BEBOP GUITAR

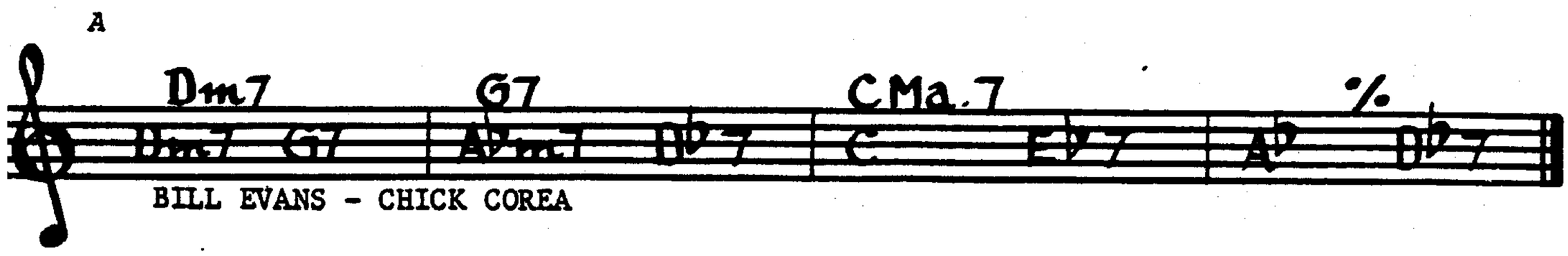
UNITS 1 - 10

UNIT 1

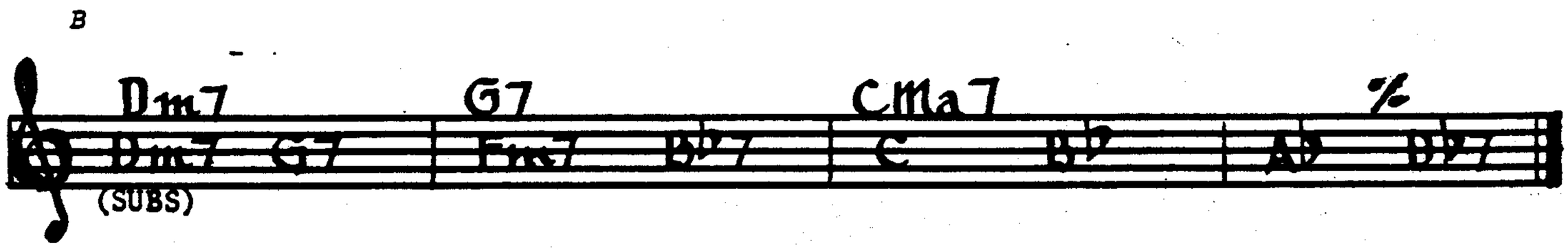
" C O L T R A N E "

(COUNTDOWN)

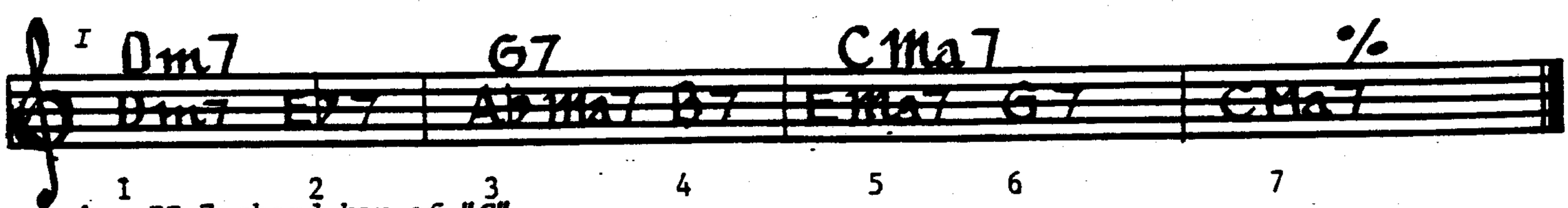
We are going to examine the use of Coltrane's "Two-Five-One Substitution System". First we will look at substitutions used by some modern players.



To Get an inside and outside effect, you can also play over the substitution chords while the band just plays (IIm V7 Imāj 7)



Now here is "Coltranes" favorite sub. for a (IIm 7, II I maj7)



1. *IIm7 chord key of "C"*
2. *V7 chord, pulling toward next chord (Ab maj7) (key of Ab)*
3. *Abmaj7 = G7 act(+5) (-9), just an inversion of G7 act.*
4. *B7 is V7 chord of Em7 = C maj9*
5. *E maj 7: This is where Coltrane fools us. We expected Em7 (C maj9)*
6. *V7 chord key of "C"*
7. *I maj 7 - key of "C"*

Copyright © 1984 MUSICIAN'S INSTITUTE™
All Rights Reserved

Written by:_____FOR M.I.™

" C O L T R A N E "

(CHANGES)

Given:					
		Dm7	G7	CMA	%
	1)	Dm7 Eb7	Ab B7	E G7	CMaj7
(Coltrane)	2)	Dm7 Bbm7 Eb7	Ab F#m7 B7	E Dm7 G7	CMaj7
	3)	Dm7G7 Bbm7 Eb7	Ab F#m7 B7	E Dm7 G7	CMaj7

Various chords can be altered in the chart, e.g., the following:

$Dm7^{-5}$ $Eb7^{+9}_{+5}$	$Ab^{(\#11)}$ $B7^{(b9)}$	E Dm7 $G13^{-9}$	$CMaj7^{\#11}$

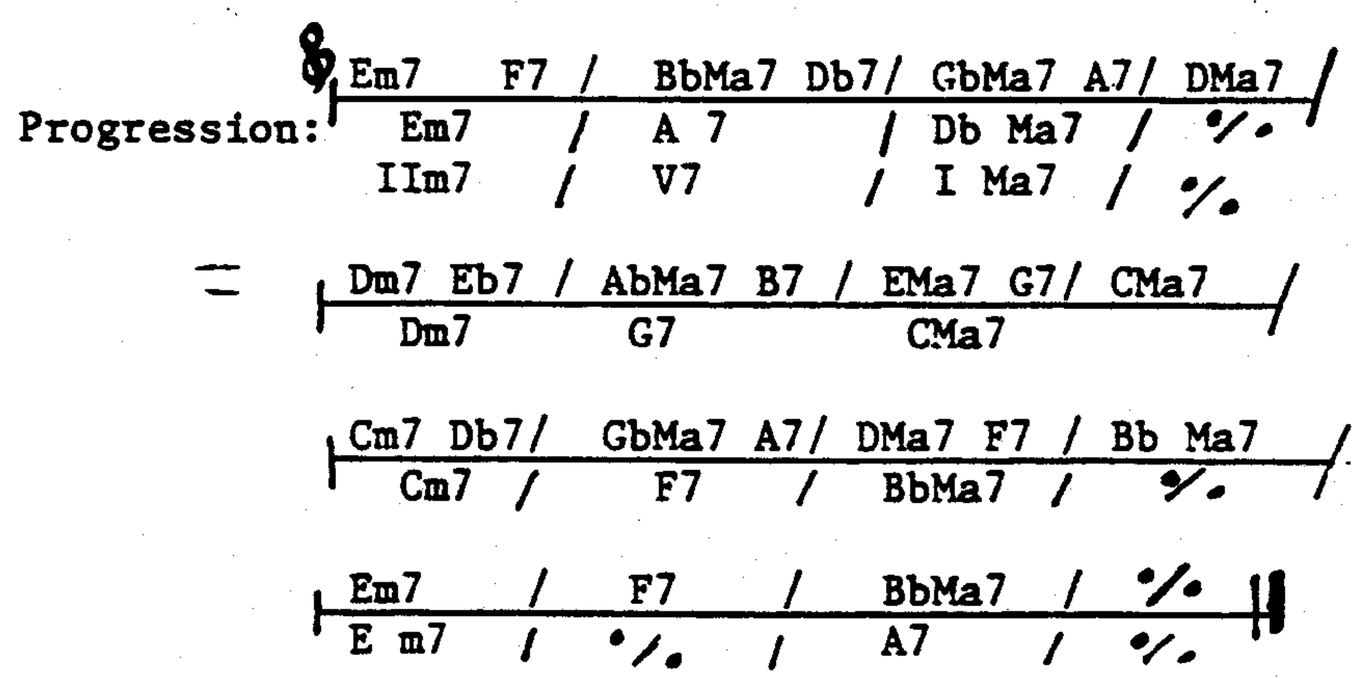
With this chart there are many possibilities, such as the following:

$$\underline{Dm7 = Dm7^{-5} - \overset{(Dm7)}{FMaj7} - \overset{(Dm7)}{BbMaj9}}$$

$$\underline{G7 = G7^{+5} - \overset{b5}{G7b9} - \overset{+5}{G7+9} - \overset{b9}{G7+5}}$$

$$\underline{CMaj7 = \underset{(CMaj7)}{Am^{9}} - \underset{(CMaj)}{Em^{7}}}$$

Progression:

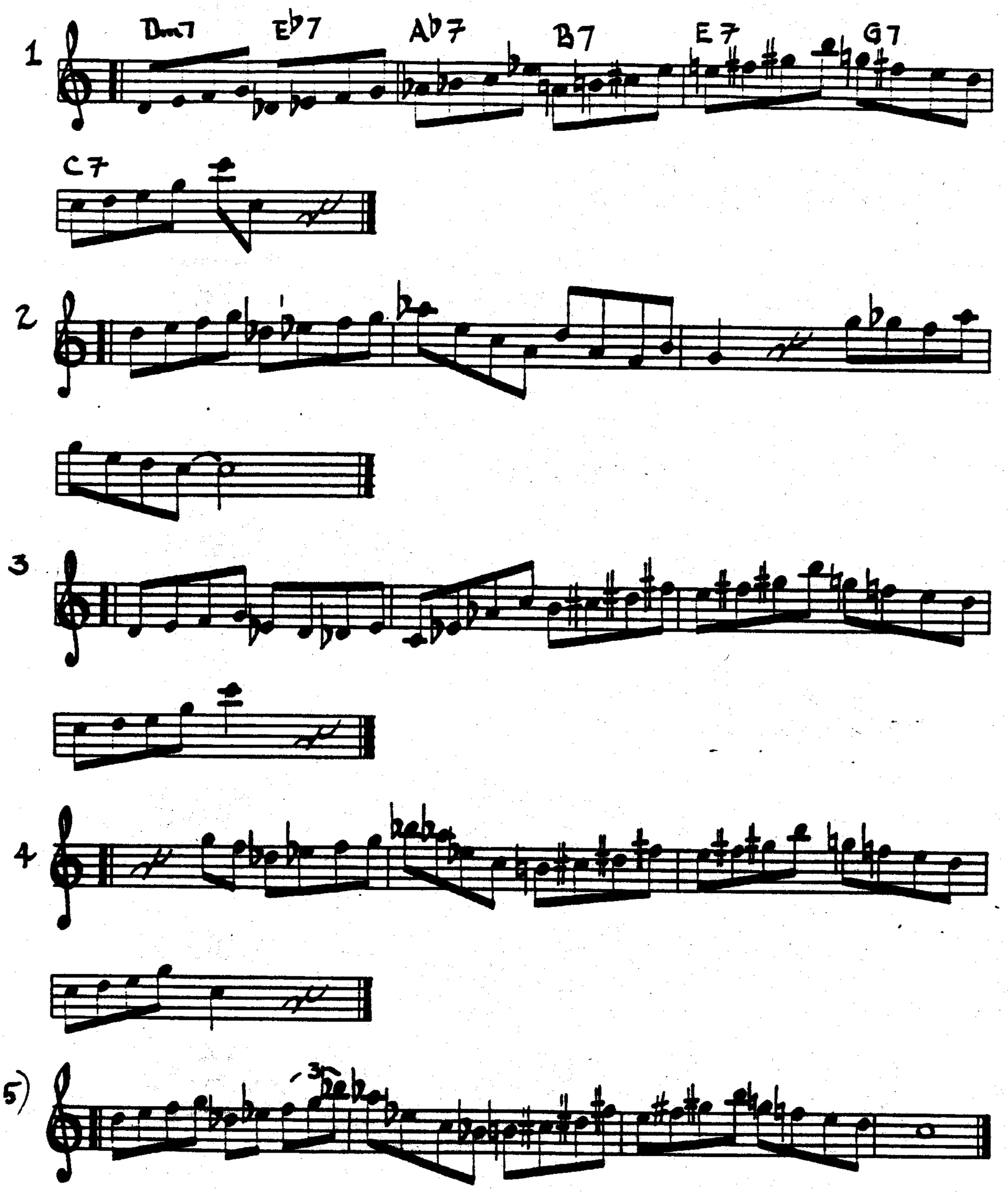


NOTE: The recommended piece is "COUNTDOWN" by JOHN COLTRANE wich is the same as "TUNE UP", ALL II-V-I progressions.

Copyright © 1981 MUSICIAN'S INSTITUTE™
All Rights Reserved
Written by:_____FOR M.I.™

COLTRANE PATTERNS (BEBOP)

Play all of the following against Dm7 Eb7 / AbMa7 B7 / EMa7 G7 / Cma7

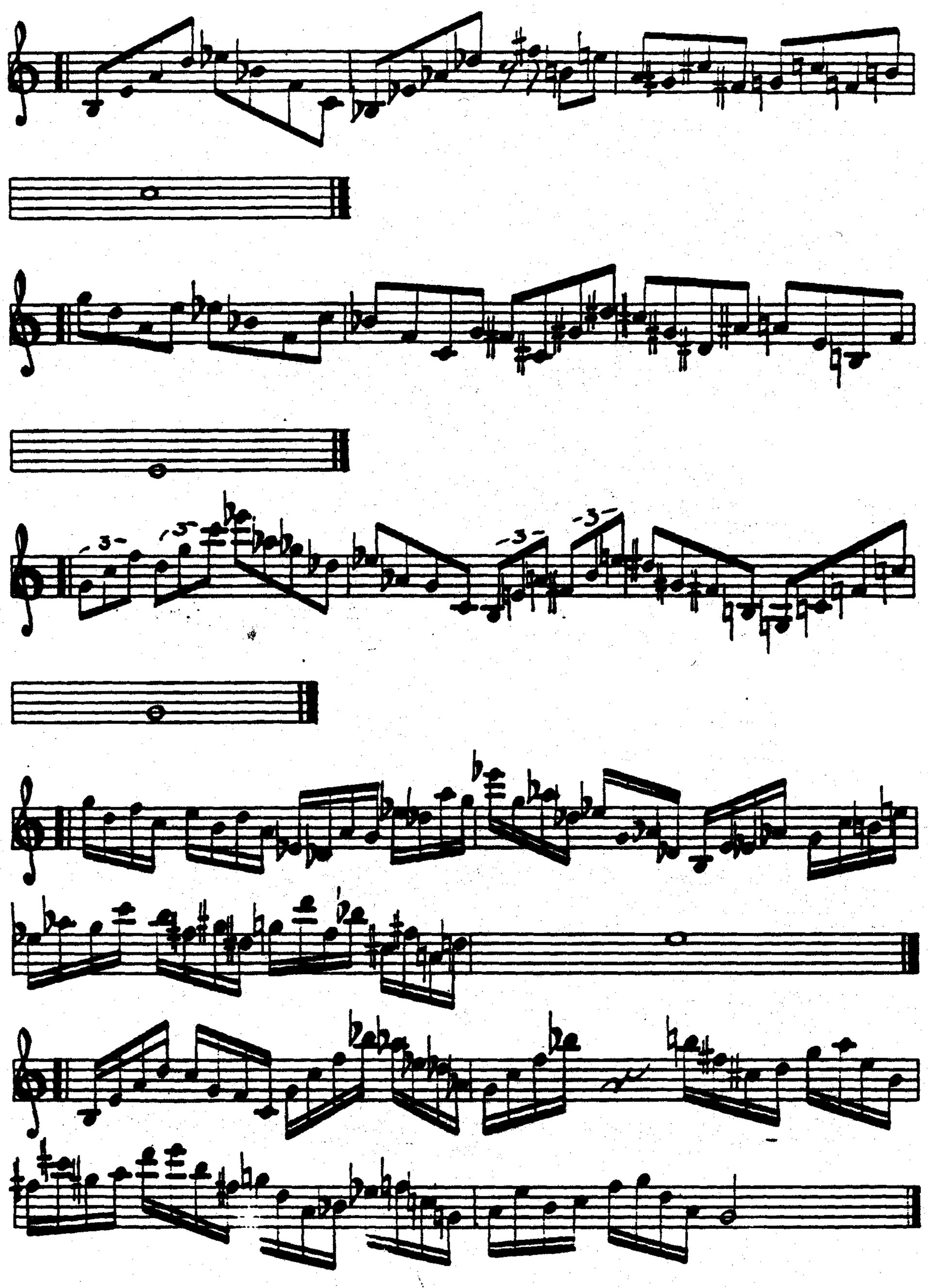


Copyright © 1988 MUSICIAN'S INSTITUTE™
All Rights Reserved

Written by:_____FOR M.I.™

COLTRANE PATTERNS in fourths

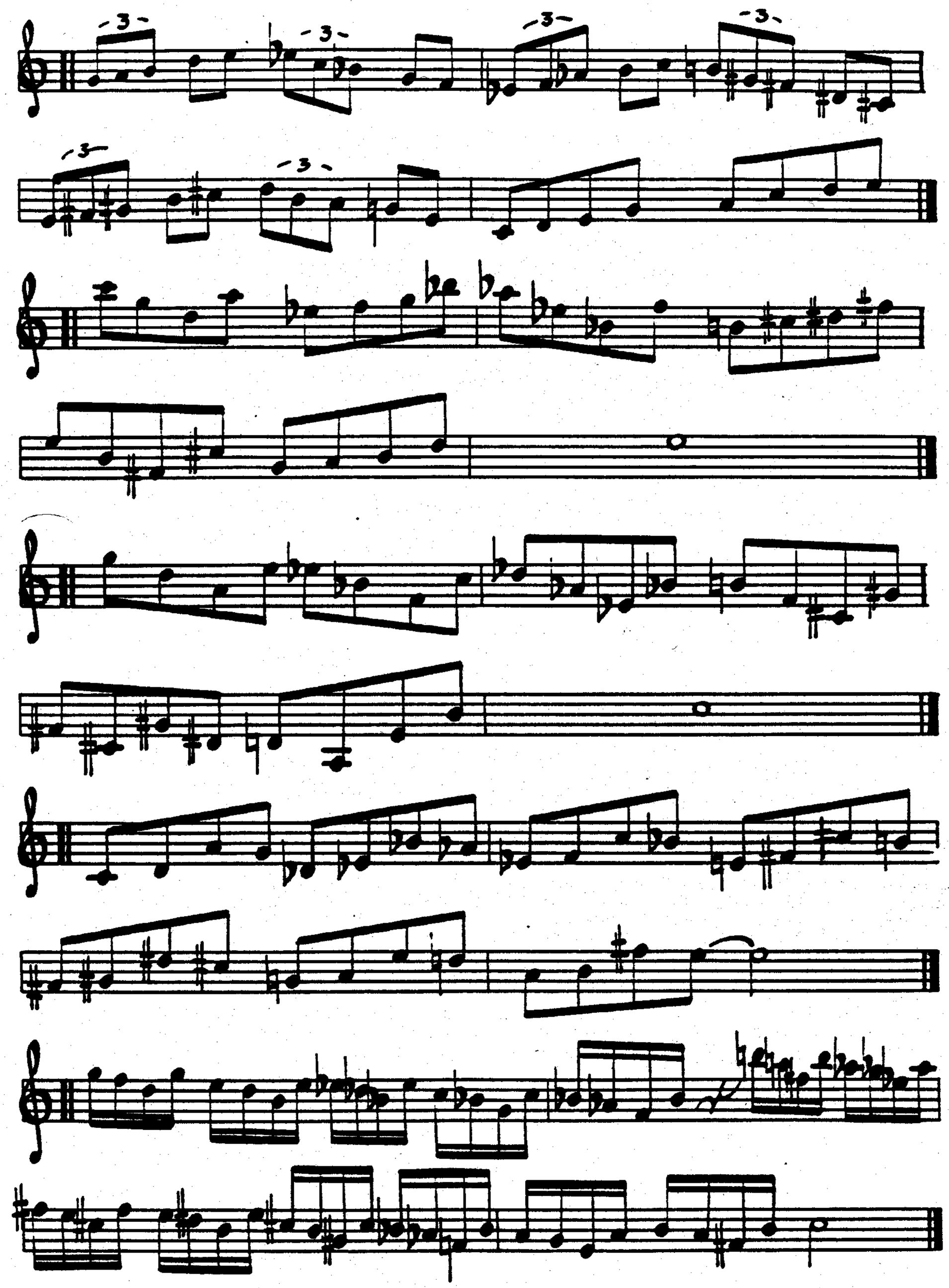
UNIT 1



Copyright © 1981 MUSICIAN'S INSTITUTE™
All Rights Reserved

Written by:_____FOR M.I.™

UNIT 1



Copyright © 1991 MUSICIAN'S INSTITUTE™
All Rights Reserved

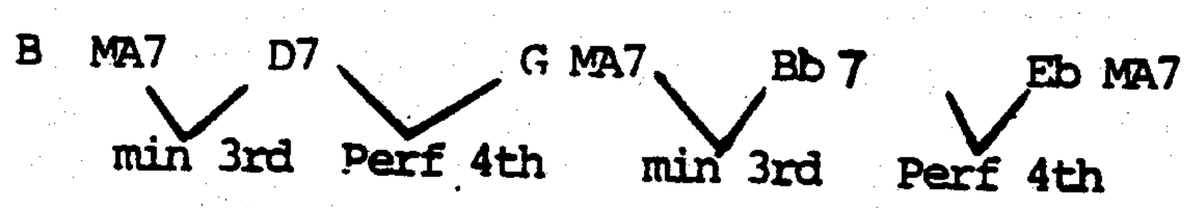
Written by:_____FOR M.I.™

UNIT 2

C O L T R A N E (GIANT STEPS)

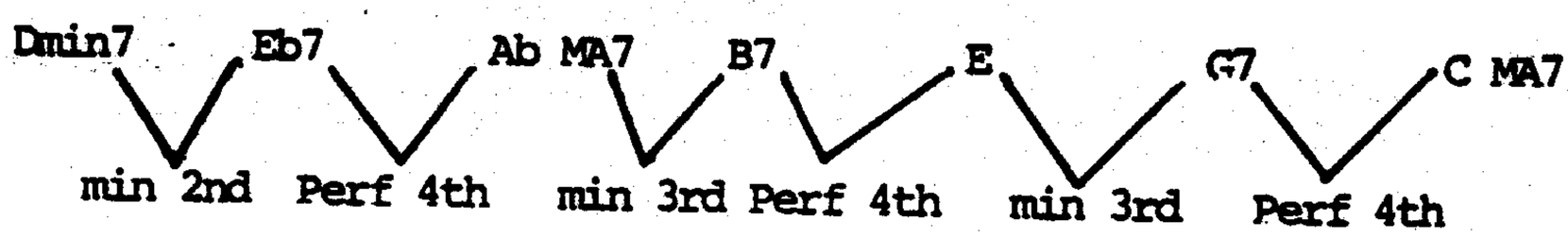
THIS IS THE FIRST PART OF THE CHORDS OF "GIANT STEPS".

1.



THIS IS COLTRANE'S SUBSTITUTION FOR A (IIm^7-V^7-$Imaj^7$).

2.

