

Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.

THE
LEGENDARY

SCOTT
LAFARO



AN ANALYSIS OF THE BASS PLAYING OF SCOTT LAFARO AS PART OF THE BILL EVANS TRIO

1959 – 1961

ROWAN CLARK

A thesis submitted to Massey University and
Victoria University of Wellington in (partial)* fulfilment
of the Master of Music (Performance)

New Zealand School of Music

2014

First published 2014

© Copyright: Rowan Clark, 2014

ABSTRACT

Scott LaFaro is widely regarded as a highly interactive bass player, and within the context of the Bill Evans Trio it is commonly believed he was able to cast aside the traditional time keeping role of the jazz bassist.

His considerable reputation seems to rest on this understanding, but as this exegesis aims to show, the general understanding of his legacy within jazz history is open to question

More broadly, this exegesis highlights the fact that any claims about his legacy are supported by very limited analysis of his techniques and approaches, rendering any absolute portrayal of LaFaro misleading.

This exegesis aims to provide a thorough analysis of LaFaro's performances within the Bill Evans Trio. By analysing a representative sample of his work in that context, I hope to discover common techniques and traits that LaFaro employed on a regular basis and which characterise his unique approach to bass playing within a small jazz ensemble.

With the identification of these characteristics, a clearer picture of Scott LaFaro can begin to emerge, as can a more accurate understanding of his legacy.

ACKNOWLEDGEMENTS:

I have been fortunate to work with some incredibly talented musicians over the course of this project. Enormous thanks go to Anita Schwabe and Roger Sellers for their brilliant musicianship, guidance and friendship. And to Chris Buckland and Lex French for expanding the trio's scope!

Thanks also to Jemma Buckland for her eagle eye design and editing skills during the final stages of the thesis.

To Matthew Cave and Tom Warrington I owe a debt of gratitude for their continued friendship and guidance on our shared passion for all things bass. It was – and continues to be – a great adventure.

I have especially enjoyed the guidance, gentle advice and thought provoking dialogue provided by Norman Meehan as my academic supervisor.

I would like to thank my parents, Liz and Brett, and my brother Tristan for their absolute support and encouragement.

And finally the biggest thanks go to my wife Janina for her never failing support and love.

TABLE OF CONTENTS

iii	ABSTRACT	20	CHAPTER 3 – ANALYSIS
v	ACKNOWLEDGEMENTS	20	RHYTHM
3	CHAPTER 1 – LITERATURE REVIEW	20	Rhythmic Interactivity:
3	Representation Of LaFaro In Texts	25	Repetitive Rhythmic Motifs
4	LaFaro’s legacy as a member of The Bill Evans Trio	26	Similar Rhythmic Patterns used in the same performance
6	Received Wisdom of Scott LaFaro	29	Similar Rhythmic Patterns used in multiple performances
8	Sample for Analysis	31	POLYRHYTHMIC DEVICES
11	CHAPTER 2 – METHODOLOGY	31	Quarter Note Triplet Polyrhythms
11	Common Approaches for ‘post be-bop’ Jazz Bassists	34	Eighth Note Triplet Polyrhythms
12	Rhythmic Responsibilities	35	Dotted Quarter Note Polyrhythms
12	Harmonic Responsibilities	39	INTERACTIVITY
13	Interactivity	39	Conversational Counterpoint (Yes and...)
13	Approach to analysing LaFaro’s Performances	40	MELODIC CONTOUR:
15	RHYTHM	45	Mimesis
15	Repeated Rhythmic Motifs	50	MELODY:
15	Rhythmic Interplay between LaFaro and Evans	50	Common Scalar and Arpeggio Motifs
16	Poly-Rhythmic Playing	55	Melodic Quotation
16	MELODY	58	Melodic Interjections
16	Scalar and Arpeggio Devices	68	HARMONY:
17	Melodic Interjection	68	Basic Substitution
17	Melodic Quotation	72	Harmonic Conversation
17	HARMONY	73	CHAPTER 4 – CONCLUSION
18	INTERACTIVITY	75	CHAPTER 5 – APPENDIX 1: BIBLIOGRAPHY
19	Melodic Contour	77	CHAPTER 6 – APPENDIX 2:
19	Conversational Counterpoint:		FULL TRANSCRIPTIONS
		202	CHAPTER 7 – APPENDIX 3: RECORDINGS

1 LITERATURE REVIEW

Received wisdom about Scott LaFaro suggests that he was a pioneer in his approach to jazz bass playing. Even though his professional career was relatively short – six years between 1955 and 1961 – he managed to record and perform with some of the most influential musicians in jazz at that time.

While LaFaro's résumé is impressive and varied, most commentators identify his work within the Bill Evans Trio as being his most influential and innovative. This chapter is an overview of both LaFaro's and the trio's reputation as recorded in numerous historic and academic texts. These texts make claims about the significance of LaFaro's work and his place within jazz history. In my overview I will also include published comments and reflections from musicians who have been influenced by both LaFaro and the trio.

REPRESENTATION OF LAFARO IN JAZZ HISTORY TEXTS

LaFaro is generally presented as a significant bassist within the continuum of jazz history and the term “virtuoso” is regularly attached to analysis of LaFaro's performances.¹ His technique “set the pace for a whole school of modern jazz bassists who possessed spectacular instrumental facility like his” and opened the door to more intricate and exciting performances from following generations of bassists.²

Numerous jazz bassists echo these comments. Eddie Gomez, who was to play with The Bill Evans Trio in the late 1960's, commented that LaFaro's performances “really showed clearly what the bass was going to be doing for a long time to come.”³ Bassist Jim Atlas was also in awe of LaFaro's innovative facility, commenting, “[LaFaro] would play Charlie Parker heads... We'd never heard anything like that on a bass.”⁴

And shortly after his death, LaFaro was featured in *Downbeat* magazine with a short eulogy paying tribute to his achievements:

Scott LaFaro's development was beginning to pass belief. With an incredible bass technique, he left musicians open-mouthed. And the general public was beginning to get the message...⁵

1 Keith Shadwick, Bill Evans, *Everything Happens To Me: A Musical Biography*, (San Francisco: Backbeat Books, 2002), 82; David Hunt, *The Contemporary Approach to Jazz Bass Playing*, *Jazz and Pop*, 6/22 (1969), 18; Helene LaFaro-Fernandez, *Jade Visions: The Life and Music of Scott LaFaro*, (Texas: University of North Texas Press, 2009), 172; Paul Bley and David Lee, *Stopping Time*, (Quebec: Vehicule Press, 1999), 69; Andrew Gilbert, *Bill Evans: Sunday at The Village Vanguard 1961*, in *1001 Albums You Must Hear Before You Die*, ed. Robert Dimery, (London: Quintet Publishing Ltd., 2006), 53.

2 Mark C Gridley, *Jazz Styles: History and Analysis*, (New Jersey: Prentice-Hall Inc, 1994), 307.

3 Marian McPartland, *Bill Evans Genius – All In Good Time*, (New York: Oxford University Press, 1987), 124.

4 John Bany, *The Legendary Scott LaFaro*, *Bass World* 14/3 (1988), 39.

5 Anon, *A Light Gone Out*, *Downbeat* (August 19, 1961), 13. Obituary with remembrances by Marian McPartland and Ray Brown.

In the same issue, bass legend Ray Brown commented that LaFaro's death is "going to set the instrument back ten years. It will be that long before anyone catches up with what he was doing."⁶

One significant observation that has been widely discussed was the technical agility LaFaro possessed. LaFaro's speed and dexterity was, at that time, unique amongst bass players, so much so that listeners observed, "this bass player plays the bass like a guitar."⁷ It is claimed that in order to produce these high tempo phrases LaFaro "pioneered using more than one or two fingers to pluck the bass strings."⁸ In previous generations, bassists usually played walking bass lines with the use of just the index finger to pluck the string on each quarter note. However, by quickly alternating between two fingers plucking the strings, "LaFaro's new technique lent added speed and allowed greater intricacy and continuity in his lines."⁹

Another significant observation made in regard to LaFaro's advanced technique is his use of the higher register (thumb position) on the double bass. Historian Alyn Shipton comments on LaFaro's performance in *Waltz For Debby* where "he launches into a clearly articulated solo that marks out new territory in jazz bass playing, both in terms of the high register he uses and the speed of his execution. His accuracy and attack are both spellbinding."¹⁰

These comments about LaFaro's technical prowess on the double bass indicate that he was a pioneer in advancing the role of jazz bassists. His technical facility at the time is presented as being unique and extraordinary within jazz circles, and his arrival on the scene is still considered a watershed moment in the evolution of the jazz bassist.

LAFARO'S LEGACY AS A MEMBER OF THE BILL EVANS TRIO

As discussed, LaFaro's legacy is usually linked to his work as a member of the Bill Evans Trio. With pianist Evans and drummer Paul Motian, LaFaro produced "music which, more than most in jazz literature, continues to provoke marvel and endless study by listeners and musicians alike."¹¹ The trio are credited as the ensemble that "loosened the common practices of the bop style rhythm section which had become standard during the 1940's and 50's... thereby emancipating the piano, bass and drum roles."¹² LaFaro "broke the chains of how to support" the ensemble and became "an interactive, counterpunctive, melodic contributor throughout the music."¹³

6 Anon, *Downbeat* (1961), 13.

7 Ben Sidran, *Paul Motian*, in *Talking Jazz* Unlimited Media Ltd, NMX24 (1995).

8 Gridley, (1994), 306.

9 Gridley, (1994), 306.

10 Alyn Shipton, *A New History of Jazz*, (New York: The Continuum International Publishing Group Inc, 2010), 646.

11 Richard Cook and Brian Morton, *The Penguin Guide to Jazz Recordings: Eighth Edition*, (London: Penguin Books Ltd, 2006), 419.

12 Gridley, (1994), 308.

13 Eddie Gomez in *LaFaro-Fernandez*, (2009), 164.

Bassist Bob Magnusson comments that:

*During his tenure with the Bill Evans Trio, Scott developed his greatest musical innovation. When not soloing, the traditional bass role was walking or playing consecutive quarter notes to accompany the piano. Scott, however, developed the function of playing as if a dialogue or conversation with the piano and drums were taking place. While keeping the integrity of the basic function of the bass, this moved the bass to a completely new level. This revolutionary concept is now a standard approach to jazz bass playing. The concepts that he developed and his virtuosic technique continue to be a great influence and a mainstay of jazz bass playing today.*¹⁴

Other commentators agree with Magnusson's analysis of LaFaro's approach. That LaFaro created dialogue within the trio is the most common claim I have found in reviewing the literature. In an article entitled *The contemporary approach to jazz bass* (1969), author David Hunt claims that LaFaro pioneered the conversational approach; "a free but organized form of interplay... with the structure of each composition and the combined intuition of all group players serving as guideposts to determine artistic direction."¹⁵

Some writers claim that the conversational approach of the trio originally came from Evans, who "consciously tried to develop an interplay among the members of the trio. By developing an improvisational style that utilizes silence much more than the earlier bop pianists, he provided space for the bassist and drummer to interact."¹⁶ The result of this interactive approach was an evolution for the ensemble whereby "erasing the boundaries between accompanist and soloist, [they] introduced radical new possibilities for small group jazz."¹⁷

In a number of individual interviews Evans and LaFaro address the approach and goals each had for the ensemble. The most common factor that they discuss regarding their approach is the use of simultaneous improvisation.

In 1959, the year the trio recorded their first album together, Evans is on record expressing his hope that "the trio will grow in the direction of simultaneous improvisation rather than just one guy blowing followed by another guy blowing"¹⁸ To clarify this comment, Evans is referring to the common approach of bop era ensembles, where musicians – often horn players – take turns soloing while the rhythm section provided a solid platform for the soloist to perform with.

14 Bob Magnusson in LaFaro-Fernandez, (2009), 172.

15 Hunt, (1969), 18.

16 Stephen Widenhofer, *Bill Evans: An Analytical Study of his Improvisational Style Through Selected Transcriptions*, Doctoral diss., University of Northern Colorado (1988) 72-73.

17 Gilbert, (2006), 53.

18 Nathan Hentoff, *Introducing Bill Evans*, *The Jazz Review*, 2/9 (1959), 26.

By the late 1950's a new approach to time keeping was beginning to gain momentum. LaFaro "had become bored by laying out quarter notes one beat after the next [sic], and had begun inserting other kinds of figures. There was a feeling in the air that if everybody kept time in his head, nobody would have to state it explicitly."¹⁹

An interview from 1960 finds LaFaro reflecting on the approach of the trio:

*In the trio we were each contributing something and really improvising together, each playing melodic and rhythmic phrases.*²⁰

These comments indicate that from their formation as an ensemble, the trio had a common goal, and an ambition to approach their performances in a new and distinctly progressive manner. To perform his part within this new approach, LaFaro intended to explore alternate approaches from the more traditional roles that jazz bassists had played in previous generations of small jazz ensembles.

RECEIVED WISDOM OF SCOTT LAFARO

As mentioned earlier, the conversational approach the trio had within their performances is discussed at great length throughout the majority of the texts considered for this project. This emphasis suggests that the trio spent a significant amount of their performances musically reacting to each other's playing.

In the Bill Evans biography *Everything Happens To Me* (2002) author Keith Shadwick describes LaFaro's approach as providing counterpoint underneath Evans's solos. Shadwick goes on to claim that "the major musical reason for this extraordinary level of group intercommunication and creativity was the ability of LaFaro to match and, certainly in rhythmic areas, outpace Evans in terms of the ideas fed in for counterpoint"²¹ This suggests that a common factor in LaFaro's performances was to feed melodic and rhythmic ideas to Evans, ideas to which Evans responded and potentially elaborated in a conversational manner.

Author Mark C Gridley shares this theory:

*While Evans was playing a written melody or improvising a fresh line, LaFaro contributed a great diversity of musical ideas. He would throw in melodic figures of his own. He would mimic or answer Evans. Sometimes he would underscore the figures Evans and Motian played.*²²

These observations suggest my own analysis should consider a number of different interactive or communicative techniques that both LaFaro and Evans may have used.

19 James Collier, *The Making Of Jazz: A Comprehensive History*, (London: Granada Publishing Ltd, 1978), 395.

20 Martin Williams, *Introducing Scott LaFaro*, *The Jazz Review*, 3 (1960), 16.

21 Shadwick, (2002), 89.

22 Gridley (1994), 307.

LaFaro commented in 1960, “Bill gives the bass harmonic freedom because of the way he voices [his chords.]”²³ One explanation I have found to help illustrate this approach is an observation of Evans’s playing where “he omitted the root tone of the chord, creating a literally bottomless range of improvisatory choices.”²⁴ It seems LaFaro was free to interpret the harmony of a piece and could influence its direction by substituting other notes underneath Evans’s chords.

Pianist Mark Levine concurs with these observations. He explains that while “Art Tatum, Errol Garner and Ahmad Jamal occasionally played non-root position chords in the mid-1950’s, Bill Evans [amongst others] developed them further and by the late-1950’s were playing [rootless chords] that often included extensions such as ninths and thirteenth. Before that, most bebop pianists followed Bud Powell’s lead, playing two or three note root position voicings” that restricted bassists to the chord progression of a song.²⁵ Levine goes on to mention, “bass players don’t always play the root” of a chord, which allows them to reinterpret the written harmonic structure of a song.²⁶

These comments reveal another facet of LaFaro’s approach, and could indicate a significant step in the evolution of jazz bass playing. The traditional approach of a bop-era bassist is to continually outline the harmonic progression of a song, regularly stating the root note at the point of a harmonic change.²⁷ An abandonment of this principle is an interesting approach, and one that could be confirmed relatively easily with the aid of transcriptions.

In the Bill Evans biography *How My Heart Sings* author Peter Pettinger gestures towards the sequences that LaFaro regularly performs. “LaFaro created all manner of patterns from note one... he had climbed a ladder to dizzy heights, in sequences that sound roughly like triplets but are actually resolved in a quite independent meter.”²⁸ This technique is of particular relevance to this project as analysis across a wide sample of data could identify a number of different sequences used repeatedly by LaFaro. Whether these sequences are melodic or rhythmic, it should be possible to identify common motifs that LaFaro may have employed across numerous performances.

23 Williams, (1960), 16.

24 Matt Schudel, *A Master Fades to Obscurity*, Sun-Sentinel, ed. Matt Schudel (Fort Lauderdale: Tribune Co. 1994) 4.

25 Mark Levine, *The Jazz Piano Book*, (Petaluma California: Sher Music Co. 1989), 41.

26 Levine, (1989), 43.

27 A detailed description of the traditional role a jazz bassist is expected to adhere to is presented in chapter two.

28 Peter Pettinger, Bill Evans: *How My Heart Sings*, (New Haven: Yale University Press, 1998), 93.

However, even though LaFaro is widely discussed in historic and academic texts, and is continually praised by musicians as a pioneer, there is a distinct lack of analysis of his performances.²⁹ Numerous books feature full transcriptions of LaFaro's playing, but don't contain any kind of analysis or explanation of what he specifically performed from song to song.³⁰

Where there is analysis of LaFaro's playing, it is frequently brief and underwhelming. For example, the analysis chapter *His Music II* – included in the Scott LaFaro biography *Jade Visions* – serves more as an introduction to LaFaro's playing rather than providing a substantial illustration of his musical abilities.³¹ Jeff Campbell gestures towards various approaches used by LaFaro, but only provides singular examples to back up his assertions. There is no evidence that suggests he has taken his findings from a wide sample, nor does he provide notated data to back up his claims. He seems to gesture towards LaFaro's performances as “exemplifying his abilities in the context of the trio's spontaneous improvisational style.”³²

I can appreciate that these texts are not designed to offer a comprehensive analysis of LaFaro's playing. Unfortunately, the vague generalisations found within these sources are the most substantial analyses I have found to date.³³ This reinforces my belief that more research into LaFaro's performances is warranted in order to reveal his unique approach as a jazz bassist, and also to provide substantial evidence to reinforce the claims made about his significance.

SAMPLE FOR ANALYSIS

I recall hearing Scott LaFaro for the first time when I was teenager at high school. A teacher gave me a copy of the live album *Waltz For Debby* and told me to listen carefully to what the bassist was playing during the piano solos. I clearly remember being astounded by the performance, and was drawn in by the energy LaFaro was projecting in each track. Over time I became acquainted with further albums produced by the trio, but it was always the live tracks from the Village Vanguard sessions that I kept gravitating towards. The energy and freedom that LaFaro commands had me hooked then, and it remains that way to this day.

This experience is reflected in the choices that make up my sample. Four of the five tracks come from the live recordings made on June 25th, 1961, and which continue to resonate with me, and amongst the wider jazz audience.³⁴

Publications also present these live albums as being LaFaro's – and the trio's – pinnacle, with which they are forever associated.³⁵

29 Robert Hodson's analysis of *Autumn Leaves* (2007) is an exception to this comment. A more detailed explanation is presented later in this chapter.

30 Hal Leonard, *The Bill Evans Trio Volume 1*, (Milwaukee, Hal Leonard Corp. 2003); Phil Palombi, *Scott LaFaro: 15 Solo Transcriptions*, (New York, Palombi Music, 2003)

31 LaFaro-Fernandez, (2009), 155-200.

32 LaFaro-Fernandez, (2009), 197.

33 LaFaro-Fernandez, (2009), 155-200.

34 Gilbert, (2006), 53.

35 Shipton, (2010), 646; Gilbert, (2006), 53.

The four songs I have included in my sample from these recordings are:

- *Solar*
- *Alice In Wonderland* (Take 2)
- *Waltz For Debby* (Take 2)
- *Gloria's Step* (Take 2)

Through critical listening I have determined that LaFaro's performances on these tracks are among his most accomplished. His performances are rhythmically intense and also include passages of interaction and counterpoint with Evans. It is also interesting that each of these songs is performed at similar tempi. While both albums recorded during this engagement contain numerous slow tempo ballads, it is during these medium tempo numbers that LaFaro performs with increased activity.

The final song to complete my sample is the trio's performance of *Nardis* taken from the 1961 album *Explorations*. The main reason for including a performance taken from outside the live albums is so I can compare the trio's performance and approach from both a studio environment as well as a live concert date. I believe that *Nardis* sufficiently represents the overall approach LaFaro adopted on the *Explorations* album. Initial listening has identified that LaFaro performs with a broken rhythmic approach throughout the performance, and also includes some harmonic devices that seem to challenge the written harmony of the song.

