

Interestingly, Gil's grand-staff sketch for *I Don't Wanna Be Kissed* shows that he wrote melodic ideas for Miles to play in measures 65 through 68 and 73 through 76. Gil transcribed and arranged these ideas (and several of the ensemble passages that follow) from Ahmad Jamal's 1955 version of *I Don't Wanna Be Kissed*.² Gil's placement of these phrases created a call-and-response effect between written and improvised passages, which were both played by Miles. Careful attention to Miles' tone in the recording reveals that he played the written passages live (that is, in the original recording session), but overdubbed the improvised passages (see also Schaap, in Davis and Evans, 1996, pp. 170, 178, and 182).

The full ensemble dominates the last 36 measures; Miles only plays in measures 89 through 96. Measures 111 and 112 feature the retrograde form of the 12-tone pyramid heard at the beginning of *The Meaning of the Blues* (see Figure 4).

Figure 4. Measures 111 and 112 of *I Don't Wanna Be Kissed* (retrograde form of the 12-tone pyramid at the beginning of *The Meaning of the Blues*).

The musical score for measures 111 and 112 of *I Don't Wanna Be Kissed* is presented on a grand staff in 4/4 time. Measure 111 features a whole note chord for Tpt. 1 (F4) and Tpts. 2 & 3 (Bb4). Measure 112 features a whole note chord for Tpts. 4 & 5 (Bb4), Horns 1 & 2 (F#4), Tbns. 1 & 2 (Bb3), Tbns. 3 & 4 (F#3), and B. Cl.; Tuba (Bb2).

² Jamal's version, mislabeled *Medley*, can be heard in Jamal (1955).

QUIET NIGHTS

History of the Project

Gil's and Miles' fourth and final large-ensemble album project is entitled *Quiet Nights*. The project was begun in 1962, when bossa nova – an offshoot of the Brazilian samba – was becoming popular in the United States (Chambers, 1985, p. 43). Record companies faced with a declining jazz market saw potential sales in jazz-samba albums.⁸ It is unclear whether the idea for the album was Columbia's or Gil's and Miles'. The original liner notes imply that it was Gil's and Miles'. This is certainly plausible, as Miles always had a reputation for playing only the music he wanted to play.

Ostensibly then, the concept of *Quiet Nights* was to apply Gil's orchestrational palette and Miles' tone and improvisatory abilities to bossa nova music. This was only partially accomplished: only half of the six large-ensemble pieces in the album are bossa novas.

The album was recorded on July 25, July 27, August 13, and November 6, 1962 (Schaap, in Davis and Evans, 1996, pp. 190-191). In these four sessions, Gil and Miles recorded just over 20 minutes of music (not including rejected takes). When Columbia Records issued the album in 1964, they augmented the large-ensemble music with an April 1963 recording of *Summer Night* that features a short-lived Miles Davis quartet of West Coast musicians.

Critical Response to the Album

It is difficult to gauge the initial response to *Quiet Nights*. Over the past thirty years, however, it has been criticized heavily. It seems that the best review it got was by critic Leonard Feather in *Down Beat magazine*. He gave it four out of a possible five stars. A portion of his review follows:

This is a curious and not entirely satisfying album.

... The Evans tone-color cornucopia, though inevitably less startlingly fresh in its impact today than in 1957, makes a superb backdrop for Davis; yet on the whole the matter of these performances falls far below the level of the manner.

Perhaps the most successful track, measured by the yardstick of earlier Davis-Evans collaborations and the moods they created, is *Once upon a Summertime* ... The Evans flair is also in full bloom on *Song No. 1*, though this is not the best track for Miles.

... Caveat emptor department: the entire album offers less than 27 minutes of music. (Feather, 1964a, p. 24)

Although his review is not a scathing indictment of the album, Feather recognized that *Quiet Nights* is not up to the standards that Gil and Miles set in *Miles Ahead*, *Porgy and Bess*, and *Sketches of Spain*.

⁸ Chambers (1985) stated: "Time magazine reported at the beginning of 1963 that there were at least forty bossa nova albums on the market" (p. 43)

Figure 6. Vocal melody from Manuel de Falla's *The Three-Cornered Hat* used by Gil Evans as thematic material in *Blues for Pablo*.

1 Cl. in La [A Clar.] *tr* (Muta in Si \flat [Change to B \flat Clarinet])

Canto [Melody] *p* *pp* *piena voce, ma lontano [full voice, but distant]*

Viole [Viola] *p* *pp* *colla voce [with voice]*

Canto

Viole *tr*

Canto

Viole *tr*

Canto

Viole *tr* *perdendosi [dying away]*

Por la no-che can - ta el cu - co

Ad - vir - tien-do a los ca - sa - dos que

co - rran bien los ce - rro - jos que el

dia - blo es - tá des - ve - la - do!

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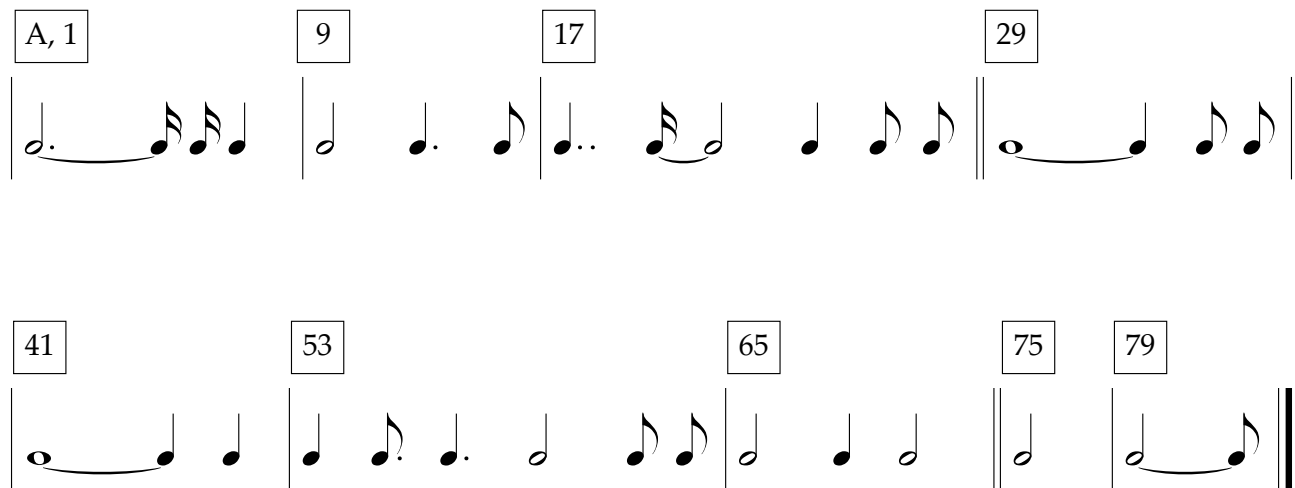
Sound

The first module (measures A through 24) features an interesting sound characteristic: whereas in other elements the module is clearly divisible into three eight-measure sections,¹⁸ here it can be perceived as foreshadowing the 12-measure segments that appear in the second module. This perception results because the texture in measures A through 12 features Miles' flügelhorn over ensemble pads, whereas measures 13 through 24 feature homorhythmic ensemble phrases with occasional counterpoint.

It is also possible to perceive the eight-measure sections in this element. The full-ensemble accompaniment to Miles in measures 7 and 8 contrasts with the much softer woodwind, horn, and tuba accompaniment that begins in measure 9. A different type of contrast occurs between the second and third eight-measure sections: the harmonized ensemble figures of measures 13 through 16 contrast with the mostly unison material of measures 17 through 20.

A general view of the second module (measures 25 through 52) shows it to be a series of homorhythmic ensemble passages framed by two-measure Miles Davis strolls. This module contains two 12-bar segments (beginning in measures 29 and 41), each of which features prolonged use of a single texture (see Figure 7). In the first segment, a combination of flute, first horn, and cup-muted first trombone plays the lead voice in unison.

Figure 7. Notational abstraction of the textural rhythm of *Blues for Pablo*. An eighth note represents one measure of a textural combination; a quarter note, two measures; a half note, four; and a whole note, eight. The enclosed numbers correspond to measure numbers in the score.



¹⁸ LaRue's principle of modular equivalency (1970/1992, p. 135) applies here: the listener generalizes the length of the first (nine-measure) section to eight measures because the following sections are eight measures long. Further evidence for this can be seen in Figure 5, in which the width of each section represents its relative temporal length. Notice that the nine-measure section labeled A/1 is shorter than the section labeled 9.

Figure 8. Concert key sketch of *Blues for Pablo* with style analysis timelines.

Blues for Pablo

Concert Key Analysis

Composed by Gil Evans (1956)
 Arranged by Gil Evans (1957)
 Transcription by Steve Lajoie (1997)

Ad-Lib Tempo (Rubato) A

Downbeat 1

Miles (vibrato) (vibrato)

Alto Flute

Bass Clarinet

Fl. & Hn. 1

Hn. 2 & Tbn. 1 (Tbns. in hat mutes)

Tbn. 2

Tbn. 3

B. Tbn. 4

Tuba & Bass (Arco)

Sketch

Melodic Construction

Harmonic Detail

Harmonic Rhythm and Functional Analysis

Contour Rhythm

Articulations and Dynamics

Textural Rhythm

Surface Rhythm

Continuum

100%

Dynamic Contour

100%

In Tempo ♩ = 60
Downbeat 4

Downbeat 2 Miles
Downbeat 3 Miles Tpts. 1-4
Downbeat 4 Miles

All insts. gliss. except Miles & Bass

Sketch

Miles

Alto Flute

Bass Clarinet

Flute

Alto Flute

Hns. á 2
Tbns. 1-3 in hats

Tbn. 4 in hat & Tuba
B.Cl. & Bass

Bass = stems down

Top = Flute
Bottom = Alto Fl. & Tpt. 5 in Harmon w/stem ext.
accel.....decel.

mf

p

M. C.

H. D.

H. R. & F. A.

C. R.

A. & D.

T. R.

S. R.

Cont.

