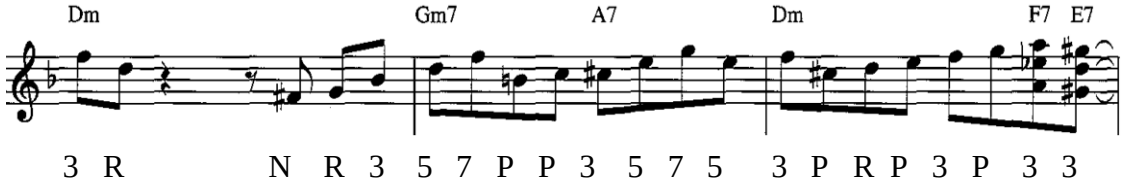
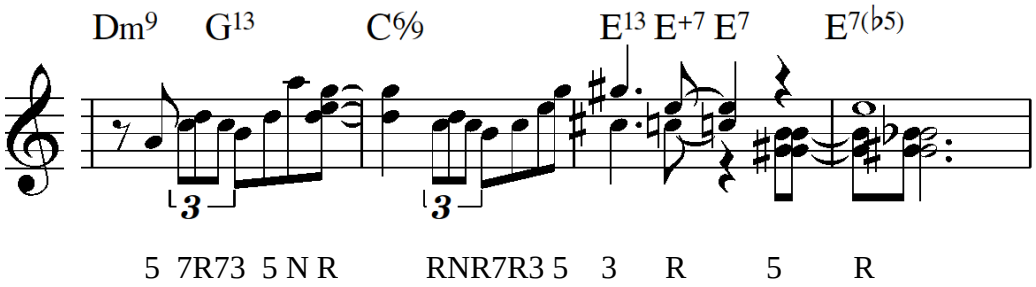
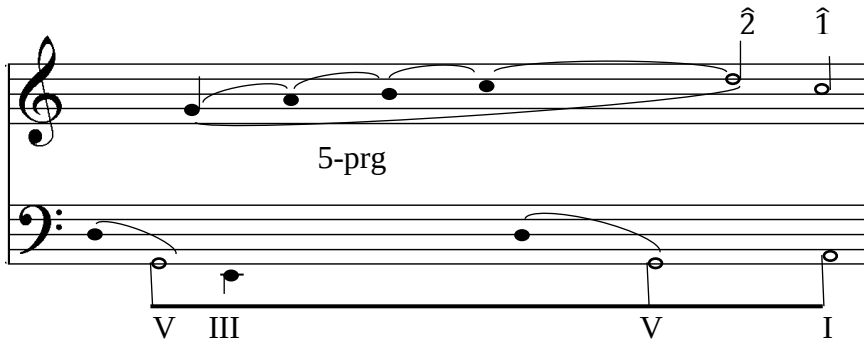


Figure 6-15 Broken Chord & Non-harmonic Tones, “Peri's Scope”, Bill Evans



Tension is managed through various means. In section A1 (Evans 2003, 5), it builds through the repetition of G5 (i.e. bars 1 and 2) followed by the motifs (i.e. bars 3-5) with the A5 to G5 step down that leads to the prominently dissonant G#5 of the secondary dominant E7, coupled with the E13 extension in bar 7. This tension is released by the register drop and repetition of G4 in bars 10 and 12. Tension ramps back up through the hemiola rhythm coupled with the rising register to D5, scale degree $\hat{2}$ in bar 16, and is then released as the motif arpeggiates down to D4 before leaping up to G4 in bar 18. The A2 section emphasizes the C major scale with rising register in a progression of five notes, as shown in Figure 6-16 below. As is common in the jazz repertoire, the tension is not completely released in the final bar, which, in this case, is sustained through the upper voice 9th, D6.

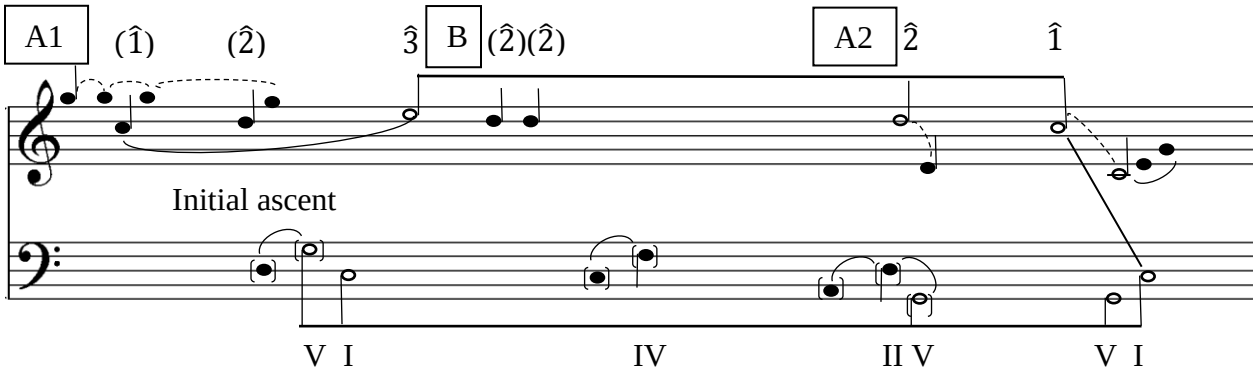
Figure 6-16 Building Tension Through Five Note Progression in Section A2, Bars 18-24



6.1.1 Reduction

The linear reduction of "Peri's Scope" is shown in Figure 6-17 below. The significance of the tonic triad and key centre begins with emphasizing scale degree $\hat{5}$ throughout the first six bars of the A1 section. A repeating C, D, C triplet motif accentuates the scale degrees $\hat{1}$ and $\hat{2}$ as part of the initial ascent to scale degree $\hat{3}$ to begin the *Urlinie* in bars 7 and 8. Sections B and A2 highlight scale degree $\hat{2}$ through multiple instances before reaching scale degree $\hat{1}$ over the VI harmony in bar 20. This is followed by a prolongation of the tonic to reach the final V-I cadence in bars 22-24.

Figure 6-17 "Peri's Scope" Background Reduction



The *Bassbrechung* or bass arpeggiation also follows the common structure of I-Int-V-I. After establishing the key centre through a prolongation of the tonic sonority in bars 1 through 5, the V-I cadence defines the tonic in bar 6. The intermediate harmonies move to IV, F major, and its relative minor, D minor, before moving back to tonic harmony, C major, for section A2.

6.2 Original Composition: “Stetha’s Hope”

“Stetha’s Hope” melody is art-oriented and idiomatic, with a major ambience at a relatively fast swinging temp of 186 bpm. The melodic source is largely diatonic scalar with limited dissonance applied with the dominant chords. This composition’s object is to create a positive uplifting atmosphere with a similar swinging tempo, time signature, ABA form, and a comping approach that is consistent with the inspirational piece. The intent is a comical, positive experience, including the title’s attempt at humour.

6.2.1 SHMRG

The creative process began by mapping the harmonic logic shown in Figure 6-18 below with the same C major key centre. The chord sequence of “Peri’s Scope” is reminiscent of Ellington’s “Satin Doll” for the first four bars. “Stetha’s Hope” aligns even more closely but adopts Ellington’s bVI, bII as a tritone dominant substitute in bar 5 to set up the tonic in bar 6. “Stetha’s Hope” uses

Figure 6-18 Chord Progression of Section A1

Bar #	1	2	3	4	5	6	7	8
Sec A1	Dm7 G7	Dm7 G7	Em7 A7	Em7 A7	Abm7 Db7	CΔ7	E7	E+7
Key C	ii7 V7	iii7 VI7	ii7 V7	iii7 VI7	bvi7 bii7	I	III7	III7

the same III7 to iim7 transition to the B section and continues in the C key centre with iiim7, VI7, iim7, and V7 back to the tonic. The C7 is used as a pivot to act as the dominant of F major and establish the new F key centre. Similar to the inspirational piece, this original uses chromatic secondary dominant chords to reach A7, the dominant of Dm, as shown in Figure 6-19.

Figure 6-19 Chord Progression of Section B

Bar #	9	10	11	12	13	14	15	16
Sec B	Dm7 G7	Dm7 G7	C7	FΔ7	C7	B7	Bb7	A7
Key C	iiim7 VI7	iim7 V7	I7	IV	I7	VII7	bVII7	VI7
F	vi7 II7	V7	I				**Dm**	V7

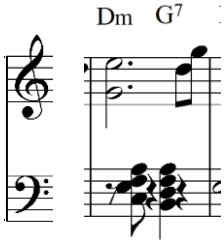
This transitions to the Dm key centre until bar 21. The Dm7 creates another pivot as iim7 of C to resolve the piece in the home key for bars 21-24, as shown in Figure 6-20 below.

Figure 6-20 "Stetha's Hope", Section A2 chords

Bar #	17	18	19	20	21	22	23	24
Sec A2	Dm7 G7	Dm7 G7	Em7 A7	Em7 A7	Dm7	G7	G7	C
Key C	iim7 V7	iim7 V7	iiim7 VI7	iiim7 VI7	iim7	V7	V+7	I
Dm	i IV7	I IV7	iim7 V7	iim7 V7	I			

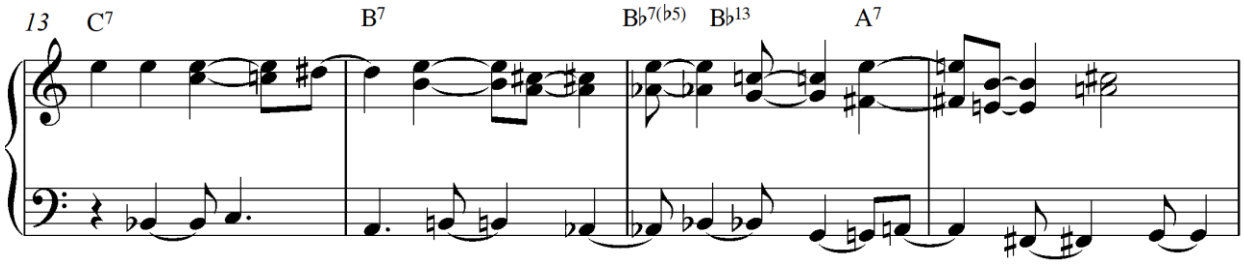
The comping follows a similar strategy to the inspiration, with closed-voice, rootless voicings, and typically an inverted Charleston rhythm, as shown in Figure 6-21 below.

Figure 6-21 Rootless Closed Voice Comping Example, Bar 1



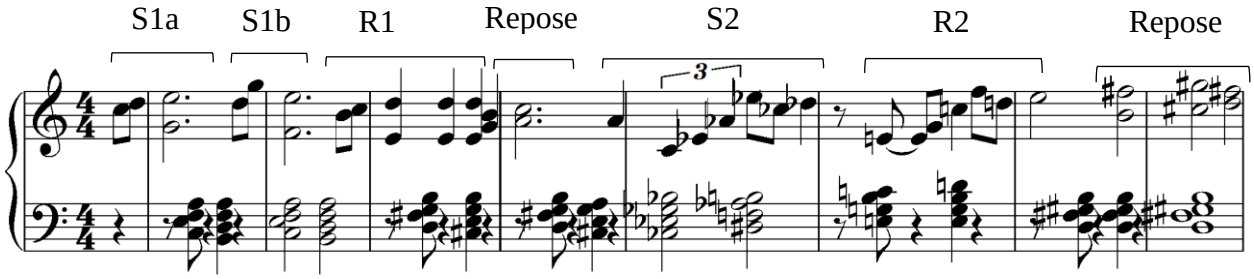
The last four bars of the B section shown in Figure 6-22 leverage the three-feel hemiola for bars 13-16, with an open-voiced comping where the treble clef chords lead the bass by a half beat (i.e. eighth note) rather than the bass leading treble, as in "Peri's Scope". The tension builds throughout these four bars with release as the rhythm returns to 4/4 in section A2.

Figure 6-22 Hemiola with Bass Following by a Half Beat



The melody development follows the statement, response, and repose structure, as shown in Figure 6-23 below. Similarly, the melody at this tempo must be kept relatively simple to prevent listener confusion due to over-busyness. S1a follows a scalar sequence that is developed

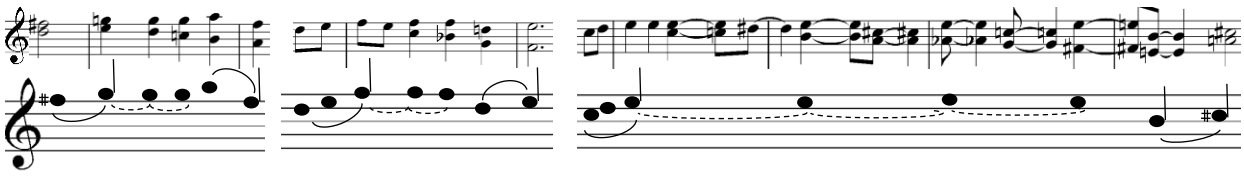
Figure 6-23 Statement, Response, and Repose in Section A1



in S1b through surrounding or encapsulating the target E5. R1 is a further development of S1 by repeating the last note, E5, of the motif. R2 develops S2 by diminution and augmentation of note values and by shifting the starting beat from four to the "and of one." The first response releases tension by the longer note values. The second repose rhythmically reduces tension but also adds tension through rising to G#5.

The original uses the hemiola as a motivic development with rhythmic augmentation, as shown in Figure 6-24 below. The first motif's beat 4 is an upper neighbour, whereas the second

Figure 6-24 Motivic Dev. with Inversion, Rhythmic Aug., Bars 8-10, 10-12, 12-16.



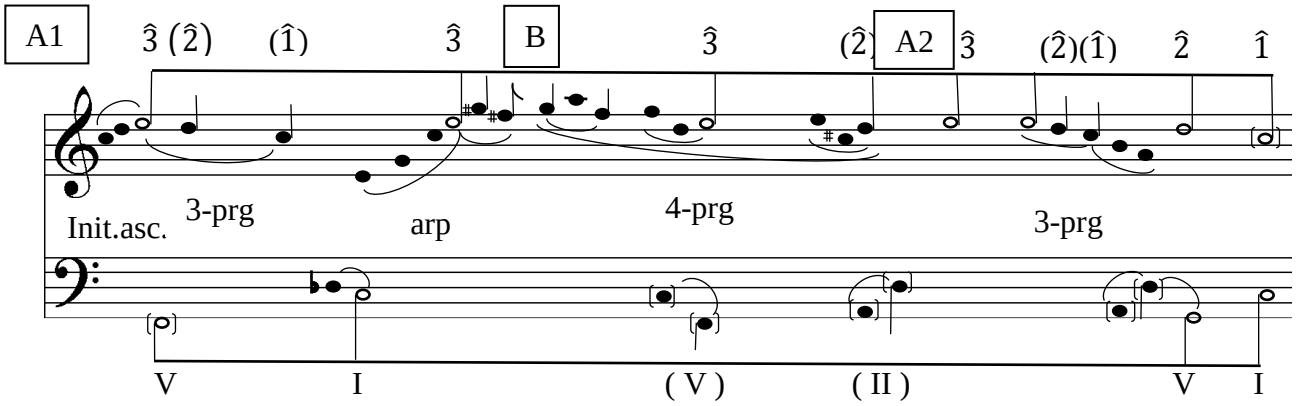
motif moves to the lower neighbour before reaching the closing pitch. All three motifs use an inner voice in a descending scalar pattern as a development. The third motif expands the repeating note pattern with downward oscillations before returning to repeat E5. After the last E5, the sequence leaps down to B4 and ascends to C#5. The hemiola creates a prolongation of the E5 and builds tension through rhythmic augmentation. The third motif's alto inner voice moves in a mixed scalar and chromatic descent from C5 to E4 before leaping up a fourth to close the motif.

The melodic contour of section A1, as shown in the score, Figure 6-26 below, is concave upward starting on E5, dropping to A4 in bar 4 before building tension to peak on G#5 in bar 8. Section B creates a scalar descent from G5 through F5 and E5 to reach a repose on C#5 in bar 16. The melodic contour of A2 is concave upward that starts on E5, descends to A4 in bar 19, and rises to a tension peak on the last note, C6.

6.2.2 Reduction

The linear reduction of "Stetha's Hope" is shown in Figure 6-25 below. The importance of the tonic triad and home key are emphasized throughout. The piece begins with an anacrusis that

Figure 6-25 Linear Reduction of "Stetha's Hope"



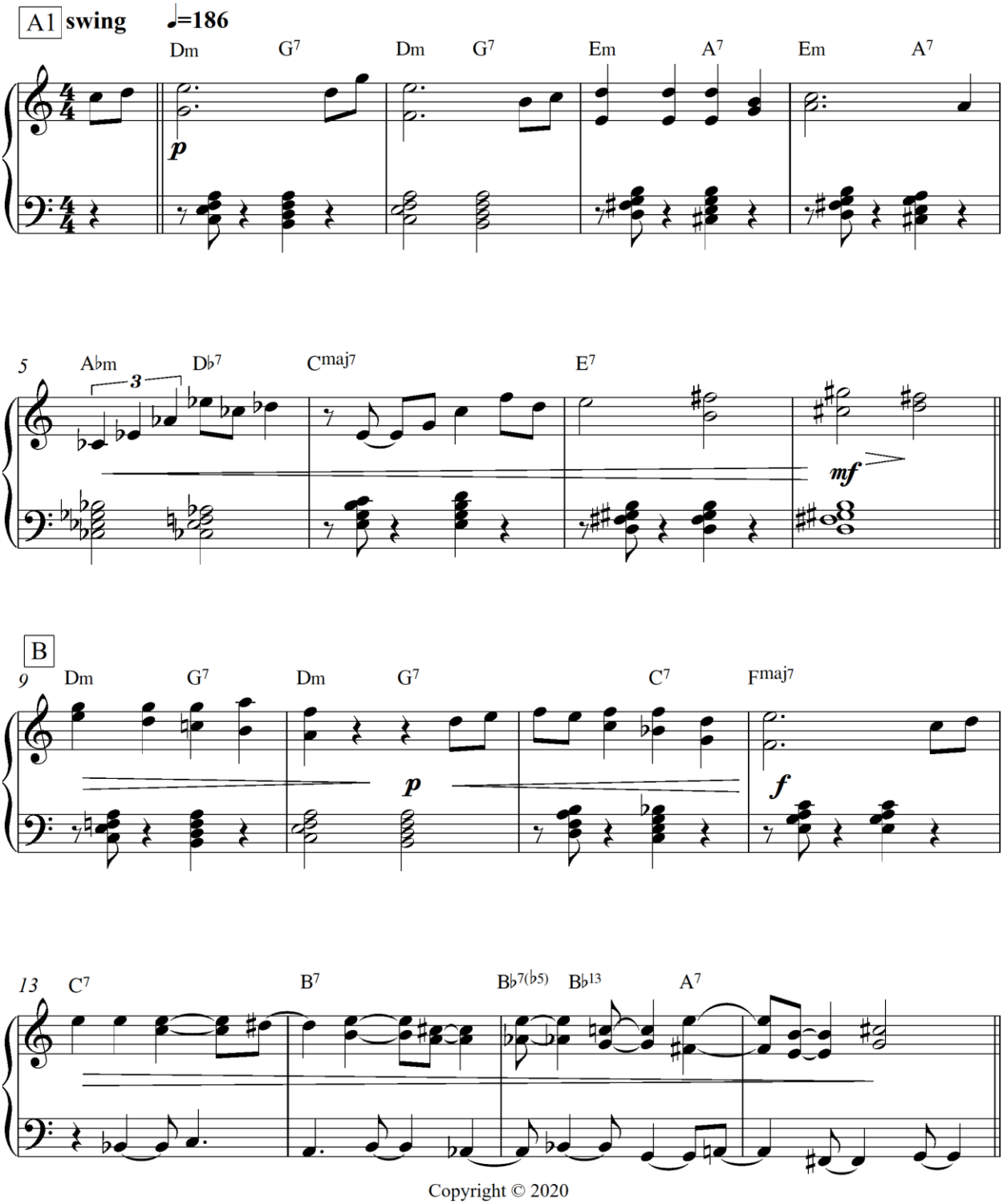
acts as an "initial ascent" to the $\hat{3}$ scale degree in bar 1 to begin the *Urlinie*. The following $\hat{2}$ and $\hat{1}$ in bars 3 and 4 are significant but at a lower level in the hierarchy. The $\hat{3}$ in bar 7 is prolonged by the leading arpeggio of bar 6 that emphasizes the tonic triad. The developed motifs of Section B, including the hemiola, are considered prolongations of $\hat{3}$ in bar 17. In bars 18, 19, and 20, the $\hat{3}$ $\hat{2}$ $\hat{1}$ descent is repeated at a lower level in the hierarchy before establishing the *Urlinie*'s scale degree $\hat{2}$ in bar 22 and closing on the implied $\hat{1}$ in bar 24.

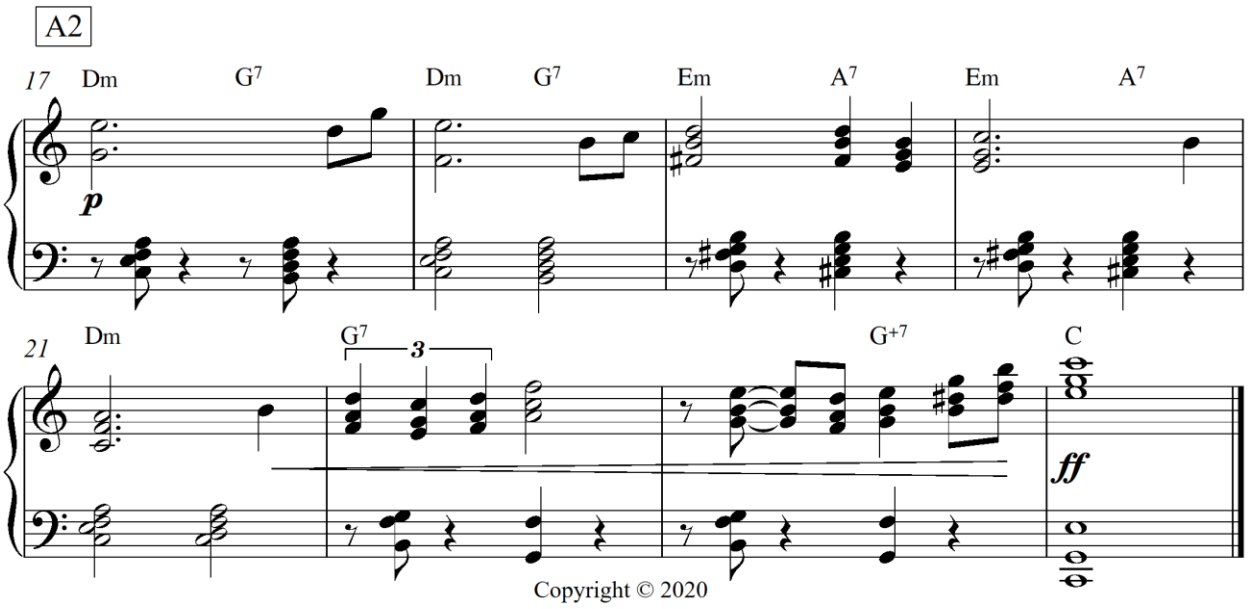
The *Bassbrechung*, or bass arpeggiation, is similar to the inspiration and uses the common structure of I-Int-V-I. After establishing the key centre through a prolongation of the tonic sonority in bars 1 through 5, the bII-bVI tritone dominant substitute creates a cadence to the tonic in bar 6. The intermediate harmonies move to IV (i.e. F major) in bar 9-12, and step down a sequence of chromatic secondary dominants to the next key centre and its relative minor, Dm, in bar 17. The

progression expresses the dominant to close bar 17, which is prolonged through bar 31 and moves back to close the piece on tonic harmony, C, in bar 32.

6.2.3 Original Score

Figure 6-26 “Stetha's Hope”

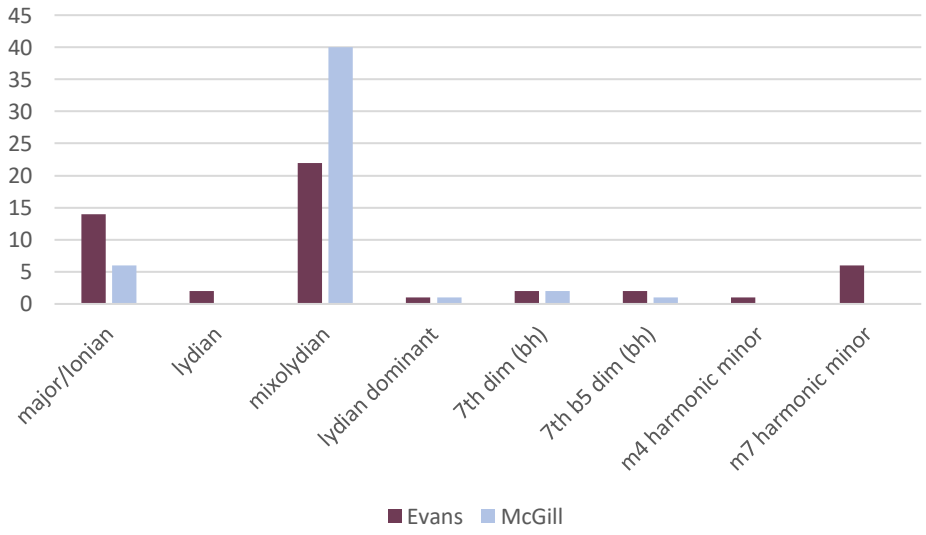




6.3 Chord/Scale Relationships

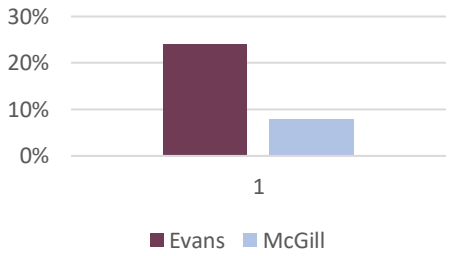
This section compares the usage of scale types and dissonance of Evans' "Peri's Scope" with the original composition, "Stetha's Hope". Each scale type was enumerated and organized by level of dissonance. The order from most consonant to most dissonant (i.e. left to right) is shown by the horizontal axis order of scales of Figure 6-27. The greatest discrepancy between the author's use

Figure 6-27 Scale Usage in "Peri's Scope" vs. "Stetha's Hope"



of mixolydian and major scales as compared to Evans' is shown by the paired adjacent bar heights. The difference is explained by the author's use of iiim7, VI7, which falls in the mixolydian mode, whereas Evans used a iiim7, vi7 sequence that is supported by the major scale. These chord pairs are used many times by each composer. The other significant difference occurs in the chromatic sequence of the last four bars of section B in each piece. Evans uses the altered scale extensively, whereas the author used the more consonant mixolydian scale. The level of dissonance of each is reflected in the bars chart of Figure 6-28 below.

Figure 6-28 Dissonance level of “Peri's Scope” vs. “Stetha's Hope”



6.4 Composition Methods Summary for Inspiration Two

Table 6-1 shows the influence of Bill Evans’ methods in the inspiration on the author’s original composition inspired by those methods.

Table 6-1 Summary of Methods for “Peri's Scope” vs. “Stetha's Hope”

	Style	Tempo	Time Sig.	Comping	Rhythm	Sonority	Melody	Harmony	Form	Interest Pts.	Schenker	Scales Differ-ences
Peri's Scope	Uplifting easy swing	Med fast	4/4	off-beats closed voicings, block chords, drop-2,	Displace-ment Hemiola w susp.	major light bright	Art, program-matic, lyrical, diatonic, chd arps, invers., S/R/RP	4ths Circle, Chrom., Sec. Dom., 3 Key Centres	ABA	Lyrical melody, rhythm displ.	3-2-1 I-Int-V-I	major
Stetha's	Uplifting easy swing	Medium fast	4/4	shifted Charle-ston, rootless	Displace ment Hemiola w susp.	major light bright	Art idomatic, diatonic S/R/RP	4ths Circle, Chrom., Sec. Dom., 3 Key Centres	ABA	Lyrical melody, rhythm displ.	3-2-1 I-Int-V-I	mixo-lydian

7 Third Inspiration

"Waltz for Debby" was written shortly after Evans' discharge from the armed forces in 1954 and released on his first album, *New Jazz Conceptions*, in 1956 by Riverside. Although "Waltz for Debby" is considered to be one of Evans' most popular compositions, total sales of *New Jazz Conceptions* after one year was only 800 albums. During a radio interview with McPartland, Evans revealed his young niece was his inspiration that led to the calming ambience of joy in this composition (Shadwick 2002, 53). Critical feedback stated that this piece "shows a decided affinity with the rhythmic and stylistic flourishes of Chopin, … and has very little of what may be termed jazz content" (Shadwick 2002, 53). The piece was released as a solo piano piece on his first album. Evans was an early 'champion' of ¾ time in jazz, as well as Max Roach who released *Jazz in ¾ Time* also in 1956. The five other recordings by Evans were trio performances, including one on 1971's Grammy-winning *The Bill Evans Album*. The piece was also recorded by other icons of jazz, including Oscar Peterson, Don Sebesky, and George Shearing (Berardinelli 1992, 108), contributing to the piece's establishment as a "standard."

7.1 Musical Analysis of "Waltz for Debby"

7.1.1 SHMRG

This piece's ambience projects a joyful feel with extensive use of rubato to build and release tension. One can imagine a vision of a little girl dancing and spinning to the innocent atmosphere created. The first release (Evans 2006, 5) was only one-minute, twenty-seconds, whereas the later releases were in the seven-minute range. The later renditions build through the improvised choruses to an upbeat cut-time swinging steady tempo after the ¾ head time signature. The piece

is structured in an AABAC format. Each section is sixteen bars in length except A3, which is fourteen bars. The piece frequently uses iim7-V7, but rather than following the circle of fifths, Evans fits together pairs to create a unique harmonic progression. The A sections also exhibits a strong chromatic descending bass line over a nine-bar passage. Evans was known for using cross-rhythms or hemiola.

> Evans referred to an internalized beat or pulse, … avoiding the obvious and the explicit. As for cross-rhythms, he had always been at home in two meters at once, leaning fearlessly into the one he was engaged upon. (Pettinger 1998, 174)

The piece establishes F major as the key centre in the first bar and again in the V7-I cadence in bars 12 and 13, as shown in Figure 7-1. At bar 8, the harmonic logic shifts to the sub-dominant, Bb, by pivoting in bar 9 on the dominant form of the tonic. The F7 acts as the dominant of the sub-dominant, Bb major. The progression returns to the tonic key centre by pivoting on vi7 of Bb which is the iim7 of the tonic key centre, F, as shown in Figure 7-1 below.

Figure 7-1 Section A1 Chord Progression

Bar #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Sec A1	FΔ7	Dm7	Gm7	E7	A9	D9	G7	C9	F7	Bb6	Gm7	C9	FΔ7	D7	Gm7	C7
Key F	I	vim7	iim7	VII	III	VI	II	V7	I7	**F**	iim7	V7	I	VI	iim7	V7
							Bb	II	V7	I	vim7					

The A2 section follows similar progression as A1 until bar 25 where a deceptive III7 (i.e. V7 of vim) to vim7 which suggests a shift to the key of Dm. However, the key centre moves to the mediant key of A below by pivoting on the vi7 of F that acts as iv7 of A, as shown in Figure 7-2.

Figure 7-2 Section A2 Chord Progression

Bar #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
Sec A2	FΔ7	Dm7	Gm7	C7	A7	D7	G7	C7	A7	Dm7	B7	E7	A	Bm7	AΔ7	AΔ7
Key F	I	vim7	iim7	V7	III	VI	II	V7	III	vim7						
									A	iv7	II	V7	I	iim7	I	I

The B section begins in Gm and confirms the key centre with a V7-im cadence in bars 36 and 37 then shifts up a fourth to Dm, which is the submediant and relative minor of the tonic key, as shown in Figure 7-3 below. The transition is made by pivoting on the key centre tonic, Gm, that acts as the iv7 of Dm. The final six bars are three pairs of iim7-V7, suggesting key centres on the V and bII but leading to the V7 of the tonic F to start the next section.

Figure 7-3 Section B Chord Progression

Bar #	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
Sec B	Gm7	C9	Am7	D9	Gm7	A7	Dm7	Cm7	BbΔ7	A7	Dm7	G9	AbΔ7	DbΔ7	Gm7	C7
Key F										**F**	vim7	II	bIII	bVI	iim7	V7
Gm	I	IV	iiim7	V7	I											
				Dm	iv7	V7	I	bvii	bVI	V7	I					

As shown in Figure 7-4, section A3 follows the same chord progression as A1 except for the last four bars, which set up the return to the sub-dominant key centre, Bb, in section C.

Figure 7-4 Section A3 Chord Progression

Bar #	49	50	51	52	53	54	55	56	57	58	59	60	61		62	
Sec A3	FΔ7	Dm7	Gm7	E7	A9	D9	G7	C9	F7	Bb6	Gm7	C9	Am7	D9	D7	F9
Key F	I	vim7	iim7	VII	III	VI	II	V7		**F**	iim7	V7	iiim7	VI	VI	I
							Bb	II	V7	I	vim7					

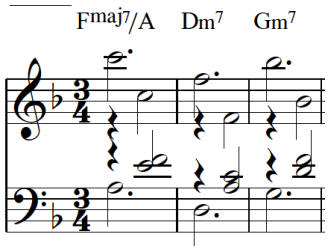
The C section transitions back to the tonic key centre, F, using a tritone substitute in bar 67, to the mediant in bar 68. The final ten bars are a prolongation of the dominant that leads to the turnaround in bars 74 and 75 to close on the tonic for the final two bars, as shown in Figure 7-5 below.

Figure 7-5 Section C Chord Progression

Bar #	63	64	65	66	67	68	69		70	71	72		73		74	75		76	77
Sec C	Bm9	E7	F C7	F7	BbΔ7	A7	Dm7	G9	Db9	FΔ7	$F^{o}{}_{/C}$, $Db_{/C}$		$Gm_{/C}$, C13		GbΔ7	$A^{\Delta 7}G^{\Delta 7}C7$		F	F
Key F					**F**	III	vim7	II	bVI	I	I	bVI	V7	V7	bII	III	II V7	I	I
Bb	bII	bV	V II	V7	I														

The chord voicings are a mixture of types. The opening theme of the A sections use a “drop -three” open voicing, as shown in Figure 7-6 below. For example, in bar 1, the octave C is the fifth of the F major chord. It is positioned as middle C in a closed voicing, but for a “drop-three” open voicing the C is promoted to C4 and C5, creating a richer texture than a closed voicing as well as supporting the melody. Potentially a better name for this voicing type is “raise-three” rather than

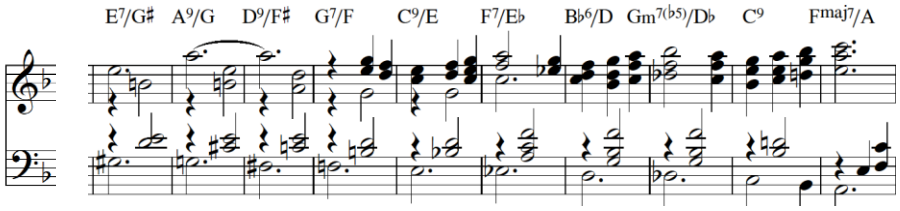
Figure 7-6 Drop 3 Voicing: Bars 1-3



“drop-three” in this instance. The chord types change to more of a block structure, with various inversions selected to support the chromatically descending bass lines (i.e. bars 4-13, 20-25, 28-31, 53-62), as shown in Figure 7-7 below. For bars 4-11, the bass line alternates between the third and seventh, which are alternating first and third chord inversions, respectively. The third to seventh movement on adjacent chords in this progression is a powerful method of voice leading

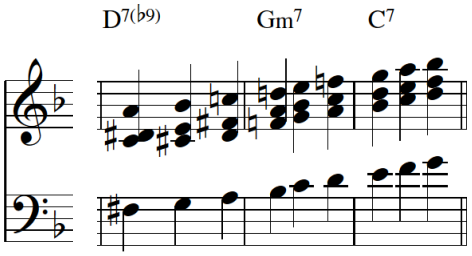
when traversing the circle of fifths. In bars 10-13, the soprano and second alto parts move in parallel sixths, “a composition procedure stemming directly from the music of Frederic Chopin” (Pettinger 1998, 264).

Figure 7-7 Block Chords with Chromatic Bass Line: Bars 4-13



Section A1’s last three bars end with “drop-two” voicings, with chord selections that plane in parallel motion up the scales associated with D7, Gm7, C7 over the scalar ascending bass line, as shown in Figure 7-8 below. The bass line note is the second from the top note of a closed voicing (i.e. “drop-two”) which is moved down or dropped to the lowest voice in the progression. The result is the desirable interval of a tenth between soprano and bass across bars 14-16.

