

PERI'S SCOPE

Music by Bill Evans

As Played on *Bill Evans, Montreux II*

Figure 1—Intro, Head, and Solo

This version of “Peri’s Scope” comes from Evans’s *Montreux II* recording. The original recording is rather frenetic—the trio starts fast and gets faster—almost to the point of being too fast to play. We took our version a touch slower for teaching purposes.

One of the most striking features of the head is the cross-rhythm in measures 15–18. It is important to try to feel across the barlines in this section. Throughout the head and much of the solo chorus, Evans uses close-position voicings in the left hand. Sometimes he would leave a note out in what classical theorists would call a *chord of omission*. These structures are an unmistakable part of Evans’s piano style. It is interesting to note that, while he often uses a 9th on the ii chord (Dm7), he avoids the 9th on the iii chord. The addition of a 9th on an Em7 chord (F♯) is not found in the key. You will find that this is typical for Bill Evans—he is sensitive to the strength of the key. Chromatic chord tones are most often used in “functional” applications (i.e. a tonicizing chord such as an altered dominant or applied dominant).

One of the most important elements of the solo is the vertical approach Evans uses in many places. The solo break in measures 25–26, for example, outlines a Cmaj9 chord (the D♭ and G♯ function as chromatic passing or approach tones). In addition to chord outlines and chromatic embellishments, Evans uses some interesting upper-structure chords. A notable example occurs in measure 48: here Evans outlines a descending A♭m6 chord over the G7 altered harmony. An A♭m6, or A♭m(maj7), is found in a common chord-scale relationship: A♭ melodic minor (ascending) over G7—one of the common “altered” scales. A highlight of this solo occurs in measures 57–58, where Evans uses ascending augmented chords in the right hand. These chords (C+, D+, E+, and F♯+) come from the E whole tone scale.

- 1 Full Band
- 2 Slow Demo
meas. 53-58
- 3 Rhythm Track

Fig. 1

Intro
Medium Uptempo Swing ♩ = 200

Head

1 *f*

5 Dm7 G13 Em7 A7 Dm9 G13

8 C \sharp E13 E+7 E7 E7b5

11 Dm7 G13 Em7 Am7 Dm9 G13 Gm9/C C7

15 Fmaj7 B+7 Bb+7 A+7

19 Dm7 G7 Em7 Am7 Dm7 G7 Em7b5 A7

23 Dm9 G11 C/G

Solo 27 Dm7 G7 Em7 A7alt. Dm7 G13

30 Em7 A7alt. Dm9 G13 C♯

33 E7alt. Dm7 G13 Em7 A7alt.

37 Dm9 G13 Gm9/C C13 Fmaj7 B+7

41 Bb+7 A+7 Dm7 G7 Em7 A7alt

45 Dm7 G7 Em7b5 A7 Dm9

48 G7alt. C♯ Dm9 C♯ A7alt.

51 Dm7 G7 Em7 A7alt. Dm7 G13 Em7 A7alt.

55 Dm9 G13 C8 E7alt.

58 Dm7 G13 Em7 A7alt.

61 Dm9 G13 Gm9/C C13 Fmaj7 B+7

65 Bb+7 A+7 Dm7 G7 Em7 A7alt.

69 Dm7 G7 Em7b5 A7 Dm9 G9