100%

D. C.

100%

B Miles

Top note = Tpt. 1 in hat, Tpt. 5 in Harmon, & Flute

mp

Tpt. 2 in hat & A. Fl.
Tpt. 3 in hat & Hn. 1
Tpt. 4 in hat & Hn. 2

Tbns. 1-3 in hat mutes

Tbn. 4 in hat,
Tuba, Bs. Cl. *mp*

Sketch

Flute
A. Sax
Hn. 1 & A. Fl.
Hn. 2

Bs. Cl.
Tuba

Bass

9

3

M. C.

Sia

H. D.

9

G-TR G-TR/D G-TR G-TR/D G-TR G-TR/D G-TR G-TR/D

H. R. & F. A.

i i⁶₄ i i⁶₄ i i⁶₄ i i⁶₄

C. R.

s (F5)

A. & D.

L

T. R.

S S

S. R.

Cont.

100%

D. C.

100%

Tpts. 1-4 out on beat 3

Tpt. 5
Flute
A. Fl.
Hns.
Hn. 1
+Alto 3

Sketch

Tbns. 1-3 in hat mutes

B. Tbn. 4 in hat, Tuba, Bs. Cl.

Bass Clarinet

Bass

B. Tbn. 4 in hat, Tuba, Bass

M. C. *S1b*

H. D. 13 G^{-9} $C(\text{add}_{-13}^{-9})$ F^{-9} $A\flat^{-9}$ $E\flat^9(+11)$ $F7(\text{+11}_{-9})$ G^{-TR} $F\Delta_9^6$ $E\flat\Delta^9$ $D7(-9)$

H. R. & F. A. i^{-9} $V(\text{-9}_{-13})/vii$ vii^{-9} $-ii^{-9}$ $VI^9(+11)$ i $VII\Delta_9^6$ $-II\Delta^9/V$ $V7(-9)$

C. R. *s (F5)*

A. & D. T S T

T. R. t s

S. R.

Cont.

100%

D. C. 

100%

Divisi:
 Miles, Tpt. 1, Fl.
 Tpts. 2 & 3, A. Fl.
 Tpts. 4 & 5
 Alto Sax

C Miles & 5 Tpts. in Cup Mutes; in unison with A. Sax, Flutes & Bs. Cl.

16ths Swing

Sketch

Miles & 5 Tpts. *mf*

Bass Tbn. 4 in hat mute

Tuba *mf*

Bass

+Hns. *mp*

Tbns. 1-3 in cup mutes (Hns. out)

(Tuba out) Bs. Clar.

B.Tbn. 4 in hat + Bass

M. C. *T1a* *T1b* *hm*

H. D. 17 G-TR C-9 G-TR G-Δ7 G7 /B /Bb C-9 /A

H. R. & F. A. i iv i i-Δ7 V7/iv iv-9

C. R. s s s s s s s (D5)

A. & D. L T

T. R. S S

S. R. S (More active) s s s (Thematic rhythm)

Cont. S (Double-time feel)

100%

D. C. 100%

Miles, Tpt. 1, Flute
Tpts. 2 & 3, Alto Flute
Tpts. 4 & 5
Alto Sax

Miles out
Tpts., Fls. and A. Sax in unison

Tpts. 1-4 div.
Flutes in 8ves
-A. Sx. & Tpt. 5

Sketch

Tbns. 1-3 in cup mutes

Bass
B. Tbn. 4 in hat mute

Bass Clarinet + Bass

M. C.

H. D.

H. R. & F. A.

C. R.

A. & D.

T. R.

S. R.

Cont.

100%

D. C.

100%

21

sfp *mf* *p*

3 3 3

(Div.)

T1c

$A^{\flat}\Delta 7(+11)$
 C^{-9} $G^{-}(\text{add } 9)$ $E^{\flat}-\Delta 9$

(Atonal counterpoint)

$F^{\sharp}7\begin{pmatrix} +11 \\ -9 \end{pmatrix}$ B^9/C^{\sharp}

$-II\Delta 7(+11)$
 iv^{-9} $i(\text{add } 9)$ $vi^{-}\Delta 9$

(Atonal counterpoint)

$-VI7\begin{pmatrix} +11 \\ -9 \end{pmatrix}$ $-II\begin{matrix} 7 \\ 6 \\ 4 \\ 2 \end{matrix}$

(Tritone substitution for V7/V to V)

S

T

S (Less active)

S (Single time)

L (Bass and Drums out)

Miles on Flügelhorn (Improvvised)

25 Lay back In Time

Subito

Sketch

Tpts. (Open) *ff*

Flute
Alto Fl. Δ
Bs. Clar. *mf*

Tbns. 1-3 in cup mutes

Bass

M. C. (Focus on improvisation) $T2am$ $T2bm$
hm

H. D. 25 $Bb\Delta TR$ $Eb7$ $Bb\Delta7$ $Bb7(\text{sus}4_{-9})$ $Bb\Delta7$ $Bb7(\text{sus}4_{-9})$

H. R. & F. A. $Bb: I$ $IV7$ $I\Delta7$ $I7(\text{sus}4_{-9})$ $I\Delta7$ $I7(\text{sus}4_{-9})$
L S [PHR+6] [PHR+6]

C. R. s s s s s s

A. & D. L S T

T. R. S S S

S. R. s s s s s s
(Thematic rhythm)

Cont. S (Bass and Drums re-enter) S (Double-time feel/syncopated Latin)

100%
D. C.
100%

D Quietly

29 Fl., Hn. 1 & Tbn. 1
 A. Fl., Hn. 2 & Tbn. 3
 A. Sax & Tbn. 2
 (Tbns. in cup mutes)

+B. Cl. & Tbn. 4
 Tbns. 2 & 3 cross

Moan!

p *mf* *p*

Sketch

Tuba *p* *mf* *p*

Bass

B. Cl. + Tbn. 4
 Bass 3 3 3 Bs. Cl., B. Tbn. 4, Bass

M. C. *S2am* *S2b*

H. D. 29 $B\flat\Delta 7$ $F^9/B\flat$ $B\flat\Delta 7$ $F^9(sus 4)$ $C^-/B\flat$ $B^-/B\flat$ $F^+/B\flat$ $B\flat 13$

H. R. & F. A. $I\Delta 7$ V^9 $I\Delta 7$ $V^9(sus 4)$ ii_2^4 V^+ V^{13}/IV
 I PED ----- L

C. R.

A. & D. L t s l

T. R. S

S. R. L (Less active)

Cont. S (Single time)

100%
 D. C.
 100%

Fl., Hn. 1, Tbn. 1 in cup mute
 A. Fl., Hn. 2, Tbn. 2 in cup mute
 Alto Sax, Tbn. 3 in cup mute

Sketch

33

mf *mp*

B. Tbn. 4 in hat & Bs. Clar.

Tuba

Bs. Cl. dbls. Tuba

Bass

M. C.

S2c

H. D.

33

$E\flat 7(\text{add } 13)$ $E\flat 9(+11)$ $F 9(-13)$ $B\flat 7(\text{sus } 4_{-9})$ $C-7(\text{add } 11)$ $C\flat 7(+11)$ $B\flat 13$

H. R. & F. A.

$IV 7(\text{add } 13)$ $IV 9(+11)$ $V 9(-13)$ $I 7(\text{sus } 4_{-9})$ $ii-7(\text{add } 11)$ $-II 7(+11)$ $V 13/IV$

S T

C. R.

s s

A. & D.

t s t l s s l

T. R.

S. R.

Cont.

100%

D. C.

100%

Flute
Alto Flute

37
Hn. 1, Tbn. 1
Hn. 2, Tbn. 2
A.Sax, Tbn. 3

(Tbns. in cups)

3

f *mf* *ff*

B. Tbn. 4 in hat & Bs. Clar.

3

Tuba

f *mf* *ff*

B. Tbn. 4 (open) & Bs. Clar.

Bass

3

Tpts. (1, 5, 2, 3, 4)

Alto Flute

Hn. 1
Hn. 2
A. Sax

B. Tbn. 4 (open) & Bs. Clar.

M. C. *Szd* *hm*

H. D. 37 $E_b7(\text{add } 13)$ D_b13 $C-7(\text{add } 11)$ $B\Delta7(+11)$ $B_b\Delta TR$ $F LOC$

H. R. & F. A. $IV7(\text{add } 13)$ $-II^{13}/ii$ $ii-7(\text{add } 11)$ $-II\Delta7(+11)$ I $V LOC$

C. R. S S

A. & D. t S t S S L

T. R. S S

S. R. S S

Cont. t (Syncopated Latin)

100%

D. C.

100%

E Double-time Swing Feel

Miles (Improvised) (vibrato)

41 A. Sax & Tbn. 1
Hn. 1 & Tbn. 2
Hn. 2 & Tbn. 3
Tbn. 4 (Open)

mf Moan! Hn. 2 dbls. Tbn. 2
Hn. 1 dbls. Tbn. 4

A. Sax & Tbn. 1
Hn. 1 & Tbn. 2
Hn. 2 & Tbn. 3
B. Cl. & Tbn. 4

Alto Sax
Hn. 1 & Tbn. 1
Hn. 2 & Tbn. 2
Tbn. 3

mf Bass Clarinet = stems down +Tuba (5th voice)

Tuba out +Tuba

Tbn. 4, Tuba, Bs. Cl. **f**

Bass (Improvised through m. 50)

M. C. S2'a S2'b

41 H. D. BbΔ7 A Δ7 F9 BbΔ7 G-9 Eb7 BbΔ7 A Δ7 F9 BbΔ7 BbΔ7 BbΔ7 E9

H. R. & F. A. IΔ7 VII0 5/ IV IV7 IΔ7 -II9/V

C. R.

A. & D. s l s s

T. R. S

S. R. S (More active) l s L (Less active)

Cont. S (Double-time feel) l s L (Single time)

100% D. C. 100%

Single Time
Miles

Sketch

45

A. Sax
Hn. 1 & Tbn. 1
Hn. 2 & Tbn. 2
Tbn. 3

Bs. Clar.,
B. Tbn. 4
& Tuba
(unison)

Bass

mf *sfz* (Tuba 8va)

A. Sax & Tbn. 1
Hn. 1 & Tbn. 2

Hn. 2, Tbn. 3
Bs. Cl., Tbn. 4
(Tuba out)

+Tuba

A. Sax
Hn. 1 & Tbn. 1
Hn. 2 & Tbn. 2
Tbn. 3

B. Tbn. 4
Bs. Cl. & Tuba

f

M. C.

45

H. D.

H. R. & F. A.

C. R.

A. & D.

T. R.

S. R.

Cont.

