Dave Frank School of Jazz

In-person in NYC or Skype lessons worldwide

BILL EVANS NIGHT 10/12/10

Bill Evans (1929-1980) is one of the all-time great jazz pianists. Among his many achievements, he pioneered a radically new, romantic style of playing ballads, wrote a large body of original compositions that have become part of the standard jazz repertoire, was the leader of many of the seminal jazz trios in the 1960's and 70's, and was a member of the Miles Davis group that recorded Kind Of Blue. Bill pianistic touch, beautiful voicings, unusual and highly advanced rhythmic sense, and overall musical sensitivity make him one of the great figures in jazz piano history.

A Time for Love was recorded by Bill in 1968 on his incredible solo record Alone. The piece begins with a beautiful two-hand arrangement. The arrangement starts with open block chords, then Bill uses various intervals in the RH to harmonize the melody, while breaking the harmony into ingenious combinations of LH chord parts, creating various strength of movements, RH and LH inner line movements, coming to a climax in measure 32.

Analysis of A Time For Love - RH

RH basic functions – state melody, harmonize melody with 2 or 3 notes below it in various intervals/combinations, use inner lines to move harmony along.

1) RH melody on top
2) Melody harmonized in thirds (pretty) meas. 1
3) 379 measure 3
4) Triads (stronger sound, sometimes using upper structure triads for tension) meas. 4
5) 6^{th} (pretty) meas. 8
6) 4ths (more modern) – meas. 11
7) 7^{th} chords – meas. 12
8) Parallel chords – meas. 16
9) Octave melody for strength – meas. 17
10) RH inner lines – meas. 18
11) 594 vs. m7 meas 29
12) Upper structure triads – meas. 31

Examples from A Time For Love LH

LH basic functions – block or break up harmony in various ways, create counter-melodies (often imitated) to RH melody, move inner lines to move harmony along, use a wave-like 1/8 note substratum to create strong movement. LH concept changes generally every 1-3 measures or so.

Analysis of A Time for Love -LH

137 block – meas. 1
973 block – meas 2
15-37 breakup- meas 3
137 block meas. 4
153 tenth- meas 5
Downward tenths – meas. 8
Upward tenths – meas. 9
Lead lines, imitated – meas 10-12
Interrupted stepwise motion – meas. 13-15
Inner lines/10ths – meas 17-18
Switching between 2 and 3 feel – meas. 21-22
Up motion followed by down motion meas 22-23
1/8th note wave flows – meas. 33

Arrangement Concepts -

UST two-hand chords (upper structure triads) are 5-7 note spread voicings with a triad in any inversion on top, that includes at least one tension (9, 11, 13)

For biggest sound, use LH 10th arpeggios vs. RH octave voicings

Bill is conscious of the relationship between moving and holding, and often holds on an interesting sound

Rhythmic movement/overall intensity increases as arrangement unfolds. Arrangement gets faster, wider and thicker as it moves.