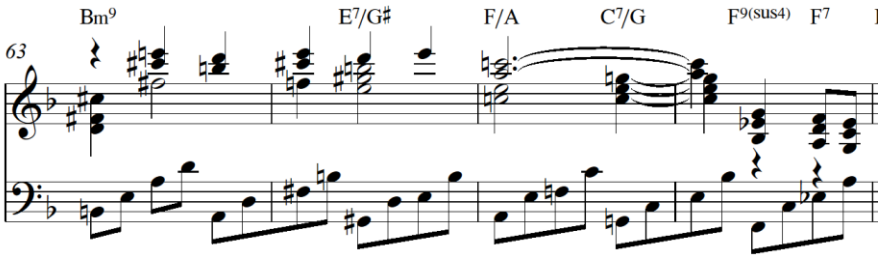
Figure 7-8 Planing With “Drop-two” and Outer Voice Intervals of a Tenth, Bars 14-16



The comping rhythm emphasizes a strong beat one followed by a medium strength beat two in a similar approach to stride, in the top two Figures 7-6, 7-7 above, and then moves to a walking approach through the planing bars, as shown in the Figure 7-8 above. The comping changes, at the end of A3 and the first eight bars of C, from triple meter to duple meter, as shown in Figure 7-9 below. The accompaniment changes from a stride-style chording to an eighth note arpeggiation

where the lowest note is emphasized, which results in a two-beat hemiola effect. This cut time foreshadows the rhythm required for the improvised choruses that follow section C. The comping density also increases as the piece progresses. Section A1 starts with a simple melody and a two or three note accompaniment. In section C, there are instances of block chords in the right hand, and either block or arpeggios in the left. This is another example of complexity growing as a piece

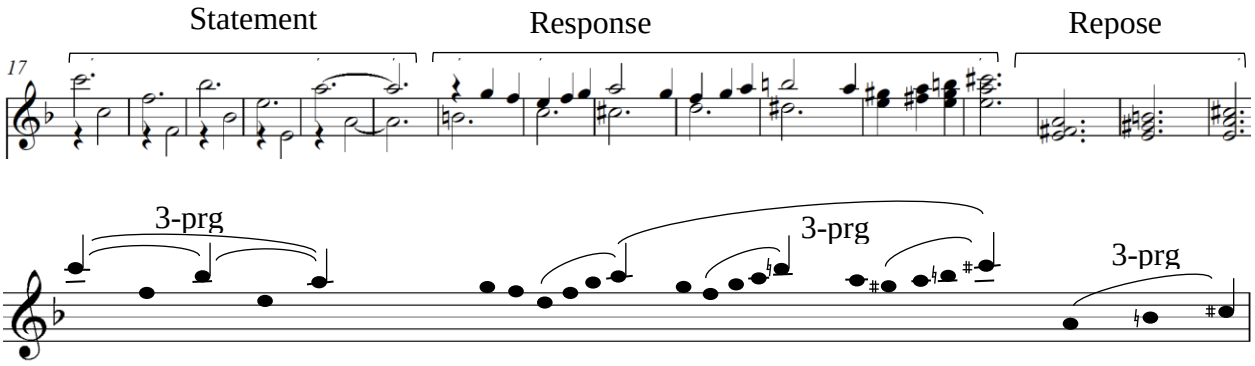
Figure 7-9 Hemiola Rhythm in Section C, Bars 63-66



progresses, a technique that is used extensively by Evans. The melody is art-influenced and certainly one of his most melodious. Lyrics were written in English by Gene Lees, as well as in three other languages by other lyricists. Vocal versions were released by Gene Lees, Tony Bennett, Monica Zetterlund, Sarah Vaughan, and many others. The rhythm creates a strong waltz feeling but changes to a cut-time swing approach through the improvised choruses. The melodic source is largely consonant and diatonic, with a major uplifting feel throughout the head with rubato expressive gestures.

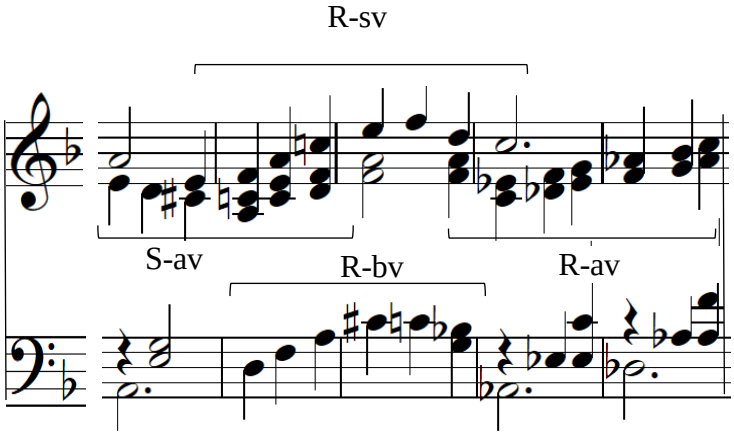
Evans' melodic form continues to use a sequence of statement (S), response (R), and repose (RP) motifs. Section A2 is an example, as shown in Figure 7-10 below. The statement is soothing while the response rises in register, building tension using a rolling-hills shape that peaks

Figure 7-10 Statement, Response, Repose, and Reduction in Section A2



at A5, B5, and C#6. The response A2 is an example of formulaic motif development, where the scalar six-note motif of bars 23-24 is raised a tone in bars 25-26 and again in 27-28, as shown by the reduction. Bars 7 to 13 of Section A exhibit a similar formulaic approach. The repose creates the sense of rest with unembellished dotted half-note chords. Evans combines the statement and response with inner voice lines, creating further complexity by overlapping the motifs between voices, as

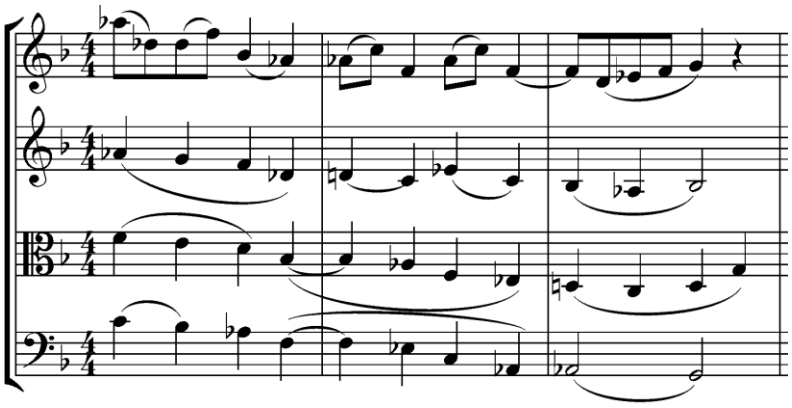
Figure 7-11 Statement and Response Using Inner Voices in Bars 42-46



shown in Figure 7-11. The statement in the alto voice (i.e. S-av) is overlapped and inverted in the response in the soprano voice (i.e. R-sv) and bass voice (i.e. R-bv), then responds again in the

alto voice (i.e. R-av). This gives the impression of a rolling inter-voice theme that uses call and response. Evans is recognised for the use of inner voicing (Cankaya 2009,5) (Berardinelli 1992, 121) and multi-voice interplay, which suggest the influence of composer predecessors such as Ravel. “People often spoke of a mechanical sense in Ravel’s compositions --- not necessarily that the music is dry, but that the multiple voices function together as part of a well-tuned machine” (Peters 2013, 15). Figure 7-12 below shows an example of Ravel’s String Quartet, where in the first bar the soprano is harmonized by the lower three voices. In the second bar, the alto expresses a complementary melody. In the third bar, all four voices provide complementary interworking lines.

Figure 7-12 Multi-voice Interplay in Ravel's String Quartet, Mvmt. 2, Bars 6-8.



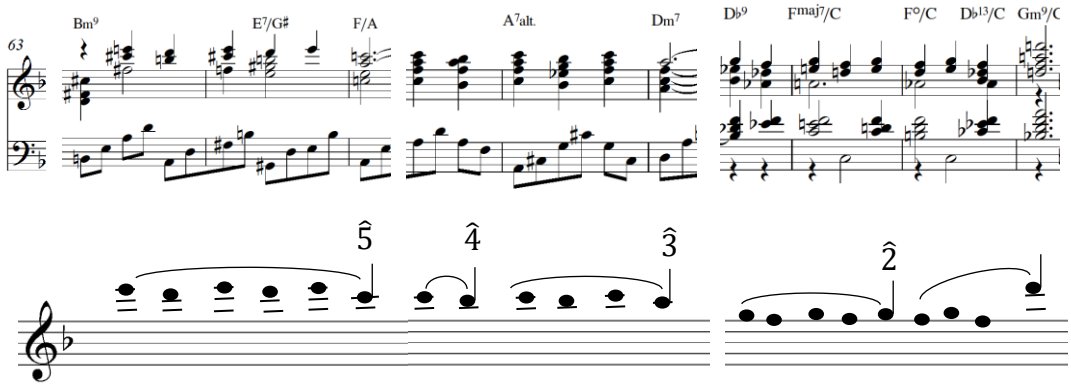
The octave motif with a low density of notes (i.e. dotted half) in the first four bars of the A sections creates a gentle ambience. However, there is still an ebb and flow of tension within this piece. Each of the A sections (Evans 2006, 5) temporally uses an increased note density coupled with a rising register to build tension toward the later part of each A section. Evans uses a combination of factors to increase tension as the piece moves from A1 to A2 to A3. For example, the chord note density is highest in A3. The register also rises with A1’s peak at C6, A2’s peak at C#6, and A3’s peak at D6. Section B uses the repetition of D5 on beat 1 of bars 33, 35, 36, and 40,

where it releases in downward scalar movement that passes through some rolling hills before rising to section B's peak of B5 on the last note of the section, thereby releasing and transitioning back to the initial octave theme of A3. Section C is the largest contributor to tension. The duple arpeggiated comping rhythm pulls the listener from the gentle waltz into the stress of the polyrhythm. The bass line also shows Debussy's influence, in arabesque elaborate swirls that are comparable to "Arabesque No 1" (Peters 2013, 13). Figure 7-13 below demonstrates the structural similarity of the Debussy bass line,

Figure 7-13 Bars 12-14 of Arabesque No. 1, by Debussy

to the bass line of Section C in Figure 7-14. Evans uses a duple oscillating repetitive motif between a note and its neighbour that sinks in register until the final register peak of D6 in bar 73, as shown in Figure 7-14 below. The stems in the reduction indicate the significant notes that, in this case, are chosen as points of harmonic resolution in the sequence. The slurs group the notes that prolong

Figure 7-14 Motif Development in Section C in Bars 63-65, 67-69, 70-73

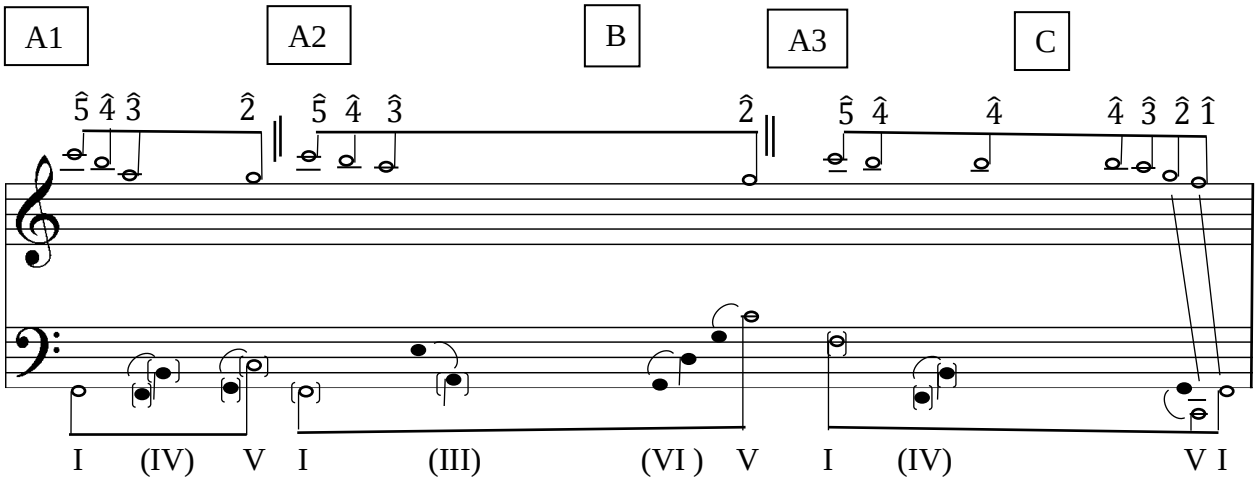


the significant note.

7.1.2 Reduction

Schenkerian analysis of most Western Art Music pieces shows that they are of the $\hat{3}, \hat{2}, \hat{1}$ *Urlinie*. However, "Waltz for Debby" is a candidate for consideration in the $\hat{5}, \hat{4}, \hat{3}, \hat{2}, \hat{1}$ *Urlinie* family. As shown in Figure 7-15,

Figure 7-15 Reduction of "Waltz for Debby"



the *Urlinie* is "interrupted," as denoted by the parallel lines at the boundary of A1 to A2 and B to A3. A1 ends on the "divider dominant" to restart A2 on the tonic. At the boundary of section B, the "divider dominant" creates an "interrupt" to restart A3 on the tonic. An interruption is characterized by "the combined melodic-harmonic motion [$\hat{5}, \hat{4}, \hat{3}, \hat{2}, \hat{1}$ *Urlinie* over bass arp], then followed by a second beginning which retraces and completes the opening gesture, perhaps with some elaboration" (Forte 1982, 201). "Waltz for Debby" clearly meets the interrupt criteria, since the V-I cadence occurs over the section boundary, and the octave motif retraces the theme followed by the B and C section embellishments.

The $\hat{5}$ to $\hat{1}$ type is often considered a $\hat{3}$ to $\hat{1}$ *Urlinie* where $\hat{5}$ and $\hat{4}$ are considered as "reaching over," and the instance of $\hat{4}$ is considered a passing tone without harmonic support. In all A sections, the $\hat{4}$ is supported by one bar of iim7 chord. Harmonically, II and IV chords are frequently considered to be functionally interchangeable. An example of a $\hat{5}$, $\hat{4}$, $\hat{3}$, $\hat{2}$, $\hat{1}$ *Urlinie* with only one bar of harmonic support for $\hat{4}$ is Mozart's "Piano Sonata, K. 545, II" (Cadwallader 2011, 118). In the A3 section, there are multiple instances of $\hat{4}$ that indicate a sustained rather than passing function. The second instance in bar 59 and the third instance in bar 67 occur over a four-bar and three-bar section, respectively, of harmony on the Bb key centre.

The angled vertical lines from $\hat{2}$ and $\hat{1}$ to the V-I closing cadence show the alignment of *Urlinie* to the bass arpeggio. Evans uses a unique turnaround of V-bVI-bII-III-II-V which acts as prolongation of dominant harmony leading to the tonic, I, in bars 77 and 78. Consequently, the *Urlinie's* significant $\hat{2}$, $\hat{1}$ scale degrees precede the V-I closing cadence.

7.2 Original Composition: "The Cycle"

"The Cycle" is influenced by "Waltz for Debby" with respect to the time signature, tempo, AABAC structure, duple hemiola in section C, and the closing dominant prolongation chords. "The Cycle" is a folk- or dance-oriented piece with little sense of the jazz idiom. It starts in a major joyful ambience but changes atmosphere as the tension builds in B, leading to an edgy minor feel in A3, and it closes with an additional uneasy tension in C through the duple hemiola that leads to the final turnaround, which is structured in a similar manner to the inspiration. The narrative follows the cycle of life with a joyful beginning, leading to the tension of section B, followed by the mournful impact expressed in A3, leading to the tension of C, with the final rubato tempo reduction and closure.

7.2.1 SHMRG

The creative process began by mapping the harmonic logic shown in Figure 7-16 below with a new key centre of Bb major. The introduction closes on the dominant that leads to a full authentic cadence on the first bar of section A1 to define the home tonic key. The logic moves up a major third through three iim7-V7 pairs in bars 6-11 to lead back to the dominant and a full V-I cadence

Figure 7-16 Section A1 Chord Progression

Bar #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Sec A1	BbΔ7	Gm7	Cm7	Am7b	D7	Abm7	Db7	Bbm7	Eb7	Cm7	F7	BbΔ7	Dm7	Gm7	Cm7	F7
Key Bb	I	vim7	iim7	viim7	III	bviim	bIII	im	IV	iim7	V7	I	iiim7	vi7	iim7	V7

with an additional V-I cadence over the section boundary. As shown in Figure 7-17 below, the A2 section begins in Bb major and pivots on the vii of Bb (i.e. Aø7) using voice leading to become A major in bar 21. In bar 24, the E7 acts as a tritone secondary dominant to Eb7, which acts as the dominant of Ab to define the next key centre. In bars 28-29, the harmony passes through D to

Figure 7-17 Section A2 Chord Progression

Bar #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
Sec A2	BbΔ7	Gm7	Cm7	F7	AΔ7	F#m7	Bm7	E7 Eb7	AbΔ7	Fm7	Bbm7	Eb7	D7	G7	C7alt	C7alt
Key Bb	I	vim7	iim7	viim7	VII								F	VI	II	V7
				A	I	vim7	iim7	V7 bV7			**D**	bII	I	I7		
							Ab	bVI V7	I	vim7	iim7	V7				

move to the dominant C7 of F major. As shown in Figure 7-18 below, the B section remains in the key centre of F, using the V7-I progression across the section boundary. The harmony of the first nine bars is over a C pedal with rhythmic tension that leads to a pulsing tritone bassline for measures 40 to 42 and further builds tension through the rising diatonic scalar bass line to reach the key centre's tonic of F. Using voice leading, the Fmaj7 moves to F7 in bars 47-48 to act as the

Figure 7-18 Section B Chord Progression

Bar #	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
Sec B	FΔ7	C7alt	FΔ7	C7	FΔ7	C7alt	C7alt	C7alt	C7alt	C7alt	FΔ7 D7	G	E7 A	C7alt	FΔ7	F7
Key F	I	V7	I	V7	I	V7	V7	V7	V7	V7	I VI	II	VII III	V7	I	I7
															Bbm	V7

dominant of Bb minor. As shown in Figure 7-19 below, section A3 stays in Bb minor to create a melancholy atmosphere. A3 follows the minor version of the A1 chord progression, where minor seven (i.e. m7) chords are replaced with half-diminished chords (i.e. ø7) and major chords are

Figure 7-19 Section A3 Chord Progression

Bar #	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
Sec A3	BbmΔ7	Gø7	Cø7	Aø7	D7	Abø7	Db7	Bbø7	Eb7	Cø7	F7sus	BbmΔ7	D7	Gø7	Cø7	F7
Key Bbm	im	vi	ii	vii	vi	bvii	bIII	im7b5	IV	ii	V7	im	III	iv	ii	V7
															Bb	V7

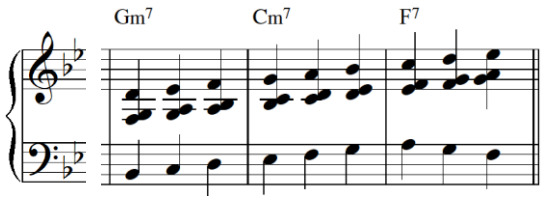
replaced with minor-major chords (i.e. mΔ7). As shown in Figure 7-20 below, the key centre moves back to Bb major through V7-I across the section boundary. The harmony passes through Eb minor in bar 65 and then descends chromatically ten times with alternating minor seven to dominant seven chords, such that the third of the minor chord becomes the third of the following dominant seven in bars 66 through 72. The closing five bar turnaround from "Waltz for Debby" is transposed to Bb for use in "The Cycle". The major seven chords of bar 78 and 79 create an unsettled brightness that is enhanced by the dominant sharp nine (i.e. V7#9) that leads to the tonic closure.

Figure 7-20 Section C Chord Progression

Bar #	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
Sec C	BbΔ7 **Bb7**	Ebm7	Dm7 Dbo	C7	Bm7 Bb7	Am7	Ab7 Gm7	Gb7	Bb7	GbΔ7	Cm7	C#o F7	GbΔ7 CbΔ7	DΔ7 CΔ7 F7	BbΔ7	BbΔ7
Key Bb	I I7	iv	iii bIII	II	bii I7	vii	bVII vi	bVI	I	bV bv	ii	bIII V7	bVI bII	III II V7	I	I

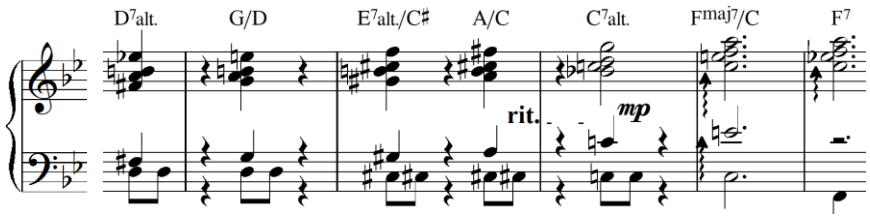
"The Cycle" uses many of the voicing techniques of the inspiration. Section A1 begins with strong fifth root movement in a stride type of root on beat 1 with a chord on beat 2. The midsection continues with the stride approach but with a bass root movement to create a scalar descent. Bars 14-15 close the section with a "drop-two" planing ascent, as shown in Figure 7-21 below. The final bar (i.e. 16) uses contrary motion to introduce section A2. The A2 section experiments

Figure 7-21 Section A1 Drop-two Voicing then Contrary Motion, Bars 14-15



with pedal points on the fifth of the key centre in four-bar chunks, as inspired by the pedal point used in the last section of the inspiration. Each pedal point moves chromatically downward, starting with F for the Bb key centre, E for A major, and Eb for Ab major. The progression moves to D7 using a bII7 dominant tritone substitute in bar 28 and shifts using circle of fifths secondary dominants to C7 (i.e. V7 of F major). This creates a V7-I cadence across the section boundary to introduce the B section in the dominant key of F. This section continues with a repetitive C pedal to build tension and closes with a scalar bass line climb accompanied with clustered dissonant voicing for increased stress. The final two bars use arpeggiated F chords to release the tension with the dominant F7 leading back to the tonic BbmΔ7 in the next section.

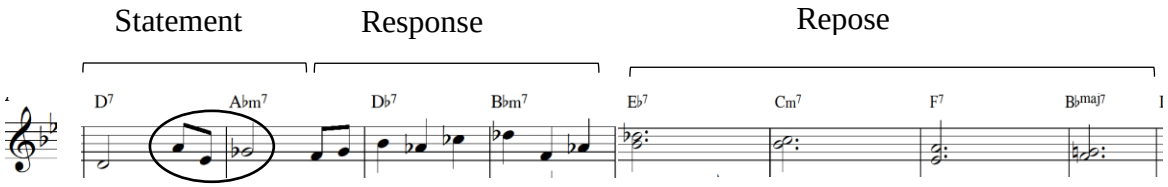
Figure 7-22 Section B, Bars 43-48, Cluster Chords Over Descending Scalar Pedal Points.



A V7-I cadence occurs across the section boundary to introduce the A3 section in the minor key of BbmΔ7. The chord voicings are similar to section A1 but with a minor ambience. The final C section uses an arpeggiated chord sequence where the root occurs on every second beat, creating a hemiola effect for the first 8 bars, and a chromatic descent from Eb2 to Gb1. Bars 73 and 74 shift back to the stride-style bass note on beat two with chords on one and three. The upper voicings are closed for the last eight bars. The comping of bars 77-80 uses a shell of root and third or root and seventh.

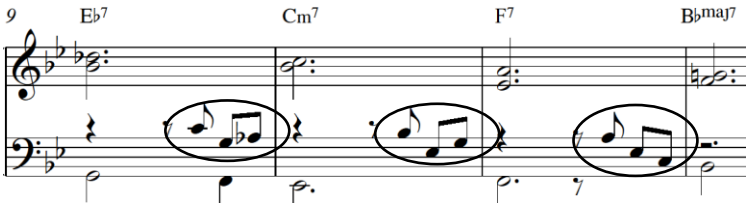
The melodic development follows the statement, response, and repose structure, as shown

Figure 7-23 Section A1 Motif Statement, Response, Repose



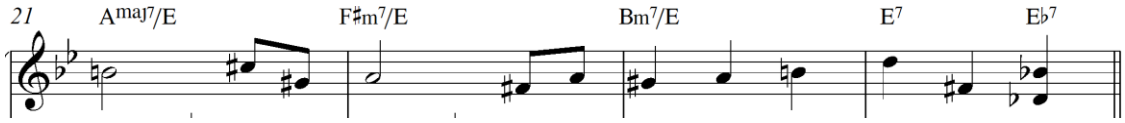
by Figure 7-23. The repose further develops the circled upper statement using the tenor inner

Figure 7-24 Statement Motif Inner Voice Development



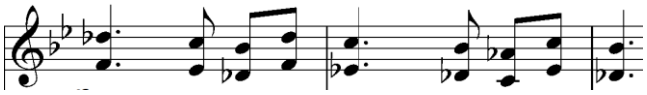
voice, as shown in Figure 7-24. Section A2, bars 20-23, develops the same statement and response motif through rising register and diatonic note selection to support the harmony, as shown in Figure7-25.

Figure 7-25 Motif Development, Rising Register, and Harmony Selection, Bars 21-24



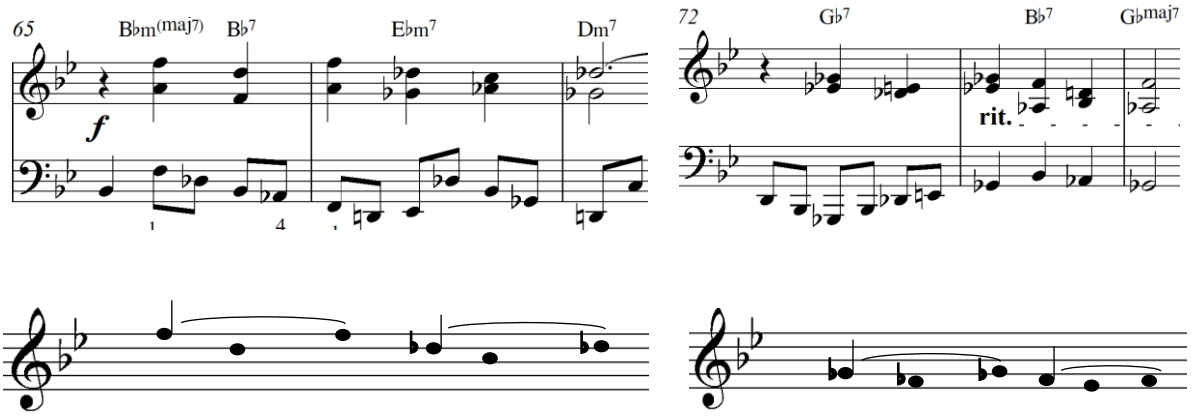
Section A3 develops the opening motif through harmony of a sixth, as shown in Figure 7-26.

Figure 7-26 Response Harmonized with Sixth



Section C further develops the response, with two examples in bars 65-67 and 72-74 in Figure 7-27 below. The first example is shown over the two beat arpeggiated hemiola with the second transitioning from the arpeggiated comping to the stride approach. A third example is visible at bars 69-71, shown in the score in Figure 7-29. The reduction demonstrates the similarity to the soprano voice of the motif in Figure 7-26 above.

Figure 7-27 Motif Development, Bars 65-67 and 72-74 with Reductions

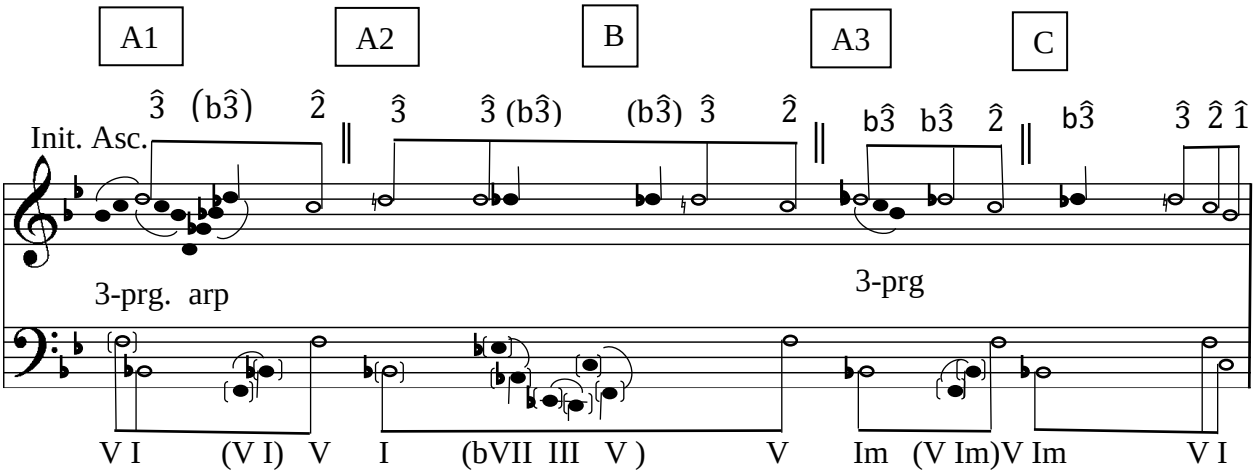


The mood of the piece starts in a light, positive atmosphere reminiscent of children playing in the beginning of the cycle of life. Section A1 creates a comfortable rolling tension and release, with phrasing from bars 1-8 and 9-16 both following a concave-up melodic shape and an associated impact of changing register. A1 increases tension with the closing scalar rising chord sequence of bars 14-16. Section A2 sustains the tension initially through the pedal point, but then the pedal point repetition creates a release that again builds in bars 30 through 31 with ascending scalar eighth notes. Section B creates additional stress with the pulsing pedal point, jarring dissonant chords, and diminished scales in sixteenth notes that lead to more dissonant chords in bars 43-46. Finally, the tension is released in bars 47 and 48 with the arpeggiated F major root-position chord that is the key centre tonic for the B section. Section A3 returns to the original theme but in a minor key, as if the stress and tension of the B section created a permanent impact in the life cycle of the subject. In the C section, life continues with the further development of the theme using the comping arpeggiated duple hemiola. The tension builds until the register peak on the G5 in bar 76 and is finally released on the Bb tonic chord in bars 79 and 80.

7.2.2 Reduction

The linear reduction of "The Cycle" is shown in Figure 7-28 below. The importance of the tonic triad and home key are emphasized throughout and follow the $\hat{3}$ $\hat{2}$ $\hat{1}$ *Urlinie* type.

Figure 7-28 Reduction of "The Cycle"



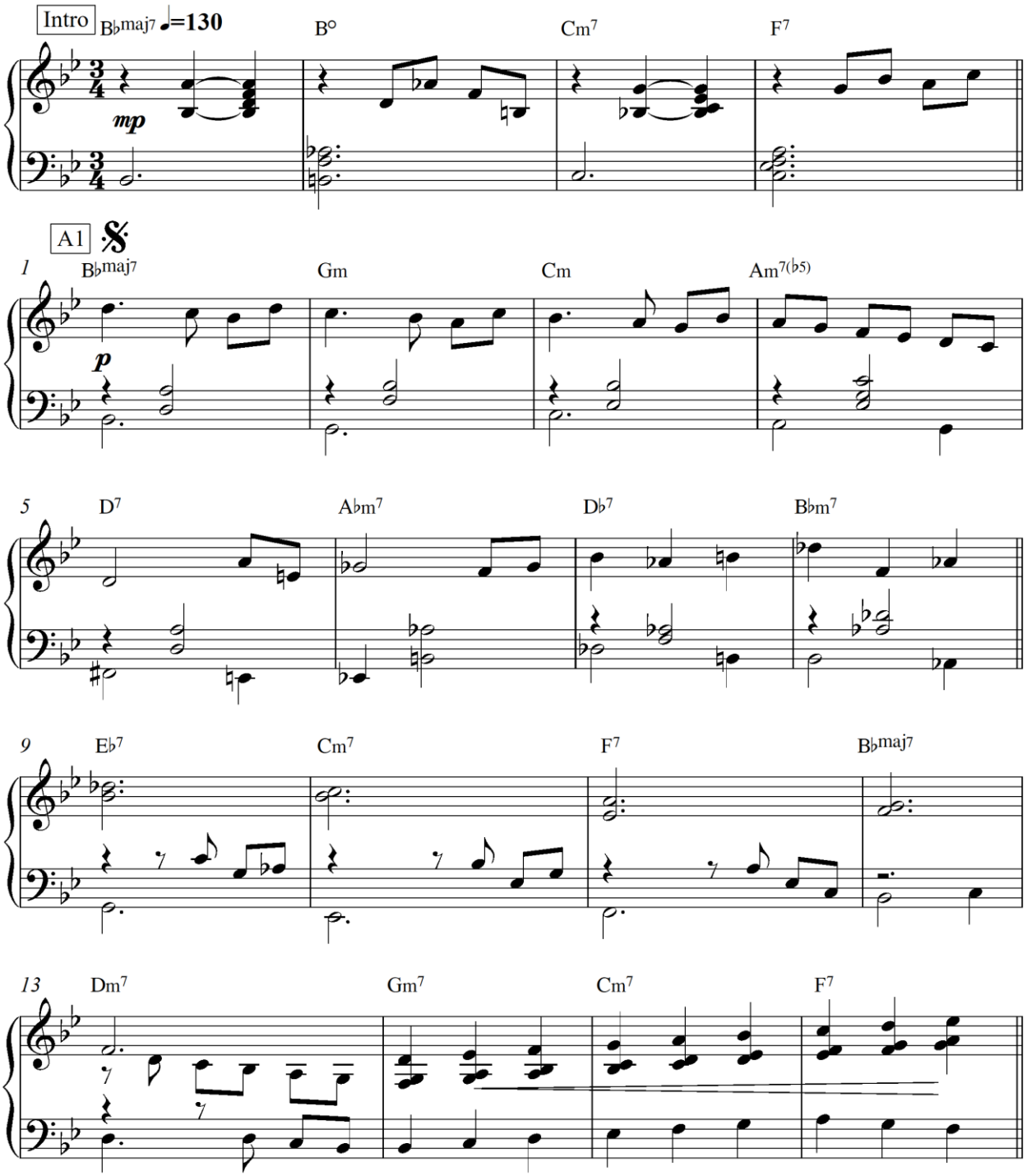
The AABAC structure follows the same pattern as "Waltz for Debby", with "divider dominant" V7-I cadences across the boundaries of A1-A2, B-A3, and A3-C, which create "interrupts" between these sections. The $\hat{3}$ scale degree deviates to its neighbour b$\hat{3}$ many times throughout the piece. The introduction closes with an initial ascent to the $\hat{3}$ scale degree in bar 1 to begin the *Urlinie* followed by the first beat of bars 2 and 3, emphasizing the super-tonic and tonic in a three-note progression (i.e. 3-prg). The tonic triad is highlighted with the arpeggio of the key notes in bars 5, 6, and 7.