100%

D. C.

100%

S2'c

$E\flat^9$ E^9 $E\flat^9$ $B\flat\Delta^7$ $A\Delta^7$ F^9 $B\flat\Delta^7$ $A\flat\Delta^7$ $G^7(-9)$ $D\flat\emptyset^7$

IV^9 $-II^9/IV$ IV^9 $I\Delta^7$ $V^7(-9)ii$ $-ii\emptyset^7/ii$

L S L t s

s (More active) l (Less active)

49

(Smear)

A. Sax
Tbn. 1
Hn. 1 & Tbn. 2

Trombones 1-3
Bass Clarinet

Tbn. 3
Hn. 2
B. Cl., Tbn. 4, Tuba

Bass (Improvised) (As written)

p *f* L_3

Sketch

M. C. (Focus on improvisation) *hm*

H. D. 49 C \emptyset 7 B7(+11) B \flat B \flat /D E \flat E \circ B \flat /F

H. R. & F. A. ii \emptyset 7 -II7(+11) I I $\substack{6}{3}$ IV +iv \circ I $\substack{6}{4}$

C. R.

A. & D. L S

T. R. S

S. R.

Cont. t (Syncopated Latin)

100%

D. C.

100%

F [Due to a tape splice, the master take accelerates to 72 beats per minute here.]

Tpt. 1, Flute, Tpt. 5 in Harmon mute
 Tpt. 2 & Alto Flute
 Tpt. 3
 Tpt. 4

Miles (Improvised)

Sketch

Miles (Improvised)

Tbns. 1-3
Bs. Clar.

B. Tbn. 4
Tuba

Bass

Tb. 1
Tb. 2, Hn. 1
Tb. 3, Hn. 2

A. Sax

Tbns. Flutes 1-3

Hns. & B. Cl.

B. Tbn. 4 & Tuba
(All Tbn. into hats)

ff *sfz* *ff*

ff *sfz* *ff*

p

(Improvised)

M. C.

H. D.

H. R. & F. A.

C. R.

A. & D.

T. R.

S. R.

Cont.

100%

D. C.

100%

P'a *P'b* *K'a*

hm *hm*

53

$Bb-7$ $Ab-9A-\Delta 7$ $Bb-6$ $Bb-\Delta 7/F$ $Bb-9$ $Bb-6$ $F13$ $Eb7$ $Eb7$ $F7(-9)$ $Bb13$

$b^b: i-7$ $-vii-9$ $i-6$ $i-9$ IV_2^4 $V7(-9)$ $b^b: I13$

T L

(S) T

S S S

T (Gradually more active) S (More active) L (Less active)

(t) L (Single time)

Miles (Improvised)

57

B. Cl., Hns.,
B. Tbn. & Tuba

Sketch

B. Tbn. 4
& Tuba *mf*

Fl., A. Fl.
Tbns. 1-3
in hats

Bass (Improvised)

M. C.

K'b (Focus on improvisation)

57

H. D.

E^b13 *B^b* *E^b* *D⁻* *D^b*

H. R. &
F. A.

IV13 *I* *IV* *iii* *-II/ii*

T

C. R.

A. & D.

L

T. R.

S

S. R.

Cont.

100%

D. C.

100%

The image shows a musical score for Miles Davis's 'Blues for Pablo'. The top section is a sketch of the improvisation, with four staves: Miles (Improvised) in treble clef, B. Cl., Hns., B. Tbn. & Tuba in bass clef, B. Tbn. 4 & Tuba in bass clef with a *mf* dynamic, and Fl., A. Fl., Tbns. 1-3 in hats in bass clef. The Miles staff features a melodic line with triplets and accents. The bass staff shows a simple harmonic accompaniment. Below the sketch is a harmonic analysis section with staves for M. C., H. D., H. R. & F. A., C. R., A. & D., T. R., S. R., Cont., and D. C. The H. D. staff shows chord symbols: *E^b13*, *B^b*, *E^b*, *D⁻*, and *D^b*. The H. R. & F. A. staff shows Roman numerals: *IV13*, *I*, *IV*, *iii*, and *-II/ii*. The D. C. staff shows a waveform visualization of the audio.

Miles (Improvvised)

61

Sketch

Alto Sax
Hns. 1, 2
Tbns. 2, 3
in hats

Flute
A. Fl.
Bs. Cl.
A. Sax
Hn. 1
Hn. 2

(Gliss.)

Tbns.
1-4 in
hats

Bass (as written)

M. C.

61

H. D.

H. R. & F. A.

C. R.

A. & D.

T. R.

S. R.

Cont.

100%

D. C.

100%

T2am
hm

T2bm

C^- F^7 $B^b\Delta^7$ $B^b7^{(sus4)}_{-9}$ $B^b\Delta^7$ $B^b7^{(sus4)}/A^b$

ii V^7 $I\Delta^7$ $I^7^{(sus4)}_{-9}$ $I\Delta^7$ $I^7_{23}(sus4)_{-9}$

L T [PHR+6] [PHR+6]

s s s s s s

T s

S S

s s s s s s

(Thematic rhythm)

t (Syncopated Latin)

G Double-time Swing Feel

Miles (Improvised)

65

Flute (Harmony)
Tpt. 1 & A. Fl. (Melody)
Tpts. 2-5

Sketch

mp *f* *mp* *f*

Moan!

A. Sax, Tb. 1
Hn. 1, Tb. 2
Hn. 2, Tb. 3
B. Tbn. 4
Bs. Clar.

+Tuba (5th voice)
Hn. 2 dbls.
Tbn. 2
Hn. 1 dbls.
Tbn. 4

Tuba out; others as 65.

+Tuba

Alto
Hn. 1, Tb. 1
Hn. 2, Tb. 2
Tbn. 3

B. Tbn. 4
Tuba, B. Cl.

Bass

M. C. *S2'a* *S2'b*

H. D. 65 $B\flat\Delta 7$ $A\Delta 7$ F^9 $B\flat\Delta 7$ $G-9$ $E\flat 7$ $B\flat\Delta 7$ $A\Delta 7$ F^9 $B\flat\Delta 7$ $B\flat\Delta 9$ $B\flat\Delta 9$ E^9

H. R. & F. A. $I\Delta 7$ $vii^0_5/6$ IV IV^7 $I\Delta 7$ $I\Delta 9$ $-II^9/V$

C. R.

A. & D. T S T L T S

T. R. S

S. R. S (More active) l s L (Less active)

Cont. S (Double-time feel) l s L (Single time)

100%

D. C.

100%

Step Two: Open Listeners

The following characteristics were noted in several open listenings: The opening statement of *New Rhumba* is powerful. Hard, syncopated brass chords alternate with softer passages played by Miles (on flügelhorn) and woodwinds. The A sections make use of two alternating chords and frequent stop-time. Paul Chambers improvises swinging phrases in his stop-time bass breaks.

The B sections are harmonized richly, and jazz swing feeling is strongly evident in each of them. The ensemble comping in the B sections contributes to their strong rhythmic drive and provides counterpoint. This contrasts with the homophony of the stop-time A sections.

The accompaniment riff heard at the beginning of Miles' improvised solo is repeated in various timbral and registral combinations. These combinations range from brassy to delicate in character. The call and response between Miles and this riff is well balanced; Miles keeps his improvised phrases brief and does not dominate the ensemble, nor does the riff distract the listener from Miles' ideas.

At measure 113, the string bass changes to a walking approach. The groove of this section is deep; it releases the rhythmic tension that built through the stop-time sections. The polytonal brass climax toward the end is strong and effective. The walking bass pattern is interrupted briefly at measure 161, but resumes in measure 163. The piece ends with a recapitulation of the opening statement.

Sound

In *New Rhumba*, as in all the pieces in *Miles Ahead*, Gil made use of an ensemble of flügelhorn (played by Miles), alto saxophone, two woodwinds (flute and oboe in *New Rhumba*), bass clarinet, two horns in F, five trumpets, three trombones, bass trombone, tuba, string bass, and drum set. His preferred timbral combinations include: flügelhorn harmonized by flute, alto saxophone, and horns; one horn, three trombones, and tuba (or two horns, two hat-muted trombones, and tuba) simulating jazz-piano-style comping; alto saxophone harmonized by two horns, two hat-muted trombones, and bass clarinet; Harmon-muted trumpets doubled by flute, oboe, bass clarinet, and alto saxophone; and four trombones and tuba. As in *Blues for Pablo*, Gil used the tutti ensemble with open trumpets only at points of dynamic climax.

Harmony

Although *New Rhumba* appears to be in the key of C major, it is a modal piece in C Mixolydian. Its A sections alternate between one-measure occurrences of C major and G minor seventh chords. There is no occurrence of a traditional V7 chord in any of the A sections; G minor is the preferred dominant chord. At many points, Gil substitutes a C dominant seventh chord for the tonic major chord. In this sense, the tonic chord of *New Rhumba* is similar to that found in the 12-bar blues progression: it is a dominant seventh chord in the tonic position.

Gil made use of expanded tonality in *New Rhumba*. The piece begins and ends in the same key, and there is discernible functional harmony throughout. However, Gil also used harmony for color. He frequently substituted the minor form of a chord for the dominant form (see the discussion above) and used chromatically altered ninths, elevenths, and thirteenths in dominant seventh chords.