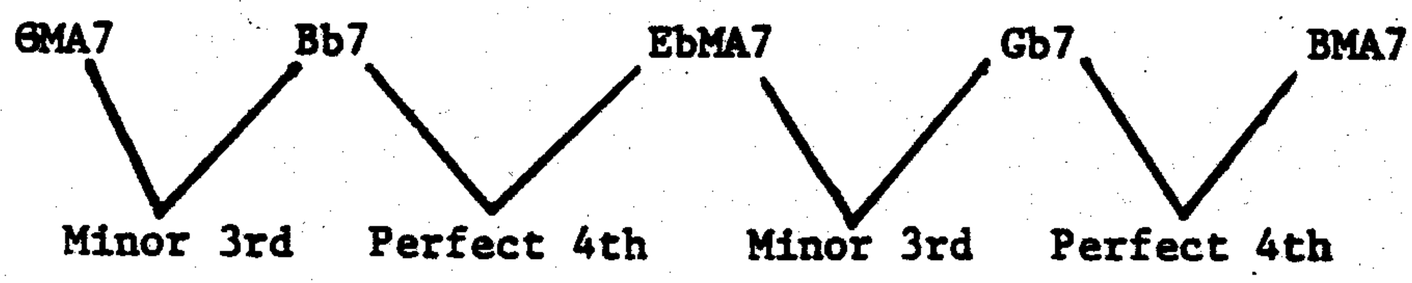


IF WE START AT THE ($Abmaj^7$) CHORD, WE CAN SEE THAT THE PROGRESSIONS ARE IDENTICAL!

STARTING FROM MEASURE FIVE OF "GIANT STEPS", THE SAME PROGRESSION REPEATS ITSELF IN THE KEY OF "G".

(note: this progressios is also good for "Night and Day")

3.

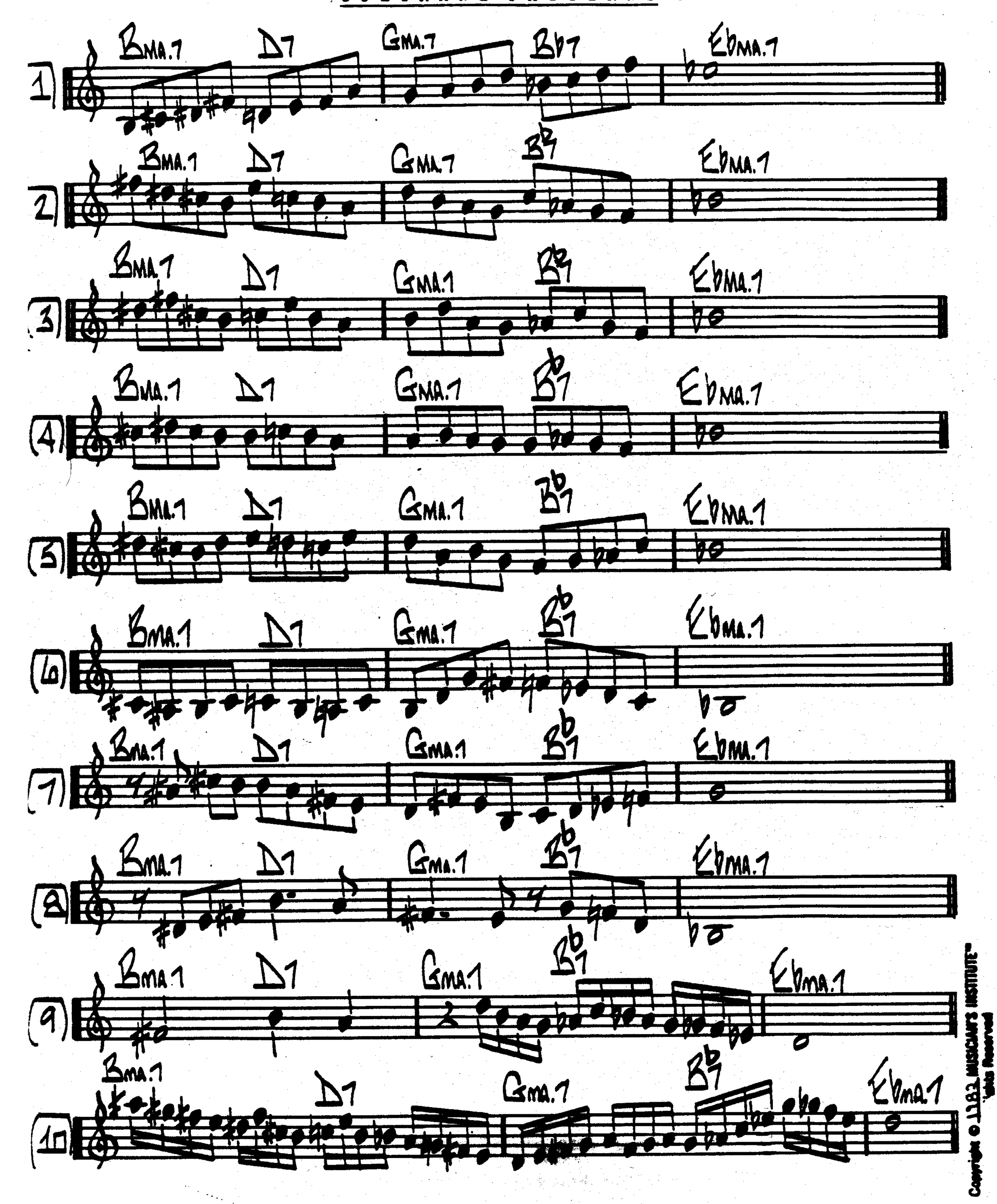


THE REST OF "GIANT STEPS" IS IIm^7-V^7-$Imaj^7$ progressions.

Copyright © 1982 MUSICIAN'S INSTITUTE™
All Rights Reserved
Written by: [illegible] FOR M.I.™

UNIT 2

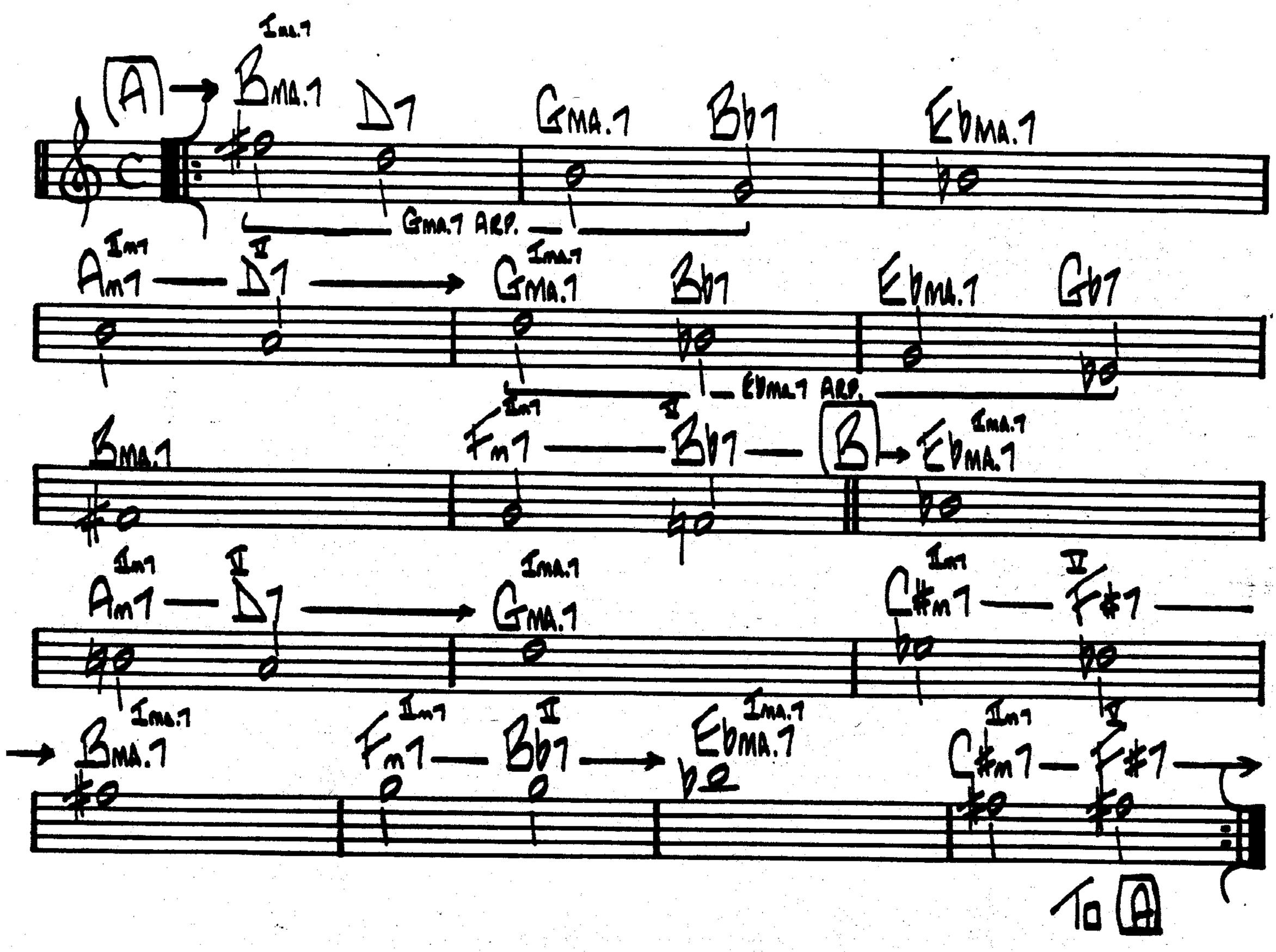
COLTRANE PATTERNS "GIANT STEPS"



Copyright © 1983, MUSICIAN'S INSTITUTE™
All Rights Reserved

UNIT 2

C O L T R A N E "GIANT STEPS"



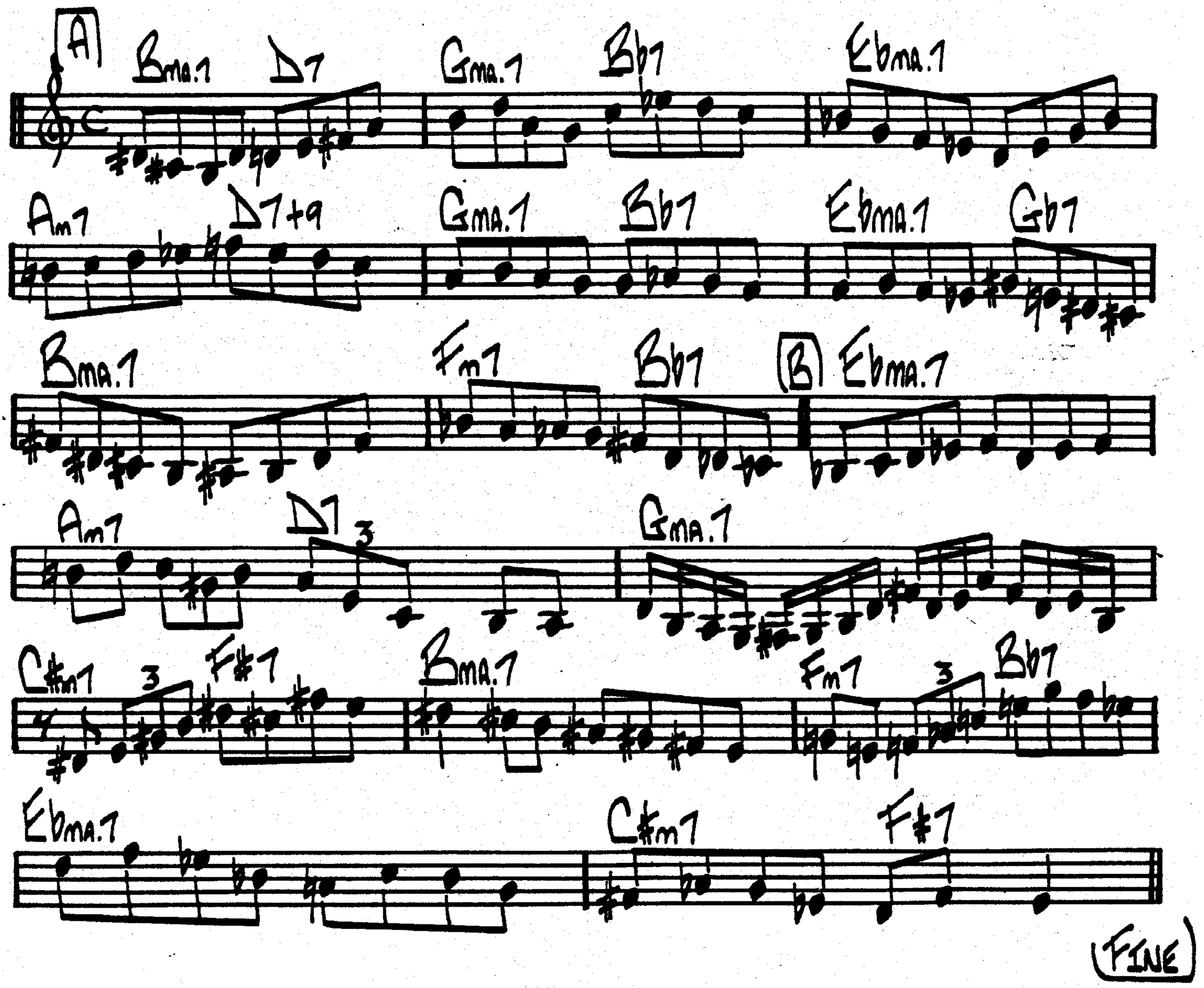
YOU CAN SEE AFTER COLTRANE's SUBSTITUTE PROGRESSION, THAT THE REST OF THE TUNE IS TWO-FIVE-ONE PROGRESSIONS. LET'S GO ON TO A COMPLETE SOLO OF "GIANT STEPS"

Copyright © 1982 MUSICIAN'S INSTITUTE™
All Rights Reserved
Written by: [illegible] FOR M.I.™

UNIT 2

C O L T R A N E "GIANT STEPS"

GIANT STEPS "SOLO"



TRY COMPOSING SOME SOLO'S USING IDEAS FROM PAGE 2

Copyright © 1982 MUSICIAN'S INSTITUTE™
All Rights Reserved
Written by: LES WISE FOR MI.™

C H A R L I E P A R K E R (BIRD) Unit 3

Charlie Parker, born August 29, 1920, in Kansas City, Kansas. When he was seven, his family moved to Kansas City, Missouri, where he lived for the next ten years. He acquired his formal musical training in public schools, where he played a variety of brass and reed instruments in various ensembles. His jazz training came during his teenage years, and primarily consisted of listening to the Count Basie band and other groups appearing in the numerous jazz-oriented night clubs in Kansas City, studying jazz recordings, practicing and applying what he learned by playing in small groups.

Beginning in 1937, he worked for a few months with a swing-style band led by Kansas City pianist, Jay McShann, but quit to go to New York City, where he played intermittently and even washed dishes to earn a living. In 1940 he rejoined McShann's band and toured with him until July, 1942. During both his initial stay and his subsequent visits to New York City, he frequently participated in after-hours jam sessions at Monroe's and Minton's, clubs that became important centers for young, jazz musicians. After leaving McShann's band, he worked in a variety of bands led by Earl Hines, Noble Sissle, Billy Ekstine, and others. By 1945 he was working mostly with small groups of Bop-style players. He left New York City, with a group led by Dizzy Gillespie, to play his first Los Angeles engagement, staying on the West Coast for a year and a half. In mid 1947, he returned to New York City to stay, although he often toured various parts of the country and visited Europe briefly in 1949 and 1950.

Charlie Parker indulged his enormous appetites for alcohol, hard drugs, food, and sex, with reckless abandon. The result was a series of problems that would crush anyone: ulcers, obesity, cirrhosis of the liver, debts - even during times of handsome earnings, broken marriages, suicide attempts and institutionalizations. Bird's wildly erratic life style that he followed for years took it's ultimate toll

on March 12, 1955. Sources disagree as to the exact cause of death; it may have been stomach ulcers, pneumonia, advanced cirrhosis, a heart attack, or any combination therof.

METER Parker always played in 4/4 time - common for that time in jazz.

TEMPO Running from = 60 m.m. to over = 400 m.m. with the bulk of his improvisations resting somewhere comfortably in the middle to fast category.

BASIC RHYTHMIC UNIT In fast tempos (= 200) Most notes in his improvised solos are eighth notes, played either as triplet eighths ( ) or even eighths ( )

MELODY Parker's melodic vocabulary is based on the minor-major system, embellished by a liberal amount of chromaticism stemming from passing chords and targeting.

HARMONY The chords implied by Parker's melodies are the triads and sevenths that form the basis of the common practice harmonic vocabulary, plus a variety of 9th, 11th and 13th chords.

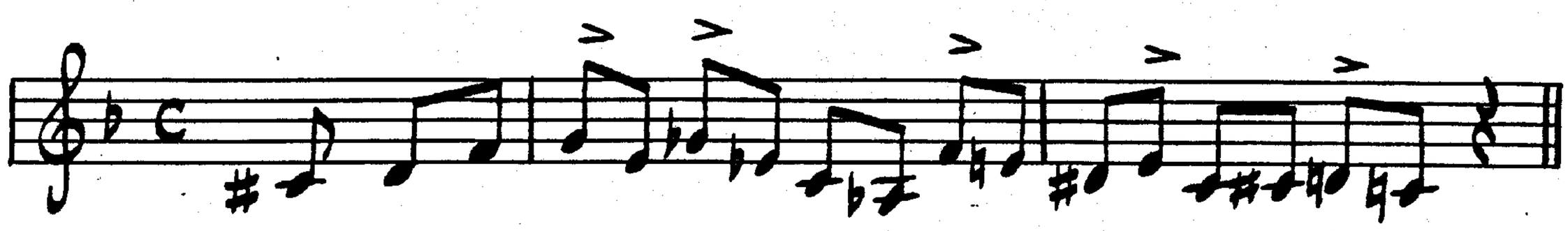
KEYS Bb, C, F major. Parker played predominantly in major keys (95% of the time)

SCALE PREFERENCES Major scale and it's derivatives (Dorian, Mixolydian, Lydian and Locrian) blues scale - whole tone - Dim - Chromatic - Harmonic minor and ascending melodic minor.

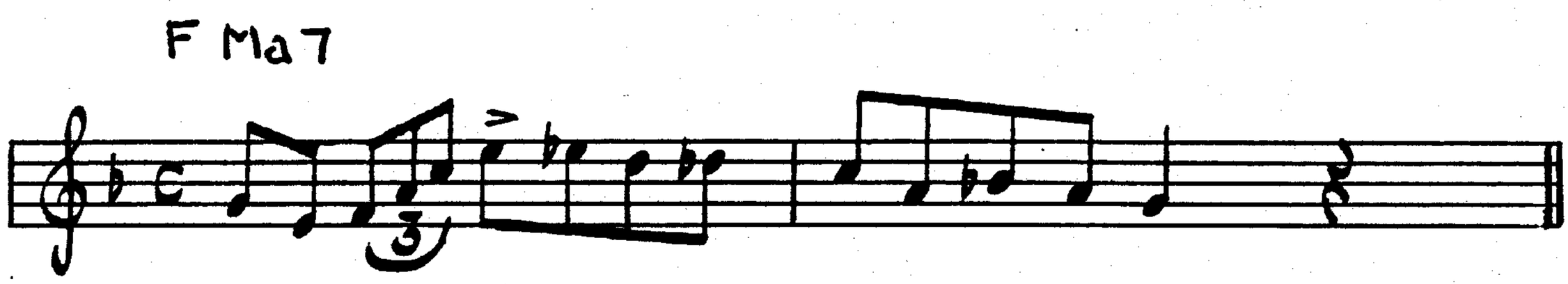
ARTICULATION AND PHRASING

In the course of playing Parker used a variety of articulations and phrasing. Two of the most common devices appear below.

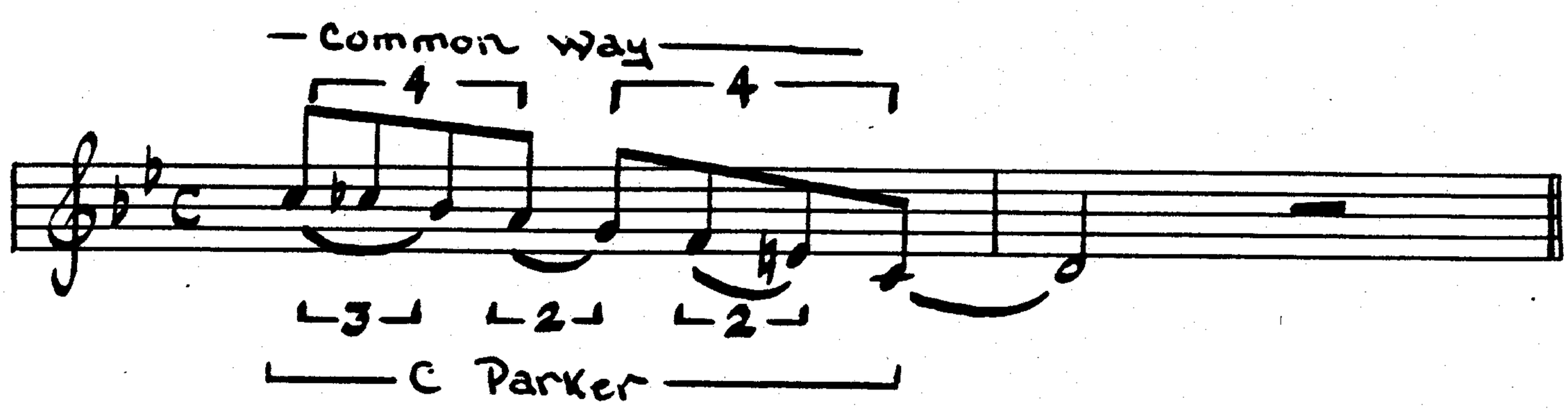
A. The first is the accentuation of the highest pitch at any given moment creating a lively syncopated rhythm within a constant stream of eighth notes.



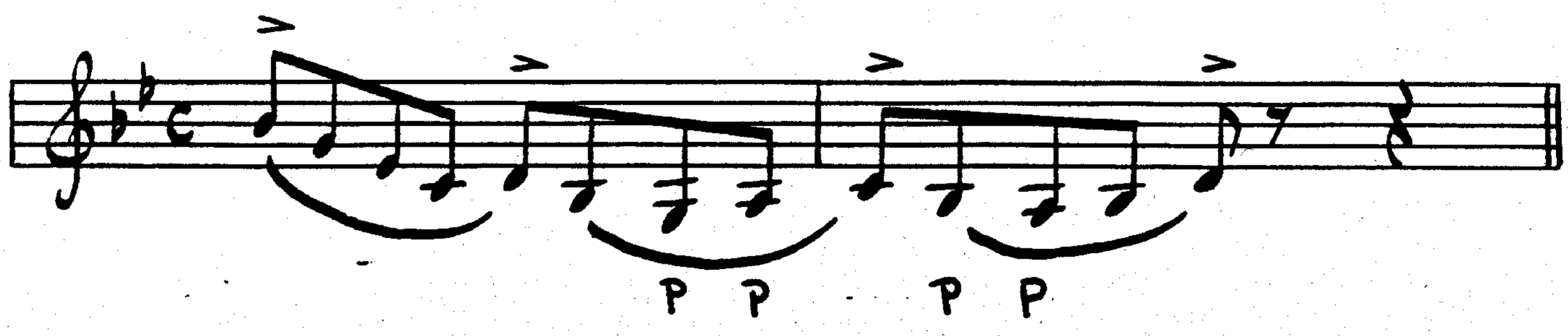
B. The second is Parker's usual articulation of rising triplet arpeggios, his favorite motive. The triplet, rather than flowing smoothly into the goal of motion, is phrased as a unit, and the high note attacked separately.