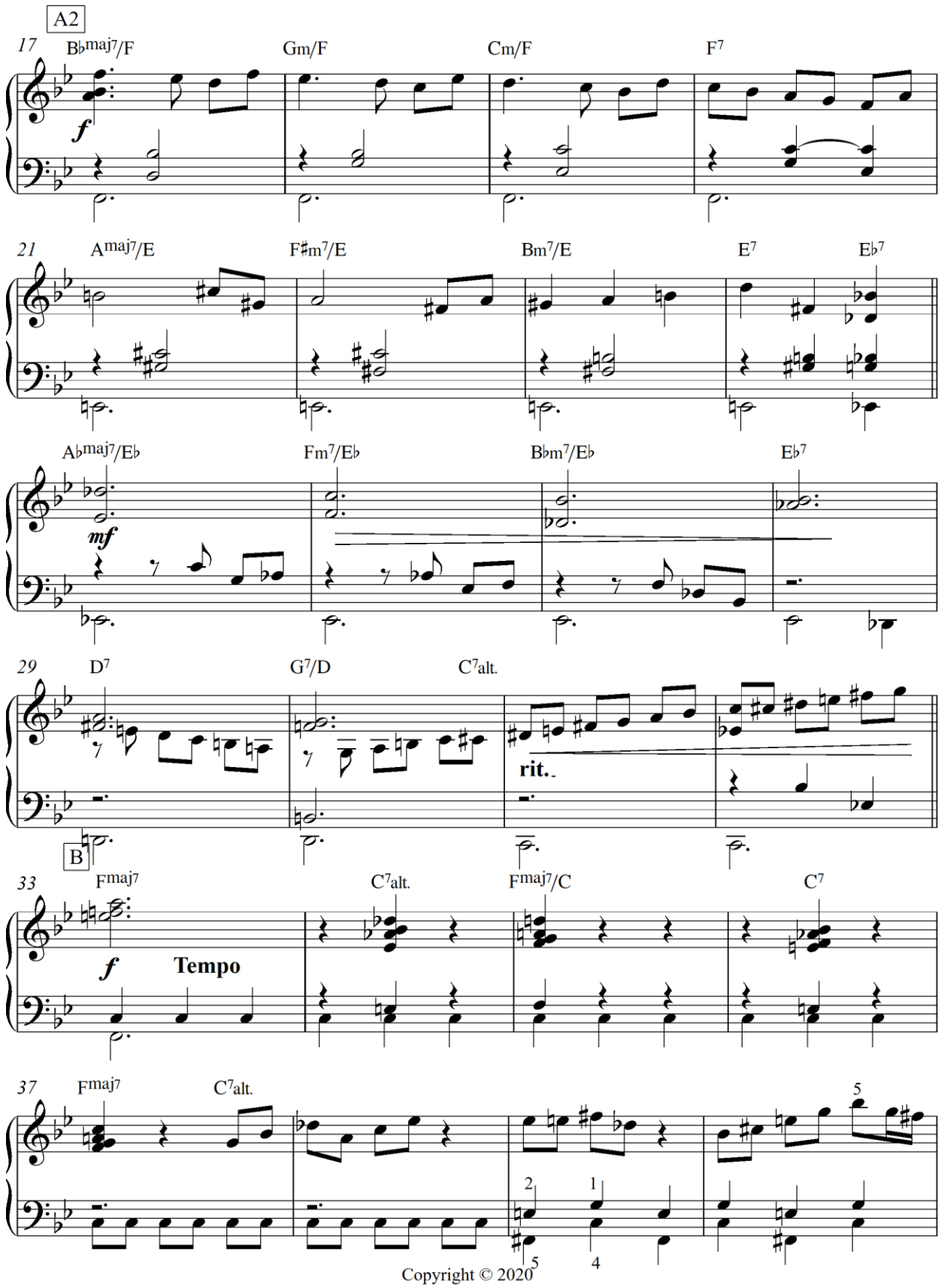
The *Bassbrechung* is similar to the inspiration and uses the common structure of I-Int-V-I. The key centre is established on the intro to A1 boundary with a V7-I cadence and again in A1 at bars 11 and 12. Section B moves through the intermediate keys of bVII and III. The B section

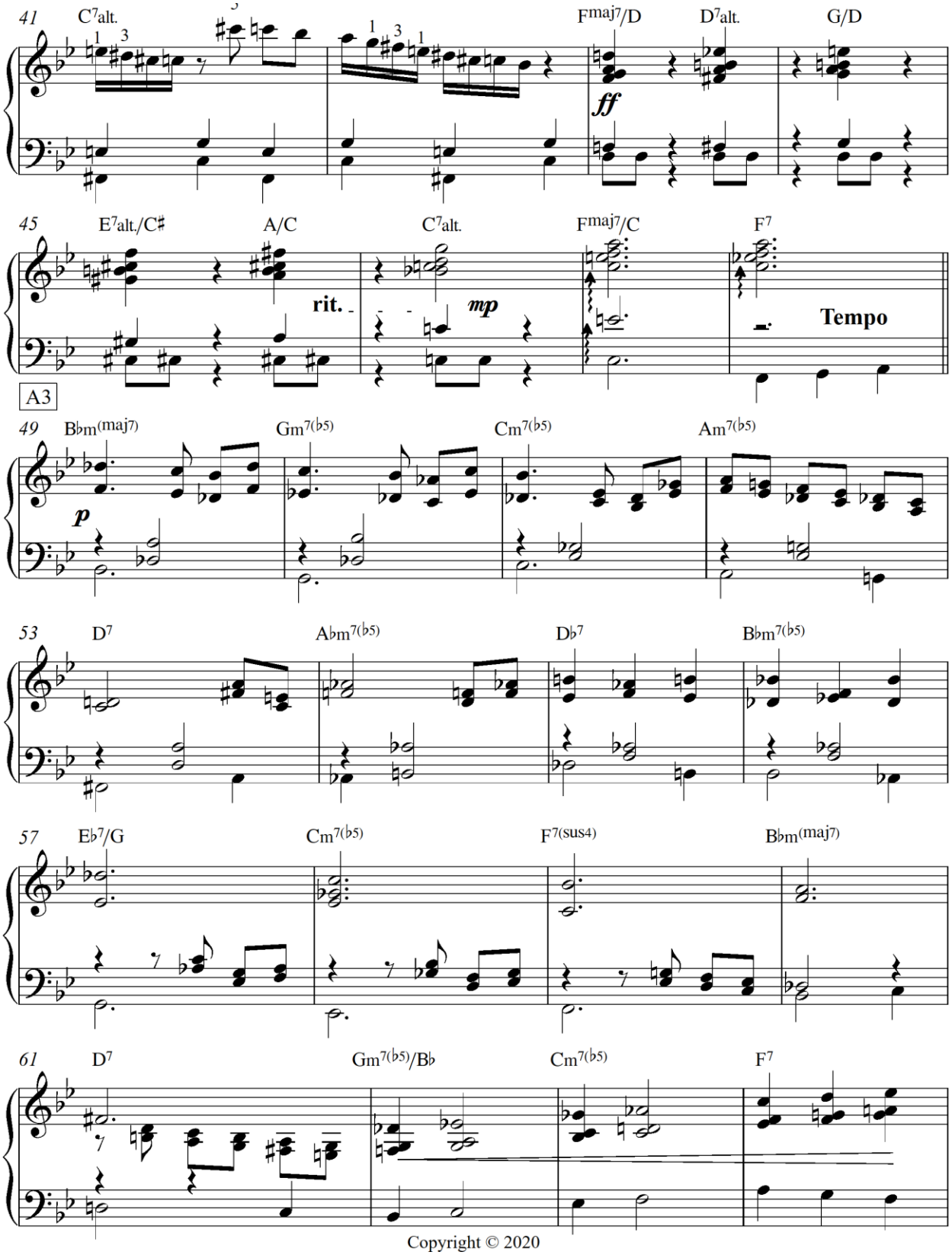
prolongs the dominant harmony. The A3 and C sections prolong the minor tonic key and move back to major tonic harmony in bar 73 to close the piece. Elements in brackets are at a lower level in the hierarchy.

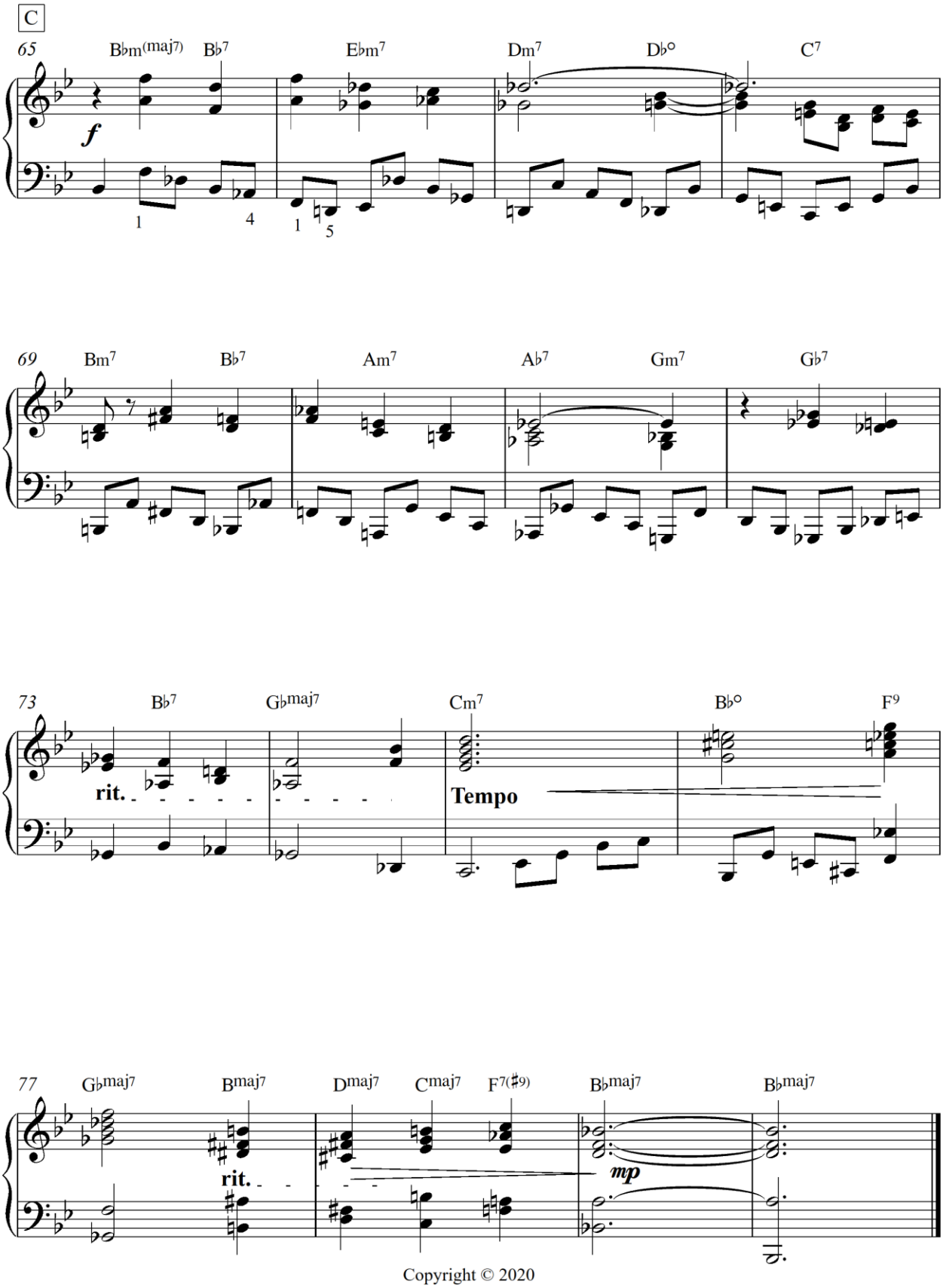
7.2.3 Original Score

Figure 7-29 “The Cycle”





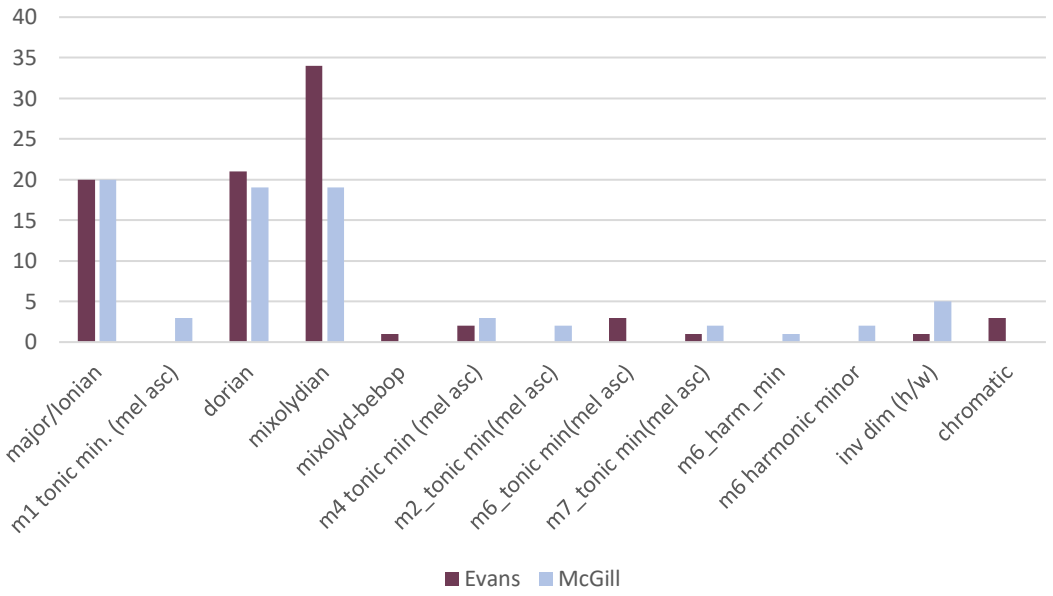




7.3 Chord/Scale Relationships

This section compares the usage of scale types and dissonance of Evans' "Waltz for Debby" with the original composition, "The Cycle". Each scale type was enumerated and organized by level of dissonance. The order from most consonant to most dissonant (i.e. left to right) is shown by the horizontal axis order of scales of Figure 7-30 below.

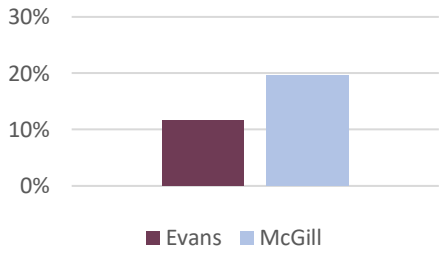
Figure 7-30 Scale Usage of "Waltz for Debby" vs. "The Cycle"



In the bar chart above, the differences between Evans' and the author's scale type usage are visible in the use of mixolydian, dorian, and a range of minor scale modes. This is driven by the ambiance and sonority differences in the two pieces, as reflected in the level of dissonance shown in Figure 7-31 below. "Waltz for Debby" follows a major uplifting sonority consistent with the image of a young child dancing. "The Cycle" begins in the positive sonority but progressively increases its unsettling sonority and tension, which are driven by the use of minor modes and

inverted diminished scales rather than the more consonant mixolydian and dorian scale types of the inspiration.

Figure 7-31 Percentage of Dissonance Comparison



7.4 Composition Methods Summary for Inspiration Three

Table 7-1 shows the influence of Bill Evans' methods to the original composition inspired by those methods.

Table 7-1 Summary of Methods for "Waltz for Debby" vs "The Cycle"

	Style	Tempo	Time Sig.	Comping	Rhythm	Sonority	Melody	Harmony	Form	Interest Pts.	Schenker	Scales Differ-ences
Waltz for Debby	Uplifting Medium Swing	Medium Fast	3/4	Stride, Drop 3, Drop 2 planning, C sec-arp.	Waltz feel, C Sec-Displace-ment Hemiola	Major joyful	Art, Lyrical, diatonic, inner voicing, S/R/RP	4ths circle, chrom. BL., 5 key centres,	AABAC	turnaround, Rhythm displ.	5-4-3-2 II 5-4-3-2 II 5-4-3-2-1, I-Int-V-1	mixo-lydian
The Cycle	Moody Medium Swing	Medium	3/4	Stride, Drop 2 planning, C sec-arp.	Displace-ment Hemiola	Major shifts to pensive, moody	folk, A sec - lyrical, A3 sec - melan-choly B C sec - edgy	4ths circle, chrom. BL., Pedal pt., 6 key centres,	AABAC	turnaround, Rhythm displ.	3-2 II 3-2 II 3-2 II 3-2-1 I-V I-Int-V I-Int-V I-V-I	harm. m.mel. min.

8 Fourth Inspiration

"Time Remembered" was first released in 1961 on the *Live at Birdland* album. It was nominated for a Grammy award in 1966 for best original Jazz composition and again in 1976 for best jazz performance by a group on the *Since We Met* album. The following analysis is based on a transcription of "Time Remembered" from the later recording (Evans 1975, 30). The piece was a regular part of his repertoire and appears on over thirty of his album releases. The composition was recorded by many other significant jazz performers, including Chic Corea, Fred Hersch, and Kenny Werner, and is now considered a standard. Evans was influenced by the sixteenth century modal composers, as well as the early twentieth century impressionist works of Debussy and Ravel (Reilly 1993, 16). This piece is a "deeply felt ballad, its strong melody arising from a very busy harmonic pattern, recalling music by Rachmaninov and Chopin" (Shadwick 2002, 111). The sonority is a mix of both classical and jazz that fits in the category coined by Gunther Schuller as "Third Stream" (Reilly 1993, 24).

8.1 Musical Analysis of "Time Remembered"

8.1.1 SHMRG

Evans was a modal jazz pioneer who produced atmospheric themes with a sense of floating by using techniques such as avoiding cadences that produce closure. "A modal feeling permeates the timeless progression of its predominantly minor sevenths" (Pettinger 1998, 148). "Time Remembered"'s title and timbre work together to create a programmatic narrative. The composition is more art- than folk-influenced, as suggested by the strong modal timbre, a somewhat "singable" melody, and a shifting rubato rhythm. A sense of exaggerated emotion comes through the broad tessitura over short intervals and large melodic leaps. These are all elements in

Evans' tension and release methodology, and are characteristics shared with romantic compositions.

The piece "moves unexpectedly in its harmony and has an unusually long verse structure" (Shadwick 2002, 100). The form consists of three phrases of eight, eight, and ten bars, respectively, with a 4/4 time signature. The chords are a mix of minor, major, and lydian but avoid dominant, diminished, or half-diminished types. Due to the lack of dominants, there is an absence of V7-I cadences and therefore a nebulous movement between keys. There are many indicators of B minor as the key centre. As shown in Figure 8-1 below, the composition's first chord is Bm. Bars 4 and 14-16 present a ivm-im (i.e. Em to Bm) weak plagal cadence. The repose on Bm in bars 15 and 16 contribute to the Bm key centre designation. A vm-im (i.e. F#m-Bm) weak cadence in bars 20 and 21 confirms the Bm designation. Bars 22-26 act as a turnaround leading to Cm, which acts as a weak bII tritone substitute to start the next chorus on Bm.

As shown in Figure 8-1 below, the chordal root movement follows the circle of fifths on thirteen of the twenty-six chord transitions, with five instances of semi-tone movement. The major third transition at bar 17 is considered weak (Schoenberg 1969, 7). but the potential voice leading concerns are hidden by arpeggiating the transition. Similarly, the tritone root movement is arpeggiated at bars 19-20, but the sonority shift emphasizes the tension before the modal cadence of bar 21(i.e. vm-im).

Figure 8-1 “Time Remembered” Chord and Mode Progression

Bar #	1	2	3	4		5		6	7	8
Sec A	Bm9	CΔ7#11	FΔ7#11	Em9	Bm/E	Am9	Dm9	Gm9	EbΔ7#11	AbΔ7#11
Key Bm	im	bII	bV	IV	I	bvii	iii	bvi	III	VI
Modes	Aeolian	Lydian	Lydian	Dorian	Dorian	Aeolian	Dorian	Aeolian	Lyd ian	Lydian

tense/dark relaxed/bright tense/dark relaxed/bright

Bar #	9	10	11	12	13	14	15	16
Sec B	Am9	Dm9	Gm9	Cm9	Fm9	Em9	Bm9	Bm9
Key Bm	bvii	biii	bvi	bii	bv	iv	im	im
Modes	Aeolian	Dorian	Aeolian	Dorian	Dorian	Dorian	Dorian	Dorian

tense/dark

Bar #	17	18	19	20	21	22	23	24	25	26
Sec C	Ebm9	Am9	Cm9	F#m9	Bm9	Gm9	EbΔ7	Dm9	Cm11	Cm11
Key Bm	iii	bvii	biim	vm7	im	bvim	III	iiim	biim	biim
Modes	Dorian	Dorian	Aeolian	Aeo/Ion	Dorian	Dorian	Lydian	Dorian	Dorian	Dorian

tense/dark relaxed /bright relaxed /bright

Figure 8-1 above indicates the mode of each bar. The modes are determined by observing all harmonic and melodic notes in the bar. Reilly’s analysis looks more horizontally across the melody notes of a phrase to determine the modes but ignores the harmonic content (Reilly 1993, 24) and therefore the ambience suggested. The following order of atmosphere types progresses from brightest to darkest. Lydian is bright and aggressive. Ionian is stable, peaceful, and hopeful. Dorian is considered thoughtful and pensive. Aeolian suggests a melancholy or sad mood. The ordering of these modes within the piece creates a modal contour of tension and release, as shown by crescendo and decrescendo markings within Figure 8-1 (Miller 1996, 28). Modes also exhibit resolution independent of traditional cadences. This is expressed as “the desire of a modal chord to release its tension by becoming the ionian mode with the same root” (Miller 1996, 28). George Russell proposed that the lydian mode is the most stable (Russell 2001, 15). Bars 6 through 8 act

as a modal cadence of the first phrase. The Gm9 bar is the aeolian mode of Bb, followed by EbΔ7#11 (i.e. lydian mode of Bb). The AbΔ7#11 could be considered EbΔ7/Ab to act as the resolving ionian mode that creates a two-step cadence. The repose of the second phrase in bars 15 and 16 creates a sense of pensive thoughtfulness. Bar 20 begins on the Aeolian mode of A and concludes with an A major ionian arpeggio to create another modal cadence before returning to the Bm tonic in bar 21. The phrase is closed with a turnaround to set up the next chorus, as previously discussed.

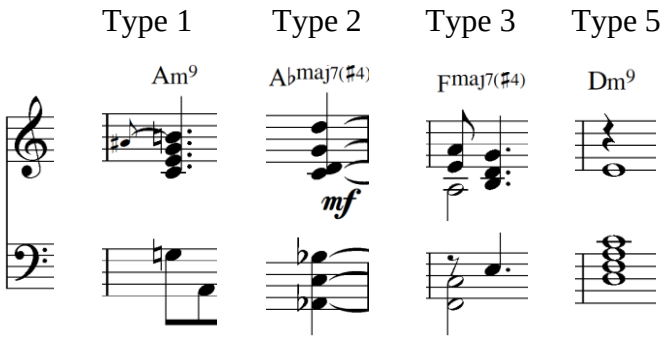
Reilly's voicing analysis of "Time Remembered" identified five categories of voicing types (Reilly 1993, 18) based on an earlier transcription (Evans 1965, 18). The types identified were based on these four note voicing types (i.e. R-root, 3-third, 5-fifth, 7-seventh) and their inversion:

Figure 8-2 Chord Voicings of "Time Remembered" (Reilly 1993, 18)

1. R, 7, 3, 5;
2. R, 5, 7, 3;
3. R, 5, 3, 7;
4. R, 3, 7, 5;
5. R, 3, 5, 7.

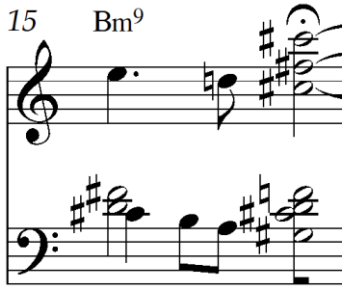
There are similarities in the voicings of the two transcriptions but many differences. Examples of the voicing types from the 1975 "Since We Met" transcription are shown in Figure 8-3 below, although type four was not used. A significant difference between this performance and the earlier one is the frequency of arpeggiated chords, rather than a whole or half note solid chord accompaniment.

Figure 8-3 Voicing Types 1, 2, 3, and 5 in Bars 18, 7, 3, 24, Respectively



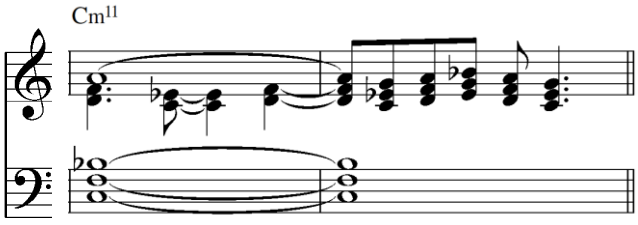
Another difference is the use of rootless chord voicing, as shown on beat three in Figure 8-4 below.

Figure 8-4 Rootless Chord Example



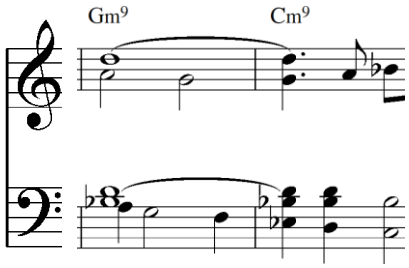
Also new in the later transcription is the use of quartal voicings, as shown in Figure 8-5 below which were made popular by Evans on "So What". These add dissonant bite to the atmosphere and support for the melodic planing that finishes the head in bar 26.

Figure 8-5 Quartal Chords with Planing Melody, Bar 25-26



Another effective technique of Evans is the use of suspensions to create anticipation through tension and release, as shown in bars 11 and 12 of Figure 8-6 below. In bar 11, the bass note and the alto voice are both in the A pitch class, which is the ninth in the Gm9 chord. The bass line creates a sense of release by moving to the root on beat 2 followed by the alto voice on beat three. The bass line steps down through the passing F note on beat 4 and proceeds to the Cm9 chord over the third, which moves to a dissonant D on beat 2 before resolving on beat three to the C

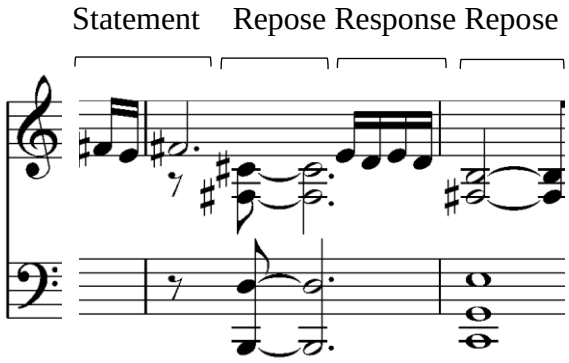
Figure 8-6 Suspension to Create Tension and Release, Bars 11 and 12



root. The rhythm of the comping is also moody and atmospheric. There is a strong sense of beat 1 except for the arpeggiated bass lines of bar 5 and bars 19-20.

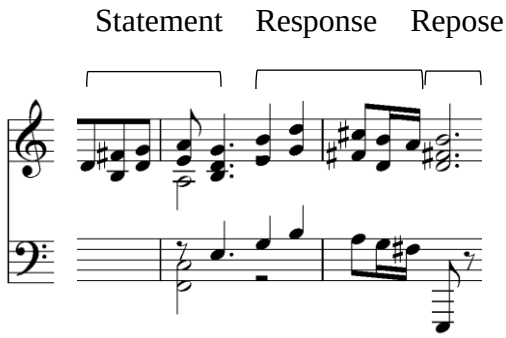
Evans' melodic form here uses a sequence of statement (S), response (R) and repose (RP) motifs but changes the sequence to create the pensive, thoughtful atmosphere. The piece begins with a statement immediately followed by a repose, then a response, and then a repose, as shown in Figure 8-7.

Figure 8-7 Example of Statement, Repose, Response, Repose



Evans also uses the more traditional statement, response, and repose, as shown in Figure 8-8 below.

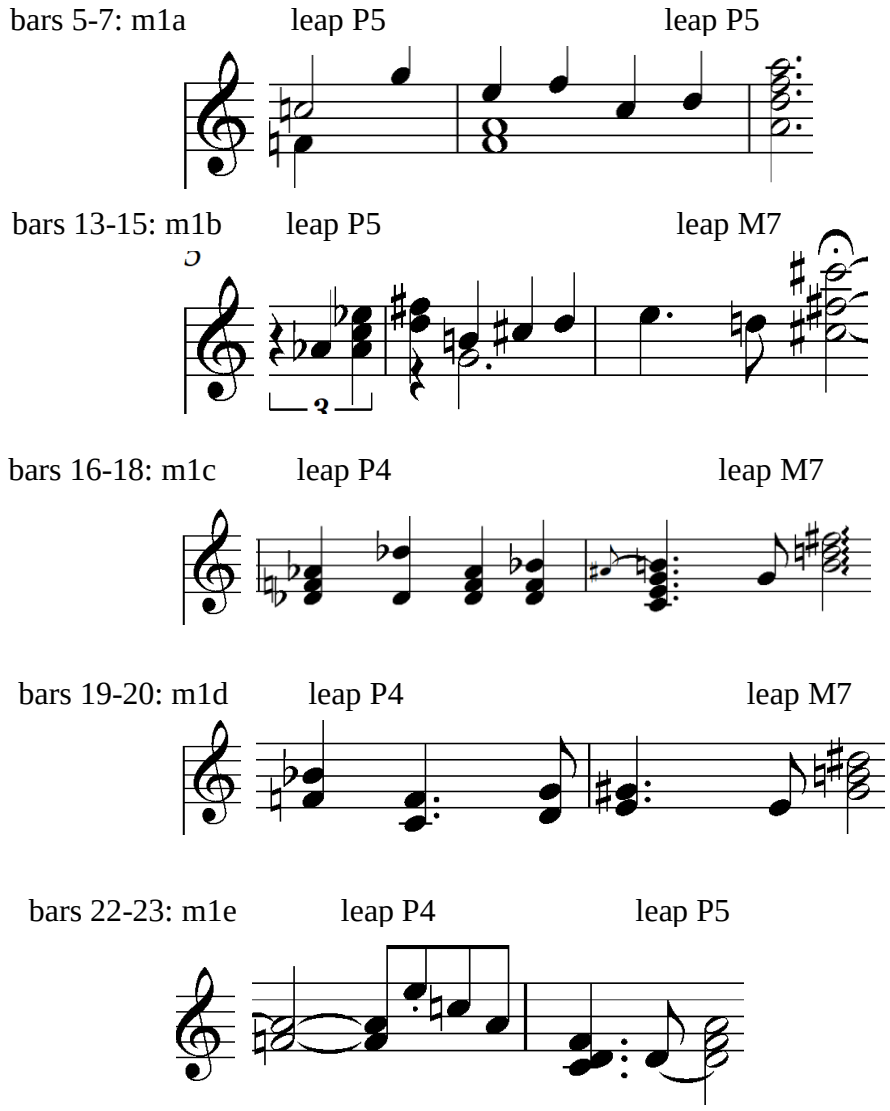
Figure 8-8 Statement, Response, and Repose



For the author, “Time Remembered” creates a pensive thoughtful atmosphere with an emotional yearning consistent with romantic themes (Miller 1996, 30). Although the melody lacks the traditional leap of a sixth, “other intervallic leaps both up or down for various degrees of tension and dramatic effect” are considered part of the romantic characteristics (Miller 1996, 30).

As shown in Figure 8-9 below, the developing motif follows a formulaic plan that is characterised by an opening leap of a perfect fourth or fifth and a closing leap of a perfect fifth or

Figure 8-9 Motif Dev., Romantic S-R-RP with Leap, Register, and Shape Contours



a major seventh, as well as a contour of the leaps and register. Another characteristic of the Romantic era is motifs with a slow opening statement, fast response, and slow repose. All five examples in Figure 8-9 above show a fast response and a slow repose. However, in the opening

statement of each motif, m1a and m1e are showing the slow initial statement while m1b, m1c, and m1d are not. The size of the closing leap also reflects a contour in the building and release of tension, that starts and ends with a perfect fifth, while m1b, m1c, and m1d are all major sevenths. Register contour shape rises to a peak in bar 21 before descending to bar 23 as tension is released. The motif shape begins in m1a as descending rolling hills. M1b continues with rolling hills but through augmentation adds intermediate notes. M1c develops through a diminution of note values where the initial value is a quarter instead of a half note and the appoggiatura of the second bar. M1d inverts the opening statement. M1e inverts M1d.

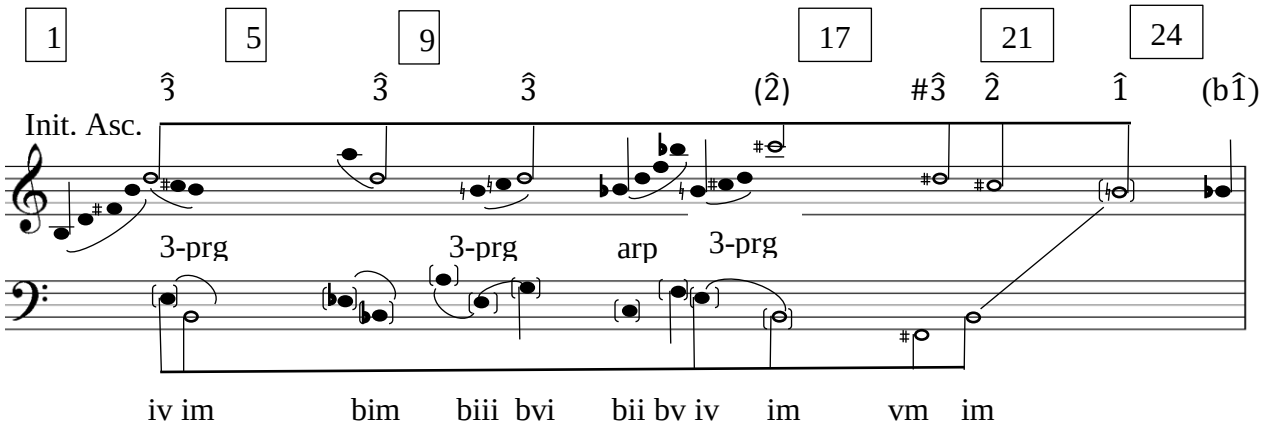
Evans uses tension contour, rubato tempo, and register contour to create an engaging, pensive, and thoughtful atmosphere. The first four-bar phrase builds in waves of note density and register leading to the fermata repose. The register shape peaks in bar 3 with a descent to pause on the bar 4 fermata. The second phrase (i.e. bars 5-8) builds quickly then leaps to A5 and drops to D5 in bar 8 with another fermata pause and release. The third phrase (i.e. bars 9-16) builds in waves to reach the head's peak on C#6. The repose and release pause on the fermata without a register reduction. The final phrase (i.e. bars 17-26) builds tension in waves through the bass line arpeggiation, which peaks on G#5 and releases by descending the triad chords of bar 21. The swell and ebb is punctuated with another triad-based surging flow in bar 26 to achieve the peaceful end point for the head.

8.1.2 Reduction

Schenkerian reduction methods were developed for study of Western European music of the eighteenth and nineteenth centuries to understand the intention of the composer (Snarrenberg 2001, 1). "Time Remembered"'s musical style is derived from the modes of the sixteenth century (Powers 2001, 1). However, the analysis principles of the tonic triad in motion, understanding

hierarchy, omitting nonessentials, and directed motion to a harmonic goal are relevant to the reduction of this piece.

Figure 8-10 Reduction of "Time Remembered"



The reduction of "Time Remembered" begins with an arpeggiated initial ascent of the tonic triad (i.e. Bm) leading to scale degree $\hat{3}$ with an immediate three-progression prolongation that emphasizes the tonic. The reduction highlights two other three-tone progressions and an arpeggiation with a similar purpose. The *Urlinie* strongly promotes $\hat{3}$ through the first eleven bars and $\hat{2}$ in bar 16 to close the second phrase and again in bar 21, but the descent to the tonic is only implied and then suggested as a $\mathrm{b}\hat{1}$ to end the final phrase of the head in bar 26.

The *Bassbrechung* also hints at the common structure of I-Int-V-I. The harmonic progression is not driving to a V7-I cadence but rather uses a minor four to one chord (i.e. ivm-im) or weak plagal cadence, and later a minor five to one (i.e. vm-im) progression to further establish B minor as the key centre. The intermediate chords follow a strong cycle of fourths progression (i.e. biii-bvi-bii-bv). The overall progress creates a sense of a floating, moody, thoughtful atmosphere rather than strong closure.

8.2 Original Composition: “Beyond the Witching Hour”

“Beyond the Witching Hour” is influenced by “Time Remembered” through the modal contour, modal cadence, cluster voicings, rubato, pensive ambience, and “through composed” form. This composition depicts an atmospheric narrative rather than a vocal, lyrical story. It begins in a thoughtful brooding state, grows into a more mysterious tense ambience, and then resolves into a hopeful and peaceful release. The listener might visualize a picture of mysterious woodland sounds and the rising sun that blossoms into the beauty of morning.

8.2.1 SHMRG

The creative process was driven by the exploration of the ambience created through modal contour. Each mode was explored through improvisation to develop motif fragments, an understanding of their atmospheric capability, and the impact of transitioning from one mode to another. The entire piece is in a C tonality but with a modal treatment that avoids an authentic V7-I cadence until midway through the C section. A modal progression logic was developed that led to the chords and modes outlined in Figures 8-11, 8-12, and 8-13 below. Section A, Figure 8-11,

Figure 8-11 Section A Chord and Mode Progression

Bar #	1	2	3		4		5		6	7	8	9	10
Sec A	Am7	Dm7	Db/G	D/Ab	Eb/B	D7/Ab	Db/G	F6/9	Dm	CΔ7/F	CΔ7/E	CΔ7/D	CΔ7
Key C	vim	iim	bII	II	bIII	II	bII	I	I	I	I	I	I
Modes	aeolian	dorian	locrian/ionian		locrian/ionian		locrian/ionian		dorian	lydian	phrygian	dorian	ionian

begins in the similar aeolian and dorian modes that suggest a pensive, melancholy presence. The progression proceeds through an unsettling sequence of triads that alternate between locrian and ionian modes, creating waves of tension and release. The implementation moves through 4-5 suspensions in bars 3-4 that shifts to 4-3 suspension in bars 4-5 to repose on an ionian F6/9 chord.

The section closes with C major tonality over a diatonic descending base line to progress through the lydian, phrygian, and dorian modes to close on the ionian C major chord. The sense of release occurs when any mode moves to the ionian mode with the same root and results in a modal cadence (Miller 1996, 28). The B section, Figure 8-12, expresses a more mystical, brooding uncertainty

Figure 8-12 Section B Modal Chord Progression

Bar #	11		12	13	14		15	16	17	18
Sec B	Dm6	Em7	Dm6	Em7	FΔ7#11	Am7	Em7	Am7	CΔ7	CΔ7
Key C	iim	iiim	iim	iiim	IV	vi	iiim	vi	I	I
Modes	dorian	phrygian	dorian	phrygian	lydian	aeolian	phrygian	aeolian	ionian	ionian

through the alternating dorian to phrygian movement of the first three bars. In bar 14, a brief repose occurs on the bright lydian FΔ7#11. The section continues to build tension through ascending register and the alternating aeolian to phrygian modes that move to a repose and modal cadence release on the ionian CΔ7 in bar 17-18. In Figure 8-13, Section C uses a phrygian sequence

Figure 8-13 Section C Modal and Harmonic Chord Progression

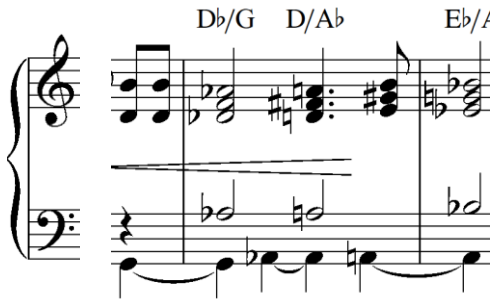
Bar #	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39
Sec A	F#11/E				CΔ7		Am7		Dm7	G7alt	CΔ7				Dm7		G7alt		CΔ7	F#11,	CΔ7
Key C	IV				I		vi		ii	V7	I				ii		V7		I	IV	I
Modes	phrygian				ionian		aeolian		dor.	m7mMel	ionian				dorian		m7m_me		ion.	phy.	ion.

to continue the mystical ambience through bars 19-22. A strong sense of modal resolution and release occurs on the transition from phrygian sonority to the CΔ7 ionian mode. The harmony shifts at bar 25 to the common vi-ii-V7-I circle of fifths sequence, with a full V7-I cadence at bar 29 to establish the C major home tonic key. The chord progression ascends by planing on a first inversion set of triads with C major sonority. This transitions in bar 28 to a set of first inversion chords based on the G7 altered scale (i.e. mode seven of the minor melodic scale). The ascending

planing progression combined with the ascending arpeggiated tonic chords through bars 29-32 creates an uplifting sense of release. This might be visualized as the transition from the darkness of the witching hour to the light of the rising sun and an associated feeling of hope. The exhilaration dissipates as the planing chords are retraced but in a rhythmically less dense, syncopated cascaded descent to another authentic V7-I cadence in bar 37 and a prolongation of the tonic in bars 38 and 39.