Gil orchestrated Ray Crawford's guitar comping from measures 17 through 32 and 41 through 48. He also orchestrated Ahmad Jamal's comping from measures 33 through 40. In this case, Gil added a significant amount of inner-voice movement and chromatic alteration to Jamal's original harmonies.

Melody

The range of *New Rhumba* lies between G³ and C⁶. The tessitura is in the middle of that range, between C⁴ and C⁵.

New Rhumba is very riff oriented. Most of the riffs used in it are related rhythmically to the opening motive. Throughout the piece, there is a great deal of call and response between composed melodies played by the ensemble and melodies improvised by Miles. Gil and Miles are responsible for about 35% of the melodic material in this version of the piece.

The primary theme of *New Rhumba*, heard in measures 1 through 16, was composed by Ahmad Jamal. The second theme, played by Miles in measures 17 through 32, was also composed by Jamal. The background riff in this segment was adapted by Gil from Ray Crawford's guitar comping in the original recording.

Figure 11. Notational abstraction of the textural rhythm of *New Rhumba*. An eighth note represents one measure of a textural combination; a quarter note, two measures; a half note, four; and a whole note, eight. The enclosed numbers correspond to measure numbers in the score.

The figure displays a series of musical notations on a single staff, representing rhythmic patterns. Each pattern is enclosed in a box with a measure number. The patterns are as follows:

- 1:** Two eighth notes.
- 9:** Quarter note, eighth note, eighth note.
- 17:** Quarter note, eighth note, eighth note, quarter note.
- 25:** Quarter note, eighth note, eighth note, quarter note.
- 33:** Dotted quarter note, eighth note, whole note.
- 41:** (End of first row)
- 49:** Four eighth notes.
- 57:** Four eighth notes.
- 65:** Quarter note, eighth note, quarter note.
- 73:** Dotted quarter note, eighth note, quarter note.
- 81:** Quarter note, eighth note, quarter note, eighth note.
- 89:** Quarter note, eighth note, quarter note.
- 97:** Dotted quarter note, eighth note, quarter note.
- 105:** Eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.
- 113:** Whole note.
- 121:** Whole note.
- 129:** Whole note.
- 137:** Whole note.
- 145:** Quarter note, eighth note, quarter note, eighth note, whole note.
- 153:** Whole note.
- 161:** Whole note.
- 169:** Dotted quarter note, eighth note.
- 177:** Quarter note, eighth note.
- 185:** Quarter note, eighth note, quarter note, eighth note.

Harmony

The essential harmonic motion of the B section of *New Rhumba* is a circle-of-fifths progression that moves in one-measure increments from G minor seventh to G dominant seventh (see Figure 12). This progression provides the greatest amount of harmonic motion in the piece. Viewed in comparison with surrounding A sections, it clarifies shape.

Gil harmonized each of the five B sections differently. Those that begin in measures 33 and 65 are the most complicated, making extensive use of dominant seventh chords with chromatically altered ninths, elevenths, and/or thirteenth, and tritone substitution (see Figure 12).

Gil's harmonic variations on the A section confirm the existence of a structural plan containing four large modules. The first module (measures 1 through 48) consists of one-measure alternations of a C major or dominant with a G minor chord. In the second module (measures 49 through 112), Gil makes greater use of passing chords. Each melody note of each A-section riff is harmonized with a different chord.³¹ In the third module (measures 113 through 176), Gil returns to the one-measure alternations between C and G minor, but this time the ambiguity of the C chord is greater than ever. He freely mixes its dominant and major forms, a characteristic of the blues (compare measures 113 and 115). Miles' improvisation does not clarify this ambiguity. He seems to have drawn his improvisation from the C Mixolydian mode, but without delineating each chord change – a foreshadowing of his modal innovations. In measures 121 and 125, he plays a B \flat over Gil's ambiguous C chords. Elsewhere in his improvisation, he avoids playing any type of B's over C chords. The final module (measures 177 through 193) is a recapitulation of the first 16 measures of the first module with a one-measure extension to accommodate the final cadence.

Gil frequently anticipated chord changes by a half beat, but he varied the frequency of this throughout the piece. A comparison of his use of harmonic anticipation in each B section yields interesting results. In the B section that begins in measure 33, almost every chord is anticipated. He treated measures 65 through 72 similarly, but notice the exception in measure 72: the last chord is not anticipated. (This sounds like a delay after the many anticipations.) Only about half of the chords in measures 97 through 104 are anticipated. In the last B section (measures 161 through 168), every chord is anticipated by a half beat. The total effect is one of a great deal of anticipation, a gradual decrease in its level over the next three B sections, and a final increase to the greatest frequency of anticipation in the piece.

³¹ Interestingly, despite the increase in surface harmonic activity, the essential harmony of these A sections can be reduced to a static C Mixolydian tonality.

Figure 12. Gil Evans' five harmonizations of the B section of *New Rhumba*.

C

Sketch: Hn. 1, Tbn. 1-3

Harmonic Detail: G^{-9} , G^{-9}/A , G^{-9}/B^b , C^{13} , $C7(-13)$, $F\Delta^9$, $B^9(-13)$, $E7(+9)$, $B^b7(-13)$

E

Sketch: Flute, Oboe, B. Cl., Horns, Open Tpts., Tuba dbls., Tbn. 4

Harmonic Detail: G^{-9} , C^{13} , $C7(-13)$, $F\Delta^7(13)$, $F\Delta^9$, $B7(-9)$, $B^b\Delta^9$, $E7(-9)$

G

Sketch: Open Tpts., Tbn. 1-3, Tbn. 4 and Tuba Bass (stems down), (Tbn. 4/Tuba div.) (a2)

Harmonic Detail: G^{-9} , A^{-7} , $B^b\Delta^6$, C^{13} , $C7(-13)$, $F\Delta^7$, B^9 , $B^b9(sus4)$, $B^b7(-9)$

I

Sketch: Horn 1, Tbn. 1-3, Bass, B. Tbn. 4, -Tbn. 4

Harmonic Detail: G^{-7} , $C7(-9)$, $F\Delta^7$, $F\Delta^9$, F^{-9} , $B^b13(-9)$

K

Sketch: Alto Sax, Bass Cl., Tbn. 1-3, Tuba (stems up), Bass (stems down), Tuba dbls., Tbn. 4

Harmonic Detail: $C^9(sus4)$, $C^{13}(-9)$, $C7(-13)$, $F(add9)$, $F\#^{-7}$, F^{-7} , $E7(+9)$

Table 4. Four Levels of Phrasing in Measures 1 through 16 of *New Rhumba*.

PHRASE LENGTH	MEASURE NUMBERS															
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
One Measure	E	B	E	B	E	B	E	B	E	B	E	B	E	B	E	B
Two Measures	Motive		Variation		Motive		Variation		Motive		Variation		Motive		Variation	
Four Measures	Brass (Motive begins on C ⁶)				Flügelhorn & Woodwinds (Motive begins on C ⁵)				Brass (Motive begins on C ⁶)				Flg/WW (C ⁵)		Brass (C ⁶)	
													(Inconsistent)			
Eight Measures	A section								A section (modified)							

Note: The symbols *E* and *B* denote *ensemble* and *bass*, respectively. One-measure phrases are perceived by focusing on the quick alternations between the ensemble and bass. Two-measure phrases are perceived when comparing the original motive and its subsequent bass fill with the varied form of the motive and its subsequent bass fill. Four-measure phrases result from changes in orchestration and registral placement. Eight-measure phrases can be perceived because measures 9 through 16 are a virtual repetition of measures 1 through 8.

Gil's harmonization of the melody in measures 5, 7, and 13 is noteworthy because it contains a harmonic line voiced above the melody line. As he did in a similar passage in *Blues for Pablo*, Gil averted potential confusion over which voice is the melody by assigning the melody to flügelhorn and the top harmonic voice to flute. Because the flute is naturally softer, it is heard as a harmonic voice that provides timbral color.

Miles' opening phrase in measure 169 is of special interest because it was the last phrase that Miles improvised in the master take recording of May 23, 1957. (In essence, he left the last seven measures of his solo unfinished.) The sequence of this phrase was recorded at the overdubbing session on August 22. Musically, the transition is seamless because of Miles' keen use of melodic development. The transition is only noticeable from a technological viewpoint: Miles' flügelhorn moves slightly in the stereo spectrum at the transition from master-take to overdubbed material.

The five-note phrase that leads into measure 177 was adapted from Ahmad Jamal's original recording of *New Rhumba*. Miles used it, either literally or in slight variation, each time he played the piece throughout his career.

Finally, Gil rhythmically augmented the last two notes of the piece. In Ahmad Jamal's version, they occur on the second and third beats of measure 192. In Gil's version, they occur on beat three of measure 192 and beat one of measure 193, respectively. Gil's use of augmentation seems to strengthen the finality of these two notes.

Counterpoint

A short passage of contrapuntal activity occurs in measures 149 through 152. In measures 149 and 150, one horn and three trombones sustain a chord while piccolo, oboe, bass clarinet, and alto saxophone begin a four-measure phrase of more rhythmic material. In measures 151 and 152, the phrase continues over another sustained chord, now played by the four woodwinds plus two horns and a trombone.

Changes in the amount of contrapuntal activity contribute to the forward motion of *New Rhumba*. In measures 33, 65, 97, 149, and 161, increases in contrapuntal activity contribute to motion. In measures 41, 73, 105, 153, and 169, motion is produced by decreases in contrapuntal activity. Contrapuntal activity also contributes to shape: the same increases and decreases in contrapuntal activity that provide a sense of motion also act as delineators of shape.

Rhythm

Close aural attention to the master take of *New Rhumba* reveals that the third beat of measure 48 was deleted in the splicing process. This beat is missing only in the master take, and is present in all other released takes.