C. Another common phrasing device is his tendency to group notes into sub-phrases that move from the weak to the strong part of the beat.



D. Along with the high-note accentuation Parker muted low notes.

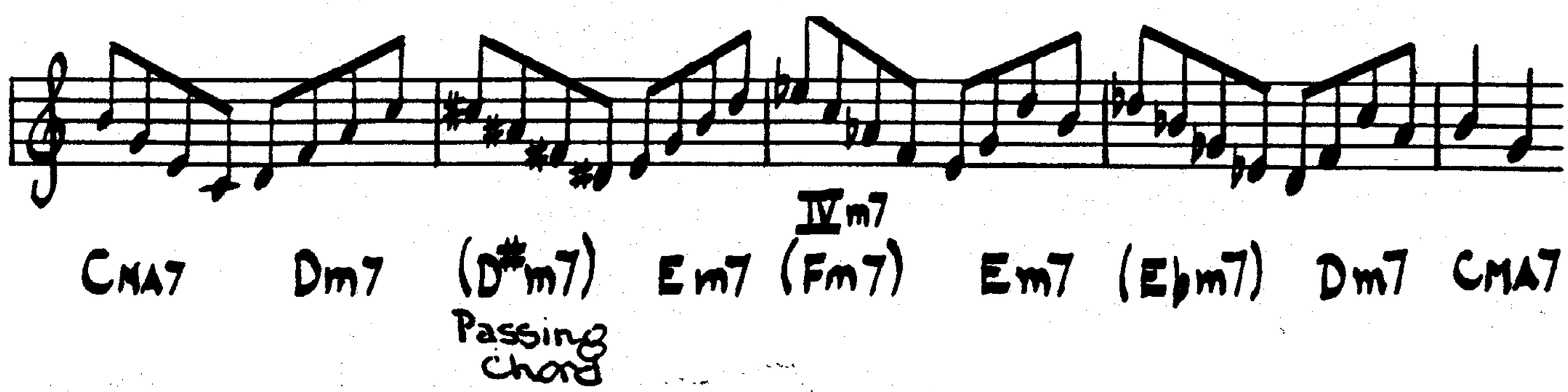


* *The greatest variety of phrasing and articulation occurs in slow pieces.*

IMPROVISATIONAL DEVICES

A. Chromatic Passing Chords

Parker used passing chords between II and III, III and VII. The IV was sometimes altered to a minor 7th chord.



B. Parkers TurnArounds

1.	Em7	A7	Dm7	G7
2.	Cma7	Am7	Dm7	G7
3.	Cma7	Eb7	Abma7	Db7
4.	Em7	Ebm7	Dm7	Dbm7
5.	Cma7	Eb7	D7	Db7

* Very innovative for the time Parker lived!

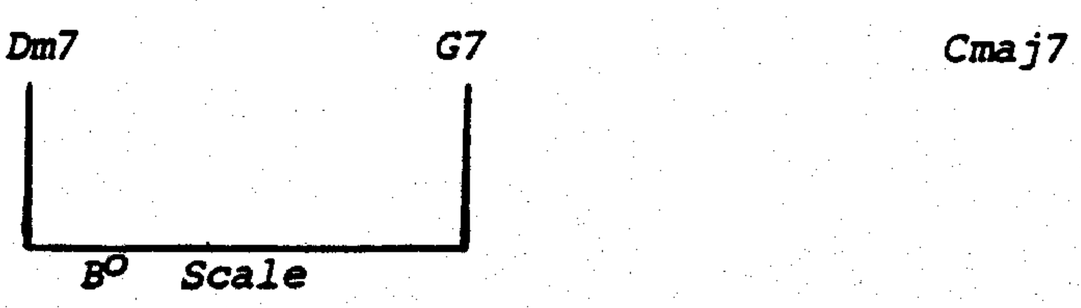
C. Parker occasionally modified the basic 7th b9 chord by lowering the 5th also.

G7 b9 - G7 b9 b5

D. Parker made extensive use of the b5 substitute

Dm7	/	G7	/	Cma7
Dm7	/	Db7	/	Cma7

E. Parker also relied very heavily on diminished scale for a IIm^7 - V^7 progression.

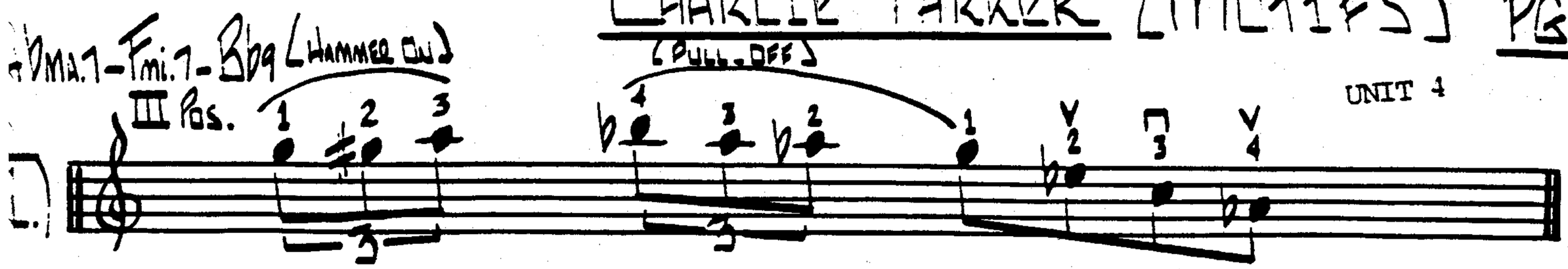


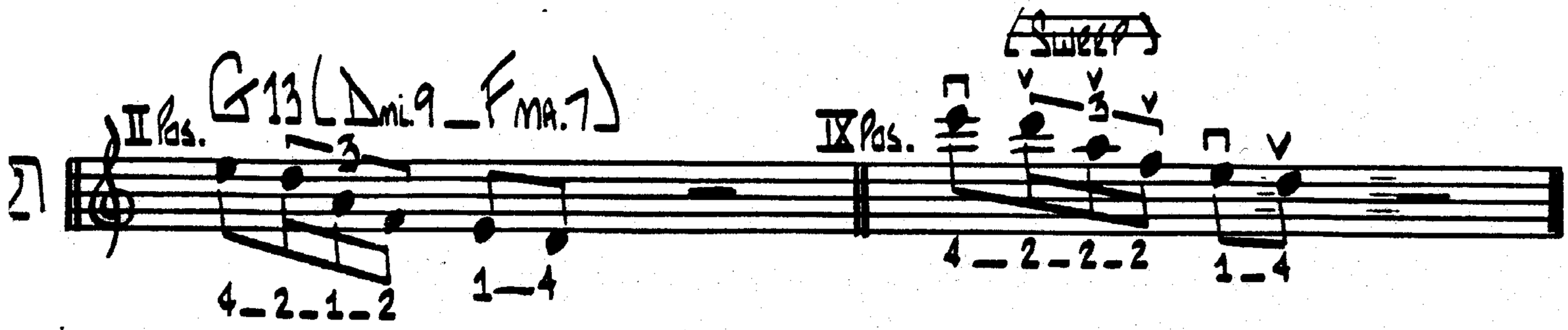
B^{o} = Bm b5 = Bm7 b5 = (Dm6 or G9)

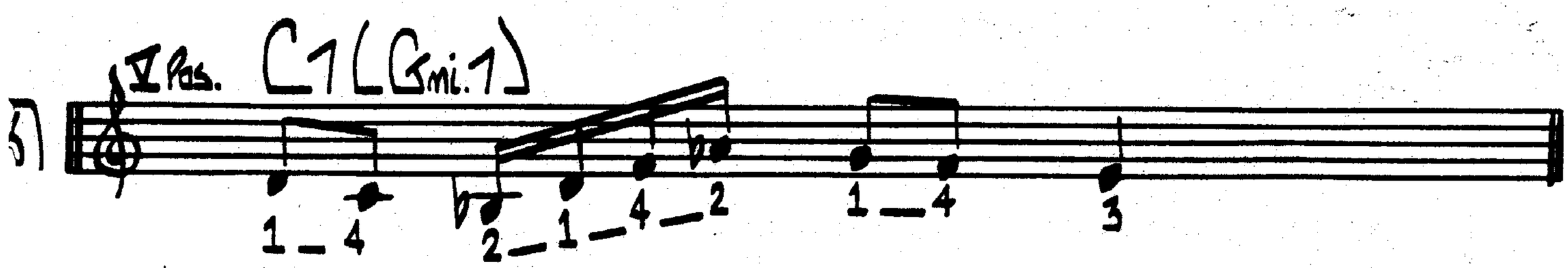
* *Try some of these devices in your own playing.*

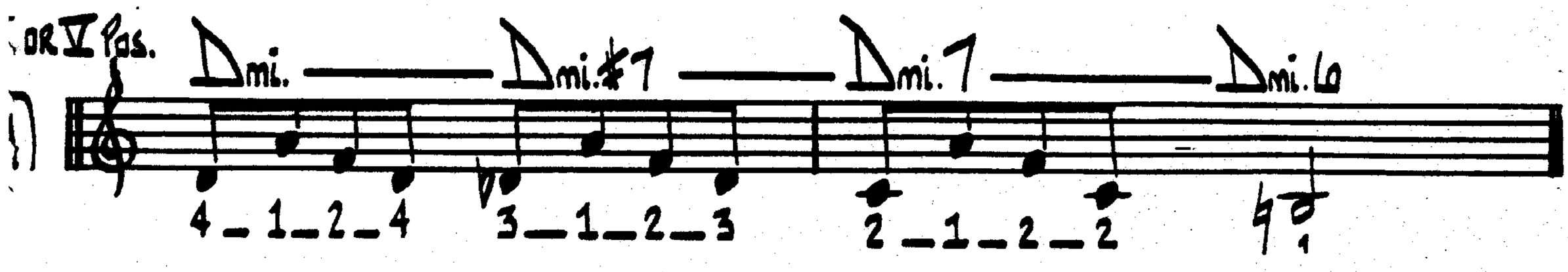
CHARLIE PARKER (MOTIFS) PG.2

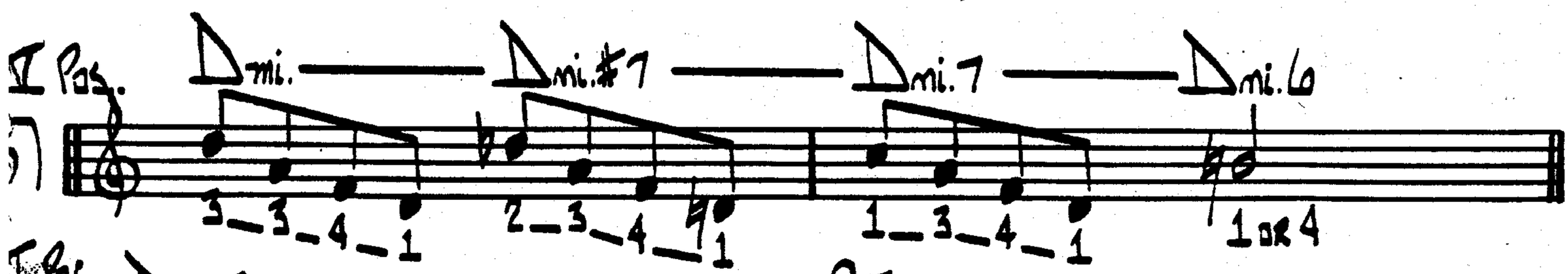
UNIT 4

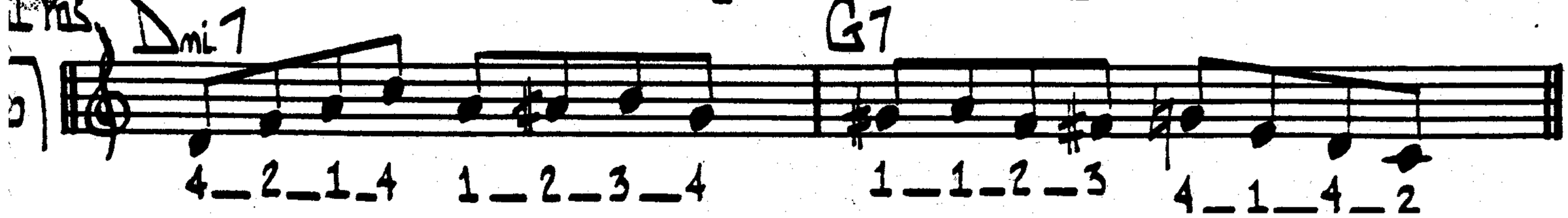












C H A R L I E P A R K E R

(MOTIVES)

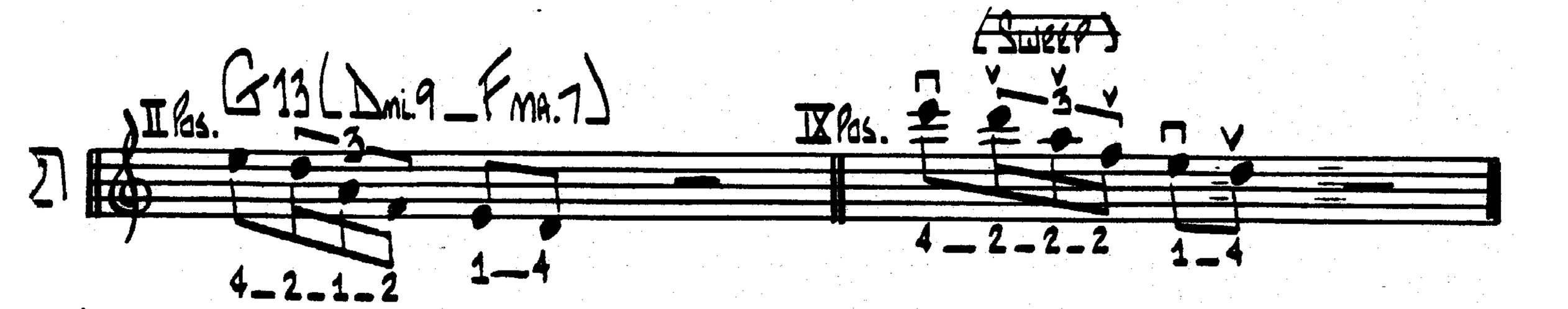
UNIT 4

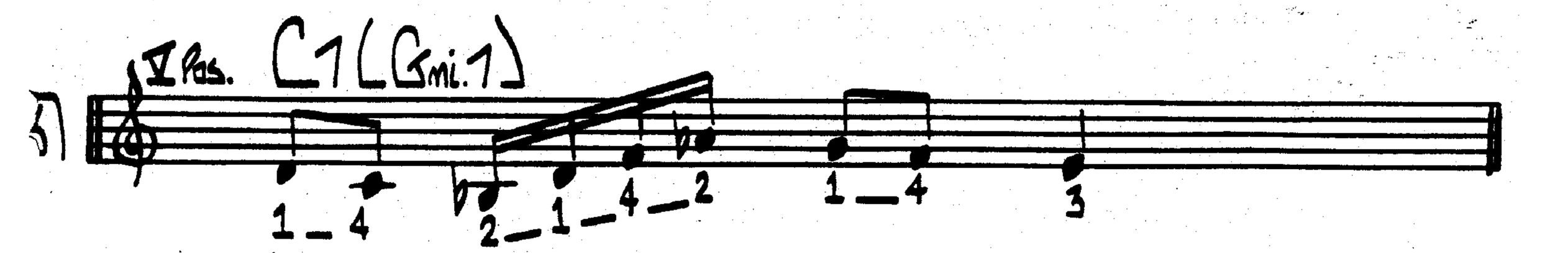
Every mature jazz musician develops a repertory of motive (licks) and phrases which he uses in the course of his improvisations. His "Spontaneous" performances are actually precomposed to some extent. Yet the master musician will continually find new ways to reshape, combine, and phrase his well-practiced ideas. An awareness of these melodic ideas allows the listener to follow a solo with great insight into the creative process taking place.

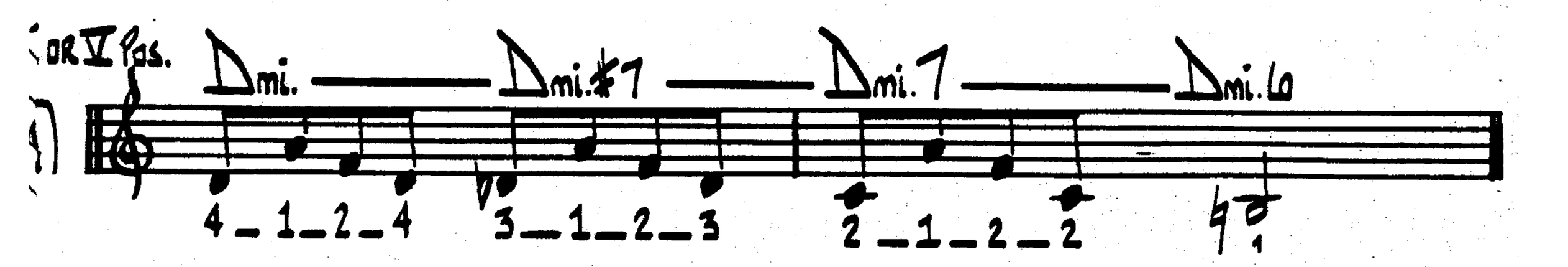
We are going to cover Parker's use of motives (licks), which are the building blocks of his improvised melodies. His principal motives, about 100 in number, vary greatly in size, shape, frequency of use, and application. Some of the shorter ones are adaptable to a wide variety of harmonic contexts.