While *Nardis* does make use of some unusual (for the time) harmonic organisation, it does adhere to a 32-measure AABA form and includes a number of conventional cadences.

It should also be noted that the sample does not include any tracks from the trio's 1959 debut album *Portrait In Jazz*. The primary reason I have avoided performances from this album is because LaFaro's approach on those sessions closely resembles that of a traditional bassist. For most of the album he performs walking bass lines that would be considered a standard approach for any jazz bassist.³⁶ For this project I am focussed on discovering the approach LaFaro used to break from these traditions, therefore the performances taken from the live albums are a more appropriate choice.

However, the ensemble's performance on *Autumn Leaves* from *Portrait In Jazz* is distinctly different to the approach they employ for the rest of the album. This performance contains the trio's first recorded attempt at a conversational dialogue and allows them to respond at will to each other's musical phrases, improvising freely without being restricted by the traditional roles that they are usually expected to follow.

36 Chapter two contains a detailed description of the role a conventional jazz bassist would be expected to perform as part of a small ensemble.

While the approach performed in this song is relevant for my project, I have not included it in my sample as a substantial analysis has already been published.³⁷ Robert Hodson's review of *Autumn Leaves* details how the trio:

*structure and organize their improvised performance by continually responding to the gestures and motives of both their own improvised solos as well as those of the others in the ensemble. Because... these responses are freed from the constraints of standardized instrumental roles, the musicians are free to respond to one another melodically, using processes of motivic and gestural imitation, transformation, and contrast.*³⁸

Hodson begins by analysing the musicians' performance in relation to both the individual chord changes of the song, as well as the broader key centres that exist. It seems that LaFaro employs both of these approaches during his performance with Hodson concluding, "at times, he relates the content of his improvisation to the local harmony, at other times he thinks more globally [when] he spins out a melody based on the key centre."³⁹

Hodson goes on to detail the development of the piano solo, discussing how Evans builds "his improvisation by stringing together transposed and rhythmically transformed motivic echoes" of his opening statement.⁴⁰ Finally he analyses the interaction between the musicians. He focuses especially on the relationship between Evans and LaFaro, describing how "there is a continual give-and-take between them, and [how] their phrases usually dovetail, creating a sense of continual motion and interplay."⁴¹

In the following chapter I shall discuss the analytical tools I am going to use in my investigations. I shall also present an overview of the musical responsibilities jazz bassists have within a small ensemble, and then question whether LaFaro either followed or abandoned these procedures.

37 Robert Hodson, *Interaction, Improvisation and Interplay in Jazz*, (New York: Routledge, 2007), 119-144.

38 Hodson, (2007), 135

39 Hodson, (2007), 135

40 Hodson, (2007), 127

41 Hodson, (2007), 128

2 METHODOLOGY

Jazz is broad enough to allow for a full range of balance, or lack of balance between the soloist and the other band members. In most jazz groups the soloist's performance has the primacy, and the remainder of the band has the goal of echoing and surrounding this performance with accompaniment. In contrast, a balanced co-creative performance style is demonstrated by a group in which the soloist's performance is less central, and the other band members' improvisational lines are participating in a more democratic dialogue.⁴²

As discussed in chapter one, received wisdom about Scott LaFaro indicates that he is considered to have been a pioneer in his approach to jazz bass playing. Numerous musicians and historians have praised his abilities, saying “He proved to be one of the major influences on his instrument”⁴³ and was a “virtuosic” bassist whose melodic interaction with Bill Evans was unique to the time.⁴⁴ However, there is a significant lack of understanding about exactly what LaFaro performed and how he approached his celebrated role. In this chapter I shall discuss the methods I intend to employ in my attempt to understand LaFaro’s methods and approaches within his performances.

COMMON APPROACHES FOR ‘POST BE-BOP’ JAZZ BASSISTS

Through critical listening to LaFaro’s performances, it is clear that his approach departs from the more traditional role as performed by other noted contemporary bassists including Paul Chambers and Ray Brown. In this next section I discuss the common approaches expected of jazz bassists when performing as part of a small ensemble.

In his book *Thinking In Jazz*, Paul Berliner describes the role of the rhythm section as “ultimately provid[ing] support for the soloist, whose entrance increases the demands upon their attention and musical sensitivity.”⁴⁵ This indicates that a bassist – as a member of the rhythm section – is primarily responsible for providing a musical platform for soloists to play over. Effectively, and for most of each performance, the bassist is expected to submit to following and aiding the musical goals of the lead voice in the ensemble. This approach expected from the common bassist affects a number of musical elements within the ensemble.

42 R. Keith Sawyer, *Group Creativity*, (New Jersey: Lawrence Erlbaum Associates, Inc., 2003), 94.

43 James Collier, *The Making Of Jazz: A Comprehensive History*, (London: Granada Publishing Ltd, 1978), 395.

44 Helene LaFaro-Fernandez, *Jade Visions: The Life and Music of Scott LaFaro*, (Texas: University of North Texas Press, 2009), 232-236.

45 Paul Berliner, *Thinking In Jazz: The Infinite Art of Improvisation*, (Chicago: The University of Chicago Press, 1994), 357.

RHYTHMIC RESPONSIBILITIES:

The responsibility as rhythmic accompanist is the most important task a bassist must fulfil within a small jazz ensemble. According to Wynton Marsalis “the bass player is the key. He needs to keep a steady pulse, to provide the bottom and to hold the music together.”⁴⁶ Specifically, his rhythmic role can be defined as providing “prevalent quarter note motion, four beats to the bar... beats 2 and 4 tend to be played more forcefully than beats 1 and 3, and rhythmic embellishment of the four quarter notes tend not to disturb the basic quarter note pulse for very long.”⁴⁷ This is generally referred to as a walking bass line.

These descriptions strongly indicate that there is an expectation that the bassist adheres to a fundamental role as a timekeeper, effectively locking them into a strict accompanist’s role. Further to this point, if and when a bassist chooses to stray from this responsibility, it is expected that the excursion not last for long, and that they return to their timekeeping duties promptly.

HARMONIC RESPONSIBILITIES:

Along with timekeeping responsibilities, bassist’s walking lines are to be performed “with some chromatic melodic motion that outlines the harmonic progression clearly.”⁴⁸ As described by Jerome Harris, “the bass usually provides the lowest note in a harmonic sonority and consequently is defining the chordal movement.”⁴⁹

It seems clear that bassist’s walking lines are expected to provide a clear articulation of a song’s harmonic structure. However, bassists do not necessarily have to strictly follow a song’s written harmonic progression:

*Even within the most mainstream setting, musicians make use of chord substitutions, alterations, and chromatic voice leading so frequently that the published chord changes to a tune can be said to serve only as a general framework from which improvisation proceeds.*⁵⁰

As a result, bassists may follow another musician’s substitutions, or influence the harmonic progression as a song evolves. It is normal for jazz musicians to be sensitive and open to these potential changes, and respond accordingly by following a new harmony suggested by an ensemble member.

46 Berliner, (1994), 353.

47 Monson, (1996), 30.

48 Monson, (1996), 30.

49 Monson, (1996), 30.

50 Monson, (1996), 30.

INTERACTIVITY:

Jazz bassists generally interact with other musicians in performance.

Their “responding figures need not be imitative. In some cases the lines are secondary melodies or riffs.”⁵¹ However, if a bass player interjects “too frequently, the rest of the band might turn and stare or otherwise communicate” dissatisfaction.⁵² Clearly there is an underlying expectation that while a bassist can certainly interject ideas from time to time, his or her fundamental role is to retain rhythmic and harmonic forward motion and provide a stable platform for the rest of the ensemble to play with.

As described by Monson and Berliner (and their informants), it seems that a bassist from LaFaro’s era would be expected almost exclusively to act as an accompanist within a small ensemble, and musically submit to following the improvisations of the soloist.⁵³ This would include all of the rhythmic, harmonic and interactive responsibilities described above. Such an approach would consign the bassist to an almost pre-determined role, performing *behind* the lead melodic voice of an ensemble with limited room to alter what they play.

APPROACH TO ANALYSING LAFARO’S PERFORMANCES:

Scott LaFaro is widely regarded as a pioneer of the modern style of jazz bass playing. In this next section I identify the methods I shall use to analyse his performances, seeking to discover how LaFaro’s approach differed from contemporary conventional bassists.

Critical listening at this stage reveals LaFaro makes only limited use of walking bass lines. This observation poses the question: what rhythmic and melodic devices does he use in their place? Does he challenge and change the harmonic construction of the songs he performs? Can I discover evidence of the interactive approach that he and Evans are famous for?

In my attempt to answer these questions, I draw on two kinds of analysis. The first is a formulaic analysis that seeks to uncover any common devices and motifs that LaFaro used across a range of performances. This includes consideration of common melodic shapes and scalar devices, repetitive rhythmic motifs, and any harmonic substitutions that LaFaro may have regularly employed.

Second, I will draw on the theories of R. Keith Sawyer and his work on group creativity to examine interactive aspects of LaFaro’s performances. As discussed in chapter one, a large part of LaFaro’s reputation rests on claims that his playing was highly communicative and interactive. Discovering these interactive moments within LaFaro’s performances forms a large part of my analysis.

51 Monson, (1996), 32.

52 Monson, (1996), 32.

53 Further detailed analysis of the common responsibilities performed by bassists within small jazz ensembles can be found in *Saying Something* (1996) by Ingrid Monson and *Thinking In Jazz* (1994) by Paul Berliner.

Sawyer discusses a number of different interactive theories and identifies various techniques that are used across numerous improvisational art forms. In particular, Sawyer examines musicians' relationships with the emergent in improvised contexts.

*The emergent constrains a given performance act on several musical planes simultaneously: tone or timbre, mode and scale permitted, rhythmic patterns, specific motifs, stylistic references, and references to other performances or songs. At any given moment these different planes may be differentially [sic] constrained. Thus as with conversation – where a participant is required to maintain coherence with the linguistic emergent – a musician's creativity is constrained by the musical emergent.*⁵⁴

I will analyse LaFaro's performances in relation to the emergent music that the ensemble produces within each performance.⁵⁵ For example, do his performances follow (or lead) the modes and scales played by Bill Evans?

In an interview from 1980, Bill Evans discussed working with bassist Gary Peacock. When Peacock joined the Bill Evans trio in 1964, "he fit right into what we were doing, and yet when his solo time came he went into complete [harmonic and rhythmic] abstraction, and it didn't really fit."⁵⁶ Later in the same interview Evans asserts that "following the form [of a song] gives substance to what's happening. It brings return of idea... in the right places. Whereas if you say, "I'm going to start with nothing and go anywhere," you don't have that kind of fibre in the music."⁵⁷

This suggests that the ensemble's approach under Evans's leadership was to adhere to the formal harmonic and structural landmarks of each composition. The emergent produced from this kind of approach probably substantially constrained LaFaro's own performance and limited his creativity. He would be forced to follow the emergent (which was substantially constrained by Evans's fidelity to the agreed changes) quite strictly, keeping his own performance closely related to Evans's own improvisations.

54 Sawyer, (2003), 95.

55 All transcriptions have been checked by the author and appear to be accurate.

56 Jim Aikin, *Bill Evans: The Essence of Jazz Piano*, Contemporary Keyboard, (1980), 50.

57 Aikin, (1980), 54.

RHYTHM

REPEATED RHYTHMIC MOTIFS

LaFaro's rhythmic approach as an accompanist is a big part of what sets him apart from countless other bassists who preceded him in jazz. Through critical listening, I have identified that LaFaro almost completely abandoned performing walking bass lines while accompanying Bill Evans in the sample considered. However, as discussed in chapter one, very little documentation exists detailing what LaFaro did in place of the traditional approaches of jazz bassists of earlier eras.

My first step is to analyse transcriptions of LaFaro's performances for any sort of repetitive rhythmic patterns that he may use. At first, I shall be looking for evidence of the same motif being repeatedly used in the same performance.

Evidence of identical or at least very similar rhythmic patterns in multiple performances of the same song would both identify the motifs that LaFaro used, and may suggest these motifs effectively replaced the traditional walking bass line in LaFaro's performances. By considering both frequency and duration of these motifs (if present) it will be possible to determine if this is reasonable.

The next step in my analysis shall involve comparing these rhythmic patterns across my entire sample. If I can find evidence that LaFaro performed similar rhythmic motifs across numerous songs, it could be deduced that he could perform them on cue, using them as a soloist would use common jazz language in a solo. Paul Berliner describes how "in groups that perform together frequently, players sometimes develop a core of common patterns that they periodically reintroduce in performances to stimulate interplay."⁵⁸

In light of this, and given the ensemble enjoyed stable personnel for three years, it is reasonable to assume that I will find common rhythmic motifs within LaFaro's performances. Identification of these common patterns in LaFaro's performances could also identify passages of interplay between the musicians.

RHYTHMIC INTERPLAY BETWEEN LAFARO AND EVANS:⁵⁹

Considering Berliner's comments about interplay in the above section, I am curious to investigate whether LaFaro and Evans used rhythmic patterns to stimulate interaction between one another. Within his accompaniment does LaFaro gesture towards the rhythmic phrases of Evans's piano solos? And if so, how does Evans respond to these gestures?

58 Berliner, (1994), 364.

59 This section is a more liberal category than the *Mimesis* analysis that is discussed later in this chapter.

I shall comment on the duration of these passages, seeking to discover whether this approach was reciprocated between the two musicians for long periods of time. Evidence of a long duration would indicate that the two musicians were receptive to this style of interaction and were therefore approaching the performance with a willingness to engage in rhythmic dialogue.

I shall also seek to discover whether LaFaro repeated any of these rhythmic patterns across the rest of my sample. Did some rhythmic motifs stimulate musical interplay more than others? And how often were these phrases used by LaFaro to communicate with Evans?

POLY-RHYTHMIC PLAYING

I shall also analyse the transcriptions for poly-rhythmic figures in LaFaro's performances. Bassist Chuck Israels – who worked with Evans during the 1960's – explains that polyrhythmic patterns are a common tool used by bassists; "Sometimes, if I were playing a piece in $\frac{3}{4}$, I would play two dotted quarter notes, or I would play four quarter notes in a $\frac{3}{4}$ measure. And if I laid them in there as an obvious polyrhythm, three against four, that was playing time to me. And that was the way that Bill Evans thought about it, too."⁶⁰ Again, as LaFaro had mostly abandoned the walking bass line accompaniment, he may have employed a poly-rhythmic approach as part of his broken time accompaniment.

Much like the rhythmic motif analysis above, I shall comment on the duration of these figures, and the frequency with which LaFaro used them. I shall also attempt to identify any common polyrhythmic patterns that LaFaro used repeatedly within each song, and also across my sample.

MELODY

As outlined earlier in this chapter, the traditional role of a jazz bassist is to provide accompaniment support to the lead melodic voice within a small ensemble. There is limited opportunity to alter this approach as a bassist is expected to follow the soloist's cues and respond accordingly to aid their performance. However, upon listening to Scott LaFaro perform as part of the Bill Evans Trio, it is clear that his approach differs from the accepted role of the jazz bass player. In this next section I shall outline the melodic devices I will be searching for within LaFaro's performances that reveal ways in which his approach was unconventional.

SCALAR AND ARPEGGIO DEVICES

Through critical listening, I have identified that LaFaro often performs long scalar passages within his performances. These runs are often performed at quick tempos, and also encompass a large melodic range, beginning in the bottom register, and finishing towards the top of the bass's range. As well as scalar patterns I shall also be searching for any common arpeggiated motifs LaFaro may use.

⁶⁰ Berliner, (1994), 337.

For both the scalar and arpeggio devices, I shall attempt to identify any common patterns that may exist across my sample. For example, what scales does LaFaro use during these passages, and do they correspond to the harmony of the song? Do the arpeggiated patterns occur over similar harmonic changes, and if so, do they comprise repetitive digital patterns?

MELODIC INTERJECTION

My analysis shall also seek to identify any sections where LaFaro plays counterpoint to Evans's melodic lines. I shall be considering passages where, as Evans finishes a phrase, LaFaro's accompaniment becomes more pronounced and prominent as he fills the gap left by the pianist. In these moments, LaFaro's melodic idea becomes the lead voice of the performance. However, as Evans begins his next phrase, I shall analyse whether LaFaro returns to his original accompanists role, or whether he continues playing in a lead voice capacity, effectively establishing improvised polyphony.

MELODIC QUOTATION

A common device used by jazz musicians is to quote melodies of songs within their performances. Jazz musicians – often horn players – most commonly do this during their solos as a tool to help stimulate interplay and allow the ensemble to respond to the phrase.⁶¹ I am curious to see whether LaFaro used this common technique as part of his accompaniment.

HARMONY

The extent to which LaFaro's approach was advanced for the time can also be revealed through analysis of his approach to interpreting the harmonic content of a piece of music.

I will start by analysing my sample for common harmonic strategies used by LaFaro in his performances. Specifically I shall be investigating whether LaFaro's performances follow the written harmony of the song. Do his bass lines beneath Evans's improvisations follow the contour of the harmonic progression and clearly indicate each chord change, or is he outlining alternative harmonic progressions and employing substitutions on a regular basis?

I shall comment on the extent to which he is, or is not, performing the written harmony. If any substitutions are being made I shall determine whether there is any sort of pattern in regards to where they occur in the form of the song, or whether he makes substitutions over similar chord types each time.

Sawyer (2002) comments, "Each musician is constrained by the emergent, the set of indexical presuppositions, including the key of the piece, the song's harmonic structure, and the indexical entailments projected by the other players."⁶²

61 Sawyer, (2003), 32.

62 Sawyer, (2003), 94.

This description could be easily applied to the role of a traditional bassist's approach as described above. A traditional bassist would be expected to closely follow the indexical landmarks of a song, acknowledging strongly the written harmonic progressions within his performance, and also playing the role of accompanist by respecting the indexical entailments suggested by the soloists' performances.

With this exegesis, I wish to question whether LaFaro was able to break away from all or part of this particular approach within his playing. When Evans is soloing, is LaFaro acknowledging the written harmony of the song they are performing *ala* a traditional role, or has he broken free of this approach and is creating new harmonic progressions of his own?

Further to this, Sawyer discusses how "in the presence of these [harmonic] constraints, jazz requires each performer to offer something new at each point, ideally something that is suggestive to the other musicians."⁶³

This description of musicians offering something new and suggestive to each other indicates a conversational approach within the emerging performances. I am interested in analysing the level of harmonic "conversation" that may exist between Evans and LaFaro. For example, if Evans performs a harmonic substitution within his solo, does LaFaro acknowledge this and change his own playing to accommodate the new harmony? If there is strong evidence of this practice it would again illustrate the advance LaFaro made as a bassist relative to the traditional approach of a small ensemble bassist.

INTERACTIVITY

There are a number of different approaches I plan to use to analyse the interactive or conversational elements within my sample. Sawyer asserts that "interaction between performers is immediate, durationally [sic] constrained to the moment of creation, and is mediated by musical or verbal signs. The process of group creativity is coincident with the moment of reception and interpretation by other participants."⁶⁴ By analysing LaFaro's performances from different angles suggested by Sawyer's comments, I hope to discover some common devices he employs across a wide range of songs that reveal interaction between the performers.

The first approach I shall use is analysing the transcriptions for evidence of mimesis between LaFaro and Evans. I shall be looking for passages where either Evans or LaFaro imitates precisely a musical phrase that the other has just performed. I shall also be considering whether these passages are "durationally constrained to the moment of creation" and conclude shortly after they are performed.⁶⁵ If so, this would suggest that the two musicians were open to and responded to each other's improvisations. However, in this case, the response does not develop musically over a long passage of time; instead the responder accurately mimics the original phrase before both musicians continue with the performance.

⁶³ Sawyer, (2003), 94.

⁶⁴ Sawyer, (2003), 86.

⁶⁵ Sawyer, (2003), 86.

MELODIC CONTOUR:

Next I shall consider the influence LaFaro and Evans have on the melodic contour of each other's phrases. As described by Berliner:

*Contour is also an ongoing feature of interplay, as players anticipate and respond to the nuances within each other's evolving shapes, the distinctive hills and valleys of their creations.*⁶⁶

As discussed in chapter one, it has been suggested musical interplay was the primary approach employed by LaFaro and Evans during their performances. It follows that I may well find moments of unison melodic contour whereby one of the musicians emulates the shape and direction of their phrase to match that of the other.