The four-impact rhythmic motive that begins *New Rhumba* is used in varied forms throughout the first half of the piece (see Figure 14). Beginning in measure 17, only the three most prominent impacts of the motive are used, and the last impact is sustained. Interestingly, this decrease in the number of impacts coincides with the beginning of Miles' flügelhorn improvisation. Beginning in measure 45, the last note is no longer sustained. Rhythmically, this is the most essential form of the motive. A five-impact variation of the motive is presented beginning in measure 49. It is related to the motive by the placement of its last two impacts. This change in presentation of the motive (from four impacts to three-with-sustain to three-without-sustain to five) forms a type of rhythmic decrescendo-then-crescendo throughout the first half of the piece.

Figure 14. Variations of the rhythmic motive in *New Rhumba*.

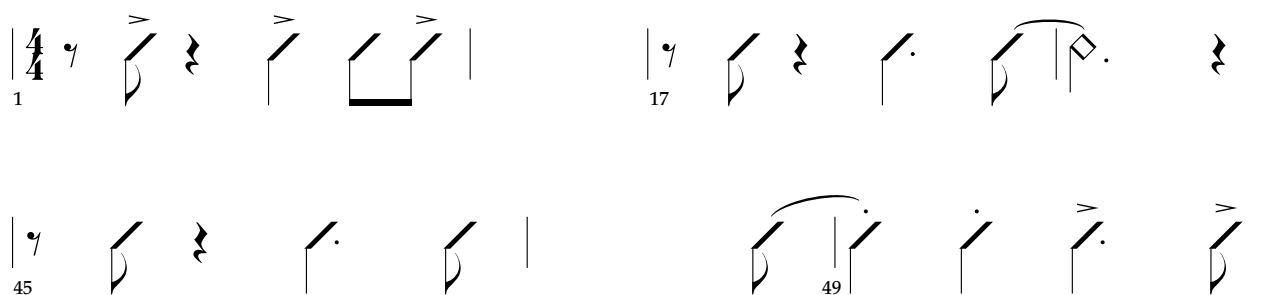
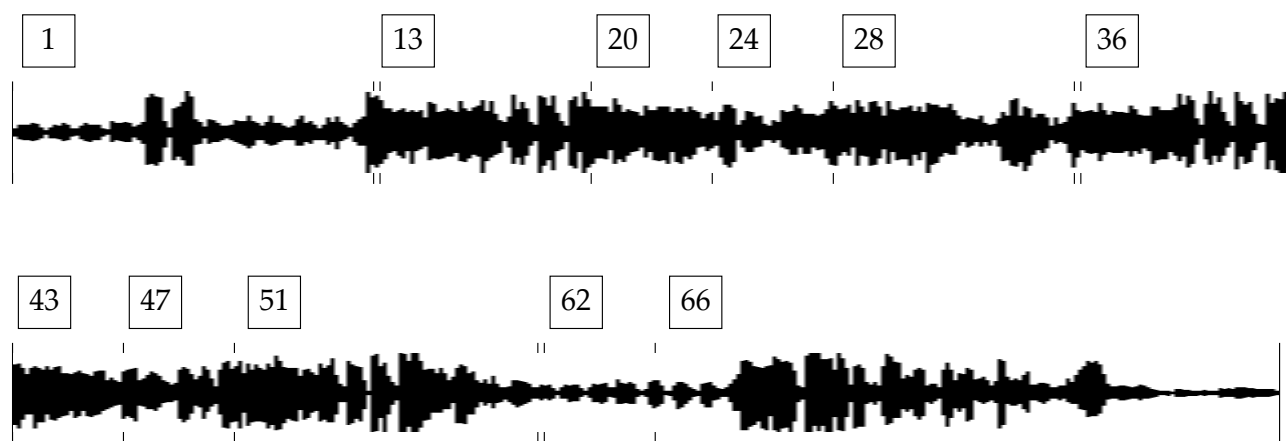


Figure 23. *Will o' the Wisp*, PRO TOOLS graph of dynamic shape. The enclosed numbers correspond to measure numbers in the score.



Harmony

Will o' the Wisp makes use of expanded tonality. A ubiquitous B Aeolian chord defines the tonal center, but also provides color and motion by its oscillation between two quartal voicings. Other harmonic sequences that provide color include that of measures 1 through 8, which contains several chromatic passing chords, and the superimpositions of the Dorian mode that begin in measures 14, 21, 29, 37, 44, and 52. In measure 66 an ostinato begins that makes use of eight of the twelve chromatic tones. Miles' improvisation over this ostinato makes use of all 12 tones. The piece does not dissolve completely into atonality, however, as a B pedal tone persists to the end.

Will o' the Wisp contains four growth modules, but these are only discerned partially in the element of harmony in large dimensions. The passing chords of measures 1 through 8 subside in measure 9, at which point an ostinato of oscillating quartal voicings begins, leaving open the possibility that modular change is occurring. Four-measure sections that make use of only the iv chord interrupt the B Aeolian mode in measures 24 and 47, suggesting that some type of formal change may be taking place at these points. These possibilities will be confirmed or denied in other elements. The tonal shift in measure 66 is the most definite harmonic contributor to modular change. It delineates the beginning of the final module of the piece.

The combination of oscillating quartal voicings and alternating modal passages (in this case, between B Aeolian and E Dorian) makes *Will o' the Wisp* somewhat reminiscent of Miles' modal composition *So What*, from his *Kind of Blue* album (Davis, 1959/1997). In this light, *Will o' the Wisp* may be viewed as Gil further incorporating modal concepts into his large-ensemble writing, and thus extending his modal experiments in *Porgy and Bess* (see the discussions of *It Ain't Necessarily So* and *I Loves You, Porgy* in Chapter II).

Melody

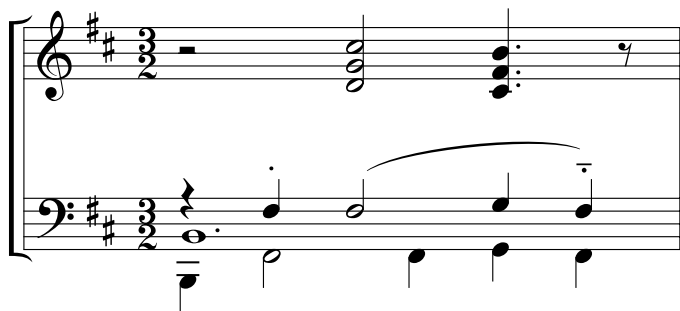
The melody of *Will o' the Wisp* consists of four themes: an introductory theme (first exposed in measure 1), a contrapuntal and accompanimental theme (first exposed in measure 9), a primary theme (first exposed in measure 13), and a secondary theme (first exposed in measure 24).

The introductory theme was composed by Gil. A brief version of it serves as an interlude in measures 62 through 65.

The primary and secondary themes were composed by Manuel de Falla. Gil maintained Falla's 1924 formal order of two AABA verses (in which A is the primary theme and B is the secondary theme), although he shortened proportionately the amount of time between them. Gil changed the rhythmic contexts of the two themes by choosing a slower tempo and a different accenting pattern than Falla. He added several pitches to the secondary theme, and altered the length of its anacrusis. He also extended the final statement of the primary theme by repeating a truncated version of its last phrase in measures 57 through 59.

The contrapuntal and accompanimental theme (see Figure 24) was composed by Gil, and is related motivically to the introduction of Falla's 1924 version (see Figure 25). In Gil's version, this theme occurs as an ostinato (with occasional variation) throughout each A section. A chromatic variation of the contrapuntal and accompanimental theme also functions as an ostinato beginning in measure 66. Both ostinatos are excellent examples of recomposition as practiced by Gil: he developed the harmonic, melodic, and rhythmic features of a small portion of *Will o' the Wisp* into a new idea (the contrapuntal and accompanimental theme), from which he then developed another variation.⁵⁶

Figure 24. Gil Evans' contrapuntal and accompanimental theme in *Will o' the Wisp*. This is related motivically to Falla's introduction.



⁵⁶ The recompositional process described is suggested by the music and confirmed by Gil's sketch. Recall from the Historical Background discussion that he composed many ostinatos, most of which he did not use.

Figure 25. The first two measures of the introduction to Falla's 1924 version of *Will o' the Wisp*. This phrase recurs several times throughout the piece.

The musical score for the first two measures of the introduction to Falla's 1924 version of *Will o' the Wisp* is shown. The score is in 3/8 time and D major. It features five staves: First violins and Second violins (top), Solo Viola, Cello (divisi) pizzicato, and Bass (divisi) (bottom). The first measure starts with a piano (*p*) dynamic. The second measure features a crescendo to a forte (*f*) dynamic. The Solo Viola part has a fermata over the second measure. The Cello and Bass parts have a fermata over the second measure. The Solo Viola part has a fermata over the second measure. The Cello and Bass parts have a fermata over the second measure.

The thematic content of *Will o' the Wisp* suggests the existence of four growth modules. The first module (measures 1 through 12) contains introductory material and the first occurrence of the contrapuntal and accompanimental theme. This theme is the melodic focus in measures 9 through 12; it serves as accompanimental material beginning in measure 13. The second module (measures 13 through 35) contains the primary and secondary themes, respectively, in AABA form. The third module (measures 36 through 61) is similar to the second, except that the overdubbed trumpet part is introduced. The fourth module (measures 62 through 84) contains a repetition of the first four measures of the introduction, followed by a four-measure variation on the contrapuntal and accompanimental theme. A trumpet improvisation follows the variation, first drawing upon the B Dorian mode, but soon becoming more chromatic.

The melodic range of *Will o' the Wisp* is from D^4 to $C\sharp^6$. The tessitura occupies the middle and upper portions of that range, from B^4 to B^5 . Differences in range help to delineate the four growth modules: the range of the first module spans a minor sixth (from B^4 to G^5); the second module widens to an octave (B^4 to B^5); the third is similar to the second, but the overdubbed trumpet part encompasses a perfect twelfth ($F\sharp^4$ to $C\sharp^6$); the fourth module also spans a twelfth, but slightly lower (D^4 to A^5).