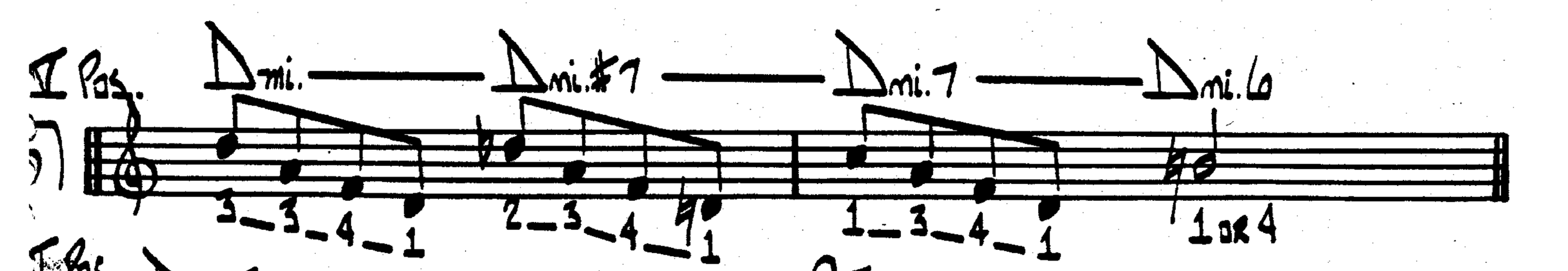
CHARLIE PARKER (MOTIFS) PG.2

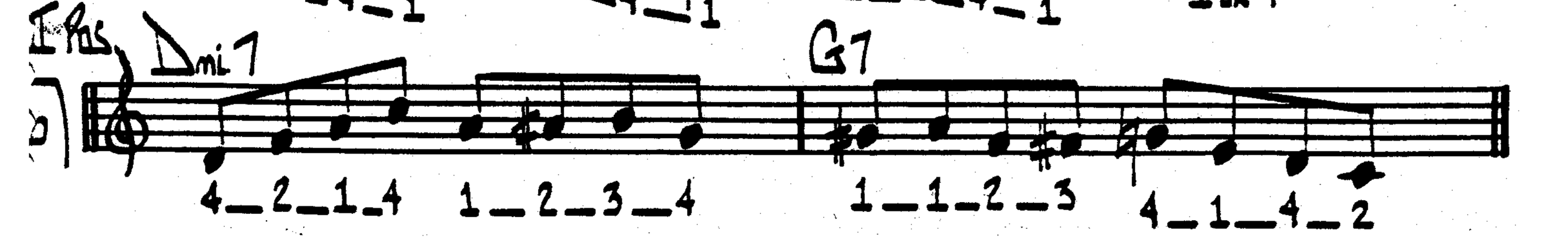
UNIT 4





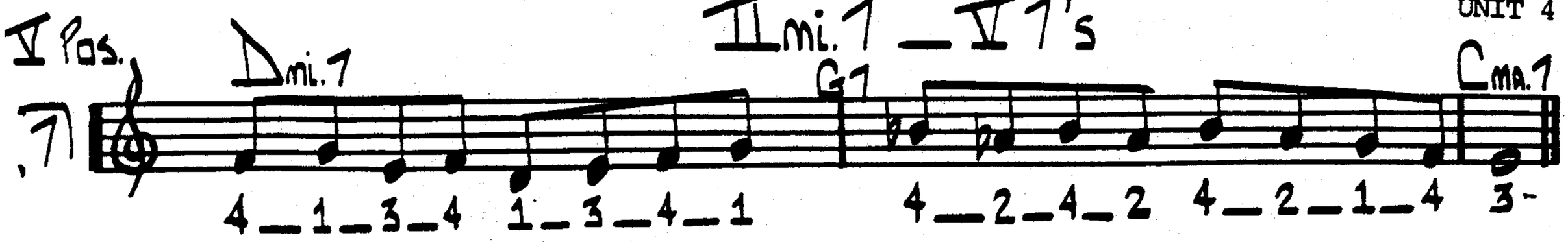


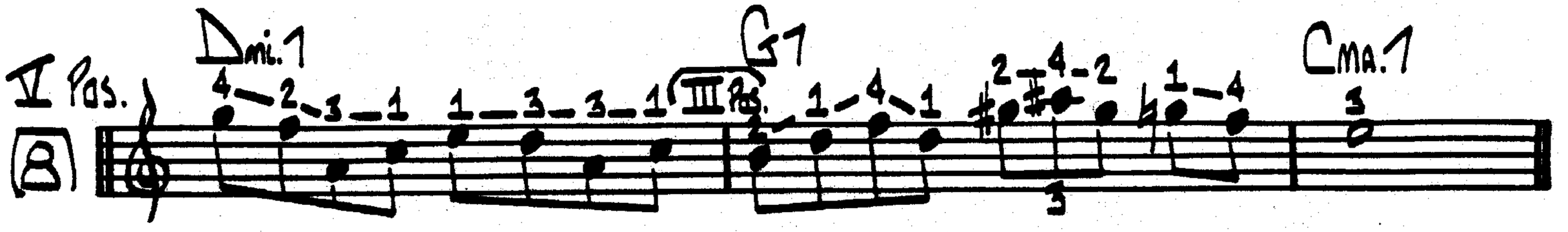


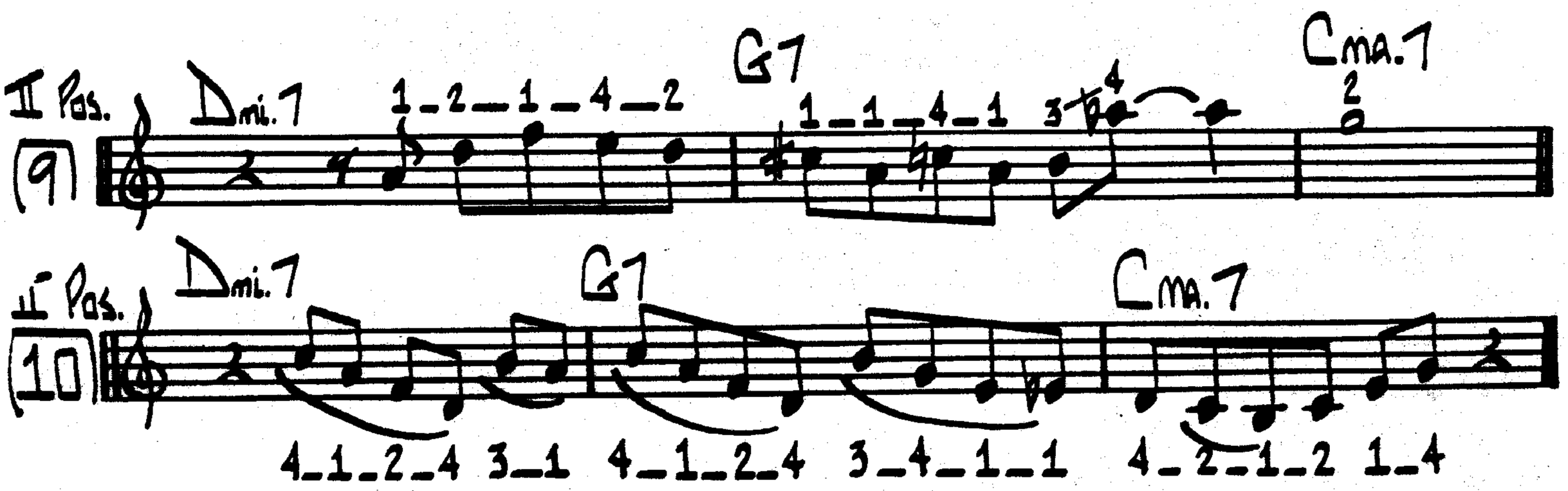


CHARLIE PARKER LINIOTIFS

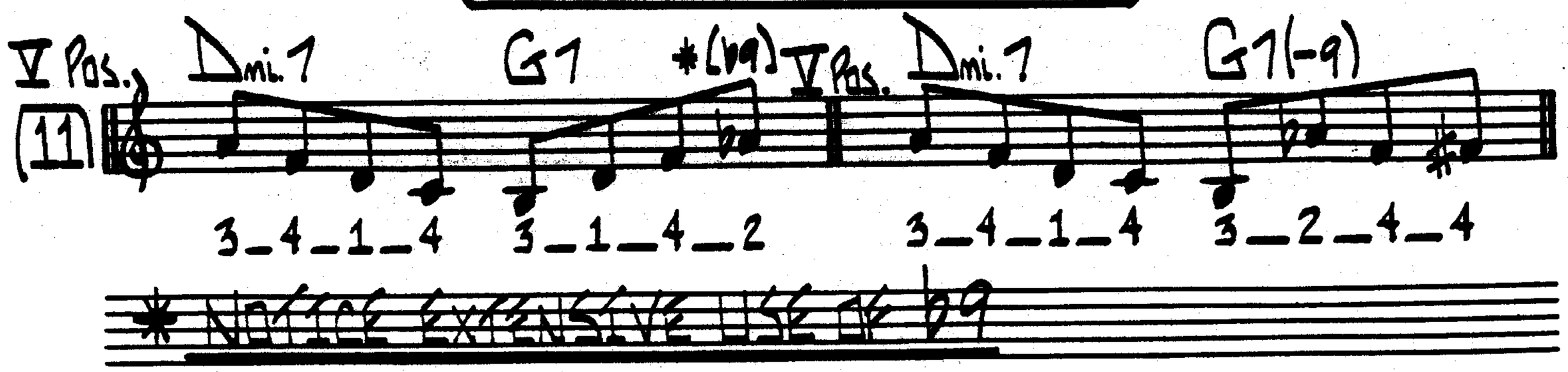
II mi.7 — V 7's

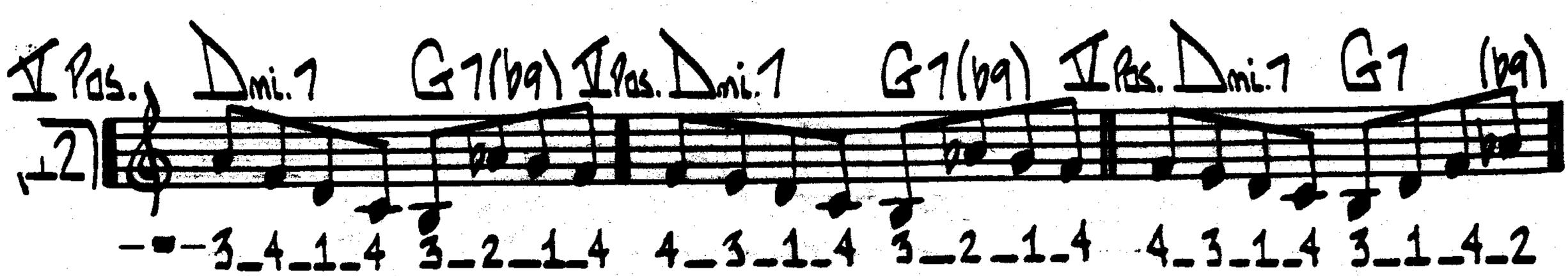




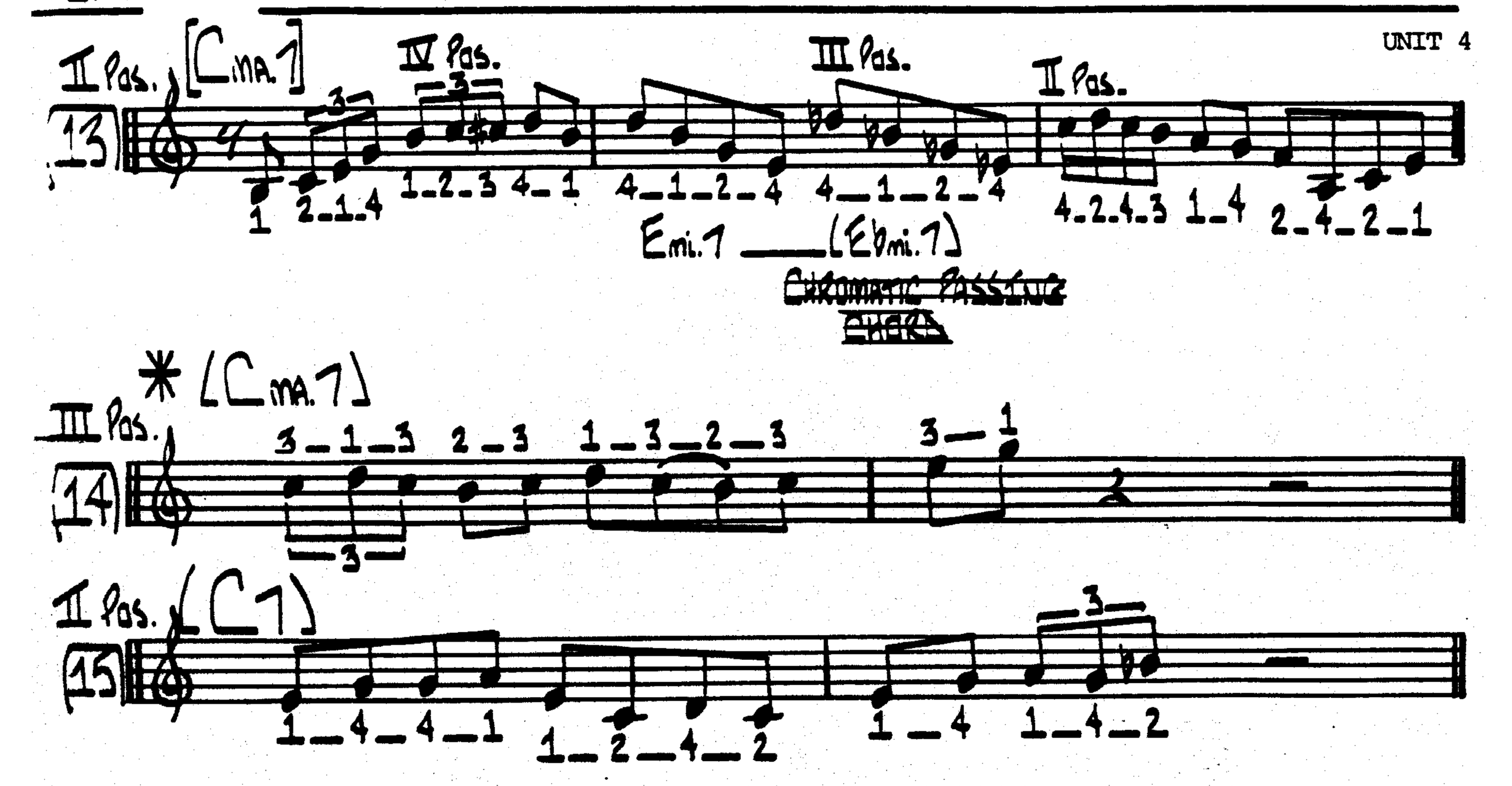


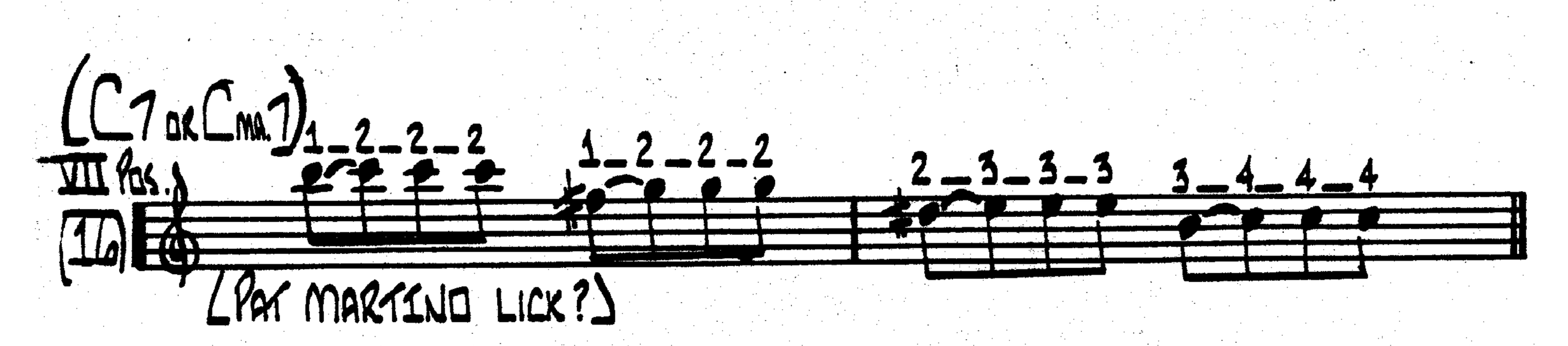
"ONE BAR PHRASES"

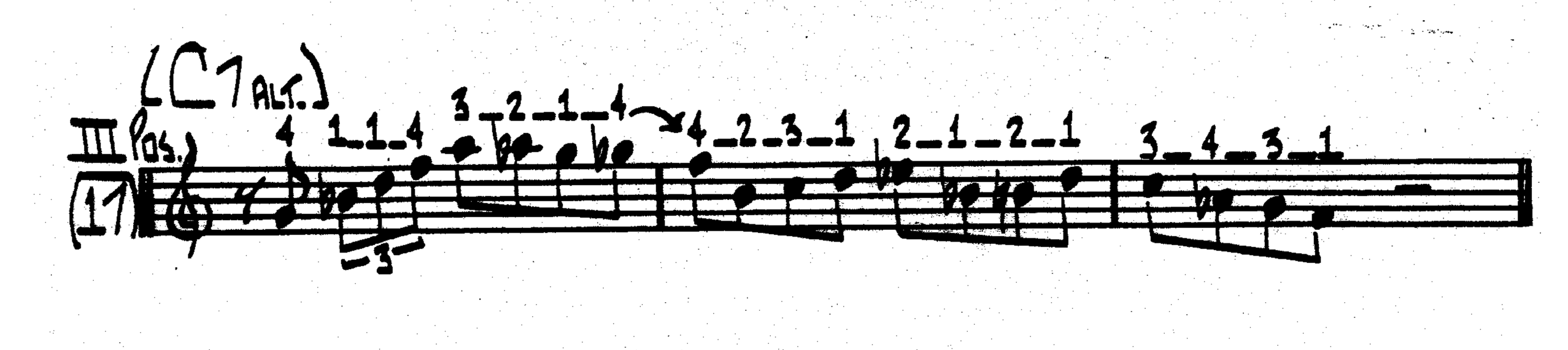


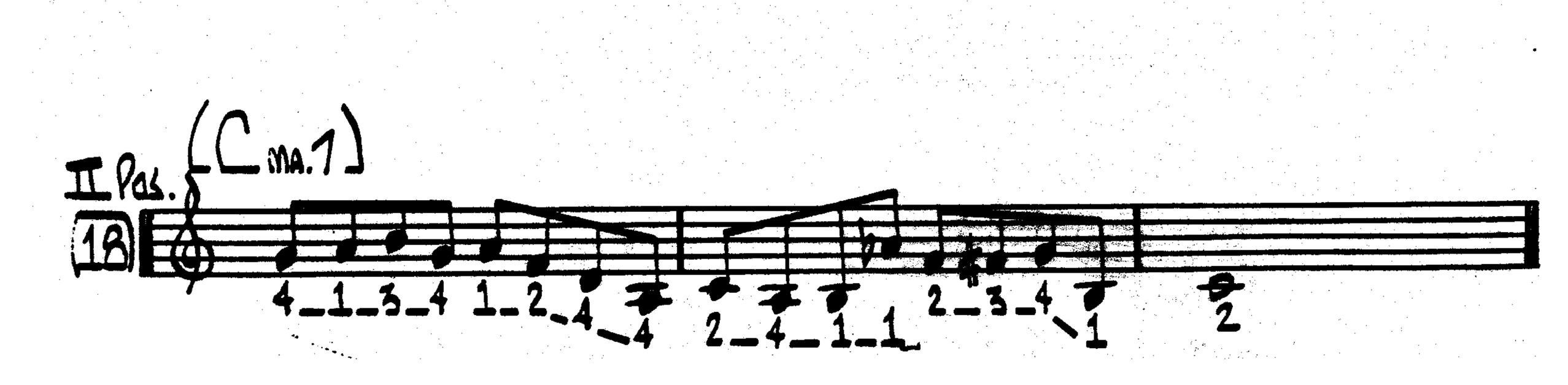


CHARLIE PARKER (MOTIFS) / DOM. 7TH + (MAJ. 7TH)



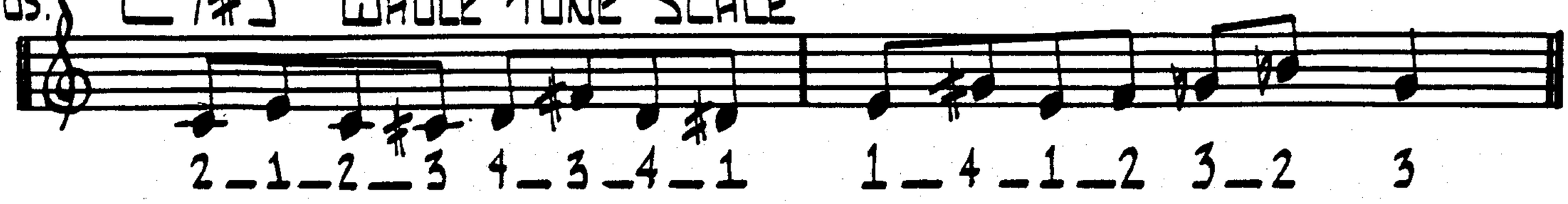




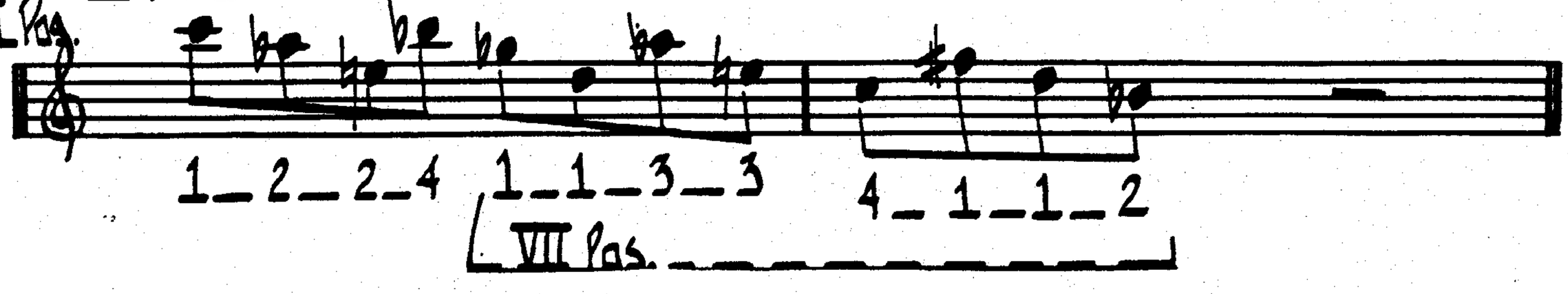


CHARLIE PARKER (MOTIFS) — WHOLE TONE / DIM. SCALE

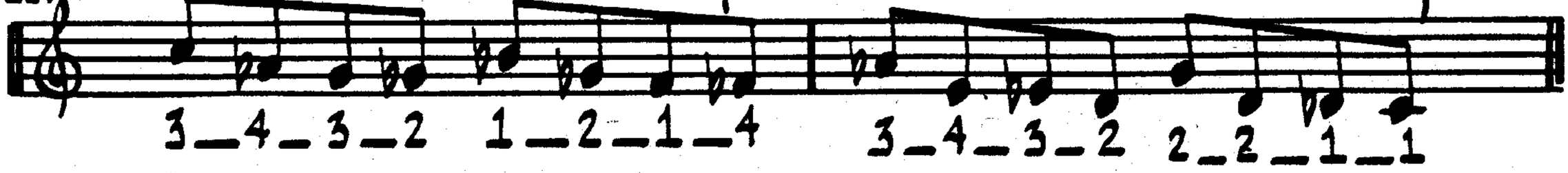
(19) II Pos. C7#5 WHOLE TONE SCALE



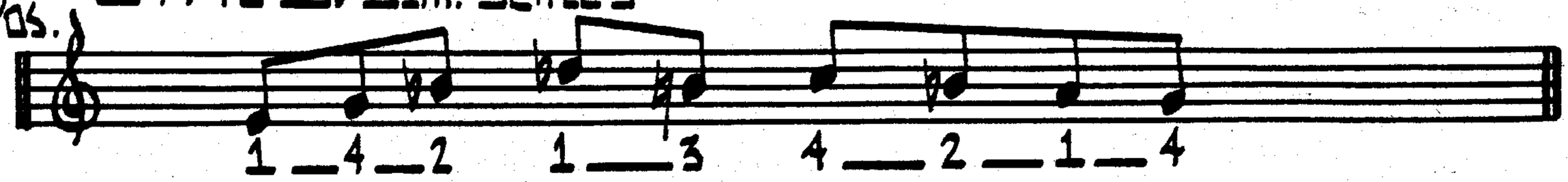
(20) VIII Pos. C7#5 WHOLE TONE SCALE



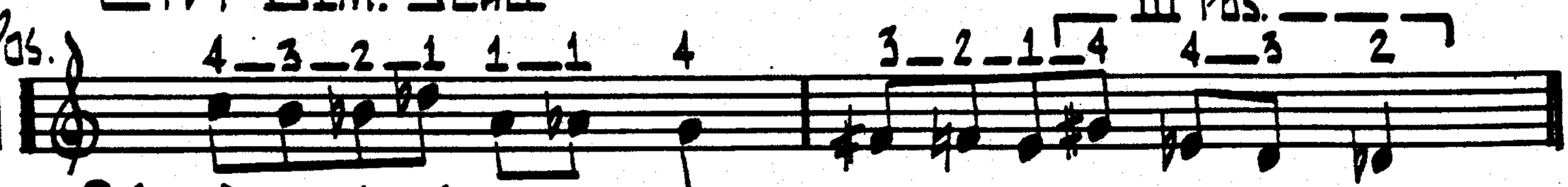
(21) III Pos. C7#5 WHOLE TONE SCALE IV Pos.



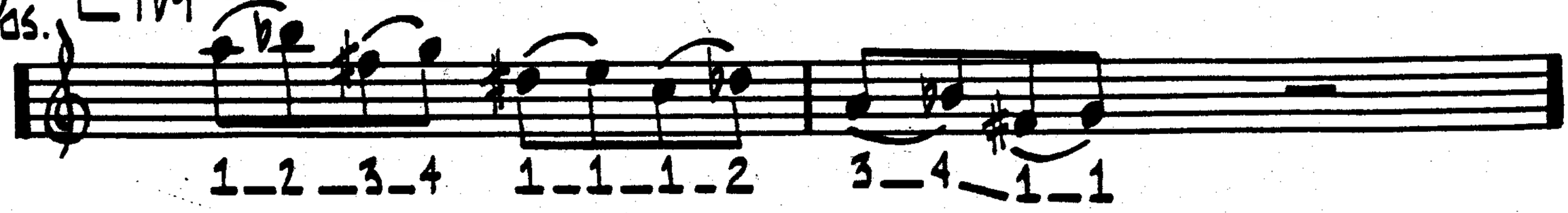
(22) II Pos. C7b9 (Db DIM. SCALE)



(23) II Pos. C7b9 DIM. SCALE



(24) V Pos. C7b9 DIM. SCALE



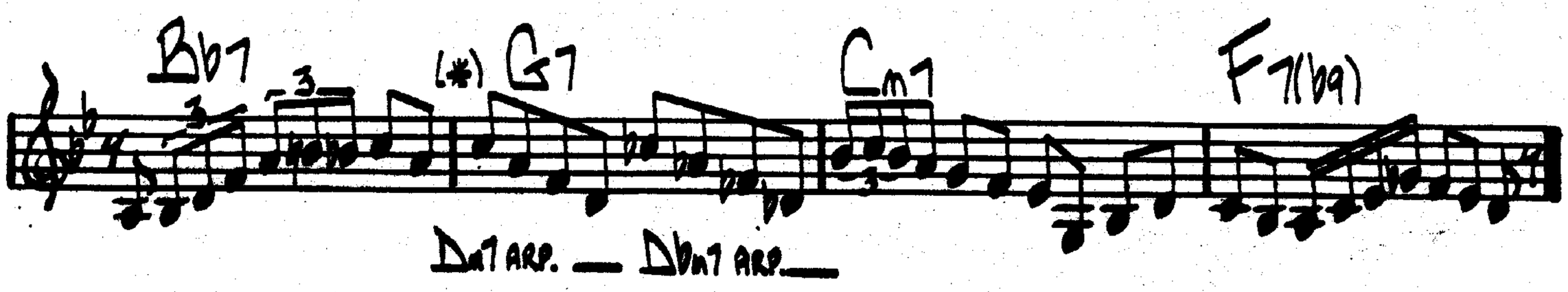
C H A R L I E P A R K E R

(THE BLUES)

UNIT 5

A. <u>B - FLAT MAJOR</u> was one of Parker's favorite keys.

This is Parker's favorite phrase for the blues. He uses it all the time.

