

QUIET NOW

Music by Denny Zeitlin

As Played on *The Paris Concert Edition One*

Figure 2—Solo Excerpt

As is typical for Evans, the solo on “Quiet Now” is economical—it’s almost as if he had written this down on paper first. In this solo we glimpse his mastery of motive and development. The opening phrase leads us to a simple descending line (alternating with a pedal point) in measure 4. Note how this motive (D–D^b–C–B–A) leads to a transposed repetition in measure 5 (G–G^b–F–E–D). Evans embellishes the motive with a turn in measure 6 and returns to the melodic pedal of B to finish with a final statement (D–D^b–C–B–A). It is also interesting to note that Evans uses rhythmic displacement for each of the statements of the motive: discounting the embellishments, you will see that he places the motive on beats 1, 2, 3, and 1, respectively. Sing or play this phrase several times, and you will see Evans’s mastery at work. If you look at the remainder of the solo excerpt, it becomes clear that this simple motive is a unifying device for the solo.

Fig. 2
Solo
♩ = 73

4 Full Band
5 Slow Demo meas. 16-24
6 Rhythm Track

1 Dm9 G13 C♯ Fmaj9 Bm7b5 E7 Am9

5 Fmaj7 Bm7b5 E7#9 Am9 A+7 Dm9 G13

9 C♯ Fmaj7 Bb13 A+7

12 Dm11 E7alt. Am9 D#°7 Cmaj7/E

17 Eb9 Abmaj7 Db13

20 Bm9 Gmaj7 Db7#9 Gb13

23 Bm9 Em9 A13 8va Dmaj13 Gmaj7 loco

26 C13#11 B+7 8va Em9 A13 C#7b5 F#7#9

30 Bm9 8va loco E9 F#7 Bm9 Em9 A13

34 Am9/D D7b9 Gmaj9 C13#11

Begin fade *Fade Out*