

The Harmony of Bill Evans (3a) “Time remembered” Harmonic analysis

The Harmony of Bill Evans (3a) “TIME REMEMBERED” – HARMONIC ANALYSIS (with sheet music)

“Time Remembered” must have emerged from very deep within the musical mind of Bill Evans or, as he might have put it, from the “universal mind.” It is a composition that harmonically pays homage to the Modal period in music history, the sixteenth century that gave birth to Palestrina, Byrd, Caccini, Morley, Monteverdi, Frescobaldi, and Schutz.

The harmonies and progressions of “Time Remembered” suggest four modes or scales that formed the basis of many of the works of that period: the Dorian, Phrygian, Lydian, and Aeolian. The Bach chorales of the seventeenth century mark the transition from Modality to Tonality (major/minor system). We then had to wait three hundred years for a reincarnation of the modes in the compositions of Debussy and Ravel.

Bill knew these two Impressionistic masters inside and out, and in “Time Remembered,” he has compressed within 26 measures four hundred years of musical evolution from Modality to Tonality to Impressionism.

The unique thing about "Time Remembered" is the inconspicuous absence of the dominant 7th chord and its derivatives, the half-diminished and the full-diminished. When Bill had eliminated these, he was left with only major and minor chords. For this reason, the piece sounds impressionistic and modal.

He has met the challenge of writing a tune with only two harmonic qualities by introducing unusual root movements and by exploiting the use of the upper partials (9, 11, 13) in the melody. Let's look at EX. 1 in which I have reduced the original to four parts. The root is always in the bass" The 3rd, 5th, and 7th, however, are voiced in a variety of ways, according to the new voicing categories that I will explain shortly.

EX. 1 Four Part Voicings
Harmonic Reduction

1 Bm Bm⁷ CMa⁷ FMa⁷ Em⁷ Am⁷ Dm⁷ Gm⁷ E^bMa⁷ A^bMa⁷ Am⁷

2 3 4 5 6 7 8 9

10 Dm⁷ Gm⁷ Cm⁷ Fm⁷ Em⁷ Bm⁷ E^bm⁷ Am⁷

11 12 13 14 15 16 17 18

19 Cm⁷ F[#]m⁷ Bm⁷ Gm⁷ E^bMa⁷ Dm⁷ Cm⁷ Bm

20 21 22 23 24 25 26 27

fine
Added measure
by Jack Reilly

The original Bill Evans score of "Time Remembered" (EX. 2) is one of Bill's most complex contrapuntal scores-. It's equal in difficulty to Bach's Five-Part Fugue in C-sharp from Book One of the Well-Tempered Clavier. To help you to achieve a better

legato, I have written a set of fingerings. Also, you might have a look at the Fugue. It's a good preparatory piece for "Time Remembered."

EX. 2

1 *p* legato *mf*

6 LH 5 3 4 RH 1 *f* *mf* *mp* *cresc.*

12 3 4 5 4 5 5 3 4 5 5 5 4 RH 3 4 5 LH 1 *f* *mf* *ff* *rit.*

17 5 3 4 5 3 4-5 RH 2 LH 1 *ppp* *a tempo* *mf*

21 *mf* *decresc. poco a poco* *rit.*

Now look at EX. 1 and listen for the harmonic qualities of Ma7 or m7; observe the voicings; feel them in your hands. Now visualize the 5th omitted. What's left? The root, 3rd, and 7th, of course: the three-note concept. By adding the 5th to all the chords in "Time Remembered," Bill has quadrupled the

voicing possibilities.

He has also created five new voicing categories. The voicings in measures 1, 2, 6, 9, 15, 25, 26, and 29, I call category "A": the root, 7th, 3rd, and 5th. In measures 5 (third beat only), 10 and 18, the voicing is root, 5th, 7th, and 3rd. Let's call this category "B." In measures 7, 8, 12, 13, 14, 17, 19, and 21, Bill voices the chords root, 5th, 3rd, and 7th. We'll name these the "C" voicings. Next we read root, 3rd, 7th, and 5th in measures 11 and 24. This will be the "D" voicing category. Lastly, in measures 3, 4, 5 (first beat only), 22, and 23, Bill uses block voicings. This makes up our fifth category, the "E" voicings.

To make it easier to follow this analysis, I have rewritten and organized EX. 1 by voicing categories. Refer now to EX. 3A, 3B, 3C, 3D, and 3E (bar numbers under EX. 3A-3E indicate which measure(s) contains the voicing category. For example, bars 1 & 15 are examples of "A" voicings, etc.).

I have also written out all inversions appropriate to each voicing category. Exhaust all possibilities! That's my motto. Bill did. He spent hours and hours practicing these fundamental four-part voicings, in every category, in root position and all inversions, and in all keys, until they were "second nature." Nobody else since Art Tatum has had such an enormous voicing vocabulary "in the fingers." And Bill has surpassed Tatum in this department owing to his broader knowledge of classical music, especially the music of Debussy, Ravel, and Stravinsky.