"Beyond the Witching Hour" is influenced by many of Evans' comping techniques. Bars 3-5 use suspensions, as shown in Figure 8-14 below. The Db triad is struck over an augmented fourth

Figure 8-14 Suspensions in the Bassline, Bars 3-5



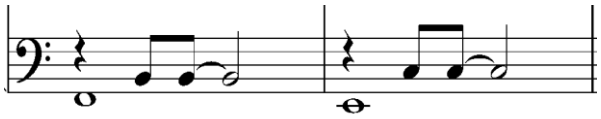
bass which moves to the fifth on beat two of bar 4. Similarly, the D triad is struck over its augmented fourth and resolves on beat four, creating a sense of tension and release with each occurrence. A four-three suspension follows in bars 4-5.

Ostinato, as a technique, was documented as early as the thirteenth century and described by Zarlino in the fourteenth century. The word is derived from "obstinate" elements which musically may apply to rhythm, pitch, or harmonic structure. Well known examples in jazz include boogie-woogie or compositions such as "So What", which was released by Evans on many recordings including *Kind of Blue*. For the listener, the ostinato pattern is imprinted on the ear such

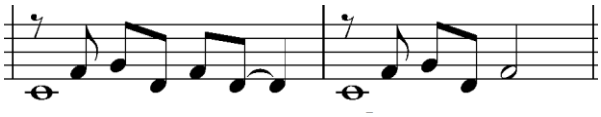
that the subsequent variations create a continuity throughout the piece (Schnapper 2001, 1). Evans uses an arpeggiation pattern in “Time Remembered” that repeats as an ostinato accompaniment. In “Beyond the Witching Hour”, the ostinato patterns develop throughout the piece, as shown by the four examples in Figure 8-15 below. The ostinato always begins with a whole note on beat one.

Figure 8-15 Ostinato Pattern Development, Four Examples at Bars: 7-8, 20-21, 29, 37

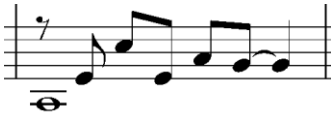
Sec. A: bars 7-8



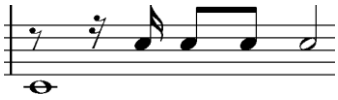
Sec. C: bars 20-21



Sec. C: bar 29



Sec. C: bar 37

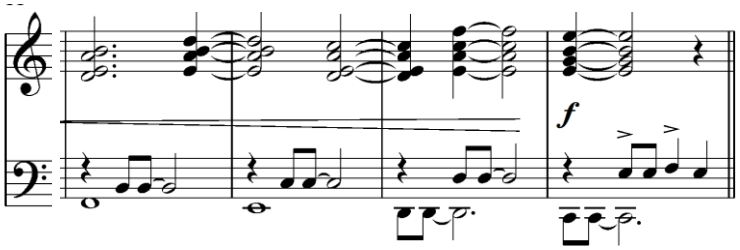


The examples shown are the first instances of a repeating harmonic and rhythmic structure. The pattern of the first example is relatively simple and supports the modal atmosphere of section A. The bass line descends in a scalar manner, while the tenor voice in contrary motion ascends while supporting the specific mode of each bar highlighted in Figures 8-11, 8-12, and 8-13. The notes of the second example are chosen from the highest-priority diatonic notes of the phrygian mode which, in order, are b2 (i.e. flat two), 5, 4 (Miller 1996, 20), while the notes of the third example support C major tonality. The second and third examples expand in complexity and rhythmic

density as the piece develops from the brooding, mystical state of the first two sections into the hopeful ambience explored in mid section C.

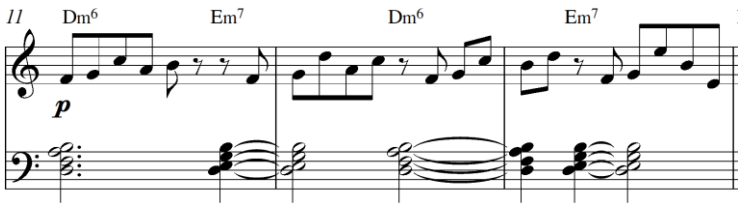
Hemiola is considered metric dissonance, where "secondary accents and/or group lengths undermine the established metre to the point where a secondary metric framework may emerge …polyrhythms … entail even greater complexity, as they involve simultaneous presence of two different rhythmic or metric streams" (London 2001, 1). Evans uses hemiola in section C of "Waltz for Debby" with a two-beat ostinato arpeggiation over a ¾ time signature. For the original, bars 7-9 of section A form a polyrhythm of a one-and-one-half beat period (i.e. dotted half note in 2/2 time) chord rhythm in the treble clef over a two beat ostinato (i.e. 2/2 time signature), as shown in Figure 8-16.

Figure 8-16 Hemiola Polyrhythm, Bars 7-10



Bars 11-16 of the B section develops the one-and-one-half beat period structure by moving the four-note chording pattern of the treble clef of bars 7-10 into a comping rhythm in the bass and creating the melody over a 2/2 time signature, as shown in Figure 8-17 below.

Figure 8-17 Hemiola of Section B, Bars 11-13

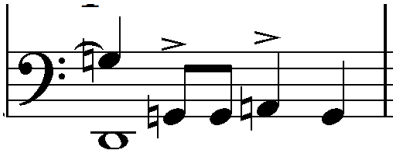


Sections B's voicings are a mix of open and closed types. The inspirational composition used four or larger note voicing that included the root, third, fifth, and seventh plus extensions. In section B, there are four-note voicings that include the sixth or ninth. In bars 11 and 12, the Dm and Em chords are closest to type five (i.e. R, 3, 5, 7) and type two (i.e. R, 5, 7, 3), respectively (Reilly 1993, 18). In bars 14, 15, and 17, the F and A chords are closest to type 1 (i.e. R, 7, 3, 5) and 5, respectively. The other sections are dominated by ostinatos comping without the same clarity of voicing types.

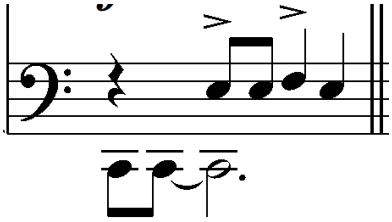
Motif development uses a set of techniques including statement/response/repose, foreshadowing, inner voice referencing, inversion, rhythmic augmentation, and harmonic expansion. Figure 8-18 below shows the implementation of these concepts.

Figure 8-18 Motif Development

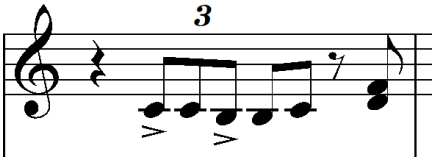
Sec. A – bar 6, tenor voice motif



Sec. A – bar 10, tenor reg. shift,
Bass voice call, tenor response

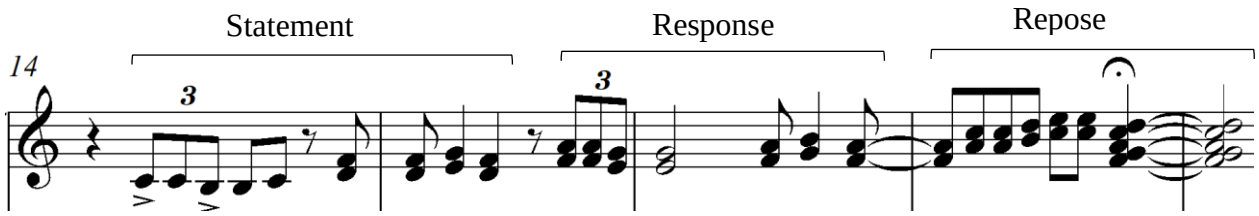


Sec. B – bar 14, soprano voice
Rhythmic augmentation, inversion



The above motif expands to be part of a larger statement, with a diminution response and a third interval alto voice harmony followed by a repose.

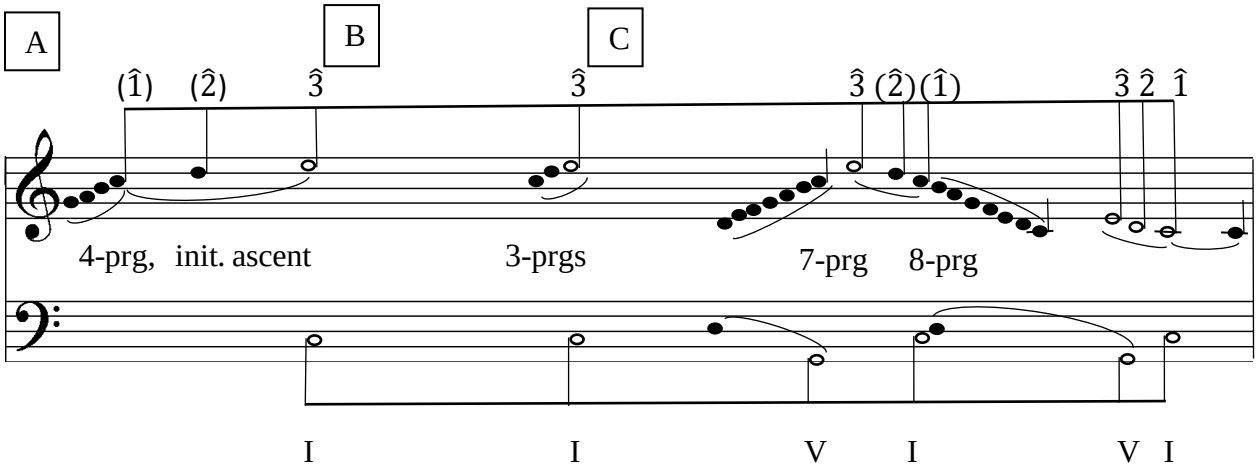
Figure 8-19 Expanded Statement, Response, and Repose, Section B: Bars 15,16,17, 18



8.2.2 Reduction

The linear reduction of "Beyond the Witching Hour" is shown in Figure 8-20 below. The importance of the tonic triad and home key are emphasized throughout and follow the $\hat{3}$ $\hat{2}$ $\hat{1}$ *Urlinie* type. The piece opens with a four progression (i.e. 4-prg) to prolong the tonic followed

Figure 8-20 Scale Reduction of "Beyond the Witching Hour"

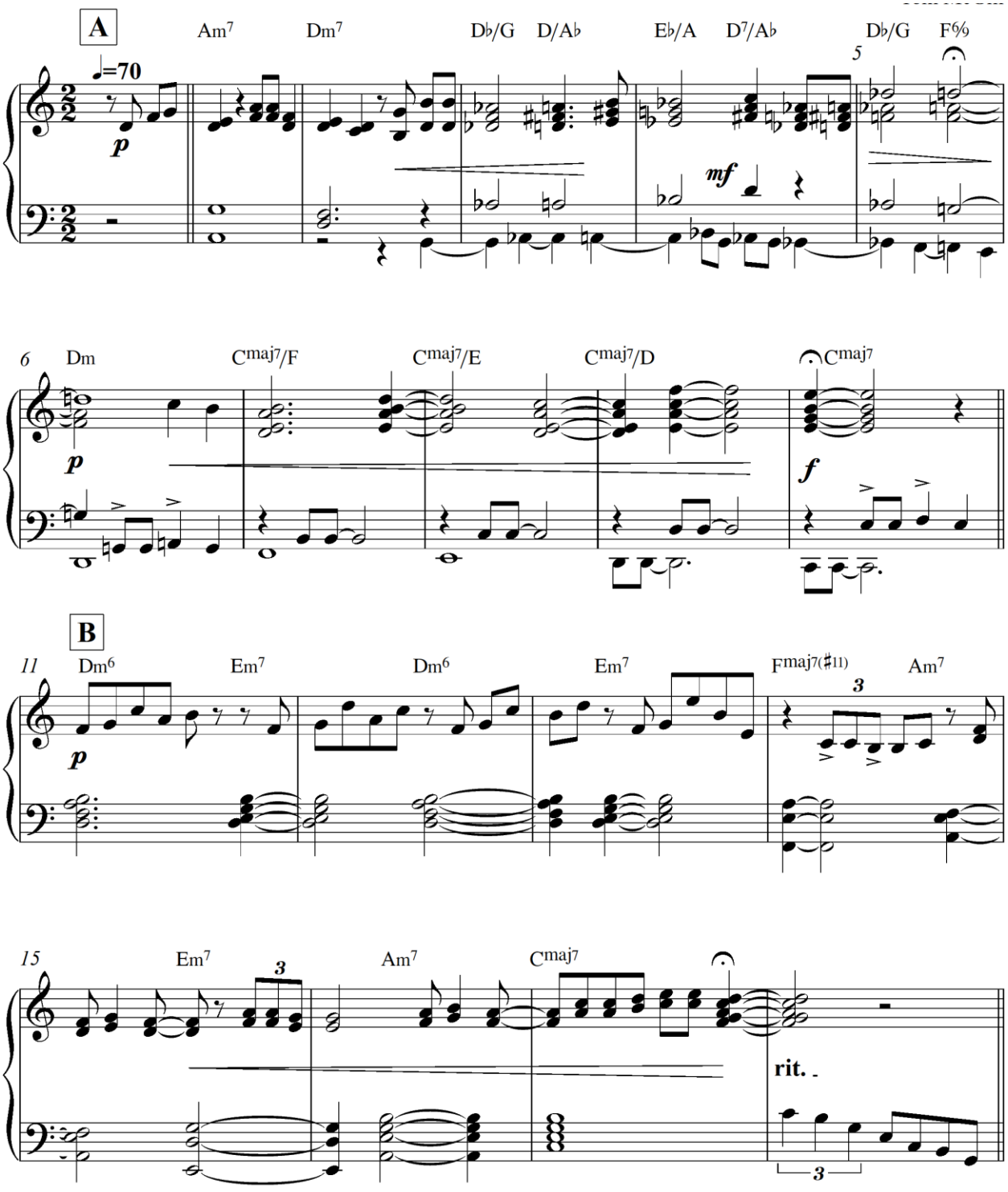


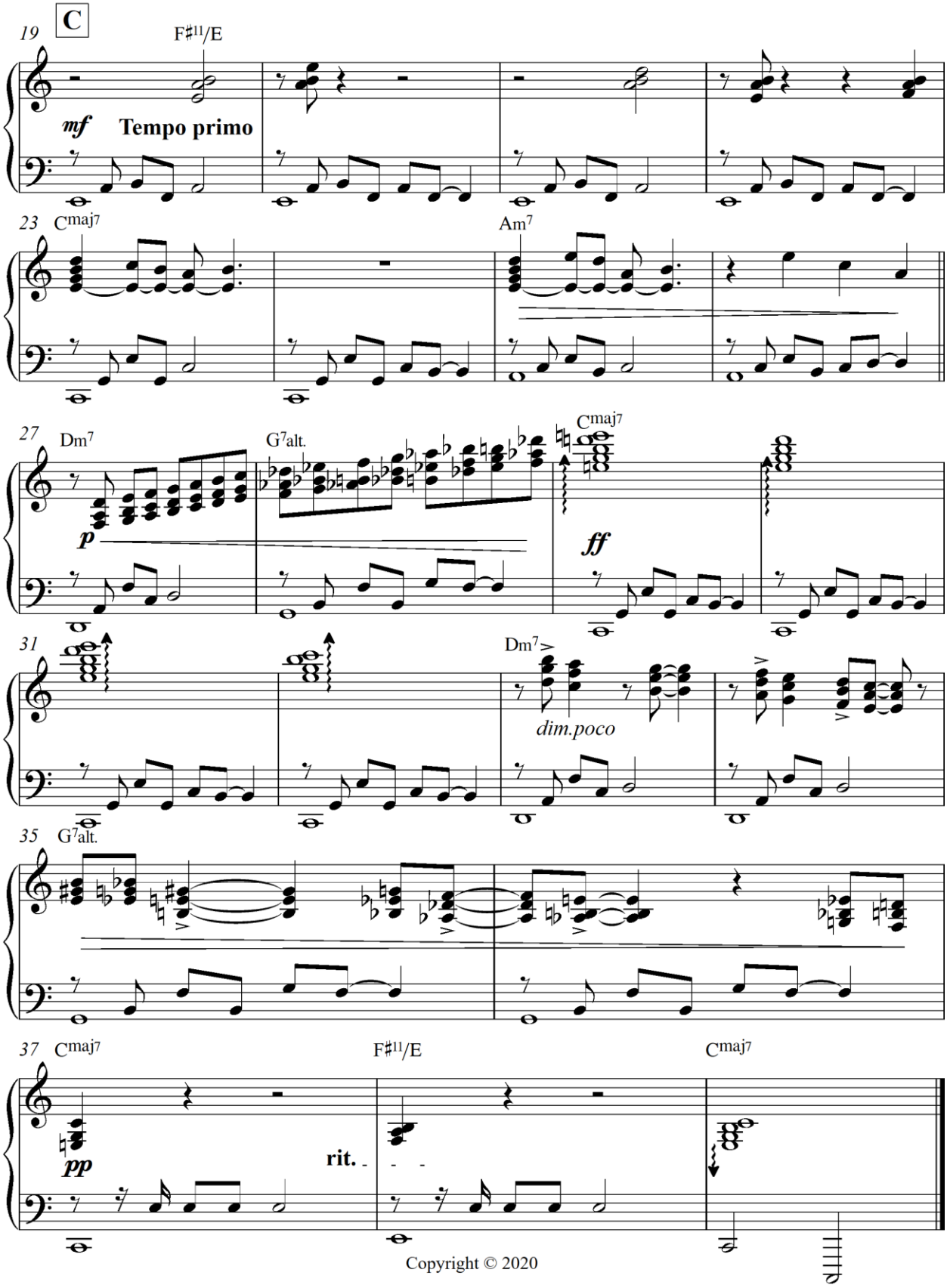
by the "initial ascent" to the first *Urlinie* background member $\hat{3}$. The other progressions (3-prgs, 7-prg, 8-prg) also prolong the tonic. As discussed, the harmony is modal until midway through the

C section. Consequently, the *Bassbrechung* remains on the tonic chord through prolongation until the first authentic cadence at bars 28-29, which supports the first $\hat{3}$ $\hat{2}$ $\hat{1}$ *Urlinie* descent at a foreground level followed by the $\hat{3}$ $\hat{2}$ $\hat{1}$ descent at the background level in bars 36 and 37. The tonic is prolonged in bars 38 and 39 by moving to the mediant and returning to the tonic in the final bar.

8.2.3 Original Score

Figure 8-21 “Beyond the Witching Hour” Score

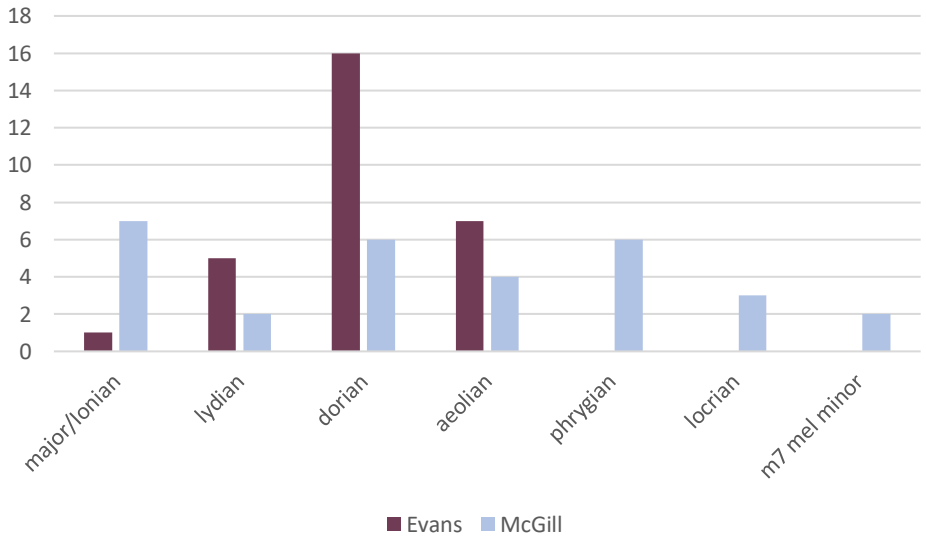




8.3 Chord/Scale Relationships

This section compares the usage of scale types and dissonance of the Evans' "Time Remembered" with the original composition, "Beyond the Witching Hour". Each scale type was enumerated and organized by level of dissonance. The order from most consonant to most dissonant (i.e. left to right) is shown by the horizontal axis order of scales of Figure 8-22 below.

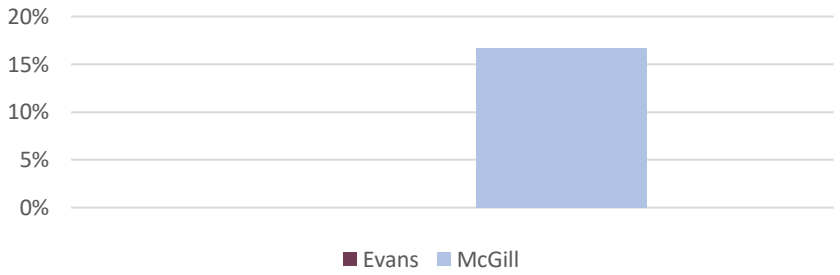
Figure 8-22 Scale Usage in "Time Remembered" vs. "Beyond the Witching Hour"



From the above bar chart, the differences between Evans' and the author's scale type usage are visible in the use of ionian, dorian, phrygian, locrian, and m7 melodic minor scales (V7alt). This is driven by the ambiance and sonority differences in the two pieces, which are reflected in the level of dissonance shown in Figure 8-23 below. "Time Remembered" follows a totally modal sonority consistent with the narrative of the title. Evans held George Russel and The Lydian Concept of Tonal Organisation (based on the concept of using the lydian scale to provide a consonant tonic resolution) in high regard (Shadwick 2002, 56). Evans substitutes lydian for ionian throughout his piece. "Beyond the Witching Hour" follows the modal sonority concepts. It uses

more diverse and unsettling modes, such as the locrian and phrygian types, before migrating to more traditional harmony. These difference result in the dissonance difference reflected in Figure 8-23.

Figure 8-23 Dissonant Scale Usage Comparison



8.4 Composition Methods Summary for Inspiration Four

Table 8-1 shows the influence of Bill Evans' methods on the original composition inspired by those methods.

Table 8-1 Summary of Methods for "Time Remembered" vs. "Beyond the Witching Hour"

	Style	Tempo	Time Sig.	Comping	Rhythm	Sonority	Melody	Harmony	Form	Interest Pts.	Schenker	Scales Differences
Time Remembered	Modal Ballad Thoughtful	medium ballad	2/2	open voice, suspensions, quartal voice, arpeggios, planing	rubato	romantic, modal mood contour,	more art than folk, large leaps, S/R/SP,	cycle -4ths , no cadences, chords m7, △7#4	Through composed, phrases 8/8/10 bars	No V7s No cadence, voicings, tension by register & rubato & leaps & modal contour	3-2-1, im-int-vm-im	lydian, dorian, aeol.,
Beyond the Witching Hour	Modal Ballad Thoughtful	Slow Ballad	2/2	Closed & open voicings, ostinato, suspensions Arpeggio, planing	some rubato, hemiola,	brooding, modal mood, shifts to major	Folk, narrative, large leaps, inner lines, S/R/RP	root move chromo., pedal pt.,	Through composed,	Modal Contour, tension through modes register dissonance,	3-2-1, I-V-I	ionian, phyr., locrian, m.mel.

9 Fifth Inspiration

"Peace Piece" was released as a solo piano composition on the *Everybody Digs Bill Evans* album in 1959. Evans improvised on Bernstein's "Some Other Time" using a similar opening pedal-tone vamp to create this inspiration. The piece:

> employed rhythmic, harmonic and melodic devices long familiar to practitioners of this century's classical music but at the time virtually unknown in jazz at all. Using a simple 2/4 left-hand rhythm outlining variations on a C major 7^{th} chord, Evans draws on his detailed knowledge of related harmonies to create narrative and emotional drama as his right-hand melody and chordal passages move progressively further away from the tonal home indicated by his left hand. (Shadwick 2002, 73)

The movement away from the tonic sonority is effectively bitonal harmony and tension. Pettinger, Evans' biographer states, "there is, in any case, much birdsong incorporated around the apex of the Evans arch, where the bitonal texture scintillates in the manner of the French master [Messiaen]" (Pettinger 1998, 69). Many of the embellishments suggest bird song in the spirit of Messiaen's "Oiseaux Exotiques" and "Catalogue d'Oiseaux", which were written shortly before this release. Gunther Schuller was a leader in the "Third Stream" movement that promoted the fusion of classical and jazz genres, and he advanced this composition as an example. Schuller wrote that ""Peace Piece" breathes the spirit of Chopin, without sacrificing the vitality of the improvisatory approach" (Schuller 1960, 497). Evans also knew and was influenced by Chopin's "Berceuse in Db, Opus 57", which is based on a repetitive left-hand ostinato with a slowly developing, decorative, gentle reverie (Pettinger 1998, 69). The ostinati in Chopin's and Evans' pieces act a tonal base as the harmony moves into the distant bitonal regions (Peters 2013, 24). "Peace Piece" is also credited as the inspiration for Miles Davis' "Flamenco Sketches" on the benchmark *Kind of Blue* album (Pettinger 1998, 85). Evans studied his predecessor's methods. In an interview with Brian Case, Evans stated

> I know where I came from, where I am and what I have to work with, and I try to make what I consider to be the most total kind of musical and human statement within the means and tradition from which I came. I love Bartok, Berg, Stravinsky. The fact that music is polytonal, atonal, polyrhythmic, or whatever doesn't bother me, but it must say something (Pettigrew 1998, 273).

Evans' knowledge of the four centuries of music was broad and his compositional "techniques were of the highest intellectual order" (Reilly 2010, ix). Evans received a comprehensive post secondary education in music composition. It seems reasonable to assume that Evans' creation of this piece reflecting nature and birdsong was influenced by his knowledge of the historical traditions. Creative inspiration and the aesthetics of music are expressed throughout our recorded history. Music's meaning and role in human existence is an ongoing dialogue. Reaching back to the Hellenic period[8], the word "music" meant "the business of the Muses," who were the goddesses of poetic inspiration, which included all language and dance. One of Plato's theories stated that music "imitates the sounds of nature and the passing show of temporary feelings." Lucretius in the first century BCE stated that music

> affords relaxation, distraction in distress, and an outlet for excess energy. No further explanation of musical delight is possible or necessary, and the pretensions of highfalutin theories are merely absurd. (Sparshott 1980, 123)

The Medieval[9] age dwelled on music as a mathematical science. Toward the end of the period, the beauty and pleasure of polyphony and counterpoint were recognized as fundamental and as reflections of the known universe. In the late fifteenth century of the Renaissance[10], the

[8] 323 to 31 BCE
[9] 800 to 1400 CE
[10] 1400 to 1600 CE

philosophy of music shifted from a mathematical category towards a humanist recognition as a sonorous art form. Zarlino expands and states,

> "The ear is judge. But the ear finds a fundamental contrast between feeling tone … he appeals to experience to testify to a correlation of harmonies with feeling within a single harmonic scheme" (Sparshott 1980,124)

The Baroque[11] era returned to one of Plato's scientific theories on analyzing passion and the ways to arouse these feelings. The argument leveraged Descartes' essay from 1649 CE to propose that emotions result from a combination of psychological factors that follow a strict cause and effect. The emotions include admiration, love, hatred, desire, joy, and sorrow (Descarte 1649, 94). Mattheson in 1739, expanded on these emotional impacts by defining detailed specifications of musical techniques, as well as in the association to dance or movement. An example of these emotional rules suggested that large intervals reflect the expansion of the soul or joy and small intervals suggest contraction or sorrow (Mattheson 1981, 1). Further analysis found the correlation vague and limited, resulting in this "theory of affections" becoming obsolete. Music's status deteriorated to the lowest art form in this era. Others looked to it as a style of imitation and a language of the heart.

The Enlightenment period brought new hope. Diderot disputed this status and claimed music as the highest art form. since music is

> "perceived directly and not mediated through interpretations of content, so that music gives imagination more freedom … not exercises in imitation that call for rationalized skill but sources of 'pleasures of the imagination' open to the free play for creative genius."

This position is supported by the philosopher, Kant, who agreed that music is not part of reason but frees the creative mind.

---

[11] 1600 to 1750 CE

Convergence occurred on the overtone series and equal-tempered systems of sound in the nineteenth century. Tonal compositions looked to tension and release in a dynamic process to express ideas and attract the listener's interest. However, atonality led to the discourse of a new chaotic musical direction.

As described, there is an ongoing evolution of perspective on the aesthetics and value of music. Sparshott states, "aesthetics traffics in interpretation, not information" (Sparshott 1980, 132). For the composer, there is an ongoing need for clarity of procedures to deliver the objective of absolute originality and "serious" work. The challenge is amplified by the diversity of genres from atonal to classical and to popular styles. For Evans, the influence of the jazz greats of his era was discussed in section two. However, his formal education expanded this knowledge to seed musical objectives consistent with Plato's statements that music "imitates the sounds of nature" and promotes "temporary feelings", as well as Descartes's statement of "emotions result from a combination of psychological factors that follow a strict cause [music] and effect [emotional response]". "Peace Piece" is rooted in this aesthetic tradition and was released on a few Evans' albums, as well as in versions covered by John McLaughlin, Randy Brecker, Don Sebesky, and many others.

9.1 Musical Analysis of "Peace Piece"

9.1.1 SHMRG

As the title suggests, the piece projects a Zen-like ambience of serene, thoughtful, peace in the spirit of musical meditation. The analysis is based on the transcription (Evans 2003, 27) from *Bill Evans Keyboard Signature Licks*. The open form is achieved through composition that is propelled by the ostinato and melodic development rather than a four- or eight-bar repetitive structure. The piece is considered a jazz ballad but shares none of ballads' characteristics except

the slow tempo (Peters 2013, 18). The *lento* pace creates a calming effect as the development pulls the listener into its narrative. The author envisions gentle breezes creating ripples on a pond, butterflies drifting in a garden, and birds singing and calling to each other. The left-hand comping is a four-beat repetitive ostinato with a C major seven sonority for seventy-four bars that leads to a V7-I closing authentic cadence. Evans explores the C major ambience for the first forty-two bars, shifting between tonic and dominant harmony over the ostinato, as shown in Figure 9-1 below. Bars 47 through 49 explore the

Figure 9-1 Harmony over the CΔ7 Ostinato: Bars 1-53

Bar #	1 to 4	6 to 25	26 to 39	40 to 42	43 to 46	47	48		49	50		51 to 53
Sec A	C	G/C	C	C	GΔ7/C	Db7/C	Db7/C	Abm/C	Abm/C	GΔ7/C	Abm/C	C
Key C	I	V	I	I	V	bII	bII	bvi	bvi	V	bvi	I
Modes	ionian	mixo.	ionian	iocrian	ionian	lyd_dom	lyd_dom	,m_mel	m_mel	lydian	m_mel	locrian
Scale	CΔ7	G7	CΔ7	CΔ7	C_#11	Db7_#11	Db7_#11	AbmΔ7	AbmΔ7	Em7	AbmΔ7	CΔ7

Gb tritone harmony using Gb's dominant Db7, and supertonic Abm. With respect to C major, these are bII and bVI harmonies, respectively, and not a case of atonality with "no tonal centre," as is claimed by Peters (Peters 2013, 22). The tritone's minor creates a pleasing cadence effect by moving to G major in bar 50 then back to tritone harmony before a bvi to I movement, suggesting a triple augment cadence. Figure 9-2 below highlights the harmony that finishes the piece. Bar 58

Figure 9-2 Harmony over the CΔ7 Ostinato, Bars 54-76

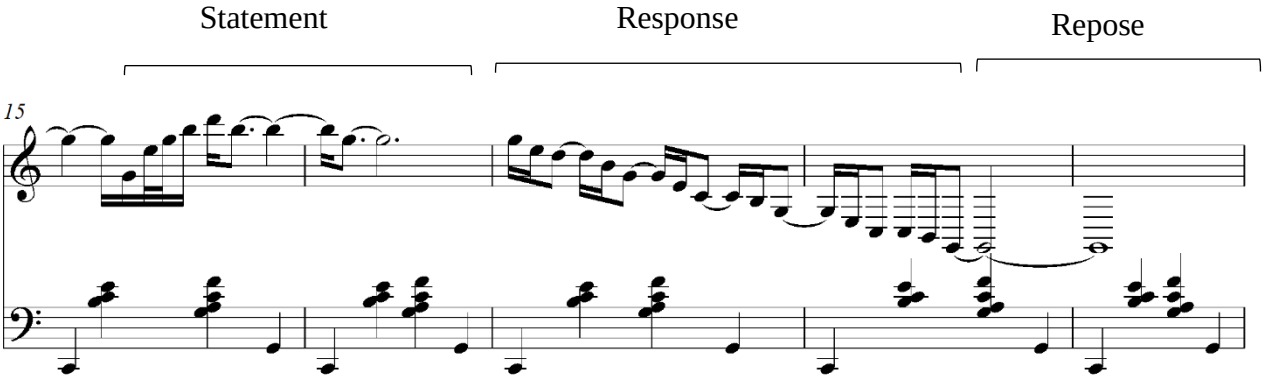
Bar #	54-55	56-57	58	59	60	61 to 63	64-65	66-67	68-75	76
Sec A	G/C	C	WT	Chromo.	Ebm/C	Eb/C	Eb/C	GΔ7/C	G/C	C/C
Key C	V	I	I	I	bIII	bIII	bIII	V	V	I
Modes	mixo.	locrian	Whole T.	Chromo.	m2_Dbm_	m3_BΔ7h	m2_Dbm	ionian	mixo.	ionian
Scale	G7	CΔ7	m_harm.	m_harm.	DbmΔ7	Bmajh	DbmΔ7	G bebop	G	C

moves up the G whole tone scale with embellishments on each note that reflect the $\hat{6}$ and $\hat{7}$ degrees of the harmonic scale associated with each root. Bar 59 uses the same embellishment technique

but moves chromatically up the scale. Bars 60 through 65 are considered as bIII contributors. However, the bIII emphasis is associated initially with the second mode of the Db minor major seven scale, followed by the third mode of the B major harmonic scale, and then returns to the former. After exploring these remote regions, the harmony returns to V major in bars 66 through 67 then moves through V dominant scales before closing on an authentic V7-I cadence in bars 75 and 76.

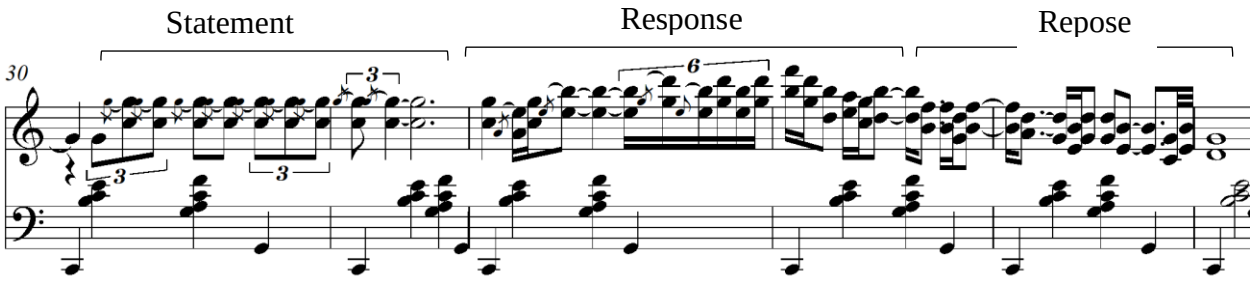
Evans uses statement, response, and repose in the development of motifs, as shown in Figure 9-3 below. This statement builds tension through ascending register, which the response releases through a sporadic bursting descent and further relaxes through the repose's tied notes that act as an exhaled breath of release. The melodic source is largely an arpeggiation of the C major seven chord. For the author, this motif creates the narrative of a breeze dancing over open water or rustling through leaves of a forest, and it paints the backdrop for the motifs that follow.