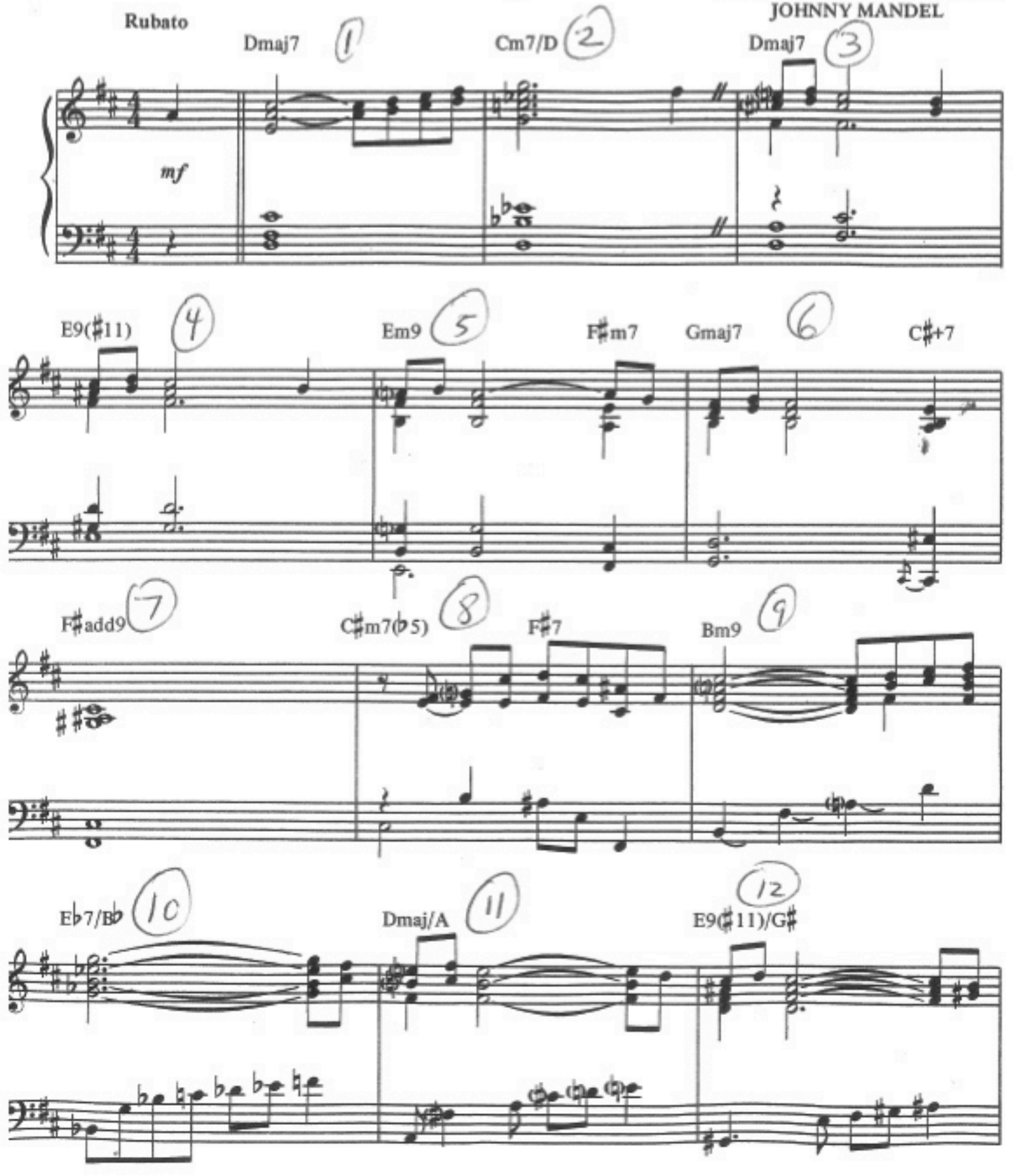
Imitation is used a lot in the melody and LH lead lines