CONVERSATIONAL COUNTERPOINT:

As discussed in chapter one, LaFaro's playing is believed to have provided a strong rhythmic and melodic counterpoint to the improvisations of Evans.⁶⁷ It has been described as LaFaro "feeding" musical ideas to Evans, and having them acknowledged and reciprocated as if a musical conversation were taking place between the two musicians.⁶⁸

My analysis shall search for moments within Evans' solos where the two musicians trade musical phrases. I shall also attempt to determine any common traits that are employed during these moments. For example, I shall look at the length of each phrase, examining whether LaFaro and Evans prefer to trade shorter melodic lines more regularly, or whether they leave space to allow the other a significant opportunity to make strong independent musical statements.

A way of measuring and analysing this approach is to use a principle known as the 'Yes, and...'⁶⁹ rule. Actors who perform with improvised theatre ensembles often employ this principle, creating and elaborating upon verbal passages in real time with a goal to keep the improvisation progressing towards an ultimate resolution. An actor is trained to accept whatever is proposed by other members of the group, and has the responsibility to respond, all while staying firmly within the context of the performance. Sawyer confirms the value of this approach, describing how the actors "always accept what is offered in the prior turn, and then elaborate on it by offering something new to further develop the drama."⁷⁰

66 Berliner, (1994), 371.

67 This section differs from the earlier category *Melodic Interjection* where I am looking for brief and sudden interjections from LaFaro that occur during brief gaps in Evans's piano solos. Neither musician elaborates upon these brief phrases following their conclusion.

68 Keith Shadwick, Bill Evans, *Everything Happens To Me: A Musical Biography*, (San Francisco: Backbeat Books, 2002), 89.

69 A detailed example can be found in Sawyer, (2003), 33-37.

70 Sawyer, (2003), 36.

I believe this principle can be used to interpret conversational passages performed by LaFaro and Evans.

First I shall search for passages where LaFaro and Evans leave space within their performance to allow the other to respond with their own melodic phrase. It is during these passages that I shall seek evidence of rhythmic, harmonic and melodic contour relationships that are expanded upon by each musician in every responding phrase. For example, as LaFaro finishes his motif with an ascending melodic contour, does Evans begin his next phrase continuing LaFaro's shape? I believe this type of counterpoint is principally aural and could almost be described as "someone finishing your sentence."⁷¹

In the next chapter I shall offer analysis of my sample using these aspirations and tools as my guide.

71 An example of this approach is featured in *Monson*, (1994), 77. Drummer Ralph Peterson discusses trading melodic ideas with pianist Geri Allen, including quoting the melody from *Salt Peanuts*, a well-known bebop standard written by Dizzy Gillespie.

3 ANALYSIS

In this chapter I discuss the results of my findings as laid out in chapter two. I have presented the results in four primary categories: Rhythm, Interactivity, Melody and Harmony. Each of these sections contains a number of sub-headings where I present my examples.

RHYTHM

RHYTHMIC INTERACTIVITY:

As described in chapter two (p.26), these examples of rhythmic gesturing illustrate either LaFaro or Evans loosely imitating each other's rhythmic phrases. These gestures – or imitations – occur either immediately following the original phrase, or within a few bars.⁷²

Gloria's Step:

In this first example Evans plays a descending melody that features a row of quarter note triplets. LaFaro appears to pick up on this rhythmic idea and in the second bar he uses the same quarter note triplet figure as the primary rhythm of his phrase.

Chorus C Bars 4-6

The musical score is for Chorus C, bars 4-6, in 4/4 time. It features two staves: Piano and Acoustic Bass. The key signature has one flat (B-flat). The Piano part consists of three measures. Measure 4 has a C7(#9) chord and a descending melody of quarter notes: G4, F4, E4, D4, C4. Measures 5 and 6 have Fm7 and Fmaj7 chords respectively, with a descending melody of quarter notes: G4, F4, E4, D4, C4. The Acoustic Bass part consists of three measures. Measure 4 has a bass line of quarter notes: G2, F2, E2, D2, C2. Measures 5 and 6 have a bass line of quarter notes: G2, F2, E2, D2, C2. Both parts feature quarter note triplets in measures 5 and 6.

⁷² These examples do not take into consideration the imitation of melodic contour or complete copies of a melodic statement. The *Mimesis* section later in this chapter outlines these kinds of approaches.

This next example is very similar. This time LaFaro leads, playing three quarter note triplets at the end of bar 13. Evans responds immediately with his own rhythmic phrase using quarternote triplets. This gesturing continues over a total of four bars where Evans concludes the passage with a descending line that resolves after bar 17.

Chorus C Bars 13-16

Chorus C

Am⁷(b⁵) Em⁷(b⁵)

Piano

Acoustic Bass

13 14

Gm⁷(b⁵) Dm⁷(b⁵)

Pno.

15 16

Solar:

In the first four bars of this example, Evans's melodic phrase almost continuously features quarter note triplets as the primary rhythmic element. At bar six, Evans changes the rhythm of his phrase to eighth notes, but shortly after LaFaro changes his own rhythmic phrase to consist of quarter note triplets before concluding at bar seven.

Chorus F Bars 2-7

The musical score is divided into two systems. The first system covers bars 2, 3, and 4. The second system covers bars 4, 5, 6, and 7. The score includes parts for Piano and Acoustic Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The score features various chords and rhythmic patterns, including quarter note triplets and eighth notes.

System 1 (Bars 2-4):

- Chorus F**
- Chords:** Cm(maj7), Gm7, C7
- Piano:** Treble clef. Features quarter note triplets in bars 2, 3, and 4.
- Acoustic Bass:** Bass clef. Features quarter note triplets in bars 2, 3, and 4.

System 2 (Bars 4-7):

- Chords:** Fmaj7, Fm7
- Pno.:** Treble clef. Features eighth notes in bar 4, quarter note triplets in bars 5 and 6, and eighth notes in bar 7.
- A. Bass:** Bass clef. Features quarter note triplets in bars 5, 6, and 7.

In the final bar of Chorus G, LaFaro begins to play in continuous quarter note triplets and, apart from the inclusion of a minim at the top of Chorus H, continues this pattern consistently for a total of five bars. Again as above, Evans acknowledges this rhythmic motif, and only two bars after LaFaro begins the pattern, Evans changes his own rhythmic pattern to conform to LaFaro's. For nearly three bars the two musicians are linked together through the quarter note triplets until they both resolve their phrases on beat one of bar five of chorus H.

Chorus G Bar 12 leading into Chorus H Bars 1-5

The musical score shows two staves: Piano and Acoustic Bass. The key signature has two flats (B-flat and E-flat). Chorus G (Bar 12) starts with a piano part playing quarter note triplets and an acoustic bass part playing eighth notes. Chorus H (Bars 1-5) continues with the piano part playing quarter note triplets and the acoustic bass part playing eighth notes. The chords are: Dm7(b9) G7 (Bar 12), Cm(maj7) (Bar 1), Gm7 (Bar 2), C7 (Bar 3), Fmaj7 (Bar 4), and Fmaj7 (Bar 5).

Waltz For Debby:

In bar 23 of this example, LaFaro plays a brief set of quarter note triplets before changing to a broken two feel in bar 24. However, in bar 23, Evans seems to immediately respond to LaFaro's rhythmic pattern by starting his own ascending triplet motif that resolves with silence two bars later.

Chorus C Bars 23-25

The musical score shows two staves: Piano and Acoustic Bass. The key signature has two flats (B-flat and E-flat) and the time signature is 4/4. Chorus C (Bars 23-25) starts with a piano part playing quarter note triplets and an acoustic bass part playing eighth notes. The chords are: Abmaj7 (Bar 23), Dbmaj7 (Bar 24), Gm7 (Bar 25), C7 (Bar 26), Fmaj7 (Bar 27), and D7 (Bar 28). The Acoustic Bass part shows a broken two feel in bar 23, followed by a 'loco' section in bars 24 and 25.

Alice In Wonderland:

In this example, Evans plays a short three bar phrase made up of primarily eighth notes. During bar 31 LaFaro abandons his previous accompanying rhythms and changes his own line to match the eighth notes that Evans is playing. It would appear that at first, LaFaro was receptive and chose to react to the eighth note rhythmic phrase that Evans was leading. I believe it is also possible to conclude that Evans heard LaFaro change his rhythmic accompaniment and resolved his line at bar 31 to leave space for LaFaro's phrase to become the primary melodic phrase at that moment.

Chorus B Bars 29-32

Chorus B

The musical score is for Chorus B, bars 29-32, in 3/4 time. It features two staves: Piano and Acoustic Bass. The Piano part has a treble clef and a bass clef. The Acoustic Bass part has a bass clef. The key signature is one flat (B-flat). The tempo is marked 'Piano'. The score is divided into four bars: 29, 30, 31, and 32. Chords are indicated above the piano staff: Dm7 in bar 29, G7 in bar 30, and Cmaj7 in bar 31. Bar 32 is a whole rest. The piano staff has a triplet of eighth notes in bar 29, a triplet of eighth notes in bar 30, and a quarter note in bar 31. The acoustic bass staff has a quarter note in bar 29, a quarter note in bar 30, a quarter note in bar 31, and a quarter note in bar 32.

REPETITIVE RHYTHMIC MOTIFS

Throughout the performances I have analysed, LaFaro regularly plays repetitive rhythmic phrases while accompanying Evans' piano solos. He also uses these motifs as part of his counterpoint approach, providing new textures and melodic figures that feature underneath Evans's own lines

All of the following examples have a duration of at least two bars. This indicates that LaFaro was attempting to keep his rhythmic motifs active over a number of bars, sometimes playing against the rhythms of Evans and Motian. My sample discounts a large number of very brief rhythmic patterns that LaFaro did not develop over any significant period of time.

While most of the rhythmic patterns LaFaro used are unique to each performance, a few have similarities that appear multiple times in either one song, or across a number of songs.

SIMILAR RHYTHMIC PATTERNS USED IN THE SAME PERFORMANCE:

Gloria's Step:

While these examples are not quite identical, they are built around the same fundamental shape where LaFaro opens the motif with a longer note, followed by three quarter note triplets. The most interesting part about these two examples is that both of them occur at the same point in the harmonic sequence – two bars into the second half of the song.

Chorus B Bars 13-15

Chorus B

Am⁷(b⁵) Em⁷(b⁵) Gm⁷(b⁵)

Acoustic Bass

13 14 15

Chorus C Bars 13-15

Chorus C

Am⁷(b⁵) Em⁷(b⁵) Gm⁷(b⁵)

Acoustic Bass

13 14 15

A similar approach happens in **Solar**.

Again while each motif is not identical, they share a number of common elements. The first example shows LaFaro performing a repetitive three beat rhythmic pattern that continues for more than six bars. Similar patterns are found later in his performance during Choruses E and K as shown in the following two examples. In both of these examples LaFaro has added an extra crotchet to the pattern, lengthening the phrase by one beat.

Chorus C Bars 5-11

Chorus C

Acoustic Bass

5 6 7 8 9 10 11

Chorus E Bars 2-6

Chorus E

Acoustic Bass

2 3 4 5 6

Chorus K Bars 5-7

Chorus K

Acoustic Bass

5 6 7

LaFaro also uses a similar rhythmic phrase in **Waltz For Debby**:

The first example shows that LaFaro begins the rhythmic phrase in bar 24, before slightly refining the line to include two crotchets at the end of each subsequent bar. The second example is nearly identical except that instead of a longer dotted crotchet beginning each motif, LaFaro plays two quavers before continuing with the same ending to each bar.

Chorus C Bars 24-28

Chorus C

Gm⁷ C⁷ Fmaj⁷ D⁷alt. Gm⁷ C⁷ A⁷alt. D⁷ Gm⁷ C⁷

8^{va} loco

Acoustic Bass

24 25 26 27 28

Chorus F Bars 13-16

Chorus F

A⁷ Dm⁷ Bm⁷ E⁷ A⁷maj⁷

8^{va}-----1 8^{va}---

Acoustic Bass

13 14 15 16

Alice In Wonderland:

Alice In Wonderland contains a number of repetitive rhythmic patterns. This performance also contains the longest pattern played by LaFaro within my sample. Beginning in bar two of Chorus B, this rhythmically simple pattern lasts for a staggering 25 bars. This pattern is the closest example of LaFaro nearly playing a traditional walking bass line, but for the dotted crotchet followed by a quaver in every second bar.

Chorus B Bars 2-26

Chorus B

G⁷ Cmaj⁷ Fmaj⁷ Bm⁷(b5) E⁷alt. A⁷(b9) Eb⁷

Acoustic Bass

2 3 4 5 6 7 8

Dm⁷ G⁷ Cmaj⁷ A⁷alt. Dm⁷ G⁷ Cmaj⁷

A. Bass

9 10 11 12 13 14 15

A⁷alt. Dm⁷ G⁷ Cmaj⁷ Fmaj⁷

A. Bass

16 17 18 19 20

Bm⁷(b5) E⁷alt. A⁷ Eb⁷ Dm⁷ G⁷

A. Bass

21 22 23 24 25 26

In the next example LaFaro plays a rhythmic pattern similar to the one above, except that this time he fills in beat one of each bar.

Chorus B Bars 46-52

Chorus B

Acoustic Bass

A. Bass

Gloria's Step:

The same approach is used in a repetitive rhythmic motif in *Gloria's Step*. Again LaFaro avoids playing the downbeat at the top of the bar but puts emphasis on the up beat followed by a rhythmic resolution with crotchets on beats three and four. Also in the first bar of this example LaFaro begins the line on the and of one but a note is still being held over from the previous bar.

Chorus B Bar 17-19 – Chorus C Bar 1

Chorus B

Acoustic Bass

A. Bass

Chorus C

POLYRHYTHMIC DEVICES

QUARTER NOTE TRIPLET POLYRHYTHM'S:

The following are examples of LaFaro's use of quarter note and eighth note triplet motifs. All of the examples come from passages where LaFaro seems to play a polyrhythmic phrase that has no relationship to anything that either Evans or Motian are performing at that time. This indicates that LaFaro was comfortable in his role to quickly play a rhythmic device that implied a different meter to the principal groove of a song. When listening to these examples, LaFaro's approach creates tension as he plays against Motian's regular rhythmic pattern. This tension is only released as LaFaro resolves the polyrhythm and returns to the regular groove as stated by the other musicians in the ensemble.

As some of these examples show, shortly after LaFaro begins his polyrhythmic motif, Evans begins to mimic the pattern. This approach is discussed in greater depth in the *Mimesis* and *Rhythmic Interplay* sections later in this chapter.

Waltz for Debby:

This two bar phrase is an interesting example in the context of this study as it relates strongly to the basic role expected from jazz bassists. LaFaro manages to acknowledge the harmonic progression of the song by outlining each chord change while also keeping the melodic contour of the bass line smooth without any large intervallic leaps. This diatonic approach within the harmony is then offset by the tension created as LaFaro performs the polyrhythm against Motian's standard drum pattern.⁷³

Chorus C Bars 7-8

Chorus C

Am⁷ Dm⁷ Gm⁷ C⁷

Acoustic Bass

The musical notation shows a two-bar phrase for Acoustic Bass in 4/4 time. The first bar (labeled '7') contains a quarter note triplet (F3, G3, A3) followed by a quarter note (B2) and a quarter note (C3). The second bar (labeled '8') contains a quarter note triplet (D3, E3, F3) followed by a quarter note (G3) and a quarter note (A3). Chords Am⁷, Dm⁷, Gm⁷, and C⁷ are indicated above the notes. The key signature has one flat (Bb).

⁷³ See Appendix II for the full transcription of Motian's performance.

Solar:

In this example, LaFaro uses a quarter note triplet polyrhythm to set up a harmonic pedal, outlining a basic C tonality against the song's harmonic progression. In the final two bars he changes the harmonic pedal to loosely outline a B \flat tonality to match the change in the song's key centre. Both the harmonic and rhythmic aspects of this motif give the phrase a floating feeling as he again creates tension as he performs against the standard drum pattern.

Chorus D Bars 6-11

Chorus D

Acoustic Bass

6 7 8 9 10 11

This example is similar to the one from *Waltz For Debby* discussed above. LaFaro's line is smooth as it slowly descends to its lowest point at B \flat in the third bar, before then ascending over the following two bars to its conclusion in a high G in the bass's upper register.

Chorus G Bar 12 – Chorus H Bars 1-5

Chorus G Chorus H

Piano

Acoustic Bass

12 1 2 3 4 5

The following two examples occur during the out head and coda of the performance. It is interesting that both phrases are of similar length, and also begin on beat three at the start of each chorus. Not only does LaFaro repeat the polyrhythm in the same part of the chorus, but in both examples the melodic and intervallic construction is almost identical, where the first example has a range of a minor third, and the second a range of a major second.

EIGHTH NOTE TRIPLET POLYRHYTHMS:

Gloria's Step:

Like the earlier polyrhythm example discussed above in *Gloria's Step*, in both of the following examples LaFaro uses an eighth note triplet pattern to accentuate a harmonic pedal point. In *Gloria's Step* LaFaro executes some very quick hammer-ons between two notes that are a semi-tone apart. In the first bar, after holding an A \flat for two beats, he begins his quick motif alternating between a G and the A \flat . LaFaro continues the fast motif during the next bar, but moves the pattern down a semi-tone to outline the E minor chord.

Chorus C Bars 10-11

Chorus C

Fm⁷ Em⁷

8^{va}

Acoustic Bass

10 11

Detailed description: This musical notation shows two bars of music for Acoustic Bass. Bar 10 is in the key of F minor (one flat) and features an Fm⁷ chord. It begins with a half note A \flat (labeled 8^{va}) held for two beats, followed by six eighth-note triplets. The first triplet alternates between G and A \flat , and the second triplet alternates between F and G. Bar 11 is in the key of E minor (no flats) and features an Em⁷ chord. It continues with six eighth-note triplets, all of which are a half step lower than the previous bar, alternating between G \flat and A, and then F \flat and G.

Alice In Wonderland:

During the performance of *Alice In Wonderland* LaFaro performs an eighth note polyrhythm, accentuating the tonic and dominant notes of the corresponding harmony. Like the above example he moves the pattern down a semitone to match the chord change before concluding the polyrhythm and returning to his usual accompaniment approach.

Chorus B Bars 43-44

Chorus B

E⁷ Eb⁷

Acoustic Bass

43 44

Detailed description: This musical notation shows two bars of music for Acoustic Bass in 3/4 time. Bar 43 is in the key of E major (no sharps or flats) and features an E⁷ chord. It consists of six eighth-note triplets. The first triplet has notes G, A, and B, and the subsequent triplets are a half step lower, with notes F, G, and A. Bar 44 is in the key of E \flat major (one flat) and features an Eb⁷ chord. It also consists of six eighth-note triplets, all of which are a half step lower than the previous bar, with notes F \flat , G \flat , and A \flat .

DOTTED QUARTER NOTE POLYRHYTHMS

Alice In Wonderland:

During *Alice In Wonderland* LaFaro only sparingly employs the dotted quarter polyrhythm within his performance. All of the examples shown are brief. During both, LaFaro continues to clearly outline the harmonic progression – especially in the second example where he exclusively plays the tonic of each chord. And like the triplet polyrhythms discussed earlier, there does not appear to be any kind of musical communication between the musicians in the preceding measures that would set-up or influence LaFaro to perform in this manner.

Chorus A Bars 60-62

Chorus A

Acoustic Bass

60 61 62

Chorus B Bars 33-35

Chorus B

Acoustic Bass

33 34 35

These next examples are also similar to those above. Again LaFaro almost exclusively performs the tonic notes of the corresponding harmony, but this time his performance may have been influenced by Evans's left hand. In the first example Evans has already been playing the polyrhythm for four bars before LaFaro begins his own, and continues to play it as LaFaro joins him.

Chorus E Bars 41-48

Chorus E

41 42 43 44

45 46 47 48

In this final example LaFaro and Evans once again perform the polyrhythm in unison.

Chorus F Bars 24-28

Chorus F

25 26 27 28

Solar:

These first two examples taken from *Solar* occur towards the beginning of the piano solo. Both examples are of short duration – three and five bars respectively – and it seems that LaFaro tailors his use of the polyrhythm to accommodate the harmony. For instance, in bar four of the second example LaFaro starts the bar by playing a dotted quarter, but then finishes the bar with two descending quarter notes that lead to the D \flat maj7 chord change in the fifth bar.