Figure 9-3 Example of Statement, Response, Repose, Bars 15-17



Another example of statement, response, and repose is shown in Figure 9-4 below. The statement builds tension through repetition. The response increases the tension through the ascending register combined with the increased rhythmic density. The repose releases this

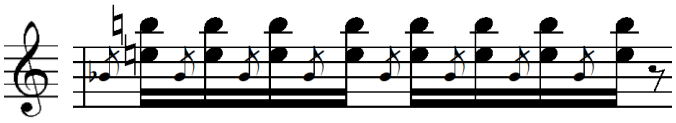
Figure 9-4 Motif Using Statement, Response, and Repose, Bars 30-35



tension through descending register, decreased rhythmic density, and the subtle rubato. The melodic source is built from the C major 7 arpeggio but is organised as parallel fifths. These are thought to break the rules of Western Art music, but they create a powerful effect in this circumstance. For the author, the statement continues the narrative with a bird call, while the response reflects another bird's reply, and the repose suggests the memory of the bird calls on the breeze. Evans use of appoggiaturas and acciaccatura with repeating notes of the same pitch follows a formulaic method of shifting register and intervals that promotes a birdsong ambience. The statement motif shows similarities to many created by Messiaen's "Oiseaux Exotiques"[12] with appoggiaturas followed by repeating fifths, as shown in Figure 9-5.

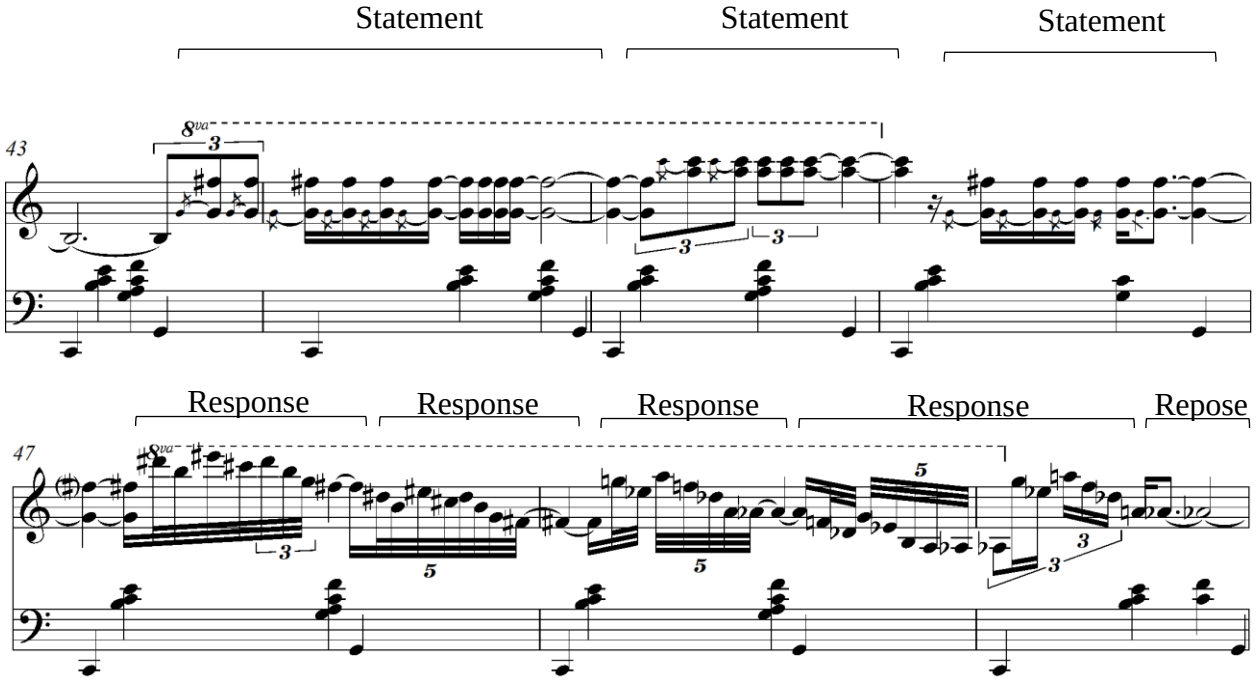
[12] Exotic Birds

Figure 9-5 Messiaen's "Oiseaux Exotiques", Piano solo in Section 3



The motif continues to develop throughout the piece through expansion of the themes, as shown in Figure 9-6 below. The statement and response themes are repeated three and four times, respectively. This motif is the first introduction of non-C major scale tones. The F# in the

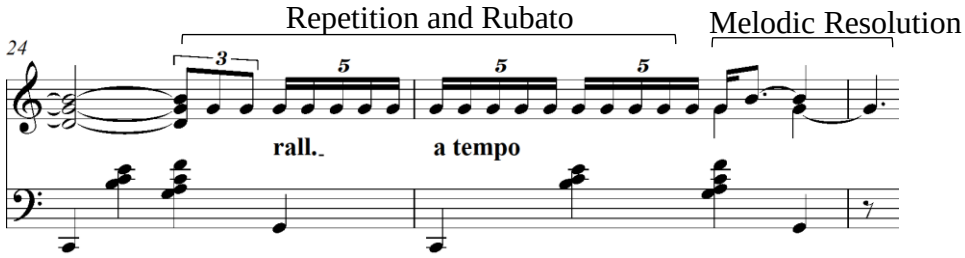
Figure 9-6 Development Through Repetition



statements and the use of tritone scales in the responses create tension through dissonance. The author's visualization suggests that the birds may be in conflict, such as seagulls or blue jays in their natural competition for food.

Evans uses a palette of tension and release contours, including the use of expression, melodic resolution, repetition, and rubato, as shown in Figure 9-7 below. Rubato is used

Figure 9-7 Motif Development Through Repetition, Rubato, and Melodic Resolution



extensively throughout the consonant first section of the piece, specifically in bars 17, 24, and 30. Each creates a sense of tension that is immediately released. The repetitive motif above shows similarities to many created by Messiaen's "Oiseaux Exotiques", such as the example shown in Figure 9-8 below, where it is harmonized by the clarinet section and percussion.

Figure 9-8 Messiaen's "Oiseaux Exotiques", Flute in Section Two

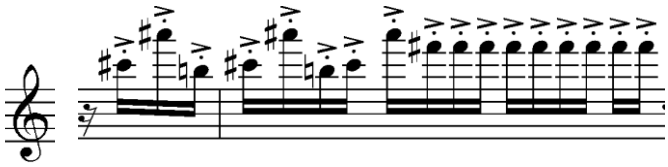
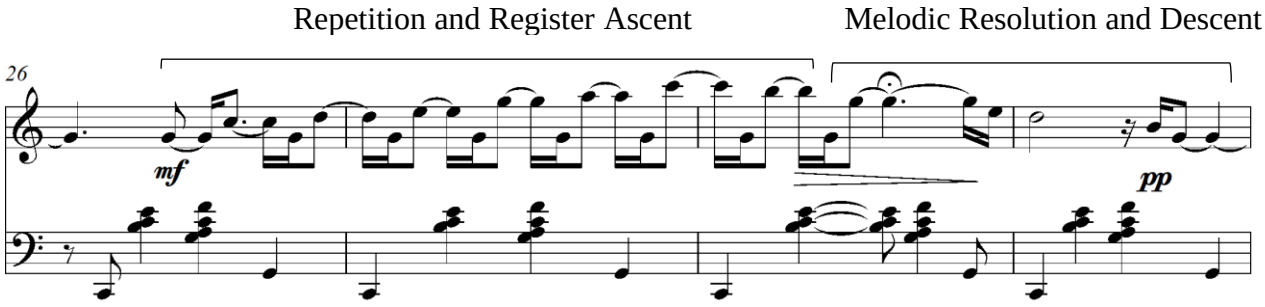


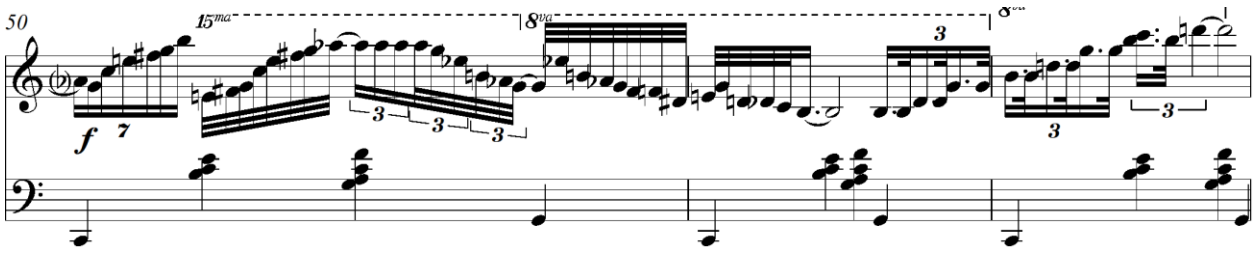
Figure 9-9 below is an example of building tension through register ascent, and release through repose based on melodic resolution and descent. Evans uses expression, as well, to build

Figure 9-9 Example of Tension by Register Ascent and Melodic Resolution Release



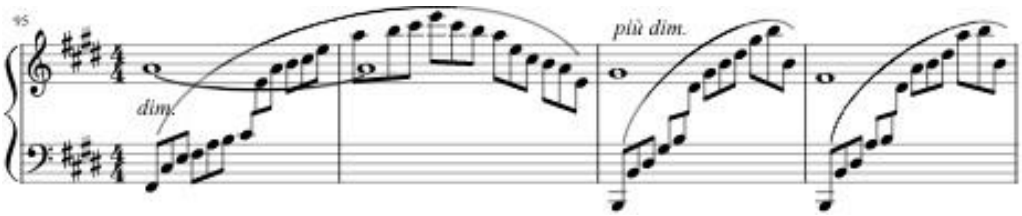
stress. The expression contour creates the first swell in bars 30 through 35 that is combined with ascending register that peaks in this section at bar 32 on C5. The next swell to forte occurs in bars 48-57 and it is combined with high note density, highest dissonance, and highest register that reach Ab7 to build tension, as shown in Figure 9-10 below.

Figure 9-10 Tension through Highest Dissonance, Register, Forte Expression



The rolling melodic shape shows the influence of Debussy. The contour is similar to bars 95-99 of "Arabesque No 1" but with greater rhythmic density, as shown by comparing Figure 9-10 above with Figure 9-11 below.

Figure 9-11 Similar Melodic Contour of Bars 95-99 of Debussy's “Arabesque”

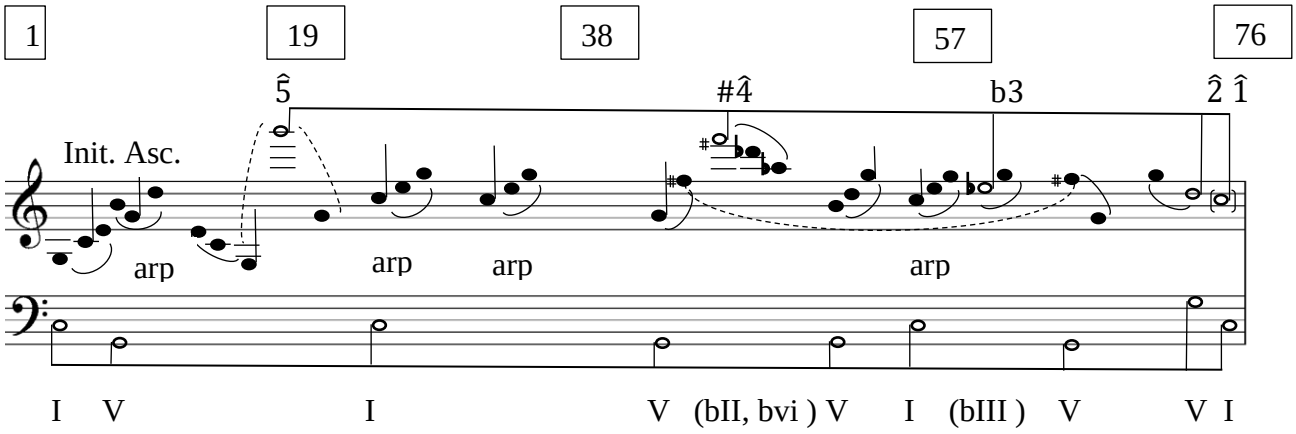


The expression contour is reduced to pianissimo in bar 58 with a rolling-hills shape to mezzo-forte in bars 64 and 67 with increased dissonance in bars 60 through 65. In bar 68, the piece returns to consonant harmony and double pianissimo, and continues to dissipate the tension until the final V-I cadence closure in bars 75-76.

9.1.2 Reduction

Schenkerian analysis of most Western Art Music pieces reveals them to be of the $\hat{3}$, $\hat{2}$, $\hat{1}$ *Urlinie* type. As shown in Figure 9-12, "Peace Piece" is a candidate for consideration of the $\hat{5}$, $\hat{4}$, $\hat{3}$, $\hat{2}$, $\hat{1}$ *Urlinie* family.

Figure 9-12 Reduction of "Peace Piece"



As discussed in "Waltz for Debby"'s reduction, the $\hat{5}$ to $\hat{1}$ type is often considered a $\hat{3}$ to $\hat{1}$ *Urlinie* where $\hat{5}$ and $\hat{4}$ are considered as reaching over, and the instance of $\hat{4}$ is considered a passing tone without harmonic support. In "Peace Piece", the significance of $\hat{5}$ is supported many times through the first half of the piece (i.e. bars 18, 20-25, 28, 30-31, 37-38). As the composition moves into the dissonant section, scale degree $\hat{4}$ appears as #$\hat{4}$, while the harmony moves to the leading tone of G major (i.e. bars 43-47) and then to tritone harmony (i.e. bars 47-48). The tritone harmony returns with scales associated with mode two of Db minor, which features b$\hat{3}$ of the *Urlinie* (i.e. 60-61). Bars 66-75 are a prolongation of V that features scale degree $\hat{2}$ in bars 72 through 74. The final two bars are a strong authentic V-I cadence to close the piece. However, the $\hat{1}$ scale degree

is implied in the final bar. Evans emphasizes the tonic triad, as shown by the opening initial ascent, the many arpeggios, and diatonic scalar passages.

The *Bassbrechung* or bass arpeggiation also follows the common structure of I-Int-V-I. However, this composition is unique due to the ostinato that effectively creates a C major pedal throughout until the final V-I cadence at bar 76. The harmony creates a bitonal effect by transitioning to tritone harmony over the C major, dominant harmony over C major, and mode two minor melodic harmony over C major.

9.2 Original Composition: "Sea Sensations"

"Sea Sensations" is influenced by "Peace Piece" through the largo tempo, strong ostinato, broad dynamics, and tranquil atmosphere. This composition is more art-oriented with respect to its narrative, based on atmosphere created by the sounds of nature, such as bird calls. For this original composition, the listener might visualize an ebb and flow of waves, and the swooping flight of birds and their calls to each other on a summer day. This piece attempts to capture this narrative through the motivic shapes, with call and response and the associated tension and release.

9.2.1 SHMRG

Evans' use of bitonal dissonant harmony, ostinato, leisurely pace, rubato, and dramatic dynamics, with motifs based on appoggiaturas, mixed tuplet types, and dense rhythmic fills, were all drivers in creating this unique narrative, called "Sea Sensations". The form of both pieces builds in waves that peak in tension toward the ¾ point of the composition. "Peace Piece" is through-composed, whereas my original follows a more structured ABA ternary form. A two-bar repetitive ostinato in the key of Bb major is used rather than the one-bar version in C major presented in "Peace Piece". The harmonic logic follows the structure shown in Figure 9-13 below. The

Figure 9-13 Section and Chord Structure of "Sea Sensations"

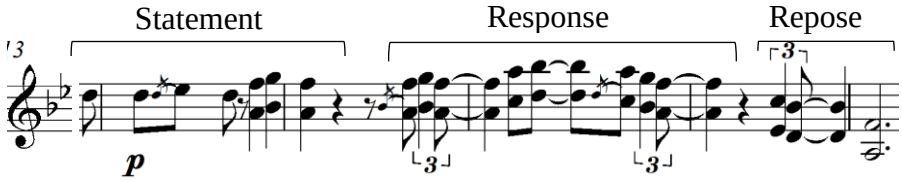
Bar #	1-4	5-18	19-23	24-27	28	29-30	31-34	35-36	37-41	42-43	44-50	51-53	54-57	58	59
Section	A1				B				A2						
Chord	Bb	F7/Bb	Bb	F7/Bb	Bb	B7/Bb	Gbm/Bb	F7/Bb	Bb	F7/Bb	Gbm/Bb	Bb	F7/Bb	Bb F7	Bb
KeyBb	I	V7	I	V7	I	bII	bvi	V	I	V	bvi	I	V	I V	I
Scale	BbΔ7	F7	BbΔ7	F7	BbΔ7	B7	m7_GbmΔ7	F7	BbΔ7	F Whole T.	m7_GbmΔ7	BbΔ7	F7	BbΔ7 F7	BbΔ7

introduction sets the sonority of Bb major through the repetitive ostinato, the dominant-to-tonic harmonic transitions of the A1 section, and the transition to the B section. The B section moves into bitonality by exploring the bII harmony over the continuous tonic ostinato which is similar to the mid-section of the inspiration's harmony. From a Western Art Music analysis perspective, bII is considered the Neapolitan region that is defined as indirect and remote (Schoenberg 1969, 68). For jazz analysis, this is "playing outside on chord changes …playing something recognizable but in a different key …or two tonalities at the same time" (Levine 1995, 184). "It's common to play a half step away from a chord to get outside. Playing up or down a half step is popular because it creates the most dissonance, and dissonance is mostly what playing outside is all about" (Levine 1995, 187). "Bitonality, or the practice of shifting momentarily out of key to a distant or neighbouring key centre, is a commonly applied technique …the added tension created by the dissonance, followed by the eventual relaxation at the return to the key centre is a pleasant relief" (Lawn 1993, 197). The bII harmony of bars 29 and 30 moves to bvi harmony of bars 31-34. These are closely related to each other. The tritone of the tonic is bV, and therefore bII of the tonic is the dominant of the tritone's bV, and bvi of the tonic is the iim of the tritone. In other words, for the Bb tonic, E is the tritone, and its iim-V7 is F#m (i.e. Gbm) and B7, respectively. Therefore, the bitonality of bII and bvi identifies the tritone scale (i.e. E major) as the melodic source over the (Bb major) home key ostinato. The transition from bar 34-35 brings the melodic source back to the tonic, which releases the tension of the preceding dissonant melody. The melodic source moves

to F's whole-tone scale at bar 42, which creates dissonance of #4, b13 with respect to a mixolydian mode. The harmony returns to the tritone source at bars 44-50 and releases the dissonant tension at bar 51 before the final authentic cadence and tension release of the final two bars.

The melody development follows the statement, response, and repose structure, as shown by the example in Figure 9-14 below. The first half of the statement is embellished by shifting the

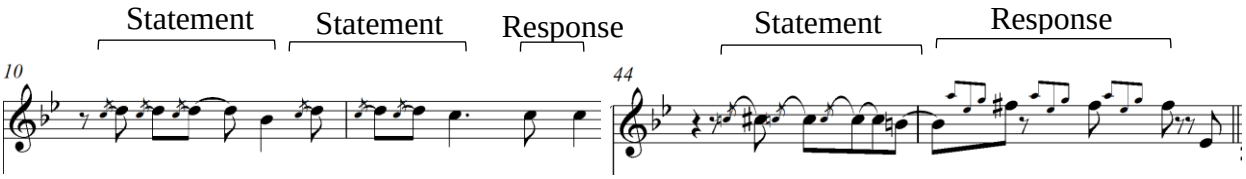
Figure 9-14 Statement, Response, Repose Melody Development in "Sea Sensations"



melody up a third and harmonizing each melody note with a sixth below. The response adds an appoggiatura to the first and last melody notes, uses rhythmic augmentation, and shifts the register. The repose releases the tension through reduced register and longer note values.

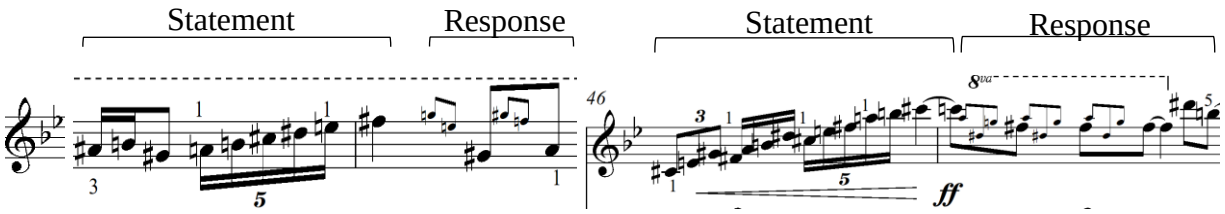
The narrative of "Sea Sensations" reflects the wildlife of the seashore, including birds. The appoggiatura used as a construct by Evans to reflect various bird calls is further embellished in this composition, as shown by the motivic development examples of Figure 9-15 and Figure 9-16 below. In the first example, the statement is repeated and then followed by the response

Figure 9-15 Bird Call Motif Development Example: Bars 10-11 vs. 44-45



without appoggiaturas. In the second example, the statement occurs once but is expanded and followed by the response using triple appoggiatura on each note. The second example of bird call motivic development is shown in Figure 9-16 below. In the first example, the statement ascends over a period of two beats followed by a response of two eighth notes embellished by a double

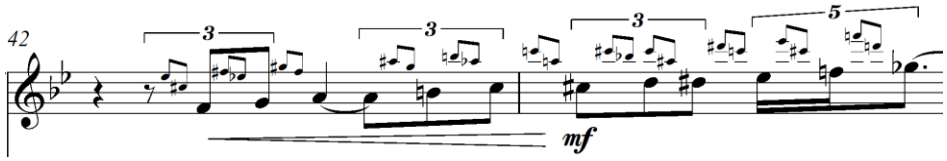
Figure 9-16 Bird Call Motif Development Example Two - Bars 31-32 vs. 46-47



appoggiatura. The listener might visualize two birds ascending in flight and calling to each other. The second example's statement suggests a longer, higher ascent with some turbulence reflected by the second interval drop to the next beat followed by a repetition of the bird call three times, captured by the three eighth notes, each with a triple appoggiatura.

The birdsong motifs are used to build tension, as shown in Figure 9-17 below.

Figure 9-17 Birdsong Motifs Building Tension, Bars 42-43

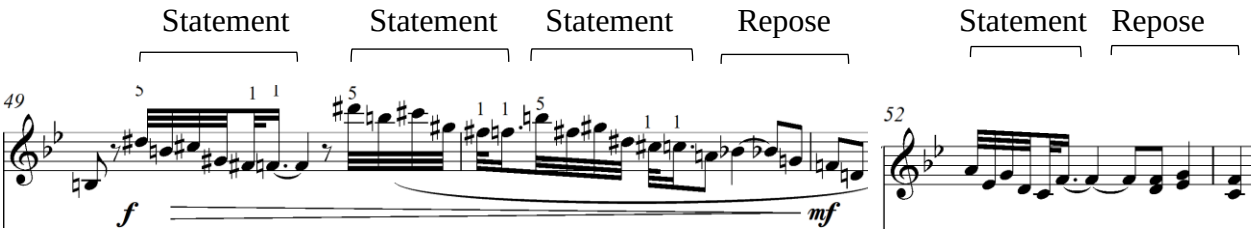


The first four eighth notes follow the F whole tone scale followed by a chromatic ascent to Gb. The double appoggiaturas on each reflect the sixth and seventh scale degrees of a harmonic scale rooted from each eighth note. Tension is built through the dissonance of the appoggiatura grace

notes supported by the ascending register, increasing rhythmic density, and the crescendo expression. The listener may visualize a flock of birds competing for food.

Rhythmic signature techniques are explored to reflect bird calls, as shown in Figure 9-18 below. The thirty-second note motif or statement and intervals between adjacent notes create a pattern that represents a birdsong type that is repeated in a call-and-response pattern, as shown by the statements below. The concept of a rhythmic signature for the composer is the creation of the rhythmic pattern and the application of note pitches to create the motif (Westray 2018). Each

Figure 9-18 Bird Calls Motifs Using Rhythmic Signature



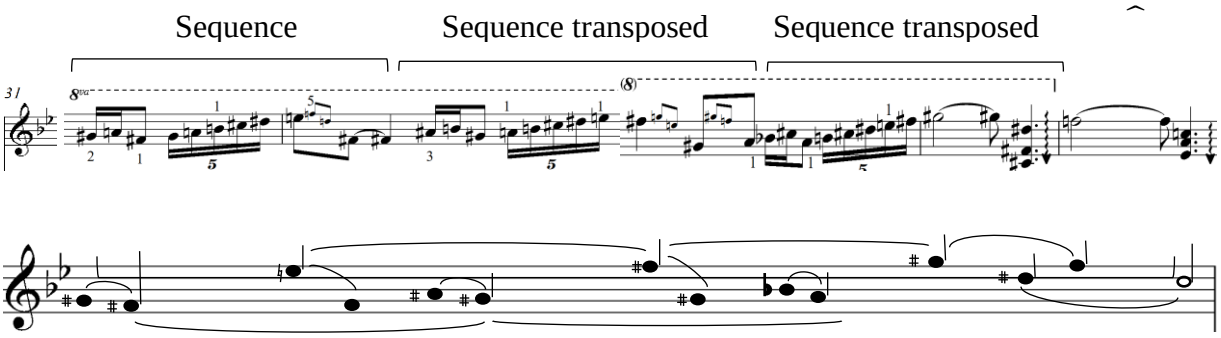
grouping is followed by a repose to release tension. The above motifs may also be called a sequence, which is:

> a common technique for melodic development [that] ensures that certain elements of predictability and cohesiveness exist. A sequence usually occurs as the result of the transposition of a motive. Each recurring statement of the motive begins on a different note but follows closely, if not exactly, the intervallic structure in the initial motive. (Lawn 1993, 69)

This technique is effective for "outside" playing, since the sequence uses melodic source material that diverges from the ostinato's tonic sonority and creates the element of surprise for the listener. The "outside" sequence achieves crediblity due to its organisation, which creates a progression of inside-outside-inside or predictability-surprise-predictability, with a pleasing result (Levine 1995,

185). Sequences in Figure 9-19 below are referenced to a basic shape. The shape is captured in the reduction and embellished in each sequence. The upper notes in the sequences act as guide tones that begin the descent to the third scale degree of the *Urlinie* that leads to the interrupt at the A2 section boundary; this is discussed further in the Reduction section.

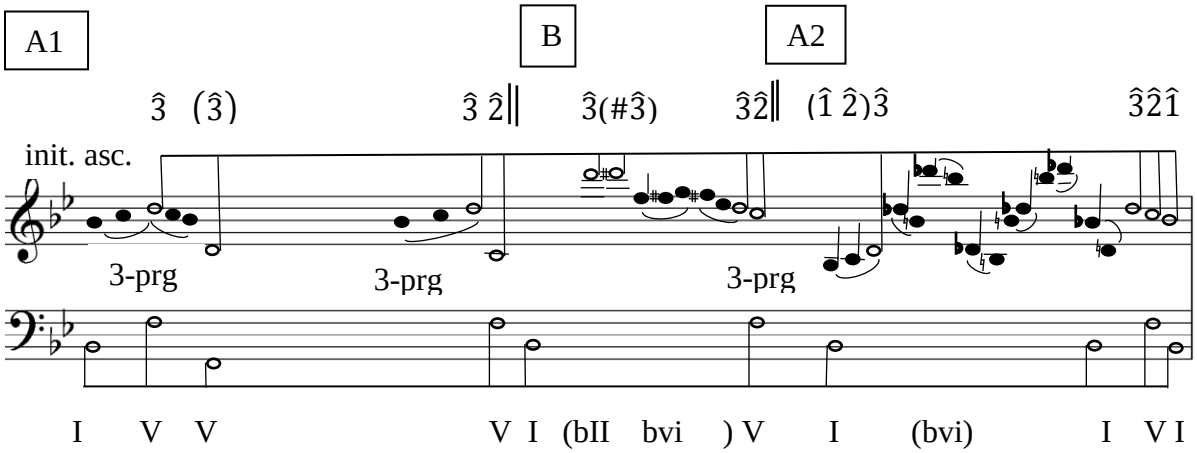
Figure 9-19 Sequencing Using Guide Tones



9.2.2 Reduction

The linear reduction of “Sea Sensations” is shown in Figure 9-20 below, with a $\hat{3}$ $\hat{2}$ $\hat{1}$ *Urlinie*. The importance of the tonic triad and home key is emphasized throughout, as shown by the “initial

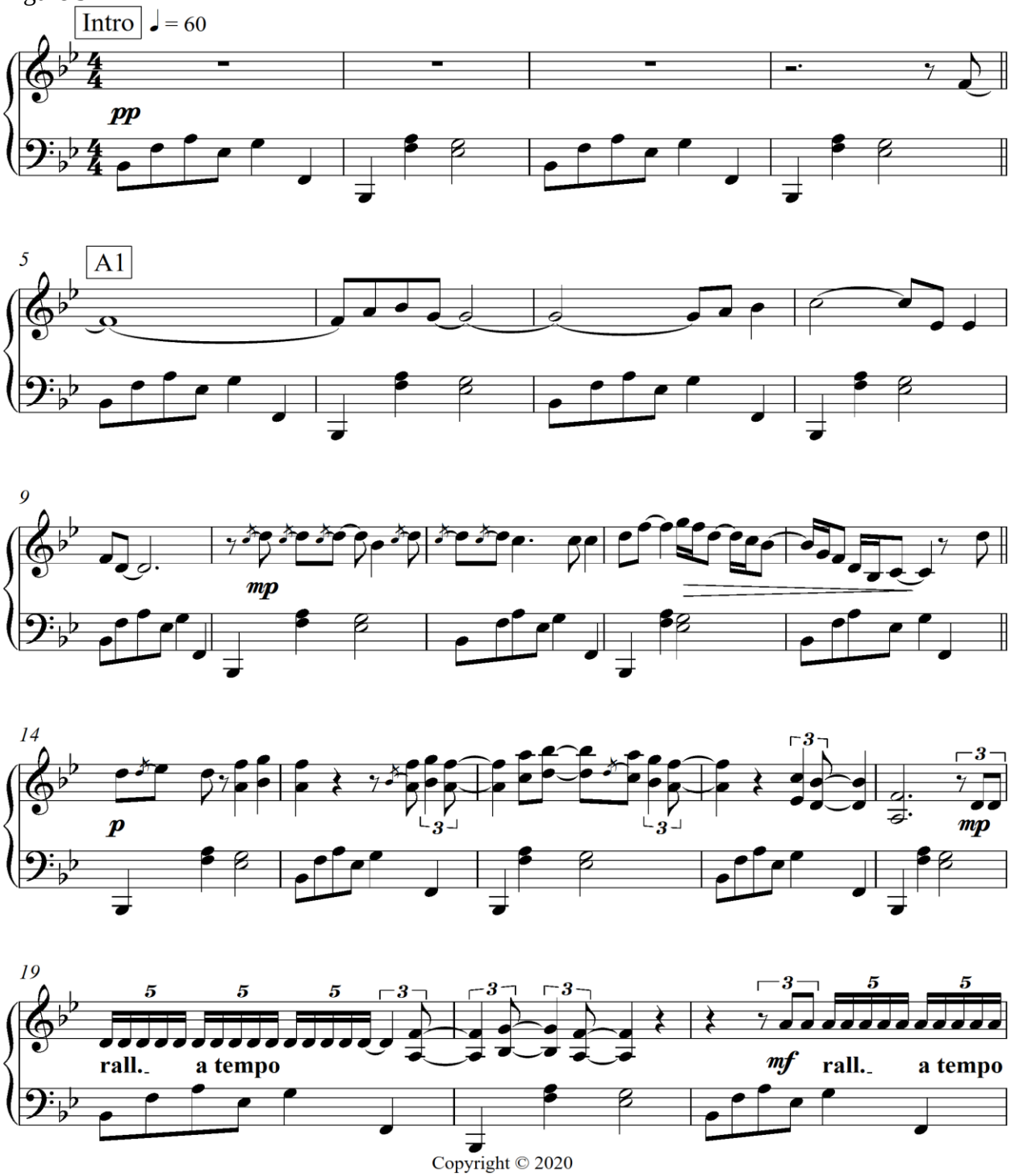
Figure 9-20 Reduction of “Sea Sensations”

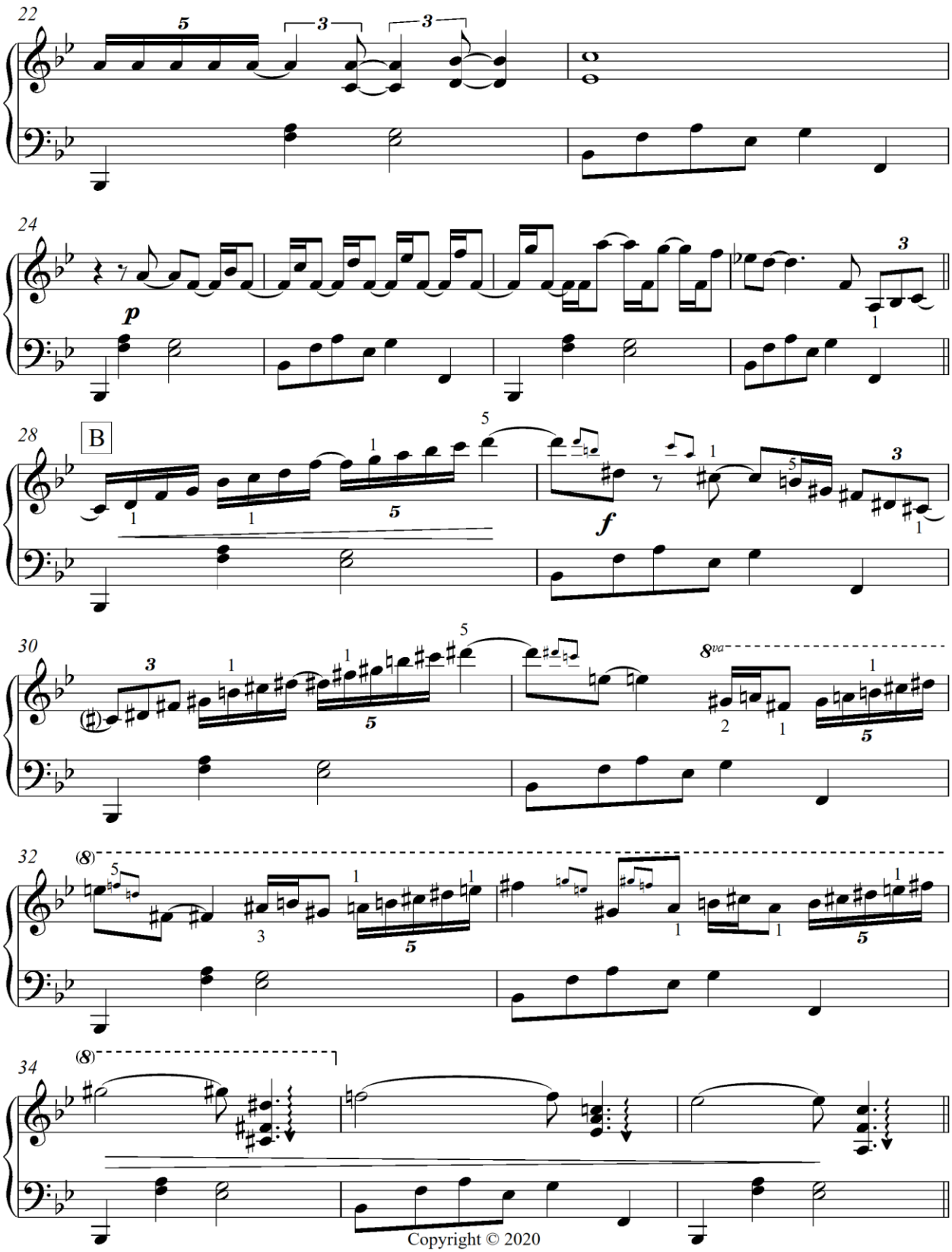


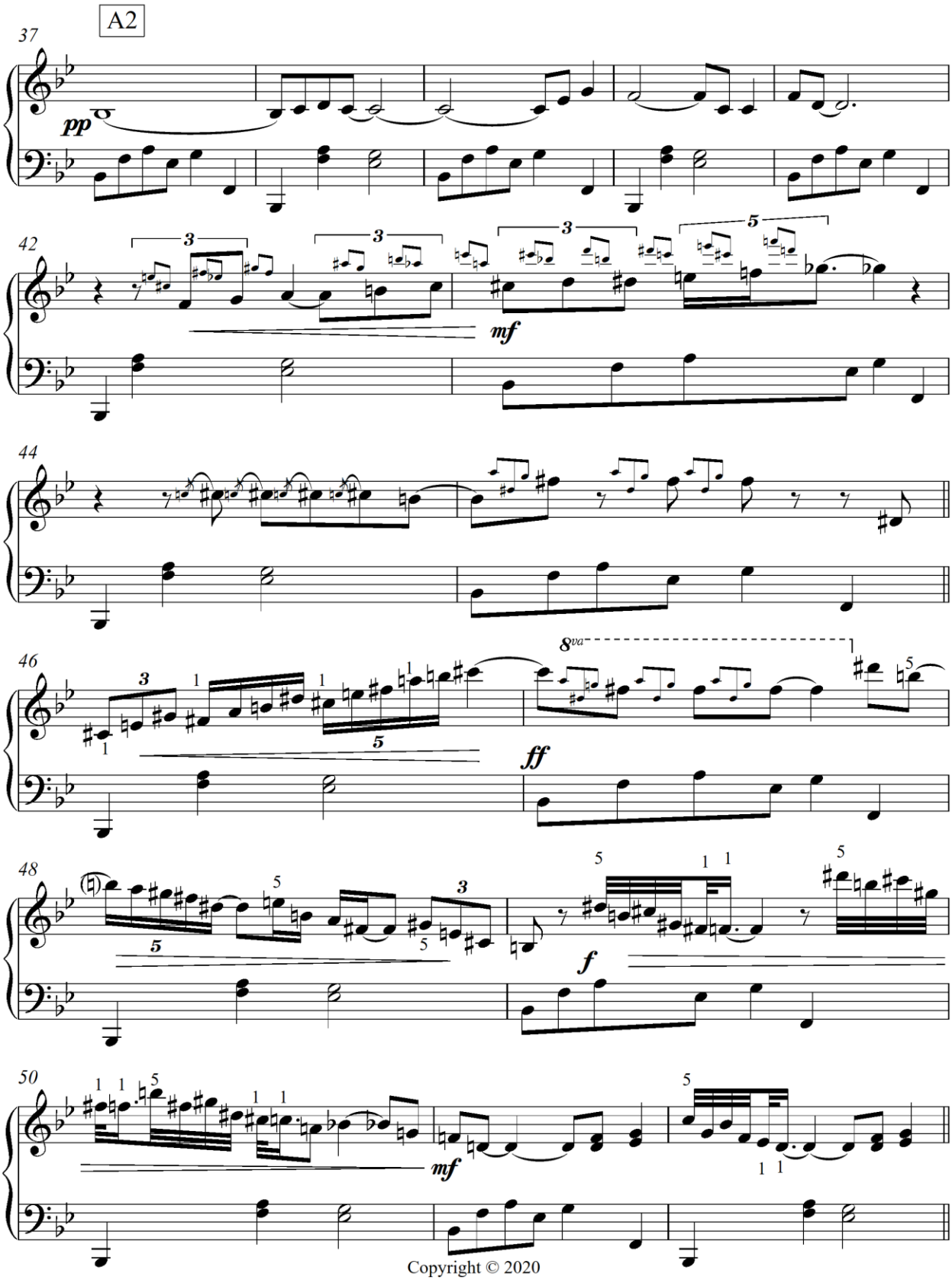
ascent” and the 3-prg (i.e. three progressions). Over each section boundary, an authentic cadence occurs to create an interrupt, such that the *Urlinie* must restart again on scale degree $\hat{3}$. The reduction of section A2 highlights the underlying motif of a D, B♮ pairing that moves to a D♮, Bb pairing when the harmony shifts from bvi to tonic roots. The *Bassbrechung* moves through a number of V7-I authentic cadences. The bass ostinato with appropriate harmony in the treble clef is interpreted as a cadence from V on beat four (i.e. F) of bar 1 to I (i.e. Bb) on beat one of bar 2 in the two-bar ostinato pattern. The bII and bvi harmony is inferred from the scales of these sections, with the tonic-based ostinato resulting in a bitonal sonority.