LH is syncopated in many places

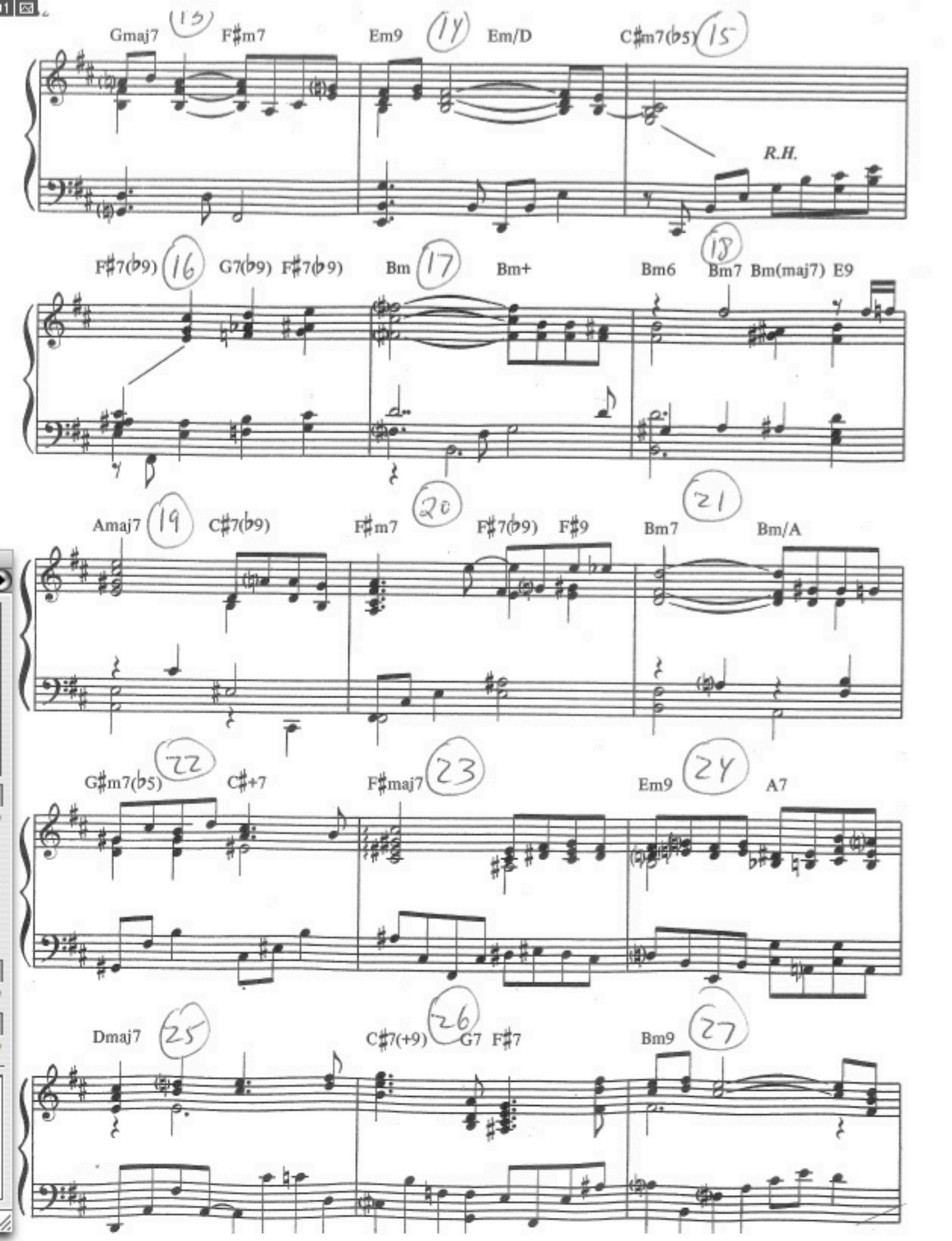
Doorknobs used for two-hand chords/improv. 153, 173, 315, 517