Chorus D Bars 1-3

Chorus D

Cm(maj7) Gm7(b5)

Acoustic Bass

Chorus G Bars 7-11

Chorus G

Fm7 B \flat 7 E \flat maj7 E \flat m7 A \flat 7 D \flat maj7

Acoustic Bass

As the piano solo progresses, LaFaro begins to stretch the duration of the polyrhythmic phrases. The most extreme of these occurs during Chorus I where LaFaro performs a broken version of the polyrhythm for the entire chorus. This is quite a contrast to the uniformly short patterns he played in *Alice In Wonderland*.

Chorus I Bars 1-12

Chorus I

Cm(maj7) Gm7(b5) C7

Acoustic Bass

INTERACTIVITY

CONVERSATIONAL COUNTERPOINT (YES AND...)

As described in chapter two (p.19) a passage of Conversational Counterpoint occurs when either LaFaro or Evans leaves space within their solo for the other to fill. The responding musician may continue the melodic phrase as if it had never stopped. He might continue the melodic contour of the original phrase, or the responding musician may even start his line on the same note that resolved the original motif.

I could find no evidence of Conversational Counterpoint (Yes, and...) in *Solar*, *Gloria's Step*, *Waltz For Debby* or *Nardis*. However there is a clear example within *Alice In Wonderland*.

Alice In Wonderland:

After performing a repetitive rhythmic pattern, LaFaro's playing becomes rhythmically varied as he begins an ascending line to pedal on a high E for two bars. It seems that Evans notices this rhythmic activity as two bars later he leaves a gap in his playing, one that allows LaFaro to fill the gap with an ascending eighth note run resolving on a high G in thumb position.

The interesting part of this counterpoint passage is the note choices that the two musicians make. Evans resolves his melodic phrase on a mid range G and lets it ring for the duration of the bar. LaFaro would have heard this note clearly, and he chooses to acknowledge it by finishing his ascending eighth note phrase by repeating the same tone in bar 17.

In response, Evans begins his new phrase on the same G and also continues the melodic contour of LaFaro's original phrase. When listening to this passage, it seems that as LaFaro concludes his melodic idea, Evans immediately responds and continues the musical discussion.

Chorus A Bars 15-18

Chorus A

The musical score is for Chorus A, bars 15-18, in 3/4 time. It features three staves: Piano (top), Acoustic Bass (middle), and Acoustic Bass (bottom). The key signature is C major. The Piano part starts with a Cmaj7 chord in bar 15, followed by a melodic line in bar 16 that resolves to a G note in bar 17. The Acoustic Bass part provides a rhythmic accompaniment, with a high E pedal point in bar 15 and a high G in bar 17. The Acoustic Bass part also features a melodic line in bar 16 that resolves to a G note in bar 17. The score includes a '3' above the piano staff in bar 17, indicating a triplet. The Acoustic Bass part has a sharp sign above the staff in bar 16, indicating a sharp note. The score ends with a double bar line in bar 18.

MELODIC CONTOUR:

This section illustrates passages where it appears that either LaFaro or Evans perform a phrase that the other then responds to by imitating the melodic contour. These responsorial phrases can occur while the original phrase is still being played, or they can follow shortly after the initial line has concluded.

Solar:

As Evans finishes his repetitive rhythmic pattern at the end of Chorus B, LaFaro plays an ascending eighth-note leading into the top of Chorus C. This ascending pattern continues for the following two bars of the new chorus, but LaFaro has stretched the rhythmic pattern to now consist of a dotted crotchet followed by a quaver. Evans at first leaves space for LaFaro to perform the melodic line, and then starts his own phrase that imitates the melodic contour that LaFaro continues to play.

Chorus B Bars 10-12 & Chorus C Bars 1-3

The musical score is divided into two sections: Chorus B and Chorus C.

Chorus B (Bars 10-12): This section is for Piano and Acoustic Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a melodic line with triplets in both hands. The chords are Ebm7, Ab7, Dbmaj7, Dm7(b5), and G7. The Acoustic Bass part has a steady eighth-note pattern in bar 10, a dotted quarter note in bar 11, and a quarter-note pattern in bar 12.

Chorus C (Bars 1-3): This section is for Piano (Pno.). The key signature remains two flats. The piano part features a melodic line with triplets in both hands. The chords are Cm(maj7) and Gm7(b5). The bass line consists of quarter notes in bar 1, quarter notes in bar 2, and quarter notes in bar 3.

Starting in the second bar of Chorus E, LaFaro plays a melodic line that mostly moves in intervals of seconds. He continues this pattern for another eight bars as he outlines the written harmony, employing tritone substitutions relative to the accepted harmony apparently to avoid making larger intervallic leaps. During the first five bars of this example, Evans includes a mixture of large and small intervals as part of his solo. However, after a small gap in his piano solo at bar seven, Evans begins his next phrase immediately using smaller intervals as the basis of his melodic idea. Perhaps Evans picked up on LaFaro's pattern and responded to it by changing his own melodic phrase to acknowledge LaFaro's melodic contour?

Chorus E Bars 2-9

Chorus E

The musical score for Chorus E Bars 2-9 is presented in three systems. The first system covers bars 2-5, the second system covers bars 6-9. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes three staves: Piano (top), Acoustic Bass (middle), and Pno. (bottom). Chord symbols are indicated above the staves: Cm(maj7), Gm7(b5), C7, Fmaj7, Fm7, Bb7, and Ebmaj7. The Acoustic Bass staff shows fingerings 2, 3, 4, and 5. The Pno. staff includes a triplet in bar 9 marked *loco*.

Waltz For Debby:

Over the course of bars 28-30, Evans plays a repetitive one bar ascending and descending phrase that clearly outlines the harmonic progression. At the same time LaFaro's playing is rhythmically conservative as he uses only minims while spelling the chord changes. This suddenly changes in bar 30 when LaFaro plays a short eighth-note run ascending to a high F. This short phrase clearly matches the melodic contour that Evans has repeated three times before LaFaro matched it. It seems that LaFaro may have heard Evans's repetitive pattern and decided to break his strict rhythmic accompaniment to join Evans as the melodic line ascended to its peak.

Chorus B Bars 28-31

Chorus B

The musical score is presented in two systems. The first system covers bars 28 and 29. The piano part (Piano) features a repetitive one-bar ascending and descending phrase in the right hand, with triplets of eighth notes. The left hand plays chords: Gm7 in bar 28 and C7 in bar 29. The acoustic bass part (Acoustic Bass) plays minims: G in bar 28 and C in bar 29. The second system covers bars 30 and 31. The piano part (Pno.) continues the repetitive phrase in bar 30, then changes to a melodic line in bar 31, with triplets of eighth notes. The left hand plays chords: Gm7 in bar 30, C7 in bar 30, Dm7 in bar 31, and D7 in bar 31. The acoustic bass part (Acoustic Bass) continues with minims: G in bar 30, C in bar 30, F in bar 31, and G in bar 31.

Chords: Gm7, C7, A7, Dm7, Gm7, C7, Dm7, D7

Bar numbers: 28, 29, 30, 31

In bar six of this example, Evans plays a descending melodic phrase that resolves as he holds the C for approximately two and a half beats. Immediately LaFaro begins to play a long ascending line, scaling over two octaves that peaks at a high B \flat in thumb position. As LaFaro's melodic line climbs ever higher, Evans seems to follow suit, making large intervallic jumps to keep up with his bassist. As Evans's line peaks at a high G he begins to descend towards a resolution in bar eleven. It seems that LaFaro follows Evans, reversing the contour of his own line only three beats after Evans had reached his peak, indicating that both musicians were open to interacting and following each others' phrases.

Chorus C Bars 6-11

Chorus C

The musical score consists of three systems of staves. The first system (bars 6-8) includes Piano and Acoustic Bass parts. The Piano part has a treble clef and a bass clef, with a triplet of eighth notes in bar 6. The Acoustic Bass part has a bass clef and includes triplets of eighth notes in bars 7 and 8. The second system (bars 9-11) includes Pno. and Acoustic Bass parts. The Pno. part has a treble clef and a bass clef, with a dotted quarter note in bar 9. The Acoustic Bass part has a bass clef and includes an 8va marking in bar 10. Chords are indicated above the staves: Gm7, C7, Am7, Dm7, Gm7, C7 for bars 6-8; Fmaj7, D7, Gm7, C7, A7, D7 for bars 9-11.

Alice In Wonderland:

In this example, Evans plays a short ascending phrase made up of eighth notes that concludes with a crotchet at the melodic peak of the line. LaFaro complements this brief phrase by also playing an ascending phrase, starting with eighth notes and then playing a polyrhythm that eventually resolves on beat one of bar 47. It seems to me that LaFaro chose to respond to Evans's line as at bar 45 his approach dramatically changed. During the previous few bars, LaFaro had played conservatively in the lowest register of his bass, playing either quarter or half notes in his accompaniment. During this time Evans was soloing using large groupings of sixteenth notes that were the dominant feature of the performance at that point. However, as soon as Evans uses a different subdivision within his solo – the eighth note run at bar 45 – LaFaro immediately changes his approach, and his playing becomes more active as he imitates Evans's melodic contour.

Chorus A Bars 45-47

Chorus A

The musical score is for Chorus A, bars 45-47, in 3/4 time. It features three staves: Piano (treble and bass clefs), Acoustic Bass (bass clef), and Chords. The key signature has one sharp (F#). The piano part has a melodic line in the treble clef and accompaniment in the bass clef. The acoustic bass part has a melodic line in the bass clef. The chords are Dm7, A7, and Dm7. The bar numbers 45, 46, and 47 are indicated below the Acoustic Bass staff. A bracket under bar 46 indicates a polyrhythmic pattern.

Piano

Acoustic Bass

45 46 47

I could find no evidence of melodic contour interactivity in *Nardis* or *Gloria's Step*.

MIMESIS:

I consider Mimesis occurs when one of the musicians attempts to precisely follow the melodic contour and rhythm of the original idea of another musician. They may not play the exact same note(s), as they may be moving through different harmonic changes at the time they play their mimetic phrase.

Alice In Wonderland:

This example contains two points of mimesis as played by LaFaro. During bar 37 Evans plays some eighth notes before descending in bar 38 using eighth note triplets. At this point LaFaro breaks from the long notes he had been playing for some time, and mimics the rhythmic phrase that Evans just played. What makes this more extraordinary is that as LaFaro is doing this, Evans repeats the same phrase, meaning that both musicians play the same rhythmic line at the same time. Also, the melodic contour of this phrase is identical with each musician's line ascending and descending in unison.

The second point of mimicry occurs in bar 39. As Evans descends and ultimately resolves his phrase, one beat later LaFaro seems to mimic the pianist's movements and uses the same rhythmic and melodic shape to resolve his own line before returning to a simpler accompanist's approach.

Chorus A Bars 37-39

The musical score for Chorus A Bars 37-39 is presented in 3/4 time. It features two staves: Piano (top) and Acoustic Bass (bottom). The Piano part is in treble clef, and the Acoustic Bass part is in bass clef. The key signature is one flat (B-flat major/D minor). The score is divided into three measures: 37, 38, and 39. Measure 37 has a Dm7 chord. Measure 38 has a G7 chord. Measure 39 has a Cmaj7 chord. The Piano part in measure 37 plays an eighth-note ascending line (D4, E4, F4, G4) followed by an eighth-note descending triplet (G4, F4, E4). In measure 38, the Piano part plays a descending eighth-note triplet (D4, C4, B3). In measure 39, the Piano part plays a descending eighth-note triplet (D4, C4, B3) followed by a quarter note (A3). The Acoustic Bass part in measure 37 plays a dotted quarter note (D3). In measure 38, it plays an eighth-note ascending line (D3, E3, F3, G3) followed by an eighth-note descending triplet (G3, F3, E3). In measure 39, it plays a descending eighth-note triplet (D3, C3, B2) followed by a quarter note (A2).

Nardis:

Two examples of mimesis are also evident in *Nardis* and occur in quick succession. As seen in the transcription, up until the final two bars of Chorus D LaFaro had been playing a selection of long tones, strictly outlining the harmonic progression in the lowest register of the bass.⁷⁴ However, a space appears in bar 31 as Evans concludes his phrase.

LaFaro hears a gap in the piano solo and takes the opportunity to perform his own phrase. He quickly ascends to eventually pedal on a high E that he resolves on beat one of the following chorus. It is fair to assume that during the gap in the piano solo, Evans clearly hears LaFaro perform this ascending line, and quickly mimics LaFaro's rhythmic and contour shape exactly.

This example is immediately followed by another passage of mimesis beginning with LaFaro in bar one of Chorus E. After resolving his previous phrase on beat one, LaFaro performs another melodic statement involving a set of triplets and eighth notes that is resolved on the minim in bar two. One beat after LaFaro concludes his phrase, Evans mimics the rhythmic pattern resolving on beat four of bar two. LaFaro then continues this pattern, and one beat after Evans finishes copying LaFaro's first phrase, LaFaro repeats the rhythmic motif identically.

Chorus D Bars 31&32 – Chorus E Bars 1-3

The musical score is presented in two systems: Piano and Acoustic Bass. The Piano part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The Acoustic Bass part is written in bass clef with the same key signature and time signature. The score is divided into two sections: Chorus D (bars 31-32) and Chorus E (bars 1-3). Chorus D starts with a whole note chord of Em7 in bar 31, followed by a half note chord of E7 in bar 32. Chorus E begins with a whole note chord of Em7 in bar 1, followed by a half note chord of Fmaj7 in bar 2, and a half note chord of Em in bar 3. The final chord in bar 3 is B7. The piano part features melodic lines with triplets and eighth notes, while the acoustic bass part provides a rhythmic accompaniment with triplets and eighth notes. Bar numbers 31, 32, 1, 2, and 3 are indicated below the Acoustic Bass staff.

⁷⁴ See appendix II for full transcriptions.

Solar:

In bar six of this example, LaFaro sets up an ascending quarter note triplet motif. This motif pedals between C and G to create a floating feeling to the harmony, as the G in the phrase does not strongly relate to the written harmony. LaFaro abruptly stops the motif after he plays a C \flat in bar eight – the $\flat 9$ in relation to the B $\flat 7$ chord [possibly a mistake]. Shortly after this brief pause LaFaro begins playing the same rhythmic device again, this time primarily pedaling over a B \flat – the fifth of the written harmony – before concluding the phrase by outlining the harmony leading to D \flat in bar 11.

Evans begins mimicking the motif during bar nine as LaFaro begins playing it again. Evans uses the motif to clearly outline the harmony at bar nine before resolving the line at bar eleven on D \flat , just two beats after LaFaro had concluded his motif.

Chorus D Bars 6-11

Chorus D

The musical score is for Chorus D, bars 6-11, in 4/4 time with a key signature of two flats (Bb major/Dm). It features three staves: Piano (Piano), Acoustic Bass, and Piano (Pno.).

Bar 6: Piano part has a treble clef with notes G4, A4, Bb4, C5, Bb4, A4, G4. Bass part has a bass clef with notes C3, G2, C3, G2, C3, G2, C3, G2. Chords: Fmaj7.

Bar 7: Piano part has a treble clef with notes G4, A4, Bb4, C5, Bb4, A4, G4. Bass part has a bass clef with notes C3, G2, C3, G2, C3, G2, C3, G2. Chords: Fm7.

Bar 8: Piano part has a treble clef with notes G4, A4, Bb4, C5, Bb4, A4, G4. Bass part has a bass clef with notes C3, G2, C3, G2, C3, G2, C3, G2. Chords: Bb7.

Bar 9: Piano part has a treble clef with notes G4, A4, Bb4, C5, Bb4, A4, G4. Bass part has a bass clef with notes C3, G2, C3, G2, C3, G2, C3, G2. Chords: Ebmaj7.

Bar 10: Piano part has a treble clef with notes G4, A4, Bb4, C5, Bb4, A4, G4. Bass part has a bass clef with notes C3, G2, C3, G2, C3, G2, C3, G2. Chords: Ebm7.

Bar 11: Piano part has a treble clef with notes G4, A4, Bb4, C5, Bb4, A4, G4. Bass part has a bass clef with notes C3, G2, C3, G2, C3, G2, C3, G2. Chords: Ab7 and Dbmaj7.

In this example it is LaFaro who mimics and extends a phrase originally played by Evans. At the top of Chorus N Evans begins a new melodic phrase where he ascends an inverted C minor arpeggio. The basic rhythmic pattern of eighth notes clearly spells the chord, and the final held note helps accentuate the peak of the melodic phrase.

Immediately LaFaro mimics this idea by taking the same melodic contour and rhythmic structure and plays his version of the phrase in the same position in the next bar. While LaFaro begins his phrase on the same note that Evans did in bar one, he changes the note choice to clearly outline the Gmin7(b5) chord change at bar three.

LaFaro continues with this melodic idea by playing the same phrase in bar four. This time his note choice clearly outlines the new C7b9 chord change that occurs in that bar. And again two bars later, he plays the same rhythmic motif except this time he changes the melodic contour of the phrase and descends to ultimately resolve the line on the F tonic note of the key centre.

Chorus N Bars 1-6

The musical score for Chorus N Bars 1-6 is presented in three systems. The first system covers bars 1-3, the second system covers bars 4-6, and the third system covers bars 7-9. The score includes parts for Piano, Acoustic Bass, and Pno. (Piano).

System 1 (Bars 1-3): Labeled "Chorus N". The key signature is C minor (three flats). The time signature is 4/4. Chord changes are indicated as Cm(maj7) above bar 1 and Gm7(b5) above bar 3. The Piano part features a melodic phrase starting on G4, moving up to Bb4, C5, and D5, with a final note held. The Acoustic Bass part provides harmonic support with chords and a melodic line.

System 2 (Bars 4-6): The Piano part continues the melodic phrase from bar 1. Chord changes are indicated as C7 above bar 4 and Fmaj7 above bar 5. The Acoustic Bass part continues its melodic line.

System 3 (Bars 7-9): The Piano part continues the melodic phrase. The Acoustic Bass part continues its melodic line.

Gloria's Step:

During the first bar of this example, Evans plays a rhythmic figure that repeats using an eighth and a quarter note in sequence. The motif has the range of a tone, cycling between the #9 and b9 of the C7alt chord that is part of the written harmony. The very next bar LaFaro repeats the rhythm of Evans's phrase and also matches the melodic contour, playing between F and E \flat , complementing the chord change in the second bar.

Chorus F Bars 4-5

The musical score is titled "Chorus F" and is in 4/4 time. It consists of two staves: Piano and Acoustic Bass. The Piano part is written in treble clef and features a harmonic progression from C7(#9) in the first bar to Fm7 in the second bar. The Acoustic Bass part is written in bass clef and features a melodic line that mirrors the rhythmic and melodic contour of the piano part. The score is divided into two measures, labeled 4 and 5.

Chorus F

C7(#9) Fm7

Piano

Acoustic Bass

4 5

I could find no evidence of this kind of mimesis in *Waltz For Debby*.

MELODY:

COMMON SCALAR AND ARPEGGIO MOTIFS

In this section I have examined my sample for any scalar or arpeggiated patterns that LaFaro uses – sometimes repetitively – as part of his accompanying approach. When searching for scalar phrases I looked for a passage where LaFaro consistently continued playing the same contour, playing semitones or tones, outlining some sort of scale. The contour would not be affected by a song's chord changes – for example LaFaro may employ substitutions within his lines so as to keep the contour of the scalar device continuing through the harmonic progression of the song.

The arpeggiated motifs I isolate are phrases where LaFaro exclusively uses chord tones as part of his accompaniment. These arpeggios are sometimes repetitive motifs that LaFaro alters to conform to a song's harmonic progression, or sometimes simply form part of his accompaniment to outline the written harmony of a song.

Solar:

Scalar Runs:

This scalar passage is a good example of the melodic range LaFaro used across the bass. In the final measure of Chorus B LaFaro begins an eighth note phrase ascending up a D Locrian scale before changing the rhythm at the start of Chorus C. At this point the stated harmony of the song changes to a Cmin(maj7) chord, and LaFaro alters his ascending pattern accordingly. Starting on a B \flat LaFaro outlines the C minor-major scale over the following two bars. He concludes the passage with a B \flat , anticipating (the minor 3rd of) the next chord change – Gmin7 \flat 5.