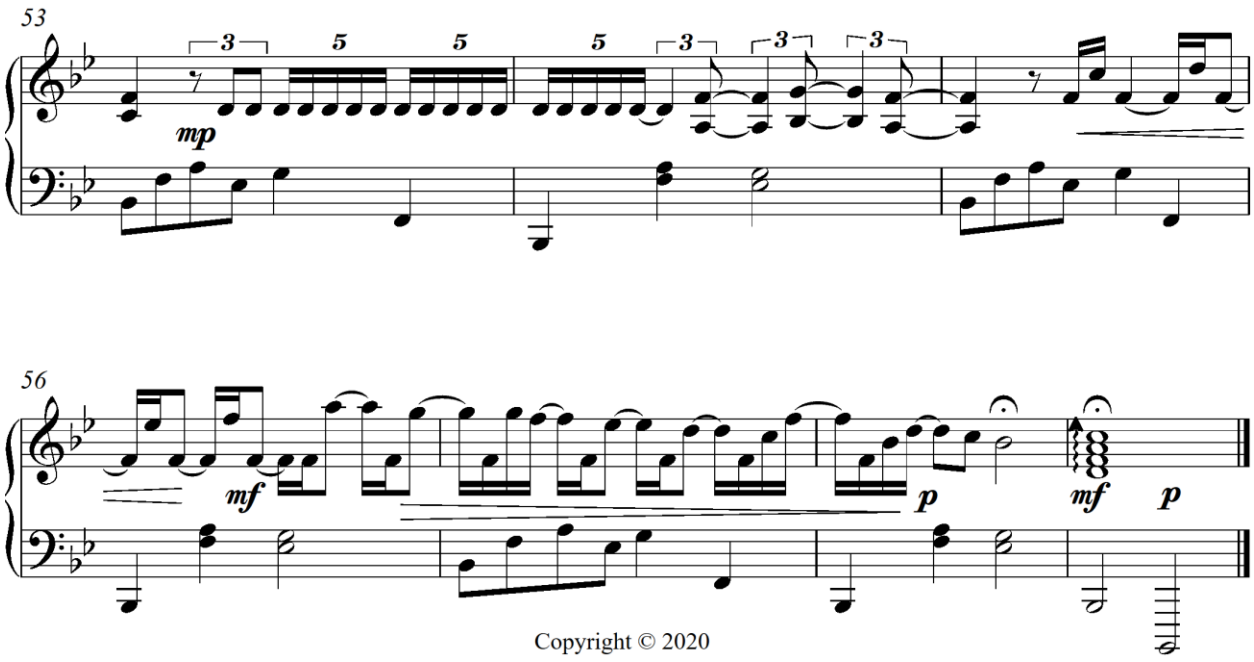
9.2.3 Original Score

Figure 9-21 “Sea Sensations









9.3 Chord/Scale Relationships

This section compares the usage of scale types and dissonance of Evans' "Peace Piece" with the original composition, "Sea Sensations". Each scale type was enumerated and organized by level of dissonance. The order from most consonant to most dissonant (i.e. left to right) is shown by the horizontal axis order of scales of Figure 9-22 below.

Figure 9-22 Scale Usage of "Peace Piece" vs. "Sea Sensations"

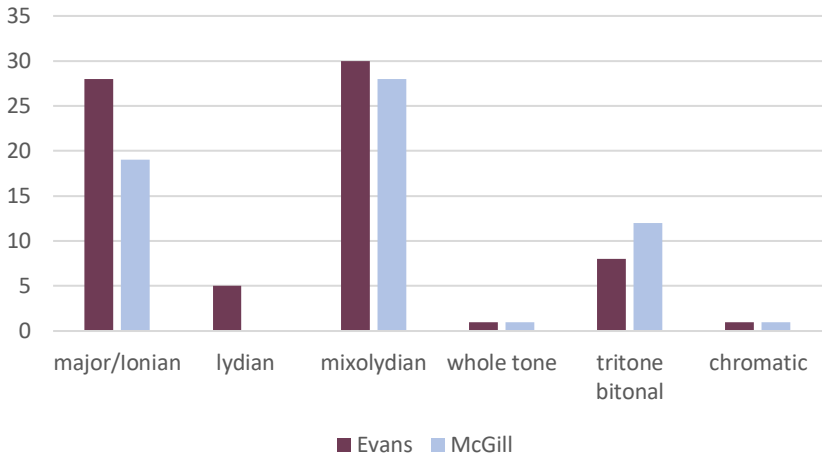
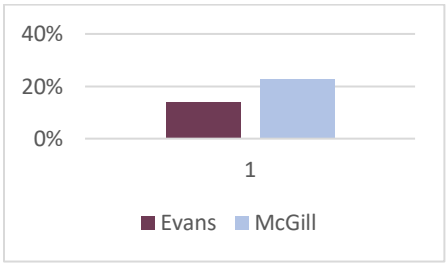


Figure 9-22 above shows consistency in the scale usage between Evans and the author. The difference occurs because Evans' piece is longer (i.e. 76 vs. 60 bars) and the vertical axis quantities are based on the number of bars that a specific scale is used. In Figure 9-23, the comparison indicates that "Sea Sensations" is at a higher percentage of dissonance. Although approximately the same number of dissonant scales are used in each, "Peace Piece" is longer and therefore the percentage of dissonance is lower.

Figure 9-23 Dissonant Scale Usage Comparison



9.4 Composition Methods Summary for Inspiration Five

Table 9-1 shows the influence of Bill Evans' methods on the original composition inspired by those methods.

Table 9-1 Summary of Methods for "Peace Piece" vs. "Sea Sensations"

	Style	Tempo	Time Sig.	Comping	Rhythm	Sonority	Melody	Harmony	Form	Interest Pts.	Schenker	Scales Differences
Peace Piece	Slow Narrative	Slow Ballad	4/4	Ostinato	rubato	serene Thoughtful peace	Folk, programmatic, narrative, S/R/RP	Bitonal	Through composed,	Bitonality, bird song motifs,	5-4-3-2-1 I-Int-V-I	ionian, lydian
Sea Sensations	Slow Narrative	Slow Ballad	4/4	Ostinato	rubato	serene Thoughtful peace	Folk, narrative, sequencing, S/R/RP	Bitonal	ABA	Bitonality, bird song motifs,	3-2 II 3-2 II 3-2-1, I-V I-Int-V I-V-I	tritone bitonal

10 Sixth Inspiration

"Yet Ne'er Broken" was released in 1980. The transcription used for analysis (Evans 1991, 19) is derived from the album called *His Last Concert in Germany*, which was recorded one month before his death in September, 1980 at age fifty-one. During his later years, Evans moved away from jazz standards to his original repertoire in his live shows (Blancq 1991, 3). It was a time of great physical stress due to his substance abuse and emotional stress due to his brother's suicide in 1979. The song lyrics suggest a reaction to his brother's suicide as described by "you don't have to do this, there has got to be a better way, I know it…. This love is too strong for me to let go, broken yet holding on." It seems reasonable to assume that these tragic influences were stimuli for "Yet Ne'er Broken". The title is also an anagram for the name of his cocaine dealer (Pettinger 1998, 275).

Evans experienced a renaissance in his composition. In an interview on the *Merv Griffin Show* a week before his passing, Evans stated,

> I don't get a chance to play on a show like this too often, where I reach this many people, and I've been writing songs – they've been coming out lately like laying eggs. Once in awhile, I just go, prrk! prrk! prrk! – new tune. (Pettinger 1998, 284)

A renaissance in his performances was driven by his exceptional new trio, with Marc Johnson on bass and Joe LaBarbera on drums, which formed eighteen months before his passing and refreshed his creative fire. LaBarbera stated:

> Each time he took the stage, he entered that world he had created for himself and for which he lived, plugging into a continuous stream of consciousness on another plane, gathering up the reins of an ongoing creation. (Pettinger 1998, 278)

In his compositions or improvisations, “he believed in total preparation, rather than divine inspiration” (Shadwick 2002, 192). This preparation or practice of improvisation possibilities enabled the deep understanding that lead to his performance stream of consciousness. “Evans musical dialogue, which owes a great deal of its logic to his prearranged grammar of formulas, shares all the sophistication syntax and meaning typical of fluent spoken dialogue” (Kenny 1999, 192). In composition, his initial inspirations were intuitive without a fixed process but developed through his formulaic methodology.

10.1 Musical Analysis of “Yet Ne’er Broken”

10.1.1 SHMRG

“Yet Ne’er Broken” is art-influenced, with a lyrical melody based on a development of a single motif that creates a programmatic narrative. The head is performed in a free-rhythm rubato conversation. Perhaps Evans is explaining why or how he is ““Yet Ne’er Broken”” through this musical dialogue. The second and third choruses develop into an interactive trio improvisation which solidifies a steady rhythm and breaks into an up-tempo swinging expression of uplifting joy. The trio projects a feeling of elated bliss as they all dig in and swing. Even in the face of physical and emotional stress, Evans rises above despair to demonstrate that he is not broken.

The piece is structured in 4/4 time with an AB binary form and coda. The A section is sixteen bars in length and followed by the B section of twenty bars for each chorus, ending with an eighteen-bar B section plus a nine-bar coda.

Evans' harmonic progressions are quite advanced in this piece. He uses the conventional circle of fifths but also migrates from the tonic through some remote intermediate keys before returning to the Eb tonic key. Chuck Israels, composer and one of Evans' early bassists, said that chord progressions were less based on the popular jazz sequences than a,

> piling up of contrapuntal lines in which the tension and release phase between the melody and the secondary voices was exquisitely shaded by his control of pianistic touch. (Israels 1985, 110)

The chord progression for section A is shown in Figure 10-1below. In bar 2, the Ab/G is

Figure 10-1 Section A Chords for "Yet Ne'er Broken"

Bar #	1	2	3	4			5		6	7		8
Sec A	Dø7	Ab/G	C/G	G9 CΔ7	Dm7 Em7	Fm9	B13sus	Bb9sus	B7	Eb/Bb	Eb7sus	Eb7
Key C	ii	bVI	I	V I	ii iii	iv				**Abm**	V	V
					Eb	ii	bVI	V	bVI	I	I7	I7
Bar#	9	10			11	12	13	14	15	16		
Sec A	Abm	Ebm9	Gø7	C13b9	FΔ7	F6/9	Bbm9	Dø7 G13	Bo/C C	G#o Am7	C#o7	
Key Ab	i	V	vii				**C**	ii V	vii I	bvi bi	bii	
	F	bvii	ii	V	I	I	iv					

part of a delayed cadence that moves to a V64 (i.e. second inversion of tonic) to V7 to the tonic to establish the C major tonality. In bar 4, the progression ascends while planing through a common chord quality, leading to the Fm that acts as a pivot chord (i.e. iim7 in Eb) to enable the establishment of the tonic home key centre of Eb for the first time. In bar 8, Eb's chord quality shifts to a dominant form that sets up a key centre change to Abm. The Abm7 and Ebm7 are the iim7 and vi7 of Gb, which voice-leads to Gø7. This diminished chord is the ii of F (i.e. borrowed from Fm), such that bars 10 and 11 are a ii-V7-I leading to the new key centre of F. The region from bar 8 through 10 is an example of Evans' contrapuntal methods, with subtle voice leading connecting these remote regions together. The movement from F (i.e. bars 11-12) to Bbm9 follows the circle of fifths. The Bbm7 leads to Dø7 which is also a rootless first inversion of Bb7 with a

9th added that acts as the pivot chord leading to C using the ii-V-(viio)-I progression. The viio is considered a rootless V7b9 in this scenario. Bar 16 is a type of turnaround to mark the end of the section A. Due to the rewriting of G#o, Am7, C#o, Dm7 in another inversion as Bo, C6, C#o, Dm7, the voicing lead is perceived as chromatic.

The chord progression for section B is shown in Figure 10-2 below. The Ab/G is an augment sixth chord to set up a delayed cadence of ii-bVI-V64-V7-I to return to C major. In bar

Figure 10-2 Section B of "Yet Ne'er Broken"

Bar#	17	18	19	20	21	22				23	24
Sec B	Dø7	Ab/G	CΔ7/G	Gb13	Fm9 B13	Bbsus	Bb9sus	B7/Bb	Eb/Bb	Ebsus/Bb	Eb7
Key C	ii	bVI	I					**Ab**	V	V	V
			Eb	bIII	ii	V	V	V	I	I	I7
Bar#	25	26	27	28	29	30	31	32	33	34	
Sec B	AbΔ9	Abm6	G7#5	Bo/C Cm	Fø7	Bb7	Gø7	C7	B9	BbsuBb13	
Key Ab	I	i		**Eb**	ii	V	iii	VI	bVI	V	
		Cm	V	V i							

20, the Gb13 acts as a V7 tritone substitute leading to Fm, which is the iim7 of the tonic key centre Eb major. The B13 acts as a secondary dominant tritone substitute leading to Bb, which is prolonged through bars 22 and 23 and acts as the dominant to Eb in bar 24. This Eb7 acts as the pivot chord and dominant of the new key centre Ab in bar 25. The voice leading contributes to the progression from bar 25 to bar 28 (i.e. AbΔ7 to Abm to G7#5 to Bo) and maintains at least two common notes between adjacent chords to create pleasing voice-leading transitions. The Bo is considered a rootless G7b5 such that bars 27 and 28 are considered a V7-im authentic cadence. The Cm, Fø7, and Bb7 follow the circle of fifths in bars 28-30. The Bb7, Gø7 to C7 maintains two common notes between each transition for a smooth contrapuntal effect. The downward chromatic secondary dominant descent begins in bar 32 and continues to bar 42 before reaching

the tonic Eb major in bar 43, as shown in Figure 10-3 below. From the dominant Bb7 in bar 34, the chromatic chain is considered a prolongation of the Eb tonic, which is emphasized

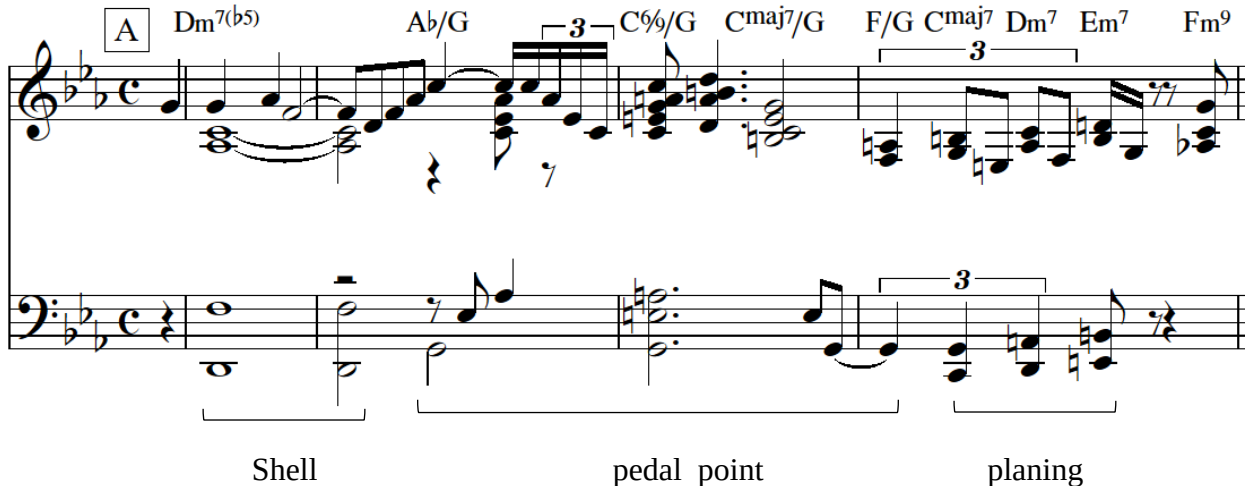
Figure 10-3 Coda of "Yet Ne'er Broken"

Bar#	35		36		37		38		39		40		41	42	43
Sec B	A13	Ab13	G13	Gb13	F13	E13	Eb13	D13	Db13	C13	B13	Bb13	A13	A13	EbΔ7
Key Eb	bV	IV	III	bIII	II	bII	I	VII	bVII	VI	bVI	V	bV	bV	I

by the Eb soprano voice pedal point through bars 35-40.

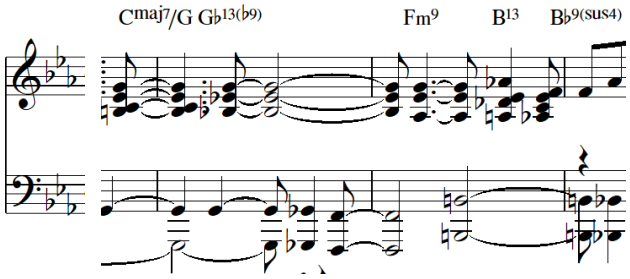
For the head, Evans uses a wide range of comping voicings. In Figure 10-4, he begins with a root/seventh shell in bar 1 that moves to an arpeggiated chord over a G pedal for bar 2, beat three and all of bar 3. The treble clef voicings are closed-block voicings in bar 3 and harmonize the melody in thirds in bar 4 and fourths in bars 7-8. The bass clef of bar 4 uses parallel fifths to plane from C major through its diatonic seventh chords to Fm9. Evans uses octaves to comp with

Figure 10-4 Bars 1-4 of "Yet Ne'er Broken"



suspensions to create tension. In Figure 10-5 below, the Gb chord in bar 19 precedes the arrival of the Gb root, which shifts to an F octave that precedes the F chord in bar 21. This leads to a B octave that precedes the arrival of the B13 chord. The rhythm created by the comping octaves is

Figure 10-5 Example of Comping Using Suspensions and Rhythmic Displacement, Bars 19-21



comping on 4 2 &3 &4 3 &1 beats

an example of rhythmic displacement, with the sequence of downbeats occurring on beats four, two, “& of three”, “& of four”, three, and “& of one”, all in a three bar phrase.

In the later years:

> his comping afforded a keen extra pleasure, being compellingly structured in its own right; and he was pressing home his obsession with rhythmic displacement so that the listener had to hang on to the understood beat, at times tenaciously. (Pettinger 1998, 276)

Evans was known for his expertise in quartal voicings and parallel fourths. In Figure 10-6, the B13’s lower intervals are stacked fourths that descend chromatically to the Bb9, with the intervals four/four/four/three. The sonority is dissonant but the smooth voice leading provides continuity.

Figure 10-6 Quartal Voicing in Bar 4

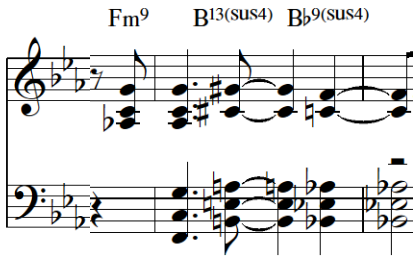
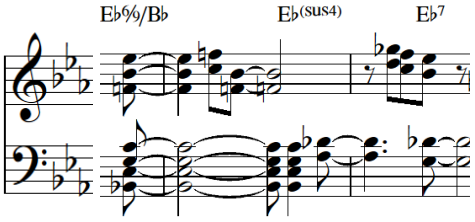


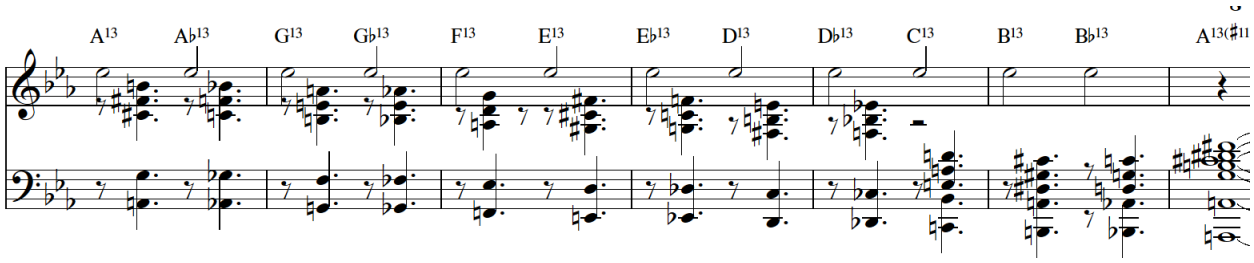
Figure 10-7 Quartal Voicings and Harmonizing in Fourths



In Figure 10-7, the Eb6/9 quartal chord interval structure from the bottom up is four/three/four/four/four/four, and it is followed by the melody, harmonized in parallel fourths, that creates a bright but biting sonority. The C section is a good example of tonic prolongation that is supported by the use of a pedal point in the soprano voice and follows a formulaic chromatic descent using a consistent chord quality. In this example, Evans repeats the tonic Eb as the underlying chords move from the dominant in bar 33 chromatically through thirteen steps to the bV7 (i.e. A7) in bar 40, as shown in Figure 10-8 below.

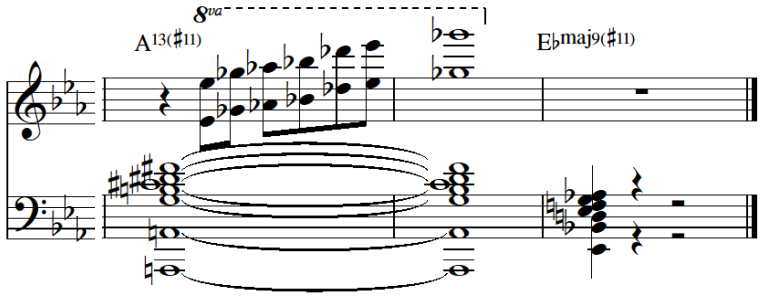
Evans was also known for his use of tight clustered chords, as shown in Figure 10-9 below by the

Figure 10-8 Pedal Point Over Chromatic Secondary Dominants, Bars 35-41, Section C



tritone bV-I cadence (i.e. A7-EbΔ7) to close the piece with a statement of significant tension. The intervals for the EbΔ9 from the bottom up are five/three/two/two/two/two, creating an intense

Figure 10-9 Cluster Voicing in Final Cadence, Bars 40-42



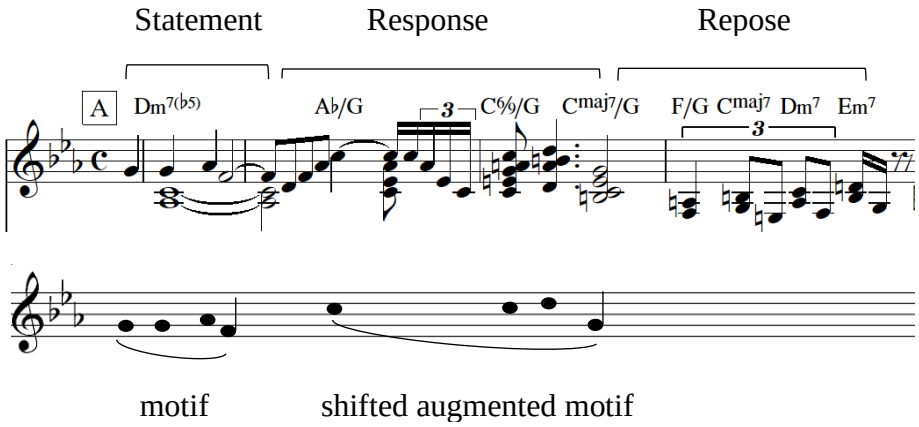
dissonance cluster to close the coda. Through the other improvised choruses, Evans' comping changes into largely rootless voicings in various rhythmic patterns, including the Charleston type.

This piece is dominated by a single motif (i.e. Figure 10-10) with various embellishments and developments. Schoenberg stated,

> Whatever happens in a piece of music is the endless reshaping of the basic shape … There is nothing in a piece of music but what comes from the theme, springs from it and can be traced back to it. (Schiano 2001, 1)

Evans' melodic form continues to use a sequence of statement (S), response (R), and repose (RP) motifs. The reduction shows the fundamental motif in the statement and the same shape, with

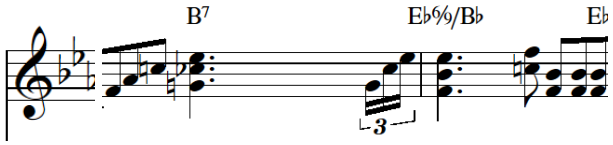
Figure 10-10 Statement, Response, and Repose



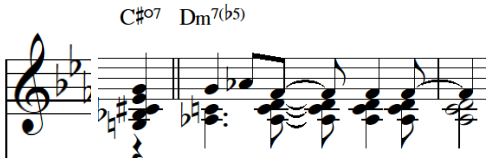
a shift in register and a larger closing leap, in the response. Other developments of this motif are shown in Figure 10-11 and share the same reduced shape as Figure 10-10 above.

Figure 10-11 Examples of Fundamental Motif Development

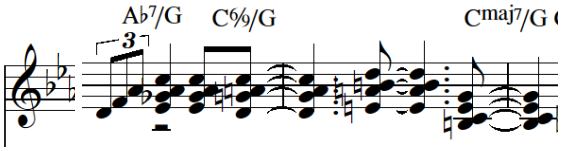
Arpeggio embellishment and final repetition



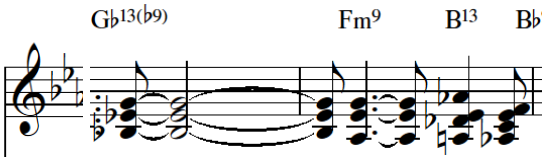
Rhythmic displacement, augmentation



All of embellishments above

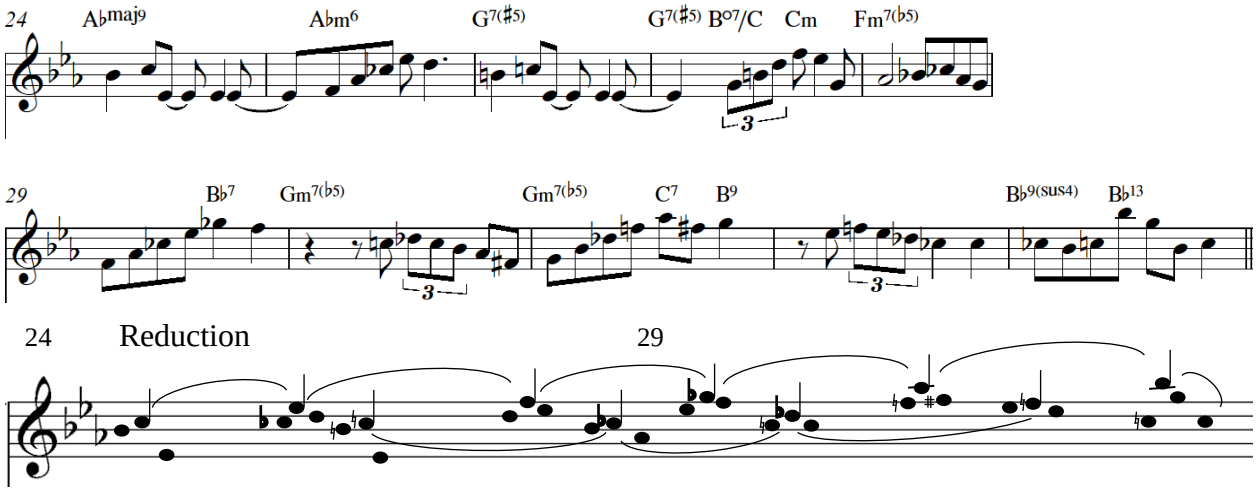


Rhythmic displacement



Evans creates tension contours using register shape. In the opening eight bars, the phrases peak, with increasing register from a C5 in bar 2, D5 in bar 3, E5 in bar 6, F5 in bar 7, and a diatonic descent in bar 8 to release the tension. Bars 9-16 follow a similar shape to peak at Ab5 with a diatonic descent leading to the B section. Bars 25-34 use a sequence of motifs in a rolling-hills pattern with an upwards register trend, as shown in the reduction of Figure 10-12,

Figure 10-12 Example of Tension Contour with Reduction

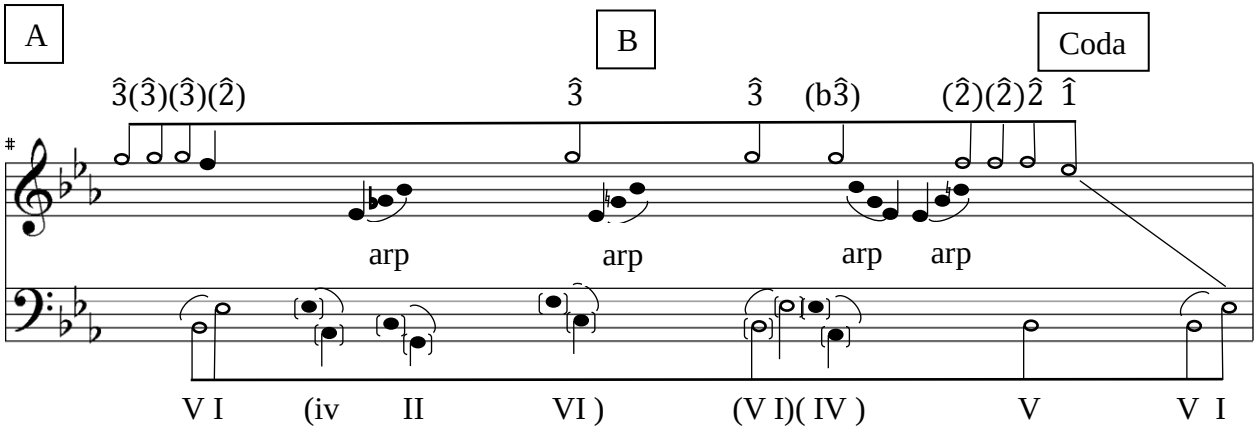


and a release in bar 34's descent to C5. The tension builds in the coda through the Eb5 pedal point repetition in the soprano voice. In bar 41, Eb5 climbs the pentatonic scale to Eb6 then Gb6, with a final release to Ab3 over a clustered voicing of an Eb major chord.

10.1.2 Reduction

The linear reduction of “Yet Ne’er Broken” is shown in Figure 10-13 below. This piece belongs to the $\hat{3}$, $\hat{2}$, $\hat{1}$ *Urlinie* family. The significance of the tonic triad and key centre begins with emphasizing scale degree $\hat{3}$ throughout the first 5 bars of the A section. The tonic triad is highlighted by the arpeggio (i.e. arp) instances. The $\hat{2}$ scale degree is repeated three times in bars 28, 30, and 33, and scale degree $\hat{1}$ is the pedal point prolongation for the coda, with twelve repetitions. The notes and numbers in brackets are at a lower layer in the heirarchy. The *Bassbrechung* or bass arpeggiation also follows the common structure of I-Int-V-I. The harmony establishes the Eb key through a V-I cadence in bars 5-6 then moves through other related keys and returns to the tonic for a prolongation throughout the coda.

Figure 10-13 Reduction of “Yet Ne'er Broken”



10.2 Original Composition: “Yet Maybe”

“Yet Maybe” is influenced by “Yet Ne’er Broken” through the uplifting tempo, time signature, binary structure, predominant motif, quartal voicings, and major home key. This composition is more folk-oriented, with a cheerful atmosphere and a medium swing tempo. Evans’ harmony based on contrapuntal lines was an inspiration for this original (Israels 1985, 110). The chord progressions of the A section were determined through experimentation with voice leading to create the chord sequence and sketch the melody. Evans’ expertise with rhythmic displacement (Pettinger 1998, 276) was also an inspiration. The first twelve bars of the original’s B section use the note values and rhythm of the B section of “Yet Ne’er Broken” as a rhythmic signature. An original harmony and melody were overlaid on this rhythmic pattern.

10.2.1 SHMRG

The harmony begins in Ab major and shifts to Abm in bar 2. The sequence of the first 8 bars was derived from voice leading. For example, the Dø7 shares three tones with the Ab major scale. The G7#5 shares three tones from the Ab minor major scale. The Dø7 shares two tones with Abm7, which acts as a pivot chord to move to Cm in bar 8, as shown in Figure10-14 below. The Cm7

Figure 10-14 Section A, Bars 1-8 Chord Progression

Bar#	1		2		3	4	5		6				7	8
Sec A	AbΔ7	Dø7	G7#5	AbmΔ7	Dø7	Gm7	G7#5	Bm	Dm7	D7#5	GΔ7	G7	G7#5	Cm7
Key Ab	I	bV	VII	im					**G**	V	I	I	I	
		Abm	VII	im	bV	vii	VII	biii	bV	bV		**Cm**	V	im
												Eb	III	vi

acts as vi of Eb major to pivot to the home tonic key in bar 11, as shown in Figure 10-15 below. The bVIsus-Vsus-bVI-I sequence was borrowed from bars 4 and 5 of the inspiration. The bVI and V quartal voicing create a bite to the sonority, with a sense of resolution from the bVI to I

progression. The chords of bars 11-16 follow the circle of fifths or tritone secondary dominant progressions that lead to the V7-im to start section B on the parallel minor,

Figure 10-15 Section B, Bars 17-32

Bar#	9		10		11	12		13		14		15		16	
Sec A	Fm7	B7sus	Bb7sus	B7sus	EbΔ7	Ebm7	Ab7	Db7	C7	Fm7	Bb7	Ab7	Gb7	B7sus	Bb7sus
Key Cm	iv	VII	bVII	VII	III	iii									
Key of Eb	ii	bVI	V	bVI	I	i	IV	bVII	VI	ii	V	IV	bIII	bVI	V
													Ebm	bVI	V

Bar#	17	18	19	20	21	22	23	24	25	26	27	28	29	30	33,2nd end	34
Sec B	Ebm	Gbm	Dbm	B7	Bbm	E7	Em7	A7	Dm7	G7	Gm7	C7	Cm7	F7	Fm7	Bb7
Key Ebm	i	iv	bvii	bV	V	bII	bii	bV	vii	III	iii	VI	vi	II	ii	V
														Eb	ii	V

Ebm. Section B uses a sequence of iim-V7 at bar 22, where the V7 moves to its parallel minor to act as the iim7 of the next iim7-V7 pair. The first ending (not shown in Figure 10-15) is a common iim7-V7-I-I7 sequence that enables the return to Ab major in bar 1. The measures from bar 19 to bar 34 of the second ending are a prolongation of the home key's dominant, Bb7. In Figure

Figure 10-16 Section C, Bars 33-38

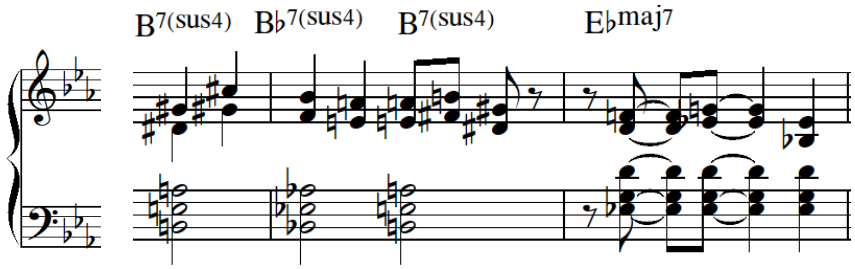
Bar#	35		36		37		38	39	40
Sec B	Aø7	Abø7	Gø7	Gbø7	Fø7	Eø7	EbΔ7	EbΔ7	EbΔ7#11
Key of Eb	bv	iv	iii	biii	ii	bii	I	I	I

10-16, Section C uses a tonic Eb pedal point supported by a chromatic half-diminished chord sequence to reach the arpeggiated Eb major chord ascent before arriving on the abrupt ending of the Eb major #11 chord, in a similar fashion to the inspiration's closure.