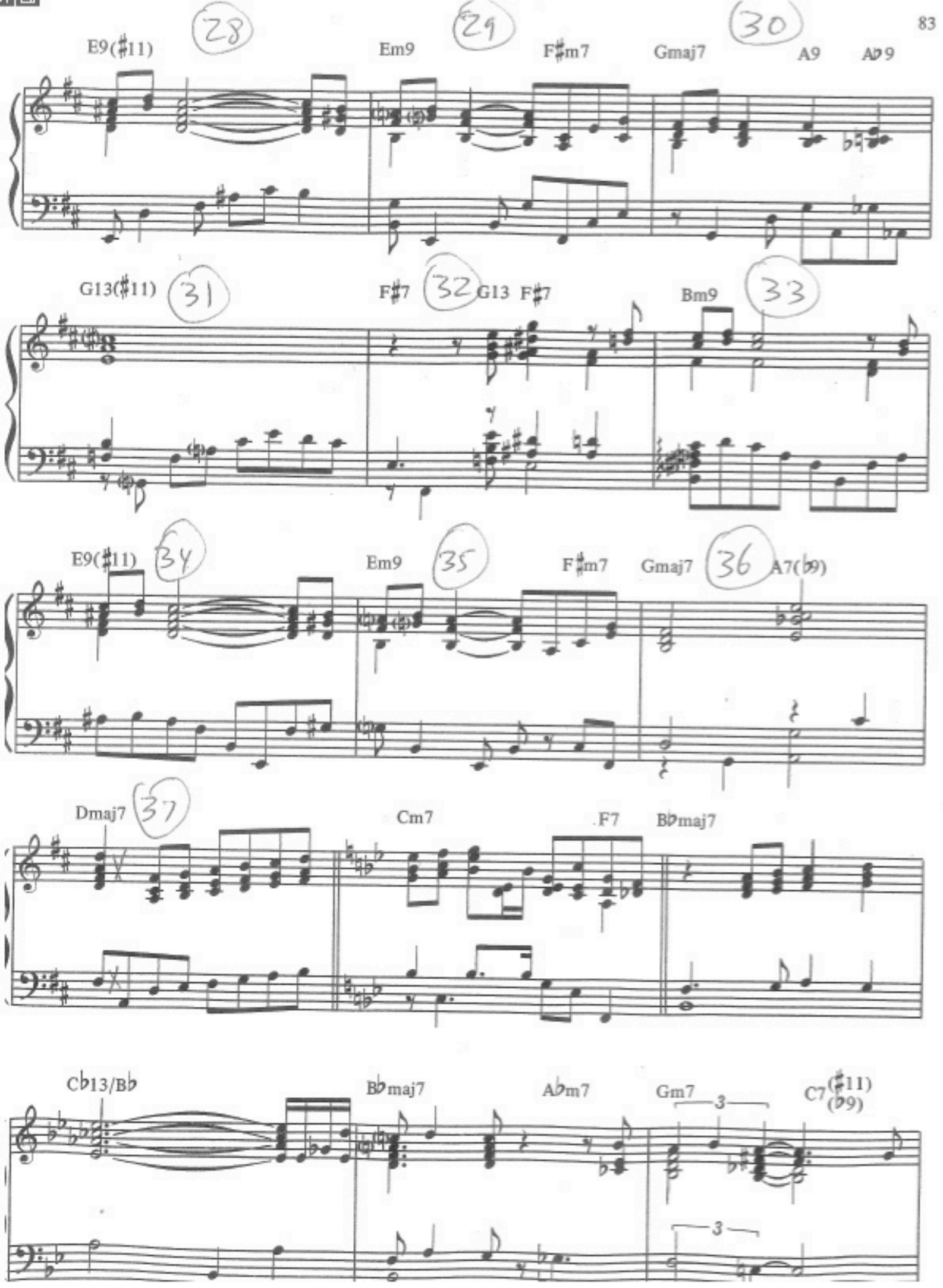
A Time For Love

By
PAUL FRANCIS WEBSTER and
JOHNNY MANDEL



Copyright ©1964 by


Gmaj7 13 F♯m7 Em9 14 Em/D C♯m7(♭5) 15
R.H.
F♯7(♭9) 16 G7(♭9) F♯7(♭9) Bm 17 Bm+ Bm6 18 Bm7 Bm(maj7) E9
Amaj7 19 C♯7(♭9) F♯m7 20 F♯7(♭9) F♯9 Bm7 21 Bm/A
G♯m7(♭5) 22 C♯+7 F♯maj7 23 Em9 24 A7
Dmaj7 25 C♯7(+9) 26 G7 F♯7 Bm9 27


28
E9(♯11)
29
Em9
F♯m7
30
Gmaj7
A9
A♭9
G13(♯11)
31
F♯7
32
G13
F♯7
Bm9
33
E9(♯11)
34
Em9
35
F♯m7
Gmaj7
36
A7(♭9)
Dmaj7
37
Cm7
F7
B♭maj7
C♭13/B♭
B♭maj7
A♭m7
Gm7
3
C7(♯11)
(♭9)
3