EX. 3B

"B" Voicings and Inversions
R, 5th, 7th, 3rd

Musical notation for EX. 3B. The first system shows two measures of piano voicings for Dm7, with notes in the right hand (treble clef) and left hand (bass clef). The second system shows two measures of piano voicings for Am7. A vertical bar line separates the two systems.

bars 5 and 10

bar 18

EX. 3C

"C" Voicings and Inversions
R, 5th, 3rd, 7th

Musical notation for EX. 3C. The first system shows four measures of piano voicings: EbMa7 (bar 7), AbMa7 (bar 8), Cm7 (bars 12 and 19), and Fm7 (bar 13). The second system shows three measures of piano voicings: Em7 (bar 14), Ebm7 (bar 17), and Bm7 (bar 21).

bar 7

bar 8

bars 12 and 19

bar 13

Em7

Ebm7

Bm7

bar 14

bar 17

bar 21

EX. 3D

"D" Voicings and Inversions
R, 3rd, 7th, 5th

Musical notation for EX. 3D. The first system shows two measures of piano voicings for Gm7, with measure numbers 11 and 24 indicated above the first and second measures respectively. The second system shows two measures of piano voicings for Dm7.

11

24

EX. 3E

Block Voicings
R, 3rd, 5th, 7th ("E" voicings)

3 F#m7 4 Em7 5 Am7 21 Gm7 22 Ebm7

Now I will analyze in detail measures 7 and 8 from the original score. See EX. 4. Bill has written an Eb Ma13th resolving up a fourth to Ab Ma13th. Can you see the basic four-part seventh chord voicings and categories hidden in these seven-part chords? Not yet? Then look at EX. 4A.

EX. 4

EX. 4A

7 Eb Ma₊₁₁¹³ 8 Ab Ma₊₁₁¹³

Same progression—"C" Voicings

7 9 11 13 7 9 11 13

bar 7 bar 8 bar 7 bar 8

Here I have isolated the basic four parts from the upper partials. (This is what the harmonic reduction in EX. 1 is all about). It is now clear that both chords belong to the "C" voicing category (See EX. 3C). Separated in EX. 4A, the upper partials now look like major triads. But they also-belong to the Eb and Ab Ma7 chords as the 9th,+ 11th, and 13th. Here's a simple rule to follow: by visualizing major triads superimposed one whole step above Ma7ths, you will learn to play seven-part Ma13th chords quickly. Such practice is also the first step toward thinking in polytonal relationships.

Now look at EX. 5, SA, and SB. In these examples, I have

placed the upper partials of the EbMa13th with the inversions. Further experimentation will reveal other possibilities. Then you can do what Bill did: at the piano transpose your experiments to all keys until they are "in the fingers."

EX. 5 **EX. 5A** **EX. 5B**

EX. 5: Eb Ma +11/G
 EX. 5A: Eb Ma +11 /Bb
 EX. 5B: Eb Ma +11 /D

In EX. 6 and 6A, my analysis of measure 6 from Bill's original score (see EX. 2) follows the same procedure as in EX. 4 through 5B. Only this time I have chosen the minor chord quality, which in this measure is a Gm13th.

EX. 6 Bill's Layout **EX. 6A** ("A" Voicing)

EX. 6: Gm13
 EX. 6A: Gm7

Now examine EX. 7 for the use of the upper partials with the inversions of the Gm13th.

EX. 7 **EX. 7A** **EX. 7B** **EX. 7C**

Inversions of "A" voicing - adding 9, 11, and 13

EX. 7: Gm13
 EX. 7A: Gm13/Bb
 EX. 7B: Gm13/D
 EX. 7C: Gm13/F

(Divide the hands, or roll chords from bottom to top)

Analyze each measure of Bill's score in a similar manner and you'll complete the harmonic picture of "Time Remembered." By a careful study of all the chord categories in this article, you will now have a method by which to work out the analysis of all Bill's original scores on your own. Continue to experiment with all the chord categories from EX. 3A through 3E by placing the 9th, 11th, and 13th within the voicing of the basic four-part 7th chords that I have written out for you in these examples.

In the final example (EX. 8), I have written a seven-part voicing arrangement of "Time Remembered" based on all the principles discussed above and in the "Peri's Scope" articles. Examine each measure and try to separate the basic four-part voicing by writing it next to my seven-part realization. Analyze the chord voicing category. I have worked out the first three measures for you (EX. 8, measures 1- 3).

EX. 8

Seven-Part Voicings
(Major and minor 13ths)

The musical score is divided into four systems, each containing a single melodic line and a grand staff of piano accompaniment. The measures are numbered 1 through 26.

- System 1 (Measures 1-6):** The melodic line starts with a whole note G4 (measure 1), followed by quarter notes A4, B4, C5, B4, A4 (measures 2-5), and a triplet of eighth notes G4, F4, E4 (measure 6). The piano accompaniment shows three specific voicings: "C" voicing (measures 1-2), "B" voicing (measures 3-4), and an inversion of "B" voicing (measures 5-6). The label "continue ..." appears after measure 6.
- System 2 (Measures 7-13):** The melodic line continues with a dotted quarter note G4 (measure 7), quarter notes A4, B4, C5, B4, A4 (measures 8-11), and a dotted quarter note G4 (measure 12). Measure 13 is a whole note G4. The piano accompaniment provides harmonic support for these notes.
- System 3 (Measures 14-19):** The melodic line features a quarter note G4 (measure 14), quarter notes A4, B4, C5, B4, A4 (measures 15-16), a quarter note G4 (measure 17), quarter notes A4, B4, C5, B4, A4 (measures 18-19). The piano accompaniment continues with various voicings.
- System 4 (Measures 20-26):** The melodic line consists of quarter notes G4, A4, B4, C5, B4, A4 (measures 20-23), quarter notes G4, F4, E4 (measures 24-25), and a whole note G4 (measure 26). The piano accompaniment concludes the exercise with sustained chords.