Counterpoint

Will o' the Wisp begins in two-part counterpoint and gradually increases in density to five parts in measure 70 (83% of the way through the piece). The contrapuntal texture continues in five parts through measure 80, after which it quickly thins to two voices. There are three or more contrapuntal parts in over 75% of the work.

Contrapuntal activity in *Will o' the Wisp* confirms the existence of four growth modules. The first module (measures 1 through 12) begins in two-part counterpoint, then increases to three parts in measure 5. The second module (measures 13 through 35) alternates between two- and three-part counterpoint, with three parts prevailing for 61% of the module. The third module (measures 36 through 61) alternates between four and three parts, with four-part counterpoint prevailing over 80% of the time. The increased density is due primarily to the addition of Miles' overdubbed improvisation. More than 50% of the fourth module (measures 62 through 84) is in five-part texture. This module begins in two parts, increases to four parts in measure 66, is in five parts in measures 70 through 80, and decreases to two parts over its last four measures.

Rhythm

Will o' the Wisp consists of 84 measures of 3/2 time. It is performed at a tempo of 71 beats per minute. Eighth notes occur infrequently, but are always swung. They combine with drummer Jimmy Cobb's brush pattern to provide the piece with an undercurrent of double-time swing feeling.

As discussed in the Historical Background section, there is no definitive record of Gil's choice of meter for *Will o' the Wisp*. However, a plausible model of his thought process can be deduced from his sketch and the recording (see Figure 26). Falla composed the piece in 3/8 time.⁵⁷ Gil's sketch clearly shows that he doubled Falla's values, essentially changing the meter to 3/4 time (although he did not actually make this notation; see the staff labeled Step 1 in Figure 26). Presumably, he did this to make the work easier to read for the jazz oriented studio musicians who were to perform it. As noted in the Historical Background section, Gil bracketed several measures in pairs in his sketch. The author assumes that he intended to change the meter to 6/4 time, each new measure of 6/4 being a composite of two of the old 3/4 measures (see the staff labeled Step 2 in Figure 26). Gil changed the underlying rhythm of *Will o' the Wisp* from a waltz to a bolero. Both rhythms can be notated in 6/4 time: the waltz as two dotted-half-note beats per measure; the bolero as three half-note beats per measure (see the staff labeled Step 3 in Figure 26). Because of the triple meter of the bolero, however, the author has notated the work in 3/2 time (see the staff labeled Evans in Figure 26). With the knowledge at hand, it is not possible to discern whether Gil made this conversion to 3/2 time. He may have notated the work in 6/4.

⁵⁷ All discussions of Falla's notation herein are based on the published version of his 1924 score.

Gil's choice of tempo is interesting. Mathematically, his tempo of 71 beats per minute may not seem that different from Falla's specified 69 beats per minute. A major difference is realized, however, when one takes metric notation into account: note that Falla specified 69 dotted quarter notes per minute in 3/8 time (see the staff labeled Falla in Figure 26), whereas Gil's version moves at 71 half notes per minute in 3/2 time (see the staff labeled Evans in Figure 26). Essentially, the melody in Gil's version moves at two thirds of the tempo of Falla's original.

Figure 26. A plausible model of Gil Evans' thought process in selecting a meter for *Will o' the Wisp*. In each example, downward stems indicate the basic pulse and upward stems indicate the subdivision that creates rhythmic feeling.

Falla's original meter and rhythm

Falla's values doubled; same rhythm

Change of metric notation; same rhythm

Same meter; change to bolero rhythm

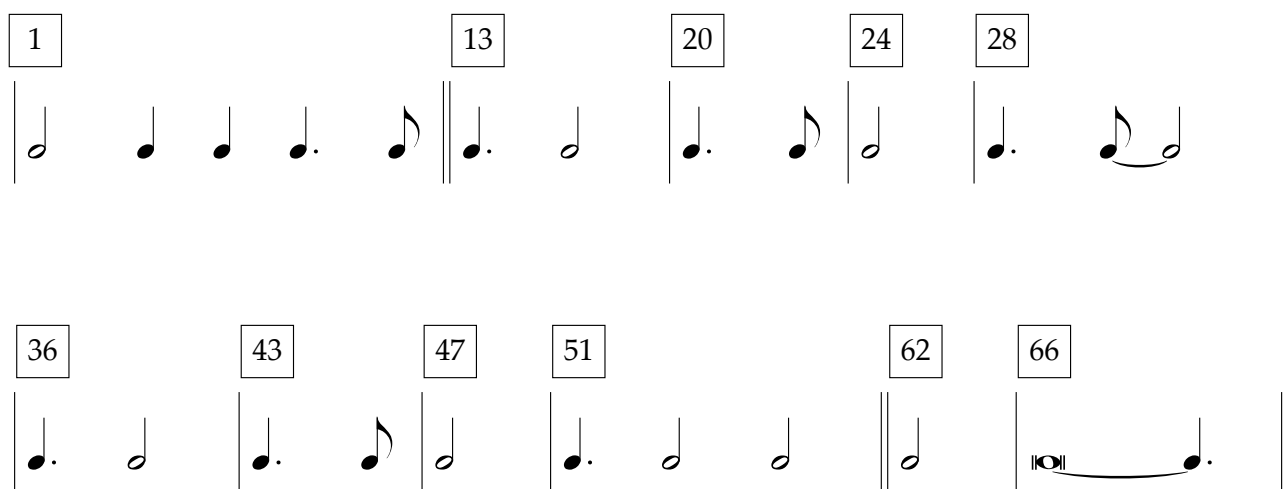
Change of metric notation emphasizes triple meter

The four growth modules are not delineated as strongly in rhythm as they are in melody and counterpoint. The first module (measures 1 through 12) is characterized by passages in which string bass and percussion are tacet. These instruments play continuously in the second and third modules. The fourth module (measures 62 through 84) begins with another passage in which string bass and percussion are tacet. Besides these changes in rhythm-section activity, no other rhythmic qualities distinguish any of the four modules.

Growth Process

The model of four growth modules is confirmed most strongly in the elements of sound, melody, and counterpoint. In the element of sound, growth modules are distinguished more by their respective predominant textures than by differences in their number or rate of textural changes. The first module (measures 1 through 12) features the oboe-led woodwind choir and the only use of open trumpets in the work. The second and third modules (measures 13 through 35 and 36 through 61, respectively) feature the trio of Harmon-muted trumpet, horn, and bassoon, as well as continuous rhythm-section activity. The third module is distinguished from the second, however, by the presence of Miles' overdubbed trumpet improvisation and added harp tones. The fourth module (measures 62 through 84) begins with the woodwind combination of the first module and without bass and percussion. It closes with a Miles Davis improvisation that is accompanied by woodwinds, horn, and hat-muted trombones, tuba, and harp. Modules three and four are the only consecutive modules that contrast significantly in their number or rate of textural changes (see Figure 27).

Figure 27. Notational abstraction of the textural rhythm of *Will o' the Wisp*. An eighth note represents one measure of a textural combination; a quarter note, two measures; a half note, four; a whole note, eight; and a double-whole note, sixteen. The enclosed numbers correspond to measure numbers in the score.



There are no significant harmonic changes at the beginning or ending points of each module. The beginning of the ostinato in measure 9 serves more as a harbinger of modular change to come (in measure 13) than as an actual delineator. Conversely, the tonal shift in measure 66 confirms the modular change that takes place in measure 62.

Melodic and contrapuntal contributions to growth were discussed earlier in large dimensions. The first module (measures 1 through 12) consists of introductory material and the first occurrence of the contrapuntal and accompanimental theme. The second and third modules (measures 13 through 35 and 36 through 61, respectively) feature the primary and secondary themes. The third module is distinguished by the overdubbed trumpet part and a consequent increase in contrapuntal density. The fourth module (measures 62 through 84) features a repetition of the first four measures of the introduction and a chromatic variation on the contrapuntal and accompanimental theme, which eventually accompanies a Miles Davis trumpet improvisation. This module also features the greatest contrapuntal density of the work.

Rhythmically, the four modules are only delineated partially, and only by changes in rhythm-section activity. The first and fourth modules both contain opening passages in which string bass and percussion are tacet. There are no such passages at any point in the second or third modules.

Sound

The first module (measures 1 through 12) features extensive use of woodwinds and horns. It also features the only use of open trumpets in *Will o' the Wisp*. Dynamically, it is a relatively quiet module that is punctuated just before its midpoint by open trumpets.⁵⁸

The second module (measures 13 through 35) features the trumpet-horn-bassoon trio in all but four measures. The module is in AABA form, but the sections are of somewhat irregular length (seven, four, four, and eight measures, respectively). The A sections all begin with the trio accompanied by oboe, clarinets, and bass clarinet. The B section features Miles' trumpet accompanied by vibratoless clarinets and brass. The tutti ensemble with straight-muted trumpets plays toward the end of the first A section. Dynamically, the B section is softer than any of the three A sections (see Figure 27).

The third module (measures 36 through 61) features Miles' overdubbed trumpet improvisation throughout. The overdub actually begins in measure 32, but is not perceived by the listener as an overdub until Miles' melody track re-enters at the anacrusis to measure 36. The module is in AABA form, with sections of irregular length (seven, four, four, and eleven measures, respectively). The A sections all begin with the trumpet-horn-bassoon trio accompanied by harp, oboe, clarinets, and bass clarinet. The B section features Miles' trumpet accompanied by vibratoless clarinets and brass. The tutti ensemble with straight-muted trumpets plays toward the end of the first and fourth A sections. Dynamically, the B section is softer than any of the three A sections (see Figure 27).

The fourth module (measures 62 through 84) is the only module that features the prolonged use of a single texture (see Figure 27). From measure 66 to the end, Miles is accompanied by an ensemble of clarinets, bass clarinet, horn, trombones, tuba, harp (which fades out four measures before the end), and rhythm section. Dynamically, this module features a penetrating Miles Davis improvisation that is framed by soft ensemble passages.