Chorus B Bar 12 – Chorus C Bars 1-3

Acoustic Bass

Chorus B: Dm⁷(\flat 5) G⁷

Chorus C: Cm(maj⁷) Gm⁷(\flat 5)

12 1 2 3

Gloria's Step:

Arpeggios:

In this example, LaFaro spells the two chord changes by exclusively playing chord tones within his bass line. After starting on a high E, LaFaro descends quickly, outlining the rest of the chord before playing a double stop made up of the minor 3rd (G) and minor 7th (D) of the Emin7 harmony. He then goes on to outline the Fmaj7 chord change in bar two by first playing the fifth (C) before descending down the triad and resolving on a low F in the bottom register of the bass.

Chorus B Bars 11-12

Chorus B

Em⁷ Fmaj⁷

Acoustic Bass

11 12

Detailed description: This musical notation shows two bars of bass for Chorus B. Bar 11 is labeled with an Em7 chord and contains a descending arpeggio of G4, F4, E4, D4, C4, B3, A3, G3, with a triplet bracket under the last three notes. Bar 12 is labeled with an Fmaj7 chord and contains a descending arpeggio of C4, B3, A3, G3, F3, with a triplet bracket under the last three notes.

Nardis:

Scalar Runs:

The following two examples show LaFaro clearly outlining an E natural minor scale at the very end of both Chorus D and E. The first example shows LaFaro ascending an E minor triad, including the flattened sixth and seventh to outline the song's E natural minor (Aeolian) harmony. He finishes the phrase by pedaling on a high E, resolving the line at the beginning of the following chorus.

Chorus D Bars 31-32 – E Natural Minor scale

Chorus D Chorus E

Em⁷

Acoustic Bass

31 32 1

Detailed description: This musical notation shows the end of Chorus D and the start of Chorus E. Bar 31 (Chorus D) is labeled with an Em7 chord and contains an ascending scalar run: G3, A3, B3, C4, D4, E4, F4, G4. Bar 32 (Chorus E) contains a descending scalar run: G4, F4, E4, D4, C4, B3, A3, G3, with a triplet bracket under the last three notes.

Chorus E Bars 31-32 – E Natural Minor Scale

Chorus E

Em⁷

Acoustic Bass

31 32

Detailed description: This musical notation shows the end of Chorus E. Bar 31 is labeled with an Em7 chord and contains an ascending scalar run: G3, A3, B3, C4, D4, E4, F4, G4. Bar 32 contains a descending scalar run: G4, F4, E4, D4, C4, B3, A3, G3.

In Head Chorus: 33-34

In Head Chorus

Cmaj7

Acoustic Bass

33 34

Over this three bar example, LaFaro plays a repetitive rhythmic motif and outlines the triadic notes of each chord change.

Chorus B Bars 57-59

Chorus B

Dm7 G7 Cmaj7

Acoustic Bass

57 58 59

MELODIC QUOTATION:

As discussed earlier in chapter two, I have examined LaFaro's playing for examples of passages of melodic quotation. These phrases consist of recognizable melodies from either another song, or fragments of the melody from the song that he was playing at the time.

Solar:

Amongst my sample, the most substantial example of this approach comes from LaFaro's performance in *Solar*. LaFaro's entrance into the song quotes the melody with Evans at bar nine in the opening chorus.

Chorus 1 Bars 9-12

Chorus 1

Ebmaj7 Ebm7 Ab7 Dbmaj7 Dm7(b5) G7

Acoustic Bass

9 10 11 12

Chorus 2 Bar 12 & Chorus A + B

Chorus 2 Chorus A

Dm^{7(b5)} G⁷ Cm(maj⁷) Gm^{7(b5)}

Acoustic Bass

1 2 3

C⁷ Fmaj⁷ Fm⁷ Bb⁷

4 5 6 7 8

Ebmaj⁷ Ebm⁷ Ab⁷ Dbmaj⁷ Dm^{7(b5)} G⁷

9 10 11 12

Chorus B

Cm(maj⁷) Gm^{7(b5)} C⁷

1 2 3 4

Fmaj⁷ Fm⁷ Bb⁷

5 6 7 8

Ebmaj⁷ Ebm⁷ Ab⁷ Dbmaj⁷ Dm^{7(b5)} G⁷

9 10 11 12

Waltz For Debby:

During the in head of *Waltz For Debby*, LaFaro takes an opportunity to quote part of the melody. During the second chorus of the in head, LaFaro plays a part of the melody in unison with Evans.

Chorus A Bars 15-16

Chorus A

A^{maj7}

Piano

Acoustic Bass

15 16

MELODIC INTERJECTIONS:

Throughout my sample, there are numerous examples of LaFaro melodically interjecting phrases during Evans's piano solo. These phrases occur whenever Evans leaves a brief gap in between his own melodic statements. As the following examples show, while Evans is performing a phrase, LaFaro is accompanying in a more conservative and traditional manner, usually playing in the lowest register of the bass and rhythmically using longer tones underneath the piano solo. However, as soon as Evans leaves a space in his solo, LaFaro immediately changes his approach, changing his own phrases to include eighth note runs and often quickly ascending the bass to play in the higher registers. It would appear that LaFaro would sense a brief gap in Evans's solo, in which he would take the opportunity to make his own melodic statement. LaFaro's phrase would generally conclude almost as soon as Evans played a new melodic idea, at which point LaFaro would relinquish the lead voice to Evans and would once again return to a more traditional role.

Alice In Wonderland:

During the piano solo in *Alice In Wonderland*, LaFaro takes a number of opportunities to fill the gaps left by Evans. The first example shows Evans completing his melodic phrase by descending in eighth notes before resolving the line in bar 15. As soon as this resolution has occurred LaFaro breaks from his rhythmically simple accompaniment, and using eighth notes quickly ascends into the higher register of the bass. As Evans begins his new phrase at bar 17, LaFaro changes back to playing longer rhythms before dropping back down into the lower register of the bass.

Chorus A Bars 13-18

The musical score for Chorus A Bars 13-18 is presented in two systems. The first system covers bars 13, 14, and 15. The second system covers bars 16, 17, and 18. The score is written for Piano and Acoustic Bass in 3/4 time. The piano part is in the treble clef, and the acoustic bass part is in the bass clef. Chord symbols are placed above the piano staff: Dm7 above bar 13, G7 above bar 14, and Cmaj7 above bar 15. In the second system, Dm7 is above bar 16 and G7 is above bar 17. The piano part in the first system shows a descending eighth-note line in bar 13, resolving in bar 15. The acoustic bass part in the first system shows a simple accompaniment pattern. In the second system, the piano part shows a more complex rhythmic pattern with a triplet in bar 17, and the acoustic bass part shows a more active line with eighth notes.

The next example shows LaFaro playing a repetitive rhythmic pattern under Evans's piano solo until at the end of the third bar he begins a long ascending line using mostly eighth notes. Unlike the above example this phrase begins while Evans is also playing an eighth note line. It appears that during the fourth bar Evans had heard LaFaro starting to play a busier phrase, and he resolves his own melodic line to let LaFaro's phrase stand out. However, as soon as the following chorus begins, LaFaro immediately reverts back to playing longer tones underneath another busy rhythmic line from Evans.

Chorus A Bars 60-64 & Chorus B Bars 1-2

Chorus A

Chorus B

The image displays two musical staves for piano and acoustic bass. The first section, Chorus A, covers bars 60 to 63. The piano part has a treble clef and the bass part has a bass clef. Chords are indicated above the piano staff: A7, Dm7, G7, and Cmaj7. Bar 61 features triplets in the piano part. The second section, Chorus B, covers bars 64, 1, and 2. The piano part has a treble clef and the bass part has a bass clef. Chords are indicated above the piano staff: A7, Dm7, and G7. Bar 64 features a triplet in the piano part.

Waltz For Debby:

This example shows LaFaro changing his approach from clearly outlining the root notes of the written harmony to performing a rhythmic motif in the higher register of the bass. This rhythmic phrase occurs at bar 25 as Evans begins to outline the chord changes using just minims. By the end of bar 26 as Evans begins to again include eighth notes in his playing LaFaro simplifies his own rhythmic accompaniment and changes register, moving back down the bass to outline the tonic of each chord change.

Chorus A Bars 23-27

Chorus A

The musical score is divided into two systems. The first system covers bars 23 and 24. The piano part (Piano) has a treble clef and a bass clef. The bass part (Acoustic Bass) has a bass clef. Chord changes are indicated above the piano part: A \flat maj7, D \flat maj7, Gm7, and C7. The second system covers bars 25, 26, and 27. The piano part (Pno.) has a treble clef and a bass clef. The bass part (Acoustic Bass) has a bass clef. Chord changes are indicated above the piano part: Fmaj7/A, Dm7, Gm7, C7, A7, and D7.

Another example from *Waltz For Debby* occurs in Chorus B. Here LaFaro begins a fast ascending eighth note line that ultimately reaches a high B \flat in thumb position. By the third bar Evans has begun a new eighth note line and LaFaro simplifies his rhythm and begins to descend back to the lower register of the bass. By the fourth bar LaFaro has reverted back to quarter notes.

Chorus B Bars 17-20

Chorus B

The musical score is divided into two systems. The first system covers bars 17 and 18, and the second system covers bars 19 and 20. Each system includes a Piano part (treble and bass staves) and an Acoustic Bass part (bass staff). Chord symbols are placed above the piano part.

System 1 (Bars 17-18):

- Chords:** Gm⁷, C⁷, Am⁷, D⁷
- Piano:** Treble clef, 4/4 time. Bar 17: G \flat 4, A \flat 4, B \flat 4, C5, D5, E5. Bar 18: F5, G5, A5, B \flat 5.
- Acoustic Bass:** Bass clef, 4/4 time. Bar 17: G \flat 4, A \flat 4, B \flat 4, C5. Bar 18: D5, E5, F5, G5, A5, B \flat 5.

System 2 (Bars 19-20):

- Chords:** Gm⁷, A⁷, Dm⁷, F⁷
- Piano:** Treble clef, 4/4 time. Bar 19: G \flat 4, A \flat 4, B \flat 4, C5, D5, E5. Bar 20: F5, G5, A5, B \flat 5.
- Acoustic Bass:** Bass clef, 4/4 time. Bar 19: G \flat 4, A \flat 4, B \flat 4, C5. Bar 20: D5, E5, F5, G5, A5, B \flat 5.

Solar:

As this example illustrates, Evans finishes a melodic passage at the end of the first bar. LaFaro seems to be aware of this resolution, and in turn plays a very brief eighth note motif before changing his line to include longer rhythmic tones underneath Evans's next melodic phrase. Immediately following the conclusion of this new phrase LaFaro jumps to a higher register and plays another brief eighth note motif as Evans leaves another gap in the piano solo.

Chorus H Bars 6-10

The musical score is divided into two systems. The first system covers bars 6 and 7, and the second system covers bars 8, 9, and 10. The key signature is B-flat major (two flats) and the time signature is 4/4.

System 1 (Bars 6-7):

- Chorus H** label above the staff.
- Piano:** Treble and bass staves. Bar 6 contains a melodic phrase in the treble and a supporting bass line. Bar 7 features a rest in the treble and a melodic phrase in the bass.
- Acoustic Bass:** Treble staff. Bar 6 has a triplet of eighth notes (F4, G4, A4) with a '3' below. Bar 7 has a dotted quarter note (F4) with an '8va' marking and a dashed line above it, followed by a quarter note (F4).
- Chord symbols: Fmaj7 above bar 6, Fm7 above bar 7.

System 2 (Bars 8-10):

- Pno.:** Treble and bass staves. Bar 8 has a melodic phrase in the treble and a triplet of eighth notes in the bass. Bar 9 has a rest in the treble and a melodic phrase in the bass. Bar 10 has melodic phrases in both staves.
- Acoustic Bass:** Treble staff. Bar 8 has a dotted quarter note (F4) with an '(8)' marking and a dashed line above it. Bar 9 has a melodic phrase starting with a 'loco' marking. Bar 10 has a melodic phrase.
- Chord symbols: Bb7 above bar 8, Ebmaj7 above bar 9, Ebm7 above bar 10, Ab7 above bar 10.

Gloria's Step:

In the following examples, LaFaro uses triplet motifs to fill gaps left by Evans during the in and out heads of the performance. These motifs occur at the same place in the form each time, and I believe it is reasonable to conclude that LaFaro had pre-determined these passages as he knew that in these moments there was no melodic content expected from the piano.

Chorus A Bars 4-6

Chorus A

Piano

Acoustic Bass

4 5 6

Chorus A Bars 9-11

Chorus A

Piano

Acoustic Bass

9 10 11

Chorus B Bars 4-7

Chorus B

Piano

Acoustic Bass

$C7(\#9)$ $Fm7$

$Fmaj7$ $Ebmaj7$

4 5 6 7

Chorus B Bars 9-11

Chorus B

Piano

Acoustic Bass

$C7(\#9)$ $Fm7$ $Em7$

9 10 11

Chorus K Bars 4-7

Chorus K

C7(#9) Fm7

Piano

Acoustic Bass

fmaj7 Ebmaj7

Pno.

4 5 6 7

Chorus K Bars 9-11

Chorus K

C7(#9) Fm7 Em7

Piano

Acoustic Bass

9 10 11

HARMONY:

BASIC SUBSTITUTION

RELATIVE MAJOR/MINOR SUBSTITUTION:

The following examples show LaFaro substituting chords in the written harmonic progression for the relative major or minor of the prescribed chord. For example, where an F major chord is written, LaFaro may play a D underneath the chord, effectively changing the chord into a Dmin7 chord, the relative minor of F major.

This approach also applies when LaFaro emphasizes the minor 3rd of a min7 chord. For example LaFaro may play an F as the fundamental bass note underneath a Dmin7 chord that is written in a song's harmony. This has the effect of substituting the relative major chord in place of a minor chord.

Gloria's Step:

At the top of chorus D, LaFaro holds a D from the previous bar as the harmony changes to Fmaj7 – the relative major of the D minor LaFaro is implying.

Chorus C Bar 20 – Chorus D Bar 1

The notation shows the Acoustic Bass line for two bars. The first bar is labeled 'Chorus C' and contains the chord Eb7(#9). The second bar is labeled 'Chorus D' and contains the chord Fmaj7. The bass line consists of eighth and quarter notes with slurs and a fermata over the final notes of each bar.

Nardis:

In this example, LaFaro plays an A on the off beat of beat one against the written Cmaj7 chord change, implying A minor in its place.

Chorus D Bar 12

The notation shows the Piano and Acoustic Bass lines for one bar. The Piano part is labeled 'Chorus D' and contains the chord Cmaj7. The Acoustic Bass part contains a single note, A, on the off-beat of beat one. The piano part features a melodic line with slurs and a fermata over the final notes.

12

Waltz For Debby:

This example shows LaFaro using numerous harmonic substitutes to perform a descending bass line. In bar one, after playing a G on the Gmin7 chord, LaFaro plays a B \flat against the C7 chord change. From here he begins to descend playing an A over the A7 chord, and then an A \flat – a tri-tone substitution – against the D7 chord change. This contour continues into the next bar as he plays a G on the Gmin7 chord, followed by a low E against the written C7 chord.

Chorus B Bars 26-28

Chorus B

Gm⁷ C⁷ A⁷ D⁷ Gm⁷ C⁷

Acoustic Bass

26 27 28

Solar:

This example from Chorus I of *Solar* shows LaFaro using numerous substitutions to enable a melodic pattern to keep its intervallic shape. In bar one LaFaro begins by playing the Major 3rd (A) over the written harmony – Fmaj7. This changes slightly in bar three where LaFaro flattens the A to an A \flat , acknowledging the chord change to F minor7. During the final bar, LaFaro then widens the intervallic space between the two-note motif by first playing a B \flat underneath the B \flat 7 chord change, but then playing a tri-tone substitute – E natural – as the lower note.

Chorus I Bars 5-8

Chorus I

Fmaj⁷ Fm⁷ B \flat ⁷

Acoustic Bass

5 6 7 8

The following is an example of LaFaro using basic chord tone substitution. Instead of playing the root note of the new chord change – Fmaj7 – on beat one, LaFaro plays an A, the major 3rd of the key centre. This substitution creates tension within the performance as it implies a new harmony – Amin \flat 6 – instead of the written Fmaj7 chord change.

Chord tone substitution: *Solar* Chorus C Bar 5

Chorus C
Fmaj7

Acoustic Bass

5

HARMONIC CONVERSATION

As discussed in chapter two (p.17) this section seeks to outline examples of LaFaro and Evans in harmonic conversation with each other. Specifically I am seeking passages where one musician may abandon the written harmonic progression of the song, and the other follows this new vein of harmony before they both return to the original chord structure.

Across my sample I have found no evidence to suggest that Evans and LaFaro used this approach. As described earlier in this chapter, there are numerous examples of LaFaro using basic substitutions within his performances, as well as passages of harmonic substitutions that create melodic phrases. However, it appears that LaFaro and Evans remain committed to outlining the written harmonic progression of each song, and as such do not deviate from this approach. The result is that there is no opportunity for either musician to lead or follow each other into new areas of harmony.

4 CONCLUSION

From my results above it is evident that Scott LaFaro generally refrains from playing walking bass lines within the Bill Evans Trio. Further, and contrary to the claims of a number of commentators, neither is he engaged in a spontaneous musical dialogue with Evans. Rather, it seems that he plays with a different approach to that usually expected from small ensemble jazz bassists of the era.

As discussed earlier in chapter two (p.15-17) it seems the trio attempted to create a three way spontaneous improvised counterpoint in their performance of *Autumn Leaves* from *Portrait In Jazz* (1959).⁸⁰ However, this approach is unique to that recording and, on the basis of recorded evidence, it was not attempted again at any stage of their association together. Nonetheless, this spontaneous counterpoint forms a large part of what is presented to the world when discussing Scott LaFaro's legacy.⁸¹

My findings also support the conclusion that LaFaro – as part of the Bill Evans Trio – did not engage in a comprehensive two-way musical discussion with Evans. In fact any musical interactivity is limited relative to the claims made by a number of scholars who have commented on LaFaro's playing with Evans. My findings suggest that Scott LaFaro was a bassist who established a unique vocabulary that would be useful in the context of spontaneous improvised counterpoint, but that kind of interaction was not a priority for the Bill Evans trio.⁸² As discussed in chapter one, Evans describes Gary Peacock's approach (which appears to be closer to providing a spontaneously improvised counterpoint) as abstraction and which, in Evans's opinion didn't fit within the ensemble's approach.⁸³

My results indicate that LaFaro used a number of techniques and approaches in his performances to create this new sound as a bassist. His use of repetitive rhythmic motifs and polyrhythmic devices played a significant part in allowing LaFaro to abandon the common walking bass line as the predominant component of his accompaniment to Bill Evans's piano solos. By discarding the traditional walking approach (which LaFaro may have considered restrictive) LaFaro filled his performances with scalar and arpeggiated patterns that would simultaneously outline the harmonic progression of a song whilst also creating melodic phrases.

80 Also see Hodson, (2007) for his analysis of *Autumn Leaves*.

81 See chapter two, p.7-9.

82 It should be noted that in some other settings – such as Ornette Coleman's recordings *Free Jazz* (1960) and *Ornette* (1961) – LaFaro's performances probably functioned as improvised counterpoint, although some commentators such as Paul Bley dispute this. See Meehan, (2003), 45.

83 See earlier comments by Aikin (1980) in chapter two, p.23.

Further, by abandoning the walking bass line and adopting the more fragmented approach discussed in this thesis, LaFaro created the opportunity to frequently interject with his own melodic statements during moments of respite in Evans's solos.

Whilst there is only one brief example of LaFaro and Evans performing with a Conversational Counterpoint approach in the sample examined, LaFaro does interact with Evans using other devices such as: imitating the melodic contour of Evans's phrases; and mimicking phrases immediately after Evans performs them.

On the basis of the sample examined in this study, LaFaro reveals himself to be a bass player using a different harmonic and rhythmic vocabulary to other bassists of the time. In doing so he contributed to – and is frequently given credit for – creating a new role for bassists within small jazz ensembles.

There is no question that Scott LaFaro was an outstanding jazz bass player. However, claims that he was largely responsible for freeing jazz bassists to engage in improvised counterpoint liberated from the constraints of walking bass lines appear – on the basis of the sample considered here – to be exaggerated.