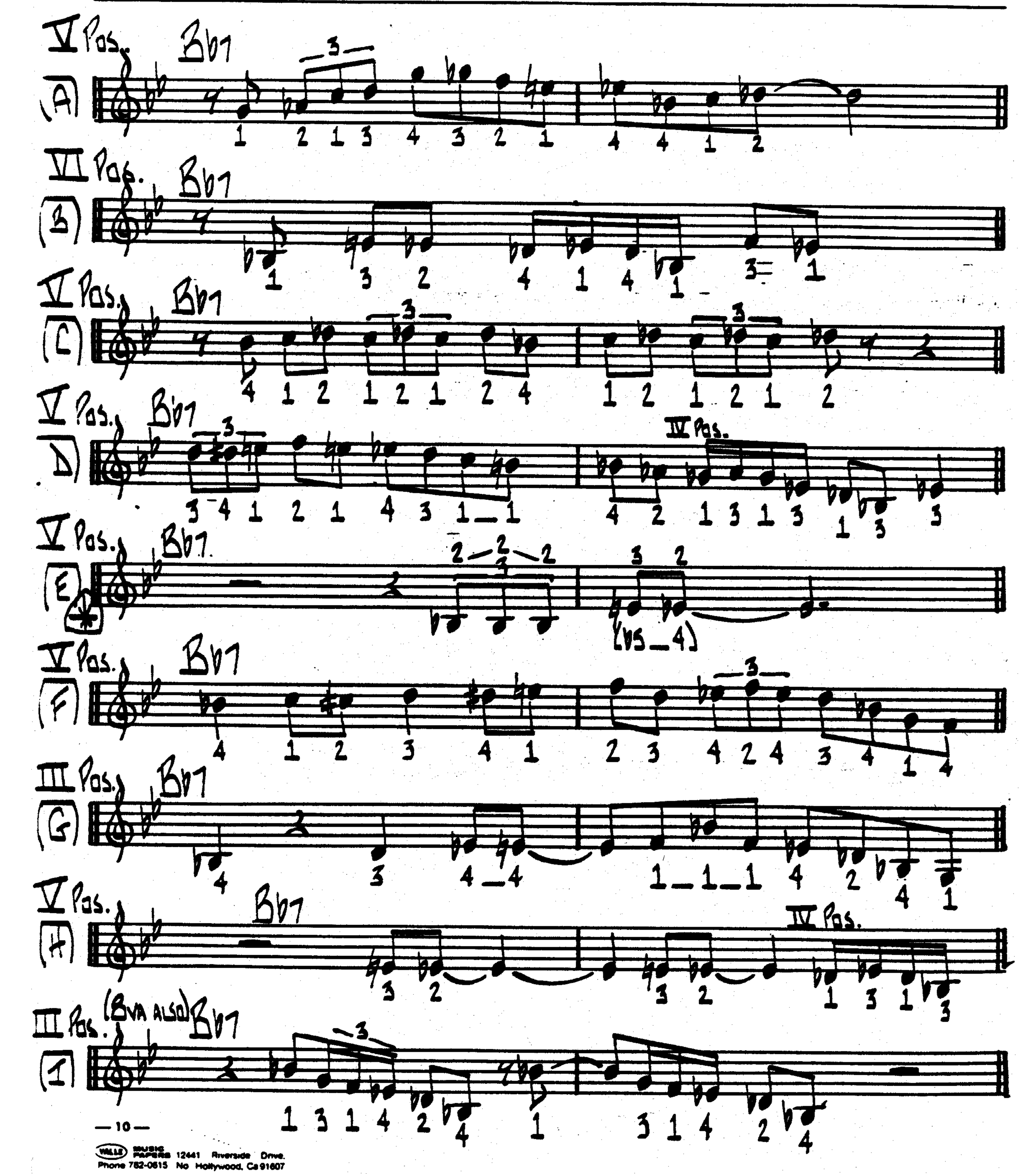


B. <u>PARKER'S BLUES TUNES:</u>

Au Privave (F)	Chi-Chi (Ab)
Back Home	K.C. Blues
Big Foot (Bb)	The Hymn (Bb)
Billies Bounce (F)	Now's The Time (F)
Bird Feathers	Parker Mood (Bb)
Mohawk (Bb)	Perhaps (C)
*Tiny's Tempo (Bb)	*The Closer (Bb)

CHARLIE PARKER

(B♭ BLUES — MOTIVES)



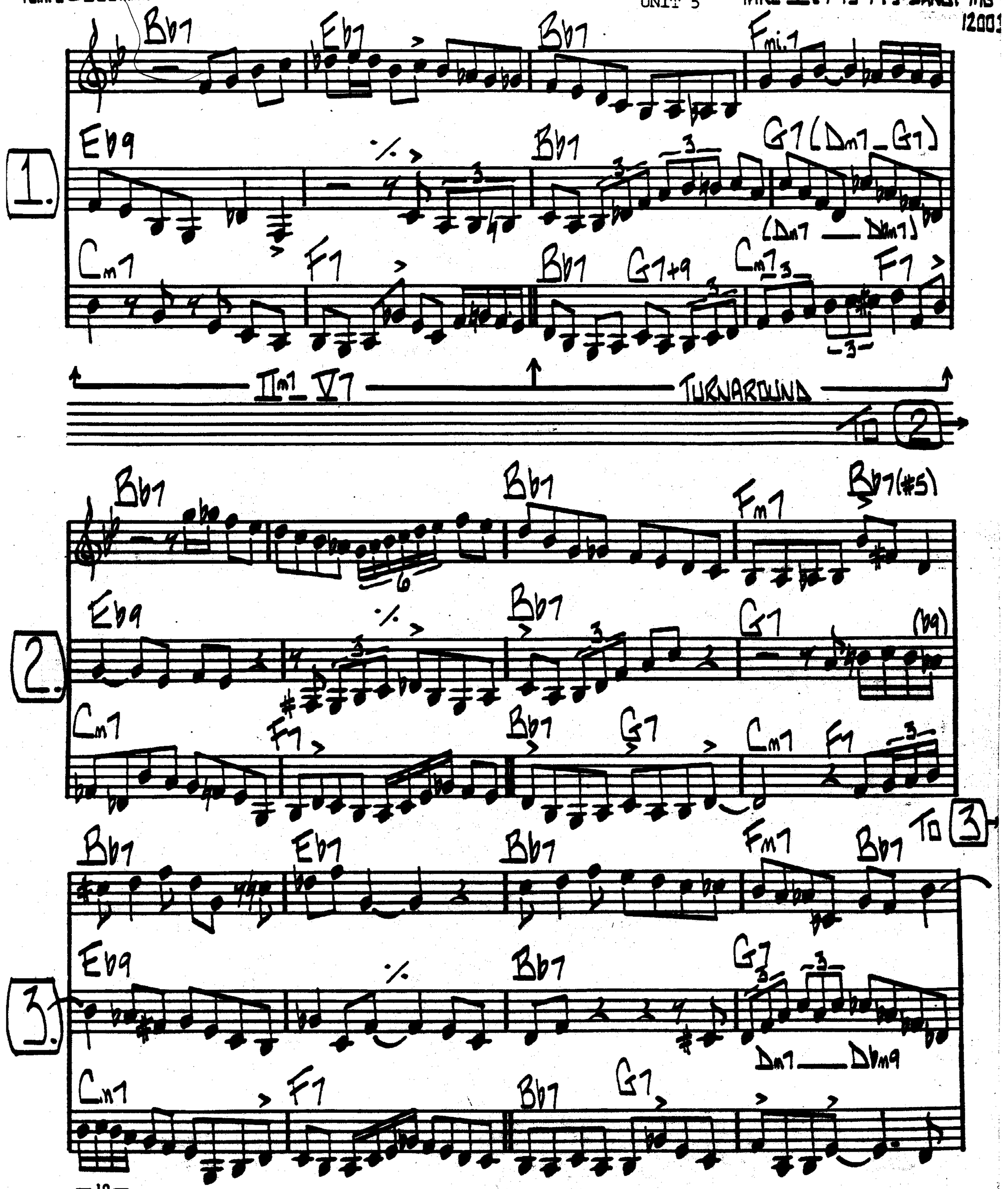
VALLE MUSIC PAPERS 12441 Riverside Drive.
Phone 762-0615 No Hollywood, Ca 91607

KEY OF Bb
TEMPO = 200 m.m.

CHARLIE PARKER — THE BLUES

UNIT 5

TUNE: TINY'S TEMPO
TAKE 1 (9-15-44): SANDY MG. 12001



WALLE MUSIC PAPERS 12441 Riverside Drive, Phone 762-0815 No Hollywood, Ca 91607

(NOTE: TRANSPOSE ALL SOLO'S TO KEY OF F)

KEY OF Bb

TEMPO = 200 MM.

CHARLIE PARKER — THE BLUES

TUNE: "TINY'S TEMPO"

UNIT 5

TAKE 2 (9-15-44) SANDY MG-1200

1.

Bb7 Eb7 Bb7 Fm7 Bb7

Eb9 % Bb7 G7

Cm7 F7 Bb7 G7 Cm7 F7

IIm7 V7 TURNAROUND

2.

Bb7 Eb7 Bb7 Bb7 (Fm_Bb7)

Eb9 Eb9 Bb7 G7

Cm7 F7 Bb7 G7 Cm7 F7

3.

Bb7 Eb7 Bb7 Fm7 Bb7

Eb9 % Bb7 G7

Dm7 Dbm7

(HAVE YOU SEEN THIS LICK BEFORE?)

Cm7 F7 Bb7 G7 Cm7 F7

VALLE MUSIC PAPERS 12441 Riverside Drive, Phone 762-0615 No Hollywood, Ca 91607

KEY = Bb
♩ = 280 M.M.

CHARLIE PARKER — THE BLUES

TUNE: THE CLOSER
9/18/49 — MERCURY MG 33015

UNIT 5

1.

Bb7 Eb7 Bb7 Fm7 Bb7

Eb9 (*) (NOTE USE OF MELODIC PHRASES) Bb7 G7

Cm7 F7(b9) Bb7 G7 Cm7 F7

IIm7 V7 TURNAROUND

2.

Bb7 Eb7 Bb7 Fm7 Bb7

Eb9 Bb7 G7(b9)

Cm7 F7 Bb7 G7 Cm7 F7

3.

Bb7 Eb7 Bb7 Bb7 (Fm7 – Bb7)

Eb9 (*) MELODIES Bb7 G7

Cm7 F7 Bb7 G7 Cm7 F7(b9)

WALLE MUSIC PAPERS 12441 Riverside Drive.
Phone 762-0615 No Hollywood, Ca 91607

M I L E S D A V I S

UNIT 6

Miles Davis - Born on May 5, 1926 - began to play the trumpet in grade school. His first teacher, Elwood Buchanan, taught him to play without any vibrato. Thus, from the beginning he developed a lean, direct tone which invested his playing with a sense of honesty, and a clarity of idea. At the age of sixteen Miles joined Eddie Randall's "Blue Devils" band in St. Louis, where Sonny Stitt heard him and recommended him to Tiny Bradshaw, although he was forced at that time to remain in school by his mother. Miles moved to New York at the age of eighteen after being accepted as a student at Juillard School of Music.

His real intent, though, was to be near Charlie Parker and Dizzy Gillespie, the giants of the bop era, and soon Miles was playing with them. It was a trying time - "slow-to-learn" material, he constantly threatened to quit, awed by the power and genius of "Bird". On Parker's first record date as a leader he used Miles, along with Curly Russell on bass, Max Roach on drums and Dizzy Gillespie, not on trumpet, but on piano! Miles had insurmountable problems, especially on the tune "KO-KO", and Dizzy had to fill in for him. It was a painful time in other ways as well. He became Parker's roommate shortly after arriving in New York.

Yet it was the strength of his talent and the fierce conviction of his spirit which led Miles to the top of the Jazz World, and for Miles, the top was a fantastic playground. He made Playboy's list of best-dressed men, bought expensive sports cars and turned his back on the audience as they applauded.

He has always chosen the best of the new musicians for his groups: John Coltrane, Cannonball Adderley, Philly Joe Jones, Red Garland, Bill Evans, George Coleman, Wayne Shorter, Herbie Hancock, Ron Carter, Tony Williams, Chick Corea..... in return, Miles has demanded only one thing: STARDOM.

M I L E S D A V I S

UNIT 6

METER - Miles played mostly in 4/4 (90%) and 3/4 (10%) time.

TEMPO - Running from = 62 to over = 340 m.m. Most of Miles's improvisations were somewhere in the middle to fast category. Miles was a master of the ballad.

BASIC RHYTHMIC UNIT - In fast tempos (= 196) most notes in his improvised solos are eighth notes. In medium tempos, Miles favored the triplet In most of Miles's solos he used a large variety of rhythms.

MELODY - Miles's melodic vocabulary is based on the major-minor system. Miles makes extensive use of upper and lower neighbor-tones, chromaticism.

HARMONY - The chords implied by Miles's melodies are the triads and sevenths that form the basis of the common practice harmonic vocabulary, plus a variety 9th, 11th, and 13th chords.

KEYS - F, Eb, Bb, and Ab major. Miles played 80% of the time major keys and 20% in minor.

SCALE PREFERENCES - Ascending melodic minor, harmonic minor, dim scale, whole-tone, the major scale and it's derivatives (Dorian, Lydian, Mixolydian, Locrian) and Lydian b7.

M I L E S D A V I S

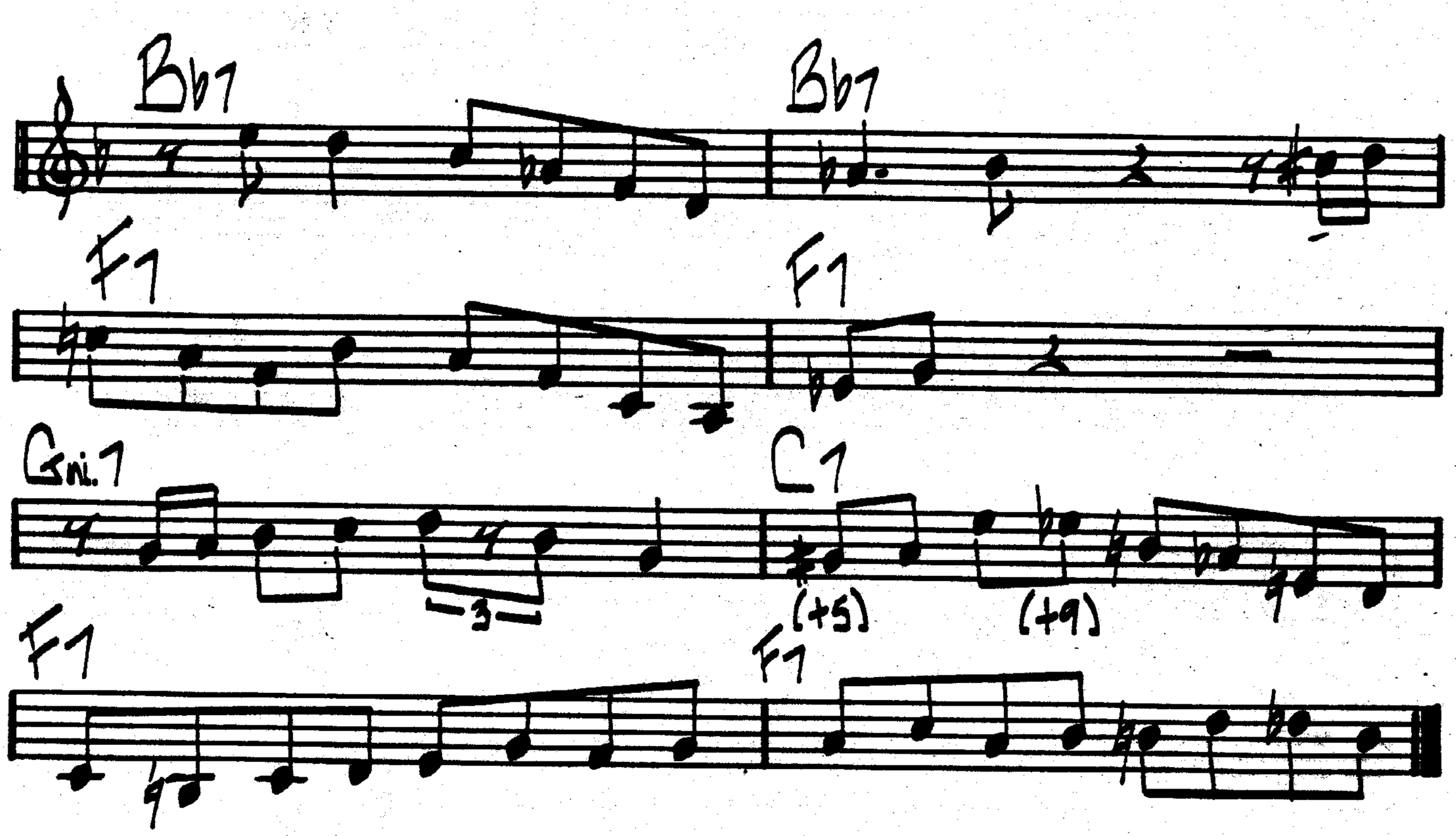
UNIT 6

(Articulation and Phrasing)

With each new generation of musicians, Miles has changed direction, and each new musical change has influenced countless players and listeners.

His early solos were typical of the Bebop Era:

A.



You can see in this "Solo" section that Miles changes direction many times.

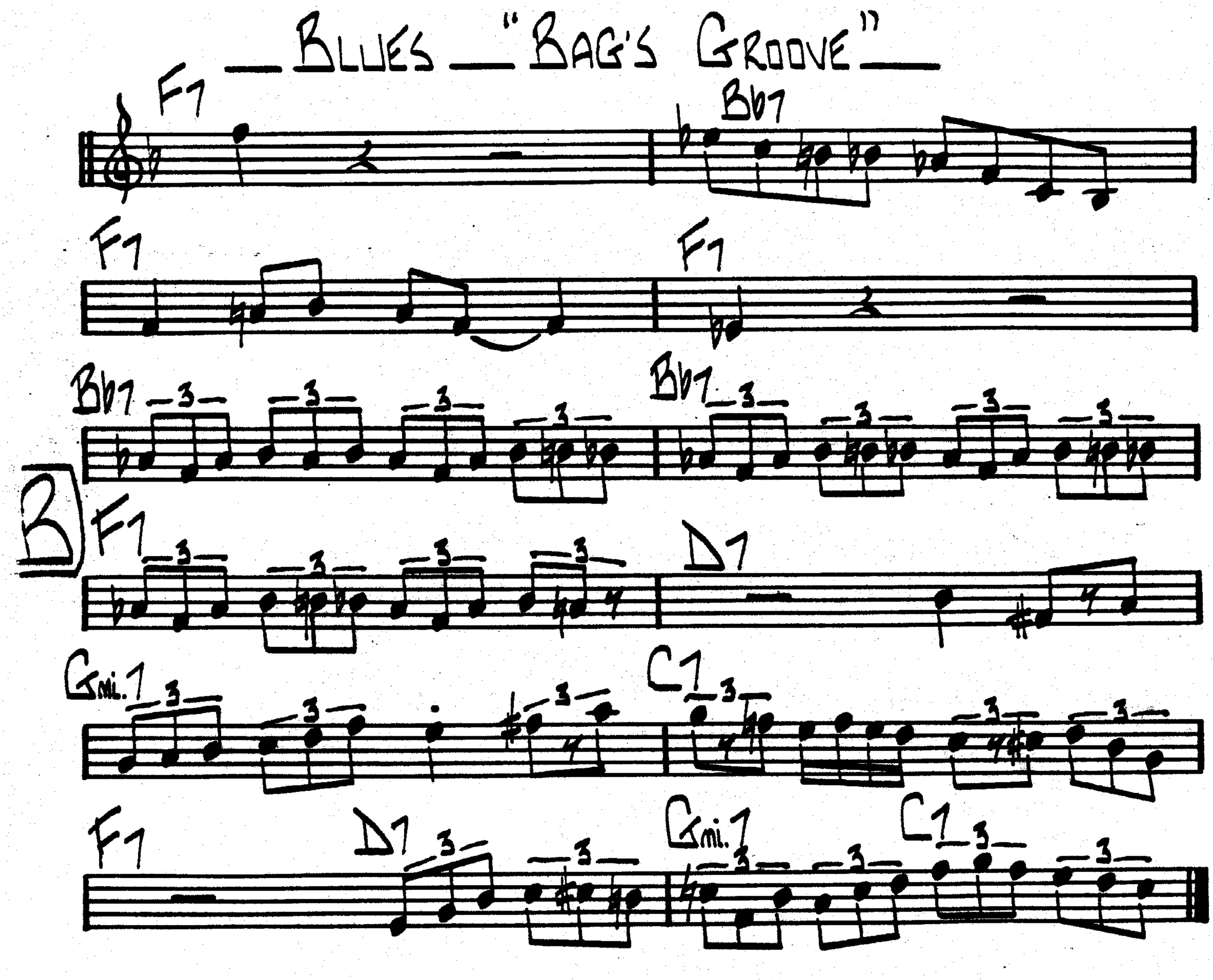
Miles had a very strong playing technique. He could play anything he wanted!

M I L E S D A V I S

UNIT 6

(Articulation and Phrasing)

Mile's later styles highlighted varied colors and dramatic differences



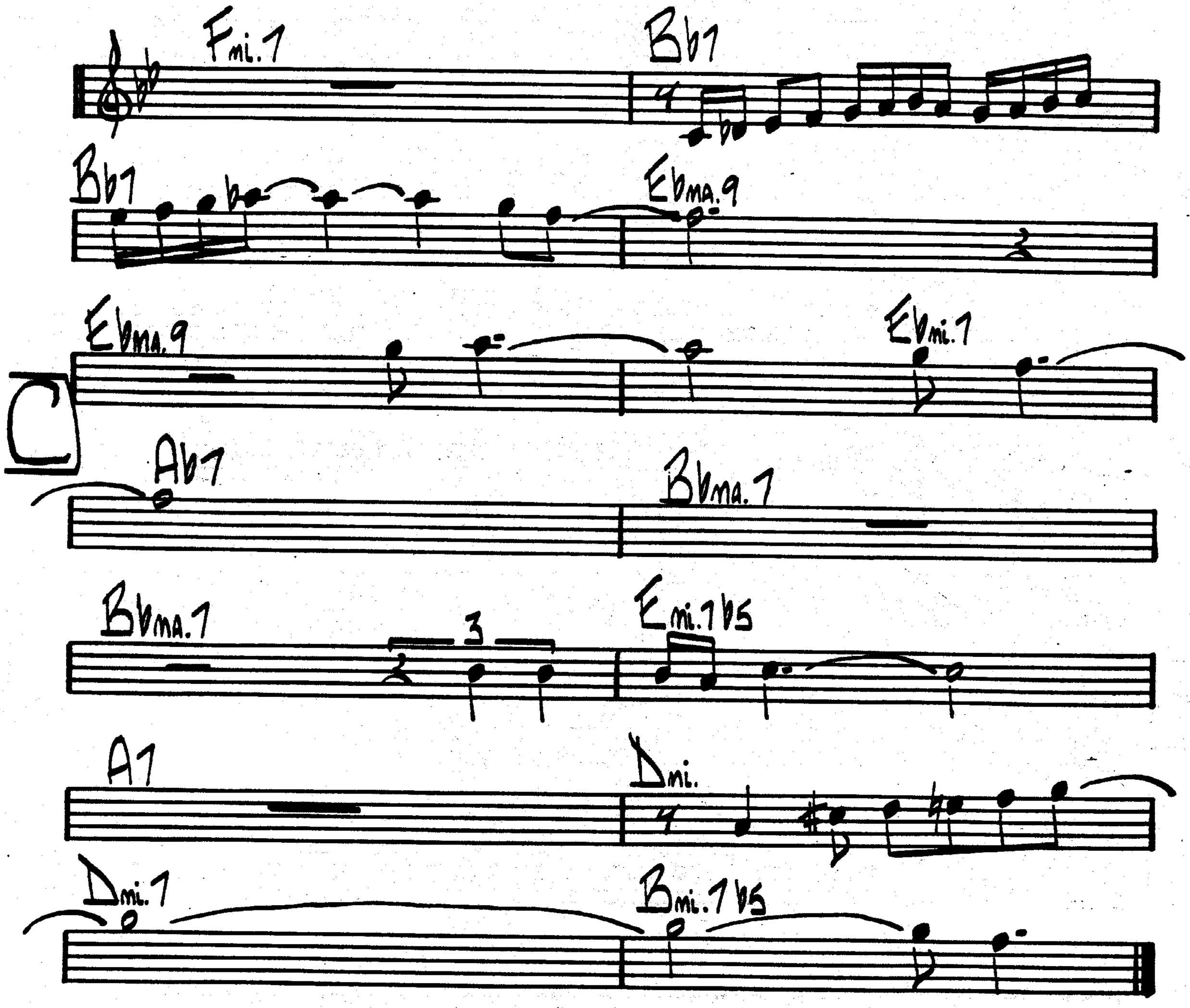
Notice Miles use of his favorite rhythm, the triplet!