⁵⁸ Although the woodwind parts are marked forte, they sound significantly softer than the open brass in measures 5 and 6, which are marked at the same dynamic level. It is evident in the recording that the woodwinds are playing forcefully. It might be said that both choirs play their respective parts with the same degree of respiratory force, but the sonic result differs. This difference can be seen in Figure 21.

Harmony

The first module (measures 1 through 12) consists of two sections. The first of these (measures 1 through 8) is in the B Aeolian mode, and features numerous chromatic neighboring chords. The Aeolian mode is implied by the superimposition of the VI major-seventh chord over a B pedal tone (see the *Harmonic Detail and Functional Analysis* timelines of Figure 28). The second section (measures 9 through 12) establishes the modal ostinato that becomes the thematic underpinning for most of the remainder of the piece. There are no chromatic neighboring chords in this section. The passing E \sharp in the variation of the ostinato in measure 11 is the only note in this section that does not belong to the B Aeolian mode.

The second module (measures 13 through 35) is in AABA form. The A sections are in the B Aeolian mode and make use of the ostinato begun in measure 9. The variation of the ostinato first heard in measure 11 recurs in measures 18 and 33. There are several melodic and harmonic occurrences of G \sharp in each A section. Although these seem to indicate shifts to the Dorian mode, the underlying ostinato remains in the Aeolian mode throughout. For this reason, the passages that use G \sharp are labeled Dorian superimposed in Figure 28. The B section features an open E chord throughout. This chord has no third; only a root, perfect fifth, and major ninth. A minor seventh occurs in the melody, implying either a minor- or dominant-ninth chord. Because of the prevailing B Aeolian mode, and the consequent memory of G-natural in the ear of the listener, this chord is analyzed as E minor ninth.

Figure 28. Concert key sketch of *Will o' the Wisp* with style analysis timelines.

Will o' the Wisp

Concert Key Analysis

Composed by Manuel de Falla (1915; revised 1924)
 Recomposed by Gil Evans (February 1960)
 Transcribed by Steve Lajoie (1995; revised 1997)

Bolero (eighth notes swing) $\text{♩} = 71$

Sketch

Oboe 1
 Cls. 2 & 3
 B. Cl. 4

Horn 1

Melodic Construction

Oaxm | Oay | Obx | Obym

Harmonic Detail

$\Delta 7$ chords -

G $\Delta 7$ | A \flat $\Delta 7$ G $\Delta 7$ | A \flat $\Delta 7$ G $\Delta 7$ | A \flat G A \flat G | F | F# G A \flat G

B PED

Harmonic Rhythm and Functional Analysis

$\Delta 7$ chords -

VI $\Delta 7$ | -II $\Delta 7$ / VI VI $\Delta 7$ | -II $\Delta 7$ / VI VI $\Delta 7$ | -II/VI -II/VI | VII/VI -II/VI | VI VI -VII/VI | VI VI

L_i PED | s | 1 | s | s | s | s | s

Contour Rhythm

S | S | S S | S

(G5; through measure 8)

Articulations and Dynamics

L

Textural Rhythm

S

Surface Rhythm

s | s | s s | s

Continuum

L (Bass, Drums and Percussion tacet)

Dynamic Contour

100%
 100%

Will o' the Wisp

Concert Score

As recorded by Miles Davis and Gil Evans on March 10, 1960, in New York. Available in *The Complete Columbia Studio Recordings* (Sony / Columbia #67397). Originally released in *Sketches of Spain* (1960).

Composed by Manuel de Falla (1915; revised 1924)
Recomposed by Gil Evans (February 1960)
Transcribed by Steve Lajoie (1995; revised 1997)

Bolero (Eighth Notes Swing) $\text{♩} = 71$

The score is for a concert band and includes the following parts:

- Miles (Trumpet): In Harmon mute without stem
- Miles (Overdub)
- Oboe 1
- Clarinet 2
- Clarinet 3
- Bass Clarinet 4
- Bassoon 5
- 1st Horn in F
- 2nd Horn in F
- 3rd Horn in F
- Trumpet 1
- Trumpet 2
- Trumpet 3
- Trumpet 4
- Trombone 1
- Bass Tbn. 2
- Tuba
- Harp
- String Bass: Pizzicato (have bow ready for later)
- Drum Set
- Maracas
- Castanets

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Miles
 Oboe 1
 Cl. 2
 Cl. 3
 Bs.Cl. 4
 Bsn. 5
 Hn. 1
 Hn. 2
 Hn. 3
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 B.Tbn. 2
 Tuba
 Harp
 Bass
 Drs.
 Mar.
 Cast.

Musical score for Gil Evans & Miles Davis. The score includes parts for Miles, Oboe 1, Clarinets 2 and 3, Bass Clarinet 4, Bassoon 5, Horns 1-3, Trumpets 1-4, Trombones 1-2, Tuba, Harp, Bass, Drums, Maracas, and Castanets. The music is written in 4/4 time with a key signature of two sharps (F# and C#). Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Performance instructions include "Insert straight mute" for the trumpets and "Brushes on SD" for the drums. The score features various musical notations such as triplets, accents, and slurs.

(In Harmon mute without stem)

Miles *f*

Oboe 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

Bs.Cl. 4 *mp*

Bsn. 5 *mf*

Hn. 1 *f*

Hn. 2 *mf*

Hn. 3 *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 *mp*

B.Tbn. 2 *mp*

Tuba *mp*

Harp *f*
8va (until letter E)

Bass

Drs.

Mar. *3*

Cast. *3*

A1

Miles Davis: Treble clef, melodic line with triplets and slurs.

Oboe 1: Treble clef, rests, then *mf* notes.

Cl. 2: Treble clef, rests, then *mf* notes.

Cl. 3: Treble clef, rests, then *mf* notes.

Bs.Cl. 4: Bass clef, rests, then *mf* notes.

Bsn. 5: Bass clef, melodic line with triplets and slurs.

Hn. 1: Treble clef, melodic line with triplets and slurs.

Hn. 2: Treble clef, rests, then *f* notes.

Hn. 3: Treble clef, rests, then *f* notes.

Tpt. 1: Treble clef, rests, then (In straight mute) *f* notes.

Tpt. 2: Treble clef, rests, then (In straight mute) *f* notes.

Tpt. 3: Treble clef, rests, then (In straight mute) *f* notes.

Tpt. 4: Treble clef, rests, then (In straight mute) *f* notes.

Tbn. 1: Bass clef, rests, then *mf* notes.

B.Tbn. 2: Bass clef, rests, then *mf* notes.

Tuba: Bass clef, rests, then *f* notes.

Harp: Treble and Bass clefs, rests, then *f* notes.

Bass: Bass clef, steady eighth-note accompaniment.

Drs.: Drum set, rhythmic pattern with accents.

Mar.: Maracas, rhythmic pattern with triplets.

Cast.: Castanets, rhythmic pattern with triplets.

Miles

Oboe 1

Cl. 2

Cl. 3

Bs.Cl. 4

Bsn. 5

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

B.Tbn. 2

Tuba

Harp

Bass

Drs.

Mar.

Cast.

f

mf

mp

17

3

A2

Miles Davis: *mp* *mf*

Oboe 1: *mp* *mf*

Cl. 2: *mp* *mf*

Cl. 3: *mp* *mf*

Bs.Cl. 4: *mp* *mf*

Bsn. 5: *mp* *mf*

Hn. 1: *mf*

Hn. 2: *mf*

Hn. 3: *mf*

Tpt. 1: *mf*

Tpt. 2: *mf*

Tpt. 3: *mf*

Tpt. 4: *mf*

Tbn. 1: *mp*

B.Tbn. 2: *mp*

Tuba: *mf*

Harp: *mf*

Bass: *mf*

Drs. *mf*

Mar. *mf*

Cast. *mf*

B

Miles: Treble clef, key signature of two sharps (F# and C#). Measure 24 starts with a triplet of eighth notes. The staff contains a melodic line with various note values and rests.

Oboe 1: Treble clef, key signature of two sharps. Measure 24 starts with a whole note rest. The staff contains whole notes with a slur over them.

Cl. 2: Treble clef, key signature of two sharps. Measure 24 starts with a whole note rest. The staff contains whole notes with a slur over them. Dynamics: *mp*. Instruction: No vibrato.

Cl. 3: Treble clef, key signature of two sharps. Measure 24 starts with a whole note rest. The staff contains whole notes with a slur over them. Dynamics: *mp*. Instruction: No vibrato.

Bs. Cl. 4: Bass clef, key signature of two sharps. Measure 24 starts with a whole note rest. The staff contains whole notes with a slur over them. Dynamics: *mp*. Instruction: No vibrato.

Bsn. 5: Bass clef, key signature of two sharps. Measure 24 starts with a whole note rest. The staff contains whole notes with a slur over them. Dynamics: *mf*.

Hn. 1: Treble clef, key signature of two sharps. Measure 24 starts with a whole note rest. The staff contains whole notes with a slur over them. Dynamics: *f*.

Hn. 2: Treble clef, key signature of two sharps. Measure 24 starts with a whole note rest. The staff contains whole notes with a slur over them.

Hn. 3: Treble clef, key signature of two sharps. Measure 24 starts with a whole note rest. The staff contains whole notes with a slur over them.

Tpt. 1: Treble clef, key signature of two sharps. Measure 24 starts with a whole note rest. The staff contains whole notes with a slur over them.

Tpt. 2: Treble clef, key signature of two sharps. Measure 24 starts with a whole note rest. The staff contains whole notes with a slur over them.

Tpt. 3: Treble clef, key signature of two sharps. Measure 24 starts with a whole note rest. The staff contains whole notes with a slur over them. Dynamics: *p*. Instruction: (Open) No vibrato.

Tpt. 4: Treble clef, key signature of two sharps. Measure 24 starts with a whole note rest. The staff contains whole notes with a slur over them.