Further research and analysis of other bassists, such as Gary Peacock, Steve Swallow and Charlie Haden may reveal more information regarding the development and evolution of the role a jazz bassist plays as part of a small ensemble.

5 APPENDIX 1: BIBLIOGRAPHY

- Aikin, Jim. *Bill Evans: The Essence of Jazz Piano*. Contemporary Keyboard (June 1980), 50.
- Anon, *A Light Gone Out*, Downbeat 28/17 (1961), 13.
- Bany, John. *The Legendary Scott LaFaro*. Bass World 14/3 (1988), 39.
- Berendt, Joachim-Ernst & Heusmann, Gunther. *The Jazz Book*. Chicago: Chicago Review Press, 2009.
- Berliner, Paul. *Thinking In Jazz*. Chicago: The University of Chicago Press, 1994.
- Bley, Paul and Lee, David. *Stopping Time*. Quebec: Vehicule Press, 1999.
- Brownell, John. *Analytical Models of Jazz Improvisation*. Jazzforschung 26 (1994), 9-29.
- Carr, Ian; Fairweather, Digby & Priestley, Brian. *Jazz The Rough Guide*. New York: R.R. Donnelly & Sons, 2000.
- Carr, Roy. *A Century of Jazz*. New York: Da Capo Press, 1997.
- Collier, James. *The Making Of Jazz: A Comprehensive History*. London: Granada Publishing Ltd, 1978.
- Cook, Richard and Morton, Brian. *The Penguin Guide to Jazz Recordings: Eighth Edition*. London: Penguin Books Ltd, 2006.
- DeVeaux, Scott. *Constructing the Jazz Tradition*. Black American Literature Forum, 1991.
- Doerschuk, Robert L. *88: The Giants of Jazz Piano*. San Francisco: Backbeat Books, 2001.
- Franklin, Benjamin. *Commentaries on Jazz Musicians and Jazz Songs*. New York: The Edwin Mellen Press, Ltd., 2011.
- Gilbert, Andrew. *Bill Evans: Sunday at The Village Vanguard 1961*. In *1001 Albums You Must Hear Before You Die*, ed. Robert Dimery. London: Quintet Publishing Ltd., 2006.
- Gioia, Ted. *The History of Jazz*. Oxford University Press, 2011.
- Goldsby, J. *Game Changer: How Scott LaFaro rewrote the rules of Jazz Bass*. Bass Player (2010) www.bassplayer.com/article/Game-Changer--How-Scott-LaFaro-Rewrote-The-Rules-Of-Jazz-Bass/4747, 1 January 2010.
- Gridley, Mark C. *Jazz Styles: History and Analysis*. New Jersey: Prentice-Hall Inc, 1994.
- Gushee, Lawrence. *Lester Young's "Shoe Shine Boy"*. In *A Lester Young Reader*, ed. Lewis Porter. Washington: Smithsonian Institution Press, 1991. 224-254.
- Hentoff, Nathan. *Introducing Bill Evans*. The Jazz Review 2/9 (1959), 26.
- Hodson, Robert. *Interaction, Improvisation and Interplay in Jazz*. Routledge, 2007.
- Hunt, David. *The Contemporary Approach to Jazz Bass Playing*. Jazz and Pop 6/22 (1969), 18
- Kernfeld, Barry. *The New Grove Dictionary of Jazz*. London: Macmillan Press Ltd, 1988.
- Kirchner, B. *The Oxford Companion to Jazz*. New York: Oxford University Press, 2000.
- LaFaro – Fernandez, Helene. *Jade Visions: The Life and Music of Scott LaFaro*. Texas: University of North Texas Press, 2009.
- Leonard, Hal. *The Bill Evans Trio Volume 1*. Milwaukee: Hal Leonard Corporation, 2003.

- Levine, Mark. *The Jazz Piano Book*.
Petaluma California: Sher Music Co. 1989, 41.
- Litweiler, John. *Ornette Coleman: A Harmolodic Life*.
New York: Quartet Books Ltd., 1992.
- Lyons, Len. *The Great Jazz Pianists*.
Da Capo Press, New York, 1983.
- McPartland, Marian.
Bill Evans Genius – All In Good Time.
New York: Oxford University Press, 1987.
- Meehan, Norman.
Time Will Tell – Conversations with Paul Bley.
Albany: Berkeley Hill Books, 2003.
- Monson, Ingrid. *Saying Something*.
The University of Chicago Press, 1996.
- Morgenstern, Dan. *Living with Jazz*.
New York: Pantheon Books, 2004.
- Palombi, Phil.
*Scott LaFaro; 15 Transcriptions from The Bill Evans
Trio Recordings Sunday at the Village Vanguard and
Waltz for Debby*.
Palombi Music, 2003.
- Pettinger, Peter. *Bill Evans, How My Heart Sings*.
Yale University Press, London.
- Potter, Gary. *Analysing Improvised Jazz*.
Jazz Studies. College Music Symposium.
- Prouty, Ken. *Knowing Jazz: Community, Pedagogy
and Canon in the Information Age*.
Mississippi: The University of Mississippi, 2012.
- Ramsey, Doug. *Jazz Matters*.
Fayetteville: The University of Arkansas Press, 1989.
- Rumsey, H. *Scott is the most important
bass player since Jimmy Blanton*.
Downbeat. 28/5 (1958), 49.
- Sawyer, R. Keith. *Group Creativity*.
New Jersey: Lawrence Erlbaum Associates, Inc., 2003.
- Shadduck, Anthony.
*Charlie Haden, Scott LaFaro and Harmolodics: Bass styles
in Ornette Coleman's "Free Jazz"*.
California State University, 2006.
- Shadwick, Keith. *Bill Evans, Everything
Happens To Me, a musical biography*.
San Francisco: Backbeat Books, 2002.
- Shipton, Alyn. *A New History of Jazz*. New York: The
Continuum International Publishing Group Inc, 2010.
- Schudel, Matt. *A Master Fades to Obscurity*.
Sun-Sentinel, ed. Matt Schudel. Fort Lauderdale:
Tribune Co. 1994.
- Sidran, Ben. *Talking Jazz, an oral history*.
California: First Da Capo Press, 1995.
- Smith, Gregory E. *Notions of Improvisation – Homer,
Gregory, and Bill Evans: The Theory of Formulaic
Composition in the Context of Jazz Piano Improvisation*.
PhD Diss., Harvard University, 1983.
- Tanner, Paul O.W; Megill, Gerow, David W & Maurice.
Jazz. Dubuque: Wm. C. Brown Publishers, 1992.
- Tynan, J. *Stan the Man*. Downbeat 28/7 (1958), 45.
- Ward, Geoffrey C. & Burns, Ken. *Jazz*.
Alfred A. Knopf, New York, 2000.
- White, H. *The Question of Narrative
in Contemporary Historical Theory*.
History and Theory. 23/1 (1984), 1-33.
- Widenhofer, Stephen. *Bill Evans: An Analytical Study of
his Improvisational Style Through Selected Transcriptions*.
Doctoral diss., University of Northern Colorado 1988.
- Williams, Martin. *Introducing Scott LaFaro*.
The Jazz Review 3 (1960), 16.
- Williams, Martin. *Jazz Changes*.
New York: Oxford University Press, 1992.
- Wilson, Peter Niklas.
Ornette Coleman, His life and Music.
California: Berkeley Hill Books, 1999.

6 APPENDIX 2: INDEX & FULL TRANSCRIPTIONS

- 1: SOLAR – TRANSCRIPTION TAKEN FROM LEONARD, HAL.
THE BILL EVANS TRIO VOLUME 1. 2003.
- 2: ALICE IN WONDERLAND - TRANSCRIPTION TAKEN FROM LEONARD, HAL.
THE BILL EVANS TRIO VOLUME 1. 2003.
- 3: WALTZ FOR DEBBY - TRANSCRIPTION TAKEN FROM LEONARD, HAL.
THE BILL EVANS TRIO VOLUME 1. 2003.
- 4: NARDIS - TRANSCRIPTION TAKEN FROM LEONARD, HAL.
THE BILL EVANS TRIO VOLUME 1. 2003.
- 5: GLORIA'S STEP - TRANSCRIPTIONS TAKEN FROM ORPHEUM MUSIC.
GLORIA'S STEP IMPROVISATION. 1961.
&
LAIRD, ADRIAN. GLORIA'S STEP(TAKE 2). 2012.

**1: SOLAR – TRANSCRIPTION TAKEN FROM LEONARD, HAL.
THE BILL EVANS TRIO VOLUME 1. 2003.**

Solar

By Miles Davis

The musical score for "Solar" is presented in three systems, each with staves for Piano, Bass, and Drums. The key signature is B-flat major (two flats) and the time signature is 4/4. The first system includes chord markings Cm(maj7), Gm7b5, and C7. The second system includes Fmaj7, Fm7, and Bb7. The third system includes Ebmaj7, Ebm7, Ab7, Dbmaj7, Dm7b5, and G7. The Drums part in the third system includes a "Rivit" marking and "Sticks" notation.

Copyright © 1963 Prestige Music
Copyright Renewed
International Copyright Secured All Rights Reserved

Piano Cm(maj7) Gm7b5 C7

Bass

Drums

Piano Fmaj7 Fm7 Bb7

Bass

Drums

Piano Ebmaj7 Ebm7 Ab7 Dbmaj7 Dm7b5 G7

Bass

Drums

A Solo Cm(maj7) Gm7b5 C7

Piano

Bass

Drums

Fmaj7 Fm7 Bb7

Piano

Bass

Drums

Ebmaj7 Ebm7 Ab7 Dbmaj7 Dm7b5 G7

Piano

Bass

Drums

B Cm(maj7) Gm7b5 C7

Piano

Bass

Drums

Fmaj7 Fm7 Bb7

Piano

Bass

Drums

Ebmaj7 Ebm7 Ab7 Dbmaj7 Dm7b5 G7

Piano

Bass

Drums

C Cm(maj7) Gm7b5 C7

Piano

Bass

Drums

Fmaj7 Fm7 Bb7

Piano

Bass

Drums

Ebmaj7 Ebm7 Ab7 Dbmaj7 Dm7b5 G7

Piano

Bass

Drums

D Cm(maj7) Gm7b5 C7

Piano *8va*

Bass

Drums

Fmaj7 Fm7 Bb7

Piano *(8va) loco*

Bass

Drums

Ebmaj7 Ebm Ab7 Dbmaj7 Dm7b5 G7 **E** Cm(maj7)

Piano *pushes*

Bass

Drums

Piano

Gm7b5 C7 Fmaj7

Bass

(8^{va}) *loco*

Drums

Piano

Fm7 Bb7 Ebmaj7

Bass

Drums

Piano

Ebm Ab7 Dbmaj7 Dm7b5 G7 **G** Cm(maj7)

Bass

Drums

Piano

Gm7b5 C7 Fmaj7

Bass

(8^{va}) loco

Drums

Piano

Fm7 Bb7 Ebmaj7

Bass

Drums

Piano

Ebm7 Ab7 Dbmaj7 Dm7b5 G7 H Cm(maj7)

Bass

Drums

Piano

Gm7b5 C7 Fmaj7

Bass

Drums

Piano

Fm7 Bb7 Ebmaj7

Bass

Drums

Piano

Ebm7 Ab7 Dbmaj7 Dm7b5 G7 Cm(maj7)

Bass

Drums

Gm7b5 C7 Fmaj7

Piano

Bass

Drums

Fm7 Bb7 Ebmaj7

Piano

Bass

Drums

Ebm7 Ab7 Dbmaj7 Dm7b5 G7b9 J Cm(maj7)

Piano

Bass

Drums

Piano

Gm7b5 C7 Fmaj7

Bass

Drums

Piano

Fm7 Bb7 Ebmaj7

Bass

Drums

Piano

Ebm7 Ab7 Dbmaj7 Dm7b5 G7 Cm(maj7)

Bass

Drums

Piano

Gm7b5 C7 Fmaj7

Bass

Drums

Piano

Fm7 Bb7 Ebmaj7

Bass

Drums

Piano

Ebm7 Ab7 Dbmaj7 Dm7b5 G7 Cm(maj7)

Bass

Drums

Piano

Gm7b5 C7 Fmaj7

Bass

Drums

Piano

Fm7 Bb7

Bass

Drums

Piano

Ebmaj7 Ebm7 Ab7 Dbmaj7 Dm7b5 G7

Bass

Drums

M Cm(maj7) Gm7b5 C7

Piano

Bass

Drums

Fmaj7 3 Fm7

Piano

Bass

Drums

Bb7 Ebmaj7 Ebm7 Ab7 Dbmaj7

Piano

Bass

Drums

Piano: $Dm7b5$ $G7$ **N** $Cm(maj7)$ $Gm7b5$
 Bass: $Dm7b5$ $G7$ $Cm(maj7)$ $Gm7b5$
 Drums: $Dm7b5$ $G7$ $Cm(maj7)$ $Gm7b5$

Piano: $C7$ $Fmaj7$ $Fm7$
 Bass: $C7$ $Fmaj7$ $Fm7$
 Drums: $C7$ $Fmaj7$ $Fm7$

Piano: $Bb7$ $Ebmaj7$ $Ebm7$ $Ab7$ $Dbmaj7$ 3
 Bass: $Bb7$ $Ebmaj7$ $Ebm7$ $Ab7$ $Dbmaj7$ 3
 Drums: $Bb7$ $Ebmaj7$ $Ebm7$ $Ab7$ $Dbmaj7$ 3

O

Piano: Dm7b5, G7, Cm(maj7), Gm7b5, C7

Bass: Bass solo

Drums: 3

Piano: Fmaj7, Fm7, Bb7, Ebmaj7

Bass: *8va*, *loco*

Drums:

P

Piano: Ebm7, Ab7, Dbmaj7, Dm7b5, G7, Cm(maj7)

Bass:

Drums:

Bass

Drums

Gm7b5 C7 Fmaj7

(8va) loco 8va 3

Bass

Drums

Fm7 Bb7 Ebmaj7

(8va) loco

Bass

Drums

Ebm7 Ab7 Dbmaj7 Dm7b5 G7 Cm(maj7)

R

Bass

Drums

Gm7b5 C7 Fmaj7

Bass

Drums

Fm7 Bb7 Ebmaj7

gliss.

Bass

Ebm7 Ab7 Dbmaj7 Dm7b5 G7 **S** Cm(maj7)

Drums

Bass

(8va) Gm7b5 loco C7 Fmaj7

Drums

Bass

Fm7 Bb7 Ebmaj7

Drums

Bass

(8va) Ebm7 Ab7 Dbmaj7 Dm7b5 G7 **T** Cm(maj7)

Drums

Bass

(8va) Gm7b5 C7 Fmaj7 loco

Drums

Bass

Gm7b5 C7 Fmaj7

8va

Drums

Bass

Fm7 (8va) Bb7 Ebmaj7 Ebm Ab7

3 3 3

Drums

Bass

Dbmaj7 Dm7b5 G7 Cm(maj7)

(8va) 3

W

Drums

Bass

Gm7b5 (8va) C7 Fmaj7 loco

Drums

Bass

Fm7 Bb7 Ebmaj7 Ebm7 Ab7

Drums

Bass: D♭maj7, Dm7b5, G7, **X**, Cm(maj7)

Drums: [Rhythmic notation]

Bass: Gm7b5, C7, Fmaj7, 8va

Drums: [Rhythmic notation]

Bass: Fm7 (8va), Bb7, E♭maj7, E♭m, A♭7, loco

Drums: [Rhythmic notation]

Bass: D♭maj7, Dm7b5, G7, **Y**, Cm(maj7), loco

Drums: [Rhythmic notation]

Bass: Gm7b5, C7, Fmaj7, 8va

Drums: [Rhythmic notation]

Bass

Fm7 (8va) Bb7 Ebmaj7 Ebm7 Ab7

broken up

Drums

Bass

Dbmaj7 (8va) Dm7b5 G7 loco Cm(maj7)

Drums

Z

Bass

Gm7b5 C7 Fmaj7

Drums

Bass

Fm7 Bb7 Ebmaj7 Ebm7 Ab7

Drums

Bass

Dbmaj7 Dm7b5 G7 AA Cm(maj7) 8va 3

Drums

Bass: Gm7b5 (8va) 3 C7 loco Fmaj7

Drums: [Rhythmic notation]

Bass: 8va Fm7 loco Bb7 Ebmaj7 Ebm7 Ab7

Drums: [Rhythmic notation]

Bass: Dbmaj7 Dm7b5 G7 BB Cm(maj7)

Drums: [Rhythmic notation]

Bass: Gm7b5 C7 8va Fmaj7

Drums: [Rhythmic notation]

Bass: loco Fm7 Bb7 Ebmaj7 Ebm Ab7

Drums: [Rhythmic notation]

Gm7b5 C7 Fmaj7 Fm7

Piano

Bass

Drums

Bb7 Ebmaj7 Ebm7 Ab7

Piano

Bass

Drums

Dbmaj7 Dm7b5 G7 EE Cm(maj7)

Piano

Bass

Drums

Drum solo

Chord progression: Gm7b5, C7, Fmaj7

Bass (Bass clef): Gm7b5, C7, Fmaj7

Drums (Drum clef): Standard drum notation with x's for cymbals and vertical lines for other drums.

Chord progression: Fm7, Bb7, Ebmaj7, Ebm7, Ab7

Bass (Bass clef): Fm7, Bb7, Ebmaj7, Ebm7, Ab7

Drums (Drum clef): Standard drum notation.

Chord progression: Dbmaj7, Dm7b5, G7, Cm(maj7)

Piano (Grand staff): Dbmaj7, Dm7b5, G7, Cm(maj7). Includes a **FF** dynamic marking and a *8va* (octave) marking.

Bass (Bass clef): Dbmaj7, Dm7b5, G7, Cm(maj7). Includes a *8va* marking and a *loco* marking.

Drums (Drum clef): Standard drum notation with a triplet of eighth notes in measure 5.

Chord progression: Gm7b5, C7, Fmaj7

Piano (Grand staff): Gm7b5, C7, Fmaj7. Includes *loco* markings and triplet markings (3).

Bass (Bass clef): Gm7b5, C7, Fmaj7

Drums (Drum clef): Standard drum notation.

Fm7 Bb7 Ebmaj7 Ebm7 Ab7

Piano

Bass

Drums

Dbmaj7 Dm7b5 G7 GG Cm(maj7)

Piano

Bass

Drums

Drum solo

Gm7b5 C7 Fmaj7

Bass

Drums

Crash

Rivit

Fm7 Bb7 Ebmaj7 Ebm7 Ab7

Bass

Drums

Dbmaj7 Dm7b5 G7 **HH** Cm(maj7)

Piano

Bass

Drums

loco

3

Gm7b5 C7 Fmaj7

Piano

Bass

Drums

Fm7 Bb7 Ebmaj7 Ebm7 Ab7

Piano

Bass

Drums

Dbmaj7 Dm7b5 G7 **II** Cm(maj7)

Piano

Bass

Drums

Drum solo

Gm7b5 C7 Fmaj7

Bass

Drums

Fm7 Bb7 Ebmaj7 Ebm7 Ab7

Bass

Drums

Dbmaj7 Dm7b5 G7 **JJ** Cm(maj7)

Piano

Bass

Drums

loco

Piano

Gm7b5 C7 Fmaj7

Bass

Drums

Piano

Fm7 Bb7 Ebmaj7 Ebm7 Ab7

Bass

Drums

Piano

Dbmaj7 Dm7b5 G7 KK Cm(maj7)

Bass

Drums

Drum solo

H.H.