The inspiration uses a mixture of voicings in the head and migrates to shell voicings on various types of Charleston rhythms in the later choruses. Evans' left-hand comping eschews a second note below C3 to avoid a muddy sonority; this is a recommended practice of many other pianists (Lawn 1993, 136). The exception to this rule is the descending octaves of Section C, where

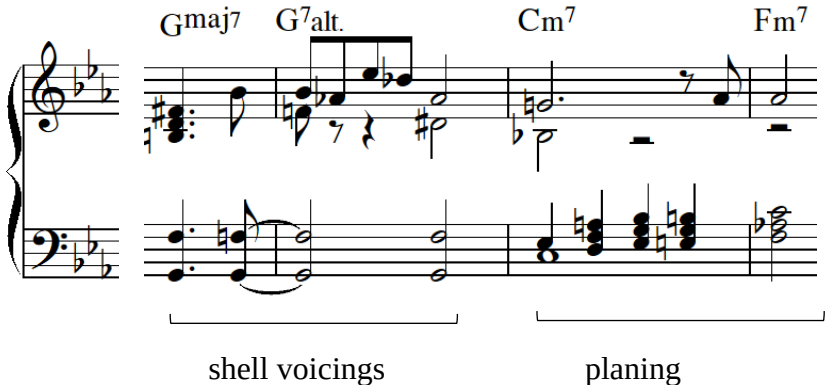
the frequencies remain complementary rather than obscuring the sonority. Another is in the last four bars, where Evans' intent is to create a murky ambience before ending the piece with a massive cluster chord defined by the interval stack of five/three/two/two/two/two/two. Evans' use of quartal harmony in bars 5-7 inspired similar voicings and parallel fourths in the original composition, as shown in Figure 10-17 below. Unlike in traditional harmony, the fourth does not move downward a third to create a dominant resolve chord before progressing to the major tonic

Figure 10-17 Quartal Voicings with Parallel Fourths in the Melody, Bars 9-11



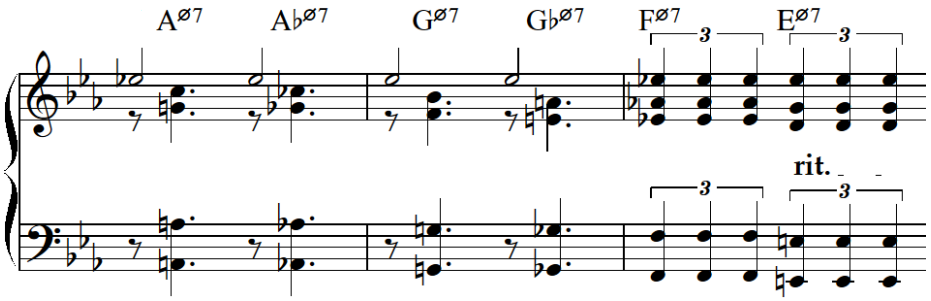
chord. The quartal voicings and parallel fourths create a sense of floating (Levine 1989, 23). The parallel fourths followed by the final movement from the bVI7sus to I tonic create a tension release as the dissonance moves to consonance rather than the tritone resolution of a V7-I authentic cadence. The original uses the shell voicing and the planing techniques of the inspiration, as shown in Figure 10-18 below. Evans used pedal point

Figure 10-18 Shell Voicings and Planing, Bars 6-9



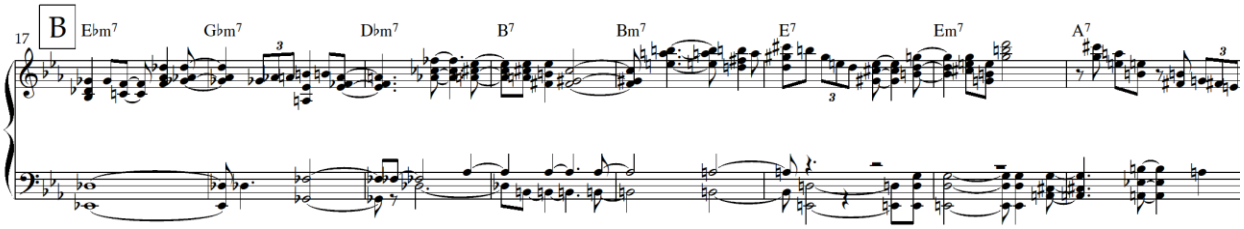
voicings through holding the bass note or by repeating the upper voice in Section C. As shown in Figure 10-19, the original also uses a pedal point in the soprano voice of Section C over a chromatic descending half-diminished chord progression.

Figure 10-19 Pedal Point on the Soprano Voice



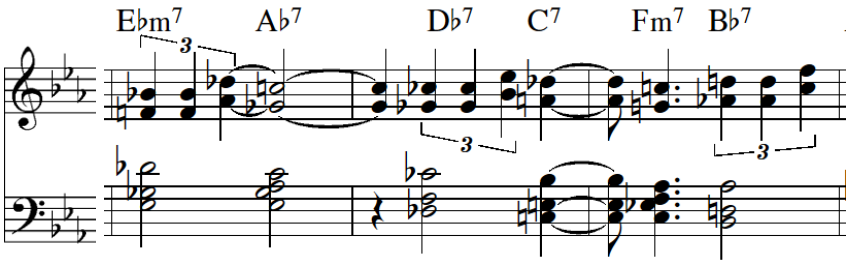
Evans was known for rhythmic displacement, as is prominent in the B section of the inspiration. Its rhythmic structure was used for twelve bars in the original's B section as a template or signature to inspire a unique melody and harmonic structure, as shown in Figure 10-20 below.

Figure 10-20 B Section, Bars 17-24, Rhythmic Displacement



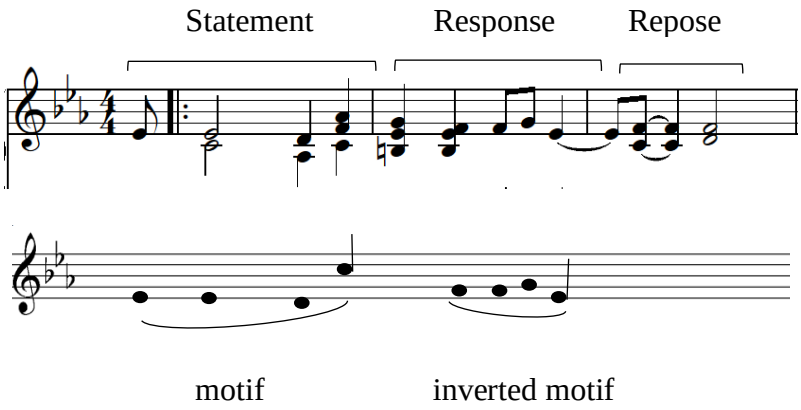
As LaBarbera noted, close attention must be paid to correctly identify the 4/4 time. Evans' rhythmic emphasis is a mixture of beats one and three with "off beats" on beats one, two, three, and four. The displacement concept is also used in bars 12-14, where the quarter-note triplets move from beat one to two to three, as shown in Figure 10-21 below.

Figure 10-21 Triplets Rhythmically Displaced, Bars 12-14



The inspiration's melodic development is largely based on a single motif, as shown by the reduction of Figure 10-10, with a selection of development techniques shown in Figure 10-11. The concept of manipulating a predominant motif was a key inspiration for "Yet Maybe". The developed motif consists of a repeated note followed by a third with a step or skip down, and the

Figure 10-22 Statement, Response, and Repose, Bars 1-3



fourth with a skip or leap up. The motif is developed through register shifts, augmentation, diminution, rhythmic displacement, and embellishments.

Figure 10-23 Motif Development Examples

1) Bar 3 – Rhy. Disp., aug. reg. shift

2) Bar 7 - Rhy. Disp., aug., reg. shift

3) Bar 10 – Inv., then reg shift

4) Bar 12 – Inv., then reg shift, aug.

5) Bar 18 – aug., displ

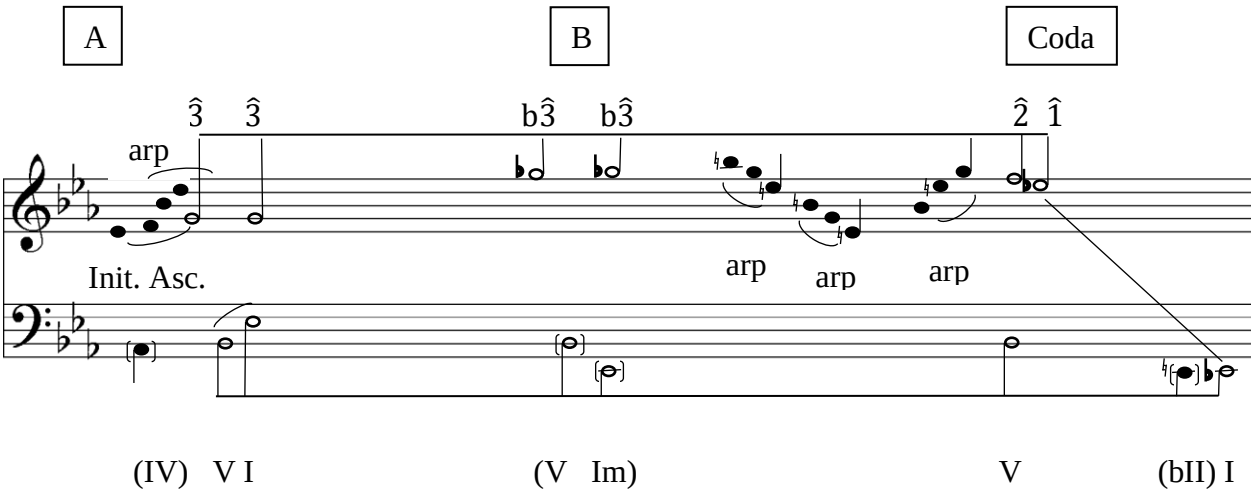
6) Bar 27 – overlap, aug. embellish

In section A, the register tension occurs in two smooth waves that peak in bar 7 on a E5 and again in bar 15 on a Gb5. The latter is further emphasized by the dynamic markings, with a crescendo beginning at bar 12 leading to fortissimo in bar 15 and a release to start the B section. Tension returns as the dynamics increase, the register peaks (i.e. C#6), and the note density rises. The unsettled ambience of section B is heightened by the shifting rhythmic emphases of the many offbeat structures. These factors follow Evans' growth in complexity techniques. In bar 25, the tension is released through decreased dynamics, decreased rhythmic comping, single line melody, development of the primary motif and, finally, the linear descending rhythmic melodic line. The first ending uses a common iim7-V7-I-I7 chord progression, where the I7 acts as the dominant of the first chord of section A to enable insertion of a set of improvised choruses. After the final head is performed, the second ending builds to maximum tension through the double forte dynamics, the repeating soprano tonic, and quarter-note triplet emphasis of bar 37. The release occurs through the ascending arpeggio pattern and decrescendo to double pianissimo. The sforzando on the dissonant tonic cluster-voiced chord answers the question "Yet Maybe" for this narrative.

10.2.2 Reduction

The linear reduction of “Yet Maybe” is shown in Figure 10-24 below. The importance of the tonic triad and home key are emphasized throughout and follow the $\hat{3}\ \hat{2}\ \hat{1}$ *Urlinie* type. The

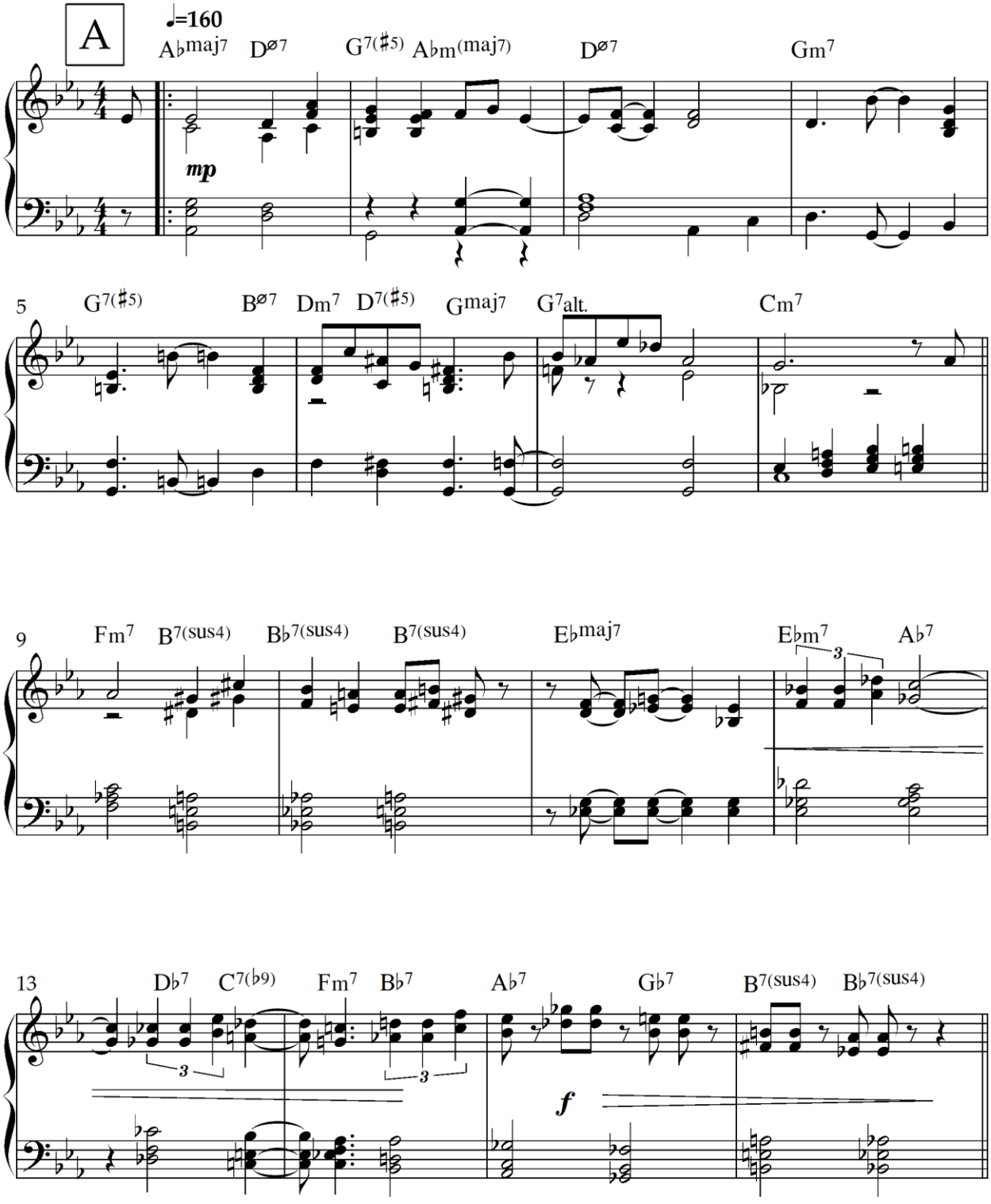
Figure 10-24 Reduction of “Yet Maybe”

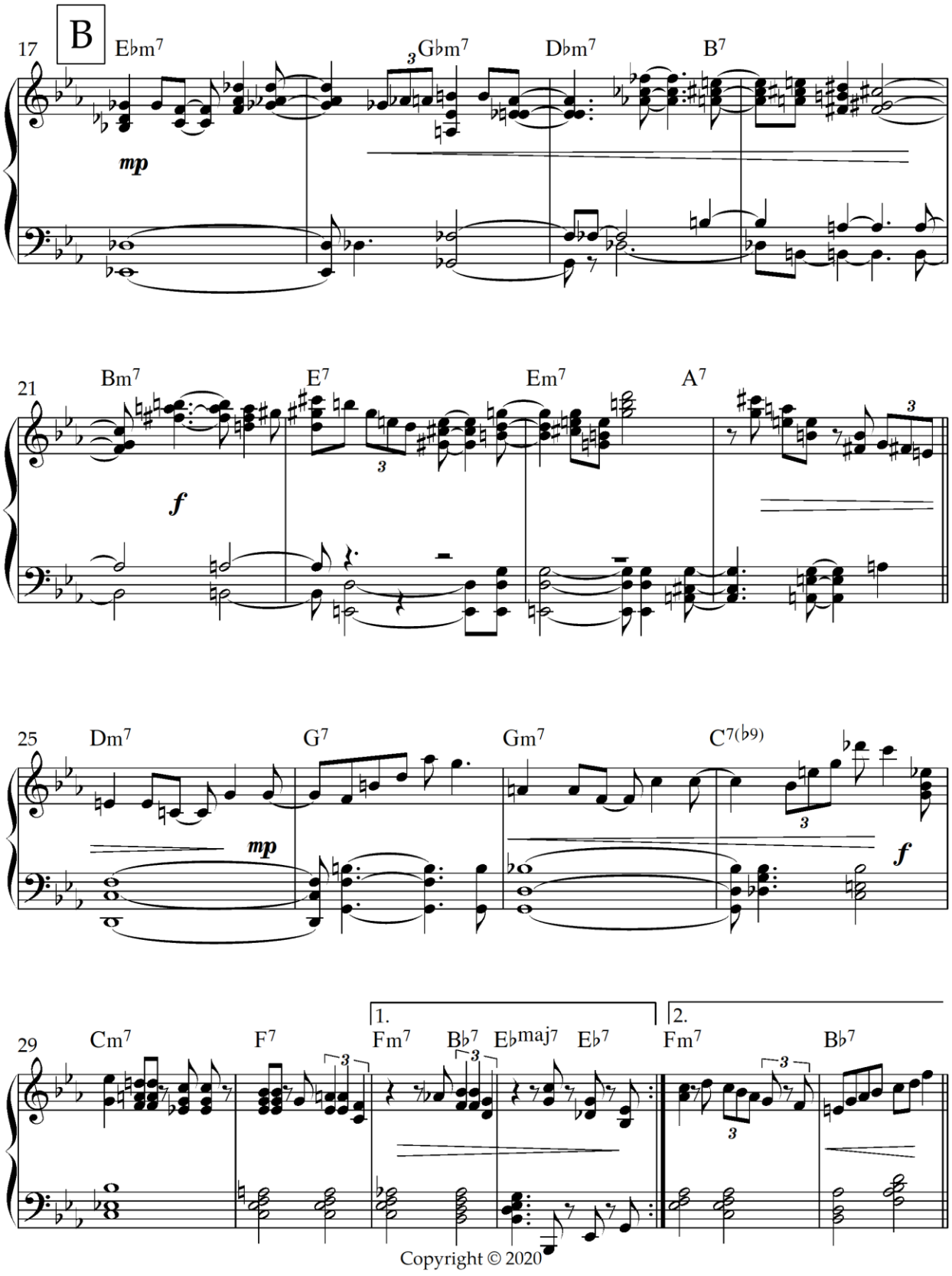


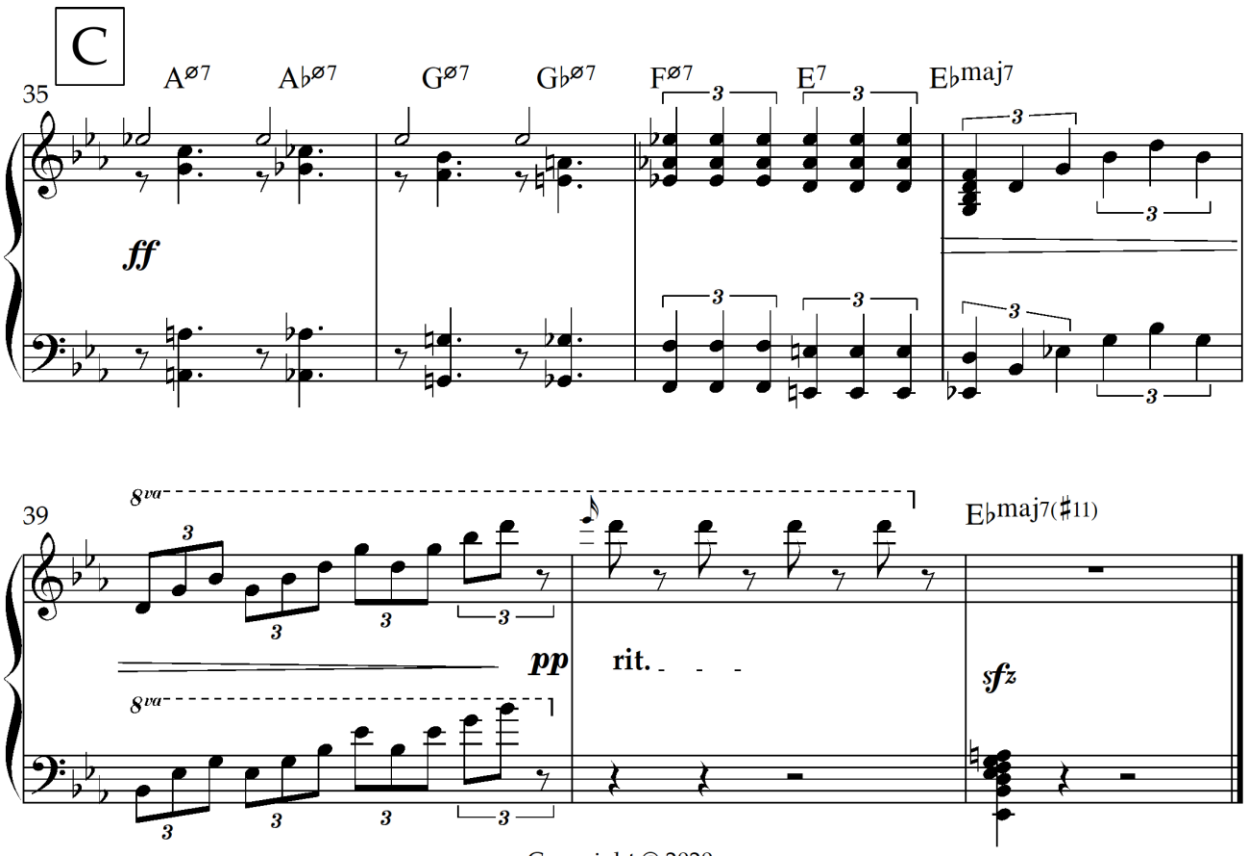
background *Ursatz* begins with an initial ascent to scale degree $\hat{3}$, which is highlighted again in bar 8. The bass arpeggio establishes the Eb major tonic home key in bars 10 and 11. The transition to the tonic parallel minor key over the section A to B boundary suggests an interrupt. Typically, a restart and restatement of the previous section’s theme is required to support this concept. Section B restates the primary motif and develops it further. However, the rhythmic complexity and displacement hide the similarity, such that an interrupt is not considered valid. The B section transitions through many iim7-V7 pairs, but this is considered prolongation of the V7 dominant throughout the end of the section. Section C acts as a prolongation of the tonic through the Eb tonic pedal point and Eb diatonic scalar arpeggios to close the piece.

10.2.3 Original Score

Figure 10-25 “Yet Maybe” Score Original Composition



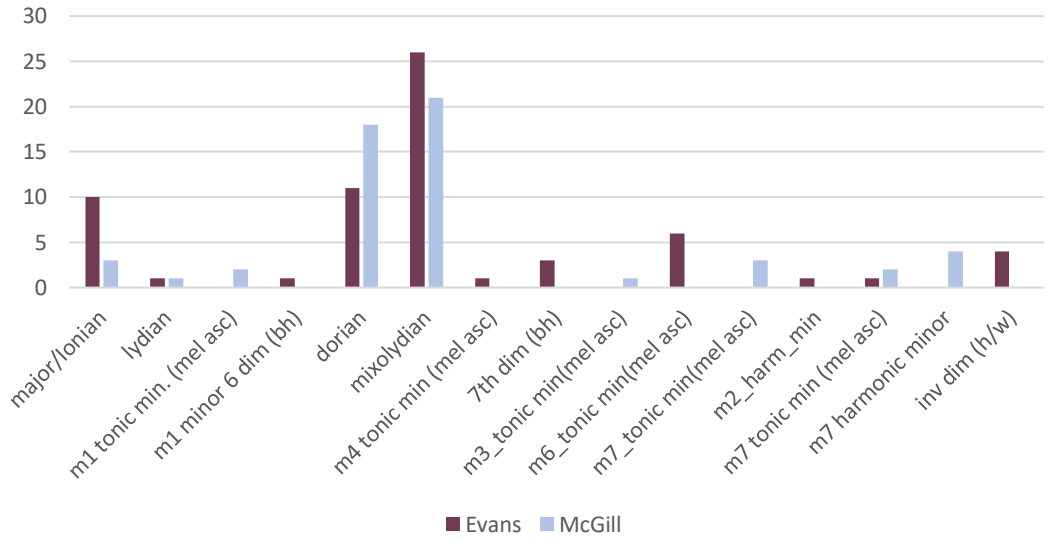




10.3 Chord/Scale Relationship

This section compares the usage of scale types and dissonance of Evans' "Yet Ne'er Broken" with the those of the original composition, "Yet Maybe". Each scale type was enumerated and organized by level of dissonance. The order from most consonant to most dissonant (i.e. left to right) is shown by the horizontal axis order of scales in Figure 10-26 below. The differences in

Figure 10-26 Scale Usage in "Yet Ne'er Broken" with "Yet Maybe"

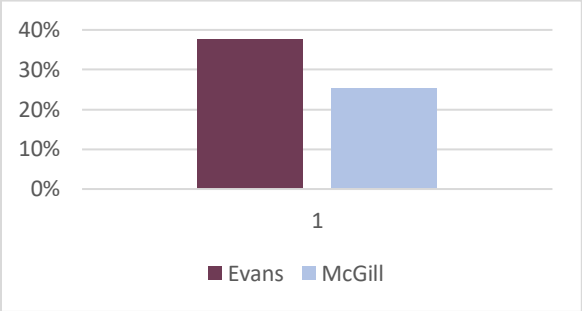


scale usage is visible in the graph above. Evans' use of the major/ionian scale is balanced by the author's use of dorian. If the minor scale usage is summed, a similar level of usage occurs between the two pieces. Similarly, the mode seven harmonic minor scale (i.e. altered) used by the author is balanced with the inverted diminished scale used by Evans.

In Figure 10-27 below, the dissonance level is determined by the scale usage to the right of mixolydian as a percentage of the total number of scales used. However, in "Yet Maybe", the

frequent use of parallel fourths creates a dissonant ambience not considered by the scale usage alone. From the author's perspective, the dissonance sonority level in both pieces is similar.

Figure 10-27 Dissonance Comparison Based on Scale Type Used



10.4 Composition Methods Summary for Inspiration Six

Table 10-1 Summary of Methods for "Yet Ne'er Broken" vs. "Yet Maybe"

	Style	Tempo	Time Sig.	Comping	Rhythm	Sonority	Melody	Harmony	Form	Interest Pts.	Schenker	Scales Differ-ences
Yet Ne'er Broken	Intro Rubato, Body - Uplifting Fast Swing	Fast 192 bpm	4/4	voicings shell, open, quartal	swing, rhythmic dis-place-ment	major	Primary motif dev.,	voice lead, contra-puntal, 4 key centres, pedal pt.	AB	Primary motif dev., Rhythmic Displace-ment	3-2-1 I-V-I	similar
Yet Maybe	Uplifting Medium Swing	medium fast, 160 bpm	4/4	voicings shell, open, quartal	swing, rhythmic dis-place-ment	parallel 4ths diss-onance	Primary motif dev.,	voice lead, contra-puntal, 3 key centres, pedal pt.	AB	Primary motif dev., Rhythmic Displace-ment	3-2-1 I-Int-V-I	similar

11 Seventh Inspiration

"Twelve Tone Tune" was released on *The Bill Evans Album* in 1971 on Columbia records. During the early 1970s, Columbia was focused on jazz-rock fusion and attempted to produce an electric duo version with Evans on Fender Rhodes and Gomez on electric bass. Evans was dissatisfied with the lack of expression of the instrument and the project was abandoned. Evans' next step was this self-titled album, supported by Marty Morell on drums, and Eddie Gomez on bass; this was one of Evans' longest-working trios. The album won two Grammy Awards in 1972 as Jazz Instrumental Album and Best Jazz Performance by a Group. Interestingly, "T.T.T." begins and ends with Evans on piano but the Rhodes is used to comp for the bass and drum solos during the middle choruses.

11.1 Musical Analysis of "Twelve Tone Tune" ("T.T.T.")

11.1.1 SHMRG

The analysis is based on the lead sheet (Evans 1996, 81) in *Bill Evans Fakebook*. Evans explored the twelve tone, or dodecaphonic, serialism of the early twentieth century on both "Twelve Tone Tune", and a follow-up called "Twelve Tone Tune Two" ("T.T.T.T."). The atonal twelve tone method was led by Schoenberg (1874-1951), with a fundamental requirement that a composition must follow a fixed circular sequence of all twelve chromatic pitch classes (i.e. pcs) before repeating the pc again (Covach 2008, 604). The pc progression is often modified through the reorganization methods of transposition, inversion, retrograde, and retrograde-inversion. These

four techniques were also documented by Stein[13] for motivic development that creates melodic unity in tonal music (Covach 2008, 610). These motivic mechanisms were demonstrated by Evans in the analysis of the previous inspirations. In the early twentieth century, composers explored the modern direction away from tonality to atonality. Schoenberg created a set of rules where the resulting music is without a key centre, since all pcs are of equal importance, rather than following the tonal functional hierarchical significance of tonic, dominant, and subdominant. The atonal voicings return to a contrapuntal approach that results in ambiguity of key due to the lack of cadence[14]. The atonal concepts were explored in jazz by composers including Gunther Schuller, Lou Harrison, Bob Brookmeyer, Leonard Feather, and Bill Evans (Musso 2013, 14).

Composers adopted various degrees of compliance with Schoenberg's rules for musical thematic and structural development to probe their own atonal creativity, and Evans was no exception. Evans was formally educated through postgraduate semesters at Mannes College of Music where he experimented with atonal composition and "filled notebooks with twelve-tone rows in all their permutations" (Pettinger 1998, 24). Jazz improvisation is structured on a set of fixed chord changes where the performer plays the head followed by their own ideas over the same chord progression. Evans deviated from the rules with "T.T.T." by creating a tonal harmonic foundation for his twelve-tone atonal melody in a similar manner to Alban Berg, a student of Schoenberg (Laverne 1990, 8). "As he [Evans] pointed out, twelve-tone music (as a pervasive operating language) was incompatible with the art of improvising" (Pettinger 1998, 2005). The

[13] Erwin Stein was a student of Schoenberg and the first to publish an academic paper on his teacher's atonal methods (Covach 2008, 609).
[14] Stein documented Schoenberg's atonal contrapuntal trend in modern music that moved away from harmony and effectively reversed the direction of musical evolution from Bach to Mozart.

structure of “T.T.T.” is a simple twelve bar head that is repeated twice and followed by multiple choruses before returning to the head. The formulaic root movement mixes the circle of fifths and chromatic descent techniques, as shown in Figure 11-1 below. Due to the tonal harmonic logic,

Figure 11-1 Harmonic Root Movement of “T.T.T.”

Bar#	1	2			3	4		5	6		7	8		9			10	11	12
Sec A	GmΔ7	Cm7	Fm7	Bbm7	Eb7	Am7	D7	GΔ7#4	GbΔ7#4	FΔ7#4	Em7	Am7	Dm7	GmΔ7	Cm7	Fm7	Bbm7	Am7	Abo
Root move.	Circle of 4ths					Circle of 4ths					Circle of 4ths								
								Chromatic									Chromatic		

there is a sense of key centre that shifts from Gm through Eb and G (i.e. parallel major) to return

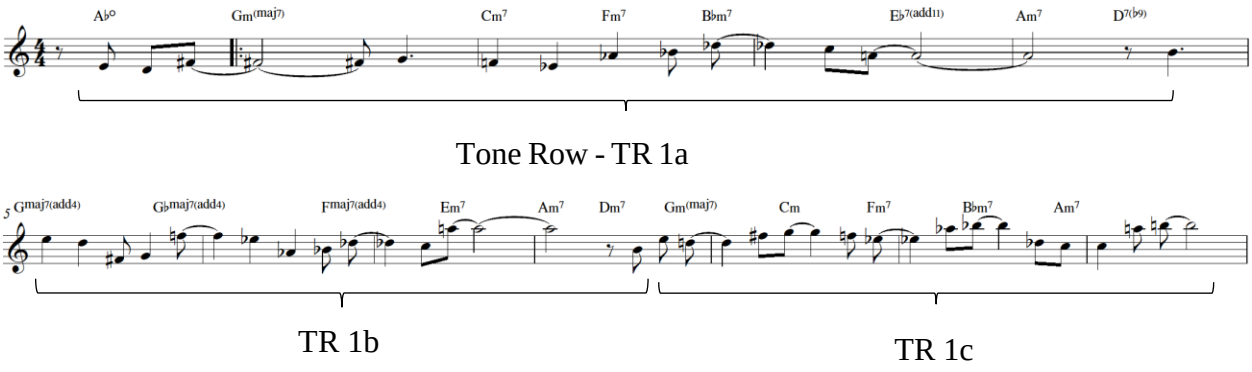
Figure 11-2 Key Centre Changes in “T.T.T.”

Bar#	1	2			3	4		5	6		7	8		9			10	11	12
Sec A	GmΔ7	Cm7	Fm7	Bbm7	Eb7	Am7	D7	GΔ7#4	GbΔ7#4	FΔ7#4	Em7	Am7	Dm7	GmΔ7	Cm7	Fm7	Bbm7	Am7	Abo
Key of Gm	I	iv					**Gm**	I	VII	bVII	vi	ii	v	i	iv	bvii	iii	ii	bii
	Eb	vi	ii	v	I														
					G	ii	V	I											

to the Gm tonic home key, as shown in Figure 11-2. In bar 2, the iv (i.e. Cm7) of Gm is also the vi of Eb and acts as a pivot chord to the Eb key centre. In bar 3, the Eb7’s secondary dominant tritone is resolved through the movement to Am7 with smooth voice leading. The Am7 is iim of G that initiates the ii-V-I transition to the parallel major, G. The remaining changes are a prolongation of G minor with a weak cadence of ii-v-i, in bars 8 and 9. The minor seventh chords from bars 7-11 share a common chord quality, with smooth voice leading where two of the four chord tones are constant during each transition. In bars 12-1, the Abo to GmΔ7 transition creates a cadence where the bii diminished’s tritone of B, F resolves to Bb, F# respectively and the Ab, D tritone resolves to G, D respectively.

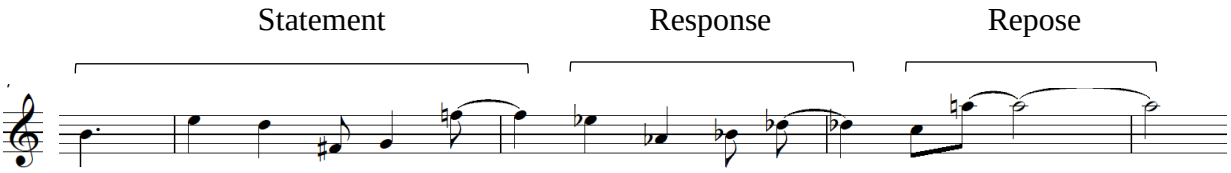
The formulaic melody is a twelve-tone row: E, D, F#, G, F, Eb, Ab, Bb, Db, C, Ab which is repeated three times over the twelve-bar structure. This twelve-note sequence stays in the prime series, P0, format without inversion, retrograde.

Figure 11-3 "T.T.T." Rows and Harmonic Rhythm



or retrograde inversion development, as shown in Figure 11-3. Each tone row instance (i.e. TR1a, TR1b, TR1c) follows the same pitch sequence, but some notes are shifted in register to vary each phrase and provide register growth while maintaining the pc sequence order. The rhythm of the melody is determined by assigning note duration values using the statement, response, and repose structure, as shown in Figure 11-4.