NOTE: Miles loved to use a "Harmon" mute in his trumpet.

M I L E S D A V I S

UNIT 6

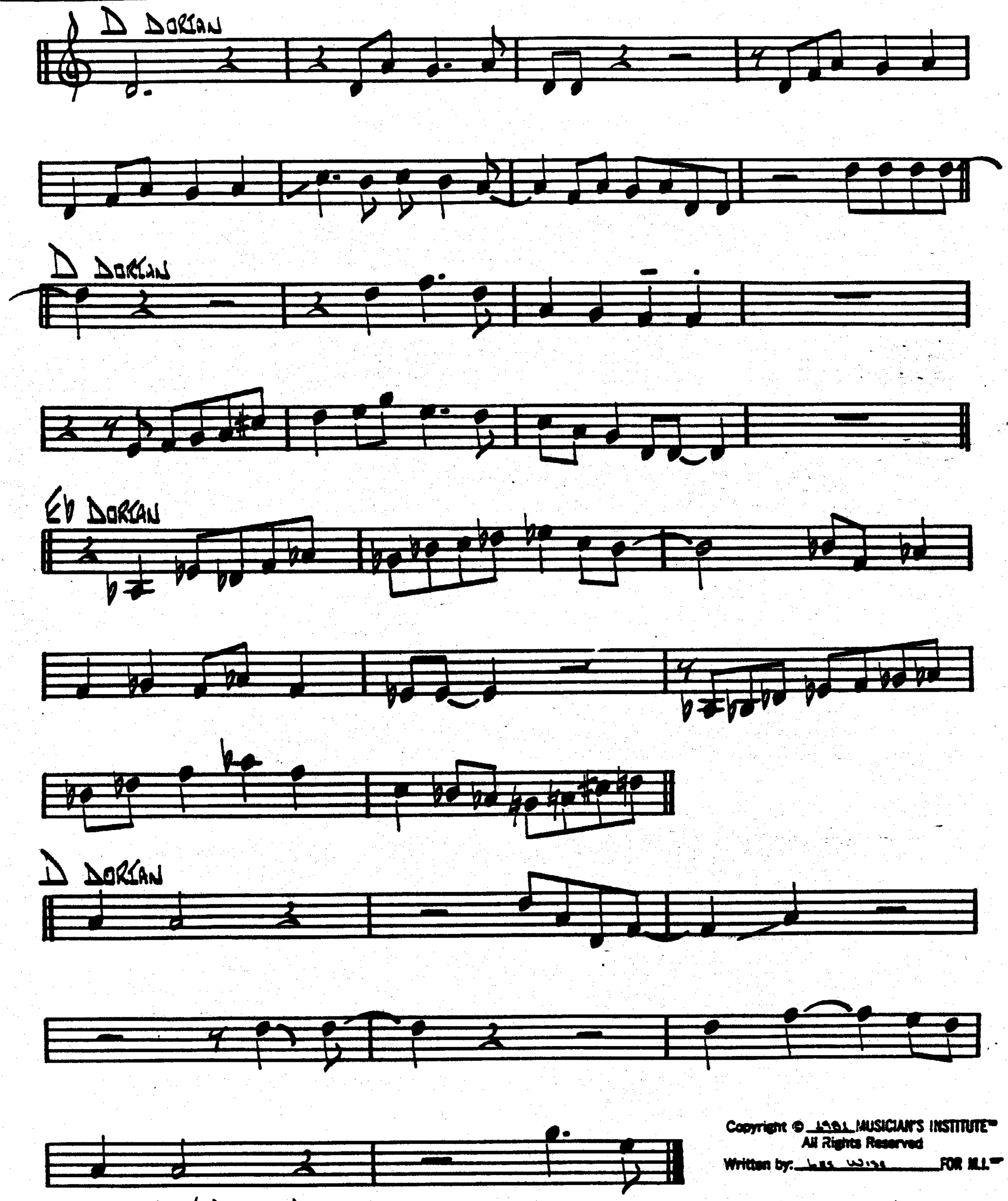
(Improvisational Devices)



To facilitate this kind of playing, Miles based the music on modes rather than the chord progression.

MILES DAVIS — MODAL PLAYING (Fig. 6)

TUNE: "SO WHAT"



Copyright © 1991 MUSICIAN'S INSTITUTE™
All Rights Reserved
Written by: LEE LEVIN FOR MI.I.™

* ∠ Dmi. = D DORIAN = C MAJ. SCALE STARTING ON D) ∠ Ebmi. = Eb DORIAN = Db MAJ. SCALE

M I L E S D A V I S

UNIT 7

(MOTIVES)

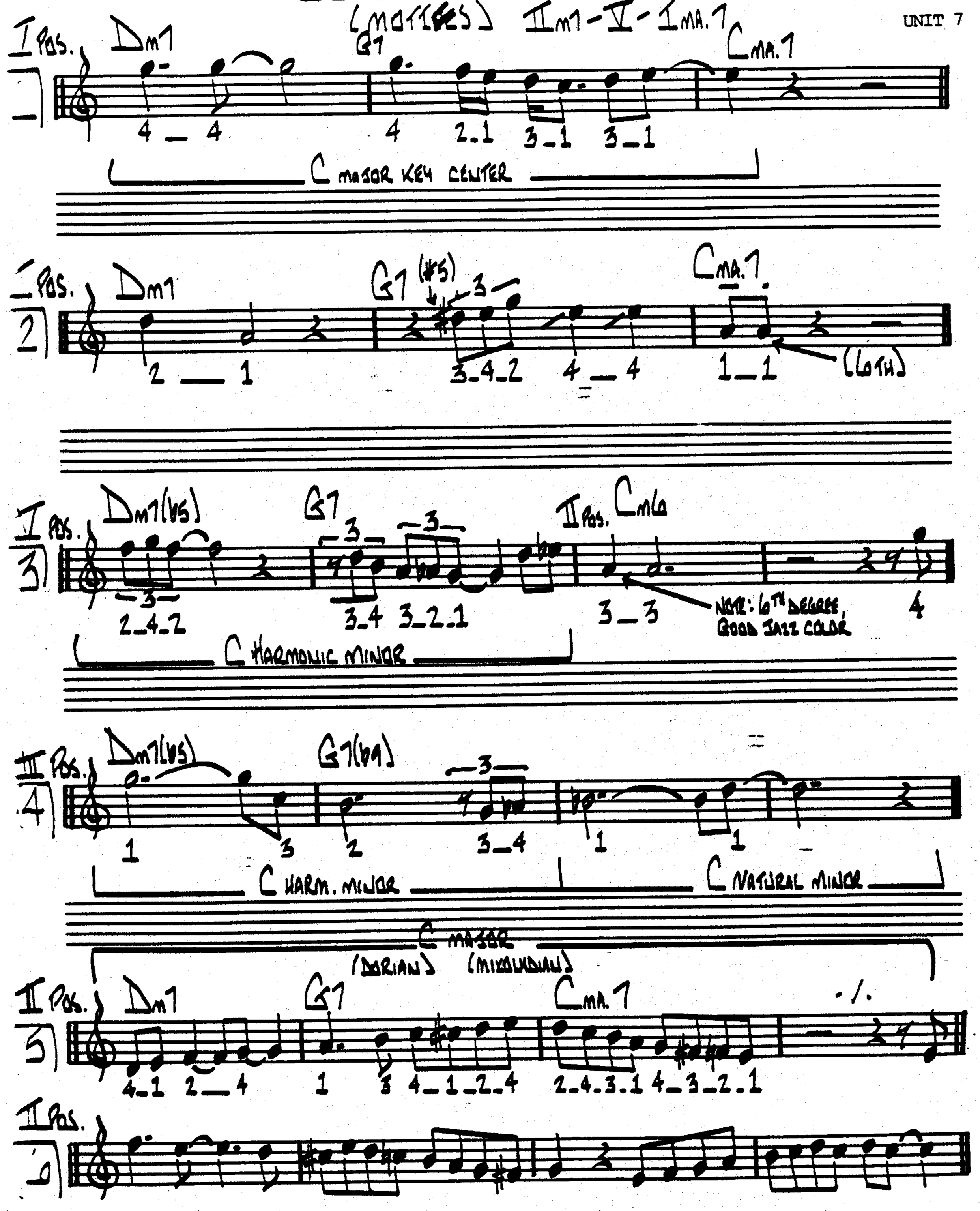
We are going to cover Miles's use of motives (licks), which are the foundation of his improvised solos.

Miles used a wide variety of musical ideas. He used melodies - modal ideas - all types of rhythms in his solos. Miles also made use of silence in his solos, allowing the solo to breathe.

Miles was also a master of playing the melody in his solos. He could combine the melody of the tune with his licks in such a way that the listener thougth it was his melody.

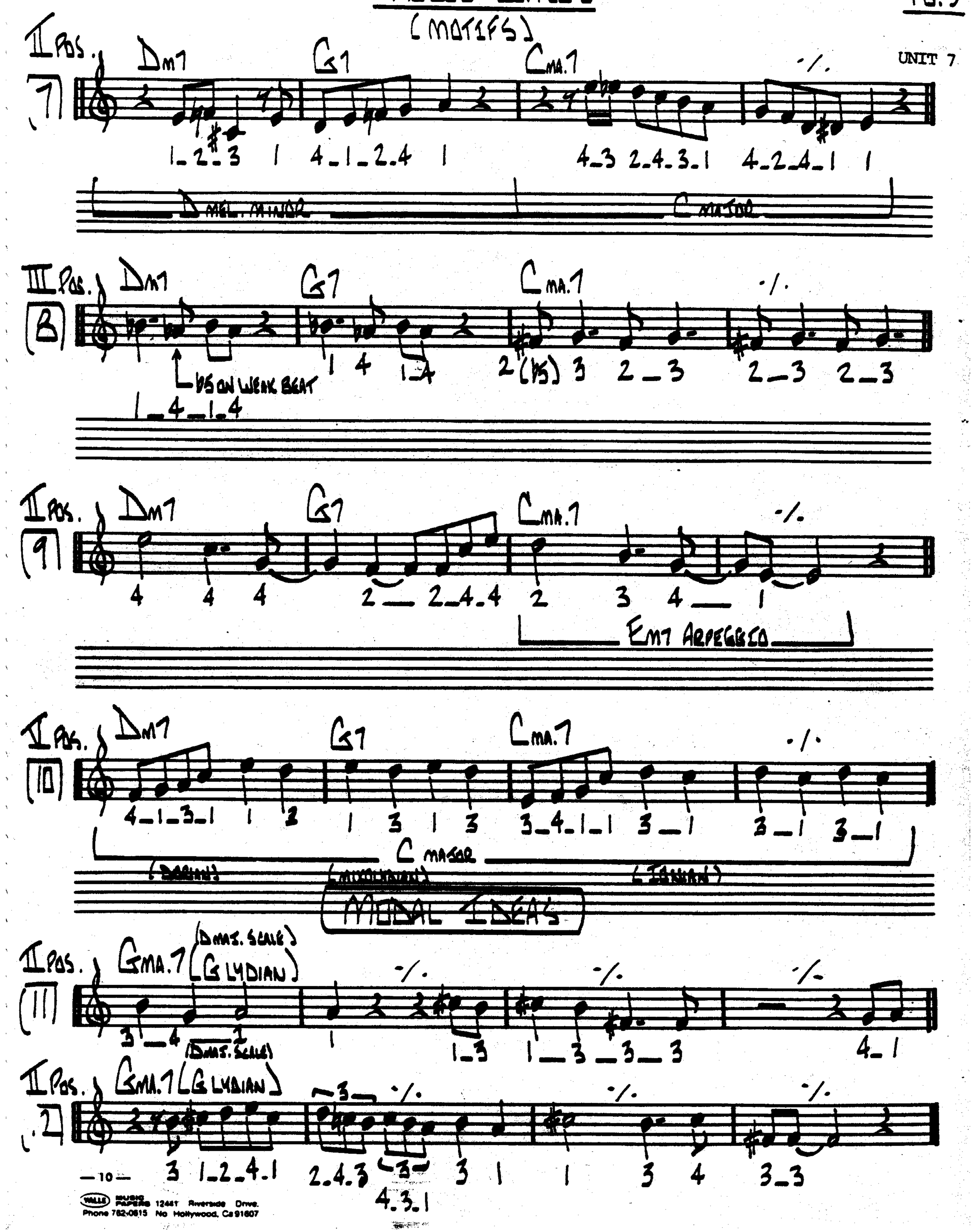
MILES DAVIS

(MOTIFS) IIm7 - V - IMA.7



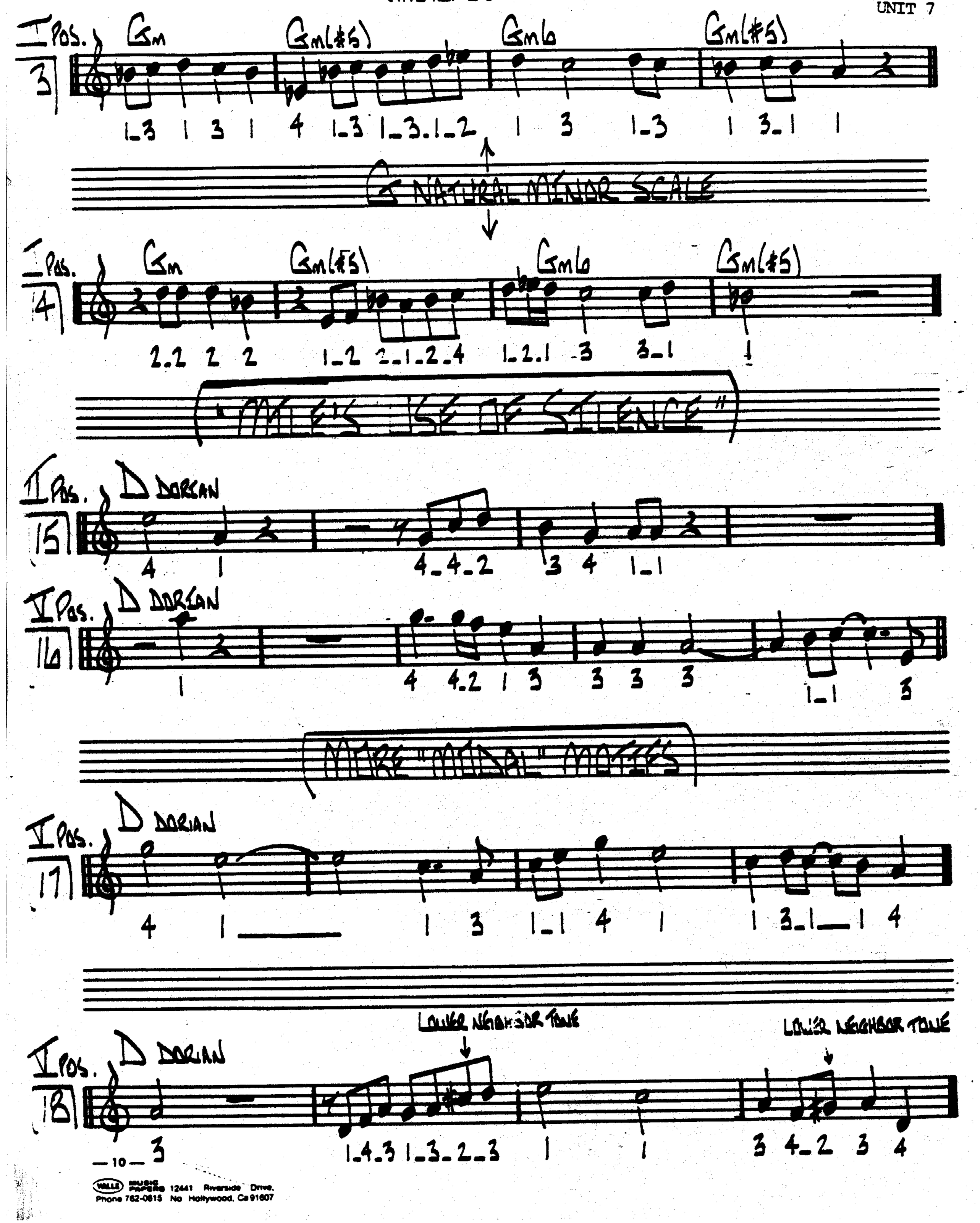
WALLE MUSIC PAPERS 12441 Riverside Drive.
Phone 762-0615 No Hollywood, Ca 91607

MILES DAVIS
(MOTIFS)



VALLE MUSIC PAPERS 12441 Riverside Drive.
Phone 762-0615 No Hollywood, Ca 91607

MILES DAVIS
(MOTIFS)



WALLE MUSIC PAPERS 12441 Riverside Drive.
Phone 762-0815 No Hollywood, Ca 91607

MILES DAVIS (MOTIFS) (DOM. 7TH CHORDS)

VII POS. F7 (Cm7)

19

1 4_2 1 2_4 4_2_2_2 3 1_4 2 1 4 2_1_1_2 4_1_2_1

F DOM. CHORD SCALE (F G A B♭ C D E♭ F)

1 2 3 4 5 6 ♭7 8

*(F MAJ. SCALE WITH ♭7TH)

III POS. F7 (Cm7)

20

1 3 1 4_3_1_4 4_1_3_4 1_4_4_3 2_4_4_2 4_1 2 4

F DOM. CHORD SCALE

III POS. F7 (Cm7)

21

(♭5) 2_3_2_1 4 3_1 4_3_2_1 4_1_1_1 3_1_3_4 4_1_3_1 1_3_4_1 4_3 2

F DOM. CHORD SCALE

III POS. F7 (Cm7) (♭5) II POS.

22

3_1_2_3_1 1_4_2_1 4 2 1 3 2_1_3_1 1_4_2_1 1 2 4

F DOM. CHORD SCALE

III POS. F7 (Cm7) (♭5)

23

1 4 2 1 3_1_3 2_1 3_1 4 4_1 1_3

II POS. (♭5) I POS.

24

10 2_1_2_4 1_2_2_2 1 2 4_3 2_4_2 1_4_2_1 1 2_1

VALLE MUSIC PAPERS 12441 Riverside Drive.

M I L E S D A V I S

UNIT 8

(THE BALLADS)

ARTIST MILES DAVIS

TITLE OF COMPOSITION: "My Funny Valentine"

ALBUM: COOKIN'

LEADER

INSTRUMENT: Trumpet

TUNE TYPE: Ballad

TEMPO: 66 m.m.