Tbn. 1: Bass clef, key signature of two sharps. Measure 24 starts with a whole note rest. The staff contains whole notes with a slur over them. Dynamics: *p*. Instruction: No vibrato.

B. Tbn. 2: Bass clef, key signature of two sharps. Measure 24 starts with a whole note rest. The staff contains whole notes with a slur over them. Dynamics: *p*. Instruction: No vibrato.

Tuba: Bass clef, key signature of two sharps. Measure 24 starts with a whole note rest. The staff contains a rhythmic pattern of eighth and quarter notes.

Harp: Treble and Bass clefs, key signature of two sharps. Measure 24 starts with a whole note rest. The staff contains whole notes with a slur over them.

Bass: Bass clef, key signature of two sharps. Measure 24 starts with a whole note rest. The staff contains a rhythmic pattern of eighth and quarter notes.

Drs.: Percussion staff with a series of eighth notes and rests, marked with 'v' for vibrato.

Mar.: Percussion staff with a rhythmic pattern of eighth notes and rests, marked with '3' for triplet.

Cast.: Percussion staff with a rhythmic pattern of eighth notes and rests, marked with '3' for triplet.

A3

Miles Davis: Treble clef, melodic line with triplets and accents.

Oboe 1: Treble clef, *mp* to *mf*, quarter notes.

Cl. 2: Treble clef, *mp* to *mf*, quarter notes.

Cl. 3: Treble clef, *mp* to *mf*, quarter notes.

Bs.Cl. 4: Bass clef, *mp* to *mf*, quarter notes.

Bsn. 5: Bass clef, *mp* to *mf*, quarter notes.

Hn. 1: Treble clef, *mf*, quarter notes.

Hn. 2: Treble clef, *mf*, quarter notes.

Hn. 3: Treble clef, *mf*, quarter notes.

Tpt. 1-4: Treble clef, rests.

Tbn. 1: Bass clef, rests.

B.Tbn. 2: Bass clef, *mp*, quarter notes.

Tuba: Bass clef, *mf*, quarter notes.

Harp: Treble and Bass clefs, *mf*, quarter notes.

Bass: Bass clef, quarter notes.

Drs.: Percussion, rhythmic pattern.

Mar.: Percussion, triplets.

Cast.: Percussion, triplets.

Miles

32 (Trumpet in Harmon mute without stem) B DOR (Improvised) *f*

Overdub

Oboe 1

32

Cl. 2

Cl. 3

Bs.Cl. 4

Bsn. 5

mf

Hn. 1

32

Hn. 2

Hn. 3

Tpt. 1

32

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

32

B.Tbn. 2

Tuba

mp *p*

Harp

32

Bass

Drs.

Mar.

3

Cast.

3

C1

Miles

Overdub

Oboe 1

Cl. 2

Cl. 3

Bs.Cl. 4

Bsn. 5

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

B.Tbn. 2

Tuba

Harp

Bass

Drs.

Mar.

Cast.

mp

mf

f

(In straight mute)

36

3

Detailed description of the musical score: This page contains a musical score for a jazz ensemble. The instruments listed on the left are Miles Davis (trumpet), Overdub, Oboe 1, Clarinet 2, Clarinet 3, Bass Clarinet 4, Bassoon 5, Horn 1, Horn 2, Horn 3, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Bass Trombone 2, Tuba, Harp, Bass, Drums, Maracas, and Castanets. The score is in 4/4 time with a key signature of one sharp (F#). Miles Davis's part features a melodic line with some trills and a triplet at the end. The woodwinds and brass sections provide harmonic support, with dynamic markings of mezzo-piano (mp), mezzo-forte (mf), and forte (f). The percussion includes a steady drum pattern with hi-hats and snare, maracas with triplets, and castanets with triplets. A rehearsal mark 'C1' is located at the top left. Measure numbers 36 and 3 are indicated at the start and end of the section respectively.

Swing Ride-Cymbal Pattern is notated in Figure 29. This pattern is usually varied spontaneously, especially by those playing post-1940 jazz styles. Figure 30 is a commonly used shorthand notation of the same pattern.

Figure 29. The swing ride-cymbal pattern.

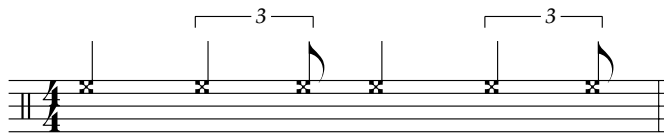
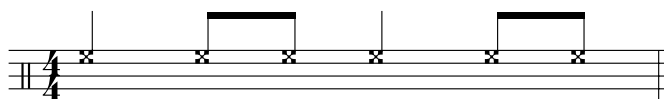
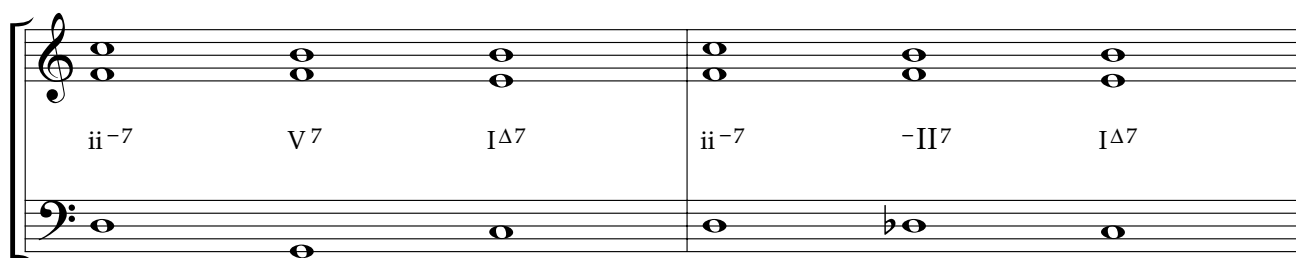


Figure 30. The swing ride-cymbal pattern in shorthand notation.



Tritone Substitution is an alteration frequently made by jazz musicians to dominant-seventh or secondary dominant-seventh chords that resolve by circle-of-fifths motion. The root of the dominant-seventh chord is moved by a tritone, while its third and seventh retain their voice-leading functions. Color tones (ninths, elevenths, and thirteenths) may or may not be altered chromatically as part of the substitution process. In Figure 31, the *ii minor 7 to V7 to I Major 7* progression becomes *ii minor 7 to -II7 to I Major 7* after moving the original root by a tritone. Note that the third of the V7 chord is the seventh of the -II7 chord and, conversely, that the seventh of the V7 chord is the third of the -II7 chord.

Figure 31. Tritone substitution for the V chord in the ii-V-I progression in C major.



Transcription is “the act of fixing in notated form music ... for which no written score exists” (Tucker, 1988/1994b, p. 1213). Transcriptions can be descriptive (that is, attempting to denote every musically interpreted event of a performance), prescriptive (attempting to duplicate the composer’s original score without any additional interpretive markings), or a combination of the two.

Twelve-bar blues progression is a harmonic sequence composed of three functional chords: tonic, sub-dominant, and dominant (see Figure 32). It is unique in that all three of these chords are dominant-seventh chords, rather than the traditional major chords found in the tonic and sub-dominant positions in European classical music. Often, the progression is varied and embellished by adding or substituting chords (see Figure 33 for one example). In these embellished forms, however, most of the basic harmonic structure (see Figure 32) usually remains. A lengthier discussion of the history of the progression and its variations can be found in Kernfeld (1988/1994a).

Figure 32. The basic harmonic structure of the 12-bar blues progression.

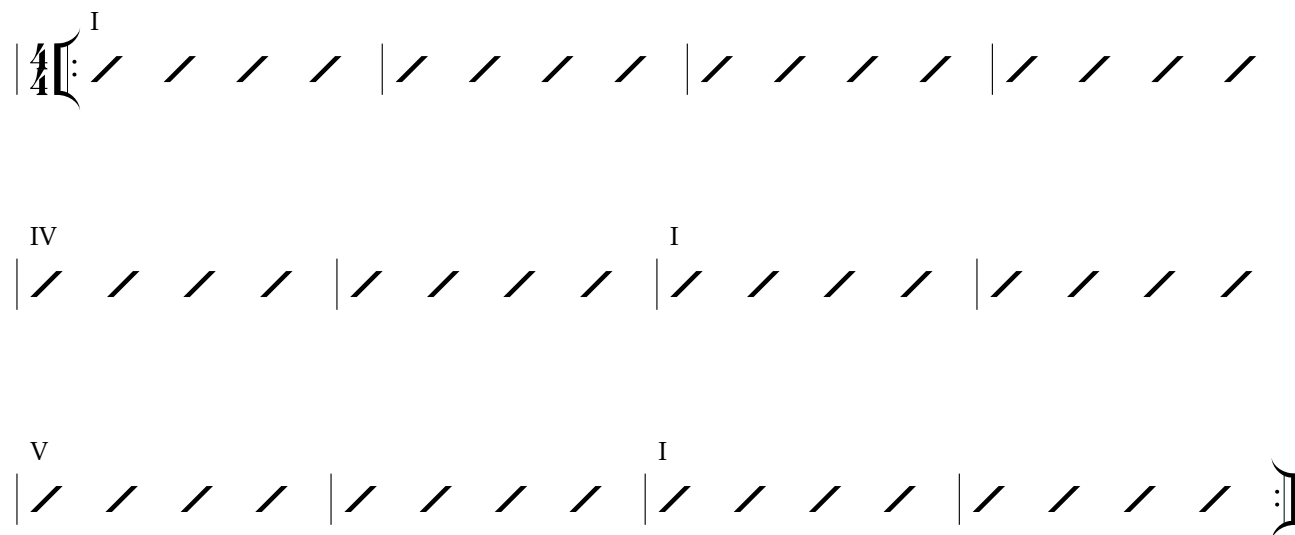


Figure 33. A common, harmonically embellished version of the 12-bar blues progression.