Fm7 Bb7 Ebmaj7 Ebm7 Ab7

Piano

Bass

Drums

Dbmaj7 Dm7b5 G7 **MM** Cm(maj7)

Piano

Bass

Drums

Gm7b5 C7 Fmaj7

Piano

Bass

Drums

Piano

Bass

Drums

Fm7 Bb7 Ebmaj7 Ebm7 Ab7

Piano

Bass

Drums

Dbmaj7 Dm7b5 G7 NN CODA Cm(maj7) G7alt 3 3 3 3

1/2 Ped. *grw* *loco*

H.H. *gradual fade*

Piano

Bass

Drums

Cm(maj7) G7alt Cm(maj7) 5 G7alt 3 3 3 3

grw

Chord progression: Cm(maj7) G7alt Cm(maj7) G7alt

8^{va} 5

Piano

Bass

Drums

Chord progression: Cm(maj7) G7alt Cm(maj7) G7alt

15^{ma} 8^{va}

Piano

Bass

Drums

Chord progression: Cm(maj7) G7alt (Cm)

Piano

Bass

Drums

**2: ALICE IN WONDERLAND - TRANSCRIPTION TAKEN FROM LEONARD, HAL.
THE BILL EVANS TRIO VOLUME 1. 2003.**

Alice In Wonderland

from Walt Disney's ALICE IN WONDERLAND

Words by Bob Hilliard
Music by Sammy Fain

Rubato

Chords: Dm7, G7, Cmaj7, Fmaj7, Bm7b5, E7, Am7, Eb7, Dm7, G7, Cmaj7, Am7, Dm7, G7, Cmaj7, Fmaj7, Bm7b5, E7, Am7, Eb7

The musical score is arranged in four systems. The first system includes staves for Piano, Bass, and Drums. The Piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The second, third, and fourth systems focus on the Piano part, showing the continuation of the melody and accompaniment. The score is marked 'Rubato' and includes a variety of chords such as Dm7, G7, Cmaj7, Fmaj7, Bm7b5, E7, Am7, and Eb7. The time signature is 3/4.

© 1951 Walt Disney Music Company
Copyright Renewed
All Rights Reserved Used by Permission

moving forward

Piano

Dm7 G7 Cmaj7 (Bb7) A7 Dm7 G7

Piano

Cmaj7 D7 G7 Cmaj7 Am

Bass

Drums

Brushes

Piano

Dm G7 Cmaj7 F#7#11 B7b9

Bass

Drums

Em/A (Eb7) Dm7 A7 Dm7 A7 Dm7 Ab7 G7

This system contains the first three measures of the piece. The Piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The Bass part provides a steady accompaniment with a triplet in the final measure. The Drums part features a consistent rhythmic pattern.

Dm7 G7 Cmaj7 Fmaj7 Bm7b5 E7

This system contains measures 4 through 6. The Piano part continues with its melodic and harmonic accompaniment. The Bass part features a melodic line with a four-measure phrase in the fifth measure. The Drums part maintains the rhythmic pattern.

Am7 Eb7 Dm7 G7 Em7 Am7

This system contains measures 7 through 9. The Piano part continues with its melodic and harmonic accompaniment. The Bass part features a melodic line with a four-measure phrase in the third measure. The Drums part maintains the rhythmic pattern.

A Piano solo

Dm7 G7 Cmaj7 Dm7 G7

Piano

Bass

Drums

Cmaj7 Fmaj7 Bm7b5 E7alt Am7 Eb7

Piano

Bass

Drums

Dm7 G7 Cmaj7 Am7 Dm7

Piano

Bass

Drums

G7 Cmaj7 Dm7 G7

Piano

Bass

Drums

Cmaj7 Fmaj7 Bm7b5 E7alt

Piano

Bass

Drums

Am7 Eb7 Dm7 G7

Piano

Bass

Drums

Piano

Cmaj7 A7alt Dm7 G7

Bass

(8va) loco

Drums

Piano

Cmaj7 Ab7 G7 Cmaj7

Bass

Drums

Piano

A7alt Dm7 G7 Cmaj7

Bass

Drums

F#7#11 B7 E7alt A7alt

Piano
 Bass
 Drums

Dm7 A7alt Dm7 G7 Dm7

Piano
 Bass
 Drums

G7 Cmaj7 Fmaj7 Bm7b5 E7alt

Piano
 Bass
 Drums

Dm7 *loco* Eb7 Dm7 G7alt Cmaj7

This system contains five measures of music. The Piano part features a melodic line with triplets and a bass line with chords. The Bass part provides a steady accompaniment. The Drums part has a consistent rhythmic pattern.

A7alt Dm7 G7 Cmaj7 A7alt

This system contains five measures of music. The Piano part features a melodic line with triplets and a bass line with chords. The Bass part provides a steady accompaniment. The Drums part has a consistent rhythmic pattern.

B Dm7 G7 Cmaj7 Fmaj7 Bm7b5

This system contains five measures of music. The Piano part features a melodic line with triplets and a bass line with chords. The Bass part provides a steady accompaniment. The Drums part has a consistent rhythmic pattern.

E7alt A7sus4b9 Eb7 Dm7 G7alt

Piano
 Bass
 Drums

C7(Cmaj7) A7alt Dm7 G7 Cmaj7

Piano
 Bass
 Drums

A7alt Dm7 G7 Cmaj7 Fmaj7

Piano
 Bass
 Drums

Bm7b5 E7alt A7 Eb7 Dm7

Piano: Treble clef, 3/4 time signature. Chords: Bm7b5, E7alt, A7, Eb7, Dm7. Trills and triplets are present. The word "even" is written above the final measure.

Bass: Bass clef. Chords: Bm7b5, E7alt, A7, Eb7, Dm7.

Drums: Drum set notation with snare, bass drum, and cymbal patterns.

G7 Em7b5 A7 Dm7 G7

Piano: Treble clef, 3/4 time signature. Chords: G7, Em7b5, A7, Dm7, G7. Trills and triplets are present.

Bass: Bass clef. Chords: G7, Em7b5, A7, Dm7, G7.

Drums: Drum set notation with snare, bass drum, and cymbal patterns.

Cmaj7 D7alt G7 C7

Piano: Treble clef, 3/4 time signature. Chords: Cmaj7, D7alt, G7, C7.

Bass: Bass clef. Chords: Cmaj7, D7alt, G7, C7.

Drums: Drum set notation with snare, bass drum, and cymbal patterns.

A7alt D7 Db7 C7

Piano
 Bass
 Drums

F#7 B7 E7alt Eb7 Dm7

Piano
 Bass
 Drums

A7 Dm7 G7 Dm7 G7

Piano
 Bass
 Drums

Cmaj7 Fmaj7 Bm7b5 E7alt A7sus4

Piano

Bass

Drums

Eb7 *even* Dm7 G7 Cmaj7 A7alt

Piano

Bass

Drums

Dm7 G7 Cmaj7 **C**

Piano

Bass

Drums

Bass solo

G7 Cmaj7 Fmaj7 Bm7b5 E7alt Am7

Piano
 Bass
 Drums

Eb7 Dm7 G7 Cmaj7

Piano
 Bass
 Drums

Dm7 G7 Cmaj7

Piano
 Bass
 Drums

Piano

Dm7 G7 Cmaj7 Fmaj7

Bass

Drums

Piano

Bm7b5 E7 Am7 Eb7

Bass

Drums

Piano

Dm7 G7 Cmaj7 (A7) Dm7

Bass

Drums

loco

G7 Cmaj7 Fmaj7 Dm7

Piano

Bass

Drums

G7 Cmaj7 Dm7

Piano

Bass

Drums

G7 Cmaj7 F#7

Piano

Bass

Drums

Piano

B7 Em7 A7 Dm7 A7 Dm7 A7

Bass

loco

Drums

Piano

Dm7 Ab7 G7 Dm7 G7

Bass

8va

Drums

Piano

Cmaj7 Bm7b5 E7alt Am7

Bass

(8va)

Drums

A7alt Dm7 G7 Cmaj7

Piano

Bass

Drums

(8^{va}) 5 3 *loco* *hold back ...* 3

Dm7 G7 Cmaj7

Piano

Bass

Drums

D

Dm7 G7 Cmaj7 Fmaj7 *loco* Bm7b5

Bass

Drums

8^{va} 3 3

E7alt Am7 Eb7 Dm7 G7

Bass

Drums

3 3

Chords: Cmaj7, Am7, Dm7, G7, Cmaj7

8va

Bass

Drums

Chords: Dm7, G7, Cmaj7, Fmaj7

(8va)

Bass

Drums

Chords: Bm7b5, E7, Am7, Eb7, Dm7

loco

Bass

Drums

Chords: G7, Cmaj7, Dm7, G7

8va

Bass

Drums

Chords: Cmaj7, D7, G7, Cmaj7

(8va)

loco

8va

Bass

Drums

Am7 (8va) Dm7 G7 Cmaj7

F#7 (8va) B7 Em7 Eb7 Dm7

A7 (8va) Dm7 loco G7 Dm7 G7

Cmaj7 Fmaj7 Bm7b5 E7 Am7

Eb7 Dm7 G7 Cmaj7 A7 (8va)

Bass

Dm7 (8va) G7 loco Cmaj7 A7alt

Drums

E Piano solo

Dm7 G7 Cmaj7 Fmaj7 Bm7b5

Piano

Bass

Drums

H.H.

E7alt Am7 Eb7 Dm7 G7

Piano

Bass

Drums

Em7 Am7 Dm7 G7 Cmaj7

Piano

Bass

Drums

A7alt Dm7 G7 Cmaj7

Piano

Bass

Drums

Fmaj7 Bm7b5 E7alt Am7

Piano

Bass

Drums

Eb7 Dm7 G7 C7(Cmaj7)

Piano

Bass

Drums

A7alt Dm7 G7 Cmaj7

Piano

Bass

Drums

D7alt Db7alt C7alt

Piano

Bass

Drums

Piano: *A7alt* (measures 1-2), *Dm7* (measures 3-4), *G7* (measures 5-6), *Cmaj7* (measures 7-8).
 Bass: *A7alt* (measures 1-2), *Dm7* (measures 3-4), *G7* (measures 5-6), *Cmaj7* (measures 7-8).
 Drums: *A7alt* (measures 1-2), *Dm7* (measures 3-4), *G7* (measures 5-6), *Cmaj7* (measures 7-8).

Piano: *F#7alt* (measures 1-2), *F7* (measures 3-4), *E7* (measures 5-6).
 Bass: *F#7alt* (measures 1-2), *F7* (measures 3-4), *E7* (measures 5-6).
 Drums: *F#7alt* (measures 1-2), *F7* (measures 3-4), *E7* (measures 5-6).

Piano: *A7* (measures 1-2), *Dm7* (measures 3-4), *A7* (measures 5-6), *Dm7* (measures 7-8).
 Bass: *A7* (measures 1-2), *Dm7* (measures 3-4), *A7* (measures 5-6), *Dm7* (measures 7-8).
 Drums: *A7* (measures 1-2), *Dm7* (measures 3-4), *A7* (measures 5-6), *Dm7* (measures 7-8).

G7 Dm7 G7 Cmaj7 Fmaj7

Piano

Bass

Drums

Bm7b5 E7 Am7 Eb7 Dm7

Piano

Bass

Drums

G7 Em7b5 A7alt D7 G7

Piano

Bass

Drums

Chord progression: Cmaj7, Dm7, G7, Cmaj7, Fmaj7

Drums: (8th)^{tr} loco, Brush stir, sim.

Chord progression: Bm7b5, E7, Am7, Eb7, Dm7, G7

Chord progression: Em7, A7alt, Dm7, G7, Cmaj7

Dm7 G7 Cmaj7 Fmaj7 Bm7b5 E7alt

Piano

Bass

Drums

Am7 Eb7 Dm7 G7 Em7 A7alt

Piano

Bass

Drums

Dm7 G7 Cmaj7 D7 G7

Piano

Bass

Drums

8va flat

loco

Cmaj7 Am7 Dm7 G7 Cmaj7

Piano

Bass

Drums

F#7 B7 Em7 A7

Piano

Bass

Drums

Dm7 A7 Dm7 A7 Dm7 Ab7 G7 Dm7

Piano

Bass

Drums

Piano

G7 3 Cmaj7 Fmaj7 Bm7b5 4 E7

Bass

Drums

Piano

Am7 Eb7 Dm7 G7 Cmaj7

Bass

Drums

Piano

Am7 Dm7 G7 CODA B7sus B7

Bass

Drums

Eb7sus Eb7 G7sus Db7#11

Piano
 Bass
 Drums

Rubato rit.

Piano
 Bass
 Drums

move in Cmaj7 rit. Ped.

Piano
 Bass
 Drums

**3: WALTZ FOR DEBBY - TRANSCRIPTION TAKEN FROM LEONARD, HAL.
THE BILL EVANS TRIO VOLUME 1. 2003.**

Waltz For Debby

Lyric by Gene Lees
Music by Bill Evans

Rubato

Fmaj/A Dm7 Gm7 C7 A7/G

Piano

Bass

Drums

D7/F# G7/F C7/E F7/Eb Bb/D Bbm6/Db

Piano

Bass

C7 Am7 Dm7 Gm7 C7 Fmaj/A

Piano

Bass

TRO - © Copyright 1964 (Renewed), 1965 (Renewed), 1966 (Renewed) Folkways Music Publishers, Inc., New York, NY
International Copyright Secured
All Rights Reserved Including Public Performance For Profit
Used by Permission

135

Dm7 Gm7 C7 A7/C# D7/C G/B

Piano: Treble clef, bass clef. Chords are played in the right hand.

Bass: Bass clef. Single notes are played in the left hand.

C7/Bb A7 Dm7 B7 E7

Piano: Treble clef, bass clef. Chords are played in the right hand.

Bass: Bass clef. Single notes are played in the left hand.

1/2 Ped. _____

A/C# Bm7(11) Amaj9 A/G# Gm7

Piano: Treble clef, bass clef. Chords are played in the right hand.

Bass: Bass clef. Single notes are played in the left hand.

C7 Am7 D7 Gm7 A7 Dm⁹

Piano: Treble clef, bass clef. Chords are played in the right hand.

Bass: Bass clef. Single notes are played in the left hand.

F7sus Bbmaj7 A7 Dm7 Gm7

Piano

Bass

Abmaj7 Dbmaj7 Gm7 C7 Fmaj/A Dm7

Piano

Bass

Gm7 C7 A7/G D7/F# G7/F C7/E

Piano

Bass

F7/Eb Bb/D Bbm6/Db C7 Am7

accel.

Piano

Bass

moving on

D7 Bm7(9) E7 Am7 Cm7/G

Piano

Bass

Ped.

F7 Bbmaj A7alt Dm7

Piano

Bass

a tempo

G7alt rit. F/C Fdim/C Gm7/C Fdim/C F/C Fdim/C

Piano

Bass

Ped.

Gm7/C Fdim/C F/C Fdim/C Gm7/C Fdim/C F/C Fdim/C

Piano

Bass

A 1 = 1

Gm7/C Fdim/C C7 Fmaj7/A D7alt Gm7 C7 A7 D7

Piano

Bass

Drums

Brushes

Rivit

Gm7 C7 A7 Dm7 Gm7 C7 Fmaj7

Piano

Bass

Drums

8va

Gm7 C7 Fmaj7/A D7alt Gm7 C7 A7 D7

Piano

Bass

Drums

(8va) loco

Gm7 C7 A7 Dm7 Bm7 E7 Amaj7

Piano
 Bass
 Drums

Gm7 C7 Am7(11) D7 Gm7 A7

Piano
 Bass
 Drums

Dm7 F7 Bbmaj7 A7alt Dm7 G7 Abmaj7 Dbmaj7

Piano
 Bass
 Drums

Gm7 C7alt Fmaj7/A Dm7 Gm7 C7 A7 D7

Piano

Bass

Drums

Detailed description: This system contains the first three measures of the piece. The Piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The Bass part provides a steady eighth-note accompaniment. The Drums part features a consistent eighth-note pattern. Chord symbols are placed above the piano staff: Gm7, C7alt, Fmaj7/A, Dm7, Gm7, C7, A7, and D7.

Gm7 C7 A7 Dm7 Gm7 C7 Am7 D7

Piano

Bass

Drums

Detailed description: This system contains measures 4 through 7. The Piano part continues the melodic and harmonic development, with some triplets indicated by a '3' above the notes. The Bass and Drums parts maintain their respective rhythmic patterns. Chord symbols are placed above the piano staff: Gm7, C7, A7, Dm7, Gm7, C7, Am7, and D7.

Bm7 E7 Am7 F7 Bbmaj7 A7 Dm7

Piano

Bass

Drums

Detailed description: This system contains the final three measures of the piece. The Piano part concludes the melodic phrase. The Bass and Drums parts continue their accompaniment. Chord symbols are placed above the piano staff: Bm7, E7, Am7, F7, Bbmaj7, A7, and Dm7.

G7 Fmaj/C Fdim/C Gm7/C C7 Fmaj7/C Dm7

Piano

Bass

Drums

B

Gm7 C7 Fmaj7 D7 Gm7 C7 Fmaj7 D7

Piano

Bass

Drums

Gm7 C7 A7 Dm7 Gm7 C7 Fmaj7 Dm7

Piano

Bass

Drums

Gm7 C7 Fmaj7/A D7alt Gm7 C7 A7 D7

Piano
 Bass
 Drums

Gm7 C7 A7alt Dm7 Bm7b5 E7 Amaj7

Piano
 Bass
 Drums

Gm7 C7 Am7 D7 Gm7 A7

Piano
 Bass
 Drums

Dm7 F7 Bbmaj7 A7 Dm7 G7 Abmaj7 Dbmaj7

This system contains the first four measures of the piece. The Piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The Bass part provides a steady eighth-note accompaniment. The Drums part plays a consistent eighth-note pattern. Chord markings are placed above the piano staff: Dm7, F7, Bbmaj7, A7, Dm7, G7, Abmaj7, and Dbmaj7. A triplet of eighth notes is indicated in the piano staff at the end of the second measure.

Gm7 C7 Fmaj7 D7alt Gm7 C7 A7 D7

This system contains the next four measures. The Piano part continues with a melodic line and harmonic accompaniment. The Bass part maintains the eighth-note accompaniment. The Drums part continues with the eighth-note pattern. Chord markings are placed above the piano staff: Gm7, C7, Fmaj7, D7alt, Gm7, C7, A7, and D7.

Gm7 C7 A7alt Dm7 Gm7 C7 Dm7 D7

This system contains the final four measures. The Piano part features melodic lines with triplets in the right hand and harmonic accompaniment in the left hand. The Bass part continues with the eighth-note accompaniment. The Drums part continues with the eighth-note pattern. Chord markings are placed above the piano staff: Gm7, C7, A7alt, Dm7, Gm7, C7, Dm7, and D7.

Bm7 E7 Am7 F7alt Bbmaj7 A7 Dm7

Piano

Bass

Drums

G7 F/C Fdim/C Gm7/C C7/C F/C Fdim/C

Piano

Bass

Drums

C

Gm7/C C7 Fmaj7 D7alt Gm7 C7 A7 D7

Piano

Bass

Drums

Gm7 C7 A7alt D7alt Gm7 C7 Am7 Dm7

Piano

Bass

Drums

Gm7 C7 Fmaj7 D7alt Gm7 C7 A7 D7

Piano

Bass

Drums

Gm7 C7 A7 Dm7 Bm7b5 E7alt Amaj7

Piano

Bass

Drums

Piano

Gm7 C7 Am7 D7

Bass

Drums

even *even*

Piano

Gm7 A7 Dm7 F7 Bbmaj7 A7 Dm7

Bass

Drums

even

Piano

Abmaj7 Dbmaj7 Gm7 C7 Fmaj7 D7alt Gm7 C7

Bass

Drums

loco

A7alt D7 Gm7 C7 A7 Dm7 3 Gm7 3 C7 3

Piano
 Bass
 Drums

Am7 D7 Bm7 E7 Am7 F7 Bbmaj7 A7alt

Piano
 Bass
 Drums

Dm7 G7 F/C Fdim/C Gm7/C Fdim/C

Piano
 Bass
 Drums

D

F/C Fdim/C F/C Fdim/C Fmaj7 D7alt Gm7 Gm7 C7

Piano

Bass

Drums

(8va)

Bass solo *loco*

Rivit

Ride

A7 D7 Gm7 C7 A7 Dm7 Gm7 C7

Piano

Bass

Drums

(8va)

Am7 Dm7 Gm7 C7 Fmaj7 Dm7 Gm7 C7

Piano

Bass

Drums

(8va)

loco

A7 D7 Gm7 C7 A7 Dm7 Bm7 E7

Piano

Bass

Drums

Detailed description: This system contains the first three staves of a musical score. The Piano staff (top) has a treble clef and a key signature of one flat. It features a series of chords: A7, D7, Gm7, C7, A7, Dm7, Bm7, and E7. The Bass staff (middle) has a bass clef and contains a melodic line with eighth notes and triplets. The Drums staff (bottom) has a drum set notation with various rhythmic patterns, including triplets and eighth notes.