KEY: C minor

DRAMATIC DEVICES: Slurs

Glissandi

"Harmon" mute in trumpet

SCALE PREFERENCES: Melodic minor

Major scale

Chromatic

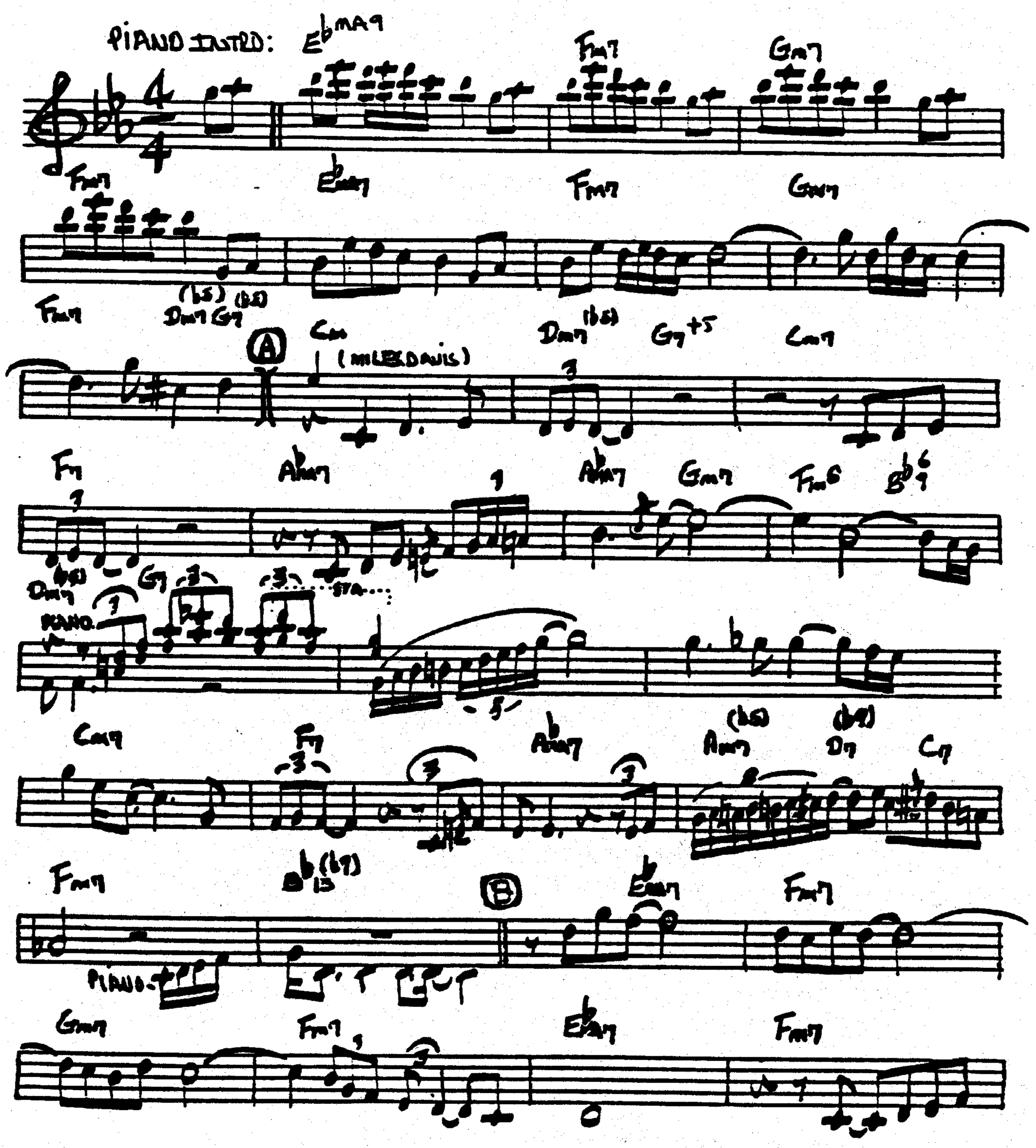
PERFORMANCE

DEVELOPMENT: Simple to complex to simple

Vertical (arp.)
and
Horizontal (Scales)

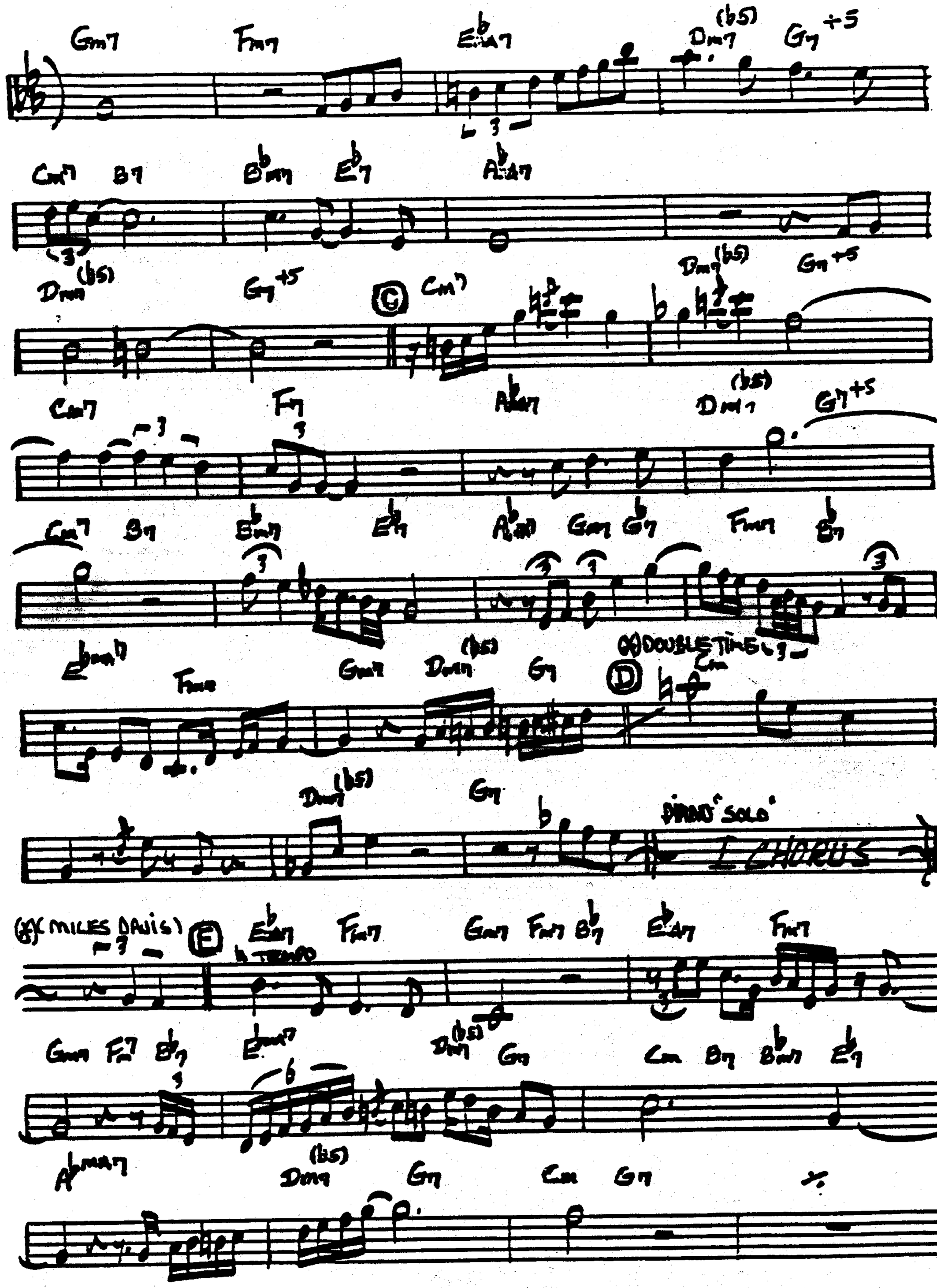
RHYTHMIC PRACTICES: Double time (letter D)

BEBOP
UNIT #8
MILES DAVIS
MY FUNNY VALENTINE



LES WISE

BEBOP
UNIT #8
MILES DAVIS
MY FUNNY VALENTINE



IFS WISE

ARTIST *MILES DAVIS*

TITLE OF COMPOSITION: *"BLUE IN GREEN"*

COMPOSER: *Miles Davis*

ALBUM: *KIND OF BLUE*

LEADER

TUNE TYPE: *Ballad*

TEMPO: *= 60 m.m.*

KEY: *D minor*

DRAMATIC DEVICES: *Slurs*

"Muted" Trumpet

SCALE PREFERENCES: *Major*

Melodic minor

Natural minor

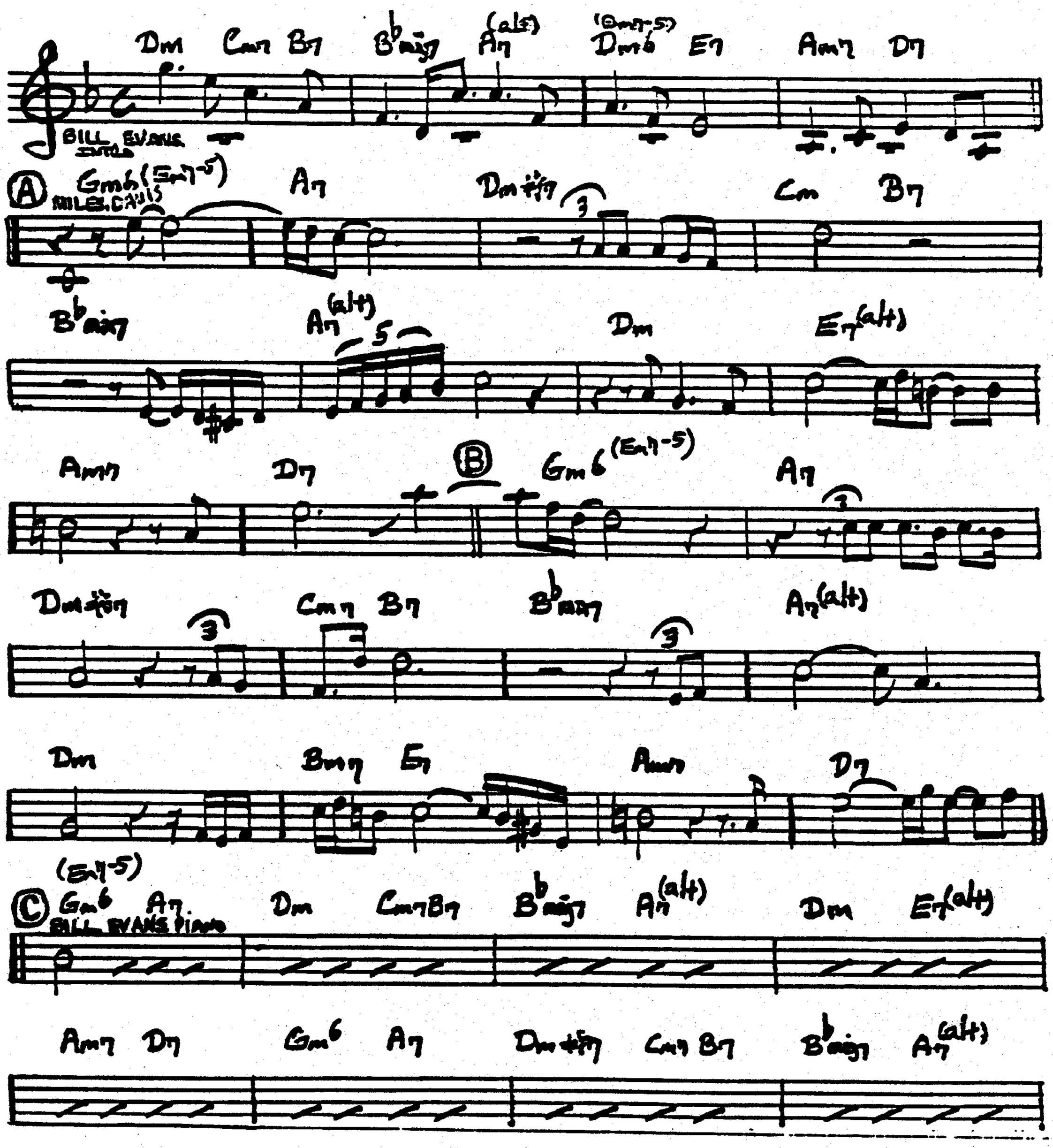
Harmonic minor

PERFORMANCE

DEVELOPMENT: *Simple to Complex*

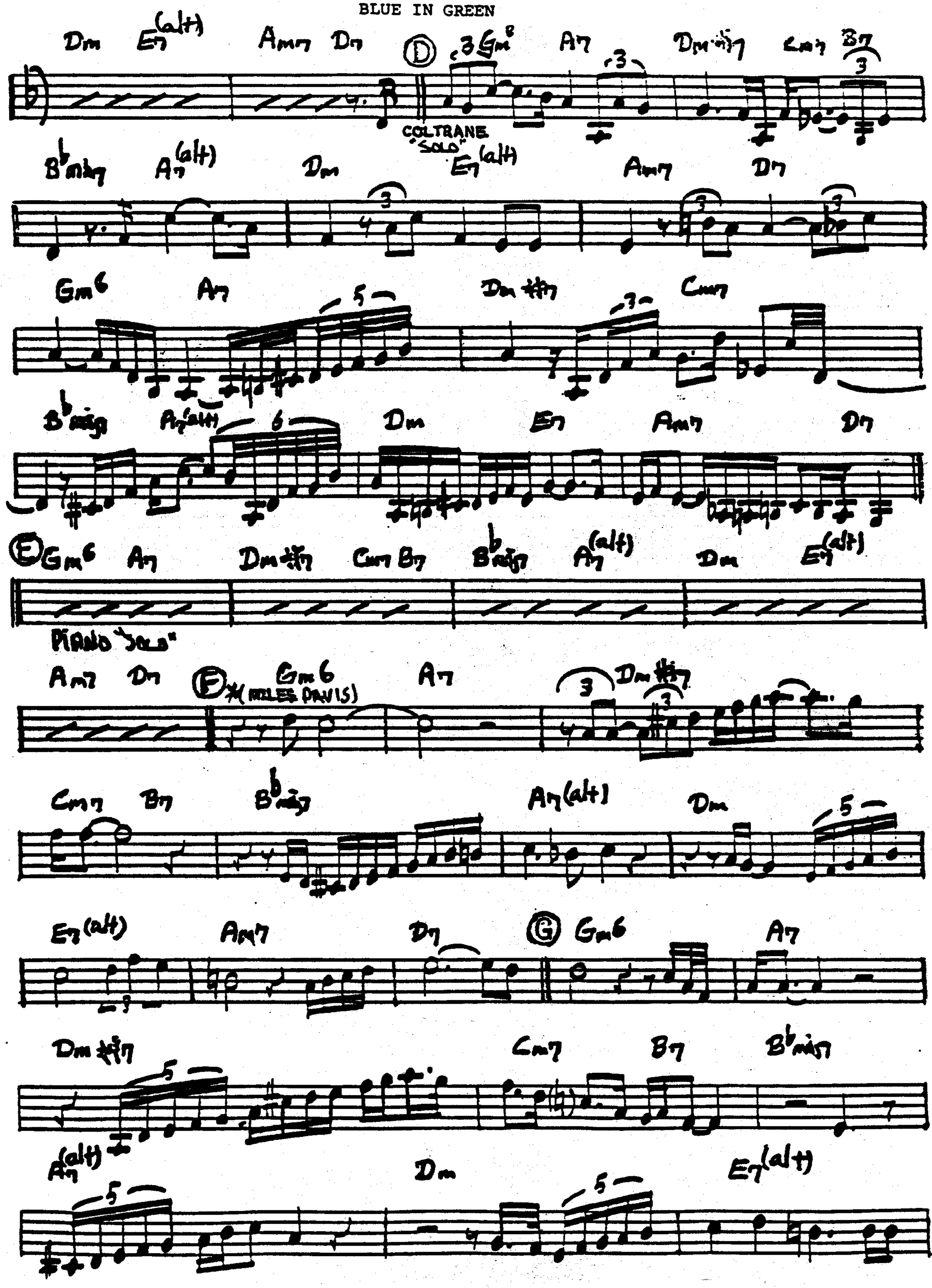
Horizontal (scales)

BEBOP
UNIT #8
MILES DAVIS
BLUE IN GREEN

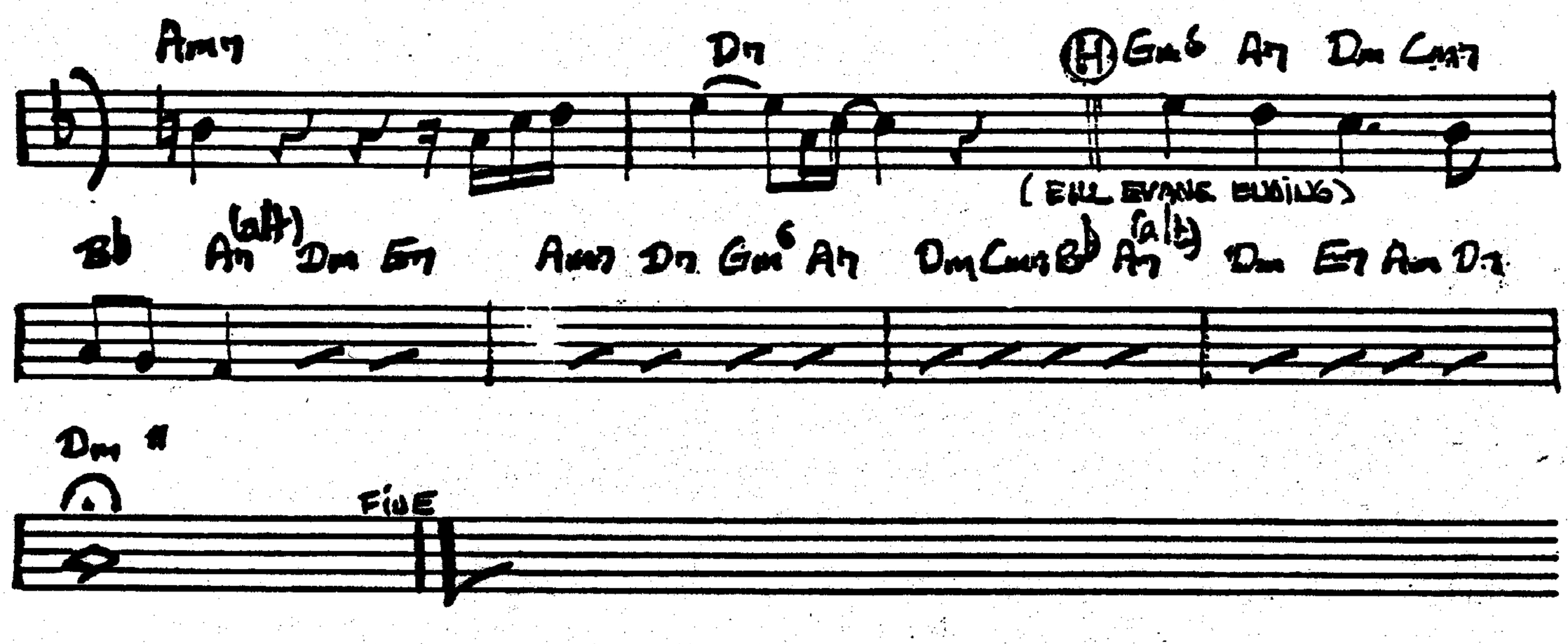


LES WISE

BEBOP
UNIT #8
MILES DAVIS
BLUE IN GREEN



BEBOP
UNIT #8
MILES DAVIS
BLUE IN GREEN



YOU CAN SEE THAT MILES PLAYS BEHIND THE BEAT, CREATING A LAID BACK FEEL.

LES WISE

BEBOP

B I L L E V A N S

UNIT 9

William John Evans was born August 16, 1929 in Plainfield, New Jersey, the son of a Welsh father and a Russian-American mother.

He took the customary childhood piano lessons, then his mother bought some used sheet music. He became fascinated by it and decided to plow through the whole pile; marches, polkas, classical music, and turn-of-the-century sentimental songs. One of his greatest pleasures in later years was sitting at the piano, sight-reading new music. A friend dropped in one day and found him playing through a Beatle song book, giving it the same consideration he would a collection of Chopin Preludes.

Drafted into the Army, Evans played flute in a military band. Out of service, he returned to piano and worked with groups led by Tony Scott and George Russell. It was a recording made with Russell that first brought him to the attention of critics. He played a solo on a tune called "All About Rose" that is still considered a classic - a milestone of his career. After that he went with the Miles Davis Quintet. It was during his sojourn with Miles that his reputation really began to grow. His work from that period can be heard on two Miles Davis Columbia albums, - "Jazz Track" and "Kind of Blue."

Then began a series of nine LPs - eight in trio format, one as the leader of a quintet - for the Riverside Label. These are, in chronological order: "New Jazz Conceptions", "Everybody Digs Bill Evans", "Portrait In Jazz", "Explorations", "Sunday At The Village Vanguard", "Waltz For Debby", "Moonbeams", "Interplay" and "How My Heart Sings".

Evans has recorded for other labels. One of the best of his LPs is "Empathy", made in collaboration with drummer Shelly Mann, for Verve. But perhaps the most remarkable of all his recordings are "Undercurrents" on United Artist and

Copyright © 1981 MUSICIAN'S INSTITUTE™
All Rights Reserved
Written by: Lee Wise FOR MI.I™

BILL EVANS UNIT 9 (CONTINUED)

"Conversations With Myself" on Verve.

"Undercurrents" features only two musicians, Evans and the superb guitarist, Jim Hall.

Conversations with myself is one of the most unusual jazz recordings ever made. It features Evans improvising, through overdubbing on three pianos simultaneously.

Copyright © 1993 MUSICIAN'S INSTITUTE™
All Rights Reserved
Written by: [illegible] FOR M.I.™

BILL EVANS

UNIT 9

A. METER - Evans played in 4/4, 3/4, 5/4, 7/4, 6/8 - He favored 3/4 - example: ("Waltz For Debbie", etc.)

B. TEMPO - Running from = 52 to = 330 mm. Most of Evans improvisations were somewhere in the slow to middle fast category.

C. BASIC RHYTHMIC UNIT - In medium to fast tempos Evans favored triplets and eighth notes, although he often used a wide variety of rhythms.

D. MELODY - Evans melodic vocabulary is based on the major-minor system. Evans made extensive use of targeting.

E. HARMONY - Evans had an extensive harmonic concept - favoring the minor-second (b9) interval in his chord voicings.

F. KEYS - Eb, Bb, F and C major. Evans played a lot in F minor also.

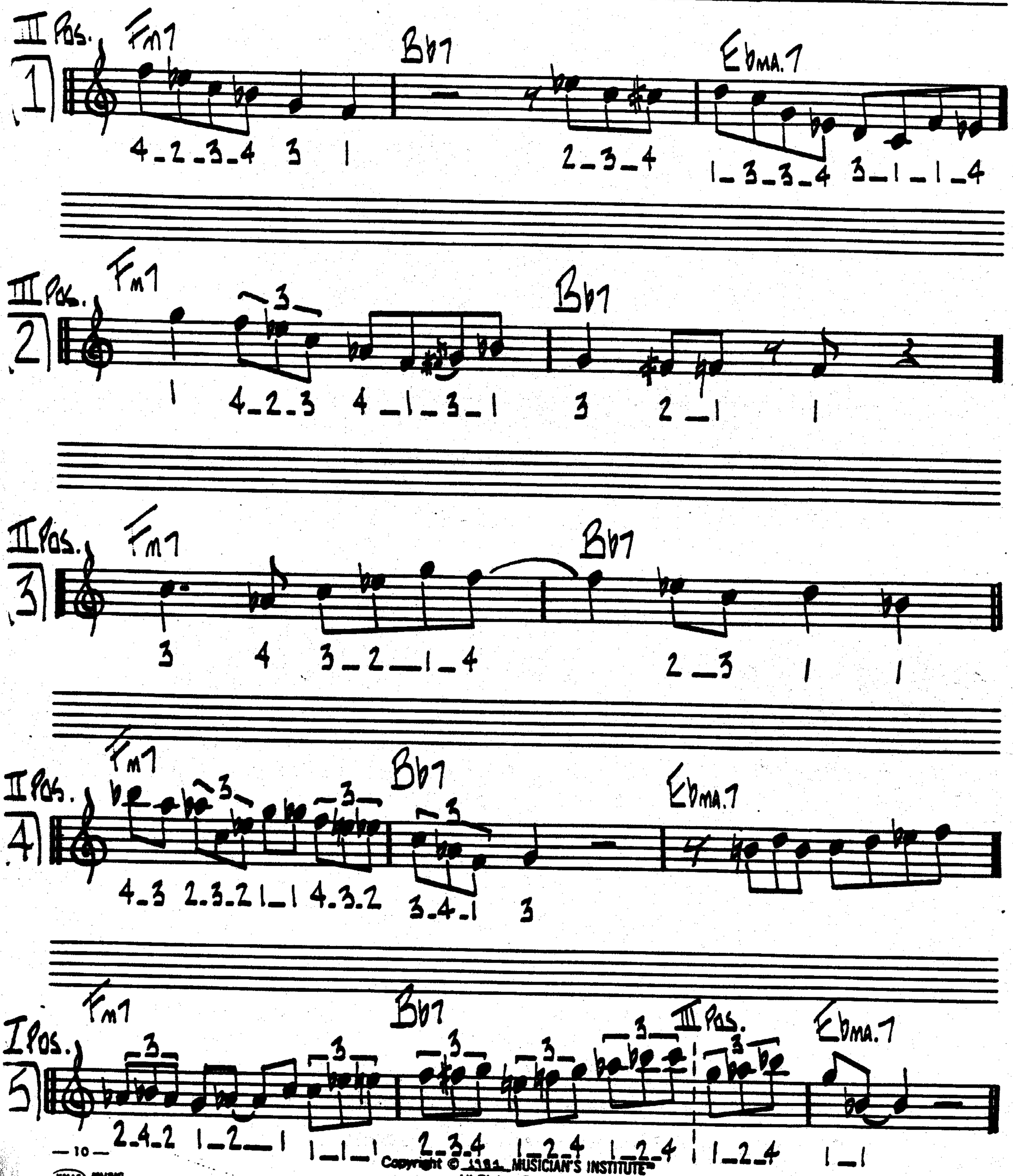
G. SCALE PREFERENCES - Ascending melodic minor and harmonic minor, Dim wholetone the major scale and it's derivatives (Lydian, dorian, locrian etc.)