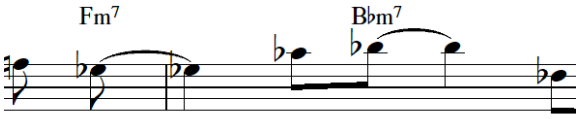
Figure 11-4 Melody Structure of Statement, Response, and Repose



Evans' strategy for selecting the complementary tonal harmony is consistent with the following. The melody notes are partitioned into sets of one, two, three, or four that maintain a harmonic rhythm of one or two chord changes per bar. A chord is selected where the melody notes belongs

to the primary chord tones (i.e. root, third, fifth, seventh) or a common extension. For example, in Figure 11-5 bars 9-10, the F, Eb, and Ab are the root, flat seventh, and minor third of Fm7; and the Ab, Bb, and Db are the flat seventh, root, and third of Bbm7, respectively.

Figure 11-5 Example of Chord Selection to Fit Melody Row Notes, Bars 9-10



Based on the regularity of the root movement (i.e. circle of fifths, chromatic), it seems reasonable to assume that Evans created a table of all possible chord types that are supported by each set of melody notes and then chose a sequence that readily supports improvisation during the many choruses (Musso 2013, 14).

In the large dimension, his composition style is known for development from simple to complex (Berardinelli 1992, 128). In this example, his growth techniques include increased note density, rising peak melodic pitch in successive phrases, and increased harmonic rhythm as the piece progresses. The note values in bars 1 through 7 are frequently three beats or longer, while bars 8 through 11 are predominantly eighth notes. The pitch register phrasing growth rises to F5 in bar 5, A5 in bar 7, Bb5 in bar 10, and B5 in bar 11. The harmonic rhythm grows from one change per bar to a predominance of two changes per bar in bars 8, 9, and 10. All of these techniques build tension that leads to a release phase in bars 11 and 12.

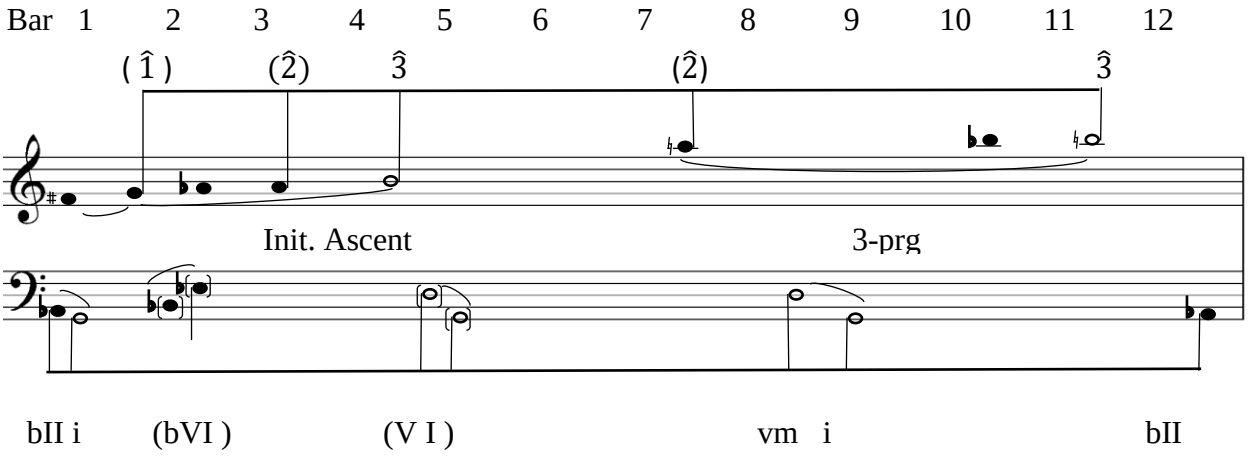
Evans begins the piece with a non tone-row vamp using his expressive rubato. The introduction closes with the first two notes of the tone row as a pick-up. The melody continues with the three tone-rows. Comping initially begins with block chords aligned with the melody.

This shifts to the root leading the melody by a half beat and the supporting block chord aligned with the melody note in a stride-like fashion. The repose parts of the melody are supported with inner voice embellishments. During the second pass through the twelve-bar head, the bass doubles the melody. For the first chorus, Evans' comping and the bass move to a swinging emphasis on the "& of four" and "& of one" at a fast 200 bpm tempo. In the following choruses, Evans continues this feel while the bass walks.

11.1.2 Reduction

Schenkerian reduction methods were developed for the study of Western European tonal music of the eighteenth and nineteenth centuries to understand the structural intention of the composer (Snarrenberg 2001, 1). "T.T.T." is rooted in the atonal musical style of the early twentieth century. The analysis principles of the tonic triad in motion, understanding hierarchy, omitting the nonessentials, and directed motion to a harmonic goal are of limited relevance to this piece. The linear reduction of "T.T.T." is shown in Figure 11-6 below. Since all tones of an atonal melody are

Figure 11-6 Reduction of "T.T.T."



of equal importance, the emphasize on the tonic triad is absent. There remains a varying significance of melodic notes due to their register and duration, which are identified in the reduction. The concept of initial ascent is still visible and the significance of scale degree $\hat{3}$ is prominent. However, the formation of an *Urlinie* is incompletedue to the lack of the descent through $\hat{2}$ and $\hat{1}$. The bass arpeggio in the I-Int-V-I form is visible and passes through bII-i, V-I, and vm-i to establish the key centre. However, the final cadence does not close the twelve-bar form but rather spans bars 12-1. As previously discussed, the bII-i motion resolves the two tritones of bII to create a sense of closure, but the piece finishes on the bII, which is effectively a dominant substitute in bar 12 leading back to the tonic in bar 1. This pattern suggests an interrupt but lacks the descent in the *Urlinie* to $\hat{2}$. To achieve compliance, a coda or final ending is required to complete the *Urlinie* with a $\hat{2}$, $\hat{1}$ descent and a harmonic return to the home key, but these are absent.

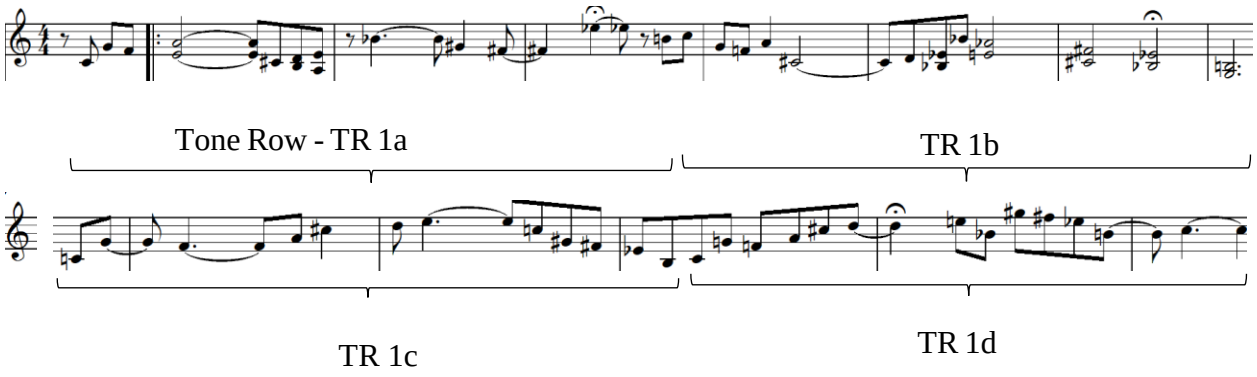
11.2 Original Composition: “Dues with a Dozen”

“Dues with a Dozen” is influenced by “Twelve Tone Tune” through an atonal tone row, tonal harmony, twelve-bar structure, uplifting swinging tempo, time signature, and use of a home key. Evans’ growth approach was explored with respect to note density, harmonic rhythm density, and register contour. The author pursued the atonal concept as an academic exercise rather than as a passionate atonal endeavour, since a tonal melody is of fundamental importance. The original’s title is a short form of “Paying My “Dues with a Dozen”” [twelve-tone atonal]. However, on the positive side, employment of Schoenberg’s twelve-tone method is an approach to making original compositions sound contemporary (Evans 2011, 50).

11.2.1 SHMRG

Evans' atonal composition method is a specific structured process, as described in the previous section. In adopting this approach, the first step was creating, testing, and selecting a tone row for tonal harmonisation. A number of variations were audibly tested, and the following was selected: C, G, F, A, C#, D, E, Bb, G#, F#, Eb, B. After experimentation with Evans' melodic growth techniques, the following melody was created, based on four repetitions of the row (i.e. TR1a, TR1b, TR1c, TR1d) over a twelve-bar repeated form, as shown in Figure 11-7. The growth in note density is supported with the first eight bars' frequent use of many note values of two beats

Figure 11-7 Melody of Four Repeated Tone-rows



or longer, and bars 9 though 11 using a predominance of eighth notes. The phrasing grows to a peak in register with A4 in bar 1, Bb4 in bar 2, Eb5 in bar 3, E5 in bar 9, and G#5 in bar 11, followed by a descent. The note groups are organized for a growth in harmonic rhythm from one change per bar from bars 1-8 and increasing to two changes per bar for bars 9 through 11. The matrix table 11-1 below identifies a set of potential chords for each melodic group over all twelve possible root notes. The selected changes are circled. The harmonic logic follows a similar mixture of circle of fifths and chromatic root movement, as shown in Figure 11-8.

Figure 11-8 Root Movement Follows Circle of Fifths and Chromatic

Bar#	1	2	3	4	5	6	7		8	9		10		11		12
12-bar	DΔ7_9	GmΔ7	CmΔ7	F9b13	Bb7#11	Eb7#9	AbmΔ7	AbΔ7#11	Db7#5	CΔ7_9	Fm11b9	Bb7b9	EbmΔ7	Ab7b13	Db7_9	CΔ7
Root move.	Circle of 4ths									Circle of 4ths						
									chromatic						chromatic	

Table 11-1 Potential Chords -Twelve Roots for Each Note Group, Bars 1-8, Bars 9-12

Bar #	0	1	2	3	4	5	6	7	8
Group	C G F	A C# D E	Bb G# F#	Eb B C	G F A C#	D E Bb G#	F# Eb	B C G	F A C#
Roots C	C11 or Cm11	C69b9	C7b5b13, Cm7b5b13	CmΔ7	C_b9_11_13, Cm_b9_11_13	C7_9b13	Cmb5	CΔ7, CmΔ7	C_b9_11_13, Cm_b9_11_1
C#(Db)	C#Δ7 _11	Dbmb9b13	Db_11_13	Db7_9_b7, Dbm7_9_b7	Dbb5b13	Dbmb9_13	Db9_11, Dbm9_11	CΔ7/Db, CmΔ7/Db	Db#5
D	Dm7_11	DΔ7_9, DmΔ7 _9	D_#11_b13	D7b9_13, Dm7b9_13	DmΔ7_11	D E Bb G#	D_b9	D7_11_13, Dm7_11_13	DmΔ7
D#(Eb)	Eb6/9	Eb7b5Δ7b9, Ebm7b5Δ7b9	Ebm_11	Eb13_#5, Ebm13_#5	Eb7_9_#11	EbΔ7b9_11, EbmΔ7b9_11	Ebm Eb7#9	Eb#5_13	Eb7_9_11 Ebm7_9_11
E	Emb9_b13	E7_11_13, Em7_11_13	E_9_11	EΔ7_b13, EmΔ7_b13	Emb9_13	E7_11	EΔ7_9, EmΔ7_9	Emb13	E_b9_11_13, Em_b9_11_13
F	F9 or Fm9	FΔ7#5_13	Fmb9_11	F7#4, Fm7#4	F9b13	FmΔ7_11_13	F7b9, Fm7b9	F9#11, Fm9#11	F#5
F#(Gb)	GbΔ7b5b9 or	Gbm7b13	Gb9	Gb13b5_11, Gb13b5_11	FmΔ7_b9	Gb7_9b13	Gb6, Gbm6	Gb_b9b5_11, Gbm_b9b5_11	GbmΔ7
G	G7_11 or Gm7_11	G69b5, Gm69b5	GmΔ7_b9	G11b13,	G7_9#4, Gm7_9#4	Gm13b9	GΔ7b13, GmΔ7b13	G11	G7_9#11, Gm7_9#11
G#(Ab)	AbΔ7 _13	A/G#	Abm7_9, Ab7_9	Ab#9	AbΔ7b9_11_13, AbmΔ7b9_11_13	Ab9b5b13, Abm9b5b13	Ab7, Abm7	AbmΔ7, AbΔ7	Ab_b9_11_13 ,
A	Am7_13	Asus4	AΔ7b9_13, AmΔ7b9_13	Am9b5	A7b13	AΔ7b9_11, AmΔ7b9_11	Ao7	Am7_9	A_b13
A#(Bb)	Bb6/9	BbΔ7b5#9	Bb7_13, Bbm7_13	Bb11b9_9	BbmΔ7_13	Bb7#11	Bb11b13, Bbm11b13	Bb6/9_b9, Bbm6/9_b9	BbmΔ7
B	B_b9b7b13, Bmb9b7b13	Bm7_9_11	BΔ7_13, BmΔ7_13	B_b9	B7#4_9b13, Bm7#4_9b13	BmΔ7b9_11_13	B	B_b9b13, Bm_b9b13	B7#4_9

Bar #	9		10		11		12
	D E	Bb G# F#	Eb B C G	F A C# D	E Bb G# F #	Eb B	B C G F
Roots C	C9 CΔ7_9	C7b5b13, Cm7b5b13	CmΔ7	DmΔ7/C	C7b5b13,	CmΔ7	CΔ7, CmΔ7
C#(Db)	Dbmb9	Db_11_13	Db7_9#11b7, Dbm7#11b7_9	Db_b9#5	Dbm_11_13	Db7_9, Dbm7_9	Db7, Dbm7
D	D, Dm	D_#11_b13	D7b9_11_13, Dm7b9_11_13	DmΔ7	D_9_#11_b13	D6b9, Dm6b9	D6, Dm6
D#(Eb)	EbΔ7b9	Ebm_11	Eb13_#5,	EbΔ7_9#11b7, Ebm7_9#11	Ebmb9_11	Eb_b13 Ebm_b13	Eb_b13 Ebm_b13
E	E7, Em7	E_9_11	EmΔ7_b13	E7b9_11_13	E_9_11	EΔ7, EmΔ7	E, Em
F	FΔ7_13	Fmb9_11	F7#4_9, Fm7#4_9	F_#5_13	FmΔ7b9_11	F7#4	F#4
F#(Gb)	Gb7b13, Gbm7b13	Gb9	Gb13b5b9_11, Gb13b5b9_11	GbmΔ7b13	Gb7_9	Gb6-11	Gb_11
G	G6, Gm6	GmΔ7_b9	G11b13,	G7_9#11	GmΔ7_b9_13	G_#5	G
G#(Ab)	Abm#4b13	Abm7_9, Ab7_9	AbΔ7#9	DmΔ7/Ab	Abm7_9b13, Ab7_9b13	Abm	Abm
A	A11, Am11	AΔ7b9_13, AmΔ7b9_13	AmΔ7_9b5	A11b13	AΔ7b9_13, AmΔ7b9_13	A9#11, Am9#11	A9 Am9
A#(Bb)	Bb#4	Bb7_13, Bbm7_13	Bb7b9_11_9_13	BbΔ7#9	Bb7_#11_13, Bbm7_#11_13	Bb_b9_11, Bbm_b9_11	Bb_b9 Bbm-b9
B	Bm11	BΔ7_13, BmΔ7_13	B_b9b13	Bm7_9#4	BΔ7_11_13, BmΔ7_11_13	B	B, Bm

Due to the tonal harmonic logic, there is a sense of key centre that shifts from Cm (i.e. parallel minor) to Ab, C, and Ebm, and then closes on the C major tonic home key, as shown in Figure 11-9.

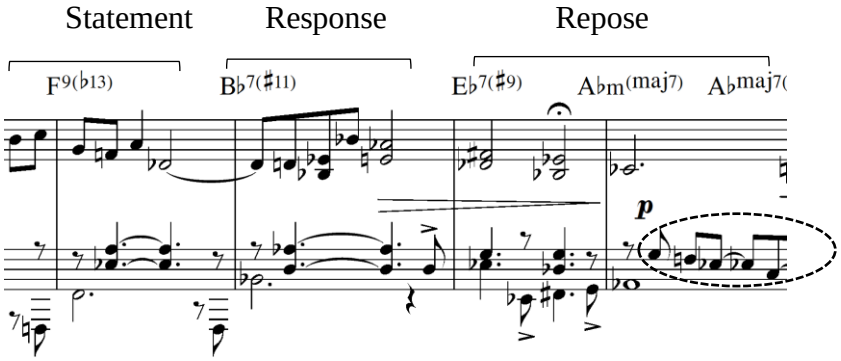
Figure 11-9 Harmonic Logic of Key Centres for Dues with the Dozen

Bar#	1	2	3	4	5	6	7		8	9		10		11		12
Section	DΔ7_9	GmΔ7	CmΔ7	F9b13	Bb7#11	Eb7#9	AbmΔ7	AbΔ7#11	Db7#5	CΔ7_9	Fm11b9	Bb7b9	Ebm7	Ab7b13	Db7_9	CΔ7
Cm	II	v	i					C	bII	I	iv	C	biii	bVI	bII	I
		Ab	iii	VI	II	V	i	I	IV	Ebm	ii	V	i			

The piece transitions from C minor to Ab major using Cm as the pivot chord (i.e. iii of Ab). In bar 8, the IV of Ab acts as a tritone dominant substitute to transition to the C major home key. In bar 9, the iv of C (i.e. Fm) pivots to act as the ii of Eb minor to enable the modulation. In bar 10, Ebm acts as biii of C but also ii of Db to enable a ii-V7-I of Db. The Db7 acts as the tritone dominant substitute to facilitate the transition to the C major home key in bar 12.

Creation of the melody assigns various note values to these repeating twelve-tone pcs to generate interest, while considering the statement, response, and repose structures, as shown in Figure 11-10. The repose releases tension based on the descending half note but is

Figure 11-10 Example of Statement, Response, and Repose with Inner Voice Release

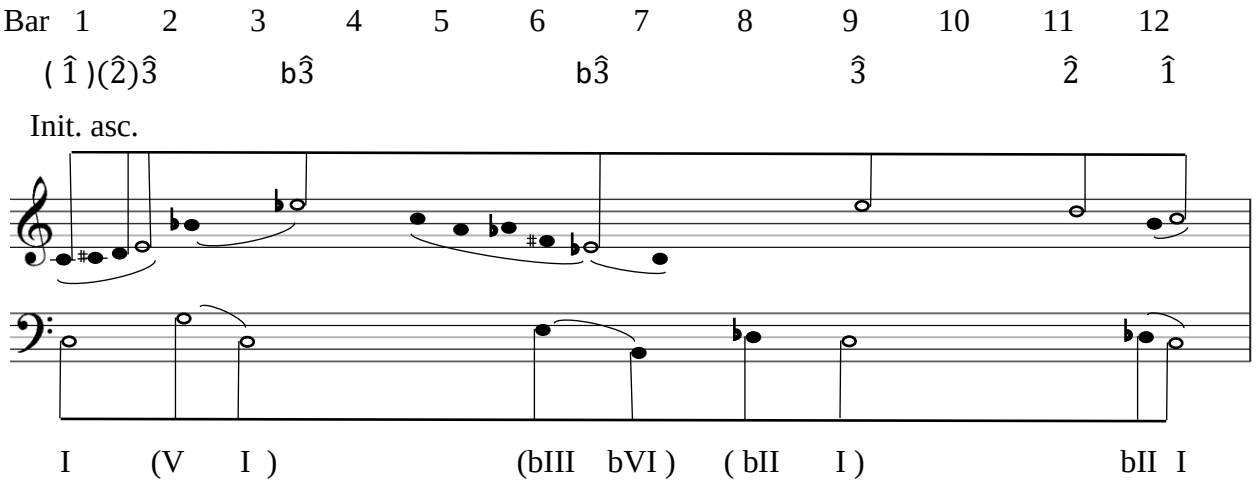


functionally assisted with the release by the descending tenor voice. The melodic source follows the twelve-tone row sequence. The other voices are largely diatonic to the scale associated with the chord symbol.

11.2.2 Reduction

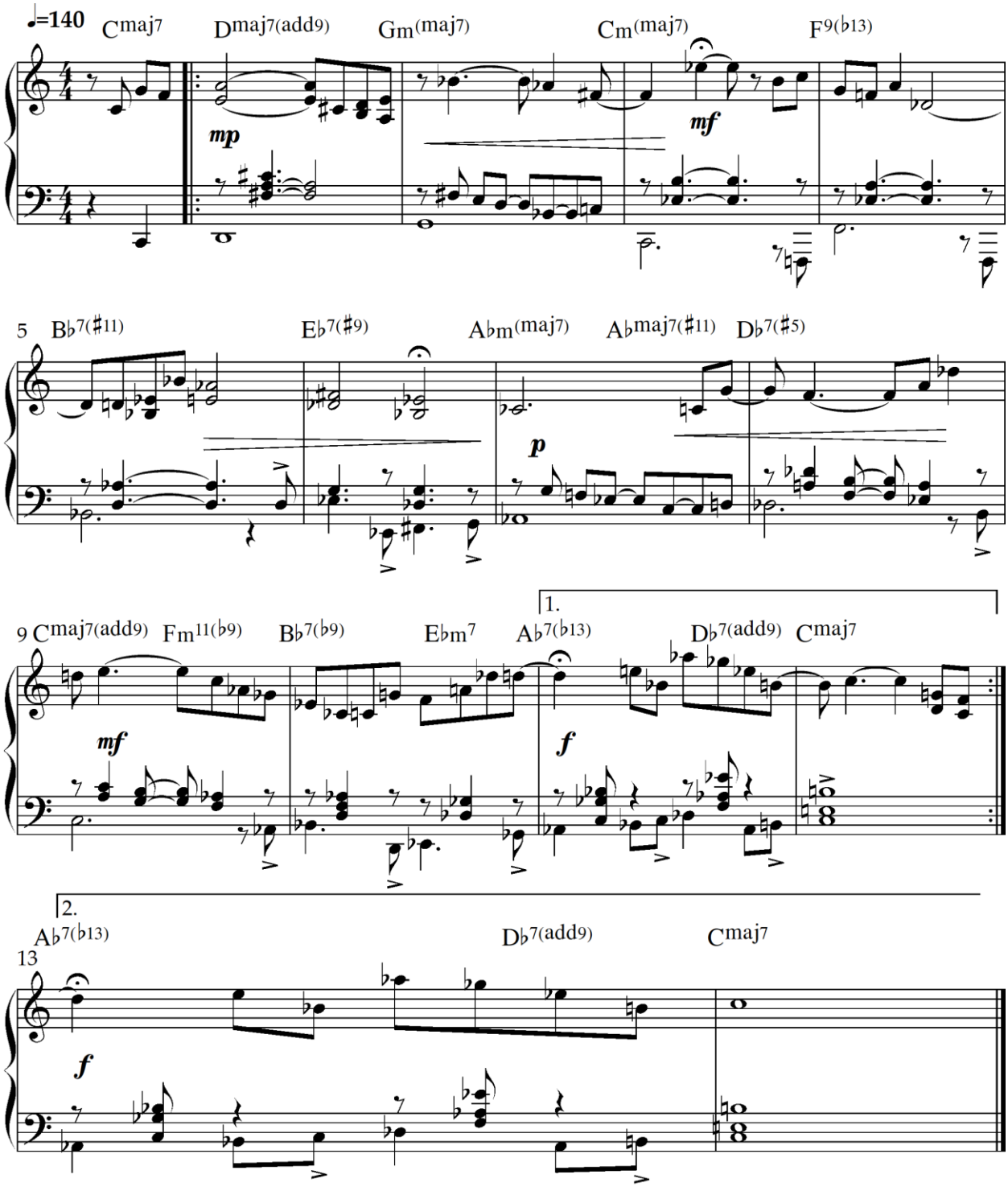
The linear reduction of "Dues with a Dozen" is shown in Figure 11-11 below. This piece belongs to the $\hat{3}$, $\hat{2}$, $\hat{1}$ *Urlinie* family. The significance of the tonic triad is limited due to the atonal tone row melody. Although the atonal system's objective is for all notes to be of equal significance, the impact of pitch register and note value creates levels of hierarchical significance. The piece starts in C major to establish the key centre. The initial ascent climbs to $\hat{3}$ in bar 1 which is emphasized as $\flat\hat{3}$ in bars 3 and 6 before its most definitive appearance in bar 9. The $\hat{2}$ scale degree in bar 11 and scale degree $\hat{1}$ closes the twelve bar structure and *Urlinie*. Notes and numbers in brackets are at a lower layer in the heirarchy. The *Bassbrechung* or bass arpeggiation also follows the common structure of I-Int-V-I. The harmony establishes the Ab key through a V-I (i.e. bIII-bVI) cadence in bars 6-7 then returns to the tonic key centre through the tritone dominant substitute (i.e. bII-I).

Figure 11-11 Reduction of "Dues with a Dozen"



11.2.3 Original Score

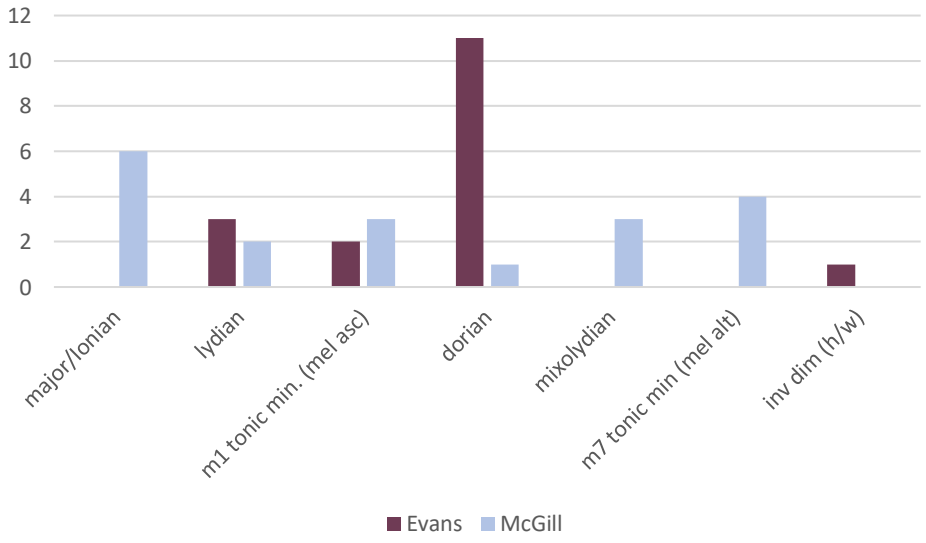
Figure 11-12 “Dues with a Dozen” Original Score



11.3 Chord Scale Relationship

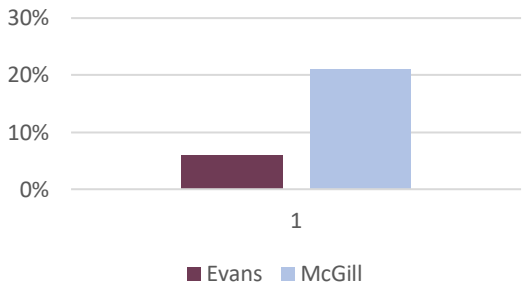
This section compares the usage of scale types and dissonance of the Evans' "T.T.T." with the original composition, "Dues with a Dozen". Each scale type was enumerated and organized by level of dissonance. The order from most consonant to most dissonant (i.e. left to right) is shown by the horizontal axis order of scales of Figure 11-13 below. The differences in scale usage are visible by the bar heights in the graph below. Evans' home key is minor and therefore uses more dorian scales, whereas the original is a major home key. Therefore, more major and mixolydian scales are used.

Figure 11-13 Scale Usage in "T.T.T." vs. "Dues with a Dozen"



In Figure 11-14 below, the dissonance level is determined by the scale usage to the right of mixolydian as a percentage of the total number of scales used. In the original, the use of altered scales (i.e. mode seven melodic minor), results in the percentage difference. However, the impact of the tone row melody creates a significant dissonance in both pieces.

Figure 11-14 Dissonance Comparison Based on Scale Type Used



11.4 Composition Methods Summary for Inspiration Seven

Figure 11-15 Summary of Methods for "T.T.T." vs. "Dues with a Dozen"

	Style	Tempo	Time Sig.	Comping	Rhythm	Sonority	Melody	Harmony	Form	Interest Pts.	Schenker	Scales Differ-ences
T.T.T	Intro Rubato, Body - Uplifting Fast Swing	200 bpm	4/4	voicings shell, open, stide-like	swing	atonal melody	tone-row, phrasing dev. through register, S/R/RP	tonal with Gm key centre	12-bar	tone-row motif develop-ment	n/a	dorian
Dues with a Dozen	Rubato, medium swing	140 bpm	4/4	voicings shell, open, stide-like	swing	atonal melody	tone-row, phrasing dev. through register, S/R/RP	tonal with C major key centre	12-bar	tone-row motif develop-ment	3-2-1 I-Int-bII-I	major

12 Conclusions

The purpose of the dissertation was to advance the compositional skills of the author through analysis of Bill Evans' works and testing of these methods through creation of original compositions based on the knowledge gained. This dissertation expands the knowledge in the discipline of music as follows. Evans use of formulaic methods with respect to melody, rhythm, harmonic logic, and elaboration are explored with examples based on the seven inspirational compositions. The use of Schenkerian analysis on these pieces is unique and identifies their formulaic structure. My creative processes are also shared and presented in parallel with my seven original pieces.

Evans genius extends beyond the analysis of these seven compositions. Limitations of this dissertation and for future study are the following topics. The analysis of his interpretive, collaborative, and improvisation skills. A more data driven approach could be applied such as the techniques in the work of Kenny where the motif patterns frequencies were tabulated (Kenny 1999, 192). These methods could be extended to patterns of the composed motifs, as well as rhythmic or harmonic structures. Evans published more than another forty compositions with various levels of embedded compositional methods which are also for future study.

Evans' life was investigated to understand his influences and subsequent impact on the evolution of jazz. The initial composition selection process identified a broad scope of his works to enable the author to learn from his ballads to bebop extravaganzas, from his waltzes to modal narratives, and ostinato techniques to atonal compositions.

With respect to the questions "What composition characteristics set Evans' work apart?" and "What are the melodic, harmonic, rhythmic, and development techniques that led to his success?",

Evans used a disciplined, formulaic approach in his composition technique. My analysis explored this structure in the harmonic logic, the root movement, melodic development, rhythm, dynamics, and comping methods. The harmonic progressions revealed the circle of fifths relationships, minor third movements, and chord substitutions, as well as his methods in migration to distant regions. The techniques in voicings and extensions add colour to his minimalistic approach to create unique sonorities. Expertise in drop-two, drop-three, block chords, and quartal voicings combined with his various comping rhythms are rich with knowledge in creating unique styles. Evans was noted for rhythmic displacement through chord change anticipations and hemiola. The next layer focused on motifs and their development through augmentation, diminution, rhythmic displacements, inner lines, and melodies harmonized with thirds, fourths, fifths, and sixths. A further layer focused on the tension and release mechanisms such as growth through register, dynamics, note density, dissonance flow, and rubato.

With respect to the question "What are his chord scale relationships?", Evans' choices align with the accepted jazz relationships of the genre. The analysis provided a confirmation of best practices in my own works.

With respect to the question "Do the Western Art Music structures identified through Schenkerian analysis contribute to Evans' compositions?", the analysis provided an understanding of the hierarchy within Evans' composition by omitting nonessentials and extracting the important relationships that revealed the directed motion to the harmonic goal. In most of the analyzed works, the significance of the tonic triad and various mechanisms for prolongation and embellishment were evident. Reduction was a key to understand his voice leading, the underlying connections, and his melodic logic. Another layer analyzed the structure through studying repetition on a larger

scale and followed with a breakdown through Schenkerian analysis to understand the *Urlinie* and *Ursatz*.

With respect to the question "Do Evans' techniques function effectively for my own original compositions?", the resulting original compositions are best judged by the ear of the beholder. This was a satisfying growth experience for the author. The composition summary sections of chapters five through eleven (i.e. 5.4, 6.4, 7.4, 8.4, 9.4, 10.4 , 11.4) compares the seven Evans' pieces, to my original compositions in a one-to-one fashion to summarize the relationships and impacts. My composition process followed the large dimensional characteristics of the inspiration, such as time signature, form, tempo, style, and sonority, and then often created a unique harmonic progression based on the principles of the inspiration. Motifs were sometimes improvised over the progression and other times imagined and then written directly to the score in the composition capture tool (i.e. Sibelius). In both cases, the motivic development techniques were leveraged to increase their interest. Evans' influences, for example Chopin and Messiaen, were explored for the narrative compositions such as "Peace Piece". Following the formulaic approach, the development sometimes occurred through planning the register tension growth through guide tones, sequencing, or rhythmic signature. The rhythmic components were overlaid often in the improvisation concept development, with special attention to rhythmic displacement and hemiola, which were arranged in a subsection of the form in the large dimension. At this same level, the tension and release view overlaid the initial form and harmonic logic to address the growth through the peak register points, dynamics, note density, and dissonance to create an interesting ebb and flow. Evans sets a standard as well as a direction for my compositions moving forward, with his statement,

> The artist should be responsible to try to perpetuate the feelings which will contribute to a better world. Concentrate on truth and beauty, that's all the matters. (Teal 2012, 143)

… a maxim towards better harmony in these unsettled times.

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[15] Underlined titles are due to the URL links to the recordings on Youtube.

15 Appendix A: Chord/Scale Relationships

Symbols	Scale Type	b9	9	m3 #9	M3	P4	b5 #11	P5	#5 b13	13	b7	△7
C△7	major/Ionian		✓		✓	✓		✓		✓		✓
C6/9	m3 harmonic minor		✓		✓	✓			✓	✓		✓
C△7, C6/9	major 6th dim(bh)		✓		✓	✓		✓	✓	✓		✓
C△7#11	lydian		✓		✓		✓	✓		✓		✓
C△7#5	m1 harmonic major		✓		✓	✓		✓	✓			✓
C△7#9#5	Augmented			✓	✓			✓	✓			✓
C△7#5_13	m3 harmonic major	✓			✓	✓			✓	✓		✓
C△7#9_11b13_13	m6 harmonic major			✓	✓	✓			✓	✓		✓
Cm△7	m1 tonic min. (mel asc)		✓	✓		✓		✓		✓		✓
Cm△7, Cm6/9	m1 minor 6 dim (bh)		✓	✓		✓		✓	✓	✓		✓
Cm△7#11#5	Lydian augmented		✓		✓		✓		✓	✓		✓
Cm△7#11_13	m4 harmonic major		✓	✓			✓	✓		✓		✓
Cm△7b13_13	m1 harmonic minor		✓	✓		✓		✓	✓			✓
Cm△7b5b13_13	m7 harmonic major	✓		✓		✓	✓		✓	✓		✓
Cm△7b5b13_13	Diminished (W/H)		✓	✓		✓	✓		✓	✓		✓
Cm7	dorian		✓	✓		✓		✓		✓	✓	
Cm7	aeolian		✓	✓		✓		✓	✓		✓	
Cm7	nat. min (melo desc)		✓	✓		✓		✓	✓		✓	
Cm7b9_13	m2 tonic min (mel asc)	✓		✓		✓		✓		✓	✓	
Cm7b9_13	m2 harmonic minor	✓		✓		✓	✓			✓	✓	
Cm7b9b13	phyrgian	✓		✓		✓		✓	✓		✓	
Cm7_9_#11	m4 harmonic minor		✓	✓			✓	✓		✓	✓	
Cm7b5, Cø7	locrian	✓		✓		✓	✓		✓		✓	
Cm7b5b13	m6 tonic min. (mel asc)		✓	✓		✓	✓		✓		✓	
Cm7b5, Cø7	m2 harmonic major		✓	✓		✓	✓			✓	✓	
C7	mixolydian		✓		✓	✓		✓		✓	✓	
C7	mixolyd-bebop		✓		✓	✓		✓		✓	✓	✓
C7	blues			✓		✓	✓	✓			✓	
C7	m2_Cm6dim(bh)	✓		✓		✓	✓	✓		✓	✓	
C7#11	m4 tonic min (mel asc)		✓		✓		✓	✓		✓	✓	
C7#11	lydian-dom. (lyd-mixo)		✓		✓		✓	✓		✓	✓	
C7_b13	7th dim (bh)		✓		✓	✓		✓	✓		✓	✓
C7_13	m5 tonic min (mel asc)		✓		✓	✓		✓	✓		✓	
C7b5_b13	7th b5 dim (bh)		✓		✓	✓	✓		✓		✓	✓
C7#9b13	m6 harmonic minor			✓	✓	✓		✓	✓		✓	
C7#11#5	whole tone		✓		✓		✓		✓		✓	
C7b9#9b13	m7 tonic min (mel asc)	✓		✓	✓		✓		✓		✓	
C7b9_11_13	m5 harmonic major	✓			✓	✓		✓		✓	✓	
C7b9_11_b13	m5 harmonic minor	✓			✓	✓		✓	✓		✓	
C7alt	m7 harmonic minor	✓		✓	✓		✓		✓	✓		✓
C7alt_13	m7 minor 6 dim (bh	✓		✓	✓		✓		✓		✓	
C7b9#9#11_13	Inv. Dim. (h/W)	✓		✓	✓		✓	✓		✓	✓	
	Chromatic	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