Amaj7 Gm7 C7

Piano

Bass

Drums

Detailed description: This system contains the next three staves. The Piano staff (top) has a treble clef and features chords Amaj7, Gm7, and C7. The Bass staff (middle) has a bass clef and contains a melodic line with eighth notes and triplets, marked with an 8va (octave) sign. The Drums staff (bottom) has a drum set notation with various rhythmic patterns, including triplets and eighth notes.

Am7 D7 Gm7 A7 F7

Piano

Bass

Drums

Detailed description: This system contains the final three staves. The Piano staff (top) has a treble clef and features chords Am7, D7, Gm7, A7, and F7. The Bass staff (middle) has a bass clef and contains a melodic line with eighth notes and triplets, marked with an 8va (octave) sign. The Drums staff (bottom) has a drum set notation with various rhythmic patterns, including triplets and eighth notes.

Piano

B♭maj7 A7 Dm7 G7 A♭maj7 D♭maj7 Gm7 C7

Bass

(8va) 3 3 3 3 loco 3

Drums

Piano

Fmaj7 Dm7 Gm7 C7 A7 Dm7 Cm7 C7

Bass

8va loco 3

Drums

Piano

A7 Dm7 Gm7 C7 Am7 D7 Bm7 E7

Bass

3

Drums

Am7 F7 Bbmaj7 A7 Dm7 G7

Piano

Bass

Drums

Fmaj Fdim Gm7 C7 Fmaj7 Fdim

Piano

Bass

Drums

Gm7 C7 **E** Fmaj7/A Dm7 Gm7 C7

Piano

Bass

Drums

Piano

A7 D7 G7 C7 A7 Dm7

Bass

Drums

Detailed description: This system contains the first three measures of the piece. The Piano part features block chords for A7, D7, G7, C7, A7, and Dm7. The Bass part has a melodic line with triplets of eighth notes. The Drums part shows a consistent rhythmic pattern with snare and bass drum hits.

Piano

Gm7 C7 (A7) Dm7 Gm7 C7 Fmaj7 Dm7

Bass

Drums

Detailed description: This system contains measures 4 through 7. The Piano part continues with chords Gm7, C7, (A7), Dm7, Gm7, C7, Fmaj7, and Dm7. The Bass part features a melodic line with triplets of eighth notes. The Drums part maintains the established rhythmic pattern.

Piano

Gm7 C7 Am7 D7alt Gm7 C7 A7 Dm7

Bass

Drums

Detailed description: This system contains measures 8 through 11. The Piano part features chords Gm7, C7, Am7, D7alt, Gm7, C7, A7, and Dm7. The Bass part has a melodic line with triplets of eighth notes, including an 8va triplet in the first measure of this system. The Drums part continues with the same rhythmic pattern.

Piano: *Bm7* *E7* *Amaj7* *Gm7* *C7*

Bass: *3* *3* *3* *3* *3*

Drums

Piano: *Am7* *D7alt* *Gm7* *A7* *Dm7* *F7* *Bbmaj7* *A7*

Bass: *(8va)* *3* *loco* *3* *8va*

Drums

Piano: *Dm7* *G7* *Abmaj7* *Dbmaj7* *Gm7* *C7* *Fmaj7* *D7alt*

Bass: *(8va)* *3* *3* *3* *3* *3*

Drums

Ped. _____ Ped. _____ Ped. _____

Piano: Gm7 C7 A7 D7alt Gm7 C7 A7alt Dm7
 Bass: (8va) 3 loco 3 3
 Drums: [Rhythmic notation]

Piano: C7 Am7 D7 Bm7 E7 Am7 F7
 Bass: [Bass line with various notes and rests]

Piano: Bbmaj7 A7alt Dm7 (D7alt) G7 F/C Fdim/C
 Bass: 8va 3 3 3 3
 Drums: [Rhythmic notation]

Gm7/C Fdim/C F/C Fdim/C Gm7 Gm7/C C7 **F** F/A Dm7

Piano
 Bass
 Drums

Gm7 C7 A7 D7 Gm7 C7 A7 Dm7

Piano
 Bass
 Drums

Gm7 C7 Am7 Dm7 Gm7 C7 Fmaj7 D7

Piano
 Bass
 Drums

Gm7 C7 A7 D7 Gm7 C7 A7 Dm7

Piano

Bass

Drums

hold back eighths

Detailed description: This system contains the first system of music. The Piano part has a treble and bass staff with chords Gm7, C7, A7, D7, Gm7, C7, A7, and Dm7. The bass line has a dotted line labeled '8va' above it. The Drums part shows a consistent eighth-note pattern with 'x' marks indicating cymbal hits.

Bm7 E7 Amaj7 Gm7 C7

Piano

Bass

Drums

loco

Detailed description: This system contains the second system of music. The Piano part has a treble and bass staff with chords Bm7, E7, Amaj7, Gm7, and C7. The bass line has a dotted line labeled '8va' above it and the word 'loco' written below it. The Drums part continues with the eighth-note pattern.

Am7 D7 Gm7 A7 Dm7 F7 Bbmaj7 A7alt

Piano

Bass

Drums

pushes forward

Detailed description: This system contains the third system of music. The Piano part has a treble and bass staff with chords Am7, D7, Gm7, A7, Dm7, F7, Bbmaj7, and A7alt. The bass line has a dotted line labeled '8va' above it and the phrase 'pushes forward' written below it. The Drums part continues with the eighth-note pattern.

Dm7 G7 Abmaj7 Dbmaj7 Gm7 C7 Fmaj7 D7alt

This system contains the first three measures of the piece. The Piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The Bass part provides a steady eighth-note accompaniment. The Drums part features a consistent eighth-note pattern. Chord symbols are placed above the piano staff: Dm7, G7, Abmaj7, Dbmaj7, Gm7, C7, Fmaj7, and D7alt.

Gm7 C7 A7 D7 Gm7 C7 A7 Dm7 3

This system contains the next three measures. The Piano part continues with its melodic and harmonic lines. The Bass part maintains the eighth-note accompaniment. The Drums part continues with the eighth-note pattern. Chord symbols are placed above the piano staff: Gm7, C7, A7, D7, Gm7, C7, A7, and Dm7 with a triplet '3' over the final note.

Gm7 3 C7 3 Am7 D7 Bm7 E7 Am7 F7

This system contains the final three measures. The Piano part concludes with a melodic phrase. The Bass part continues with the eighth-note accompaniment. The Drums part continues with the eighth-note pattern. Chord symbols are placed above the piano staff: Gm7 with a triplet '3', C7 with a triplet '3', Am7, D7, Bm7, E7, Am7, and F7.

Piano: $Bb\text{maj}7$ (triplets), $A7$ (triplets), $Dm7$, $G7$, F/C , $Fdim/C$

Piano: $Gm7$, $Fdim/C$, F/C , $Fdim/C$, $Gm7/C$, $Fdim/C$, F/C , $Fdim/C$

Piano: $Gm7/C$, $Fdim/C$, $Gbmaj7$, $Gbmaj7$, $A\text{maj}7$, $G\text{maj}7$, $C7\text{alt}$, $F\text{maj}7$

Bass: *colla voce*

Drums: *Rivit*

**4: NARDIS - TRANSCRIPTION TAKEN FROM LEONARD, HAL.
THE BILL EVANS TRIO VOLUME 1. 2003.**

Nardis

By Miles Davis

The musical score for "Nardis" is presented in three systems, each with staves for Piano, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The first system includes chord markings: Em7, Fmaj7, Emaj7, and B7. The second system includes: Cmaj7, Am7, Fmaj7, and Emaj7. The third system includes: Em7, Fmaj7, Emaj7, and B7. The piano part features complex melodic lines with triplets and slurs. The bass part provides a steady harmonic foundation with eighth and quarter notes. The drum part includes specific techniques like "Brushes" and "+ swish".

Copyright © 1959 Jazz Horn Music
Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203
International Copyright Secured All Rights Reserved

Chord progression: Cmaj7, Am7, Fmaj7, Emaj7

Piano

Bass

Drums

Chord progression: Em7, Am7(11), Fmaj7#11, Am7(11), Fmaj7#11

Piano

Bass

Drums

Chord progression: Dm7, G7, Cmaj7, Fmaj7#11, Em7

Piano

Bass

Drums

Piano

Bass

Drums

Fmaj7 3 B7 Cmaj7 Am7

Piano

Bass

Drums

Fmaj7 Emaj7 Em7 A Fmaj7 Em7

Bass solo

Piano

Bass

Drums

B7 Cmaj7 Am7 Fmaj7 (B7)

Em7 B7alt Em7 Fmaj7 Em7

Piano

Bass

Drums

B7 Cmaj7 Am7 Fmaj7 (B7)

Piano

Bass

Drums

Em7 Am7 Fmaj7 Am7

hold back

Piano

Bass

Drums

Piano

Fmaj7 Dm7 G7 Cmaj7

Bass

Drums

Piano

B7 Em7 Fmaj7 Em7 B7

Bass

Drums

Piano

Cmaj7 Am7 Fmaj7 (B7) Em7

Bass

Drums

B

Em7 Fmaj7 Em7 B7

Piano

Bass

Drums

Cmaj7 Am7 Fmaj7 Em7

Piano

Bass

Drums

(B7) Em7 Fmaj7 Em7 B7

Piano

Bass

Drums

Cmaj7 Am7 Fmaj7 Em7

Piano

Bass

Drums

Am7 Fmaj7 Am7

Piano

Bass

Drums

Fmaj7 Dm7 G7 Cmaj7

Piano

Bass

Drums

B7 Em7 Fmaj7 Em7 B7 Cmaj7

Piano

Bass

Drums

Am7 Fmaj7 Em7 Em7

C

Piano

Bass

Drums

Fmaj7 Em7 B7 Cmaj7 8va---, Am7

Piano

Bass

Drums

Fmaj7 (F7) Em7 (B7) Em7

Piano: *loco*

Bass: *(8va)* 3 3 3 3 *loco* 3 *hold back*

Drums:

Fmaj7 Em7 B7alt Cmaj7 Am7

Piano:

Bass: 3 *(8va)* 3

Drums:

Fmaj7 (B7) Em7 Am7

Piano:

Bass: *(8va)* *loco* 3 3 3 *(8va)*

Drums:

Piano

Fmaj7 Am7 Fmaj7 Dm7

Bass

(8va) 3 loco 3 8va 3 3 3

Drums

Piano

G7 Cmaj7 B7 Em7

Bass

(8va) 3 flat 3 loco

Drums

Piano

Fmaj7 Em7 B7 Cmaj7 Am7

Bass

3 3 3 3 3 3 3

Drums

Fmaj7 (B7) Em7 (B7) **D** Em7

Piano solo 3

swish

Fmaj7 Em7 B7 Cmaj7 Am7

Fmaj7 (B7) Em7 (B7) Em7

Fmaj7 Emaj7 B7 Cmaj7

Piano
 Bass
 Drums

Am7 Fmaj7 Em7 (E7)

Piano
 Bass
 Drums

Am7 Fmaj7 Am7 Fmaj7

Piano
 Bass
 Drums

Piano: *8va* Dm7, G7, *loco* Cmaj7, B7. Includes triplets and slurs.

Bass: Accompanying bass line.

Drums: Drum set notation with 'x' marks for cymbals.

Piano: Em7, Fmaj7, Emaj7, B7, Cmaj7. Includes triplets and slurs.

Bass: Accompanying bass line.

Drums: Drum set notation with 'x' marks for cymbals.

Piano: Am7, F7alt, (Fmaj7), Em7, (B7). Includes triplets and slurs.

Bass: Accompanying bass line.

Drums: Drum set notation with 'x' marks for cymbals.

E Em7 Fmaj7 Emaj7 B7

Piano

Bass

Drums

Cmaj7 (8va) loco Am7 Fmaj7 (B7)

Piano

Bass

Drums

Em7 (B7) Em7 hold back

Piano

Bass

Drums

Fmaj7 Emaj7 B7 Cmaj7 Am7

Piano
 Bass
 Drums

Fmaj7 (F7) *gw* Em7 *loco* (E7) Am7

Piano
 Bass
 Drums

Fmaj7 Am7 Fmaj7 Dm7

Piano
 Bass
 Drums

Piano

G7alt Cmaj7 B7 (Fmaj7)

Bass

Drums

Piano

Em7 Fmaj7 Em7 B7

Bass

Drums

Piano

Cmaj7 Am7 F7 (Fmaj7) Em7

Bass

Drums

F

(B7) Em7 Fmaj7 Emaj7 B7

Piano

Bass

Drums

Cmaj7 Am7 Fmaj7 Emaj7

Piano

Bass

Drums

Em7 Fmaj7 Emaj7 B7

Piano

Bass

Drums

Chord progression: Cmaj7, Am7, Fmaj7, Emaj7

Piano

Bass

Drums

Chord progression: Em7, Am7, Fmaj7, Am7

Piano

Bass

Drums

Chord progression: Fmaj7, Dm7, G7, Cmaj7

Piano

Bass

Drums

Fmaj7 Em7 Fmaj7 3 Emaj7 B7 3

Piano

Bass

Drums

Cmaj7 3 Am7 Fmaj7 Emaj7 rit.

Piano

Bass

Drums

Em7 F#m/E Fmaj7/E D/E Em⁶ 8va-----

Piano

Bass

Drums

Ped.

**5: GLORIA'S STEP - TRANSCRIPTIONS TAKEN FROM ORPHEUM MUSIC.
GLORIA'S STEP IMPROVISATION. 1961.
&
LAIRD, ADRIAN. GLORIA'S STEP (TAKE 2). 2012.**

GLORIA'S STEP - Take 2

● by SCOTT LAFARO

Record Title: Sunday At The Village Vanguard
 (Riverside RS-9376 / ビクター SMJ-6201)
 Personnel: Bill Evans (p), Scott LaFaro (b), Paul Motian (ds)
 Recorded Jun. 25, 1961

Improvisation

The score consists of five systems of musical notation, each with a treble and bass clef staff. The chords and melodic lines are as follows:

- System 1:** Chords: F Δ 7, Eb Δ 7, Db Δ 7, C7. Includes a triplet in the right hand.
- System 2:** Chords: Fm7, F Δ 7, Eb Δ 7, Db Δ 7. Includes a triplet in the right hand.
- System 3:** Chords: C7, Fm7, Em7, F Δ 7.
- System 4:** Chords: Am7 (-5), Em7 (-5), Gm7 (-5), Dm7 (-5). Includes triplets in both hands.
- System 5:** Chords: Fm7 (-5), Edim, A7 (+11).

Copyright ©1961 by Orpheum Music.
 Rights for Japan assigned to TOSHIBA-EMI MUSIC PUBLISHING CO., LTD.
 81

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand (bass clef) provides a harmonic accompaniment with chords and a triplet of eighth notes.

Second system of musical notation. The right hand continues the melodic line with eighth notes and a triplet. The left hand accompaniment includes chords and a triplet of eighth notes.

Third system of musical notation. The right hand features a melodic line with eighth notes and a triplet. The left hand accompaniment includes chords and a triplet of eighth notes.

Fourth system of musical notation. The right hand has a melodic line with eighth notes and a triplet. The left hand accompaniment includes chords and a triplet of eighth notes.

Fifth system of musical notation. The right hand features a melodic line with eighth notes and a triplet. The left hand accompaniment includes chords and a triplet of eighth notes.

Sixth system of musical notation. The right hand has a melodic line with eighth notes and a triplet. The left hand accompaniment includes chords and a triplet of eighth notes.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes, including a triplet of eighth notes.

Second system of musical notation. The right hand continues the melodic line with a triplet of eighth notes. The left hand features a triplet of eighth notes in the bass line.

Third system of musical notation. The right hand has a triplet of eighth notes. The left hand features a triplet of eighth notes in the bass line.

Fourth system of musical notation. The right hand has a triplet of eighth notes. The left hand features a triplet of eighth notes in the bass line.

Fifth system of musical notation. The right hand has a triplet of eighth notes. The left hand features a triplet of eighth notes in the bass line.

Sixth system of musical notation. The right hand has a triplet of eighth notes. The left hand features a triplet of eighth notes in the bass line.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The treble staff contains a melodic line with several triplet markings (indicated by a '3' and a bracket) and various accidentals. The bass staff contains a rhythmic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with slurs and ties. The bass staff provides harmonic support with chords and moving lines.

Third system of musical notation. The treble staff continues the melodic development. The bass staff features prominent triplet markings in both hands, creating a complex rhythmic texture.

Fourth system of musical notation. The treble staff has a melodic line with slurs. The bass staff continues with chords and moving lines, maintaining the harmonic foundation.

Fifth system of musical notation. The treble staff shows a melodic line with various intervals. The bass staff continues with chords and moving lines.

A section labeled "Bass Solo" in the bass clef. It consists of a few measures of music. Below the staff, the instruction "D.C. with Repeat" is written.

Sixth system of musical notation. The treble staff has a melodic line with a "8va" marking and a dashed line indicating an octave shift. The bass staff continues with chords and moving lines.

Gloria's Step (Take 2)

As Played by Scott LaFaro on "Sunday at the Village Vanguard" (1961)

Scott LaFaro

♩ = 160 Medium Up Swing

Chord progression: FΔ7 EbΔ7 DΔ7 DbΔ7 C7(♯9) F-7 FΔ7 EbΔ7 DΔ7 DbΔ7

9 C7(♯9) F-7 LAY BACK E-7 FΔ7 A♭7 E♭7 G♭7

16 D♭7 F♭7 B♭♭7 Eb7(♯9) FΔ7 EbΔ7 DΔ7

23 D♭Δ7 C7(♯9) F-7 FΔ7 EbΔ7 DΔ7 D♭Δ7 C7(♯9) F-7

31 E-7 FΔ7 A♭7 E♭7 G♭7 D♭7 F♭7

38 B♭♭7 Eb7(♯9) FΔ7 EbΔ7 D♭Δ7 C7(♯9)

45 F-7 FΔ7 EbΔ7 SHARP D♭Δ7 C7(♯9) 8VA- F-7 H H H

51 (8) E-7 H H H H H H H FΔ7 A♭7 E♭7 SHARP G♭7 D♭7 R.H.

57 F♭7 B♭♭7 Eb7(♯9) FΔ7

62 EbΔ7 D♭Δ7 C7(♯9) F-7 FΔ7 EbΔ7

68 D♭Δ7 C7(♯9) F-7 LATE E-7 FΔ7

135 G^ø7 D^ø7 F^ø7 B^bø7

139 E^b7(♯9) F^Δ7 E^bΔ7 D^bΔ7

SHARP

144 C7(♯9) F-7 F^Δ7 5 E^bΔ7

148 D^bΔ7 C7(♯9) F-7 E-7

152 F^Δ7 A^ø7 E^ø7 G^ø7

LATE

156 D^ø7 F^ø7 B^bø7 E^b7(♯9)

160 F^Δ7 E^bΔ7 D^bΔ7 C7(♯9) F-7

LAY BACK

166 F^Δ7 5 E^bΔ7 D^bΔ7 C7(♯9) F-7

LAY BACK

171 E-7 F^Δ7 A^ø7 E^ø7 G^ø7

LAY BACK

176 D^ø7 F^ø7 B^bø7 E^b7(♯9)

SHARP

LAY BACK

181 F^Δ7 E^bΔ7 D^bΔ7 C7(♯9) F-7

LAY BACK

7 APPENDIX 3 - RECORDINGS

RECORDED AT THE NEW ZEALAND SCHOOL OF MUSIC - MARCH 13TH 2014

DVD TRACKLISTING:

- 1 - *Alice In Wonderland* (Fain/Hilliard)
- 2 - *Gloria's Step* (LaFaro)
- 3 - *Up Jumped Spring* (Hubbard)
- 4 - *Autumn Leaves* (Kosma)
- 5 - *Solar* (Davis)
- 6 - *In A Silent Way* (Zawinul)
- 7 - *Circle* (Davis)
- 8 - *Nefertiti* (Shorter)
- 9 - *Nardis* (Davis) / *In A Silent Way - Reprise* (Zawinul)
- 10 - *Jade Visions* (LaFaro)

PERSONNEL:

Anita Schwabe - Piano
Rowan Clark - Bass
Roger Sellers - Drums
with
Alexis French - Trumpet
Christopher Buckland - Tenor Saxophone