Copyright © 1991 MUSICIAN'S INSTITUTE™
All Rights Reserved
Written by: Lee Ritz FOR M.I.™

BILL EVANS

(MOTIFS)

(Fm7 - Bb7 PATTERNS)



VALLE MUSIC PAPERS 12441 Riverside Drive.
Phone 762-0615 No Hollywood, Ca 91607

Copyright © 1984 MUSICIAN'S INSTITUTE™
All Rights Reserved

Written by [illegible]

BILL EVANS

(PG. 5

(MOTIFS)

(DOM. 7TH PATTERNS)

DOM. 7TH CYCLE

6 D7 G7 C7 F7

DOM 7TH CYCLE

7 D7 G7 C7 F7

ONE BAR PHRASES

8 G7 A7(+5)

9 C7 C7

10 A13 G7 MAJ.7

Copyright © 1984 MUSICIAN'S INSTITUTE™
All Rights Reserved

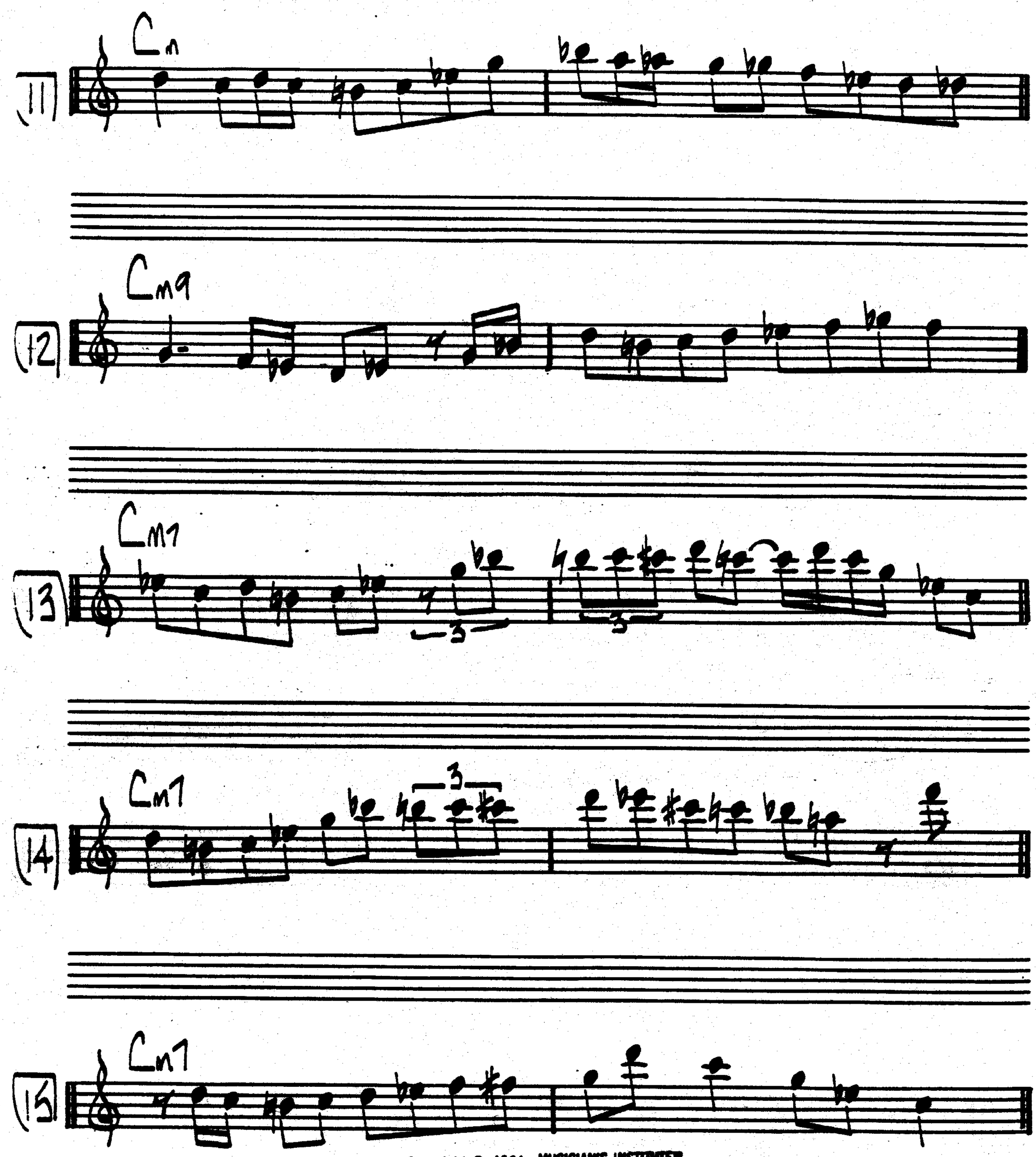
Written by: LEO DUIST FOR MI.I.™

MILLS MUSIC PAPERS 12441 Riverside Drive, Phone 787-0815 No. Hollywood, Ca 91607

BILL EVANS

(MOTIFS)

(MINOR PATTERNS)



Copyright © 1981 MUSICIAN'S INSTITUTE™
All Rights Reserved

VALLE MUSIC PAPERS 12441 Riverside Drive.
Phone 762-0615 No Hollywood, Ca 91607

Written by: LES WISE FOR M.I.™

BILL EVANS
(MOTIFS)

(MAJOR PATTERNS)

16 A♭MA.7

17 A♭MA.7 3

18 A♭MA.7

ONE - BAR PHRASES

19 E♭MA.7 3 A♭MA.7

20 E♭MA.7 E♭MA.7 3

Copyright © 1983 MUSICIAN'S INSTITUTE™
All Rights Reserved

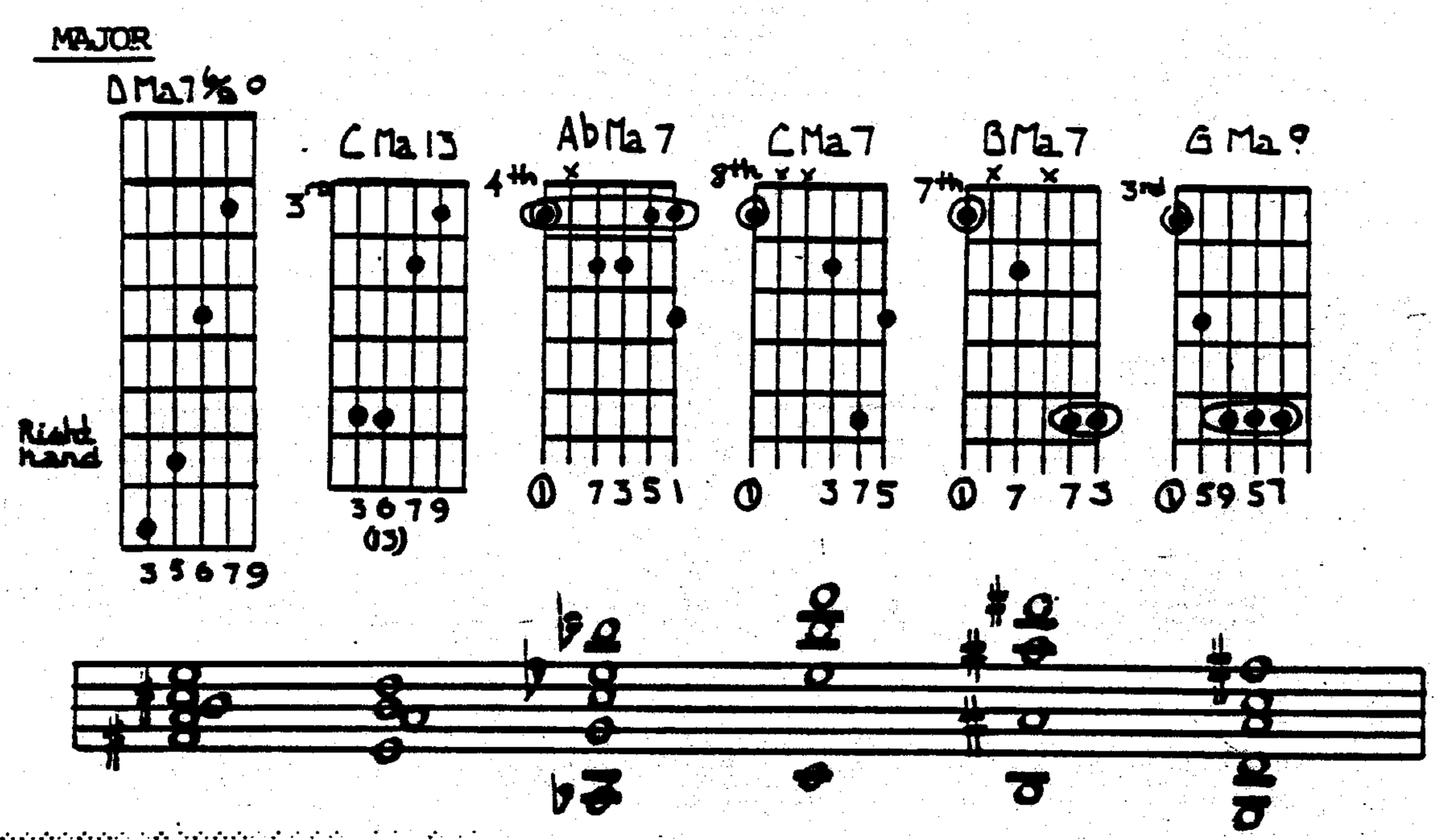
Written by: LEE WISE FOR MI.I.™

VALLE MUSIC PAPERS 12441 Riverside Drive.
Phone 762-0615 No. Hollywood, Ca 91607

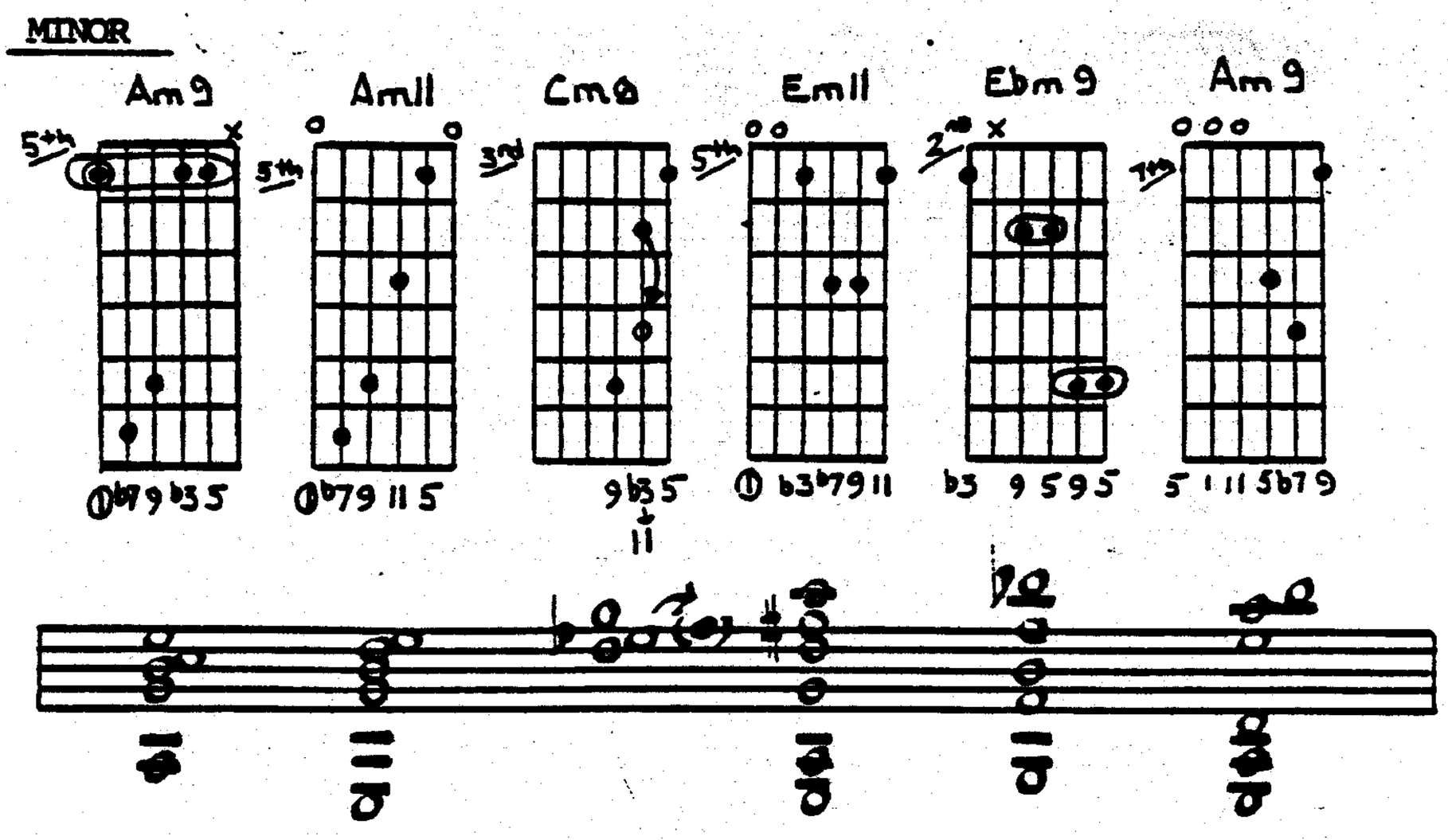
BEBOP
UNIT #10
THE CHORDS

Evans harmonic concepts contributed greatly to his style of jazz. He made extensive use of chord substitutions, re-harmonization, plurals.

He could take simple tunes and make them into works of art. Evans thought of chord progressions by numbers (2-5-1, 3-6-2-5, 1-6-2-5 etc.) This system enabled him to transpose very easily. Now lets look at some of Bill Evan's harmonic concepts.



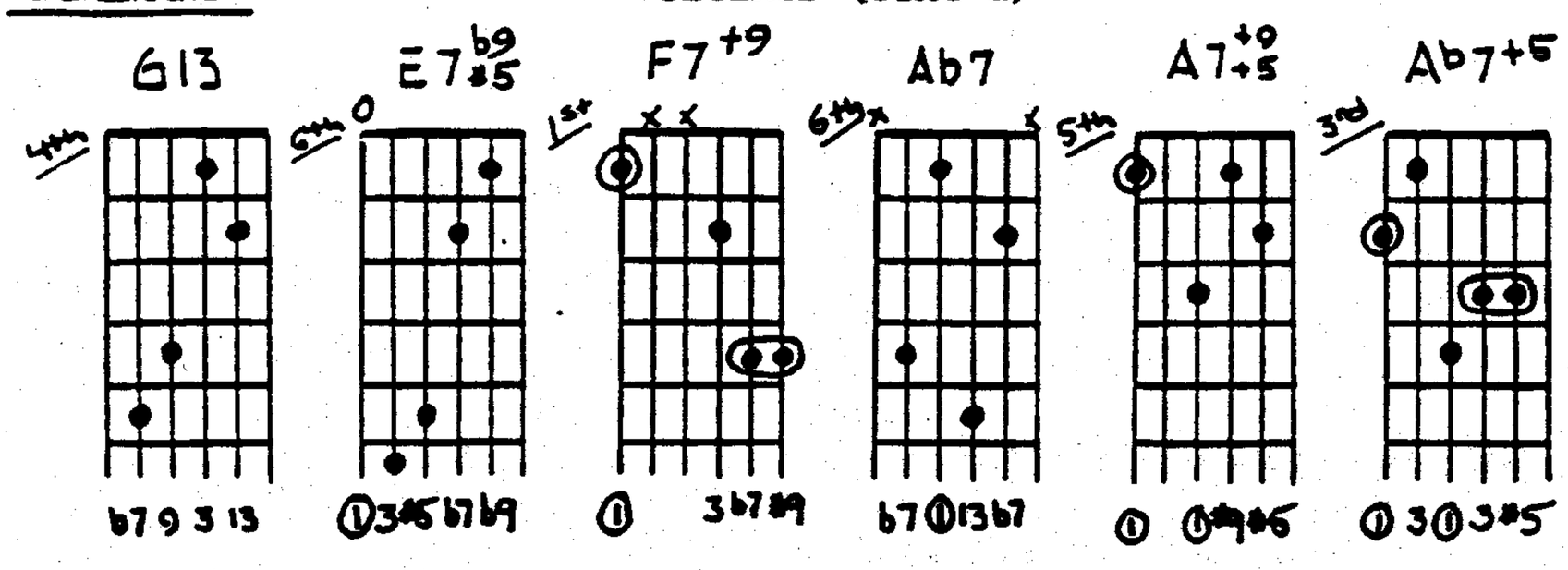
****

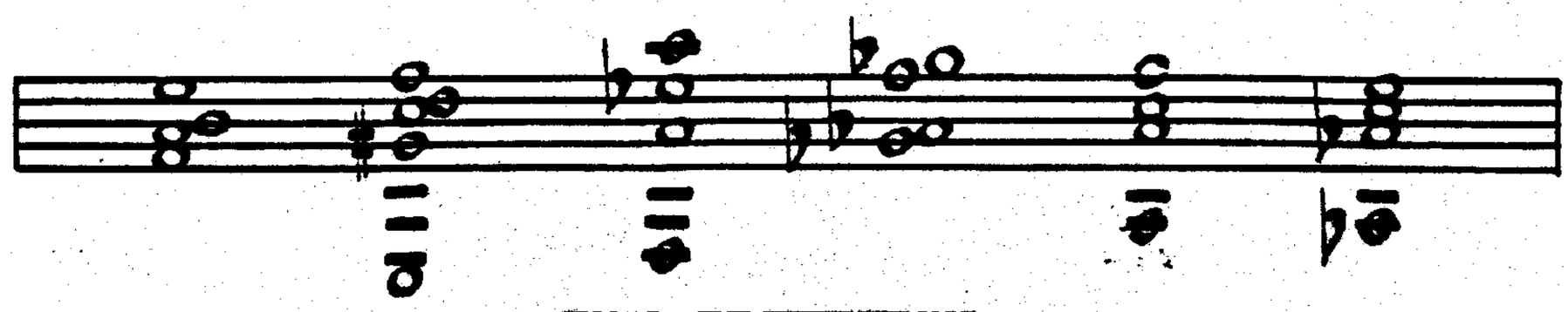


****

Copyright © 1991 MUSICIAN'S INSTITUTE™
All Rights Reserved
Written by: Les Wise FOR M.I.™

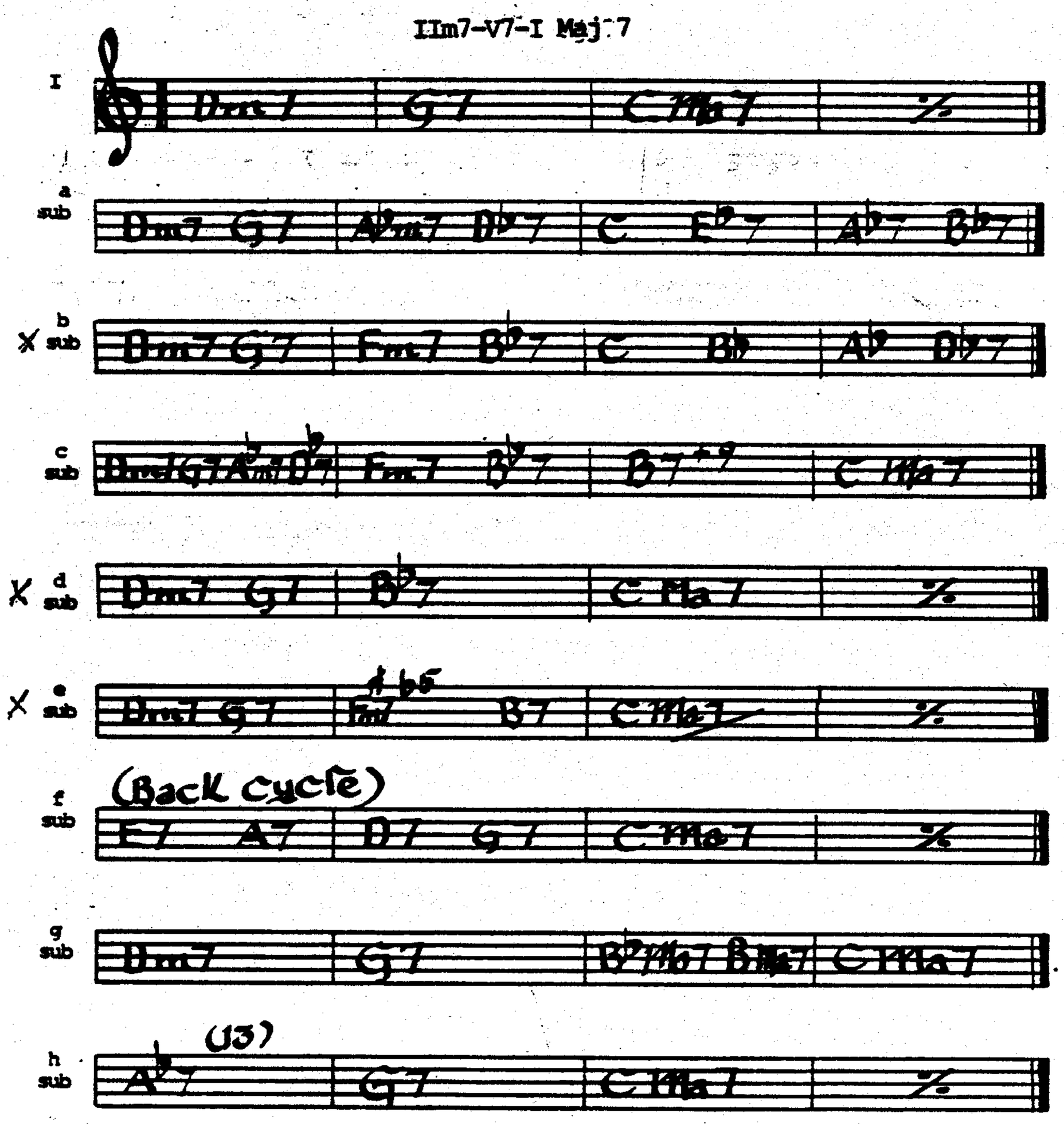
DOMINANT VOICINGS (cont'd)





CHORD SUBSTITUTIONS

IIm7-V7-I Maj7



Copyright © JAZZ MUSICIAN'S INSTITUTE™
All Rights Reserved
Written by: [illegible] for JMI™

GUITAR BEBOP unit 10
CHORD SUBSTITUTIONS

PROGRESSIONS

1)

Given:		
Gm7b5 C7	F Maj7	F Maj7
Bill Evans:	*	
Gm7b5 C7	(Dm7 Db7)	F Maj7

2)

Given:			
F#m7b5	B7b9	Em7	
Bill Evans:		*	
F#m7b5	B7b9	(Dm7→D#m7→Em7)	

3)

Given:			
Am7	D7	G Maj7	Em7
Bill Evans:		*	
Am7	D7	(F7)	Em7

4)

Given:			
F Maj7	F#o	Gm7	C7
Bill Evans	*		
F Maj7	(Am7b5 D7b9)	Gm7	C7

5)

Given:		Given:	
C Maj7	A7	Dm7	G7 C Maj7
Bill Evans:		Bill Evans:	* Delay
C Maj7 F13	Em7b5 A7	Dm7 G7	(C9) C Maj7

6)

Given:			
F Maj7	Gm7 F7	Bb Maj7	Bbm7
Bill Evans:			*
(Dm7 Db7)	Gm7 F7	Bb Maj7	(Eb9)

7)

Given	
G Maj7	E7(13)
Bill Evans:	
G Maj7 F#13	F13 E13